Das Hohelied im Kontext akkadischer Liebeslyrik

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Akkadian Love Poetry and the Song of Songs: A Case of Cultural Interaction

Martti Nissinen, Helsinki

The Song of Songs is the only composition of love poetry in the Hebrew Bible, indeed, the only example of ancient love poetry written in the Hebrew language. The uniqueness of the Song of Songs in its linguistic and literary context does not mean, however, that it is in any way exceptional in its cultural and historical environment. On the contrary, there is ample – if somewhat uneven – evidence of love poetry from the ancient Eastern Mediterranean cultural sphere, and parallels to the Song of Songs have been found in Egyptian, Mesopotamian (both Sumerian and Akkadian), and Greek literature. Such a wide variety of points of comparison has raised the question whether it is due to an Eastern Mediterranean cultural interaction – something that I would like to argue for in this article using the Akkadian love poetry and the Song of Songs as a case study. The objective of my article is a rather traditional one: to gather the available evidence for love poetry in the Akkadian language, observing parallelities with the Song of Songs that could point towards an answer to the question of cultural interaction and help to understand the Song of Songs as another specimen of ancient Near Eastern love poetry.

This essay is divided into three parts. First, I present some basic thoughts concerning comparative methodology essential to the issue of cultural transmission. After that, I will give a brief presentation of the Akkadian source material, and, finally, will argue for its relevance for the study of the Song of Songs.

Comparative Methodology

Professor Oswald Loretz, my German Doktorvater to whose memory I would like to devote this essay with much gratitude, had to remind me many times: “Mr. Nissinen, you must always be aware of what you are comparing!” Self-evident as it sounds, this should always be the first question of any comparative

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venture. Comparative studies always happen between two or more entities such as cultures, societies, religions, practices, languages, political systems, and so on. Responsible comparative enterprise requires the best available knowledge of all materials brought together for the sake of comparison: their language, provenance, social and historical environment, and afterlife; however, we often have to accept that our knowledge is restricted, whether due to the fragmentary state of the sources or to our personal constraints, for instance, with regard to language proficiency.

Whatever the points of comparison, we always primarily compare sources (texts, images, artifacts), and only secondarily realities that can only be constructed from the evidence provided by the sources. What we have in front of us when we compare the Song of Songs with the Akkadian love poetry is, on the one hand, a text included in the Hebrew Bible – the result of a long process of transmission, standardization and canonization – and on the other hand, a fragmentary set of disconnected clay tablets from different times and places, discovered in archaeological excavations. In one case, a text with a long and unbroken history of interpretation, and in the other, a few texts discovered only in recent times with no known history of interpretation at all outside the academic community.

This imbalance leads to my second question: Why am I doing this? Am I aiming at a big picture of the ancient Near Eastern cultural sphere? Or am I following a Bible-centered agenda, perhaps highlighting the intrinsic value of the biblical book at the cost of some non-biblical texts, or in a more neutral mode, utilizing the cultural parallels to improve my understanding of the biblical text? Or is it out of sheer curiosity that I compare these abstruse texts only to find out how difficult it is? I would like to paint the big picture in the first place, doing justice to all points of comparison. However, I have to confess that my interest in the Song of Songs and its cultural milieu arose when I was preparing its translation for the new Finnish Bible as a member of the team of translators in 1988–89 and incidentally read a newly published Akkadian text, the Love Lyrics of Nabû and Tašmetu (SAA 3 14), that I found to be bafflingly similar to the Song of Songs. Ever since I have wanted to know why this is so. Remembering my teacher’s admonitions, I have also tried not to rush into the comparison all too early, but to familiarize myself with the Akkadian material independently from the Song of Songs.

Hence my third question is: What is it that we want to know? I see two principal ways of answering that question.

1) We are interested in origins and influences. This ever-legitimate enterprise attempts to compare the views visible from two distinct keyholes, investigating whether source A and B – in our case, the Song of Songs and the Akkadian love poetry – are connected and how this connection can be best explained. Is it about the impact of A on B, the continuity from A to B, or just the similarity of A and B that may or may not be due to impact or continuity? (2) We can also study how A and B function in their respective contexts and compare them to

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For problems and principles of comparative studies, see, e.g., Malul: Method; Barstad: Comparare; and especially Smith: Place; Smith: Religion.
each other functionally and phenomenologically, whether or not their parallels are due to a historical connection, and whether or not the chain of transmission between them can be reconstructed. Both ways, the problem is how a comparative approach, focusing on morphological and structural elements or clusters of elements, can be historically responsible.\(^3\)

Both in terms of transmission and contextuality, the fourth question is: How can source A be helpful for explaining source B, and vice versa? This entails a set of further questions: How important is it to establish a connection between A and B, and why is it important? What do we gain when the route of transmission can be reconstructed, and what do we lose if this turns out to be impossible? Why is the knowledge obtainable from the Near Eastern sources necessary or even indispensable? What would we not understand without knowing these sources?

When we ask the above questions with regard to sources that derive from a restricted space, that is, from the geographically connected cultural sphere of the ancient Eastern Mediterranean, a historical connection should always be considered a distinct possibility that should be neither overlooked nor overinterpreted. A and B may or may not belong to the same historical landscape, but they are never in an isolated space. If they do not resemble each other in every aspect, both of them may resemble C, D, or E, which may indicate a network of cultural interaction instead of a direct genealogy.\(^4\) It is clear that autochthonous phenomena sometimes look very similar, be they drawn from the ancient Mediterranean, South America, or the Pacific Islands, and anthropological comparison often delves into such materials with instructive results. The historical and geographical background of the Song of Songs and Mesopotamian love poetry, however, is restricted enough to increase the probability of cultural interaction.

But what to do with cases where there seems to be a connection between A and B but it cannot be clearly demonstrated? Some of us would perhaps rephrase Wittgenstein and say: “Wovon die Quellen nichts sagen, darüber muß man schweigen.” This would mean that if we do not see how the views we see through two distinct keyholes connect, we cannot say anything about their connection: no information obtainable from view A can be extrapolated to view B. If this view is absolutized, it easily leads to listing of features of A and B without saying anything more. Some would perhaps call this a necessary caution, but I would rather call it lack of courage and intuition.

