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## A DESCRIPTION OF BAAL

*Marvin H. Pope - Jeffrey H. Tigay - Yale University*

Faulty stichometry continues to be one of the major causes of misunderstanding of the Ugaritic mythological texts. When a line is wrongly divided, the chances of approximating the sense originally intended are drastically diminished, and the greater the erudition and ingenuity applied in support of the mistake the more error is compounded.<sup>1</sup> The initial provocation for this paper was dissent from the stichometry suggested for the opening lines of the text RŠ 24.245 in a study by L.R. Fisher and B. Knutson.<sup>2</sup> The subsequent treatment of the same text by J.C. de Moor<sup>3</sup> made only slight improvement in the stichometry of the opening lines and failed to divine the proper division of the first five lines. Apart from the crucial matter of stichometry, the text presents many other provocative and intriguing items which will engage the interest of Ugaritologists and other students of the ancient Near East. The present paper is intended particularly to determine the stichometric structure of the text in question; even if not all of our suggestions on specific problems are accepted, we hope to have found a framework within which those problems can be solved.

RŠ 24.245 (= *Ugaritica* V, Ch. III, No. 3)

In the following transliteration Roman numerals indicate our suggested line-division, while raised Arabic numerals designate the line-division of the tablet.

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<sup>1</sup> Cf. Pope, *JSS* 11 (1966), 231ff.; *JBL* 85 (1966), 461.

<sup>2</sup> *JNES* 28 (1969), 157-167; see the dissenting suggestion of Pope there, p. 158, n. 8.

<sup>3</sup> *UF* I, 180-183.

- I     *b'lytb.ktbt.gr // hd r[ ]<sup>2</sup>kmdb.*  
 II    *btk.grh.il spn // b<sup>q</sup><sub>u</sub>m (b?)<sup>3</sup>gr.tlyt.*  
 III   *šb't.brqm. [     ] / <sup>4</sup>tmnt.isr r't // 'š brq y[ih'd?] ]*  
 IV    <sup>5</sup>*rišh.tply // tly.bn.'n[h]*  
 V     <sup>6</sup>*uz'rt.tml.ışdh. // qrn[h. <sup>7</sup>[r]m? ʾt.ʾlh.//*  
 VI    *rišh.bgl̄.bšm[m?] // <sup>8</sup>brg? ]l.tr. it.*  
 VII   *ph.ktt.ğbt [         ] //                     ]<sup>9</sup>kyn.ddm.*  
 VIII *lb[                     ] //                     ]                     ]*

...

- I     Baal sits as a mountain sits, // Hadd as *w[idely?]* as the ocean;  
 II    In the midst of his mount, Divine Šapon, // in the <sup>[sanctuary</sup><sub>pleasant place (on?)</sub>the mount of his  
       *dominion.*  
 III   Seven lightning bolts [     ], // eight storehouses of thunder; // a shaft of lightning he  
       *h[olds?].*  
 IV    On his head is a *phylactery / redness* // *tly* on his forehead.  
 V     His feet stamp on the wicked, // [his] horn(s) [ris]e above him.  
 VI    His head is in the *snow* in heav[en, // at? (his) *fee*]t there is the *moisture.*  
 VII   His mouth like two clouds [                     ] like wine love  
 VIII [His? ] *heart* [                     ]

...

#### Stichometry

I-II. The parallel to II in 'nt: III, 26-28 and IV, 63f. defines II as a unit and shows thereby that I ends with *kmdb*. This confirms the stichometry rejected by Fisher-Knutson, p. 158 n. 8.

III. The standard graded number parallelism defines III a and b as a unit; the repetition of the word *brq* in III c connects it with a and b as a sort of supplement.

IV. Demarked by the parallelism *rišh / bn 'n[h]*, a standard pair.

V-VI. The stichometry here is elusive. As will be argued below, Vb, like VIa, seems to refer to the head, while VIb, like Va, seems to refer to the lower half of the body. Hence the structure seems in this respect chiasmic. On the other hand, since both V and VI contain references to the upper and lower parts of the body, each seems to contain within itself contrasting parallels.

VII. Seemingly related imagery in the Song of Songs suggests that *ph* and *kyn ddm* are somehow related. The size of the missing space suggests a 4:4 bicolon.

#### Context and literary classification

Opening as it does with Baal sitting (line I), the text has been taken by Fisher and Knutson to refer to Baal's enthronement following his victory over Yamm. The text does not mention Baal's house, only his mountain (line II). The latter is referred to in identical terms several times in the Anat text (*UT* 'nt = V AB; see the commentary to line II); furthermore the reverse of our tablet duplicates 'nt: II, 31b-33 and III, 1-3a. This supports Fisher and Knutson's and de Moor's suggestions<sup>4</sup> that what is described in our

<sup>4</sup> *JNES* 28, 166f.; *UF* 1, 180.

text belongs with the events of 'nt. On the other hand, the reference to storehouses in line III may imply that Baal's palace is already built. The references in the same line to thunder and lightning, and those in line VI to snow and moisture(?), correspond to what Asherah says Baal will do when El agrees to Baal's having a house (*UT* 51 V 68-71), and the references to thunder and Baal's "tree" in line III correspond to what Baal actually does once he dwells in his house (*ibid.*, VII, 29ff., 41). This uncertainty over the place of our text in the course of events narrated in the Baal cycle may be due to the possibility that there were different versions of it current at Ugarit.<sup>5</sup>

The generic classification of our text is difficult. De Moor treats it simply as a narrative.<sup>6</sup> Fisher and Knutson take it as a "descriptive ritual text" which "describes a liturgy" – i.e., the enthronement hymn and love song sung by Anat (as stated in rev. 7f.), similar to the song sung in 'nt: I, 19-21.<sup>7</sup> This is possible, but there is really nothing in the text to guide us in classifying it as a complete entity. We can, however, say something about the generic affinities of lines IVff. Such descriptions of the bodily appearance of gods are, it is true, found in hymns. As in our text, where the description contains many features attested also in Baal's iconography,<sup>8</sup> in many Sumerian and Akkadian hymns "the deity is apostrophized precisely in terms of the characteristics associated with the statue . . .".<sup>9</sup> But physical descriptions are not limited to hymns or love songs, nor are they used exclusively for deities.<sup>10</sup> In *Krt* 144-148 – a narrative text – Lady Hurriya is described in similar fashion, as are the protagonists in several passages in the Song of Songs; these examples, like their forerunners describing goddesses in the Sumerian sacred marriage texts, are love songs. Passages such as Song of Songs 5: 14-15a clearly betray their affinities with descriptions of statues. But similar descriptions appear in several other literary genres. In *Lú-dingir-ra's* message to his mother, the lady is described in similar terms; in one passage *Lú-dingir-ra* compares her to "an alabaster statuette, placed on a pedestal of lapis-lazuli / a living figurine, (her) members are full of charm."<sup>11</sup> In a fragmentary passage in the *Gilgamesh Epic* (VIII, rev. ii, 26), *Gilgamesh* addresses the statue of the deceased *Enkidu*: "of lapis is your breast, of gold your body . . ." (*ANET* (2nd ed.), 515). The Akkadian "Göttertypentext"<sup>12</sup> describes several statues, following for each a standard pattern descending from head to foot. For later reference here is the section on the storm-god *Ninurta*:

- I 51' The head has a horn and a *polos*(?)-headdress  
 52' (He has) a hum[an] face.  
 53' There is a cheek.  
 54' He has a *pursasu*-coiffure.  
 55' His hand(s) are those of a hum[an].  
 56' [His right hand?] is rais[ed] high.  
 57' The divine-wea[po]n [                    ]  
 58' in hi[s] left (hand) [                    ]  
 59' the guide rope of a [                    ]  
 60' and he carries a . . . [                    ]  
 61' (with) a sash [of] lamb[skin?]

