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The Epic of Baal and Anath with Special Reference to Old Testament Literary Parallels

Fred E. Young

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The Epic of Baal and Anath with Special Reference to Old Testament Literary
Parallels

Abstract
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point of contact seems to be in the realm of the Epic. Canaan had a vigorous tradition of epic literature,
having analogies with the older literatures of Egypt and especially Mesopotamia, but far more intimate
relations with East Mediterranean literature including pre-Solomonic Hebrew history and the Homeric
Epics. The parallels to the poetic portions of the Old Testament are also quite numerous. Hittite parallels
are not lacking.

I will deal largely with parallels to the Old Testament in this work, with occasional allusions to the other
literatures when they, too, illuminate Israelitic thought as seen through Ugaritic literature.

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Comments
THE EPIC OF BAAL AND ANATH

WITH SPECIAL REFERENCE TO OLD TESTAMENT LITERARY PARALLELS

A Dissertation

Presented to The Dropsie College for Hebrew and Cognate Learning

In Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy.

by

Fred Edward Young

January 1954
APP R O V A L

This dissertation, entitled

THE EPIC OF BAAL AND ANATH

with special reference to

Old Testament Literary Parallels

by

FRED EDWARD YOUNG

Candidate for the degree of

Doctor of Philosophy

has been read and approved by

[Signatures]

Date April 28, 1954
FOREWORD

In presenting this work I wish to express my sincere appreciation to The Dropsie College for Hebrew and Cognate Learning for making possible to me these past few years of study and to the Professors of the College under whom it has been my privilege to study. I am especially grateful to Professor Cyrus H. Gordon, in whose department I have majored, for his counsel in the preparation of this dissertation. To my minor Professors, Doctors Joseph Reider and Theodore Gaster, I wish also to express my thanks for their instruction during the last four years. I consider it a unique privilege to have studied at The Dropsie College.
INTRODUCTION

The meeting place par excellence of the East Mediterranean, \(^1\) Egyptian, and Mesopotamian cultures was Canaan. But no point in Canaan, as we know it was more international than Ugarit, the capital of a small kingdom, whose documents are forcing us to revise old established views of ancient history.

The cuneiform tablets found at Ugarit since 1929 have provided us with new material to understand better the background of the literature of Canaan prior to the Israelite Conquest.

A cosmopolitanism permeates Ugaritic society. East Mediterranean \(^2\) influence at Ugarit is evident from the texts and monuments discovered at the site. This is not strange in view of the easily navigable distances between the islands and the mainland. Hittite influence is seen in the objects of worship and also in historical records. The Hittite Empire was the most powerful neighbor to the North. Mesopotamian influence comes into the legal picture of Ugarit, where the many contracts are generally written in Accadian. Also, the writing of wedges on clay by the Ugaritians was clearly inspired by Mesopotamia. Egyptian influence is seen in no negligible degree. An Egyptian stela of Baal was found in Ugarit. Unpublished tablets
record the presence of Assyrian and Egyptian residents in Ugarit.

The cosmopolitanism of Ugarit leads us to the literatures of all the aforementioned cultures. The greatest point of contact seems to be in the realm of the Epic. Canaan had a vigorous tradition of epic literature, having analogies with the older literatures of Egypt and especially Mesopotamia, but far more intimate relations with East Mediterranean literature including pre-Solomonic Hebrew history and the Homeric Epics. The parallels to the poetic portions of the Old Testament are also quite numerous. Hittite parallels are not lacking.

I will deal largely with parallels to the Old Testament in this work, with occasional allusions to the other literatures when they, too, illuminate Israelitic thought as seen through Ugaritic literature.

The Hebrews came into Palestine when the literature of Canaan had not only ripened but was already in some ways over-refined and decadent. The Hebrew poets, exposed to the literature of Canaan erected their literature on the foundation of the preexisting native tradition. The Hebrew poets applied these epic traditions to their own national aspirations and history. Thus, to comprehend properly the literature of Israel, one needs Ugaritic as a vital part of the apparatus.

I do not feel that in my maiden contribution to
Semitic scholarship, I should pretend to be able to fathom the depths of the problems involved. I must rather content myself with the analysis of the texts and the parallels from other related literatures. But the ultimate historic implications of these parallels remains the work of several generations of scholars to come.

The basic theme of the Baal and Anath Epic is the struggle of Baal for supremacy. El does not immediately help Baal. It is only after the latter proves his capacities that any help from that source is proffered. The assistance of Anath is a general feature throughout the poem. The resistance of Mot is a repeated theme. The fact that Yam was originally in good favor in the poem may be attributed to the idea that the original inhabitants were a sea faring people. This would account for the worship of a god of the sea in Ugarit as distinct from a water god whose domain was rain or spring water.

This suggestion is bolstered by the fact that Asherah, consort of El, was called Asherah of the Sea. With the settling down of even that part of the population that had come by boat, there was a shift from the worship of sea gods to those of the land.

Baal not having a home to house his three girls appears inferior and has to better his position through conquest. The episode of the hilānu may be a literary form to indicate an innovation in temple architecture, anticipating the shift from tabernacle to temple in later
Israel.

The lesser gods of the pantheon are important in that they help to round out the picture of the religious structure of Canaanite society. By using more characters the poets are able to bring more into the literature without attaching too many divergent characteristics to too few gods.

The theme of the poem is the struggle of Baal over all obstacles. The death and resurrection of Baal mark his triumph over destruction.

The seven year demise of either Mot or Baal reflects a widespread patternistic mode of thinking. Seasonal factors are also important because of their numerous manifestations in nature. But the fact that either Mot or Baal is dead for seven years indicates a long period of catastrophe or prosperity, transcending the seasons. This literary form to express prolonged distress is found in the Egyptian Pharaoh's dreams of seven swallowing seven to represent seven years of famine; the serpent swallowing nine birds to represent nine years of catastrophe in the Trojan War, and in the Ugaritic poem itself where Baal and the seven boars are swallowed by Mot to represent a famine of seven, or climactically eight, years. 5

I shall also point out the differences between the Ugaritic and the Hebrew wherein they occur within the Epic. The comparative method, to be valid, must reckon with contrasts as well as resemblances. 6
Footnotes to Introduction


3. Inasmuch as Ugarit was a vassal state of the Hittites, the presence of Assyrian and Egyptian residents as distinct classes suggests that we are dealing with commercial colonies resembling the Old Assyrian colonies in Cappadocia. There were thus two interflowing types of imperialism throughout the Near East, specifically at Ugarit; military and commercial.

4. U. Cassuto, *The Goddess Anath*, Jerusalem, 1951, brings this out most clearly as regards form. However, the same holds true for content as shown by C. H. Gordon in a number of recent articles, e.g. "The Patriarchal Age", *Journal of Bible and Religion* XXI, 1953, pp. 238-243.
5. It cannot be over emphasized that both seasonal and sabbatical factors are of prime importance and operate side by side. Judaism still preserves both factors in its calendar. The festivals are seasonal; but the sabbatical cycle is still reckoned with. Moreover, the week and the Feast of Weeks (= a "jubilee" of weeks paralleling the jubilee of sabbatical years) are constant reminders of the heptad and pentekontiad systems.

6. For an interesting study on certain aspects of this and related subjects, see T.H. Gaster, "Semitic Folklore", Standard Dictionary of Folklore, Mythology, and Legend, 1950.
SYSTEM OF EDITING

On the following pages I have followed the system of editing as indicated below.

1. ___ questionable words.
2. [ ] restorations.
3. (___/___) words with two possible meanings.
4. _____(?) questionable phrase/word.
5. _____ foreign words.
6. ( ) word added to the translation for smoothness of meaning.
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(23) tgły. ilm. rištth. l̄r. brkth. mlak. l̄b k̄t.
(24) zblkm. bhm. ygm. b'l. l̄m g1tm. ilm. rī[t]
(25) k̄m. l̄r. brktn. wln. kḥt. zblkm. aḥd
(26) ilm. t'ny. l̄b t. mlak. ym. t'dt. tp. nh[r]
(27) šu. ilm. raštth. l̄r. brktn. ln. kḥt
(28) zblkm. wank. t'ny. mlak. ym. t'dt. tp. nh
(29) tšu. ilm. raštth. l̄r. brktn. ln. kḥt. zb[lhm]
(30) ahr. tμγyn. mlak. ym. t'dt. tp. nh. l̄p'nh
(31) [l]tp. l̄št̄thw. pbr. m'd. qmm. a(?m[ ]
(32) [ tμ]y. d'thm. išt. išt. yitmr. ḥrb. l̄št̄t
(33) [ nhm. rgm. l̄r. abh. il. l̄m. ym. b'lkm.
(34) adnk. tp. nh. tn. ilm. dtch. dtqyn. h
(35) [ml]tn. b'l. w'nnh. bn. dgn. arjm. pāh
(36) [wy'n] l̄r. abh. il. 'dbk. b'l. y ynm. 'bdk. b'l
(37) [ ]m. bn. dgn. arkm. hw. ybl. argm. kilm
(38) [ ḥybl. wbn. qd̄. mn̄h. k. ap. anš. zbl. b'c[1]
(39) [ yūbk]d. byd. mšht. bm. ymn. m̄h. ̄lhm. yš[ ]
(40) [ymn̄h c]nt. tυb. sμalh. tυd. 'ttrt. ik [bm̄h. mlak]
(41) [ym l̄']dt. tp. nh. mlak. m̄hr. ȳh[ ]
(42) [ ]mlak. bm. ktpm. rgm. b'lm. wy[ ]
(43) [ ]ap. anš. zbl. b'l šdmt. by[a]
(44) [ ]dm. mlak. ym [t'c]dt. tp. nh[r ]
(45) [ l̄t(?)]znt rgmt. lym. b'l̄km a[dnk. tp. nh]
(46) [ ]wt. gmr. hd. lw(?ya[ ]
(47) [ ]rh š(?hbr[ ]

3
Text 68

(1) [ ] yd [ ] (h/y)tt · mtt [ ]
(2) [ ] hyy [ ] lasgi · hm · ap · amr [ ]
(3) [ ] wbym · mnqlabd · bym · irtm · m [ ]
(4) [ ] nhr · tl'm · tm hrwm · its anq
(5) [ ] htm · lar q ypl · (u/d)lny · wl · 'pr · zm(a/n)y
(6) [b] ph · rgm · lyqa · bspth · hwth · wtt'n gh · ygr
(7) tht kai · zbl ym w'n · ktr · wjss · lrgm
(8) lk · lzbl · b'1 · ñnt · lrbk · rpt · ht · ibk
(9) b'lm · ht · ibk · t mês · ht · tsmt srtk
(10) tch · mlk · 'imk · drkt dt drdrk
(11) ktr · smdm · ynh't · wp'r · ñmthm · smk at
(12) ygr' · ygr' · gr' · ym gr' · ym lksih
(13) [n] hrr lki'h drkth · trtg' bd b'1 km n'r
(14) r buqb' th · hlm · ktp zbl · ym bn ydm
(15) [tp] t nhr · yrtg' · smd · bd b'1 · km · n'r
(16) b[u] sb' th · ylm · ktp zbl ym · bn ydm · tpt
(17) nhr 'z · ym lymk · ltnqen pnth · lydlp
(18) tnmh · ktr · smdm · ynh't · wyp'r · ñmthm
(19) smk · at · aymr · aymr · mr · ym mr ym
(20) lksih · nhr · lki'h · drkth · trtg'
(21) bd b'1 · km · n'r · buq' th · hlm · qdq
(22) d zbl ym · bn · 'nm · tpt · nhr · yprsh ym
(23) wyql · lar q · wyrtg' · smd · bd b'1
(24) k[n] · n'r · buq' th · ylm · qdqd · zbl
(25) [ym] · bn · 'nm · tpt · nhr · yprsh · ym · yq1
(26) lars . tṉen . pnth . wydlp . tmnh
(27) yqt b ̃l . wyšt . ym . ykly tpt . nhr [ ]
(28) b ̃m . tg̱rm . 'ıtrt . btx laliyn b [ ]
(29) btx . lrkb . 'ırpt . k ̱byn . zb [ l ym]
(30) šbyn . tpt . nhr . wyša b [ ]
(31) ybt . nn . aliyn . b 'l . w [ ]
(32) ym . lmt . b 'lm yml [k(?)]
(33) hm . l ̱rr . w [ ]
(34) y' n . ym . lmt [ ]
(35) l ̱rr . wt [ ]
(36) b 'lm . hmt [ ]
(37) l ̱rr . s [ ]
(38) bris'h . [ ]
(39) [ ] bh . ms [ ]
(40) [ ] n . 'nh [ ]
(1) al • tēl [ ]
(2) prdmn • 'bd • alī[yn]
(3) b'ī • sid • zbl • b'ī
(4) ars • qm • yṭr
(5) w • yšlhmnh
(6) ybrd • ṭd lpmwh
(7) bhrb • mlḥt
(8) qs • mri • ndd
(9) y'sr • wyśqynh
(10) ytn • ks • bdh
(11) krpmn • bklat • ydh
(12) bkrb • 'zm • ridn
(13) mt • šmm ks • qdš
(14) ltpnḥ • ʾṭt • krpn
(15) lṭ'n • ʾṭrt • alp
(16) kd • yqh • bhmr
(17) rbt • ymšk • bmskh
(18) qm • ybd • wyšr
(19) msłm • bd • n'm
(20) yšṛ • ḡzr • ṭb • ql
(21) 'l • b'ī brərt
(22) spn • ytmr • b'ī
(23) bnth • y'n • pdry
(24) bt • ar • apn • ṭlỳ
(25) [bt] rb • pdr • ydṛ
(26) [ ]t • im-lt
(27) [ ]
(28) [ ]
Anath II

(1) [ ]s[ ]
(2) kpr. šb’b np. rht. gdm
(3) wanbhm. klat. ĭr’rt
(4) bht ‘nt. wtyry. ĝlmu
(5) bšt. ĝr. whln. ‘nt. tm
(6) tšg. b’mq. ṭṭšb. bn
(7) qrytm tmhš. lim. ḫp y[m]
(8) tṣmt. adm. ṣat. ďpš
(9) tḥth. kkdrt. ri[y]
(10) ‘lh. kirbym kp. k. ḫq[m]
(11) ĝrmn. kp. mhr. ‘ṭkt[ ]
(12) rišt. lbtmth. ṣnst. [ ]
(13) kpt. bḥbš. brkm. tṛ[ll]
(14) bdm. ṭmr. ḫlqm. bmm[c]
(15) mhrm. mtm. tgrš
(16) šbm. bksl. qṭh. mdnt
(17) whln. ‘nt. lbt. tmrny
(18) tštq. ilt. lhklh
(19) w. šb’t. tmtšh. b’mq
(20) ṭṭšb. bn. qrtm. ti’r
(21) ksat. lmhr. ḫ’r. ṭlḥnt
(22) lšbim. ḫdmn. lgzrm
(23) mid. tmtšn. wtn
(24) tṭšb. wthdy ‘nt
(25) tđđ. kbdh. bšq. ymlu
(26) ēbh . bsmht . kbd . 'nt
(27) t ŝyt . kbrkm . tgl . bdm
(28) śmr . hltm . bmm . mhrm
(29) 'd . tšb . tmth . bbt
(30) tštš . bn . tlm . ymḥ
(31) -dt . dm . śmr . ysq . śmn
(32) -lm . bs . trḥs . ydh . bt
(33) 1t 'nt . usb‘th . ybmt . limm
(34) [t]rhś . ydh . bdm . śmr
(35) [u]šb‘th . bmm . mhrm
(36) [ ] rmnt . lksat . tlmnt
(37) tlimn . hdm . tt(a/e)r . lhdmm
(38) [t]hapn . mh . wtrḥs
(39) [t]1 . šmm . šmn . argh . rbb
(40) rkb 'rpt . tl . šmm . tskh
(41) [rbb] nskh . kbbkm
(42) ttp . anḥ[m dalp ṭd]
(43) ōuḥ . bym [ ]
(44) [ ] rm . 1 [ ]
Anath III

(1) [ ] st rimt
(2) lirth mër l dd aliyn
(3) b'1 yd pdry bt ar
(4) ahbt ᵗly bt rb dd arsy
(5) bt y'bd r km gm
(6) w --bn lp'n 'nt hbr
(7) wq l tštwy kbd hyt
(8) wrgm lbtlt 'nt
(9) tny lymmt limm
(10) thm aliyn b'1 hwt
(11) aliy qrdm qryy bars
(12) mlhmt št b'pr(t/m) ddym
(13) sk šlm lkbd ars
(14) arbd mlkd šdm
(15) hšk 'sk 'bsk
(16) 'my p'nk tlsmn 'my
(17) twh isdk dm rgm
(18) it ly w argmk
(19) hwt w atnyk rgm
(20) s whšt abn
(21) tant šmm 'm ars
(22) thmt 'mn kbkbm
(23) abn brq dl td šmm
(24) rgm ltd° nam wltbn
Anath III

(25) hmlt . ars . atm . wank
(26) ibgyh . btk . ĝry . il . špn
(27) bqdš . bgr . nhlty
(28) bn'm . bgb' . tliyt

------------------
------------------

(29) hlm . 'nt . tph . ilm . bh . p'nm
(30) ttt . b'dn . ksl . t'br
(31) 'ln . pn . td . tgs . pnt
(32) kslh . anš . dt . zrh . tšu
(33) gh . wtsh . ik . mey . gpn . wugr
(34) mn . ib . yp [●] lb'1 . srt
(35) lrkb . 'rpt . lmhšt . mdd
(36) il ym . lkt nhr . il rbm
(37) lištbm . tnn . išbm [n]h
(38) mhšt . bt . 'qltm
(39) slyt . d . šb't . rašm
(40) mhšt . mdd ilm . ar
(41) s mt . 'g . il . 'tk
(42) mhšt . klbt . ilm išt
(43) klt . bt . il . šbb . imths w
(44) itr . hr . trd b'l
(45) bmrym . špn . mššš k šr
(46) udnh . gršn . lksl . mlkh
(47) lnšt . lkšt . drkth
(48) mmm . ib . yp‘ . lb‘l . šrt . lrkb . ‘rpt
(49) [w(?)] n . gšmm . y‘nyn . lib . yp‘
(50) lb‘l . šrt . lrkb . ‘rpt
(51) thm . aliyn . b‘l . hwt . aliyn
(52) qršm . qryy . barš . mlhmt
(53) št . b‘prm . ddym . sk . šlm
(54) lkbd . arš . arbd . lkbd šdm
(55) [š]šk . [š]sk . ‘bsk . ‘my . p‘nk
(56) [tlš]mn [š]my . tšk . išdk
(57) [dm rgm iš ly] wargmk . hwt
(58) [vašnyk rgm] ́s . wššt
(59) [abn rgm ́tld] ́c . nš[šm wš] tbn
(60) [hmlt ašr] [t(a/u)nt šmm ́m] arš
(61) thmt [šm kbbkn abn brq]
(62) dlš[dš šm]m [šm wank]
(63) i[bšyn btk š]ry . il . špn
(64) bq[dš] b[šr n]šly
(65) wš[š] šnt . tšb
(66) [ybrnt] limš [š] . āqry
(67) [bšrš] . mlhmt [šs]t . b‘prm
(68) dd[yš] ask [šlm] lkbd . arš
(69) ar[bdš] lkbd[dš] dm . yšt
(70) [š] šl . mlh . yb‘r