Another often-expressed caveat concerns the differences between A and B: if differences weigh more than similarities, the connection is considered improbable. However, differences as such do not disprove historical connection, since continuity always entails transformation. Every comparison, in fact, is a matter

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4 Cf. Jonathan Z. Smith’s “multiterm” expressions “x resembles y more than z with respect to…” and “x resembles y more than w resembles z with respect to…” (Religion, 23).
5 The original phrase, “Wovon man nicht sprechen kann, darüber muß man schweigen” (“Whereof one cannot speak, thereof one must be silent”) is the concluding sentence nr. 7 of Wittgenstein: Tractatus, 90.162.
of a methodical manipulation of difference, as Jonathan Z. Smith says, “The questions of comparison are questions of judgment with respect to difference: What differences are to be maintained in the interests of comparative inquiry? What differences can be defensibly relaxed and relativized in light of the intellectual tasks at hand?” Managing differences helps us to come to terms with what we mean by similarity, and differences, rather than similarities, may serve as the key to identifying routes of transmission and the nature of cross-cultural interaction between source A and source B.

If no connection can be establish between A and B, this is not the end of the comparative enterprise. Source A may be helpful in explaining source B even without demonstrable links connecting them. I would like to mention my own studies in prophecy as an example. My sources form a triangle consisting of Near Eastern, biblical, and Greek sources, and I can rarely argue for connections between, or even within, these three corpora. Nevertheless, these keyholes seem to yield visions of the same extended landscape, making me convinced that what I see in the sources is different phenotypes of the prophetic phenomenon that speaks the Mediterranean koinē. I would like to argue that the same can be said of Mesopotamian, Egyptian, Greek, and biblical love literature as well.

Finally, we should never forget that the result of our comparisons — that is, the big picture or the area between keyholes — is our construction, a picture drawn by us, while our sources are constructions of their producers. Under such circumstances, our picture will never be complete, and our constructions may turn out to be wrong. But if we are ready to be wrong on a high level, and if there is room for scholarly intuition and even some well-grounded speculation, then the comparison makes sense. We just need to know what we are comparing, why we are doing it and what we want to know.

I have stayed rather long on methodological issues. This is because comparative studies are all too often done in a way that is not equally interested in all points of comparison. Now I try my best not to fall short on my own aims to do justice to both the Song of Songs and the Akkadian texts.

Sources of Akkadian Love Poetry

To date, the corpus of Akkadian love poetry (excluding incantations) comprises eighteen published texts from different periods (see Table 1).

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6 Smith: Place, 14.
7 For the most recent attempt, see Nissinen: Springs, 29–48.
8 This list includes several poems not discussed in my earlier overview of the material in Nissinen: Akkadian Rituals, 113–127. For other overviews of Akkadian Love poetry, see Westenholz: Song; Hecker: Eros; Long: Song, 756–758.
### Akkadian Love Poetry

<table>
<thead>
<tr>
<th>Period</th>
<th>Texts</th>
<th>Authors/Years</th>
</tr>
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| Old Babylonian     | Faithful Lover
|                    | Nanaya and Muati
|                    | Nanaya and Rim-Sin
|                    | Kiš Love Song
|                    | irrum Songs
|                    | Oh Girl, Whoopee!
|                    | I Shall Be a Slave to You
|                    | A Field Full of Salt
|                    | In the Light of the Window                                          | von Soden 1950/Held 1961–62
|                    | Lambert 1966                                                        | Westenholz 2008                         |
|                    | van Dijk 1985/Sigrist and Westenholz 2008                           | George 2009                             |
|                    | George 2009                                                         | George 2009                             |
|                    | George 2009                                                         |                                        |
| Old/Middle Babylon | irtum Songs                                                          | Groneberg 1999                          |
|                    | Babylonian Ballad                                                   | Black 1983                              |
|                    | Fragment of a Song List                                             | Finkel 1988                             |
| Middle Babylonian  | pārum of Ištar                                                      | von Soden and Oelsner 1991              |
| Middle Assyrian    | Middle Assyrian Song List                                           | Ebeling 1922                            |
|                    | Ištar and Tammuz                                                    | Parpola in Nissinen 2001                |
|                    | Royal Love Duet                                                     | Frahm 2009                              |
| Neo-Babylonian     | Banitu and Her Consort                                              | Deller 1983                             |
| Neo-Assyrian       | Triangle Drama                                                      | Lambert 1959/1975                       |
|                    | Love Lyrics of Nabû and Tašmetu                                     | Matsushima 1987/Livingstone 1989        |

Table 1: Akkadian Love Poetry

Nine texts are of Old Babylonian origin, one is either late Old Babylonian or Middle Babylonian, and two are Middle Babylonian. Three texts originate from the Middle Assyrian Period, while the Neo-Babylonian period is represented by one text only, and the Neo-Assyrian by two compositions. The Akkadian love poetry has come to our knowledge relatively late. Only six of the eighteen texts were published before 1987, another six texts between 1987 and 2001, and the remaining six texts in 2008–9. Seven further Old Babylonian fragments found at Kiš have been identified as love lyrics by Nathan Wasserman, but they are available as cuneiform copies only, and none of them contains as much as a full sentence. All except the Neo-Assyrian and Neo-Babylonian texts are now available on the website of the project “Sources of Early Akkadian Literature” (SEAL) of the Hebrew University of Jerusalem and the University of Leipzig.