<sup>5</sup> De Moor, *UF* I, 184 n. 127; cf. also 180.

<sup>6</sup> *UF* I, 180.

<sup>7</sup> *JNES* 28, 160, 162, 166f.

<sup>8</sup> Fisher-Knutson, *JNES* 28, 159 n. 10.

<sup>9</sup> W.W. Hallo, in *Actes de la 17<sup>e</sup> Rencontre Assyriologique Internationale* (publ. 1970), 120; so also W. Herrmann, *ZAW* 75 (1963), 178.

<sup>10</sup> For a number of the following examples see already Herrmann, *op.cit.*

<sup>11</sup> M. Civil, "The 'Message of *Lú-dingir-ra* to his Mother'," *JNES* 23 (1964) 1-11; J. Nougayrol, *Ugaritica* V, 310-319. See now J.S. Cooper, *JBL* 90 (1971) 157-62.

<sup>12</sup> F. Köcher, *MIO* I (1953), 57-107.

- II 1 [h]is [chest] is covered.  
 2 He [w]ears a [waistband].  
 3 He wears a [b]e[lt].  
 4 The [b]od[y] is (that of a) man.  
 5 The garme[nt ]  
 6 His r[ight] foot f[ro]m his [ on]  
 7 is exposed [a]nd stands firm.  
 8 His left foot is exposed [ ]  
 9 His foot/feet tread(s) on the a[nz]û-bird  
 10 His name: Ninurta

Nearly identical is the description of the gods seen by the prince Kumma in his "Vision of the Netherworld."<sup>13</sup> A biblical analogue is the statue seen by Nebuchadnezzar in Dan 2:32f., whose combination of different materials is similar to images of Baal found at Minet el-Beida and Ras Shamra, one of which even combines five different metals, similar to the image fabricated by Nebuchadnezzar.<sup>14</sup> Somewhat less similar are the descriptions of YHWH in Ezek 1:26-28 and of the "Ancient of Days" in Dan 7:9f.; the composite creatures in Ezek 1:5-13 are quite comparable to those described in the "Göttertypentext" and the "Vision of the Netherworld". One may compare also Enoch ch. 106 and Rev 1:13-16, the latter somewhat similar to our own text. All these passages show that such descriptions can appear in diverse genres and are by themselves no criterion for literary typology.

### Commentary

#### I

*yṭb*. Derivation from the root *yṭb*(\**wtb*), "sit", rather than *ṭwb*, "return", is assured by the context: the action takes place in<sup>15</sup> Baal's dwelling (see line II) where sitting, not returning, is the appropriate action. For the syntax of *yṭb ktbt ḡr* cf. *k<sup>e</sup>dabbēr 'aḥat hann<sup>e</sup>bālôṭ t<sup>e</sup>dabbērî* (Job 2:10). The altogether normal use of *k* in the latter passage removes the only consideration which led Fisher and Knutson to prefer "returns" to "sits", for which they otherwise presented a convincing case (p. 158 n. 3).

*hd. r*[ ]. Virolleaud's restoration (followed by Fisher-Knutson and de Moor) *hd. r*[*y*] was plausible on the assumption that the graph *hdr'y* (with no word divider between the second and third signs, be it noted) in RŠ 24.252 (*Ug* V, ch. III, no. 2):3 consisted of the divine name Hadd plus an epithet. B. Margulis however, has argued plausibly that *hdr'y* is really identical with the Biblical place-name Edrei (in Josh 12:4 and 13:12, as in the *Ug.* text, the name is parallel to the place-name Ashtaroth and is connected with the Rephaim).<sup>16</sup> The word is therefore irrelevant to our passage.

De Moor's restoration *hd.r*[*bš*] *kmdb*, "Hadd [lay down] like the ocean", on the basis of an obscure passage, might have been supported by reference to *t<sup>e</sup>hôm rôbešet* (Gen 49:25, Deut 33:13). However, *rbš*, which refers to crouching or lying down (usually of quadrupeds) would not comport with *yṭb*, "sit". Moreover, in view of the enthronement context, *rbš* is incongruous: one does not lie on a throne. In Ugaritic

<sup>13</sup> ANET, 109f.

<sup>14</sup> Vide *infra*, n. 47.

<sup>15</sup> "In" is preferable to Fisher and Knutson's "to" for *b*.

<sup>16</sup> B. Margulis, *JBL* 89 (1970), 293f.

literature and art several deities are represented in anthropoid form as sitting, in human fashion, on a throne with a footstool.

*mdb*, “ocean”; cf. *ym* // *mdb* (UT 52:33-35). For the use of a word whose root means “flow” (see de Moor, p. 181 n. 99 for bibliography) for the ocean, cf. ‘*nt* VI, 5f.; UT 68:12f., 19f., and *nāhār* in Ps 24:2; Jonah 2:4; etc. The recent suggestion of J. Blau and J. Greenfield to read *km db btk ḡrh*, “as a bear in its cave” (BASOR 200 (1970), 13f.) ignores the parallelism of *ḡr* // *mdb* (cf. *har<sup>e</sup>rê* // *t<sup>e</sup>hôm*, Ps 36:7) and is based on wrong stichometry.

The verb *yṭb* extends its force to the second stich as well. The line thus describes Baal as sitting like a mountain and like an ocean. These are well-known similes in ancient Near Eastern literature. Mountains are naturally a standard metaphor for height (cf. S.N. Kramer, JAOS 89 (1969), 4; CAD sv. *ḥuršāniš*). Several gods are described as mountains in Tallqvist, AGE s.v. *šadû*, including the storm-gods Enlil and Adad. One reference to the former describes him as *šadû rabû* IM.ḤUR.SAG *ša rēšāšu šamāmi šanna apsû ellim šuršudu uššūšu*, “great mountain; Imḥursag, whose peak rivals the heavens, whose foundations are laid in the holy Apsu” (4R27, no. 2: 15f., quoted in CAD A II, 196b).