Anath IV
(71) [ ] rnh • acry
(72) [ ] ba [ls] • mlhmt
(73) ast [b] pr [m] • ddym • ask
(74) sig • lkb [d] • arg • arbd
(75) lkb • s [dm] • ap • mtn • rgm
(76) argmn • lk • lk • 'nn • ilm
(77) atm • bstm • wan • snl
(78) ugr • lrhq • ilm • inbb
(79) lrhq • ilnym • tn • mtpdm
(80) tht • 'nt • ars • tlt • mth • gyrm
(81) idk • ltn pmn • 'm • b'i
(82) mvrm • spn • balp s'd • rbt • kmn
(83) hlk • abth • b' i • y'n • tdrq
(84) ybn • abh • srhq • att • lppnh(?)
(85) st • alp • gdmh • mia • wtk
(86) pnh • thspn • mh • wtrhs
(87) tl • smm • s'mn • ars • tl • smm [tu] kh
(88) rbb • nskh kbbkm •
(89) tcpp • anhbn • dalp • s'd [suh bym]
(90) [ ]

(pl.vi:IV) kbn • [atrt m'tb il mzl]
(2) bnh • m[tb rbt atrt ym]
(3) m'tb • pdr[y bt ar mzl]
(4) tly • bt • r[b m'tb arsy]
(5) bt • y'bdr [m'tb klt]
(6) knyt • w't'n [btlt 'nt]
(7) y'tb ly • tr • il [aby]
(8) y'tb • ly • wh •

13
Anath V

(9) [[mgh • nn • kimr • lars
(10) [ašhlk] • šbth • dmm • šbt • dqnh
(11) [mm'm] k(?)dl • ytn • bt • lb'1 • kilm
(12) [wth] r • kbn • ətrt [t̂ d' s] p' n
(13) [wtr] arš idk 1 ltdnm
(14) [м il] mbk xhr[m q'r] b • a[p]q
(15) [thm] tm tgl śd il • [ ](?) wtbu
(16) [qr]'s • m[i] k • ab [šnm] mqr
(17) [ ] bu • ədm • [ ] n • [ ] adn • [ ] lt
(18) qllh • yš[ ] ər • [i]l • abh • [ ]
(19) bšb' t • h[d]rm • [ht] mn[t ap]
(20) sgrt • š[ ] t[ ] h • [ ]
(21) 'n • ər [ ]
(22) 'ln • t[ ]
(23) lps' n • šl[m]m [ ]
(24) mid • a[ ] šmn [ ]
(25) nrt • il[m] šps [šr] r[t
(26) la • šmm by[đ bn ilm m] t
(27) wt' n • btl t • 'n [t]
(28) k • yilm • b[ ] h • • a[l t̂ e] mh
(29) al • tšmb • b[ ] tl[ ]
(30) al • (a/t) ḥdhm • by [ ]
(31) bd(§)lt • arkt-y-m [ ]
(32) qdqdk • ashlk • ybt[k dmm]
(33) sbt • dqnk • mm'm y'ny
(34) il • bsb't • hdrm • btmnt
(35) ap • aqrt • yd'tk] bt • kan'st]
(36) kin • bilht • ql't(?) • mh • tar'sn]
(37) lbtl • 'nt • wt'n] • btlt • 'nt]
(38) t'mk • il hkm hkmk
(39) qm • 'lm • hyt • hzt • t'mk
(40) mlkn • aliyn • b'1 • tptn
(41) in • d'ln • klnyy q'sh
(42) nbln • klnyy • nbl • ksh
(43) any • lysh • tr il • abh • il
(44) mlk • dyk nh • ysh • a'trt
(45) wbnh • ilt • wshr • ary(!)h
(46) wn • in • bt lb'l • km • ilm
(47) hsr • kb[n] a'trt • mtb • il
(48) m'sli • b[nh m]šb • rbt • a'trt
(49) ym • mtb [pdr]y • bt • ar
(50) [m'sli] tly [bt] rb • mtb
(51) [aryt bt y'bdr ]
Anath VI

(pl.ix:II) [hāk 'šk 'bšk īmy • Pl 'Jnk
(2) [tlsnn īmy twt]h • šdk
(3) [rź] i'mk • wšt
(4) [rζ(?)] Jrdyk
(5) [q] qnim
(6) [šu • bqrk
(7) [a]är
(8) [m • ymtm
(9) [k]tš
(10) [m 'db • lars
(11) [s'm • 'db
(12) [t'tqmn
(13) [b • ilk
(14) [injl • balp hšr
(15) [l'p • 'nt
(16) [yhbr wq]l yst]hwn • wy
(17) [kbdh yš(u/a) ghm wy] sh • tm
(18) [tr il abk ht] tpn • ūtkk
(19) [qryy bars ml]'mt • št b 'p
(20) rd ây sm slm • lkbd • ars
(21) [arbdd lkbd s]dm • hšk
(22) [sk 'bšk 'my p ]Jnk • tlsnn
(23) [my idk litn pnn] • tk • hršn
(24) [Jdk • spr
(25) [Jnk

17
Anath VI

(III) [kptr] ksu [tibth ḫkpt ārs nhlth]
(2) balp . šd . r[bt kmn lp'ān ktr]
(3) hbr . wql . [tšthwy wkbd hwt]
(4) w . rm . lkt[r ḫs ss ṭny lhyn]
(5) dhrš . y[dm tḥm ṭr il abk(?)]
(6) hwt . ltpn [ḥtkk(?)]
(7) yh ktr . b]
(8) št . lskt . n[
(9) 'db . bgrt . t]
(10) ḥšk . 'šk . 'b[šk 'my p'nk tšmn]
(11) 'my twth . iš[dk]
(12) ḡr . ks . dm . r[gm it ly wargmk]
(13) hwt . wntnyk [rmg 's wḥšt abn]
(14) tunt . ūmn . ['m ārs thmt 'mn ḫbkbn]
(15) rm . ldt' . ns[m wltbn hmlt ārs]
(16) at . w . ank . ib[ḥ yh btk ḡry il spn]
(17) wy'n . ktr . ḫs[
(18) atm . bštm . wan [šnt uqr]
(19) lrhq . ilm . ḫkp[t lrhq ilnym]
(20) tn . mtptm . tht . ['nt ārs ṭlt mth]
(21) ḡrm . idk . lyt[n ḫm 'm ltpn]
(22) il dpid . tk ḫrš[n]
(23) ygly šd . i[l wybu qrś mlk]
(24) ab . šnm . l[p'ān il yhbr wyq]l
(25) yšṭhw [wykbdsn]
Anath VI

(14) [k/r]l • tqr mtnh
(15) j • wym ymm
(16) j • ymgy • npś
(17) j • hd • tngtnh
(18) j • hmk bnspn
(19) j • bqb aylt
(20) j • bkn • y'n
(21) j • yd• lyd't
(22) j • asrn • tr il
(23) j • rks • bn • ahnm
(24) j • upqt • 'rb
(25) j • r • mtny atzd
(26) j • t'rb • bši
(27) j • tzd • ltpq
(28) j • lars
(1) [ ]
(2) [ ]
(3) [ ]
(4) [ ] h. tr
(5) [ ] l mlk
(6) [ ]
(7) [ ] s t
(8) [ ] m lt
(9) [ ] h
(10) [ ]
(11) [ ]
(12) [ ]
(13) [ ]
(14) bnh. m tb. rbt
(15) a tr t. y m. m tb
(16) klt. knyt
(17) m tb. pdry. b[t] ar
(18) m zl l. t ly. bt. rb
(19) m tb. ar sy. bt. y bdr
(20) ap. m tn. rg mm
(21) arg mk. ʾ sk n m ā
(22) m gn. rbt. a tr t y m
(23) m gz. q ny t. il m
(24) h y n. ʾ l y. imp ḫ m
(25) bd. ḫ s s. ms b t m
(26) ysq • ksp • yml
(27) h • hrs • ysq • ksp
(28) lalpm • hrs • ysq
(29) m • lrbbt
(30) ysq • hym • wtbth
(31) kt • il • dt • rbtm
(32) kt • il • nbt • bksp
(33) a mr(h/z)t • bdm • hrs
(34) kht • il • nbt
(35) bmr • hdm • id
(36) dprsa • bbr
(37) n'il • il • d • qblbl
(38) In • yblhm • hrs
(39) tlhn • il • dmla
(40) mmm • dbbm • d
(41) msdt • ars
(42) s • il • dqt • kamr
(43) sknt • kht • yman
(44) dbb • rumm • lrbbt
(1) \[ b\]
(2) \[ i(?) \] abn
(3) ahdt • plkh
(4) plk • (t\(\text{c/q}\)lt • bsm\[d\]
(5) npynh • mks • bšrh
(6) tmt • mdh • bym • tn
(7) npynh • bnhrm
(8) tt • hptr • lišt
(9) ḥbrt • lžr • phmm
(10) tmpp • čr • kš • dpid
(11) tšzy • bny • bmwt
(12) bnsi • čn • wtphn
(13) hlk • b'1 • ąttrt
(14) ktn • hlk • btlt
(15) čnt tdrq • ybmt
(16) \[ l.imm \] • bh • p'nm
(17) \[ t.t \] b' \] dn • ksl
(18) \[ h tšbr 'ln p\]nh • t[d\(\text{c}\)]
(19) tšs \[ p\n\] t kslh]
(20) ans • dt • zr[b]
(21) tšu • gh • wtsh ik
(22) mgý • aliyn \[ b\]'1
(23) ik • mgýt • b[t]lt
(24) čnt • mgšy \[ hm \] \[ m\]hs
Text 51:III

(1) [ ]
(2) [ ]
(3) [ ]
(4) [ ]
(5) [ ]
(6) [ ]
(7) [ ]
(8) [ ]
(9) [ ]
(10) [ ] y [ ] a]iyn b'1
(11) y[7]dd rkb rpt
(12) [ ] ydd wynløn
(13) yqm wynptn btk
(14) p[0] r bn ilm stt
(15) [ ] btlhny qlt
(16) bks ištynh
(17) bm tn dbhm šna b'1 tlt
(18) rkb rpt dbh
(19) btt wdbh wdbh(?)
(20) dnt wdbh tdmn
(21) amht kbh btt ltb n
(22) wbn tdmnt amht
(23) ahr mgy aliyn b'1
(24) mgyt bttnt "nt
(25) tmgmn rbt amrt ym
(26) tɛzyn . qynt ilm
(27) wt'� . rbt . aŋrt ym
(28) ik . tmgn . rbt
(29) aŋrt ym . tɛzyn
(30) qynt . ilm . mgntm
(31) tr . il . dyid . hm . ɛztm
(32) bny . bnwt wt'�
(33) bltl . ɛnt . nmgn
(34) [ m . rbt . aŋrt . ym
(35) [mɛz . qynt . ilm
(36) [ ] . nmgn . hwt
(37) [ ] aliyn . b'1
(38) [ ] rbt . aŋrt . ym
(39) [ ] bltl . ɛnt
(40) [ t]hm . tšty
(41) [ilm wtpq] . mrɛtm
(42) [td bhrb ml]ht . qs
(43) [mri tšty k]rpmn ym
(44) [bks b̃rs d]m . 'sm
(45 - 51) [ ]
(52) [ ] 'l [ ]
(53) [ ] ln [ ]

27
(1) ṭr [t il rbt ]
(2) aṭr [t ym ]
(3) wa [ ]
(4) aṭṛt ym [ ]
(5) smd . phl . š[t gpnm dt ]
(6) ksp . dt . yrq [nqbnm ]
(7) 'db . gpn . atnth [ ]
(8) ysm [t . qd[š] . wamr[r ]
(9) mdl . 'r . smd . phl
(10) š[t . gpnm . dt . ksp
(11) dt . yrq . nqbnm
(12) 'db . gpn . atnth
(13) yḥbq . qdš . wamrr
(14) yštn . aṭṛt . lbmt . 'r
(15) lyṣmt . bmt . phl
(16) qdš . yuḥdm . šb'r
(17) amrr . kkbkb . lpnm
(18) aṭr . btlṭ . 'nt
(19) wb'1 . tb' . mrym . ṣpn
(20) idk . lṭṭn . ṣpn
(21) 'm . il . mbk . nḥrm
(22) qrb . apq . thmtm
(23) tgly . šd . il . wṭbu
(24) qṛš . mlk . ab . šnym
(25) lḥn . il . thbr . wtql
(26) tšthw. wtkbdh
(27) hlm. il. kypnh
(28) yprq. lsb. wyşq
(29) p'nh. lhdm. ytpd. wykrkr
(30) usb'th. yšu. gh. wy[?n]
(31) ik. mgyt. rbt. a[t] yjm
(32) ik. atwt. qnyt. i[lm]
(33) rgb. rgt. wgt[?]
(34) hm. gm. gm. w's[?]
(35) lm. hm. štym. lh[m]
(36) btlnt. lm. ř[y]
(37) bkrpm. ym. bk[s(?)]. hrs
(38) dm. ệm. hm. yd. il mlk
(39) yhsk. ahbt. tr. t'rkk
(40) wt'n rbt. ar[t] ym
(41) thm. il. hkm. hkt
(42) ệm lm. hyt. hgt
(43) tthm. mlkn. aliyn. b'l
(44) tytn. win. d'lnh
(45) klnym. q[?t]h nb[ln]
(46) klnym hbl. ksh
(47) [an]y lỳsh. tr il. abh
(48) [il]mlk dykmnh. ysh
(49) [ar]trt. wbnh. ilt. wbrt
(50) [ar]ryh. wn. in. bt. lb'l
(51) km ilm . whzr . kbn . a'trt
(52) mtb il mzll . bnh
(53) mtb rbt . a'trt . ym
(54) mtb . klt knyt
(55) mtb pdry . bt ar
(56) mz[1]l tly . bt rb
(57) mtb ars[y] bt y bdr
(58) wy'n ltpn il dpi[d]
(59) p'db . an . 'nn . a'trt
(60) p'db . ank . ahd ult
(61) hm . amt . a'trt . tlbn
(62) lbt ybn . bt . lb'l
(63) km ilm . whzr . kbn . a'trt
(64) wt' n . rbt . a'trt ym
(65) rbt . ilm . lhhnt
(66) 'bht . dqnk . lterk
(67) rjwt . d[ ] . lirtk
(68) wnap . 'dn . m'trh
(69) b'l . y'dn . 'dn . tkt . bglt
(70) wtn . qlh . b'rpt
(71) 'rh . lars . bqrm
(72) bt . arzm . ykllnh
(73) hm . bt . lbnr . y'mzh
(74) lyrgm . laliyn b'l
(75) sh . hwrn . bhh[kr]k
(76) 'sbx . bqrn . hklk
(77) tblk . grm . mid . ksp
(78) gb'm . mhmd . hrs
(79) yb'k . udr . ilqsm
(80) wbn . bht . ksp . whrs
(81) bht . thrm . ignim
(82) s'mb . btlt . 'nt . td's
(83) p'nm . wtr . ars
(84) ldk . lttm . pmn
(85) m . b'l . mrym . smpn
(86) balp . 'd . rbt . kmm
(87) sh'q . btlt . 'nt tsu
(88) gh . wtsh . tb'r b'l
(89) bırtk • yblt • ybn
(90) bt • lk km • ahk • whær
(91) km • aryk • sh • hørn
(92) bbhtk • .Fat • bqrıb
(93) hklk • tblk • ırm
(94) mid • ksp • gbım • mımd
(95) hırs • wbn • bht • ksp
(96) whırs • bht • thrm
(97) iqım • şmı • aliyn
(98) bı1 sh • hørn • bbıth
(99) Fat • bısbı • hklıh
(100) yblın ırm • mid • ksp
(101) gbım • lımd • hırs
(102) yblın • udr ı1qm
(103) yakı ııı • wıss

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-------------------
(104) wıb lımspr • ktlakın
(105) ıııı
(106) ahr • mıv • ıııı • wıss
(107) ıııı • alp • qdım • mın
(108) wıkb • pınh • bıııı • ksı
(109) wıttb • lımm • aliyn
(110) bı1 • bıııı • lıhm • ıııı
(111) a[liyn bı1 ]
(112) [ ]b[ ]
(113) [h]š. bhtm. [}\n
(114) ḫš. rmhm hk[lm]\n
(115) ḫš. bhtm. tbn [\n
(116) ḫš. trmm. hk[lm]\n
(117) btk. srrt. spn\n
(118) alp. šd ahd bt\n
(119) rbt. kmn. hkl\n
(120) [w]y`). ktr. wīss\n
(121) šm. laliyn b°l\n
(122) bn. lrkb. 'rpt\n
(123) bl. ast. urbt. bh [tm]\n
(124) hl. bqr. hklm\n
(125) wy`. aliyn b°l\n
(126) al. tšt. urbt. b{bhtm}\n
(127) [h]n. bqr. hk[lm]
(1) wy' n . k{tr . w̃as}s
(2) t̂tb . b'1 . l[hwty]
(3) t̂n . rgm . k{tr . w̃s}s
(4) šm' . m' . l[yn b'1
(5) bl . ašt . ur[bt] . bbhtm
(6) hln . bqr [hk]lm
(7) w'n . ali[yn] b'1
(8) al . t̂št . u[rb]t . bbhtm
(9) hln . bq[rb . h]klm
(10) al . t(u/d)[pd]y . bt . ar
(11)[t̂l]y . bt . rb
(12)[dd . il ym
(13)[q̃sn . w̃tm
(14)[wy' n . k̃r
(15)[w̃s] t̂tb . b'1 . hwty
(16)[bth . tbn
(17)[trmn . hklh
(18)[y[t̂k(?) . lbbn . w' sh
(19)[s]ryn . m̃md . arzh
(20)[bnn . w' sh
(21) šryn . m̃md . arzh
(22) t̂št išt . bbhtm
(23) nblat . bhlk
(24) hnym . w̃n . tikl
(25) išt bbhtm . nblat
(26) bhlk . t̂lt [r]b' ym
Text 51:VI