The Old Babylonian sources include three poems written as dialogues of a male and female speaker. The “Faithful Lover” (#1) is the first fully preserved

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9 See www.seal.uni-leipzig.de.
Akkadian love poem that came to scholarly attention through the publication by Wolfram von Soden in 1950. The tablet from Sippar, originally containing about 150 lines, was republished by Moshe Held ten years later. The alternating voices belong to a woman who is in love with a man for whom, unfortunately, her love is nothing more than “anxiety and bother.” The protagonists in this poem are human, while another amatory dialogue from Babylon (#2) takes place between the goddess Nanaya and her consort Muati, a god who was later identified with Nabû. This tablet celebrates the love-making of the deities, including a blessing for King Abi-ešuḫ (1711–1684 BCE), which suggests a ritual context for the poem. The third dialogue (#3), possibly originating from the library of the Enki Temple in Larsa, mentions King Rim-Sin of Larsa (1758–1699 BCE) and the goddess Nanaya as participants of a sacred marriage. We have in these three dialogues three different combinations of lovers: human-human, divine-divine, and divine-human.

The Old Babylonian love poems with a single voice include a fragment from Kiš (#4) in which a female speaker describes her love to a man and also her own charms. Another damaged and unprovenanced tablet now in Geneva (#5) originally had contained four *irtum* songs belonging to a series of poems called *ēš rāmī šūqur* “Where is my beloved, the precious one?” The word *irtum* means ‘breast’ and is used as a generic title for love songs. In the preserved part of the tablet a female voice addresses her “beloved of the steppe” (*rāmī ša ṣēri*) and the tablet ends with a blessing of Ištar to Ammiditana (ca. 1683–47 BCE), the king of Babylonia and follower of Abi-ešuḫ.

The most recently published set of Old Babylonian love literature are the five tablets from the Schøyen collection published by Andrew George in 2009. These texts of unknown provenience include a love incantation and a composition beginning with what looks like a nine-line poem spoken partly by a male and partly by a female voice, followed by a list of incipits of about 25 love poems (“In the Light of the Window” #9). Of the remaining three tablets, one, entitled by the publisher as “I Shall Be a Slave to You,” is spoken by a female voice who

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10 von Soden: Zwiegespräch, 168–169 (Si. 57).
17 George: Texts, 72–74 (CUSAS 10 12 = MS 3391).
is desperately in love with a man who does not pay attention to her (#7). Two poems of very different kinds have a male speaker. One is dreaming of his favorite girl (“Oh Girl, Whoopee!” #6), while the other is a misogynic outburst of a man who has been abandoned by his lover (“A Field Full of Salt” #8). The scornful tone of the poem is noteworthy enough, but there is another interesting feature to it: it shares two of its eight stanzas with the “Faithful Lover” poem, here embedded in a non-dialogic context.

One tablet (#10) is dated to late Old Babylonian or early Middle Babylonian period, even though it carries a colophon “Pārum of Ištar. Year: Ḫammurabi became king.” The word pārum seems like a generic designation for songs of praise, in this case to Ištar who is described with rather graphic terms as an insatiable lover of a big crowd of men: “The men got tired, Ištar did not get tired.” Each line ends with the refrain rīšātum išdum ana ālim “Celebration is the foundation for the city” which may refer to the use of the poem in public festivals. Another Middle Babylonian poem is the so-called “Babylonian Ballad” (#11), in which Ištar imagines an amatory encounter with Tammuz, her beloved. Even this poem is designated as being part of a series of love songs, this time called Māruma rāʾimmī “O young man loving me,” and belonging to the library of an officer of the temple of Ištar.

The initial words of the “Babylonian Ballad” are also included in the Middle Assyrian Song List (#13), a tablet published by Erich Ebeling already in 1922, originally containing some 400 incipits of love songs. This list, together with a fragment of a similar, earlier list including irtum songs (#12), provides impressive evidence of the presence and popularity of love songs in Middle Assyrian libraries, proving that the extant evidence of Mesopotamian love poetry is but a tiny scrap of this once-flourishing type of literature. Even though it only lists the first lines of the songs of which only the Babylonian Ballad is otherwise known, these incipits can be linked in multiple ways with the entire corpus of love poetry we have at our disposal at the moment.

Two further Middle Assyrian sources of love poetry come from the archives of Assur. Eckart Frahm has recently published a fragment of a text originally containing 109 lines that he identifies as a Liebesduett between the Assyrian king and a “Daughter of Assur” (#15). The text is badly damaged, but the

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18 Ibid., 56–57 (CUSAS 10 9 = MS 5111).
19 Ibid., 51 (CUSAS 10 8 = MS 2866).
20 Ibid., 62–64 (CUSAS 10 10 = MS 3285).
21 Lines 1–8 // Faithful Lover ii 10–19; lines 9–16 // Faithful Lover i 1–8.
23 Ibid., line r. 17.
25 Ibid., lines 40–44.
27 Finkel: Catalogue (BM 59484); the script is dated by Finkel to the Kassite (Middle Babylonian) period.
28 Frahm: Texte, 143–144 (KAL 3 75 = VAT 10825).
royal context, some imagery typical of love poetry, and the male and female voice are clearly identifiable. A better preserved poem (#14), likewise from Assur, tells about Ištar’s love for Tammuz in language reminiscent of the “Babylonian Ballad,” however ending with a note on the acceptance of the prayers of King Shalmaneser I (ca. 1265–35 BCE). Both texts, hence, make love poetry appear in a royal context.

The sole Neo-Babylonian piece of love poetry is a tablet from Sultantepe (#16). It first tells about the preparation of two chariots – one for the goddess Banitu (the “Creatrix”, another appellative of Ištar) and the other for her consort who is an anonymous male deity – and then describes the goddess’s going to the garden. The text has a close affinity with the Love Lyrics of Nabû and Tašmetu (#18) to be discussed below.

The Neo-Assyrian evidence of love poetry consists of two compositions of very different kind. The first in the order of publication is the large composition of texts that the publisher, W. G. Lambert, gave the title “Divine Love Lyrics” (#17). I would rather call it a Divine Triangle Drama, because its topic is primarily rivalry in love. The main actors of this drama are the god Marduk and his two women – his consort Zarpanitu and Ištar who appears as his girlfriend. The composition as a whole gives a blatant expression to Zarpanitu’s jealousy and her hostile attitude to Ištar. It consists of four groups of poems and a ritual tablet that, quite interestingly, gives the poetry a cultic setting. The nearly-pornographic and extremely insulting language of this poetry had no counterpart until the above-mentioned “A Field Full of Salt” was published a few years ago, and as Gwendolyn Leick writes, “[t]o us it seems incredible that such words should be said in a public religious ceremony, but the specific instructions on the tablet leave no doubt that this was indeed the case.”

