

THE WORD PAIR «EYE(S)» // «HEART» ONCE MORE

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To the data collected in a recent article on this parallel word pair¹ can be added several more occurrences in Ancient Near Eastern texts².

The first set comes from the «Counsels of Wisdom». In the section dealing with the duties of a royal treasurer comes the couplet:

[a]na mimma šuātu ĩnka ē tašši
 [a]ja ubla libbaka epēš puzru
 To any of this (treasure) do not “lift your EYES”
 do not “raise your HEART” to perpetrate fraud³.

Both the expressions in quotes are well-known idioms meaning «to hanker after»⁴. Here they are meristic.

The word pair is used twice in succession in a Babylonian love incantation. The four lines read as follows⁵:

a-i-iš li-ib-b[a-k]a [(x x)] i-il-la-ak
 a-i-iš i-na-[] i-na-¹a-ka²?
 ja-ši-im ĩi-[] x x [] x
 ja-ti ĩi-[] -u]s x x [] x
 In which direction is your HEART going?
 In which direction are your EYES loo[king]?

- ¹ *The Unnoticed Word Pair «eye(s)» // «heart»* : ZAW, 101 (1989), pp. 398-408. For a different interpretation of Sir 5:2 (cited *ibid.*, p. 400) see P.W. Skehan-A.A. di Lella, *The Wisdom of Ben Sira*, New York/Garden City 1987, p. 181 and note the additional occurrence in Sir 23, 4b-5 (Hebrew original unattested). On Song 4:9 see the translation in D. Grossberg, *Centripetal and Centrifugal Structures in Biblical Poetry*, Atlanta 1989, p. 78 f.: «You have taken my heart with one of your eyes».
- ² The significance of such parallel word pairs is now accepted by scholars; see, for example A. Niccacci, *Un profeta tra oppressori e oppressi. Analisi esegetica del capitolo 2 di Michea nel piano generale del libro*, Jerusalem 1989, p. 2. In spite of J. Wansbrough's comment in M. Mindlin *et al.* (edd.), *Figurative Language in the Ancient Near East*, London 1987, p. 112 n. 1, Y. Avishur's extensive collection of these word pairs is by no means exhaustive.
- ³ Text: Lambert, BWL 102:86-87; his translation (p. 103): «But do not covet any of this, nor set your mind on double-dealing». I have used a strictly literal rendering to highlight the components of the word pair. For the first line see also J. Nougayrol, U 5, p. 285.
- ⁴ See, conveniently, CAD N/2, 104 and 105.
- ⁵ IB 554: text and translation: C. Wilcke, *Liebesbeschwörungen aus Isin* : ZA, 75 (1985), pp. 188-209, pp. 202-203, lines 62-65. Wilcke makes no comment on these lines.

To me [should your] H[EART ...]!
 At me [should your EYES be looking]⁶!

Yet another example, unfortunately in a broken context, comes from the genre of potency incantations⁷:

am-mi-ni] ar-ma IGI^{II}-ka
 [am-mi-ni x x x (x) i-b]a-áš-ši ina ŠĀ-ka ša SAL DU-k[u(?) x x x (x)]
 Why] are your EYES covered?
 [Why] is [...] in your HEART, which a woman...[...].

Note that here the sequence is the reverse of the two other texts⁸. Our word pair recurs three times in succession in Gilg. Y(OB) III ii 26-37:

<i>īnā[š]u imla] dī[mtam]</i>	[His] EYES [brimmed with te]ars,
<i>il[mu/in l]ibbaš[ma]</i>	an[gry was] his HEART,
<i>...uštaniḫ</i>	he was [completely?] dejected.
<i>[īnā ša en]kidu imla dimtam</i>	Yes, Enkidu's EYES brimmed with tears,
<i>[ilmun/in] libbašuma</i>	[angry was] his HEART,
<i>...uštaniḫ</i>	he was [completely?] dejected.
<i>[dGIŠ ut]abbil pānišu</i>	[Gilgamesh, lo]wered (?) his face
<i>[izzakaram] ana enkidu</i>	[said] to Enkidu:
<i>[ammīnim] īnāka [imlā dim]tam</i>	«[Why] do your EYES [brim with] tears,
<i>[ilmu/in libbī]ka</i>	is your [HEART angry]
<i>...[tuštaniḫ]</i>	are you completely?] dejected» ⁹ .