(27) tikl [i]št. bbhtm  
(28) nblat[b] bhklm  
(29) hms. t[d]t. ym. tikl  
(30) išt [b]bhtm nblat  
(31) b[qr]b hk]lm. mk  
(32) b[b]b [m]. td. išt  
(33) bbhtm. n[b]lat. bhklm  
(34) sb. ksp. lrqm. hrs  
(35) nšb. llbnt. šmšy  
(36) aliyn. b[l]. [b]hty bnt  
(37) dt. ksp. hkly dtm  
(38) hrs. 'dbt. bht[h b]l  
(39) y'db. hd. 'db [d]b]t  
(40) hklh. tbh. alpm [ap]  
(41) sin. 'ql. irm [y]m  
(42) ria. il[m]. 'glm. d[t]  
(43) šnt. imr. qms. l[l]lm  
(44) š. ahh. bbthh a[v]yh  
(45) bqr[, bklh. šš  
(46) šb'm. bn. atrt  
(47) špq ilm. krm. y[n]  
(48) špq. ilht. ḫprt [yn]  
(49) špq. ilm. alpm. y[n]  
(50) špq. ilht. aršt [yn]  
(51) špq. ilm. kḥṭm. yn  
(52) špq. ilht. ksat [yn]
(53) ṣpq. ilm. ḫhbṭ yn
(54) ṣpq. ilht. dkrt [yn]
(55) 'd. lhmm. šty. il[m]
(56) wpq. mrgṭm ṭd
(57) bḥrb. mlḥt. qš [m]r
(58) i. tšty. krp[nm y]n
(59) bks ḥrs dm 'sm
(60) Jn
(61) Jt
(62) Jt
(63) J
(64) J
(26) ln . bbhtm urbt
(27) bqr b . hk \[im p \]th
(28) b'1 . bdqt \[rp\]t
(29) qlh . qd\[s\] b \[tn
(30) y'tny . b'1 \[th
(31) qlh . q[ds] r . ar\[s
(32) \[ grm . a\[sh\[n
(33) rtq\[n
(34) qdym . bmt \[n
(35) ttn . ib . b'1 \[thd
(36) y'rm . snu . hd . gpt
(37) gr . w'n . aliyn
(38) b'1 . ib . hd \[lm . th\[s
(39) lm . th\[s . niq . dm\[n
(40) n . b'1 . qdm . ydh
(41) kts\[ . arz . bymnh
(42) bkm . y'tb . b'1 . lbhth
(43) umlk . ubmlk
(44) ar\[s . drkt y'stkn
(45) dll . al . ilak . lb\[n
(46) ilm . mt . 'dd lyd\[d
(47) il . szr . ygra . mt
(48) bnp\[n . ystr\[n ydd
(49) bgn\[n . ah\[dy . dym
(50) l\[k . i . ilm . lymru
(51) ilm·wsm·dysb
(52) [m] hmlt·ars·gm·lg
(53) [lm]h·bl·wys·n
(54) [gpn]·wug·blmt
(55) [mm]ym·bn·zln·r
(56) [mt pr't] ibr·nt
(57) [shrm·hbl--] rpt
(58) [tht] ht
(59) [Jm]
(60) [J]
idk • al • ttn • pnm
(2) c'm • gr • trgezz
(3) cm • gr • trmg
(4) cm • tlm • gr • ars
(5) sa • gr • si • ydm
(6) hlbd • izr • rhtm
(7) wrd • bthppt
(8) ars • tspr • by
(9) rdm • ars
(10) idk • al • ttn
(11) pnm • tk • qrth
(12) hmry • mk • ksu
(13) tbth • hh • ars
(14) nhlth • wng
(15) (n/t)n • ilm • al
(16) tgrb • lbn • ilm
(17) mt • al • y'dbkm
(18) kimir • bph
(19) klli • bt(?)(?)brn
(20) qnh • tptan
(21) nrt • ilm • sps
(22) shrrt • la
(23) smm • byd • md
(24) d • ilm • mt • ba
(25) lp • sd • rbt • k
(26) mn  ḫn  mt
(27) hbr  ṭql
(28) ṣtwy  ṭk
(29) bd hwt  wrgm
(30) lb  ḫnl  mt
(31) ḫn  lydd
(32) ḫl  ḫzr  ṭhm
(33) aliyn b'1
(34) ḫw t  aliy  q
(35) ṭdm  bhty bnt
(36) ṭk sp ṭkly
(37) ṭlt ṭrl
(38) ṭh y
(39) ṭh y
(40) ṭ y
(41) ṭ(k/r)b
(42) ṭsht
(43) ṭt
(44) ṭ  ilm
(45) ṭuyd
(46) ṭk
(47) ṭgpn wgr

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-----------------------------
(48) ṭt
(edge) ṭspr ḫmlk ṭ ṭ̇y  ṭqm  ḫlk ugr
(1) k tmhs ltn . btn . brh
(2) tkly . btn qltn
(3) šlyt . d . šbʾt rašm
(4) tțkh . trrp . šmm . krs
(5) ipdk . ank ispi utm
(6) šrqm . armtm . lyrt
(7) bnpš . bn ilm . mt . bmh
(8) mrt . ydd . il . ʾgzr
(9) tbʾ . wl . yṭb ilm . idk
(10) lytn . pnm . ʾm . bʾl
(11) mrym . spn . wyʾn
(12) gpn . wugr . thm . bn ilm
(13) mt . hwt . ydd . bn il
(14) ʾgzr . pnh . š . npš . lbit
(15) thw . hm . brlt . anhr
(16) bym . hm . brky . tkʾd
(17) rumm . ʿn . kšd . aylt
(18) hm int imt . npš . aylt
(19) hm r[] h-t . bklat
(20) ydy ilhm . hm . šbʾ
(21) ydty bsʾ . hm . ks . ymsk
(22) nh(r/w) k(1/d) šqibʾl ʾm
(23) ahy [ ] wan . h[b] . ʾm . ayy
(24) wšhm [b] ʾm . ahy . lhm
(25) wštt ʾm . a[b] yn
(26) pnšt . b'1 . [y]'n it'nk
(27) k ktnhs
(28) [ltn . btn . brj]h . tkly
(29) [btn qltln] slyt
(30) [d šbt rašm] tžkš
(31) [ttrp šmm krs ipdj]k

(about thirty lines missing)
Text 67:11

(1) [ ]
(2) [špt la]ṛš - špt - lāmm
(3) [ ]ān - lkbkbm - y'rb
(4) [bš]l - bkbdh - bph yrīd
(5) khūr - zt - ybl - ārs - wpr
(6) cšm - yraun - aliyn - b'1
(7) tt - nn - rkb - 'rpt
(8) tb - rgm - lbn - ilm - mt
(9) nny - lydd il gōzr
(10) thm - aliyn - b'1 - hwt - aliy
(11) qrdm - bht - lbn - ilm - mt
(12) 'bdk - an - wd'īmīk
(13) tb - w1 - ytb - ilm - idk
(14) lytn - pn - ṣm - bn - ilm - mt
(15) tk qrt - hmry - mk - ksu
(16) tbt - ārs - nhlth ṭṣa
(17) ghūm - wtgh - thm - aliyn
(18) bn - b'1 - hwt - aliy - qrdm
(19) bht - bn - ilm - mt - 'bdk - an
(20) wd'īmīk - ṣmb - bn - ilm - mt
(21) [ ]h - waš - ik - ylḥn
(22) [ ]r - un [ ]hd
(23) [ ]p - mlhmy-
(24) [ ]lt - qẓb
(25) [ ]šmhny
(26) [ ]ḅ
(27) [ ]nnZ

(about 20 lines missing)
(1) [ ]
(2) [r]bt . tbt . [ ]
(3) rbt . tbt . h [ ]
(4) y . arg . hsn [ ]
(5) t′td . tkl [ ]
(6) tkm . lbn [ ]
(7) dt . lbnk [ ]
(8) dk . k . kbk[b] [ ]
(9) dm . mt . as[h] [ ]
(10) ydd . bqr[b] [ ]
(11) al . ašt . b [ ]
(12) ahpkk . l [ ]
(13) tmm . wlk [ ]
(14) wlk . ilm [ ]
(15) n′m . ilm [ ]
(16) ′gr . mu[d] [ ]
(17) ′gr . mu[d] [ ]
(18) dm . mt . as[h] [ ]
(19) yd⟨d⟩ . bqr[b] [ ]
(20) wlk . ilm [ ]
(21) wrgm . l [ ]
(22) bmud . si[n] [ ]
(23) mud . sin [ ]
(24) itm . mui [ ]
(25) dm . mt as[h] [ ]
(26) ydd . bqr[b] [ ]
(27) tm [ ]

(about 20 lines missing)
(1) p\(\ddot{y}\)(n/d)\\c
(2) w\(\ddot{t}lb\\c
(3) m\(\ddot{y}t\) . rh\\c
(4) t\(tlb\) . a\\c
(5) y\(\ddot{u}u\) . gh [wyuh]
(6) i . ap . b \(\ddot{l}\\c
(7) i . hd . d\\c
(8) ynp\(\ddot{f}\) . b \(\ddot{l}\\c
(9) btqmt . [\\c
(10) yqrb . [\\c
(11) [l]hm . m\\c
(12) [\(\ddot{r}\)]d . lk\\c [\(\ddot{y}y\) ilm]
(13) w\(pq\) m \(\ddot{r}tm\) \(\ddot{\ddot{t}}\\c
(14) bhrb \([m\(\ddot{t}\) q\(\ddot{q}\) mri]
(15) \(\ddot{t}\)[t]y k [r\(p\)\(m\) y\(n\\c
(16) k\(s\) hr \([s\) dm \(\ddot{\ddot{\ddot{s}}}\\c
(17) k\(s\) . k\(s\) \([p\\c
(18) k\(rp\)n . [\\c
(19) w\(\ddot{t}\)tn (h/y)\\c
(20) t\(\ddot{l}\) tr \([\\c
(21) bt . il . li\\c
(22) \(\ddot{t}\) . hh\(\ddot{b}\\c [p\\c
(23) mn . lik \([\\c
(24) lik . tl \([\\c
(25) t\(\ddot{d}dn\\c
(26) n(i/h)\(\ddot{s}\) . p [p][p

(about 10 lines missing)
(1) [ ] Aliyn
(2) [b'1] p dprk
(3) [ ] mnk. šb'r
(4) [ ] t. nρ' gr
(5) [ ] k. ašt. n. bḥrt
(6) ilm. ars. wat. qḥ
(7) 'rptk. rḥk. mdk
(8) mtrtk. 'mk. šb't
(9) agnostic. ṭmn. ḫnzrk
(10) 'mk. pdry. bt. ar
(11) 'mk. [b'] ly. bt. rb. idk
(12) pnk. al ttn. tk gr
(13) knkny. ūa. gr 'l ydm
(14) ḫlb. l zr. rḥtm wrd
(15) bt ḫptt. ars. t[sp]r by
(16) rdm. ars. wtē' ilîl
(17) kmnt. yām. aliy. b't
(18) yuhb. glt. bdbr. prt
(19) bād. šlmmt. škb
(20) 'mnh. šb'. lšb'm
(21) [ ] ly. ṭmn. ltmnym
(22) w[th]rn. wtltn mt
(23) al[lyn b'1] šlbšn
(24) i[ ] lh. mgż
(25) y[ ] lirth
(26) [ ]

(about 10 lines missing)
(26) cnt tt1k wtšd kl gr
(27) 1kbd arš kl gb
(28) [lk] bd šdm tmg lm
(29) [yars] dbr ysmt šd [š]
(30) [hl] smt t[mg] lb'l np[l]
(31) [lars lps] tks mi[zrtm]
(2) ăr. bab[t] td psiltm [by r]
(3) thdy. lm. wdqn [ttlt]
(4) qn. ār'h. tḥrt. km. gn
(5) aplb. k'mq. ttlt. bmt
(6) b'l. mt. my. lilm. bn dgn
(7) my. hmt. atr. b'l. nrd
(8) bars. 'mh. trd. nrt
(9) ilm. špš. 'd. tšb'. bk
(10) tšt. kyn. udm't. gm
(11) tšh. lnrt. ilm. špš
(12) 'ms. m'. ly. aliyn b'l
(13) tšm'. nrt. ilm špš
(14) tšu aliyn b'l. lktb
(15) 'nt. ktšth. tš'lynh
(16) bars. sp[c(1)]h. tbkynh
(17) wtqbrnh. tštnn. bḥrt
(18) ilm. arš. tṭbh. šb'ām
(19) rumm. kglm. aliyn
(20) b'l. tṭbh. šb'ām. alpm
(21) [kg]mn. aliyn b'l
(22) [tṭbh]. šb'ām. sīn
(23) [kglm]. aliyn. b'l
(24) [tṭbh]. šb'ām. aylm
(25) [kglm]. aliyn. b'l
(26) \[ttbh \cdot \tilde{s} \cdot b'm \cdot y'lm
(27) \[kgmn \cdot al\cdot iyn \cdot b'1
(28) \[ttbh \cdot \tilde{s} \cdot b'm \cdot y\cdot hmr\cdot m
(29) \[kgmn \cdot al\cdot iyn \cdot b'1
(38) \text{(rev.)}\[ \text{pit}
(39) \[qbat
(40) \[\text{r inst}
(41) \[u \cdot \text{ltsq1}
(42) \[\text{try} \cdot \text{ap} \cdot \text{lthm}
(43) \[\text{hm} \cdot \text{trmm} \cdot \text{ltsq}
(44) \text{yn} \cdot \text{tgzyt} \cdot \text{spś}
(45) \text{rpm} \cdot \text{ṭḥtk}
(46) \text{spś} \cdot \text{ṭḥtk} \cdot \text{ilnym}
(47) \text{'dk} \cdot \text{ilm} \cdot \text{hn} \cdot \text{mtm}
(48) \text{'dk} \cdot \text{ktrm} \cdot \text{ḥbrk}
(49) \text{whss} \cdot \text{ṭtk}
(50) \text{bym} \cdot \text{ars} \cdot \text{wtmn}
(51) \text{ktr} \cdot \text{whss} \cdot \text{yd}
(52) \text{ytr} \cdot \text{ktr} \cdot \text{whss}

----------------------------------------

(53) \text{spr} \text{ il mlk} \text{ ḫbny}
(54) \text{lmd} \cdot \text{atn} \cdot \text{prln} \cdot \text{rb}
(55) \text{khnūm} \text{ rb} \cdot \text{ngdm}
(56) \text{ṭ'yn ngmd mlk} \text{ ugr[ū]}
(57) \text{adn yrgb} \text{ b'1} \cdot \text{trmn}
(1) [ ] aliyn b'l [ ]
(2) [ ] hh pstbm [ ]
(3) [ ] zrh ybm lilm
(4) [id]k ltt pnm cm
(5) [i]l mbk nhm qrb
(6) [a]pq thtm tgly sd
(7) il wtbu qrs
(8) mlk ab ~nn lp'n
(9) il thbr wtql
(10) tštwy wtkdbnh
(11) tu gh wtsh tšm'h ht
(12) atrt wbnh ilt wab
(13) rt aryh kmt aliyn
(14) b'l khlk zbl b'l
(15) arg gm ysh il
(16) lrbt atrt ym sm 'm
(17) lrbt atrt ym tn
(18) ahd b b[nk?] w amln
(19) wt'n rbt atrt ym
(20) bl nmlk yd yl[h]n
(21) wy'n ltpn il d[p]i
(22) d dq anm lyrz
(23) m b'l ly'db mrh
(24) m bn dgn ktmam
(25) w'n rbt atrt ym
(26) blt nmlk 'tr rz
(27) ymlk  \textsuperscript{ttr}  \textsuperscript{rz}
(28) apnk  \textsuperscript{ttr}  \textsuperscript{rz}
(29) y'1  bsrrt  spn
(30) y'tb  lkht  aliyn
(31) b'1  p'n  ltmyn
(32) hdm ri'sh  lymgy
(33) apsh  wy'n  \textsuperscript{ttr}  \textsuperscript{rz}
(34) lamlk  bsrrt  spn
(35) yrd  \textsuperscript{ttr}  \textsuperscript{rz}  yrd
(36) lkht  aliyn  b'1
(37) wylk  bars  il  klh
(38) [ ] sabn  brhbt
(39) [ ] abn  bkknt
(25) la · šnm · byd · bn ilm · mt
(26) ym · ymm · yʾtqn · lynn
(27) lyrbm · rḥm · ’nt · tngth
(28) klb · arḥ · lʾghḥ · klb
(29) ṭat · limrḥ · km · lb
(30) ’nt · ʾtr · bʾl · tiḥd
(31) bn · ilm · mt · bḥrb
(32) tbqʾnn · bḥṭr · tḍry
(33) nn · bist · tṣrppn
(34) brḥm · tḥḥnn · bṣd
(35) tdrʾnn širḥ · lṭkl
(36) ṣrm mnth · lṭkly
(37) npr sʾṣir · lʾṣir · yṣḥ
(1) kḥlq [ ]
(2) ṭhmn ṭhr .setFill {liyn b’il} [ ]
(3) ṭhmn āṭt zbl b’l [ārs] [ ]
(4) bḥlm lṭpn il dpid
(5) bṣrt bny bnwt
(6) ʾṣmm ʾṣmn tmtrn
(7) nhlm tlk nbtm
(8) wid’ kḥy aliyn b’il
(9) kit zbl b’il ārs
(10) bḥlm lṭpn il dpid[d]
(11) bṣrt bny bnwt
(12) ʾṣmm ʾṣmn tmtrn
(13) nhlm tlk nbtm
(14) ʾṣnh lṭpn il dpid
(15) ṭnh lḥdm yṭpd
(16) ṭywrq lṣb wyshq
(17) yṣu gh wysh
(18) atbn ank wanḥn
(19) wṭnh birt ṭn pš
(20) kḥy aliyn b’il
(21) kit zbl b’il ārs
(22) ṭm yṣḥ il lbṭlt
(23) ʾnt ṭm lbṭlt ʾṭn[投保]
(24) rgm lnrt il[m?] ʾṣp[投保]