A totally different scenery is provided by the Love Lyrics of Nabû and Tašmetu (#18), which is arguably the closest parallel to the Song of Songs found thus far. The text forms a poetic composition in which the male and the female deity have a dialogue with each other, with respondes by a chorus. The text begins with the devotion of the chorus to Nabû and Tašmetu, followed by the invitation of Tašmetu to her sanctuary where she then has an amatory encounter with Nabû. A part of the text, seemingly containing a description of a procession

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32 Leick: Sex, 243.
of goddesses, is broken away, and after that, Nabû promises a new chariot to Tašmetu, comparing her body parts to a gazelle, to an apple, and to precious stones. The next section is a nocturnal scene: Tašmetu, “looking luxuriant,” enters a bedroom where she gets onto the bed and weeps until Nabû appears out of the blue and wipes her tears. The last section is a dialogue of the gods anticipating their pleasures in the garden.

Unlike other extant representatives of Akkadian love poetry, the ritual setting of the Love Lyrics of Nabû and Tašmetu is well known. The Neo-Assyrian ritual of Nabû and Tašmetu performed in the city of Calah is one of the several theogamies known to us from Neo-Assyrian and Neo- and Late Babylonian sources, and it can be at least partly reconstructed on the basis of the available evidence. It includes processions of the statues of the deities, their dwelling in the divine bedroom situated in the inner parts of the temple, a sacrificial meal, and, finally, Nabû’s (and probably also Tašmetu’s) coming out from the bedroom and moving to a garden or a game park. There is no doubt about the setting of the Love Lyrics of Nabû and Tašmetu in this ritual, although we do not know how exactly the poem and the ritual related to each other in practical terms.

The extant corpus of love poetry in the Akkadian language is not very voluminous, but as the song lists indicate, we only know a small part of it. We may discuss whether this evidence is enough to constitute a unified genre of love poetry. What the texts share with each other is that they are all about love, albeit in different ways. They are all written in verse, but not in the same kind of a verse. Their topic, form, and content vary from text to text. They seem to have different literary, societal and religious functions, as far as these are in any way discernible, and their origins span over a period of more than a millennium. All this makes a generic ascription difficult.

Nevertheless, the very topic of love and the ways love is expressed justifies the examination of these texts as a group. There are plenty of features common to the texts: they share a lot of common imagery, many of them are dialogues (##1, 2, 3, 9, 15, 18), have indications of ritual use (##2, 3, 5, 10, 14, 17, 18), present a goddess as a protagonist (##2, 3, 5?, 10, 11, 14, 16, 17, 18), and mention a king either as a protagonist or as the receiver of divine blessings (##2, 3, 9, 14, 15, 18). Two poems express negative feelings (##8, 17), and two poems, “A Field Full of Salt” (#8) and “Faithful Lover” (#1), even share a few verses.

Akkadian Love Poetry and the Song of Songs

How, then, can the Akkadian love poetry help to understand the Song of Songs? I have collected my observations under the following three rubrics: “Stream of Tradition,” “Scribal Culture,” and “Sacred or Secular?”

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35 In the opinion of Matsushima: Ištar, 9, the text is the libretto of the marionette drama of the divine statues, recited by persons attached to the temple.
(1) Stream of Tradition. The Song of Songs is arguably part of the ancient Near Eastern tradition of love poetry, and studying it in splendid isolation would be quite as foolish as doing the same with biblical law, wisdom, history, and prophecy. This can be argued on the basis of the Akkadian poems alone, and if we widen the scope to comprise Sumerian, Egyptian, and Greek sources, there is good reason to talk about an ancient Eastern Mediterranean stream of tradition, which should not be understood as a sweeping metaphor that leaves little room for the characteristics of individual sources but, rather, as a process evolving through times and places, informing and being informed by local circumstances.

The last three decades of research on the Song of Song’s parallels have demonstrated its belonging to the Near Eastern literary culture. The Song of Song’s similarity, if not indebtedness, to Egyptian Love Songs was demonstrated by Michael Fox three decades ago, and the Egyptian influence has ever since been justly taken for granted. The Mesopotamian counterparts of the Song of Songs are mostly quoted from Sumerian sources, while the Akkadian literature has attracted much less attention as a parallel to the Song of Songs.

Nevertheless, the growing number of pertinent sources has clearly increased the significance of the Akkadian love poetry, both as a cultural parallel to the Song of Songs and as a further representative of the common Eastern Mediterranean tradition. While direct impact of Akkadian love poems on the Song of Songs is undemonstrable and even improbable, continuity explains the similarity far better than autochthonous developments. The route of transmission between these textual corpora cannot be exactly demonstrated, but its existence can be seriously imagined, given the overall influence of Mesopotamian culture on the Hebrew Bible and even to early Jewish literature.

I have earlier argued for the existence of a reservoir of metaphors and symbols circulating around the eastern Mediterranean area and crossing cultural boundaries over more than two millennia. With the ‘reservoir’ I do not mean a stagnant pool but rather, to use a biblical phrase, “a fountain of living water” welling out from an ever-renewing source. These metaphors and symbols are the verbal, formal, and even pictorial particles that the stream of tradition carries with itself from one place to another. This cross-cultural imagery is constantly recontextualized and modified according to the needs and preconditions of its users, but it never seems to lose its common substance altogether. There are

36 In A. Leo Oppenheim’s classical definition, the stream of tradition is “what can loosely be termed the corpus of literary texts maintained, controlled, and carefully kept alive by a tradition served by successive generations of learned and well-trained scribes” (Oppenheim: Mesopotamia, 29).
37 Cf. Veldhuis: Culture, 12.
38 See especially Fox: Song and cf., e.g., Keel: Hohelied. Murphy: Song, 41–48; Carr: Word, 100–4; Garrett: Song, 49–57; Loprieno: Background; Gerhards: Hohelied, 87–100.
39 See Murphy: Song, 56–57; Carr: Word, 95–100; Gerhards: Hohelied, 100–115; my own contributions include Nissinen: Lyrics; Rituals; Song.
40 This is what I call the “Eastern Mediterranean erotic lyric tradition”; see Nissinen: Love Lyrics, 624; Song of Songs, 205–212.
differences, for sure, even big ones; but as I argued earlier in this essay, dif-
erences do not disprove historical connection but, rather, mark the points where
recontextualization and modification has taken place.