The ocean is well-known as an image of vastness and width (cf. Ps 104:25; Job 11:9; Lam 2:13; for examples of Akkadian *tāmtum rapāstum* see W. Muss-Arnolt, A Concise Dictionary of the Assyrian Language, II, 1174a). This signification is made explicit in Ugaritic for our very word *mdb* in UT 52:33-5:

<i>tirkm.yd.il.kym</i> // <i>wyd.il.kmdb</i>	El’s “hand” becomes long as the sea, El’s “hand” as the ocean.
<i>ark.yd.il.kym</i> // <i>w.yd.il.kmdb</i>	Long is El’s “hand” as the sea, El’s “hand” as the ocean. <sup>17</sup>

In our text, too, this simile expresses expanse. With the parallel image of height we thus have a standard pair of qualities (cf. Ps 101:5; Prv 21:4). In a Sumerian hymn Inanna is described as “lofty as heaven . . . broad as earth” (W.W. Hallo and J.J. van Dijk, *The Exaltation of Inanna*, 31:123f., cf. pp. 60f.; cf. S.N. Kramer in ANET (3rd ed.) 581:123f.), and in Akkadian other gods are described as wide (AGE s.v. *rapšû*). We cannot rule out the possibility that the ocean here expresses depth rather than expanse; cf. the reference to Enlil quoted above, and also Ps 36:7, which uses both of the similes appearing in our passage: *šidqāt<sup>e</sup>kā k<sup>e</sup>har<sup>e</sup>rê ‘ēl* // *mišpātekā t<sup>e</sup>hôm rabbāh*. “Your righteousness is like the mighty mountains, your judgements (like) the great ocean;” however it is not really certain whether the ocean signifies depth or width there. Baal might then be described as sitting high and deep, i.e., as reaching from heaven to earth while seated on his throne.<sup>18</sup> If our passage was meant as a contrast to Ashtar’s failure to reach to the top of Baal’s throne or to his footstool (cf. below), the reference would be to vertical rather than horizontal extension; cf. Isa 66:1.

Our passage thus describes the great storm-god as sitting high and wide or deep. In the present instance the simile of sitting like a mountain seems a bit awkward since the god’s holy see is also on a mountain (*yṭb ktbt ḡr . . . btk ḡrh . . .*). Baal’s mountain, divine Ṣapon (see below) is itself notable for its expanse, as we are told in II Krt (UT 125), 6-9, where the holy mountain is depicted as weeping for the ailing king:

<sup>17</sup> Pope, EUT, 37ff.

<sup>18</sup> In view of the derivation of *mdb* from *\*dwb*, “flow”, we may also compare Akk. *abūbu*, “flood”, with which storm-gods are often compared (Tallqvist, AGE s.v. *abūbu*; CAD I, 80 b). Floods, too, express the qualities of expansiveness and depth; cf.. *eliš u šaptiṣ imna u šumēla pānu u arku ušbi’ abūbānišma*, “he caused . . . to pass over (the land) above and below, to the right and the left, in front and behind, like the very flood” (4R20, No. 1:3f., restored from duplicate K5191, quoted in CAD A I, 76f. lex.).



*tbkyk. ab. ġr. b'l // špn.ħlm.qdš*

For you weeps, O father, Baal's mountain,  
 Šapon the holy circuit,

*any.ħlm.adr. // ħl rħb.mknpt*

Laments the mighty circuit,  
 the circuit broad of span.<sup>19</sup>

Thus there would be ample room for the god to "sit widely" on Mount Šapon.

The notion of "sitting widely" is expressed explicitly in Sumero-Akkadian literature where a god is thus described. In the bilingual myth Lugal-e (I, 19) the storm-god Ninurta is referred to:

*ezen gar-ra-na ħul-la-na dagal-a-bi dur-an-na*

*ina i-sin-ni šak-nu-uš ħa-diš rap-šiš ina a-ša-bi-šū*

When he, on the festival established for him,  
 sits joyfully and widely.<sup>20</sup>

Clearly, then, our passage describes Baal's sitting on his throne in such a way as to highlight his enormous size. Baal's size is implied elsewhere in the dimensions of his palace (*UT* 51: V, 118f.), and especially by the contrasting smallness of 'Ashtar who could *not* fill Baal's throne on Šapon (= *UT* 49: I, 31ff.). Our passage may be an intentional counter to the latter scene. Comparable to these descriptions of Baal's size are the accounts of God's size in the *Shiur Qomah* literature (*Jewish Encyclopedia* XI, 298) and of Adam's height (heaven to earth) and width (east to west) in midrashic literature (see L. Ginsberg, *Legends of the Jews* I, 59). Cf. also *Enuma Elish* I, 99f., and the reference to Enlil above.

The restoration of *r[ ]* is clearly a matter of guesswork, but the context suggests some word meaning wide or large. Possible candidates are *rħb*, used frequently in the Bible of the sea (examples cited above),<sup>21</sup> *rb* (cf. Heb. *tēhôm rabbāh*),<sup>22</sup> or, perhaps, *rpš*, "wide",<sup>23</sup> whose cognate is the standard adjective for the ocean in Akkadian (*tāmtum rapāštum*, see above), and used precisely of Ninurta's sitting in Lugal-e (see above).

## II

The restoration is based on *UT* 76:III, 32; 'nt:III, 26-28; IV, 63f. *ġr* is preceded by *b* in all cases, but the *b* may be omissible in case there is not enough room for it. Fisher and Knutson and de Moor continue the erroneous stichometry for another line because of the mistaken interpretation of *il špn* as a title of Baal, "the god of Šapon," which they construe as the subject of its sentence, parallel to *b'l* and *hd* . . . . Similarly, H. Gese (*Die Religionen Altsyriens*, p. 123, n. 192) mistook *il špn* as a designation of Baal and even asserted that on the basis of the alleged parallelism of *b'l // hd // il špn* in the present passage there could no longer be any doubt that Baal and his mountain may be identified. However, our stichometry for this line (II), which is confirmed by the parallel passages, rules out this alleged parallelism. There is not

<sup>19</sup> Cf. Pope, *JBL* 85 (1966), 460f.

<sup>20</sup> Lugal-e I, 19; see T. Jacobsen, *ZA* 52 (1957), 111 n. 39, for this translation. However, *CAD* H 23 d lex and I/J, 195 b lex., translate *rapšiš* as "at ease". Cf. also A. Falkenstein, *SGL* I, 11:5, a - a <sup>d</sup>En - I í I b á r a - k ù b á r a - m a ħ - a d a g a l - b i d ú r - a - n i, "when father Enlil seats himself broadly on the holy dais, on 'the lofty dais'" (S.N. Kramer, *ANET* <sup>3</sup>, 573:5). Falkenstein, *SGL* I, 19:5, and 28 *sub* 5, translates *d a g a l* in both passages "mächtig".

<sup>21</sup> Although *UT* § 19.2317 questions whether *rħb* means "broad" in Ug., Gordon as well as Ginsberg translate thus in *UT* 125:9, 109.

<sup>22</sup> Cf. U. Cassuto, *The Goddess Anath* (Heb.), 30.