Text 49:III
(25) pl. 'nt. ṣdm. yspš
(26) pl. 'nt. ṣdm il. ystk
(27) b'l. 'nt. mhrττ
(28) iy. aliyn. b'l
(29) iy. zbl. b'l. ars
(30) ttb'. btlτ. 'nt
(31) idk. lttn. pnm
(32) cm. nrt. ilm. ṣps
(33) tṣu. gh. wtšh
(34) ṭm. tr. il. abk
(35) hwt. ltpn. htk[k]
(36) pl. 'nt. ṣdm. yspš
(37) pl. 'nt. ṣdm. il. y[stks]
(38) b'l. 'nt. mhrτth
(39) iy. aliyn b'l
(40) iy. zbl. b'l. ars
(41) wt'n. nrt. ilm. ṣ[ps]
(42) ṣdyn. 'n. b. qbt[ ]
(43) bllyt. 'l. umtk[ ]
(44) wabq̣t. aliyn. b'l
(45) wt'n. 'nt. btlτ
(46) an. lan. yspš
(47) an. lan. il. yqr[ ]
(48) ṭγrk. ŋ[ ]
(49) ystd [ ]
(50) [ ] r [ ]
(51) r [ ]
(1) yihd • b'1 • bn • a'trt
(2) rbm • ymēs • bktp
(3) [d]kym • ymēs • bsmd
(4) sbr • mt • ymsi • lars
(5) [ ] s • lksi • mlkh
(6) [ lkht • drk [t] h
(7) [lymm] • lyrhm • lyrhm
(8) lînt • [ml] bāb'
(9) snt • w [ ] • bn ilm • mt
(10) 'm • aliyn b'1 • yšu
(11) gh • wyph • lk • b[m]m
(12) pht • qlt • 'lk • pht
(13) dry • bhrb • 'lk
(14) pht • šrp • b[1] št
(15) 'lkt [pht f]hn • bhr
(16) m • 'lk p[ht] h • [ ] brt
(17) 'lk ph[t: ] (s/1)y [ ]
(18) bsdm • 'lk • pht
(19) dr' • bym • [ ] n • [ ]
(20) bāfr • ispa • wyṭb
(21) ak • d [ ] im
(22) ahd • ba [ ] l[ ]
(23) hn [ ] ahz [ ]
(24) [ ] m • akl [ ]
(25) [ ] kly • hml [ ]
(26) w [ ] 'l • [ ]
(27) y' [ ]
(28) b'l[ ]
(1) כקדח
(2) כקלח
(3) כ(ק/ר)ע
(4) כפ
(5) כממ
(6) כמר לים
(7) כבנ ים מאמ
(8) כע כבש ת גלימ
(9) כבנ ים מאמ
(10) כבנ ים יטנ ביל
(11) כפוע בם עמי קלי
(12) כטב מ ביל שרט
(13) כפוע וכועה יא(?) ט וים יזש
(14) כיאם יטנ ביל
(15) כפוע בם עמי קלי
(16) כי יטנ קגנрем
(17) כמצז ביל מצ ינגלן
(18) כקנימ ממצז ביל
(19) מצ ינגלן קבנрем
(20) כמצז ביל מצ ינגלן
(21) כקנימ ממצז קלי
(22) ביל קלי כלנ יעס
(23) כס פט מ לט
(24) כבנ ים ממק ת욱
(25) כמ עליין ביל
(26) ik, al, y'm k’t
(27) il, abk, l, ys', alt
(28) tbtk, lyhpk, ksa, mlkk
(29) lytbr, ht', mtptk
(30) yrd, bn, il[m] mt, tt', y
(31) dd, il, g'zr y[s]r mt
(32) bqlh, y(a/n) [ ]
(33) b'1, yttbn [ ]
(34) mlkh, lr [ ]
(35) drkth [ ]
(36) [ ] d [ ]
(37) [ ] n, hn [ ]
(38) [ ] sn, [ ]
(39) [ ]
(40) [ ] (a/n) [ ]
(41) [ ]
(1) [ ]
(2) [ ] šh. 'tkt [ ]
(3) [ ] hy bth t'rb
(4) [ ] tā]th. b'mq [ ]
(5) [ ] lābim r[ ]
(6) [ ] w't]n. t'ytsb [ ]
(7) [ ] bšh]q. ymlu. 1bh
(8) [ ] k]kdrt riš
(9) [ ] k. t'11. bdm
(10) [ ] t'd td [ ] ġb
(11) [ ] ʾ
(1) [il hd bqr] b h[kl]h
(2) wt 'ynm . šlm . b 'l
(3) hn . b 'l . bbhtht
(4) [il] hd bqr b . hklh
(5) qāthn . aḥd . bydh
(6) wqē 'th . bm . ymnh
(7) idk . lytn prm
(8) tk . aḥ . šmk . ml[ar]umm
(9) tsū knp btlt .'n[k]
(10) tsū knp . wtr . b 'p [ ]
(11) tk . aḥ . šmk . mlat [ ]
(12) wysu . 'nh . aliyn . b 'l
(13) wysu . 'nh . wy 'n
(14) wy 'n . btlt . 'nt
(15) n'nt . [bn] aḥt . b 'l
(16) lpnnh . ydd . wqām
(17) lp 'nh . ykr ' . wyql
(18) wysu . gh . wygh
(19) hwt aḥt . wnr-
(20) qrn . dbatk . btlt 'nt
(21) qrn . dbatk b 'l . ymšh
(22) b 'l ymšh . hm . b 'p
(23) nt 'n . barṣ . iby
(24) wb 'pr . qm . aḥk
(25) 64
(26) wtiu. 'nh btl t. 'nt
(27) wtiu. 'nh. wti n
(28) wti n. ar ū. wtr. blkt
(29) [t]r. blkt. wtr. bh(?) l
(30) [b]n' mm. bys 'mm h[ l t] r [ ]
(31)[ ] b' l. 'nt. ttmn [ ]
(32)[ ] h. b' lm. dipi [ ]
(33)[ ] hd d' nn n [ ]
(34)[ ] aliy n. b' l [ ]
(35) [ btl] t. 'n[t] [ ] ph
(36) [ ] n
(37)[ ]
(38)[ ]
(39) [ ] lr [ ] rt
(1) 
(2) jm arht . tl 
(3) alp . lbtlt . 'nt 
(4) wypt lybmt . li
(5) wy* ny . aliyn [b'i] 
(6) lm . kqnym . 'l 
(7) kdrd . dykmn 
(8) b'i . ysgd . mli 
(9) il hd . mla u(g/l) 
(10) blt . pbtlt . 'n[t] 
(11) wp . n'mt aht [b'i] 
(12) y'1 . b'1 . b['] 
(13) -bn . dgn . b's 
(14) b'1 . y'tb . lks[i mlkh] 
(15) bn . dgn . lkht [drkth] 
(16) lalp q1 . z[by] 
(17) ln [ q1nd . ] 
(18) tlk . wtr . [ ] 
(19) bn'mm . bys[mm] 
(20) arh . arh . [ ] 
(21) ibr . tld [ib'1] 
(22) wrum . l [rkb 'rpt] 
(23) thbq . [ ] 
(24) thbq [ ] 
(25) wtk [synn] . b . --
(26) $yJsrJh$.
(27) $sJhgrth$
(28) yrkJt$^{c1}b$.$gr$
(29) melnt$^{s}bgrtliyt$
(30) w$^{t}1bkm$.
(31) b$^{m}arr$.
(32) b$^{n}m$.
(33) q$^{l}1b$.$ttmn$
(34) b$^{r}rt$.
(35) w$^{b}gr$.
(36) w$^{i}br$.
(37) wrum$^{s}lrkb$.
(38) y$^{s}m$h$^{a}liyn$b$.$l
(1) \[ \text{ytik} \cdot \text{wyi} \cdot \text{bqrb}[h(?)] \]
(2) \[ \text{tik} \cdot \text{wi} \cdot \text{busk}[h(?)] \]
(3) \[ \text{aliyn} \cdot \text{b} \cdot \text{ynbd} \cdot \text{alp} \]
(4) \[ \text{btlt} \cdot \text{nt} \]
(5) \[ \text{q} \cdot \text{hry} \cdot \text{wyl} \]
(6) \[ \text{m} \cdot \text{hbl} \cdot \text{kt}[rt] \]
(7) \[ \text{btlt} \cdot \text{nt} \]
(8) \[ \text{aliyn} \cdot \text{b} \cdot \text{l} \]
(9) \[ \text{m}'n \]
(10) \[ \]
(11) \[ \]
(12) \[ \text{r} \]
(13) \[ \text{gk} \]
(14) \[ \text{ik} \]
(15) \[ \]
(16) \[ \text{alp} \]
(17) \[ \text{(h/y)} \]
(18) \[ \text{d} \]
(1) [ ]
(2) [ ] • tld
(3) [ ] rm • iva • ym
(4) tš[ ] ymm • líc
(5) hrg • ar[ ] mm • bsr
(6) -(?)-(?) • šsk • [ ] • lḥbš(?)(k)
(7) -(?)(tk • ri [ ] lmhrk
(8) wš • lšr[ ] • nšrk
(9) wrbd • ldrk • hnnb
(10) at ∈dk • ank • yd[št]
(11) [ ] m • atn • at • m[t]bk • [ ]
(12) [ ] mm • rm • líc • pr(z/pš) • [ ]
(13) [ ] bm • [š]m • tlp • klbn
(14) [ ] gm • kyrk [ ] • (Š/t)šqbm
(15) [ ] m • tzn • lpt
(16) m [ ] m • wmbdbt
(17) ṣr • [ ] ′l • kbbt
(18) nšm [ ] llm • trthš
(19) btltn • n[t] • tkš • š(b/d) [ ]
(20) limm • wd′l • [š]m il
(21) abk • ḫsr • zlk • y(h/t) [ ]
(22) šmšk • larš • wbn • [ ]
(23) limm • a′l budnk • w [ ]
(24) krtqš • mr -(?)-(?)
(25) kdlbšt·bir·mlak
(26) šmm·tmr·zbl·mlk
(27) šmm·tlak·jtl·amr
(28) bnlm·kbk[b]·blam
(29) rkm·agzrt·jarp
(30) b'1·a(z/t)rt·cnt·jld
(31) kbdh·lyd·hrh·j[k]d[k]
(32) tnq[i]·pr
(33) y-(?)-(?)·j·s-r·gl·j
(34) a·m·rh·bšt·jpt
(35) gl·j·-(?)hpk·m
(36) s[t]
(1) [ \\
(2) [ \\
(3) [ dars: \\
(4) [ ln \\
(5) [ nbhm \\
(6) [ \n \\
(7) [ prn . km . \npr \\
(8) [ ltn . km . qdm \\
(9) [ bdn . il . abn \\
(10) kbd ki\' . tikln \\
(11) [dn . km . (m/t)rm . tqr\n \\
(12) il . yzhq . bm \\
(13) lb . wygms . bm kbd \\
(14) zi . at . ltl\' \\
(15) atm . yr\b \\
(16) ldmgy . amt \\
(17) atrt . qh \\
(18) ksank . hdgk \\
(19) htlk . wzi \\
(20) baln . tkm \\
(21) btk . mlbr \\
(22) il\'iy \\
(23) kry amt \\
(24) pr . zm yd \\
(25) ugrm . hl . ld
(26) aklm . tbrkd
(27) wld 'qqm
(28) ilm yp 'r
(29) šnthm
(30) bhm qrnm
(31) km • trm • wgbšt
(32) km • ibrm
(33) wbhm • pn • b'1
(34) b'1 ytlk wyad
(35) yḥ pat • mlbr
(36) [mr] • ymgy • aklm
(37) wymža • 'qqm
(38) b'1 • hmdm • yhmdm
(39) bn dgn • yhrrm
(40) b'1 • ngšhm • b'nh
(41) whl hd • bhrz 'i

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(51) šr. aḥyḥ. Ṿmẓah
(52) Ṿmẓah. šr. ylyḥ
(53) bṣkn. ṣkmn. b‘dn
(54) ṣdmn. kn. npl. b‘l[
(55) km ṭr. wtkms. hd. p[
(56) km ibr btk. mḥmā ḏs[
(57) ittpq. lawl
(58) iṣṭ tk. lm. ttkn[
(59) ṣṭk. mlk. dn
(60) ṣṭk. ṣibt. c‘n
(61) ṣṭk. qr. bt il
(62) ṭmṣlt. bt. ḏrs[

-----------
(1) [ilm • wilht d]
(2) [lšb' • lšb' m • (a/n)]
(3) [Jt(?l)ld(?z • b] Jymtm
(4) [Jr • 1p(?pm]
(5) [Jpn • ym • y]
(6) [Jm b (?l • t(?bd
(7) [hkl • (rev., l)
(8) [ydh
(9) [tmt

76
(1) yn * is[ryt] (h/i)lnr
(2) spr * jksb:t
(3) ghl * ph * tmnt
(4) nbluh * spš * ymp
(5) hlkt * tdrš
(6) spš * b'dh * t(?)
(7) atr * atrm *
(8) atr * atrm *
(9) isdyym * t *
(10) bk * mla *
(11) udm't * d *
(12) * bn *
(13) *
11] father [ ] to [ ]

[Thereupon] he sets [face] to [ward El]

At the courses [of the Two Rivers]

In the midst of the streams of the Two Deeps. 1

15 He leaves] the _ _ _ of E[1]

And comes into the _ _ _ _ of the King, [Father of Smm. 2

At the feet of El he bows] and falls

Frostrates himself and honors [him].

[0] Ktr-and-[y]ss build the] house of Sea

[Erect] the palace of [j]udge River. 3

Thy bosom [ ]

Build the house of Prince Sea

[Erect] the palace of Judge River

In the midst of [ ]

10 [Quickly] build [the house of Prince Sea]

[Quickly] erect [the palace of Judge River] 4

[ ] lad to the fields,(words/speak)

[ ] in the sea. [ ]

Sea [ ] Ashtar of [ ]

[ ] fire

[ ] bring [ ] sons


She lifts her voice and [shouts]:
[Hear!] Tor-El, thy father,

Prince Sea

[Judge] River

:17 Let not Tor-El thy father hear thee

Lest he remove the props of thy throne
Lest he up set the chair of thy kingship
Lest he break the scepter of thy government.

And [Ashtar] replies:

'[ by my life(?)] Tor-El, my father.

As for me, [I have] no house like the gods

[Nor] a court like the deities!

To the I'll descend

[The] Ktrm will wash me

In the [house of] Prince Sea

In the palace of Judge River.'

Tor-El, his father, [ ] Judge [ ]

'Judge River, thou are king!

[ ] Mayest thou reign!

Lo there is no wife [ ] like [ ]

[ ] Prince Sea

[ ] Judge River

[ ] He will send me.'

:24 And Ashtar replies: [ ]
1. Note that the abode of El is associated with the Two Deeps (thmtm). Accadian has the singular Tiamat. Hebrew has both singular (דִּילְתָּן, e.g., Genesis 1:2) and plural (דִּילְתָּנָן, as in Exodus 15:5).

2. ab ʾšmn is El’s title expressing his paternity of the god ʾšmn, who appears in the combination tkml-w-ʾšmn.

3. [t]pt nhr. Cf. Gordon’s footnote (1) Ugaritic Literature 1949, page 11. The river is not just any ordinary stream. It is personalized, then deified. In Accadian legal texts, including Hammurabi’s Code and the Nuzu tablets, the river is deified as the judge for the ordeal by water.

4. Virolleaud seems to think there are to be two buildings for two persons. I take this to be poetic repetition demanded by the parallelistic structure of the poetry.

5. Ginsberg takes the meaning l pm here to be:

"Thy father Tor-El favors
Prince Sea...... ..."

El seems to favor Prince Sea over Baal or any other god. The explanation may be that the early inhabitants of Ugarit included many seafaring people who thus, worshipped the Sea god. But the continental population won out in the struggle for power with the result that
the Baal cult triumphed over the Yamm cult. Changes in culture and mode of living meant a change of god.

6. "n" has the meaning "to appoint", or "to confirm" in the piel.

7. "y" may correspond to the Hebrew "y l s l " l, "by my life", as used in an oath.

8. In The Story of Two Brothers, one of the things that distinguishes the elder brother as to his authority over the younger brother is the possession of a wife and a house.
Thou hast arisen(?; against

And Aliyn Baal [replies]:

On thy head, Driver

[On thy pate, Expeller]

[And] Judge River [replies]:

'\[May Horon] break, [0 Baal]

[May Horon break] thy head

 Astarte-[Name-of-Baal, 1 thy pate]!

[staff fall in By[blos]

[two women]

[Me]ssengers does Sea send

[Depart, lad[s

Do not delay]

[Then] ye shall surely set [face]

Toward the Convocation of the Assembly

[In the midst of the Mountain of Ll.]2

At the feet of El do not fall down

Do not prostrate yourselves before the Convocation of the Assembly

But declare your views!

And say to Tor, [his father, Eli

Declare to the Convocation of the Assembly:
"The message of Sea, thy lord
Of thy master, Judge River:
'Give up, 0 gods, him whom you harbor
Him whom the multitudes harbor
:18 Give up Baal [and his partisans(?)]
Dagon's Son, that I may inherit his gold!
The lads depart and do not tarry
:20 They set [face] toward the mountain of Li
Toward the Convocation of the Assembly.
Now the gods were sitting to[eat]
The holy ones to dine.
Baal was standing before El.
As soon as the gods saw them
Saw the messengers of Sea
The emissaries of Judge River
The gods lowered their heads upon their knees
Yea upon the thrones of their lordships.
Baal rebukes them:
'Why, 0 gods, have you lowered
:25 Your head[s] on top of your knees
Yea upon the thrones of your lordships?
Let one of the gods answer the tablets of the messengers of Sea
Of the emissaries of Judge River[?]
0 gods, lift up your heads
From on top of your knees
Yea from the thrones of your lord[ships]
And I shall answer
The messengers of Sea
The emissaries of Judge River.'
The gods lift up their heads
From on top of their knees
Yea from the thrones of their lordships.

Then arrive the messengers of Sea
The emissaries of Judge River.
At the feet of El thy [do not] fall
They do not prostrate themselves before the Convocation of
the Assembly
Standing erect they [declare their views].
A fire, two fires!
He sees a whetted sword,
They say to Tor, his father, El:
'The message of Sea, thy lord,
   Of your master, Judge River:
"Give up, O gods, him whom you harbor
   Him whom the multitudes harbor!"
Give up Baal and his partisans
Dagon's Son, that I may inherit his gold!"

[And] Tor, his father, El, [replies]:
'Baal is thy slave, O Sea!'
Baal is thy slave, O S[eal]
Dagon's Son is thy captive!
He will bring thy tribute like the gods
He will bring [ ]
Yea, the deity, thy gifts!

Now Prince Ba[al] was infuriated(?)
[A knife he takes] in his hand
A dagger in the right hand.

To smite the lads he rais[es (it them)].

[Anath] seized [his right hand]
Astarte seizes his left hand:

'How [dare thou smite the messengers of Sea

The emissaries of Judge River?

Messengers [ ]
[messengers on the shoulders
word of his lord and[ ]'

But Prince Baal is infuriated(?)

Fields in[ ]
[ ] for the messengers of Sea

The emissaries of Judge River[ ]

I have spoken to Sea, your lord,

Your ma[ster, Judge River.]

Gmr-Hadd---[ ]

bow down[ ]
1. The theme of taunting appears in this scene. Aliyn Baal taunts Judge River, and he in turn taunts Aliyn Baal. This custom is seen in Hector and Achilles taunting one another in the Iliad and David and Goliath in I Samuel 17:25, 26, 43-46. This motif is too common to be used by itself in comparative studies. Even in magical texts, "word battles" are frequent. Yet even such banal themes should not be passed over in silence because they too can form a significant part of a literary repertoire. Assyrian annals would lose nothing if the theme were expunged. East Mediterranean Epic, on the other hand, would lose many a purple passage in Greek, Ugaritic, Hebrew and Egyptian literature.

Dr. T. H. Gaster points out in Thespis, 1950, page 136, (footnote) the following: The epithet 'Name-of-Baal' recurs on the fifth century B.C. inscription of Eshmun'azar of Sidon, but its meaning is disputed.

In Isaiah 30:27 ("Behold, the Name-of-Yahweh cometh from afar," etc.) נַנַּה נ̄ם.

2. Cf. Isaiah 14:12 where the mountain of God is in the North. The divine assembly is there. It is an ancient idea that the god dwelt upon the mountain. In Ugarit Baal had his home on Mt. Sapan. Zeus lived on Mt. Olympus. The Assyrian gods were mountain dwelling gods. The temples
(Sumerian E-KUR - mountain houses) of the Assyrian gods resembled the shape of a mountain.

3. Baal was the god of the multitudes. He was associated more with mankind than was any other god of the Ugaritic pantheon.

4. El is willing to hand Baal over to Yamm.
he raises it
king of his hill
the bull of all those who are his
let not be given to them beside its Baal
A bow in the presence of Hadd
raise, robbers
king, river
Prince Baal, the lad
the youth of Hadd
And to River he proceeded
El
Text 133

This text is very fragmentary. No connected sense is given. The general idea has to do with Baal. I have place it after text 137 for I have no other suggestion to make.

1. Cf. Judges 7:1 "hill of the teacher".

2. Cf. Job 34:30 ; Isaiah 10:6
I shall bring them out
And I shall drive out

In the sea two bosoms

[River] there two swords I shall embrace

"To the earth may he fall mightily
Yea, to the dust, violently."

[From] his mouth the word had not yet gone forth
Nor from his lips, his utterance,
When his voice was given forth

Prince Sea fell at the throne.

And Ktr-and-ijas declared:
"Did I not tell thee, O Prince Baal,
Nor declare, O Rider of Clouds?
Lo, thine enemies, O Baal

Lo thine enemies wilt thou smite
Lo thou wilt vanquish thy foes.

Thou wilt take thine eternal kingdom
Thine everlasting sovereignty!

Ktr brings down two clubs
And proclaims their names.

"Thy name, even thine, is Expeller!
Expeller, expel Sea
Expel Sea from his throne

River from the seat of his sovereignty!

Thou shalt swoop from the hand of Baal

Like an eagle from his fingers!

Strike the shoulders of Prince Sea

Between the hands of Judge River!

The club swoops from the hand of Baal

Like an eagle from his fingers.

It strikes the shoulders of Prince Sea

Between the hands of Judge River.

River is strong

Sea is not vanquished

His joints do not quake

Nor his frame collapse

Kir brings down two sticks

And proclaims their names.

"Thy name, even thine, is Driver.

Driver, drive Sea from his throne

River from the seat of his sovereignty!

Thou shalt swoop from the hand of Baal

Like an eagle from his fingers!

Strike the head of Prince Sea

Between the eyes of Judge River.

Let Sea sprawl,
And fall to earth!"
And the stick swoops from the hands of Baal
Like an eagle from his fingers.

:25 It strikes the head of Prince [Sea ]
Between the eyes of Judge River.

Sea sinks
Falls to earth
His joints quake
His frame collapses.

Baal drags,

:27 And drinks(?) Sea

Destroys Judge River [ ]

By name, Astarte rebukes:
"Shame, O Aliyn Baal,
Shame, O Rider of Clouds!
For Prince Sea was our captive

For Judge River was our captive(?)."

And there went out Baal

Verily ashamed of it is Aliyn Baal
And [ ] Sea is indeed dead

So let rei[?]!
Heat(?) for the [ ] and [ ]
views Sea, verily dead [ ]

:35 for[ ] and she ans[ ]
those lords [ ]
for the [ ]
in his head

\[ \text{his eyes(?)} \]
The first section of this tablet is very difficult. The broken state of the fragments adds to the difficulty of translation.