From the «Letter of Gilgamesh»:

īnāja limurāma libbī liḫmu
 If my EYES see it, my HEART will acquire confidence¹⁰.

⁶ Similar expressions for erotic glances are used in the «Kubatim Dialogue», lines 7 and 12 as well as the «Tavern Dialogue», line 4. For these texts cf. Th. Jacobsen, *Two bal-bal-e Dialogues*: J. H. Marks-R. M. Good (edd.), *Love and Death in the Ancient Near East. Essays in Honor of Marvin H. Pope*, Guilford 1987, pp. 57-63.

⁷ Text: 81-7-27, 73 r. 2'-3' – R.D. Biggs, ŠĀ.ZI.GA. *Ancient Mesopotamian Potency Incantations*, New York 1967, p. 50 (= n° 35).

⁸ Note, too, the omen CT 51 147 obv. 15': *šumma īnāja iṣṣanundū libbašu iḫheppi*, «If (he says) 'My EYES are swimming': he will have a broken HEART». Translation: E. Reiner, *A Manner of Speaking*: G. van Driel et al. (edd.), *Zikir šumim. Assyriological Studies Presented to F.R. Kraus on the Occasion of his Seventieth Birthday*, Leiden 1982, pp. 282-89 (p. 286).

⁹ For a recent translation see S. Dalley, *Myths from Mesopotamia. Creation, the Flood, Gilgamesh and Others*, Oxford 1989, p. 142; see also CAD A/1, 105a. In the corresponding passage in the Standard Babylonian Version (II iv) there is no reference to «heart».

¹⁰ STT 40: 31 (par. 41:31); edited by O.R. Gurney, *The Sultantepe Tablets (continued). VI. A Letter of Gilgamesh*: AnSt, 7 (1957), pp. 127-36. The reading DINGIR.MEŠ-a-a has been corrected to IGI (!).MEŠ-a-a following Gurney (p. 130 n. 7). Gurney (p. 135, note to line 31) is dubious about

Another example occurs, also in prose, on an inscription of Esarhaddon from Niniveh¹¹. In spite of a failed attempt by Esarhaddon's brothers to poison his reputation his father persists in appointing him crown prince:

*šaplānu libbašu rēmu rašišuma
ana epēš šarrūtija šitkuna ināšu*

Secretly his HEART was merciful to him
and he was intent (lit. his EYES were set) on my ruling as king¹².

In the dingir šà.dib.ba incantations¹³ comes the sequence:

104 The man on whom you look with favour lives.
105 You look with favour, look with steadfast favour on me.
106 At the glance of your EYES that man lives.
107 You look with favour, look with steadfast favour on me.
108 For me may the HEART of my god become as it was.

Line 104 appears to be a variant of line 106 and in the Sumerian tradition the equivalent of line 108 comes within a different set of lines¹⁴. Although it is difficult to speak of a parallel word pair here, the passage has been included for the sake of completeness¹⁵.

As noted in my previous article, the word pair also occurs in Sumerian texts¹⁶. A further occurrence is in the Šulgi Hymn:

the verb *liḫmu* but it has been accepted in AHW, 319a. Gurney's translation (p. 130) is «and my eyes shall see it and my heart shall become confident». The slightly different rendering given above follows CAD A/2, 8b. In his study F.R. Kraus, *Der Brief des Gilgameš* : AnSt, 30 (1980), pp. 109-21 translates «dann will ich es mit (eigenen) Augen sehen und vor Bewunderung erstarren!».