The amount of imagery and topics common to ancient Eastern Mediterranean
love literature is huge and cannot be discussed here in its entirety. Let me just
take a few examples of cases where I think the Akkadian love poetry has some
added value in explaining the Song of Songs.

The first thing that catches the eye as a common structural element between
the Song of Songs and the Akkadian love poetry is the predilection for dia-
logue—whether true dialogue or a series of monologues where the speakers
alternate without always actually responding to each other. The best specimens
of this form are the three Old Babylonian love dialogues (#1–3) and the Love
Lyrics of Nabû and Tašmetu (#18), but there are dialogic elements in other po-
ems too, for instance, in “In the Light of the Window” (#9) and in what remains
of the Middle Assyrian Royal Love Duet (#15).

Another structural feature that deserves attention is the use of parallelistic
verse, typical of the Song of Songs (as of Hebrew poetry in general) but some-
times employed even in Akkadian love poetry. This is noteworthy because par-
allelism is not nearly as widely used in Mesopotamian poetry as in Ugaritic or
Hebrew poetry. The verses of the Love Lyrics of Nabû and Tašmetu (#18) are
predominantly based on parallelism, for example:41

\[
\begin{align*}
\text{bēlī anṣabtum šuknannima} & \quad \text{My lord, put an earring on me,} \\
\text{qereb kirī luallīka} & \quad \text{let me give you pleasure in the} \\
& \quad \text{garden!}
\end{align*}
\]

\[
\begin{align*}
\text{[Nabû bēlī] anṣabtum šuknannima} & \quad \text{[Nabû,]my [lo]rd, put an earring on} \\
& \quad \text{me,}
\end{align*}
\]

\[
\begin{align*}
\text{[qereb bēt ṭu] ppi luḥaddīka} & \quad \text{let me make you happy [in the} \\
& \quad \text{tablet [house]!}
\end{align*}
\]

Systematic use of parallelism of this kind is uncharacteristic of Mesopotamian
poetry, hence such a thoroughgoing parallelistic structure could be traced back
to a Western influence on Akkadian poetry. However, parallelism is not un-
known to Old Babylonian poetry,42 and even love poems, such as “O Girl,
Whoopee!” (#6) occasionally use this stylistic device:43

\[
\begin{align*}
\text{mārti alāli libbī iṣīk} & \quad \text{O girl, whoopee! my heart laughed,} \\
\text{ṣihāt ālittim itbal kabtatī} & \quad \text{my mood took away the mother’s} \\
& \quad \text{smiles.}
\end{align*}
\]

\[
\begin{align*}
\text{iṣalli libbam muḥattitum} & \quad \text{It plunges into the heart that “infests,”} \\
\text{dāduša rāmu muḥattitu} & \quad \text{making love to her is a love that} \\
& \quad \text{“infests.”}
\end{align*}
\]

41 SAA 3 14:13–16; for more examples, see Nissinen: Lyrics, 621–623.
42 See Streck: Parallelismus, whose collection of 27 occurrences in hymns shows that
such parallelism is not very common in Old Babylonian poetry, even though it does
belong to its structural elements.
43 CUSAS 10 8:1–9 (George: Texts, 51).
kīma dišpim ūbat ana appim Sweet she is as syrup to the nose,
kīma karānim esīset inbi kabtatu like wine fresh of fruit is (her) mood.

The presence of parallelistic verse in Akkadian love poetry may not provide any specific help in reading the Song of Songs, but it demonstrates that even structural elements belonged to the stream of tradition.

There is yet another formal feature that deserves special attention, namely the description of the body of the beloved by equating its parts with different non-bodily substances, deriving its designation wasf from Arabic poetry.44 This pattern is well known not only from ancient Egypt and Mesopotamia, but also from later Jewish texts.45 The Akkadian love poetry provides two further examples, one preserved as part of the Kiš Love Song (#4)46 and the other in the Love Lyrics of Nabû and Tašmetu (#18):47

[Let me provide a new chariot for you [……]  
[whose] thighs are a gazelle in the plain,  
[whose] ankle bones are an apple of Siman,  
whose heels are obsidian,  
whose whole being is a tablet of lapiz lazuli!

In the Song of Songs, the wasf type of body description has often been interpreted rather straightforwardly, paying the main attention to the visual effect of the points of comparison. Some scholars have interpreted this way of description as intentionally “grotesque,”48 while others have heard echoes of ancient Near Eastern mythology between and behind the lines.49 I think this line of interpretation can be validated by body descriptions in Akkadian love poetry, especially because the same kind of description is known from the so-called god description texts that belong to mystical and cultic explanatory works and mention items having a cultic function and symbolizing the presence of the divine.50 What matters here is the mystical and mythological rather than the visual effect; in other words, the body of the beloved is not compared with the outer appearance of the items but with their meaning, however the audience may have perceived of it.