*Ktr-w-ribbon* is the divine forgesmith, corresponding to the Greek Hephaistos and Ptah of Egypt. He constructs the houses of Baal and Yam in Ugarit, as Hephaistos constructs the mansions of the Olympian gods. He forges the weapons of warfare for Baal as Hephaistos forges the weapons of Achilles. One may note that Baal has two weapons to do battle with. In the Iliad the warrior carried both a spear and a short sword. The spear was cast first at the opponent and then in close fighting the sword was used; cf. I Samuel 17:45 where David refers to the two weapons of Goliath. It is quite natural that *Ktr-w-ribbon*, the Caphtorian divine forgesmith would provide Baal with two weapons, for the cultural debts of Canaan to Caphtor were recognized by *Ktr-w-ribbon*'s position in the pantheon. Even though "Caphtorian" is not used much in conventional scientific literature, it is justified because that is the term used in the Ugaritic tablets, to say nothing of the Old Testament and Egyptian documents.

It is also important to notice that seldom in the Iliad does a warrior win a battle with the use of his spear. It is the second weapon that finishes the opponent. Baal
merely slows down Sea with his first weapon, and finishes him with the second. This usage appearing in both Homer and Ugarit go back to actual fighting techniques of the Late Bronze Age, and should not be considered a literary action.

1. These two adverbs terminate in -ny, an adverbial suffix found in Egyptian and Ugaritic; cf. tm-ny and hn-ny in the Ugaritic epistles.

2. "Eagle" should perhaps be rendered "falcon" because the imagery is that of falconry, whereby the bird swoops from the hand of the hunter to strike the prey.

3. I follow Gordon's translation of wyšt as "drink". It fits the theme of swallowing as the sign of victory.

4. Cf. Isaiah 50:2; Psalms 106:9; Nahum 1:4. These three references have to do with God's vanquishing the sea.

5. Astarte chides Baal for wanting to annihilate completely the Sea. Anath in another passage finishes Baal's fight with Sea. The violence of the gods is occasionally relieved with gentler feelings.
"Do not lower (?)"

Serve 1 Aliyn Baal

Refresh the Prince, Lord of Earth."

He arose to prepare

So that he may feed 2 him.

He put a breast before him

With a keen knife

A breast 3 of fatling

He proceeded to prepare beverages 4

So as to give him drink

He set a cup in his hand

A goblet 5 in both his hands.

With a mighty ________ the Man of the Heavens

The women see not the sacred cup

Nor does Asherah spy the goblet.

A thousand pitchers he took from the wine

A great (drink) he mixed of its mixture. 6

He arose to chant and sing 7

With cymbals in the hands of the Good One.

The lad, good of voice, sang

About Baal in the heights of Sapan. 8

Baal views his girls

He sees Pdry, girl of light

Also Tly, girl of rain

( 4 lines missing)
1. Virolleaud sees Mot as the one who does the serving in this tablet. 프라만 is difficult. The word division is problematic.

2. Psalms 141:4 uses the verb 닻 with the meaning "to eat".


4. The reading I give here is suggested by the following verb.

5. Cf. Accadian *karpattu* - "wine goblet".

6. The great cup of heaven is much larger than an earthly cup. Proportions of heavenly things are always larger than those of earthly.

7. Music at feasts is one of the commonest features in the art of the whole ancient Near East from Sumer to Egypt. To point out that it occurs in the Homeric Epics and Ugaritic poems does not establish any peculiar feature, but merely shows that it is part of the epic repertoire. Some things are, in any given tradition, considered worthy of mention, while others are not. Their banality has nothing to do with this fact. From Sarah to David's children (Absalom and Tamar), many people are singled
out as handsome (e.g., Rachel, Joseph, Saul, David, Bathsheba, et al.). Throughout the books of Kings no one is singled out as handsome. The high incidence of personal beauty down through David’s reign and then its complete omission in Kings is thus a literary matter, however banal the topic of beauty may be in real life.

Anath II

:2 
Henna of seven daughters
The scent of kids and rabbits, [Are] both doors of the house of Anath.

:5
And the lads encounter the Lady of the Mountain
And lo Anath is fighting violently
Battling between the two cities
She smites the people of the seashore
Destroys mankind of the sunrise.
Beneath her are heads like grasshoppers

:10
Beside her, hands like locusts
Like the thorns of the ērmān tree, the hands of troops.
She ties(?) the heads to her back
She fastens the hands in her girdle.
Knees she plunges in the blood of soldiery
To the neck in the gore of troops.

:15
With a stick she drives conquering(?)
With the back of her bow she contends(?).
And when Anath reaches her house
The goddess arrives at her palace
She smites it to satiety

:20
Violently she fights betwixt the walls
She "serves" chairs for the soldiers
"Serving" tables for the hosts
Footstools for the heroes. 11

Much she fights and views
Battles and looks.

:25 Anath gluts(?) her liver with laughter
Her heart is filled with joy
Anath's liver exults(?).

:27 For knees she plunges in the blood of soldiery
To the neck, in the gore of troops.
Until she is sated she fights in the house
Battles between the two tables

Shedding(?)[freely] the blood of soldiery
Pouring oil[ ] in a bowl(?)

The Virgin Anath washes her hands
She washes her hands in the blood of soldiery
Her fingers in the gore of troops.

[ ] to chairs
Tables to tables
Footstools to footstools
She draws water and washes
With dew of heaven
Fat of earth

:40 Rain of the Rider of Clouds.
Anath II

Dew that the heavens pour
Rain that the stars pour
The rabbits of a thousand fields *scamper*?

The *zuh* in the sea, [by the myriad provinces]^{12}
1. Gaster and Ginsberg translate kpr as "henna". This parallels the rh of line 2.

2. Anhbm - "rabbits". Hares and caprids (as well as flying hands and heads) are seen on the seals relating to Anath from Syria of precisely the Amarna Age. They represent success in hunt and in battle.

3. Anath is a mountain goddess. Her home is some distance from Ugarit at Inbb. Anath's hostility to any opponent of Baal in the epic signifies that she is a newcomer to Ugarit. The reason I feel this to be true is that Baal's enemies are her enemies.

4. An alternate rendering of these two lines can be:

   "She smites in the valley
   She smites the city folk."

   This would mean that her slaughter was widespread and that neither countryside nor city was spared the wrath of the goddess.

5. Cf. Ezekiel 25:16 ḫm ṯl

6. "Grasshoppers" is a good translation for it parallels "locusts".

7. ḫm is found in Genesis 30:37 and Ezekiel 31:8 as where it means a type of tree.
8. ^snwt. This occurs in I Kings 18:48 as \( O\)\(\text{w}^\prime\) with the meaning "and he girded".

9. Hb\(\text{w}^\prime\)n. Cf. Hebrew\(\text{w}^\prime\)n "to bind". Egyptian h\(\text{sw}^c\) - "clothes" or "dress".

10. Wading in blood to great depths is mentioned in the New Testament in Revelation 14:20. Also, Psalms 68:24 seems to refer to wading in the blood of one's foes.

11. Ginsberg, A.N.E.T., Princeton, 1951, page 136 takes this section as vivid imagination. Gaster, Thespis, New York, 1950 sees it as a mock battle. I suggest the passage in I Kings 10:18-28 as a literary parallel for this passage. Also cf. in the Odyssey the preparations Odysseus makes before he slaughters the suitors of Penelope.

12. The last two lines may be a cliche which would mean "and all's well with the world."
Anath III

11 Place coral(?)(?) on her chest as a gift(?)
For the love of Aliyn Baal

The affection of Fdry, girl of light,
The devotion of Tly, girl of rain,

The love of Arsy, girl of Ybdr.

Like lads and [ ]
At Anath's feet bow and fall

Prostrate yourselves and honor her.

And say to the Virgin Anath

Declare to the Sister-in-Law of Nations:
"The message of Aliyn Baal

10 The word of Aliy Qrdm:
Take(?) war from the earth
From the dust strife(?)

Four peace into the midst of the earth

Amity into the bowels of the fields.

15 Hasten! Hurry! Rush!
To me let thy feet run
To me let thy legs hasten.

For I have a word that I'll tell thee

A matter that I'll declare to thee

120 'Tis the word of the tree

Yea, the whisper of the stone

The murmur of the heavens to the earth
Anath III

Of the deeps to the stars. 5
I understand lightning 6 which the heavens do not know
A matter which men do not know
Nor the multitudes of earth understand.

Come and I will show it
In the midst of the mountain of me, 7 god of Sapan, in the sanctuary
In the mountain of mine inheritance, in the good place
In the hill of Tliyt."

As soon as Anath sees the gods
On it her feet jump
On the plain she breaks the back
Above her face perspires
The joints of her back quake
Weakened(?) are those of her spine(?).
She lifts her voice and shouts:
"Why have come Gupan and Ugar? 8
What enemy has arisen against Baal?
Or foe against the Rider of Clouds?
Did I not crush El's darling, Sea?
Nor consume River, the great god?
Nor capture Tannin?"
Anath III

I crushed the writhing serpent
   The accursed one of seven heads. 9
1:40 I crushed the darling of the earth gods, Mot
    Yea the calf of El, 10 Mot, I bound(?)
I crushed Fire, 11 the bitch of the gods
    I destroyed the daughter of the god Ţbb
I fought and got the gold of the one
1:45 Who drove out Baal from the heights of Sapan." 12
Anath III

An important feature to note in this section is the female warrior. Anath is not only a militant goddess but a "terrific" warrior. It is interesting to note that in the days of the judges in Israel we also see the female warriors. Jael, Deborah, the lady who threw the stone on Abimelech's head, Judges 9:53, were famous fighting women. The theme of the female warriors is also present in Homeric literature. The Amazons were the militant females.


2. The text has wmmt (instead of wbmt), which explains the name of Job's daughter . She was named after the goddess Anath and bore her epithet. Similarly, Job's second daughter is named after the bow as it occurs in Ugaritic qsɛ; the graceful shape of the bow explains its appropriateness for a beautiful child.

3. Virolleaud's translation in La Déesse Anat, Paris, 1938, page 31 "meet me on the field of battle" is clever, except that "me" should appear as - μ, not - γ.
4. Ginsberg's rendering arb'dd as "amity" is good for it parallels "peace".

5. The voice of nature appears in some of the Psalms. For example, Psalms 19.

6. Cf. I Kings 18:17-40 where the contest Baal and Yahweh on Mt. Carmel was to be decided by the one who could answer by lightning to consume the sacrifices. It was necessary to call the worshippers of both parties to the mountain to get the answer of the god. The Baal priests claimed this secret for Baal; Elijah, for Yahweh.

7. Gods reveal things from the tops of mountains. Perhaps this is one of the elements in the complex of the Psalmist's thought when he says, "I will lift up mine eyes to the hills from whence cometh my help" (Psalms 121:1). Less equivocal is the incident when Moses goes to the mountain for the Law (Exodus 31:18).

8. Usually two messengers were sent. The reason for to being that one might be slain on the way. Also cf. Psalms 43:3 "O send out Thy light and Thy truth; let them lead me; let them bring me unto Thy holy hill, and to Thy tabernacles". Light and truth were the messengers of Yahweh.
9. The sea dragon of seven heads is mentioned in Revelation 12:3. Leviathan's multiple heads are referred to also in Psalms 74:14. The Greeks knew of the seven-headed Hydra slain by Heracles. The oldest record of the theme is a seal cylinder of the Accad Dynasty.

10. Mot is here called a calf. It is interesting to note that El is called the bull and Mot is his calf. Baal later gives birth to a buffalo. This may infer a fusion of Elism with Baalism in Ugarit, or calling gods by animal names may be a general feature. I believe the latter is true. The lads of Baal are called "boars" later on. This designation would be unthinkable among most Semites, such as Hebrew or Arab, where the swine and dogs are abominated. But Ugarit shows Indo-Hittite tolerance and even administers an affection for swine and dogs. The honorific use of "boars" (hnzrm cf. trm "bulls" and zbym "deer", used also of people) is paralleled in Homer. The dog is at home in Krt's and Pbl's palaces much as in Priam's or in Odysseus's halls.

11. Fire is personalized in the Iliad to combat the river in favor of Achilles. In Amos 7:4 Fire devours the Deep.

12. We do not have the portion telling when and how Baal was driven from Sapan.
45 Driving him from the seat of his kingship
From the dais, from the throne of his sovereignty.
What enemy has arisen against Baal?
Or foe against the Rider of Clouds?
And the lads indeed reply:

50 "No enemy has arisen against Baal
Nor a foe against the Rider of Clouds.
(Here is) the message of Aliyn Baal
The word of Aliy Qrdm:
'Take war from the earth,
Banish strife from the soil
Pour peace into the midst of the earth
Amity into the midst of the fields.

55 Hurry! Hasten! Rush!
Unto me let thy feet run
Unto me let thy legs hasten!
[ For I have a word ] that I'll tell thee
A matter [ that I'll declare to thee
The word of the tree
The whisper [ of the stone
A word ] that me[ a do not know

60 [ Nor the multitudes of the ea ] th understand.
The murmur of the heavens to ] the earth
Anath IV

Of the deeps to the stars,
I understand lightning that the heavens do not know.
Come and I'll show it
In the midst of the mountain of me, god of Šapan; in the sanctuary
In the mountain of mine inheritance.

And the Virgin Anath replies

The Sister-in-Law of Nations responds:
"I will take war from the earth
I will pour peace into the midst of the fields.

Let Baal set his buckets
Let him kindle
[Then] I will take war from the earth
And banish strife from the soil
[Then] I will pour peace into the midst of the earth
And amity into the midst of the fields

Also another matter I would tell,
Go! Go! divine attendants
Ye are slow, but I am swift!
Ugr is distant, O gods!
Inbb is distant, O deities!

Two stages under the springs of the earth
Three mountain crossings"
Anath IV

Thereupon she sets face toward the Lord of Sapan's crest

Over a thousand fields

And a myriad provinces

The going of his sister Baal sees

Yes the advance of his father's daughter

He sends away the women from before him

He places an ox before her

A fatling is in front of her.

She draws water and bathes

With dew of heaven

Oil of earth

Dew that the heavens pour

Rain that the stars pour

The rabbits scamper(?) over a thousand fields

\[ \text{Zuh over a myriad provinces} \]

:IV:1 "[No house has Baal] like the sons of [Asherah

The dwelling of El is the shelter] of his sons

The dwelling of Lady Asherah of the Sea]:

The dwelling of Pdry, [girl of light,

The shelter] of Tly, girl of [rain,

The dwelling of Arsy], girl of Y'bdr. 6

The dwelling of the renowned brides"

And [the Virgin Anath] replies:

"For-El, my father, will reconsider

Reconsider for me and his [own good]"
Anath IV

Anath and Baal bargain in this section. Anath is willing to cease warring if Baal will tend to his business, which is to send the rains.

1. Anath bargains with Baal for prosperity and fertility of land.

2. Inbb is the home of the goddess Anath.

3. "Two campings" or "two stop-overs".

4. This would suggest that Anath was not native to Ugarit.

5. Obermann, *Ugaritic Mythology*, New Haven, 1948, page 42 makes a doubtful suggestion concerning the oriental custom of sending women to greet a lady visitor.

6. Baal's three girls lived with Lady Asherah of the Sea. Baal wants a home of his own to house his family.
Anath V

10 [Or I'll] trample him like a lamb to the earth

[Make] his grey hair [flow] with blood

The grey of his beard [with gore]

Unless a house be given to Baal like the gods

[Yea a] court like the sons of Asherah."

She digs in with her foot

[And takes off from] the earth.

Thereupon [she sets] face toward El

At the course of the Two River[s]

15 The midst of the realms of the Two [Deeps].

She leaves _ of El

Comes into the _ of the King, Father of [Šnm].

The territory

The _ _ lord

Her voice [hears] Tor-El, her father,

In the seven rooms

20 In the eight chambers

Eyes of Tor

Above

At the feet of the lads

much

25 The Luminary of the Gods, Sun, [burns]
The heavens glow by the hand of Mot

And the Virgin Anath replies:

"Do not rejoice!
    Do not rejoice!

Be not glad

I shall make thy grey hair run with blood
    The grey of thy beard with gore."

El replies

In the seven rooms

In the eight chambers:

"I know, daughter, that thou art impetuous
    And that among goddesses there is no forbearance

What dost thou wish, O Virgin Anath?"

And the Virgin Anath replies:

"Thy word El is wise
    Thy wisdom eternal
    Thy word is a living oracle."

Our king is Aliyn Ball

Our ruler, there is none above him.

Let us both drink his toast!
    Both of us drain his chalice!"
Loudly cries Tor-El, her father,

El, the king who brought her into being:

45 "There cry Asherah and her sons,
The goddess and the band of her kin:
Lo Baal has no house like the gods
Nor a court like the sons of Asherah:
The dwelling of El is the shelter of his sons
The dwelling of Lady Asherah of the Sea;
The dwelling of [Pdry], girl of light,
50 [The shelter] of ?ly, girl of rain,
The dwelling [of Arsy, girl of Y'bdr]".
Anath intercedes for Baal in this portion. She states her case and then threatens violence if she is not heard favorably.

1. Cf. Gilgamesh Epic 6:94-100, where Ishtar goes to Anu and threatens violence.

2. Cf. Arabic da'asa "to thrust a spear".

3. El is hiding in the innermost room from the irate goddess.

4. Gordon reservedly translates la as "glow".

5. Gordon's translation of qlst as "forbearance" is good. It parallels "impetuous".

6. It is interesting to note that tpt - mlk in this passage.

7. Asherah is not always friendly to Baal. She is called Lady Asherah of the Sea. This reflects the source of her animosity, for Yamm was a rival to Baal.
Anath VI

1 [ ] [ ] thy head [ ]
[ ] between thine eyes(?) [ ]
[ ] a thousand

15 [ ] a myriad
[ ] in the river
[Cross Byblos

Cross Q'(1

Cross Iht 1

Soul ___ [ ]

:10 Proceed, 0 fisherman 2 of Asherah!

Go, 0 Qds'-Amr!

Then shalt thou surely set face toward all the gods of H[q]kpt

:15 Caphtor is the throne on which he sits

Hkpt, 3 the land of his inheritance

By the thousand fields

Myriad of provinces!

At the feet of Kt[r] bow and fall

Prostrate thyself and honor him!

:20 And say to Ktr-and-}'ss!

Declare to Hyn of the Handicraft:

"The message of Al[iyn Baal]

:25 The w[ord of Aliy Qrdm]:

:pl.ix Hasten! Hurry! Rush!

Let thy feet run to me
To me let thy legs [hast]eni"
[ ]--and set
[ ]
:5 [ ]apis lazuli
:6 [ ]lift, in the midst
[ ] prisoner/captor)
[ ] 0 Mot
[ ] like a gust
:10 [ ] prepare for the earth
[ ]--prepare
[ ] pass
[ ] thy god
[ ] Inbb in a thousand courts
:15 [At the fe]st of Anath [they bow and fall
Prostrate] themselves and [honor her.
They lift their voices and] shout:
"The message of [Tor-El, thy father,
The word of L]tpn, thy begetter:
Take(?) war away(?) from the earth
:20 Banish strife(?) from the soil
Four peace into the heart of the earth
Amity into the midst of the fields
Hasten! Hurry! Rush!
[To me] let thy [fe]st run:"
Thereupon she sets face toward the mountain

III. - [Caphtor] is the throne [whereon he sits

Hkpt, the land of his inheritance]

By the thousand fields

My[riad of provinces.

At the feet of Ktr] bow and fall

[Frostrate yourselves and honor him]

And say to Ktr[and-][ss]

 Declare to Hyn] of the Handicraft:

"The message of Tor-El, thy father.

The word of Ltpn, [thy begetter,

Ktr ]

Place -------- ]

Put--- ]

Hasten! Hurry! Rush!

Let thy feet run to me

To me let thy legs hasten!