<sup>23</sup> If this is the meaning in Ug. Cf. *ħlb rpš* = *urubħal-bi rap-šiš* (*UT* § 19.963).

the slightest evidence elsewhere for identifying *il špn* with Baal. In all occurrences of the term *il špn* in the mythological texts, *UT* 76:III:32; *'nt*: III, 26, IV 63; and in the present instance, the term *il špn* is preceded by *btk ḡry/h*, "in the midst of my/his mountain", and the reference is to Baal's divine abode and not to Baal himself. The obvious stichometry in *'nt*: III 26 is:

<i>btk ḡry il špn</i>	In the midst of my mountain divine Ṣapon
<i>bqdš bḡr nḥlty</i>	In the shrine of my own mountain
<i>bn'm bgb' tliyt</i>	In the fair (place) on (my) mighty hill. <sup>24</sup>

Interpretation of *il špn* there as an epithet of Baal (C.H. Gordon, *Ugarit and Minoan Crete* pp. 53, 54) is ruled out by the parallel phrases which cannot be so construed. Since *ḡr il špn* is parallel to *qdš ḡr nḥlth* and the like, *il špn* must describe the mountain; hence it means Divine Ṣapon, not the god of Ṣapon. Elsewhere Baal is called *b'l špn* (*UT* 9:14), not *il špn*. In *UT* 17:13 *il špn* is not the same as Baal (17:4) or El (17:15). On this point Nougayrol observed (*Ugaritica* V, p. 51), "Dans les textes ougaritiques, il semble qu'il n'y ait souvent aucune différence entre *špn* et *il špn*." The element *il* serves as the equivalent of the divine determinative before the name of the deified mountain, as in the Akkadian god list RŠ 20.24, 1.14, *dḥuršan ḥa-zi* (cf. *Ugaritica* V, p. 45) which would correspond to *il špn*, or *ḡr il špn*. The use of 'ēl as a determinative before divine names in the Bible was suggested by W.E. Staples, *AJSL* 58 (1941), 143.

In another Akkadian list of Ugaritic deities, RŠ 26.142 (= *Ugaritica* V, no. 170 p. 321) *b'l špn* is represented (line 19) as *dAdad il ḥuršan ḥa-zi*, and his mountain is listed separately (line 22) as *d[ḥur]šan ḥa-zi*. Baal's divine mountain is thus a deity in its own right; it is allotted sacrifices along with the other gods (*UT* 3:42; 9:4; 173:37), is invoked among the sanctioning gods in the Hittite treaty between Suppiluliumas and Mattiwaza (*ANET* 205), but there is nothing to suggest that the mountain is ever identified with the great weather-god Baal-Hadad who dwells on it as *b'l špn*, "Lord of Ṣapon", or in his more explicit Akkadian title *dAdad be-el ḥuršan ḥa-zi* (RŠ 20.24, 1.4; cf. *Ugaritica* V, p. 44), "Adad, Lord of Mount Hazi."<sup>25</sup>

Dahood construes the element *il* with the preceding word, taking *ḡry il* as "my towering mountain", with *il* as the superlative, as in *har<sup>e</sup>rē 'ēl*, Ps 36:7. It seems better to connect *il* and *špn* and to construe *il špn* as in apposition to *ḡry*, "my mountain, (divine) Ṣapon." In view of the above evidence that *il špn* / *dḥuršan ḥazi* is a standard compound, Dahood's suggestion is unnecessary.

*tliyt*. The parallelism with *nḥlt* makes the general range of meaning clear, but its precise meaning is moot. *UT* § 19.1342 takes it as a proper name ("the hill of T."), but in *Ugarit and Minoan Crete*, 53, Gordon renders "Hill of Power". Similarly, Cassuto, *gib'at ḡḥûrâh*; Ginsberg, "the mount which I possess". Dahood, *Psalms* II, 139, offers both "dominion" and "victory". In view of the root *l'y*, the meaning may be something won by conquest; "dominion" might be best. Cf. also Dahood, *Psalms* III, 134f., *ad* Ps 114:2.

### III

*isr r't*, "storehouse(s) of thunder". In view of the parallel *brqm*, lightning bolts", *r't* can hardly be anything but "thunder", whether it is to be derived from *r(w)'* (which appears in *rē'ô* in a related context, Job 36:33),<sup>26</sup> or *r'd* ("thunder" in Arabic; Fisher and Knutson doubt this possibility "on phonetic grounds" (*op.cit.*, p. 158, n. 9), apparently assuming that the third radical *d* would have had to become *t* in Ugaritic on this hypothesis; but de Moor makes clear that the *t* would be simply the feminine ending

<sup>24</sup> For the stichometry, cf. Ginsberg in *ANET*, 136 d; Cassuto, *The Goddess Anath*, *ad loc.*

<sup>25</sup> See previously Pope in W. Haussig (ed.), *Wörterbuch der Mythologie*, 256ff., *JBL* 85 (1966), 461f., and *apud* Fisher-Knutson, p. 158 n. 8.

<sup>26</sup> Cf. Pope, *Joh. ad loc.*

into which the radical *d* had been assimilated [*r't* < \**r'dt*; see *UT* § 5.35; 9.7, 48]). Emendation to *r'm* is unnecessary.

De Moor takes *īsr* as bundle(s), related to Arab., *ʿayṣar* “bundle (of herbs)”. But it is difficult to imagine how an auditory phenomenon such as thunder could occur in a bundle (references below to “thunderbolts” should not confuse the issue, since this word is used in the sense of “lightning bolt”). Moreover, the context of thunder and lightning argue strongly that *īsr* = Heb. *ʾōṣār* “storehouse”, for biblical and post-biblical literature frequently speak of God’s storehouses, *ʾōṣārôt*, or chambers, *h<sup>a</sup>dārām*, of rain, snow, hail, wind, thunder etc. (Deut 28:12; Jer 10:13; 51:16; Ps 33:7; 81:8 (?); 135:7; Job 9:9; 37:9; 38:22; Enoch 41:4; 60:11-21; L. Ginzberg, *Ginze Schechter* I, p. 187). Conceivably lines III a and b refer to Baal’s dwelling (mentioned in I and II), and the missing word could be *bbth* or *bḥdrh*, although de Moor’s more general *lh* would also be in order.

ʿ *brq* *y*[     ]. The Baal-stele from Ugarit shows Baal holding “a stylized thunderbolt ending in a spearhead” (C.F.A. Schaeffer, *The Cuneiform Texts* . . . pl. XXXII, fig. 2) Fisher and Knutson (n. 10) note that the bolt looks like a tree at the top, hence translate “tree of lightning”. Note the cedar in Baal’s hand in *UT* 51 VII, 40. Since this is Baal’s weapon, however, de Moor’s “shaft” or Ginsberg’s “club” *ANET*, 135a; cf. also *Orientalia* 9 (1940), 44, for an Egyptian parallel seems more appropriate. Lightning is often associated with God’s arrows, sword, and spear in the Bible and in midrashic literature (Deut 32:41; 2 Sam 22:15; Nah 3:3; Hab 3:11; Zech 9:14; Ps 18:15; 144:6; Job 20:25; Ginzberg, *Legends* II, 333). Since in the Baal stele Baal holds the lightning bolt in his hand,<sup>27</sup> it may be that we should restore here the verb *y[īḥd]*, “he holds”. Since the text goes on to enumerate parts of his body, one might prefer *y[dh]*, “in his hand”, but for this we would expect rather *bdh* (*UT* 19.633). In Mesopotamian literature too, Adad is described as holding a thunderbolt in his hand (see references in *CAD* A I, 80 d; B, 104 c, 259 d; cf. *ibid.*, for statues carrying lightning bolts). Fisher-Knutson’s restoration *y[bn]* is based upon a dubious interpretation of *abn brq* in ‘*nt*:III, 23 and parallels,<sup>28</sup> while *y[šrh]* seems less likely with ʿ *brq* than with *brq* alone (cf. *UT* 51: V, 71: *šrh l’arš brqm*).