There is much more imagery common to the Song of Songs and the Akkadian love poetry than what can be waded through within the limits of this essay:

44 Wasf is a term for a mimetic feature in Arabic Poetry, “characterized by the minute, thorough description of certain objects” (Sumi: Poetry, 4).
45 For Egyptian texts, see Fox: Song, 269–271; for Mesopotamian god description texts, see Livingstone: Works, 92–112. The Jewish examples include the Genesis Apocryphon (1Q20 xx 2–8) and Joseph and Aseneth 18:9.
46 Ki. 1063 i 9–12: “O by the crown of our head, the rings of our ears, the mountains of our shoulders, and the charms of our chest (—-);” see Westenholz: Song, 422–423. This sequence itemizes body parts but does not compare them to the crown, rings, mountains, and charms in the way the Love Lyrics of Nabû and Tašmetu does.
47 SAA 3 14 r. 4–8, refrains omitted (Livingstone: Poetry, 36).
48 Especially F. Black: Beauty; Artifice.
49 E.g., Keel: Hohelied, 31–33.
50 SAA 3 38 r. 9–17; SAA 3 39:1–18; CBS 6060 r. 1–5; BM 34035:41–42; see Livingstone: Works, 92–112.
flora and fauna, birds and gazelles, gemstones and other minerals, adornments and clothing, mothers, sisters and rivals, all kinds of sensory perceptions, and so on. I will only take two examples where I think the Akkadian poems indeed help to widen the interpretative window of the Song of Songs. First, the chariot mentioned above in Nabû and Tašmetu, and also in Banitu and Her Consort (#16):\(^{51}\)

Banitu [wanted] to harness (herself) from the house of her allure to the garden of junipers. (So) they brought out the maširu chariot of silver, they harnessed the madnaru chariot of go[ld]. They brought (it) out and laid over it red wool, blue purple wool and red purple wool. This is reminiscent of the lines of the choir in Nabû and Tašmetu, “Bind and harness (yourself) thither! Bind your days to the garden and to the Lord!”,\(^{52}\) but also brings to mind the enigmatic “chariots of Amminadib” in Cant 6:12 which, against this background, could be imagined as the vehicle of the spiritual journey of the woman from the garden of nuts to a divine garden.

My second example of the imagery common to the biblical and Akkadian love poetry is the combination of cedar and juniper, which in the Song of Songs is attached to the venue of love-making (1:17):

The beams of our house are cedars,
our rafters are junipers (bĕrôtîm).

Interpreters of the Song of Songs often take these lines as a description of luxury, the allure of nature, and the utmost beauty of Lebanon where cedars are known to grow. The Love Lyrics of Nabû and Tašmetu (#18) provide this imagery with a royal-religious aura. In this poem, the “shade” of the cedar, the cypress and the juniper serves as the shelter for the king and his magnates, and also “for my Nabû and my games”:\(^{53}\)

The shade of the cedar, the shade of the cedar!
The shade of the cedar, the king’s shelter!
The shade of cypress, (the shelter of) his magnates!
The shade of a sprig of juniper (burāšu)
is shelter for my Nabû and my games!

It becomes clear from the context that this shelter is nothing else but the sanctuary where the love-making of the gods takes place: “Let the (scent of) pure juniper fill the sanctuary (parakku).”\(^ {54}\) Hence, the cedar, the juniper and the cypress evoke the idea of divine love under the shelter of which even the king is brought together with his administration. The simultaneously royal and cultic association is, in fact, present in the Akkadian love poetry. As we have seen, some love poems include blessings for the king (##2, 5, 14), and the king sometimes appears as the protagonist of the poem (##3, 15). Most importantly, the Neo-Assyrian and Neo-Babylonian rituals of divine love are, more than anything else, royal rituals. The primary purpose of the divine love-making was to estab-

\(^{51}\) STT 366: 1–4 (Deller: STT 366, 4–5).
\(^{52}\) SAA 3 14 r. 22–23 (Livingstone: Poetry, 36).
\(^{53}\) SAA 3 14:9–11 (ibid.: 35).
\(^{54}\) SAA 3 14:8 (ibid.).
lish the kingship, support the king and through him the people who also benefitted from the divine love. Might this royal ideology so strongly attached to love poetry have something to do with the centrality of the figure of Solomon in the Song of Songs?

(2) **Scribal culture.** All ancient texts come to us from the studios of the ancient scribes. Whatever the social or religious context, function, and purpose of each text may have been, the first material context of every text is the workshop of the scribe. This is where the stream of tradition keeps flowing – besides oral transmission, of course, which most probably was not unknown to well-educated scribes but, rather, contributed to their scribal production.

The scribe’s workshop is sometimes the only context of a cuneiform tablet we can be sure about, especially in the case of unprovenanced texts such as those included in the Schøyen collection (#6–9). The song lists (#12, 13) indicate that tablets containing love poetry were part of organized libraries, and as the three colophons demonstrate, love songs were sometimes compiled in thematic collections such as **Māruma rā’īmni** (#11), the **irtum** songs (#5, 12) and the **pārum** songs (#10).

The scribal origin of every cuneiform text may sound like a matter of course, but we may not take it seriously enough when we think about the role of the texts in scribal culture and textual production, which is at the same time scribal education. We tend to see the work of the scribes as mainly copying texts originally authored by others, but more attention should be paid on the agency of the scribes as the authors and promoters of the texts they wrote. This, again, has implications on the questions of authorial or editorial intention, audience, and the use of the texts. The lists of love songs now available from the Old Babylonian and Middle Assyrian periods are indicative of an intensive scribal interest in this kind of literature. That editing actually took place can be seen from the verses shared by “Faithful Lover” (#1) and “A Field Full of Salt” (#8), and evidence of such a creative reorganizing of poetic elements is interesting also with regard to the prehistory of the composition of the Song of Songs.