Mountain cup.

For [I have] a [word that I shall tell thee]

A matter that I shall declare to thee

[Tis the word of the tree

And the whisper of the stone]

The murmur of the heavens to [the earth

Of the deep to the stars]
A word that men do not know

[Nor the multitudes of earth understand]

Come and I shall show it

[In the midst of the mountain of me, god of Sapen]."

And Ktr-and-Hss replies:

"Ye are slow, but I am fast!

[Gaphtor] is distant, O gods!

Hkpt [is distant, O deities]

Two stages(?) under [the springs of the earth

Three mountains crossings(?)

Then he set[s face toward Ltpn], god of Mercy,

In the midst of the mountain [ ]

He enters the ___ of El

And comes into the ___ of the King, Father of Smn.

At [the feet of El he bows and falls]

Prostrates himself [and honors him]

Tor-El [ ]

Hurry [ ]

thy house [ ]

build [ ]

Aloud he cries to Q. [ ]

are verily distant, O [ ]

\nt:pl.x called El, sits in [ ]

 gods, house of thy lord [ ]
Anath VI

that they do not go hurrying in the dust, give water.
He puts a goblet in both hands.

Like a goblet in both hands, his son, Tor.

And Ltn, God of Mercy, replies:

"The name of my son is Yw-El.

And he proclaims the name of Sea.

They reply

Thou art named 'Lord' I am Ltn, God of Mercy,

On the hands, thou art named

Thy name is El's Darling, My house of silver which

In the hands of Aliyn Ba[al

A pitcher of wine--

Drive him out from the seat of his kingship

From the dais, the throne of his sovereignty

And they, even to

He will smite thee like El, sacrifice to name.
Anath VI

:30 Slaughter great [and small] cattle
    Kill oxen and [fatlings of rams
    Yearling bullocks]
    [Little] lambs, [kids]

:V

:3 [ ] soul
    [ ] Hād approaches him
    [ ] in Sapan
    [ ]
    [ ] weeping he answers
    [ surely] did not know
    [ ] tie

:10 [ ] bind
    [ ] the builder of stone--
    [ ] and the mountain of my loins(?)
    [ ]
    [ rest quite broken ]
Anath VI

1. This passage may mean something like "over hill, over dale".

2. A natural messenger of Asherah, the sea goddess.

3. The home of Ktr-w-ḥss is Caphtor. The Caphtorians brought skilled metallurgy into Canaan. The Israelites, during the period of Philistine domination, depended upon the Caphtorian Philistines for sharpening their tools. R.A.S. Macalister, *The Philistines*, London, 1914, long ago pointed out on archeological grounds that the primary influence that gave Canaanite-Phoenician civilization its distinctive character, was the Philistine-Minoan influence. Subsequent discovery, particularly at Ugarit, has confirmed his conclusions to the hilt.

4. The best sense I can make of this is that ḫs (literally, "mountain of the cup") is a name or epithet of the peak where the gods are to meet.

5. Ktr-w-ḥss uses the same formula as Anath in V:79,80.

6. Cf. Isaiah 44:5 for the association of "name" and "hand".
Text 51:1

[Lines 13-19 are identical with 51:IV:52-57. Lines 1-12 ought to be completed after lines IV:40-51.]

14 Alas!

He cries to Tor-El [his father]

[To E]l the King [his begetter]

He cries to Asherah [and her children]

To [E]lath [and the band of] her [kindred]

Look, no house has Baal like the gods,

Nor court like the children of Asherah

13 The dwelling of El

Is the shelter of his sons

15 The dwelling of Lady Asherah of the Sea

Is the dwelling of the [renowned] 1 brides:

The dwelling of Pdry, girl of light

The shelter of Tly, girl of rain

The dwelling of Arsy, girl of Y bdr

20 Also something further I will tell thee

Beseech Lady Asherah of the Sea

Entreat the Creatress of the gods."

Hyn goes up to the bellows

25 In the hands of Ḫṣš are the tongs

He smelts silver

He pours gold

124
He smelts silver by the thousands (of shekels)

Gold he smelts by the myriads.

:30 He smelts [hym] and [tbth] 3

El's crown(?) of two myriads

El's crown(?) 4 studded with(?) silver

:33 Cast(?) with arms 5 of gold

El's throne rests 6

:35 On top of a footstool of Ida 7

[ ][ ]

El's shoes of[ablbl] 8

Up he brings them.

Gold of the table of El in abundance

:40 Whatever of game(?) of the foundation of the earth

El's bowls of small beasts like (those of) Amurru

Fashioned(?) like the wild beasts of Yman 9

In which there are buffaloes by the myriads.
Text 51:1


2. Sskn. Cf. 80 in Job 22:21 with the reputed meaning "became useful".

3. The hym and the thth are two precious objects, the throne with the golden arms ( - Hebrew $D'V^\perp$ ) with the Idaen footstool as an accessory.


5. The throne includes golden arms, as befits a god; cf. Exodus 25.

6. Cf. Hebrew $\overset{\ldots}{\ldots}$ "rest".

7. Id (usually emended to ili "god") is clear on the original tablet. The letters d and l are never confused. "Ida" is widespread as an East Mediterranean mountain name, ranging from Mt. Ida near Troy, to the Mt. Ida in the heart of Crete. The clear reading on the original is id, which fits in perfectly with the Caphtorian locale of the god's workshop.
8. Qblbl "reception" from ḫr, "to receive".

9. The animals in relief, are even in the three quarter round, ornament the furnishings. Cf. 1 Kings 7:25, 29, 36 where animals ornament the molten sea in the temple.
Text 51:11

1 [ ]
   [ ] stone [ ]

She lays hold of the spindle

The spindle she _ _ _ as a cl[ub]

1:5 She drives _ _ _ him out (?)

The covering of her flesh, her battle gear she strips off,

On the second day she drives him out (?) into the rivers

She sets a (hptr) on the fire

A (hbrt) on top of the coals.

1:10 She flies _ _ _ to Tor, God of Mercy

To entreat the Creator of the Creatures

On lifting her eyes

Asherah sees the going of Baal

1:15 Yea the going of Virgin Anath she espies

The tread of the Sister-in-Law [of Nations]

On it the feet stamp

On the plain (?) she breaks her back

Above her face (perspires)

The joints of her (back quake)

1:20 (Her) vertebrae are [agitated]

She lifts her voice

And shouts:

"Why has Aliyn Baal come?

Why has Virgin Anath come?"
My smiters I will smite

the band of my kin

Asherah sees the silver

Sees the shadow of silver

And the [glitter(?)] of gold

Lady Asherah of the Sea is happy

To her lad she [cries]

The fountain of plenty I will open

Fisherman of Lady Asherah of the Sea

Take a net in thy hand

A large [seine] in thy two hands

[ ] into El's Darling

Into the sea of El [God of Mercy]

Conception(?)—El

Aliyn [Baal]

The Virgin [Anath]

(about 14 lines missing)
Text 51:II

1. Cf. Proverbs 31:19 "spindle".

2. Gaster restores bsm[d] "as a club". The b is a bethessentiae.

3. Gaster, Thespis, New York, 1950, page 165 translates npynh "she drives him out". This translation follows from the previous line.

4. Cf. I Samuel 17:38 the garment Saul put on David to combat Goliath. The Philistine war helmet is also mentioned in this section. Women warriors would wear battle gear like the men.

5. The hptr and hbrt are Hittite temple vessels. Gaster, Thespis, New York, 1950, page 166 (footnote) suggests that the vessels were placed on the coals to fire them. They may equate with the hym and tbth of text 51:1.


7. Cf. Ecclesiastes 7:12 which confirms the correctness of the Ugaritic and Hebrew texts.

8. Asherah sees the two precious objects Anath has made. These are the hptr and the hbrt.

mktr - Arabic kawtar "plentiful": the Aramic name of the river in paradise.
Text 51:III

:15 [ ] may he not flee
[ ] thy foundation
[ ] and forever
[ ]
[ ] O god of kingship

:10 [ ] Aliyn Baal
[ ] the Rider of Clouds
[ ]
[ ] He goes and feels qualmish

He arises and spits in the assembly of the gods:

:15 "I have drunk [disgrace] from my table
Scorn from a cup did I drink
Baal hates two sacrifices
Three the Rider of Clouds:

The sacrifice of shame

:20 And the sacrifice of contentiousness
And the sacrifice of the abuse of handmaids.
For therein is shame [ (?) ]
And therein the abuse of handmaids."

After Aliyn Baal came
(And) came Virgin Anath,

:25 They besought Lady Asherah of the Sea
Yea entreated the Creatress of the Gods.
And Lady Asherah of the Sea replied:

"How can ye beseech Lady Asherah of the Sea
Yea entreat the Creatress of the Gods?
Have ye besought Tor, God of Mercy
Or entreated the Creator of Creatures?"

And Virgin Anath replied:
"We do beseech Lady Asherah of the Sea
We entreat the Creatress of the Gods.
[Then] we will beseech him
[Entreat the Father of] Aliyn Baal."

[Then answers] Lady Asherah of the Sea
"[Hearken] Virgin Anath
[The gods] eat and drink

Those that drink [the breast]
[With a keen [knife]
A slice of [fatling]
[They drink] wine from a goblet
[From a cup of gold, the blood of vines.}
An interesting feature to note in this section is the use of the word \( pq \). Yasin shows that \( pq \) means "to drink" in Arabic: \( tafawwaga \) means "to drink by draughts".

\( qls \) - Arabic \( qalisa \) - "to feel qualmish".

2. Ginsberg, ANET, Princeton, 1951, page 132 renders \( qlt \) "filth".

3. Cf. Amos 2:1,4 for a literary parallel: God hates three, yea four transgressions.

4. Beseeching the mother of the gods before approaching El should be noted in this passage. Intercession through influential women was common in real life and was carried over into pantheon politics.

5. Cf. II Samuel 6:13 and I Kings 1:9  
"fatling".  
\( \times \text{'lq} \)
Text 51:IV

1        Tor-[El]          Lady
Asherah [of the Sea]
And
[Lady] Asherah of the Sea [says]

"Harness an ass
Hitch a donkey
Put on [harness of] silver
[Trappings] of gold
Prepare the harness of my asses!"

Qds'[s]-and-Amr[ś] hearkens
He harnesses an ass
Hitches a donkey

10       Puts on harness of silver
Trappings of gold
Prepares the harness of her asses.

Qds'[s]-and-Amr[ś] embraces
He places Aasherah on the back of the ass

15       Qds'[s] begins to light the way
Even Amr[ś], like a star.
Forward goes the Virgin Anath
And Baal departs from the heights of Sapán.

20       Thereupon she sets face toward El
At the courses of the Two Rivers
At the midst of the streams of the Two Deeps.
Text 51:IV

She enters the ___ of El
And comes into the ___ of the King, Father of Šmn

:25 At the feet of El she bows and falls
Prostrates herself and does him honor.

:27 As soon as El sees her
He parts "teeth" and laughs.
His feet he sets on the footstool.

:30 And twiddles his fingers.
He lifts his voice and [shouts:] "Why has the Lady Asherah of the Sea come
Why came the Creatress of the [Gods?] Art thou hungry?
Then have a morsel!
Or art thou thirsty?
Then have a drink!

:35 Eat and drink!
Eat bread from the tables!
Drink wine from the goblets!
From a gold cup, the blood of vines!
For the love of El, the King urges(?) thee
Yea the affection of Tor arouses(?) thee!"

:40 And Lady Asherah of the Sea replies:
"Thy message, El, is wise,
Thou art wise unto eternity.
Lucky life is thy message!"
Our king is Aliyn Baal
Our judge, 4 and none is above him.

Let us both drink his toast(?)
Both of us drain(?) his chalice!

Loudly Tor-El, his father shouts,
King El who brought her into being:
There shout [Ash]erah and her sons

The goddess and the band of her kin:
There is no house for Baal like the gods
Nor a court like the sons of Asherah:
The dwelling of El
Is a shelter for his sons
The dwelling for Lady Asherah of the Sea
Is the dwelling for the renowned brides

The dwelling of Pdry, girl of light
The shelter of Ty, girl of rain
The dwelling of Arsy, girl of Ybdar

And Ltpn, God of Mercy replied:
"Am I both to act as lackey of Asherah
And am I to act like the holder of the trowel?
If the handmaids of Asherah will make the bricks
There will be built a house for Baal. 5
In this text we see a little of the home life of the household of El. His consort has a valet, and a riding beast. Her attitude toward Baal changes in this passage. He is now the king without peer. El's extremely friendly attitude is also of interest.


2. Cf. Job 3:9 בְּשָׁנָהָ - "arouse".

This has in previous line is also difficult. I translate "urge" to parallel 'rr.

3. Asherah gives a three fold salutation to El.

4. Baal is רֹעַ "judge". This is an epithet of Yamm, the sea god.

5. El seems to be joking in this passage.
And a court like the sons of Asherah."

And Lady Asherah of the Sea replied:

"Thou art great, O El,

Thou art verily wise!

The grey of thy beard hath verily chastened thee!

And lo, it is the time of his rain

Baal sets the season

And gives forth his voice in the clouds

And flashes lightning to the earth.

A house of cedars let him complete it

Yea, a house of stones let him erect it!

Let it be told to Aliyn Baal:

"Call the bulls (?) into thy house

The gazelles (?) in the midst of thy palace!

The mountains will bring thee much silver

The hills, the choicest gold:

They will bring thee precious stones(?)

And build a house of silver and gold

A house of lapis gems."

The Virgin Anath rejoices

She digs in with her foot and takes off from the earth.

Then she sets face toward the Lord of Sapan's crest.

By the thousand fields

Yea myriad provinces.
The Virgin Amath laughs
She lifts her voice and shouts:

"Be advised, Baal!
Thy news I bring!

A house shall be built for thee as for thy brothers
Even a court as for thy kin.
Call the bulls (?) into thy house
The gazelles (?) into the midst of thy palace.
The mountains will bring thee much silver

The hills, the choicest gold.
And build a house of silver and gold
A house of lapis gems!"

Aliyn Baal rejoices
He calls the bulls (?) into his house
The gazelles (?) into the midst of his palace.

The mountains bring him much silver
The hills the choicest of gold:
They bring him precious stones (?)

and return to the story: when the lads are sent.

After Ktr-and-Usu arrived
He set an ox in front of him
A fatling directly in front of him.
A chair is placed
And he is seated

:110 At the right of Aliyn Baal

Until they had eaten and dr[u]nk
[And] Ali[iyn Baal] declares:
"[ ]
[Hurry], let a house [be built]
Hurry let a pal[ace] be erected!

:117 In the midst of the heights of Sapan!
A thousand fields the house is to comprise
A myriad of provinces, the palace.

:120 [And] Kt-r-and-ss declares:
"Hear, O Aliyn Baal!
Perceive, O Rider of Clouds!
I shall surely put a window in the hou[se];
A casement in the midst of the palace!"

:125 And Aliyn Baal replies:
"Do not put a window in the hou[se]
[A casement] in the midst of the pal[ace]!"
An important thing to consider in this text is whether or not Baal had a house prior to the one now suggested by El for construction. Ginsberg, *ANET*, Princeton, 1951, p. 133, footnote 23, suggests that Baal already had a house and that it was to be burned according to lines 72,73. It is true that Baal had place on Mt. Sapan to which he occasionally goes in the epic. However, I do not see that it follows that he had a palace. Yahweh was without a temple for many years.

1. Gordon, *Ugaritic Literature*, Rome, 1949, p. 32 translates $\text{rhn} \text{t} \text{t}$ as "pectorals". This meaning is suggested from Anath III:1.

2. Cf. Job 37:6 where regularity of season is desirable. Yahweh sends snow in its season, showers in their season, and the heavy downpours in their season. Also note Jeremiah 5:24 $\text{l} \text{h} \text{y} \text{v} \text{y} \text{p} \text{h} \text{m}$, Ezekiel 34:26 $\text{l} \text{n} \text{y} \text{v} \text{b} \text{m} \text{m}$, Deuteronomy 28:12 $\text{l} \text{n} \text{y} \text{v} \text{r} \text{b} \text{m}$

3. Cf. Job 37:3 ($\text{l} \text{n} \text{r} \text{w}$), where Yahweh thunders with his voice.

4. Cf. Job 37:3 ($\text{q} \text{l} \text{y} \text{l} \text{y}$), Yahweh sends his light over all the earth.

5. Cf. (II Samuel 7:2,7). David lived in a house of cedar and wished to build a house of cedar for Yahweh. Cedars
were used in building palatial structures. The cedars of Lebanon were sought for the purpose of building all over the ancient Near East.

6. The friends of Baal are called by animal names. Both cattle and deer occur in the Old Testament referring to people; e.g. cattle in Amos 4:1, (אֲבָלָן) in II Samuel 1:19.

7. This line is quite difficult. Udr may mean "magnificent" and ilqsm may parallel iqnim of line 81. The gold and silver may be the precious stones referred to in this passage.

8. Line 79 is not repeated here.


10. Cf. Revelation 21 where the city of God covers an immense area. The wall of the foundations has many precious stones imbedded within it.

11. Cf. Psalms 68:5. מַלְאוֹן וּבֵית הָיְלָה

12. This may be the "bit hilâni". It was an innovation in temple architecture which was resisted by the people and then later incorporated into their style of temple building.
And Ktr-and-Hss replies:

"Thou wilt return, Baal, to [my word]!"

Again Ktr-and-Hss speaks:

"Hear, O Aliyn Baal".

I shall surely put a window in the house
A casement in the midst of the palace!

And Aliyn Baal replies:

"Do not put a window in the house
A casement in the midst of the palace!"

Let not [Pdr'y, girl of light [depart]
Nor [Tl'y, girl of rain, [leave]
El's [lo]ved Sea [ ]
he reviles and spits [ ]

And Ktr-and-Hss replies:

"Thou wilt return, Baal, to my word."

Of cedars] his house is to be built
Of bricks] is his palace to be erected.
He [goes] to Lebanon and its trees
Syria [and] the choicest of its cedars.

Syria [and] the choicest of its cedars.
Fire is kindled in the house
Flame in the palace.
Behold a day and a second
The fire eats into the house
The flame into the palace.

A third, a fourth day
The fire eats into the house
The flame into the palace.

A fifth, a sixth day
The fire eats into the house
The flame into the palace.

Behold on the seventh day
The fire departs from the house
The flame from the palace.

Silver turns to blocks
Gold is turned to bricks.
Aliyn Baal rejoices.

"My house I have built with silver
My palace of gold I have made."

His house, Baal prepares
Hadd prepares the housewarming of his palace.
He slaughters great and small cattle.
He fells oxen and ram-fatlings
Yearling calves
Little lambs and kids.
He called his brothers into his house
His kinsmen into the midst of his palace.
He called the seventy sons of Asherah.

He caused the sheep gods to drink wine.

He caused the ewe goddesses to drink wine.

He caused the bull gods to drink wine.

He caused the cow goddesses to drink wine.

He caused the throne gods to drink wine.

He caused the chair goddesses to drink wine.

He caused the jar gods to drink wine.

He caused the jug goddesses to drink wine.

Until the gods had eaten and drunk

And the sucklings had quaffed

With a keen knife

A slice of fat.

They drink wine from a goblet

[From a cup of gold, the blood of vines].

(5 lines missing)
1. Baal says he does not want a window lest through it something might happen to his girls. The following suggestions are possible:

a. Yammi might abduct his girls. Yammi is mentioned in this passage.

b. They might become homesick for the dwelling of Asherah of the Sea. Cf. the Myth of Illuyankas I:15-25 (older version). Inaras took Hupasiya to live with her. She warns him not to look from the window lest he become homesick for his former home.

c. Egyptian idea that the sun must not strike directly upon the face of the god. (suggested by Lawrence Manross while a student at Dropsie College).

d. Baal is giving a reason why he does not want a window. It is not the true reason.