Obviously thunder and lightning reflect Baal’s role as storm-god. Our text is related to *UT* 51: V, 68ff., VII, 24ff., which describe the immediate aftermath of Baal’s taking up residence in his new dwelling. Note also ‘*nt*: III, 18 and parallels where Baal summons Anat to Šapon to hear his words about *abn brq*, etc. (unless, with Cassuto, this is just a cliché descriptive of any mysterious lore).

#### IV

The structure of this line is chiasmic. *rišh* is therefore parallel to *bn n[h]*, and thus means “on his head” (accusative of place).

*tply* is one of the text’s most difficult words. Fisher-Knutson’s “his head is wonderful” (following W. Johnstone) is doubtful since *riš* is not feminine in Ugaritic (cf. *UT* 67:I, 3; ‘*nt*:III, 39) and it is questionable whether the *t-* can be a masculine singular prefix (Sarna, *JBL* 82 (1963) 317-318; Moran, *Biblica* 45

<sup>27</sup> On the detailed agreement between Baal’s iconography and his descriptions in the texts see Fisher-Knutson, p. 159 n. 10; C.F.A. Schaeffer, *The Cuneiform Texts from Ras Shamra-Ugarit*, 64, and *Ugaritica* II (1949), 121-130; Cassuto, *The Goddess Anath*, 54

<sup>28</sup> For the rendering of *abn* as “(lightning) stone(s)”, related to Akk. *aban birqi* (?) and Ezekiel’s *ʾaḥnê ʿēš* (Ezek 28:14, 16), cf. Cassuto, *The Goddess Anath*, 81; Pope, *EUT*, 99-102; F.C. Fensham, *JNES* 18 (1959), 273f. Gordon’s view (*U.L.*, 19; *U.M.*, 246), repeated recently by Dahood (*UF* I, 25), that *abn* is chiasmically parallel to *tbn* in the following line and hence means “I understand” or “perceive”, fails to note that chiasmus is likely ruled out by the absence of the negative particle before *ʾabn*, unlike the three verbs to which it is allegedly chiasmically parallel in ‘*nt*: III, 23-25a.

(1964) 60-82; H.J. Van Dijk, *VT* 19 (1969) 441-447). De Moor recognized that if *tply* is a verb the prefix calls for a feminine subject; he therefore rendered "Tallaya made his head wonderful between [his] eyes", ignoring all stichometric considerations. However, since *tply* is "on his head", it ought to be, like the parallel *tly*, a substantive.

The suggested translation "phylactery" is based on rabbinic *tph* (*t<sup>e</sup>pīllāh*, pl. *t<sup>e</sup>pīllīn*) with that meaning (possibly attested already in Elephantine, *tph zy ksp*, Cowley, *AP*, pp. 198f.). This would normally appear as *\*tplt* in Ugaritic, but *-y* occurs occasionally as the feminine ending in place of *-t*. (Long presumed,<sup>29</sup> the existence of this feminine ending is now brilliantly confirmed, as noted by de Moor,<sup>30</sup> in RŠ 24.293 (*Ugaritica* V, III, No. 4):6, which reads *brkt* where the parallel text *UT* 67:i, 16 reads *brky*.) Morphologically the noun would be identical to Heb. *tph*: a *taqtīlat* noun based on a geminate root (*pll*),<sup>31</sup> except that here *-at* is replaced by the equivalent *-ay*. Although this would be the first case in Ugaritic where the second and third radical coalesce before the feminine ending in *taqtīlat* (cf. *UT* § 8.48), this is no obstacle since coalescence is attested in the noun *mšltm* (root *šll*; see *UT* § 8.46). *tply* would join the list of words known in Ugaritic, but not in biblical Hebrew or Phoenician, which then reappear in rabbinic Hebrew;<sup>32</sup> even more significantly it would push back the earliest attestation of *t<sup>e</sup>pīllīn* by nearly a millennium.

Several lines of evidence — philological, literary, and iconographic — converge in support of this suggestion.

The word *t<sup>e</sup>pīllāh/t<sup>e</sup>pīllīn*, when used with reference to an object, appears to have been used first to refer specifically to the phylactery placed on the forehead: the Targum uses it only for Heb. *ṭōṭāpōṭ*,<sup>33</sup> which is the *t<sup>e</sup>pīllāh šel rōʿ* of rabbinic sources.<sup>34</sup> The word *ṭōṭēpēt* itself, in rabbinic Heb. and Aram. (*ṭōṭēpētā*), means "charm, ornament" (Jastrow). Now the *ṭōṭāpōṭ* (= *t<sup>e</sup>pīllīn*) are invariably located *bēn ʿēne-kā* (Ex 13:16; Deut 6:8);<sup>35</sup> the latter term is synonymous with "on the head"<sup>36</sup> — where the *tply* is located in our text — and is, of course, identical with the *bn ʿn[h]* in the parallel clause in our text. In short: Heb. *tph* and Ug. *tply* both are objects worn on the (fore)head. Note the striking similarity of the phraseology where these words appear:

RŠ 24.245:5:	<i>rīšh tply</i> (// . . . <i>bn ʿn[h]</i> )
Targum Ex 13:16; etc.:	<i>tpylyn byn ʿnyk</i>
M. <i>Mik</i> X, 3f.:	<i>tph šl rʿ</i>
T.B. <i>Ber</i> 6a:	<i>tpylyn šbrʿ</i>

Just as Baal is said to have *tply* on his head, rabbinic texts (e.g., T.B. *Ber* 6a), as well as *Shiur Qomah* literature, to which we have already had occasion to refer above (cf. *The Jewish Encyclopedia* XI,

<sup>29</sup> See bibliography in de Moor, *UF* I, p. 172 n. 33, 186 n. 138.

<sup>30</sup> *Ibid.*

<sup>31</sup> J. Barth, *Nominalbildung*, § 189f.; E.A. Speiser, *AS* 16, 392; Jastrow and *BDB*, s.v.

<sup>32</sup> J. Greenfield, *Proceedings of the International Congress on Semitic Studies* (1965), 8; Dahood, *Psalms* III, XXIVf. The "city of gold", occurring in Ras Shamra Akkadian and rabbinic Hebrew, is also a head-dress — see S.M. Paul, *IEJ* 17 (1967), 259-263 (cf. H.A. Hoffner, Jr., *IEJ* 19 [1969] 178-180).

<sup>33</sup> Perhaps better *ṭōṭāpēt*, singular, with the *qere* (Speiser, *JQR* 48 [1957], 210).

<sup>34</sup> Cf. Speiser, *AS* 16, 392.

<sup>35</sup> Noted by Speiser, *op.cit.*, 393 n. 26.

<sup>36</sup> Ginsberg, *Kitbe Ugarit*, 73.