One important purpose for writing a text is educational. While practicing their profession, the scribes learned not only how to write but also how to think, how to run their business, how to live their lives, even how to love. Love poetry can be imagined to have been attractive material for such learning, and one love

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56 Orality and writtenness should not be understood as exclusive alternatives in transmission of texts and traditions; Carr (Writing, 44) talks about a “complex oral-written matrix, where scribes were taught not just to copy but to memorize and produce texts,” which meant that “every manuscript was truly an ‘Einheit für sich,’ a new scribal performance of an authoritative, sacred tradition.”
57 The latter designations are both used also in the Middle Assyrian Song List (#13) as classificatory words: **irtum** in KAR 158 vii 6, 24; viii 45–51, and **pārum** in viii 16; see Groneberg: Lyrics, 63.
58 For Mesopotamian scribal education, see, e.g., Gesche: Schulunterricht; Carr: Writing, 20–45; Veldhuis: Cuneiform; van der Toorn: Culture, 51–74. Kleinermann: Education.
song, “Banitu and Her Consort” (#16) is actually written on a school tablet, indicating that they belonged to the curriculum of apprentices. Andrew George surmises that the purpose of the poem “A Field Full of Salt” (#8) was “perhaps satirical, but it may have become a copy book for the sake of its abusive language, which no doubt appealed to the adolescent minds of apprentice scribes.”

To judge from the available evidence, positive language of love appealed to the scribes even more, although the small number of extant texts is conspicuous enough to raise the question about the reason for their paucity. Oral transmission of popular poetry may be part of the explanation, but the hundreds of incipits in the Middle Assyrian Song List (#13) testify to hundreds of copies of love poetry in archives and libraries that have to date not been uncovered.

Even the Song of Songs can be viewed from the perspective of scribal work and education “within a comparatively narrow circle that was adequately familiar with reading and writing and existed within a largely illiterate society.” To all appearances, it belonged to the repertoire of Ben Sira’s bēt midrāš, at least Ben Sira himself applies the imagery of the Song of Songs creatively to the figure of Lady Wisdom in Sirach 24. David Carr has opted for the educational use of the Song of Songs, influenced by both the Egyptian and the Sumero-Akkadian educational-scribal systems: “we should not be surprised to find loci like the Song of Songs where the lines of sharing, common dependence on folkloristic motifs, and potential influence are impossible to untangle completely.”

Folklore or not, the intriguing question here is whether the educational context of the Song of Songs, or Akkadian love poems is secondary to another “primary” setting of the text – such as worship or entertainment in communal feasts – or whether the scribe’s workshop was rather the source and center of dissemination of this poetry, conveyed to different environments by the educated scribes. In the Love Lyrics of Nabû and Tašmetu (#18), the workshop of Nabû the scribe god and the patron of all scribes (bēt tuppī /É.DUB.BA) is itself the venue of lovemaking, equated with the garden of pleasure. This places love poetry in the close vicinity of the wisdom genre, if not part of it, and revives the question of possible connections between the Song of Songs and wisdom.

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59 See Deller: STT 366, 139.
60 George: Texts, 61.
61 According to Klein/Sefati (Songs, 624), “the scribes did not deem it worthy or important to copy and transmit to future generations popular and ‘secular’ love songs, which were no doubt circulating orally and were commonly sung at weddings and banquets.” In their opinion, “all Akkadian irtu-type love songs, including the songs listed in col. vii of KAR 158 [scil. #13], were cultic in nature, were composed originally for temple liturgy, and were connected in some way or another to the fertility cult” (ibid., p. 622).
63 See my arguments to this effect in Nissinen: Wisdom.
64 Carr: Tablet, 90.
65 SAA 3 14:13–15.
66 See Dell: Song.
Sacred or Secular? The small corpus of Akkadian love poetry includes both poems that are overtly “religious,” mentioning gods and rituals, and others that neither mention divine beings nor bear any witness to worship of any kind. Should we, then, divide the material between “sacred” and “secular” poetry and apply the same division in comparison with the Song of Songs? This has turned out to be difficult, because the texts do not easily succumb to this dichotomy. I have opposed it in my earlier publications, and the Akkadian poetry makes me even more convinced that this is not the way to go.

In his book *To Take Place*, Jonathan Z. Smith highlights sacrality as a category of emplacement. “A ritual object or action becomes sacred by having attention focused on it in a highly marked way. From such a point of view, there is nothing that is inherently sacred or profane. These are not substantive categories, but rather situational ones.” A text’s religiosity, hence, cannot be determined on the basis of how many times it mentions deities or how spiritual it sounds to us. A poem like the Love Lyrics of Nabû and Tašmetu (#18) has divine protagonists and, as we happen to know, even a ritual setting, but this does not make it substantially different from Akkadian love poems where no gods are mentioned and no ritual background is apparent. On the other hand, had the Triangle Drama (#17) no ritual tablet attached to it, it would be hard to imagine a religious use for such an outburst of jealousy.

The secular vs. sacred divide is not what matters in determining a text’s “religiosity,” that is, its potential to religious reading or its spiritual capacity. What matters is rather the *use* of the text within or outside a ritual. The Song of Songs itself was prime example of this already to Rabbi Akiba, whose famous statement on those who sing the “Holy of the Holiest” in a banquet implies its use for more or less holy purposes (*m. Yad.* 3:5). As Smith aptly comments, “[t]he issue here is not the content of this collection of erotic ditties, but their place. When chanted in the Temple (or its surrogate), they are, perforce, sacred; when chanted in a tavern, they are not. It is not their symbolism or their meaning that is determinitive [sic.]; the songs are sacred or profane sheerly by virtue of their location. A sacred text is one that is used in a sacred place – nothing more is required.”

So where were the texts used, then? Some Akkadian poems have clearly been used in a ritual context. The ritual of Nabû and Tašmetu is well known, the Triangle Drama has a ritual tablet attached to it, and several songs with Ištar or one of her manifestations as the main protagonist have good chances of having had a ritual use (#2, 3, 5, 10, 14, 16). What about the songs that sing about falling in love (#6) or express the anxiety of the dumped one (#8)? We do not

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67 In many publications, the poems in which the protagonists are clearly human and there are no traces of cultic use are labelled as “secular,” or non-cultic; thus already Loretz: Problem; cf., e.g., J. Black: Ballads; Klein/Sefati: Songs; Long: Song, 756.
68 Cf. Groneberg: Lyrics, 69: “Whether the *irâtu*-songs are meant to be used in a secular or in a cultic setting or if some of them are cultic an others belong to court-poetry remains unanswered.”
69 Smith: Place, 104.
70 Ibid.
really know, but if Smith is right about sacrality as a category of emplacement, there is no need to regard religiosity, or non-religiosity, as an essentialist quality of a poem, neither do we need to define whether the texts were “originally” designed for cultic or non-cultic use. On the contrary, any text can be allowed multiple readings and uses, and it is the community that uses the texts rather than the text itself that determines its spiritual faculties.