2. The seventh day is climactic. In Genesis 1, God creates for six days but on the seventh rests. The Hebrew army marches around the city of Jericho once each day for six days but on the seventh day the city falls. The use of seven as a climactic number is seen also in the Keret epic, Keret 11:221, "on the seventh day at sunrise............." Keret 128:III: 21 "in the seventh year"; finally, in Keret 126:V:10-20, "seven times the god asks for healing". One might compare the dipping by Naaman seven times in the Jordan for cleansing (II Kings 5).

3. Cf. Solomon (I Kings 6:36) spending seven years constructing the temple.

4. In I Kings 8:5 Solomon celebrates the construction of the temple by a lavish feast.
Text 51:VII

1 [ lapis] lazuli

[ ] Aliyn Baal

[ ] El's Darling, [Sea,]

[ ] on top of his head

:5 El[ ] laughed in haughtiness(?)
Like [ ] gods in Sapan
to [ ] towns
Return to [ ] cities
He took sixty-six towns

:10 Yea seventy-seven cities
Eighty, Baal [ ]
Ninety, 1 Baal [ ]
As Baal [went] into the midst of the house

:15 Aliyn Baal declares:
"I would install, Ktr, son of the Sea,
Yea, Ktr, son of the Assembly!
Let a casement be opened in the house
A window in the midst of the palace 2
And some rain(?) of the clouds will be opened.

:20 Ktr-and-śs go up, op en , 3
Ktr-and-śs laughed.
He lifts his voice and shouts:
"Did I not tell thee, O Aliyn Baal
That thou wouldst return, Baal to my word."

:25 He opens a casement in the house
A window in the midst of the palace.

Baal opens some rain of the clouds.

His holy voice he gives forth in the heavens.

Again Baal his holy voice earth mountains. I shall enter?

East and west jump.

The enemies of Baal seize the forests.

The foes of Hadd, the fringes of the mountain.

And Aliyn Baal declares:

"Enemies of Hadd, why do you enter?

Why do you enter the arsenal of our defense?"

Baal's eyes are before his hands.

For the cedars are broken by his right hand.

Weeping, Baal returns to his house:

"King or not king

The earth shall be established forever."

I will not send to Mot

Nor to El's Beloved, the Hero!

Mot calls from his throat.

The Beloved meditates in his inwards:

"I alone am he who will rule over the gods

Yea, that will command both gods and men

That will dominate the multitudes of earth."
Aloud shouts Baal to the lads:

"Look, [Gupan]-and-Ugar, Sons of Galmat,
People of Yam, sons of Zalmat

[ ]
[ scorched, a flock ] clouds
[ under ]
[ ]

(2 lines missing)
1. Baal assumes sovereignty by the capturing of many cities.

2. The order of lines 17 and 18 is reversed in this text.

3. I restored 'lp[th].

4. The plural of "house" is used. This does not mean more than one home but a single home consisting of a complex of buildings. The same holds for hklm.

5. In Psalm 29:5,6 the voice of Yahweh echoes over sea and mountain. Amos 1:2 "the Lord will roar from Zion."

6. Cf. Yasin, LREUaA, New York, 1952, no. 81, page 151, Arabic hass - "to enter" or "to intrude".

7. Baal is known as Baal, Aliyn Baal, Aliy Qrdm, Ben Dagon, Rider of Clouds, Hadd and Prince Baal, Lord of Earth. The fact that Baal is known by so many names is of interest in the study of divine names. Gods were called by several names. This is not only true of Baal but of Anath, Mot, and even El. One may note the names of the Hebrew God in the Old Testament. He is known sometimes as Yahweh, other times as Elohim and several times by El Elyon. The poet was not limited in his use of divine names to a single title. The persons who heard the poet speak of the god by various names knew to whom the reference was made. Our task today is to understand this feature of ancient poetry and not to read into the poetry composite texts.
8. Gordon, *Ugaritic Literature*, Rome, 1949, page 36, reservedly translates line 39 "Why do you invade the arsenal of our defense?" This translation is possible from the previous lines. Baal is now the rightful king by virtue of his having a house. He now can assert his rights and can question the appearance of strangers in his domain.

9. This is a very picturesque expression. Baal looks before he strikes.

10. I suggest Psalms 29:5 as a possible solution. As Yahweh breaks the cedars by the storm so may Baal break the cedars with the power of his right hand.

11. Virolleaud, *Syria*, Volume XIII, 1932, page 153 suggests that Baal divides the world between Aliyn and Mot. This cannot be, for the quarrel between Mot and Baal is for the whole land.


14. Baal is associated with the "multitudes of earth".
Then surely set face

Toward the mountain of Trūzz

Toward the mountain of Trmg 1

Toward the furrow 2 of the closing of (?) the earth.

Lift the mountain on the hands

The hill 3 on the top of the palms

And go down into the nether-reaches 4 of the earth

Then shall ye set face

Toward his city, Emry. 6

Lo the throne on which he sits

The 7 of the land of his inheritance

And the guard is the retainer of the gods.(?)

Do not draw near the god Mot

Lest he make thee like a lamb in his mouth

Like a kid in his jaws ye be crushed! 8

The Luminary of the Gods, Sun, burns

The heavens glow on account of El's Darling,

By the thousand fields

Yea myriad provinces!

At the feet of Mot bow and fall

Prostrate yourself and do honor!

And sat to the god Mot:

Declare to El's Beloved, the Hero:

"The message of Aliyn Baal

The [wo]rd of Aliy [rdm]:

"My house I have built of [silver

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Text 51:VIII

:37 [My palace of gold]

[ ] My brothers [I invited(?)]

[Yea, extended the invitation to] my brothers

:40 [ (2 lines broken) ]

[My brothers] I invited

[Yea, extended the invitation to all my brothers]

[ ] gods

:45 [ ] (love/hand)

[ ] thee.

[ ] Gupan] and Ugar

------------------------------------------------------------

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[ ]

[ ]

[ ] the Teite; Nqmd, king of Ugarit.
1. Virolleaud, Syria, Volume XIII, 1932, page 159, believes these two names are materials for the making of the sacred vases. They are in all probability mountains. Gaster, Thespis, New York, 1950, page 184, footnote (c) suggests they are the twin Asianic mountains which were thought to lie north of the Canaanites.

2. In Job 39:10 the word יְרָע occurs as "furrow".

3. Cf. Yasin, LRBUA, New York, 1952, no. 210, page 58; הָלָב - Arabic halab - "hill". In Judges 1:31 was the name of a town to be assigned to Asher.

4. Cf. II Kings 15:5 and II Chronicles 26:21
Uzziah lived in a separate house because of his disease. The house of his separation may indicate his removal from the hub of society. Mot was removed from the center of earth's activity. His city and kingdom was cut off from earth by a mountain, the usual thing that separated the god from the rest of the world. It is interesting to notice that the formula for entrance to the kingdom of Mot is given. Whenever it was necessary to go to the dwellings of the other gods and goddesses we are merely told that they took off from earth and went to the designated place. One may also note that it was not the usual thing for gods to go to the realm of Mot. Whenever one goes, it is under dire circumstances.
5. Cf. Psalms 28:1

6. Mot has a city. This evidences the power of his domain.
   He has a throne, a city, servants, and the blessing of El.
   Baal fears his power.

   The general sense of "brier" or "bramble". The hh in Line 13 may refer to the
   hidden domain of the god Mot.

8. The danger to anyone from the god Mot was the danger of
   being swallowed. This theme is present in Genesis 41:
   to indicate impending disaster.
"Because thou didst smite Lotan, the evil serpent
Didst destroy the crooked serpent
The accursed one of seven heads
The heavens

I will eat

that I may die
Thou shalt indeed go down into the throat of the god, Mot
Into the gullet of El's Beloved, the Hero!"

The gods depart and do not tarry.

Thereupon they set face toward Baal of Sapan's crest
And Gupan and Ugar say:
"The message of the god, Mot
The word of the dearest of El's sons, the Hero!"

Prepare him a sheep [for] the soul of the lioness of the deep
Or, [for] the appetite of the "dolphin" in the sea
Or, [for] the pools that the buffaloes "crave"
The fountain of the craving of the hinds
Or, forsooth, forsooth, O soul!
The appetites of asses?
With both my hands I shall eat them

Seven portions from the bowl
Or, the cup that Rive[r] mixes.
Baal laughs with my brothers
    Yea [Hadd] sports with my kin
So eats bread with my brothers
And drinks wine with my kin
    And I shall place, O Baal,
Yea I shall verily load thee

Because thou didst smite [Lotan], the [evil serpent]
    Didst destroy the [crooked serpent]
    The accursed(?) of [seven heads]"
This text deals with the conquest of Mot over Baal. One notes the swallowing theme, which predicts catastrophic times. Because Baal had conquered the seven headed dragon, Mot wants his turn at ruling. The seven headed dragon of evil may personify specifically a sabbatical cycle of famine years. Mot is going to devour seven portions. Baal and his seven lads are to be devoured by Mot. If Mot can accomplish this, he will take over the rule from Baal. Mot's city is mentioned in this text. Again, Baal is conquered when he leaves his domain and enters the "Shores of Death".


2. The seven portions may symbolize the seven years Mot intends to rule.
[A lip to ear]th
A lip to heaven
[The ton]gue to the stars
That [Baal] may enter his inwards
Go down into his mouth

Like the ripening(?) olive
The produce of the earth
Yea the fruit of the trees.

Aliyn Baal was afraid of him
The Rider of Clouds feared him
Depart! Say to the god, Mot
Repeat to El's Beloved, the Hero

The message of Aliyn Baal
The word of Aliyn Qrdm:
"Hail, O god Mot!
Thy slave am I
Thy perpetual bondman"
The gods depart and stay not
Thereupon they set face toward the god Mot

Toward his city, Hmry
Behold the throne of [his] sitting
The land of his inheritance.
They lift up their voices and shout:
"The message of Aliyn [Son] Baal
The word of Aliyn Qrdm:
Hail! O god Mot!
Thy slave am I
Thy perpetual bondman."

The god Mot is glad

(He lifts up his voice and shouts.

How can he [ ]

[ ] Hadd
[ ] my battles
[ ]
[ ]
[ ]
[ ]
[ ]
[ ]
[ ]

(about 20 lines missing)
Mot is preparing to receive Baal. The imagery is very picturesque. He prepares to receive Baal with his mouth (i.e. Mot's) wide open. Baal offers himself as an eternal slave.

It is interesting to see that Baal fears Mot but does not fear Yamm.

1. 
   
   \underline{tat\textsuperscript{a} u - nn - subject and yar\textsuperscript{a} u - n - subject expresses past time as in Karatepe. It is similar to } \underline{\text{\texteuro}} \text{\textdollar} \text{\textsterling} \text{\textpounds} \text{\textcent} \text{\textpound} \text{\textyen} \\
   
   formation with object pronoun between.

2. Mot has a throne, a city, servants, and a brood.
Great is the sitting land of Hān.

The bricks will be as stars.

Moreover I shall call Mot.

And unto thee O gods.

The increase of abundance of flocks.

Moreover I will call Mot.

The Beloved in the midst.

And speak to.

With abundance of flocks.

Abundance of flocks.
Moreover I will call Mot [ ]

The Beloved in the midst [ ]

[ ]

[ ]

[ ]

(2 lines broken)
and to seek
A hundred
\[ \text{\textsection 5} \]
He lifts his voice [and shouts]
"O face of Baal
O Hadd
Baal [in seven]
In eight
\[ \text{\textsection 10} \]
He draws near
bread
\[ \text{\textsection 15} \]
[Until] the gods have eaten [and drunk]
And those who sucked breasts had quaffed.
With a sharp knife
[The breast of fatling]
They drink [wine] from a goblet
From a cup of gold the blood of vines
A cup of silver
A goblet [of gold]
And they
\[ \text{\textsection 20} \]
[Then] they go up, they
The house of El
Upon his
(about 14 lines broken)
1. Baal also has an eight room house(?)
Aliyn Baal hearkens.

He loves a heifer in Dbr

A young cow in the fields of the Shores of Death.

He lies with her seventy-seven times

[Yea, mounts her] eighty-eight times

So that [she conceives]

And bears a male.

Aliyn Baal clothes him

[ makes] for him (intercession/gifts)
Text 67:V

:25 [ ] for her bosom

(about 35 lines broken)
1. Calling people by the names of animals is not rare. Samson calls Delilah his heifer, (Judges 13:18). Goliath disdainfully asks David if he thinks Goliath is a dog, (I Samuel 18:43). Amos refers to the wealthy women of an Israelite province as the kine of Bashan (Amos 4:1). More to the point is that dignitaries in Ugaritic are also called "bulls" and "deer/gazelles". The use of "boars" fits in with this and is remarkable only as evidence of a non-Semitic (?) attitude toward swine. Could Hebrew abhorrence of swine reflect a reaction to the favorable status of ḫnzm among the Canaanites? The Babylonians don't object to swine. Maybe the taboo is Hebrew rather than Semitic.

2. Cf. II Kings 15:5 Ṯw ṣn ṣ l separate house on account of disease. Gaster, Thespis, New York, 1950, page 192, reads b - ḥptt - "into corruption". This is a reasonable translation for Mot is the god of the things unpleasant to man.

3. Mot is called the calf of El in text Anath III:41. Baal loves a heifer of the land of Mot. There are two possibilities; first, Baal wants offspring in case he does not return; second, by loving a heifer he will inherit bull-like strength for his combat with Mot.
Text 67:VI

:5 We came to the pleasance of the land of the steppe
To the beauty of the fields of the Shores of Death.
We came upon Baal fallen on the ground.
Aliyn Baal is dead

:10 Prince, Lord of Earth is perished!
Thereupon Lción, God of Mercy,
Goes down from the throne
Sits on the footstool
And from the footstool
Sits on the earth.

:15 Dust(?) of mourning he pours on his head
Ashes of mortification(?) on his pate.
For clothing he is clothed with sackcloth.3
He roams(?) the mountain in mourning
Yea, the forest in grief
He plows cheeks and chin

:20 He lacerates his forearm
He plows the chest like a garden
Like the valley he furrows the back.
He lifts his voice
And shouts
"Baal is dead!
Woe to the people of Dagon's Son

:25 Woe to the multitude of Asher Baal.5
I shall go down into the earth."
Also Anath goes
And treads every mountain in the midst of the earth

Every hill in the midst of the fields.

She comes to the pleasance of the land of Dbr

She upon Baal fallen to the ground

The beauty of the fields of the res of Death

She upon Baal fallen to the ground

[For clothing] she is covered with [sackcloth]
1. dbr I translate as "steppe". My translation is based on the theory that a pleasant place could not be a wilderness.

2. This passage is difficult. By a criss-cross one can work out a reasonable solution.
   
   'pr - "ashes"; thus, šmr may - "dust".
   
   un - "sorrow"; thus, pltt may - "mortification".

3. It is interesting to note that the mourning of the god is similar to the mourning of a man. Job sits down on the ground, pours dust and ashes on his head in Job 2:8.
   
   Cf. Esther 4:1, where Mordecai wears sackcloth as a sign of mourning.

4. Jephthah's daughter wandered up and down the mountains in her grief prior to her death (Judges 11:37,38).

5. Atr-B'l is a place name in the administrative tablets from Ugarit. This may be the location of the Baal Shrine.
The mountain she [roams] in mourning

In grief through the forest.

She cuts cheeks and chin

[She plows] her forearms

She plows like a garden the chest

Like a valley she furrows the back.

"Baal is dead!

Woe to the people of Dagon's Son!

Woe to the multitudes of Asher Baal!

Let us go down into the earth."

With her goes down the Luminary of the Gods, Sun.

Until she is sated with weeping

She drinks tears like wine.

Aloud she cries to the Luminary of the Gods, Sun:

"Load Aliyn Baal on me!"

The Luminary of the Gods, Sun, hearkens.

She lifts Aliyn Baal

On the shoulders of Anath she places him.

She raises him into the heights of [za[p]n

She weeps for him and buries him.

She places him in the niche(?) of the ghosts of the earth.

She sacrifices seventy buffaloes

As an offering for Aliyn Baal.

She sacrifices seventy oxen

[As an offering for Aliyn Baal.

She sacrifices seventy small cattle
[As an offering for Aliyn Baal.
She sacrifices seventy deer
25 [She sacrifices seventy wild goats
[As an offering for Aliyn Baal.
[She sacrifices seventy asses
[As an offering for Aliyn Baal]
1 [ ]Aliyn Baal
[ ]and muzzle
[ ] a brother-in-law to the gods.

3 [Thereupon] she sets 1 face toward [E]l

At the courses of the Two Rivers

In the midst of the [streems of the Two Deeps. 2

She leaves the ____ of [E]l

Yea, goes into ____ of King, Father of Smm

At the feet of El she bows and falls

10 Prostrates herself and honors him.

She lifts her voice

And shouts:

"Now Asherah and her sons rejoice

The goddess and the band of her kinsmen

For Aliyn Baal is dead

15 For the Prince, Lord of Earth is perished! 3

Aloud cries El to Lady Asherah of the Sea:

"Hear, 0 Lady A[sherah] of the Sea!

Give me one of thy sons 4 that I may make him king!"

And Lady Asherah of the Sea replies:

20 "Shall we not make one who knows how to serve, 5 king?"

And Ltpn, God of Mercy, replies:

"One feeble of frame(?) will not run with Baal

Nor throw a javelin with Dagon's Son." 6

Making of genuflections, 7

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Lady Asherah of the Sea replies:
"Let us make 'Attar the Terrible 8 king!

Let 'Attar the Terrible reign:"

Thereupon 'Attar the Terrible

Goes into the heights of Sapan

That he may sit on the throne of Aliyn Baal.

His feet do not reach the footstool

Nor his head reach its top 9

And 'Attar the Terrible replies:

"I will not rule in the heights of Sapan!"

'Attar the Terrible goes down

Down from the throne of Aliyn Baal

So that he may rule in all god's earth 10

I draw in flagons(?)

I draw in jars(?)
1. Virolleaud, *Syria*, Volume XII, 1931, pp.193-224, says line 5 should read "you will set face". His suggestion is based on the idea that 1 is sometimes used as a sign of the optative in Accadian and Arabic. I translate it, "she sets face".

2. Xisusthros in the Gilgamesh Epic is said to live ina pi nāṭe. Cf. II Samuel 22:16.

3. Cf. Accadian imtāt/ihtāliq, where the same roots are paralleled as in Ugaritic mt/iḥliq. Asherah does not yet favor Baal. She is a goddess of the sea. Yamm would be her favorite.

4. El recognizes the sons of Asherah as the proper gods to consider for kingship. The old cult of sea gods was still strong.

5. lhn in the Elephantine Papyri refers to "a servitor" of Yahu. This implies that they were looking for a weak and pliable substitute for Baal.

6. Baal is called the Son of Dagon. This may be the reason El and Asherah do not favor Baal.

7. ktmām is a difficult word. I translate it "making genuflections" from the Accadian word kamāṣu - "bending low".
8. Cf. Psalms 89:8 \\n\text{יֵרְעָה} \ \text{גֵּד "El, Terrible..."}.

9. Height was an important factor in the choice of a king in Israel (I Samuel 16:7).

10. 'Attar the Terrible does rule in a secondary category. He rules in the world of El. El is not only lord of heaven but of earth. Yahweh is also considered lord of heaven and earth (Genesis 14:19, 22).
Text 49:II

1 Not And not A pitcher A pitcher

5 Days] pass [months pass]

She approaches him
Like the heart of a cow toward her calf
Like the heart of a ewe toward her lamb
So is the heart of Anath toward Baal.

10 She seizes Mo by the hem of his garment
She grabs him by the edge of his cloak
She lifts her voice and shouts
"Thou, Mot, surrender my brother!"
And the god Mot replies:
"What dost thou ask, O Virgin Anath?"