298), describe God as wearing  $t^e\bar{p}ill\bar{n}$ . That this is not simply a rabbinic conceit is clear when we keep in mind that  $t^e\bar{p}ill\bar{n}$  must originally have been apotropaic amulets,<sup>37</sup> and that gods are frequently represented in ancient Near Eastern iconography wearing such amulets.<sup>38</sup> Note that the Akkadian "Göttertypentext" also begins the description with the god's headdress (above p. 3).

In Mesopotamian iconography the most common type of head ornament with apotropaic function is the rosette, a blossom-shaped decoration on a miter or the like, or on a headband. The front part of a tiara may be decorated by a large (golden) rosette, or such a rosette may be held above the forehead by means of a fillet. According to Oppenheim, divine beings and kings alone are represented with this "front rosette" (*ajar pāni*).<sup>39</sup> The Biblical analogue to this type of rosette is the  $\hat{s}\hat{s}$  (also apotropaic) worn on the high priest's forehead, attached to his turban (Ex 28:36ff.).

Now it appears from 'nt:IV, 45 that Baal wore a  $\hat{s}\hat{s}$  and from the context this appears to be a sign of his kingship<sup>40</sup> (note that the  $\hat{s}\hat{s}$  is temred *nēzer haqqōdeš*, "holy diadem", in Ex 29:6; 39:30; Lev 8:9; cf. Ps 132:18). Conceivably the *tply* of our text is none other than this  $\hat{s}\hat{s}$ , but this is not necessary. At any rate, Baal, like Mesopotamian gods and YHWH, is described in 'nt as wearing an apotropaic ornament, certainly on his head.

In sum: Heb. *tphl* < \**tplt*, and Ug. *tply*, can be argued to be etymologically and morphologically similar; in its concrete sense Heb. *tphl* originally referred to an (apotropaic) ornament worn on the forehead; gods are represented in literature (rabbinic [ $t^e\bar{p}ill\bar{n}$ ] and Ugaritic [ $\hat{s}\hat{s}$ ]) and iconography (e.g., Mesopotamian [*ajar pāni*]) as wearing such ornaments; in our text Baal is described as wearing a *tply* on his (fore)head; it is therefore a plausible conclusion that Ug. *tply* = Heb. *tphl*, (head)<sup>41</sup> phylactery.

*tly bn 'n[h]*. Guided by the parallel clause one will expect *tly* also to refer to some object worn on Baal's forehead; since "between the eyes," i.e., on the forehead, is a favored spot for apotropaic signs and devices,<sup>42</sup> *tly* should refer, like *tply*, to such a sign or device. On the other hand, since *tly* elsewhere in Ugaritic refers to *tly bt rb*, one of Baal's daughters or wives,<sup>43</sup> one would expect it to have the same meaning here. These two considerations are not necessarily incompatible. One form of amulet is the image of a deity, or more simply, the inscription of his name. For the former one may refer to the Egyptian practice of wearing images of Ma'at, Isis, Osiris, and Bes.<sup>44</sup> For the latter one may refer to the representation of the name Shaddai on the head  $t^e\bar{p}ill\bar{n}$ ,<sup>45</sup> and to  $q^emē'ô\bar{t}$  inscribed with God's name.<sup>46</sup> Baal's wearing

<sup>37</sup> Cf. E.G. Hirsch in, *The Jewish Encyclopedia* X, 28; G.H. Davies, *IDB* III, 808f.; Speiser, *AS* 16, 389-393; P.D. Miller, *JNES* 29 (1970), 129f.

<sup>38</sup> A.L. Oppenheim, *JNES* 8 (1949), 173 n. 4, 190f.

<sup>39</sup> *Op.cit.*, 173 n.4.

<sup>40</sup> Cf. Ginsberg, *ANET*, 137b: "frontlet" (italicized); Cassuto, *The Goddess Anath*, 68: *nizrô*; see note on 83 sub (45): *nēzer haqqōdeš w<sup>e</sup>-semel hamm<sup>e</sup>lûkâh*; S. and S. Rin, *Acts of the Gods* (Heb., 1968), 99 sub 45-46: *kefer*.

<sup>41</sup> Cf. Speiser, *AS* 16, 391f.; Speiser's equation of the *pālil/t<sup>e</sup>pilln* with *ālik mahri* is confirmed by Prv 6: 22: *b<sup>e</sup>hūhallel<sup>e</sup>ka . . . tanheh . . .*, since *hanhôt* is associated with *hālak lîp<sup>nê</sup>* in Ex 13:21 (cf. P.D. Miller, *JNES* 29 (1970), 129f.).

<sup>42</sup> Cf. Deut 14:1; Ezek 9:4; the rabbinic interpretation of Cain's sign as being on his forehead (*Pirke de-Rabbi Eliezer* 21; cf. *Targum Jonathan* Gen 4:15); Oppenheim, *JNES* 8, 173 n. 4.

<sup>43</sup> Cf. Cassuto, *The Goddess Anath*, 76; T.H. Gaster, *Thespis* (2nd ed.), 125, 128, 172f., Ginsberg, *ANET* 131 n. 12; 136 n. 2; for his translation of *bnt* in V AB:A, 23 as "lasses" cf. Prv 31:29; Cant 2:2; etc. Note also V AB:D, 84 *att* "wives", which may refer to *Tly*, *Arşy*, and *Pdry*.

<sup>44</sup> P.D. Miller, *JNES* 29 (1970), 130; I. Ben Dor, *IDB* I, 122c.

<sup>45</sup> *Jewish Encyclopedia* X, 22cd; *IDB* III, 808bc.

<sup>46</sup> T.B. *Shabbat* 61b, 115b; cf. also *Ber.* 6a on Deut 28:10; the rabbinic references in n. 29, above; and for names on amulets in general, T. Schrire, *Hebrew Amulets* (1966), 91-135.

the image or name of Ṭallaya on his forehead would correspond to the literal meaning of such passages as Cant 8:6 where the female protagonist asks her lover to “place me as a seal upon your heart, as a seal upon your arm.” (An alternative interpretation to *tly* = Ṭallaya might be based on rabbinic *tly*, “to suspend; a hanging.”)

The idea that *tply* may refer to a head ornament is the suggestion of Tigay. Other possibilities were tentatively considered by Pope. Arabic *ply* offers a phonologically impeccable “root” for the form *tply*, but the semantic connection with pediculosis scarcely seems appropriate for Baal’s holy head. Since the terms “on his head” and “between the eyes” are equivalent in Ugaritic, biblical, and rabbinic usage, we may surmise that *tply* and *tly* are also roughly synonymous. The meanings “phylactery” and “hanging” or “pendant” would be apposite, as suggested by Tigay. For *tly* one could also appeal to Arabic *ṭalīy*, “pretty”, “pleasant”, *ṭalāwa*, “beauty”, and Aramaic *ṭāle(h)*, *ṭalyēṭā*, “youth”. *Tly* might also be connected with the root *tly/w* used of covering, painting, smearing, daubing, coating, overlaying, plating, or the like. Fisher and Knutson rightly relate lines 5-9 of the present text with the Song of Songs 5:10-16. The head of gold reminds one immediately of Nebuchadnezzar’s vision of the image with a head of fine gold and a torso of silver, Dan 5:32. Statuettes of Baal with gold head and silver body have been found at Minet el Beida and Ras Shamra. At Minet el Beida was found a standing statuette with gold-plated head and silver-plated body. Still more remarkable is another statuette of Baal discovered at Ras Shamra, executed in no less than five materials, electrum, gold, silver, bronze, and steatite. The helmet with crest and neck-cover is carved in a sort of greenish steatite and clamps onto the head by electrum horns which form dowels. The coating of gold leaf is partially preserved.<sup>47</sup> The word *tly* might thus be connected with such plating or overlay of gold, or it could also denote beauty or elegance. Either or both senses might be intended.