In final analysis, then, the much-discussed questions of whether the Song of Songs was originally meant to be read in an allegorical way, or whether the Akkadian love songs were originally designed for cultic or non-cultic use, is not primarily about the authorial intention but about the use of the texts by their audiences. Textual production is not all about *intention auctoris*, but should be understood as what Jason Silverman presents as a “quadralectic” of background, creation, product, and reception, all four layers coinciding but not conflating. 71 “This quadralectic makes explicit that the work in question, be it film or text, exists independently of an author, despite its emergence only because of that author. It also shows the space that is available for communication, miscommunication, and societal background, without descending into a nebulous void of unmeaning.”72 The reception begins immediately when the textual product is created and the product is no longer in the author’s control, but the author becomes part of the background.73

As no documentation of the earliest use of the Song of Songs has been preserved to us, it is not only the first author but also its first use and audience that remain in the dark. There is no evidence of any kind of ritual comparable to, for instance, that of Nabû and Tašmetu, in the Hellenistic Jewish milieu of the Song of Songs,74 but as I have argued earlier,75 it can well be considered another offshoot of the stream of tradition of sacred marriage ideology, which made it prone to religious use and reading. At the very latest, the ritual aspect to the Song of Songs emerged from its inclusion among texts that enjoyed a status authoritative enough to appear among the Dead Sea Scrolls and in the Septuagint. The early debates on the canonicity of the Song of Songs concerned its inclusion among the scrolls that “defile hands,” and as John Barton has argued, this points towards the ritual status of the text. 76 The very first audience is probably impossible to detect; but if already Ben Sira read the Song of Songs as reflecting the character of Lady Wisdom, the text had a religious reading already in the early second century BCE, and the idea that the allegorical interpretation was invented only to make the book fit the canon of sacred writings can finally be abandoned.

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72 Ibid., 539.  
73 Cf. also Exum: Song, 82–83.  
74 I subscribe to the Hellenistic dating of the Song of Songs, as argued by, e.g., Müller in Müller/Kaiser/Loader: Hohelied; Hagedorn: Foxes; Gerhards: Hohelied, 29–60; cf. Dobbs-Allsopp: Late Linguistic Features. (Persian or possibly later).  
75 See Nissinen: Wisdom.  
76 See Barton: Canonicity.
Conclusion

It is time to attempt to answer the four questions I posed to myself earlier in this essay.

1. First, what have we been comparing? The simple answer “the Song of Songs (A) and the Akkadian love poetry (B)” becomes more complicated when we realize that A is a single product and B consists of eighteen different texts from different times and places, hence it would be more appropriate to talk about a comparison between A and B₁, B₂, …B₁₈. The simple polarization of A and B makes B look much more uniform than it is. Within the bounds of this article, it has not been possible to make comparisons between the texts from B₁ to B₁₈, and this causes a serious imbalance lamentably typical of studies comparing biblical and Near Eastern texts – including this essay, as I am afraid.

2. The reason for the imbalance is not only the lack of space but also the answer to the second question: “Why am I doing this?” This highly personal question concerns the scholar’s intellectual interests which inevitably set the interpretative agenda, serving as a cornerstone of the comparative construct.⁷⁷ As a religio-historically oriented biblical scholar, my initial question concerned the Song of Songs; however, having a strong inclination towards Assyriology, I have done my best not to be driven by a Bible-centered agenda, reading the Akkadian texts first as if the Song of Songs did not exist.

3. Nonetheless, the focus on the Song of Songs informs the answer to the question of what I want to know, which is: if and how the Song of Songs can be shown to be part of the Near Eastern stream of tradition, if and how the historical and geographical proximity of the Song of Songs to the Akkadian love poetry shows itself in the texts. I hope to have succeeded in arguing on the basis of the comparison of some morphological and structural elements that the Song of Songs and the Akkadian love poetry indeed belong to the same large cultural landscape. Furthermore, continuity through the stream of tradition is probably the best way to describe their relationship, which is much more than accidental similarity but much less than direct impact.

I have chosen not to discuss the differences between the points of comparison in this essay, which does not mean that I do not recognize the points in the song of songs that are indeed different from the Akkadian material, the most important of which relating to language, religion, geographical location, socio-cultural milieu, and literary context – no minor issues, indeed. Certainly, there are also differences in the contents and the use of the common imagery, which deserve a thorough investigation.⁷⁸ Studying the differences would reveal many things concerning the process of transmission.

4. How, then has the Akkadian love poetry turned out to be helpful in understanding the Song of Songs? First, the conviction that the Song of Songs forms part of the Eastern Mediterranean erotic-lyric tradition implies that the Akkadian

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⁷⁸ According to my observation, opinions expressed on such differences are, unfortunately, often wholesale statements based on a very superficial reading of the Akkadian sources.
keyholes (together with the Egyptian and Greek ones not discussed in this essay) complement the view we see through the biblical keyhole. This helps us to contextualize the biblical part of the landscape, and sometimes it even broadens our understanding of the biblical imagery.

The second major issue to which the comparison can bring some light is the question of the “sacred” or “secular” nature of the original Song of Songs. The sacred vs. secular divide appears to be quite inappropriate with regard to Akkadian texts, some of which may never have had a ritual use, but the majority of them have at least the potential for religious reading and use. Such a practical polyvalence of a text raises the question whether the *intentio* of the scribes preparing the first and subsequent copies of the text primarily controlled the use of the text, or whether it was first and foremost determined by the patrons, performers, and users of the scribal product.\(^79\)

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\(^79\) On “privileging the reader,” whether ancient or modern, see Exum: Song, 82–86.
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