11 R. Borger, *Die Inschriften Asarhaddons Königs von Assyrien*, Graz 1956, 42:30.

12 Borger, *Asarhaddon*, 42, translates: «doch insgeheim empfand sein Herz Mitleid und blieb sein Augenmerk darauf gerichtet, daß ich das Königtum bekleiden solle». For the idiom *šakānu + inu* see CAD Š/1, 138a and for another translation *ibid.*, p. 464a under *šaplānu*.

13 Edited by W.G. Lambert, *Dingir.šà.dib.ba Incantations*: JNES, 33 (1974), pp. 267-322: the passage in question is 280 f. lines 104-108 (Section I). Note especially his comments, p. 304.

14 For details see Lambert, *loc. cit.*, p. 304; for the Sumerian see also *ibid.*, 291: 35.

15 Note also Msk 731030 1-3 (D. Arnaud, *Recherches au pays d'Aštata. Textes sumériens et accadiens* : Emar VI/1-3, Paris 1985, 109; *Textes de la bibliothèque: Transcriptions et traductions* : Emar VI/4, Paris 1987, p. 345 f.): *lib-bu-ú dā-an lib-bu qar-ra-ad ša lib-bi dan-nim* GÍD.D{A *ēnāša*} *pur-si-it da-mi i-na-a[š-šī]*, «the heart is strong, the heart is a hero. The strong heart's [eyes] are long, it ho[ld]s a bowl of blood» - as restored (from parallels) and translated by W. Farber: JNES, 49 (1990), p. 310.

16 For references cf. ZAW, 101 (1989), p. 405. On the quotation from the drinking song quoted there see M. Civil, *The Beer Goddess and a Drinking Song : Studies Presented to A. Leo Oppenheim, June 7, 1964*, Chicago 1964, pp. 67-89 esp. the comments on gakkul in line 49 (also applicable to lines 59-60 quoted in ZAW, 101 [1989], p. 405). The «eye of the gakkul vat» was a narrow opening in the top or bottom of the clay container. Besides the twofold mention of «heart» in line

igi-fl-la-ga ḥé-eb-da-g[in]-en
 šà-ge-guru₆-ga an-ta ḥé-eb-ge-en
 Wherever my EYES cast - there I go!
 Wherever my HEART prompts me – there I arrive¹⁷.

Another example is:

igi-mà làl-bi-im šà-mà ḥi-<is>^{sar}-bi-im
 For him who is the honey of my EYE, who is the lettuce of my HEART¹⁸.

Of interest is the use of the very same pair (though not in parallelism, strictly speaking) in the Hittite Myth of Iluyankas¹⁹:

§ 21' The ser[pent] defeated the Storm-god and took (his) H[EAR]T and EYES].
 (§ 22' The Storm-god's son marries the serpent's daughter).

§ 23' The Storm-god instructed (his) son: «When you go to the house of your wife, then demand from them (my) HEART and EYES!».

§ 24' When he went, then he demanded from them the HEART, and they gave it to him. Afterwards he demanded from them the EYES, and they gave these to him. And he carried them to the Storm-god, his father, and the Storm-god (thereby) took back his HEART and his EYES.

The stealing of organs is a folktale theme, as Kirk has pointed out²⁰.

It is clear that although most frequent in Hebrew the word pair is attested in a wide range of other languages: in Sumerian, Babylonian, Hittite and Aramaic²¹ but not in

60 there are eight other references to «heart» (in lines 58.61-63.75-76 and 78-79). For the possible interchange of «eye of lettuce» and «heart of lettuce» see Civil's comments, *loc. cit.*, p. 84.

17 Text: A. Falkenstein: ZA, 50 (1952), pp. 70-71: 85-86; translation: J. Klein, *The Royal Hymns of Šulgi King of Ur: Man's Quest for Immortal Fame: Transactions of the American Philosophical Society*, 71/7 (1981), pp. 1-47, p. 17, n. 68. A. Falkenstein comments (*loc. cit.*, p. 90): «Wie in SEM [= E. Chiera, *Sumerian Epics and Myths*, Chicago 1934] 58 II 11-12 ist hier igi-fl-la parallel zu šà-ge-guru₍₆₎ (7)».