Reverting to the word *tply* in the light of the possibilities noted for the parallel *tly*, and in the light of the characterization of the beloved in the Song of Songs 5:10 as radiant and ruddy, a plausible connection may be found with Akkadian *peṭū*, unless the vowel *e* implies that the word originally contained a laryngeal, as assumed by von Soden who cites Ethiopic *faḥa* as a possible cognate. The *e*, however, does not necessarily indicate an original laryngeal; cf. von Soden, *Grundriß der Akkadischen Grammatik*, § 9b. The term designates a color which von Soden (*AHW*) defines as “rot” and Landsberger as “hellrot” (“Über Farben”, *JCS* 21 (1967) p. 142f., n. 19). It is applied to the complexion of the human face, hair, and arms. According to Landsberger, the usage in physiognomic and diagnostic omina that only *nawir* “bright” and *peṭū* “red”, denote healthy skin colors and that all other colors apply to morbid symptoms. Thus the term applied to healthy, radiant and ruddy complexion corresponds closely to the characterization of the gold-headed beloved of the Song of Songs as *ṣaḥ w<sup>e</sup> ʾādôm*.

## V

*uzʿt tml iṣdh*. In interpreting this passage one cannot ignore Fisher and Knutson’s observation (following Johnstone) that Prv 6:13 likewise uses *ml* of some action of the feet. Unfortunately the proverb is itself unclear. From the context, however, it appears to refer to a gesture of contempt, hostility, or triumph<sup>48</sup> (for the latter cf. line V b of our text). The Targum and Pesh. render *môlêl* as “stamps” (*tk*s). Now in the Akkadian “Göttertypentext” and the “Vision of the Netherworld” several gods and images are described as treading upon their enemies. For example the storm-god Ninurta is described as *šēpēšu* IM. DUGUD *kabis*, “his feet tread upon the *anzû*-bird.”<sup>49</sup> Most importantly, Baal appears to be represented in the same way in the Baal stele, for the wavy lines under his feet there may represent the defeated Yamm.<sup>50</sup>

<sup>47</sup> Cf. C.F.A. Schaeffer, *Syria* 10 (1929), pp. 288-290, Pl. LIII; *Syria* 17 (1936), p. 145-146, fig. 25 and Pl. XXI; *Syria* 43 (1966), fig. 4, pl. III.

<sup>48</sup> Cf. C.H. Toy, *Proverbs* (ICC), 126.

<sup>49</sup> *MIO* I, 66:II, 9; cf. 80:VI, 3; *ANET* 109, par. 4, 110 par. 1.

<sup>50</sup> Cf. Cassuto, *The Goddess Anath*, 47, 54.

This aspect of the stele would thus be similar to the representation of Marduk standing above water and a dragon, representing Tiamat<sup>51</sup> (cf. *Enuma Elish* IV, 124 [? ],<sup>52</sup> 129). For the thought cf. Job 9:13: *taḥtāw šaḥ<sup>a</sup>ḥû 'ôz<sup>e</sup>rê rāhab*, “beneath him stooped Rahab’s helpers.”<sup>53</sup> That Baal’s conquest of his enemies should be spoken of here conforms to our assumption that the present text chronologically follows Baal’s victory over Yamm. In our text Baal stamps upon his enemies while seated. This is paralleled in Ps 110:1 and the artistic representations usually cited in connection with that verse, such as the seated Pharaoh with bound captives represented on his footstool (H. Gressmann, *AOB* (2nd ed.), no. 59).

It is not easy to support “stamp on the wicked” or the like etymologically. Arabic has a *malla*, “walk fast, apace.” Aramaic offers *mll* = “crush” (Jastrow, p. 792); Akkadian *malālu* “ausplündern” (*AHW* 594 c). *'uz'rt* is even more difficult; Fisher and Knutson’s “enmity”, based on Akkadian *zā'uru*, overlooks the fact that the Akkadian root is middle weak,<sup>54</sup> not middle 'ayin. Perhaps our word is related to Arabic *'az'ar*, “highwayman, brigand, crook, scoundrel”; *zā'aratu<sup>n</sup>*, “maliciousness, meanness”. Alternatively, we may think of Baal’s making threatening gestures at his enemies (cf. *UT* 51: VII, 29ff., after Baal has taken up residence in his house).

The possibility that *išd* may refer to Baal’s genitals was noted by Fisher and Knutson (*op.cit.*, p. 159 n. 15). Since Arabic *z'r*, in addition to the connotations of violence and malevolence noted above, is also used of sexual action, it may be that the form *uz'rt* denotes sexual aggressiveness. Baal’s sexual propensities were prodigious, befitting a fertility deity; he copulated with a heifer seventy-seven or eighty-eight times (*UT* 67:V, 18-22) and with the Virgin Anat he performed by the thousand (*UT* 132:3 *b'l ynbd lalp*). Venereal violence on the part of Baal is vividly depicted in an Egyptian mythological text in which Seth (i.e., Baal) ravishes Anat with uncommon vigor and violence, copulating with her “in fire” and deflowering her with a chisel (c.f., W.F. Albright, *Archaeology and the Religion of Israel*, 1942, p. 197, n. 39, and M. Pope, *Wörterbuch der Mythologie*, ed. H.W. Haussig, Abt. I, s.v. ‘Anat, p. 236).

*qrn[h.r]m? t 'lh*. The primary consideration in this clause is the need for a verb or substantive to create a verbal or nominal sentence; Virolleaud’s *qrn[m] d? t 'lh* does not satisfy that need. We have simply chosen the verb which occurs most commonly with *qeren/qarnayim* in the Bible (cf. *UT* 2001 : rev. 10). That the traces before the *t* represent an *m* is possible (cf. the confusion of *t* and *m* in rev. 7 below).<sup>55</sup> The reading fits our context perfectly: it makes the clause describe a gesture of triumph, which fits our understanding of line V a, and the elevation expressed by *rmt* corresponds to the height implied in the parallel line VI a. For *'l* = “on the head” cf. 2 Aqht 2:9 and parallels; Cant 7:6a.

## VI

*gl̄t* occurs also in *UT* 51: V, 68ff.:

*wnap.'dn.mtrh b'ly'dn // 'dn.tr(t?).bgl̄t*  
*w <y> tn.qlh.b'rpt // šrh.larš.brqm*

<sup>51</sup> A. Heidel, *The Babylonian Genesis*, 2, fig. 1 (after 153).

<sup>52</sup> If the translation of Oppenheim, *Or.* 17 (1948), 230, is correct.

