

recognition is also given to the future consummation of the new covenant promises (chap. 11).

The section on the four directives of the Jerusalem Council for the Gentile believers in Acts 15:28-29, in which the four laws of Moses in Lev 17-18 for the Gentiles are repeated, is illuminating (197-199). The book contains four appendices, including one of tables and charts that summarize and clarify the issues of the old and new covenants in both Testaments.

The book has remarkably few typos: on p. 46 the word “though” should be “through” (line 10 from bottom); on p. 180 the word “to” is superfluous (line 8 from top); endnote 3 on p. 243 is not indicated within the text itself. The title of LaRondelle’s book on the covenants is not “Our Great Redeemer” (73 and 243) but “Our Creator Redeemer” (as correctly on p. 55).

This new book on God’s covenants serves its purpose to educate and to edify its readers and is sincerely recommended as a valuable advance in the search for a better understanding of the Scriptures. Andrews University Press can be commended for publishing two books on the biblical covenants within two years.

Bradenton, Florida

H. K. LARONDELLE

Malbran-Labat, Florence. *La morphologie akkadienne en tableaux. Langues et cultures anciennes*, 8. Bruxelles: Éditions Safran, 2007. 80 pp. Paper, €28,00.

Malbran-Labat is probably best known for the expanded edition of René Labat’s list of Akkadian signs, i.e., René Labat and Florence Malbran-Labat, *Manuel d’épigraphie akkadienne* (Signes, Syllabaire, Idéogrammes, 6th ed. [Paris: Librairie Orientaliste Paul Geuthner S.A., 1988]), which is an indispensable tool for reading cuneiform Akkadian texts. Other equally indispensable tools for reading Akkadian signs are Rykle Borger, *Mesopotamisches Zeichenlexicon* (AOAT 305 [Münster: Ugarit Verlag, 2004]); and Wolfram von Soden and Wolfgang Röllig, *Das Akkadische Syllabar* (4th ed. [Rome: Editrice Pontificio Istituto Biblico, 1991]).

La morphologie akkadienne en tableaux is a collection of charts to aid students in learning or reviewing Akkadian morphology. It is divided in three parts: nominal morphology, verb morphology, and paradigms. The first part includes charts on the morphology of nouns, adjectives and pronouns. The second part includes charts on the basic morphological structure of verbs, followed by charts on the strong verbs and the weak verbs. The third part includes paradigms of the active participle, the verbal adjective, the infinitive, the stative, the present-future (“*l’inaccompli*”), the perfect, the preterite (“*l’accompli*”), the imperative, and the moods. As the title of the book indicates, it contains primarily charts, with a minimum of explanation, sometimes none at all. However, further explanations are not imperative, since the work is intended as a complement to the author’s earlier grammar (*Manuel de langue akkadienne*, PIOL, 50 [Louvain-la-Neuve: Université catholique de Louvain, 2001]) and exercise book (*Pratique de la grammaire akkadienne: Exercices et corrigés*, Langues et cultures anciennes, 6 [Bruxelles: Éditions Safran, 2006]). Therefore, the work

under review is not intended to replace other introductory grammars, but as a companion to them. Besides, students who already have some exposure to Akkadian or another Semitic language will find the charts self-explanatory.

The best way to present my assessment of Malbran-Labat's contribution is to compare it with a similar work that appeared a decade earlier, i.e., Douglas B. Miller and R. Mark Shipp, *An Akkadian Handbook: Paradigms, Helps, Glossary, Logograms, and Sign List* (Winona Lake: Eisenbrauns, 1996). The latter gives a whole set of complete paradigms along with other reading helps, such as a useful list of common cuneiform signs. Malbran-Labat's work complements this earlier work in that the majority of the charts attempt to explain the mechanics of how Akkadian morphology works. For example, charts 14-15 (p. 18) explain the consonantal root system and the verbal stems. Then chart 16 (p. 19) describes the interplay between the consonantal roots and the stems, and charts 17-19 (p. 20) outline the typical vowel patterns of the verbal conjugations.

A mastery of the principles contained in Malbran-Labat's charts enables students to generate full paradigms, such as those found in Miller and Shipp and in most introductory Akkadian grammars. Alternatively, a mastery of the paradigms found in Miller and Shipp results in at least an intuitive knowledge of the principles presented in Malbran-Labat's charts. Of course, the third section of Malbran-Labat's book does provide some sample complete paradigms. Nevertheless, it seems that Malbran-Labat's contribution is best aimed at helping students learn Akkadian morphological patterns, whereas Miller and Shipp's book, though also useful as a learning tool, serves even better as a quick reference for reading or reviewing Akkadian. Together, they complement each other very well.

Students of Akkadian are fortunate to have so many learning tools at their disposal. I welcome Malbran-Labat's book as a useful service to Akkadian students. It is a contribution that I heartily recommend.

Oakwood University
Huntsville, AL

TARSEE LI

Mettinger, Tryggve N. D. *The Eden Narrative: A Literary and Religio-historical Study of Genesis 2-3*. Winona Lake, IN: Eisenbrauns, 2007. xvii + 165 pp. Hardcover, \$29.50.

Tryggve N. D. Mettinger is Professor Emeritus of Hebrew Bible at Lund University, Sweden, where he taught from 1978-2003. During his career he served as a visiting professor at various institutions in Europe, USA, Israel, and South Africa. He is a member of The Royal Academy of Letters, History and Antiquities, Stockholm, and an honorary member of The (British) Society for Old Testament Study. He has numerous publications focusing on various aspects of Israelite kingship, the notion of God in ancient Israel, Israelite aniconism, and the phenomenon of the dying God. *The Eden Narrative* is his latest monograph, which provides a fascinating study on Gen 2-3.

Mettinger states that his curiosity regarding the central theme(s) of the Eden Narrative developed when he noticed that knowledge and immortality