18 S.N. Kramer, *Cuneiform Studies and the History of Literature: The Sumerian Sacred Marriage Texts: Proceedings of the American Philosophical Society*, 107/6 (1963), pp. 485-527, 508: rev. 21 (= N[ippur] 3560 and N 4305); see more generally, S.N. Kramer, *The Dumuzi-Inanna Sacred Marriage Rite: Origin, Development, Character*: CRR 17, Ham-sur-Heure 1970; ANET Suppl., 108/644.

19 Text and translation: G. Beckman, *The Anatolian Myth of Iluyanka*: JANES, 14 (1982), pp. 15 and 19.

20 G.S. Kirk, *Myth. Its Meaning and Functions in Ancient and Other Cultures*, Cambridge/Berkeley and Los Angeles 1970, p. 221. He cites a similar episode in a story in Apollodorus (1, 6, 3) where the sinews of Zeus were removed and then restored. D. Irvin, *Mytharion* (AOAT 32), Neukirchen-Vluyn 1978, pp. 66-67 discusses the story but makes no reference at all to the theme (loss of vital organs).

21 Ahiqar, Saying 76, noted previously (in ZAW, 101 [1989], p. 406). Note, too, Papyrus Harris 500: «My HEART like yours longs to do for you / whatever it desires, whenever I am in your arms. My

Ugaritic²². In the Ancient Near Eastern passages cited the sequence used most often is «eye(s)» // «heart». Since reference to parts of the body is generally from the top down²³, this too must be the standard sequence. The order is reversed in the Babylonian love incantation, Esarhaddon's inscription, the Hittite text (Myth of Iluyankas) and in both EA 142 and EA 144 (these last two cited in the previous article). In Hebrew the same reverse sequence - «heart» // «eye(s)» – is marginally more frequent than its counterpart. No reason for such inversion is immediately apparent.

There is no obvious common denominator but many of the passages quoted share certain aspects. The motif of desire which features in the Šulgi Hymn, the «Counsels of Wisdom» and the Babylonian love incantation is also found in Ezek 6:9 and Qoh 2:10. The combination of anger and sorrow depicted in the extract from the Gilgamesh Epic is almost exactly matched in Job 15:12 («Why is your HEART enraged and why do your EYES blink?»). In some passages there was also an element of progression: what the eye sees has an effect on the heart and conversely, a grieving or angry heart results in tears. The terms were interchangeable in many texts and either could be used in idiomatic expressions. It is evident that within each tradition the same word pair, which most probably derives from formulas and formulaic expressions²⁴, could be exploited in a different way by an imaginative poet though the comparative approach does highlight certain shared elements²⁵.

desire is like eyepaint to my eye: / when I see you, brightness comes to my EYES». For other Egyptian examples see ZAW, 101 (1989), p. 407 n. 38.

- 22 The pair is found in the Quran: «Allah has sealed their hearing and their HEARTS, and on their EYES there is a covering, theirs will be an awful doom» (2.7) on which cf. L. Ibrahim, *The Qur'anic 'Sealing of the Heart'*: WO, 16 (1985), pp. 126-27. It even survives in Modern Hebrew, for example, in C.N. Bialik's 'm dmdwmy hhmh («At Twilight»), lines 5-7 (see conveniently S. Burnshaw *et al.* [edd.], *The Modern Hebrew Poem Itself*, New York 1965, p. 28).
- 23 For example, «head, throat, ear, shoulder, upper arm, hand, fingernail, side, genitals, testicles, penis, sole, foot, toenail ... » in M. Hutter, *Behexung, Entsöhnung und Heilung*, Freiburg/Göttingen 1988, pp. 32-33: 23-32.
- 24 As ably argued by K. Aitken, *Word Pairs and Tradition in an Ugaritic Tale*: UF, 21 (1989), pp. 17-39.
- 25 As I have noted elsewhere: «While sharing common features each tradition had a character of its own, an aspect which tends to be overlooked»: *Some Additional Wordpairs*: L. Eslinger-G. Taylor (edd.), *Ascribe to the Lord*, Sheffield 1988, pp. 200-201.