<sup>53</sup> Cf. Pope, *Job*, *ad loc.*, and *ad* 41:1 (H 40:25) for a possible Ugaritic parallel; see also *Enuma Elish* IV, 107f. (Gaster, *Thespis*, (2), 146).

<sup>54</sup> C. Bezold, *Bab.-Ass. Glossar*, 111 left; G.R. Driver, and J.C. Miles, *The Babylonian Laws* II, 381c; *BDB* 266d.

<sup>55</sup> Cf. Fisher-Knutson, *JNES* 28, 166 n. 57.

which Ginsberg translated:<sup>56</sup>

Now, too, the seasons of his rains will Baal observe,  
The seasons of . . . . . with snow;  
And <he will> peal his thunder in the clouds,  
Flashing his lightnings to the earth.

In spite of uncertainties in the context *gl̄t* probably refers to a meteorological phenomenon like *m̄tr* in the parallel clause; Ginsberg's equation of *gl̄t* with *tl̄g/s̄lg*, "snow", remains the best suggestion.<sup>57</sup> The verbal form *tglt̄* in *UT* 2001:5 can be paralleled by *tašlēg* in Ps 68:15b.<sup>58</sup> Unfortunately, the meaning of Cant 4:6; 6:5 is not clarified by this passage, if our interpretation here is correct.

The present passage may refer to Baal's height, indicating that his head reaches up to the source of snow in heaven, extending the thought of line V b.

[*lrg?*] *l.tr.it.* Since each clause in IV-VII begins with a part of the body, we have chosen one which is synonymous with the chiasmically parallel *išd* of V a and antonymous to the antithetically parallel *riš*, following the structure outlined above and the hint provided by the preserved *l*.

In view of the parallel *gl̄t* we cannot ignore the collocation of *gl̄t* with what appears to be *tr* or *tr̄t* in *UT* 51:V, 69. The word there is usually read as *tkt*, but what Herdner copied as a shaded *k* (*CTCA* Pl. IX and X, fig. 16) could certainly be only the partial remains of *r* (in fact the following single horizontal wedge could be the tail-end of the *r*, rather than a *t*). In view of the difficulty of the word *tkt*, if it means "boats", and the parallelism of *gl̄t* and *tr* here, it seems best to accept the reading *tr̄t* advocated by Driver (*CML* 96:v, 7; 151 s.v. *tr̄t*),<sup>59</sup> or *tr*.

The meaning of *tr* here would thus not be "bull", but a derivative of *trr*, cognate to Arabic *tarra*, "give plentiful water", *tariya*, "be well-watered." The root may be encountered in the epithet *trrt* (= "well-watered?") applied to cities (*UT* 128:IV, 9, 20; *Krt* 109; etc.). In our passage the word could refer to the subterranean sources of moisture or to the irrigated earth itself. In either case, VI a and b together would again show Baal's tremendous height, extending from the sources of snow in heaven to the reserves of moisture in the earth, or to the earth itself (cf. *4R* 27, No. 2: 15f., quoted above in the commentary to line D).

At one stage in the development of this study we considered the possibility that *tr* referred to the bull as Baal's mount. The location (conjectural) "at (his) foot/feet", [*lrg*] *l*, would correspond exactly to the position of the bull on which the storm-god stands in several steles.<sup>60</sup> This, however, is difficult to square with Baal's sitting in line I and possibly with whatever his feet are doing in line V. The first difficulty may be obviated by a relief from Malatya in which a goddess is seated on a throne borne by a lion (J.B. Pritchard, *ANEP*, no. 537).

<sup>56</sup> *ANET* 133.

<sup>57</sup> Defended recently by K. Aartun, *WdO* IV/2 (1968), 280f.; A.F. Rainey, *Leshonenu* 30 (1965-66), 270 sub 19.584.

<sup>58</sup> For the snow from the *thmt* cf. de Moor, *UF* I, 181f.

<sup>59</sup> *tkt* is defended by K. Aartun, *loc. cit.*, 280.

<sup>60</sup> G.E. Wright, *Biblical Archaeology* (1962), 149; C.F. Pfeiffer (ed.), *The Biblical World*, 293; *Syria* 10 (1929), 198f., pl. XXVII, XXXII; *RA* 21 (1924), 196 and plates following. Cf., W.F. Albright, *FSAC* (Anchor Books ed.), 299f.; *YGC* 197f.



## VII-VIII

These lines are too damaged to support any worthwhile comment beyond what has already been pointed out by Fisher-Knutson, de Moor, and Greenfield and Blau (*BASOR* 200 [1970], 13 *sub* line 9).

*Rev.*

There is little to be added to Fisher and Knutson's treatment of the reverse. The parallel passages from 'nt form an almost verbatim parallel with our rev. 4-8. The suggestion that *tšr* rather *mšr* is the correct reading in 'nt: III, 2 seems at first convincing, but poses problems. In spite of the virtual identity of the wording, the contexts of the parallel passages are quite different. In 'nt:III the words are spoken by Baal to his messengers who are being instructed to convey a message to Anat. It is not clear whether the corals for Anat's breast are sent by Baal in token (*mšr*) of his love and that of his daughters/wives for Anat, or whether they are simply a regular part of the goddess' adornment. If we read *tšr* then Anat would be represented as singing the love of Baal's daughters/wives as well as of Baal. This would raise some interesting questions as to the kind of love envisaged between Baal and his wives/daughters with respect to Anat. That the relationship between Baal and "Virgin"<sup>61</sup> Anat includes sexual union is made clear and explicit by *UT* 132. Whether Baal's relations with ʾTly, Aršy, and Pdry included sexual love is not clear and depends in part on whether they are his daughters or his consorts or both.<sup>62</sup> Whatever the situation, it seems a trifle odd that Anat would sing of the love of Baal and his wives/daughters. That they and Baal should send a token of their love to Anat is not without its problems, but less puzzling than Anat's waxing rhapsodical over the love of Baal for ʾTly, Aršy and Pdry.

The end of our text presents a difficulty, especially in light of the parallel passage in 'nt. The problem is a matter of prosody which seems to have escaped the attention of Fisher and Knutson who quoted a truncated version of the parallel in 'nt: III, 2-3 in order to conform it to the incomplete ending of our text, *tšr.dd al[ʾiyn] bʾlahbt*, which they render:

She sings to the beloved,  
To Alliyān/Baal (whom) she loved.

The line *tšr.dd* is too short to balance *al[ʾiyn] bʾlahbt*. Moreover, the parallel in 'nt: III, 2-3 shows that *dd* corresponds to *ahbt* in second stich and that a name is needed to balance *aliyn bʾl*. The usual parallel to the latter is *zbl bʾl arš*; hence we may conjecturally restore the incomplete bicolon:

<i>tšr dd aliyn bʾl</i>	She sang the love of Mighty Baal,
<i>ahbt &lt;zbl bʾl arš&gt;</i>	The love <of the Prince, Lord of Earth>.

<sup>61</sup> Note that Akk. *batultu* is an age designation, without necessarily having physiological overtones; see *CAD* s.v. and J.J. Finkelstein, *JAOS* 86 (1966), 356f., with n. 3.

<sup>62</sup> See above, n. 42.