15 I was going
And wandering
Every mountain in the midst of the earth
Every hill in the midst of the fields.
A soul was missing among men
A soul from the multitudes of the earth

20 I arrived at the goodness of the land of Dbr;
The beauty of the fields of the Shores of Death
I encounter Aliyn Baal
I make him like a lamb in my mouth
Like a kid in my gullet(?) he is crushed."
The Luminary of the Gods, Sun, glows

The heavens gleam by the hand of Mot

A day, two days pass

From days to months.

The Maiden Anath meets him

Like the heart of a cow toward her calf

Like the heart of a ewe toward her lamb

So is the heart of Anath toward Baal.

She seizes Mot, the god

With a sword she cleaves him

With a pitchfork she winnows him

With fire she burns him

With millstones she grinds him

In the field she sows him,

So that the birds eat not his flesh

Nor consume the fowl his portion.
In this passage Anath shows her affection for Baal by avenging his death. She seeks Mot and completely annihilates him.

1. Cf. Psalms 42:1 "As a hart longs after the streams of water, so my soul longs for you, O God".

2. Gaster, Thespis, New York, 1950, p. 199, has a good translation. "She grasps Mot by the hem of his robe, holds him tight by the edge of his cloak". I like this rendering for all parallels 1ps and bsin parallels bs.

3. A universalism. Anath sought high and low for Baal.

4. See page 87 footnote (3).


6. See footnote on p. 158 of text 67:I for the theme of swallowing to represent catastrophe.

7. Cf. Yasin, LRBUA, New York, 1952, no. 315, page 69, la - "to gleam", from Arabic la'la'a "to gleam".

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And if [Aliyn Baal] is alive,
Prince, Lord of [Earth], exists,
Then in a dream of Ltpn, God of Mercy,

In a vision of the Creator of Creatures
May the heavens rain oil
The wadies run with honey,
So that I may know that Aliyn Baal is alive
That the Prince, Lord of Earth, exists.

In a dream of Ltpn, God of Mercy,
In a vision of the Creator of Creatures
The heavens do rain oil
The wadies do run with honey.
Ltpn, God of Mercy, rejoices.

His feet he sets on his footstool
He parts "teeth" and laughs.
He lifts his voice and shouts:
"Let me sit and rest
And let my soul repose in my breast

For Aliyn Baal is alive
For the Prince, Lord of Earth, exists."

Aloud shouts El to Anath, the Virgin:
"Hear, O Virgin Anath:
Say to the Luminary of the Gods, Su[n]"
This particular section has an interesting feature. Dreams are usually considered as being given by the gods. Here Lṭpn has asked for a dream and receives it. He even designates the items of his dream. From whence the dream comes we do not know. Lṭpn needs no one to tell him the interpretation of his dream. Even before he sees Baal, he knows that he is alive. This is so because he dreams that the heavens function and the wadies are full—which is the function of Baal.

1. Palestine was known as the land of milk and honey (Exodus 3:8,17).


3. El is happy as the natural order has been restored.
Text 49:IV

:25 Over(?) the springs \textsuperscript{1} of the fields, O Sun,

\hspace{3cm} Over(?) the springs of the fields let El set thee.

As for the Lord of the furrows of the tilth \textsuperscript{2}

Where is Aliyn Baal?

\hspace{3cm} Where is the Prince, Lord of Earth?"

:30 The Virgin Anath departs.

Then she sets face toward the Luminary of the Gods, Sun.

She lifts her voice

And shouts:

"The message of Tor-El, thy father

:35 The word of Lēpn, thy begetter:

'Over the springs of the fields, O Sun,

\hspace{3cm} Over the springs of the fields let El set thee!

As for the Lord of the furrows of the tilth

Where is Aliyn Baal?

:40 Where is the Prince, Lord of Earth?"

And the Luminary of the Gods replies:

"A field of wine wells up in Qbt [\_ \_]

At night, thy kinsman [\_ \_]

And I shall seek Aliyn Baal."

:45 And the Virgin Anath answers:

"Verily, not I, O Sun!

\hspace{3cm} Verily, not I, [O Sun], [but] El summons [thee]

May [\_ \_] guard thee [\_ \_]"
1. 'nt = "springs". Cf. Joel 3:18 - when Yahweh restores the captivity of Judah and Jerusalem, the mountains will drip wine, the hills flow with milk, and the rivers of Judah flow with water. And a spring will issue from the house of Yahweh and water the valley.

2. I translate mhrrt as "furrows". The meaning is that Baal directs the streams through the land. Gordon, Ugaritic Literature, Rome, 1949, page 46, and Gaster, Thespis, New York, 1950, page 201, translate 'nt as "furrows".
1 Baal seizes the sons of Asherah
The chiefs he smites on the shoulder
The tyrants he smites with a stick.
Mot turns pale and reaches earth
5 [Baal returns] to the throne of his kingship
[Dagon's Son] to the seat of his sovereignty.
From [days] to months
From months to years
[Lo] in the seventh year
10 The god Mot [speaks] with Aliyn Baal.
He lifts his voice and shouts:
"Because of you, O Baal, I have experienced humiliation
Because of you, experienced scattering by the sword
Because of you, experienced burning in the fire
15 Because of you, experienced grinding in the millstones
Because of you, experienced
Because of you, experienced
Because of you, experienced being sown
in the sea
20 After I shall eat and ---
I shall look ---
Behold [ ] I shall prosper
[ ] I shall destroy
25 [ ] destroy the multitudes
Text 49:V

Text 49:V is important for its use of the number seven as a theme. This same theme is used regularly in the Old Testament. It is often used climactically. In Genesis 1 God created for six days, then rested on the seventh. In Joshua 6:3,4 the Israelites were to perform a certain function for six consecutive days, then on the seventh God would act. Naaman had to dip seven times in Jordan to be cleansed of his leprosy (II Kings 5:14).

Seven years was used as the sabbatical cycle. Life was regular for six years but certain definite things took place in the seventh year (Deuteronomy 15). Seven year famines were recorded in Genesis 41:46-57 and in II Kings 8:1.

1. Gaster, Thespis, New York, 1950, page 202, translates .setAction as "resplendent" from Hebrew Ɲ疠 "to shine". This translation is a good translation.

2. Cf. 77𓊍 "to blanche" in Judges 5:10.

3. From this passage we see that Mot is dead for quite a long time.


5. Previous texts state that Mot was sown in the fields. In this passage Mot enumerates seven things he has suffered at the hands of Baal. Sevenfold suffering is also seen...
in the instance of Lamech (Genesis 4:24). I understand this to mean that Baal enjoys seven seasons of rule over the deposed Mot.
Text 49:VI

1:1 [He expels him ]

[He drives him out ]

[ ]

[ ]

[ ]

1:5 [ ] Mot

[ ] nations

[ ] the god Mot

[ ] his seven lads

[ ] the god Mot

1:10 In place of the brothers of Sea (?) is Baal given

For (?) the sons of my mother, all of them (?)

He returns to the Lord of the heights of Sapan

He lifts his voice and shouts:

"In the place of the brothers of Sea (?) art thou given, O Baal!

Lo, [for] the sons of my mother, all [of them]"

They toss each other like qur-beasts

Mot is strong, Baal is strong.

They gore like wild oxen

Mot is strong, Baal is strong.

They bite like serpents

Mot is strong, Baal is strong.

They kick like steeds

Mot is down, Baal is down.

Upon the scene comes Sun

She cries to Mot:

"Hear, O god Mot:
How dare you fight with Aliyn Baal?

How will Tor-El, thy father, not hear thee?

Will he not remove the supports of thy throne?

Nor upset the seat of thy kingship?

Nor break the scepter of thy rule?"

The god Mot descends, 6

El's Beloved, 7 the Hero, is frightened.

Mot rises from his prostration

Baal sets him[se]lf on the throne of his] kingship

[Takes his seat on the tribune of] his sovereignty. 8

(6 lines missing)
Text 49:VI

This text deals with the theme of the number seven and the contest between Baal and Mot. In text 67:VI:9 Baal has seven lads. In this text Mot has seven lads. It is interesting to note that the lads of both Baal and Mot are not mentioned by name. However, the names of the three girls of Baal are given. I would compare this feature with the seven unnamed sons of Job and the three named daughters in Job 42:13,14. At this time the girls' names were important. The importance of women in general in Palestinian society is seen in the part women played in the book of Judges. Also, one sees in Ruth 4:15 "Ruth is better to thee than seven sons".

1. In Job 18:13 we read, יִֽנְגַּבְּרָי which may refer to the brood of Mot.

2. This is a suggested reading. Mot expects to avenge the death of his own brood by deposing Baal.

3. These are some type of beasts which we do not know their species.

4. The name of one of David's officers in I Chronicles 27:25 is יִֽנְגַּבְּרָי.

5. Cf. Accadian lam = "to gallop".
6. This has also been read *yru*, not "fears".

7. Solomon is also known by the title *ydd* in II Samuel 12:25.

8. Baal asserts his dominion by taking his seat on the throne.
like a kid

and she draws near

until she is satisfied

for wine

she overth rows

she washes her hands in the blood of troops

In the gore of soldi ery

lady I shall fight

Pdr[y, girl of light,

Tly, girl of dew,

Arsy, girl of Y[bdr].

Speak to the Virgi[n Anath]:

"[

to the midst of the fi[elds

And the whisper of the stone

The murmur of the heavens to the earth

Of the deep to the stars

A word which men do not know

Nor the multitudes of the earth understand

Come and I will sh[ow it

go[ing up to

like the henna of seven daugh[ters

(5 lines broken)
her, she enters her house
she fights violently
for the soldiers
and she looks, she battles
her heart is filled with laughter
like grasshoppers, heads
she plunges into blood
Text 131

Text 130 and text 131 are very fragmentary. The three girls of Baal are mentioned and the theme of nature speaking is repeated. Then follows the violent fighting of Anath.

These two texts do not add anything to what we already have above in the text. It may be that they are duplicates or possibly the refrain to one of the other tablets.

I place these two tablets between 49:VI and 62:41-57. My reason in doing this is that this latter section deals with the defeat of Mot while in text 137 Baal defeats Yam. Anath fights violently following Yam's defeat and now fights violently after Mot's defeat.
141 [ ] thou shalt not proceed
[ ]
[ ] Also thou shalt not eat the bread of entreaty(?)
Nor drink the wine of intercession(?).

145 O, Sun the deities are under you
O, Sun, the divinities(?) are under you.
Thy witness are the deities
Yea, the dead(?) thy testimony.
Ktr is thy companion
Yea, Hss, thine acquaintance.

150 In the sea is Ars and Tannin
Ktr-and-Hss returns(?)
----------------------------------
----------------------------------
The scribe is El-Mlk, the Sbn-ite

155 The narrator is Atn-Prln, chief of the priests
Chief of the herdsmen, the Tc-ite.

[ Dated in the reign of ] Nqmd, King of Ugarit
Master of Yrgb

Lord of Trmn.
In this text we see the mourning of Anath for Baal. Her mutilation by gashing is seen in I Kings 18 when the Baalist priests try to arouse Baal to respond to their pleas.

The number seventy used in each of the sacrifices sounds very much like a Semitic round number. The various animals used do not sound Hebraic. Deer, buffaloes, wild goats and asses are not the customary Hebrew animals of sacrifice. In the various societies of the ancient Middle East it would be natural to have different animals for sacrificial purposes. What was taboo in one society need not be taboo in another society of closely related people.

Another note of interest is the role played by the Sun. Because the Sun is favorable to Baal, the Sun is given a place of authority among the deities.

Another point to notice is the "T". Keret is called Keret T'. This may be the name of a deity. We do not see it attested in the literature unless the "Eath-shua", "Jo-shua" or the "Malchi-shua" of the Old Testament reflect this hitherto unknown element.
76:1

the Virgin Anath

lest the sons of El know

stars

Aliyn Baal

the Rider of Clouds

for nations

(sits/returns)(on/to)earth

(men/die)

façors him

give[s]

the Virgin] Anath

the Sister-in-Law] of Nations

for nations

(on/to)earth

(men/die)

my hands

(3 lines broken)
This text is too fragmentary to get much connected thought.

The name Aliyn Baal, Virgin Anath, Son of El, Sister-in-Law of the Nations occurs and thus we are certain that it is a part of the Baal and Anath Epic.

1. cf. Genesis 33:5

Psalms 119:29 — "favors"
Text 76:II

1 "Is Baal in his house
El-Hadd in the midst of his palace?"

And the lads of Baal reply:
1 "Lo Baal is in his house
El-Hadd in the midst of his palace."

His bow he takes in his hand
Even his arc in his right hand.

Thereupon he sets face toward Ah-Shamak, full of buffaloes.

10 The Virgin Anath lifts wing
She lifts wing
And takes off in flight
Toward Ah-Shamak, full of buffaloes.

20 Yea lifts his eyes and sees
Yea sees the Virgin Anath
The fairest of Baal's sisters.

In her presence he proceeds to arise
At her feet he kneels and falls
And he lifts his voice and shouts:

"Mayest thou live, 0 my sister!
And prosper?"

The horns of thy [ ], 0 Virgin Anath
Let Baal anoint the horns of thy [ ]
Let Baal anoint them in flight.

We have planted my foes in the earth.
In the dust, those that rise against thy brother."

And the Virgin Anath lifts her eyes

She lifts her eyes and sees

Yea she sees a cow

And she proceeds in walking

Proceeds in walking

And proceeds in dancing

Among fair ones

Among lovely ones

to Baal Anath gives

Baal (who/of)---

Hadd (who/of) the partisans

Aliyn Ba[al]

The Virgin Anath sees

(5 lines missing)
The combination of El-Hadd is of interest. It is the single reference of this form.


2. A favorite pastime of the gods was to go hunting. In many pictures, the Assyrian kings are depicted in the hunt. Odysseus was fond of going boar hunting. It was the wound given him by a boar's tusk that enabled his maid to recognize him on his return to Penelope in the *Odyssey*.


4. This may have been some form of ritual dancing.
2 And Aliyn [Baal] declares:

"How like your Creatress upon [ ]
Like ---- which he causes to be [ ]"

Baal marches [full ]
El-Hadd ----- full [ ]

10 [ ] the mouth of the Virgin Anath
Yea, the mouth of the fairest of [Baal's] sisters.

Baal goes up into the mount[tain ]
Dagon's Son into the h[ights ]
Baal sits on the thr[one of his kingship]

15 Dagon's Son on the seat [of his sovereignty].
To the ox is the voice of the d[eer] (?)
To the [ ] is the voice of the [ ]

She goes and proceeds
Among the fair
Among the lovel[y ]

20 The cow, the cow [ ]
A bull she bears to [Baal]
Yea a buffalo to the Rider of Clouds.

She embraces [ ]
She embraces [ ]
And she covers him with ----

And she raises her song and plaintive cry
The plaintive cry of her youth

[ ] she goes up into the mountain of Mslmt

Into the mountain of Tliyt.
She goes up weeping into Arr and Sapan
Into the good mountain of Tliyt.

She gives forth her voice to Baal:
"With the good news of El, be informed [O, Baal]!"

Yes, be informed, O scion of Dagon!

For a bull [as borne unto Baal

Yea a buffalo to the Rider of Clouds!"

Aliyn Baal rejoices.
It is still a question whether Baal has the bull calf by Anath or by another. Whoever the mother of Baal's offspring, it seems likely that Anath gives Baal the news of the birth. She tells him it is the news of El.
he is passionate and takes hold of [her] vagina
she is passionate and takes hold of [his] testicles
Aliyn Baal makes love by the thousand
the Virgin Anath

ing, conceiving and there is born
the band of Kirt
the Virgin Anath
Aliyn Baal

reply

(several lines missing and broken)
1. cf. Gilgamesh I:IV:21 For six days and seven nights Enkidu comes forth and mates with the lass.
Text 6

:2 [ ] she bears
[ ] a second day
[ ] day pass

:5 [ ] soars
[ ] from thy sheath (?) 1
[ ] for thy serviceman (?)

And fly to [ ] thine eagles
And recline on thy mountain Hnbb 2

:10 Thou art her mountain, I know
[ ] I shall give, come, thy dwelling
[ ] rise, for thee, go and go up (?) [ ]
[ ] ————she falls like a brick
[ ]
[ ] to the corner
[ ] and altars
[ ] on the stars
good [ ] the Virgin Anath washes 3
She kneels [ ]

And she rises to El, her father, the court of thy shadow [ ]
He hears thee, O cow

I shall go up into thy ear (?) and [ ]
For she or, chains (?)

:25 For what she wears the well of a messenger (?) 4
The heavens bless Prince, King
The heavens send dew.
I bless your sons, stars
:29 cow
:30 Baal, Asherah, Anath bear
her inwards. Verily he knows not her conception
her breasts
suck naming
cup (spirit/wind)
:35 cup upset
Text 6

1. Cf. Arabic habasa - "to confine".

2. Other places this is called Inbb. The \( h \) and the \( i \) are very much alike in Ugaritic. It is quite possible that the scribe intended Inbb but thoughtlessly forgot the little vertical stroke.

3. Gods have certain ablutions to perform before beseeching El.

4. So would seem to be the literal sense of bir mlak, but no translation can claim finality until the whole context, as well as its parts make sense without contradiction.
Text 75:1

... (2 lines broken) 

3 ... of the earth 

... (2 lines broken) 

... like the dawn 

... like the east-wind 

... El, our father, 

10 The liver, like --- they devour 

... like ---- they bite 

El laughs in the heart 

Yea chuckles in the liver. 

"Go thou out to Tlbs (?) 

15 Thou Moon to Dmey (?) 

Handmaid of Asherah 

Take thy ksan (?) 

Thy hds (?) 

Thy htl (?) 

20 And go out into the midst of Aln 

In the midst of the wilderness of Il'siy." 

---(I shall die/handmaid) 

dust, (mighty hand/love) 

Uzars (?) 

Labor! 

Bear! 

The eaters will bless thee 

Born are the devourers (?) 

The gods proclaim their names.
On them are horns like bulls 3
And humps like buffaloes
And on them is the face of Baal(?)
Baal goes and roams
He lives(in) the corners of the desert.
Lo there arrive the eaters
There reach the devourers(?)
Baal verily covets
Dagon's Son desires
Baal approaches them with his feet
Yea EL-Hadd with his legs (?)
Text 75:11

:1 [ (3 lines broken) ]

face [ ]

:5 Baal [ ]

El-Hadd [ ]
(come/thou) [ ]
Baal covets [ ]

:10 The god desires [ ]

[ ]

(a day/Sea) [ ]

[ ]
eats [ ]
like [ ]

:15 [ (6 lines broken) ]

Baal [ ]

El-Hadd [ ]
Come thou indeed [ ]

:25 Baal gathers them [ ]

Dagon's Son [ ]

latter end [ ]
did drain his cup [ ]

:30 [ ]

[ ]

[ ]

[ ]
In the loins feverish

His horns like

He, like scorching

both

the daughters of the field, burning

Seven years the god is abundant

Even eight cycles, until

For he is clad as with the garb of his kinsmen.

For his seventy-seven brothers

Yes his eighty-eight siblings found him

And there have found him his relatives.

At the

At the

So fell Baal like a bull

Yea Hadd collapsed like a buffalo

In the midst of the swamp (?) 

A fire

The king of judgment set thee
:60 The drawers at the well set thee

The well of the house of El set thee
This text is too fragmentary to get a great deal of connected sense. The general theme is the last few days or years of Baal. He goes into the desert to live. The "devourers" catch up with him. These are animals resembling buffaloes. They finally destroy Baal. He is destroyed after a cycle of good and plentiful years.

1. I translate ṭly as a place name. This parallels the following line "to Dmsgy".

2. Gaster, Thespis, New York, 1950, page 219, translates these three words as "stool, baggage, swaddling bands". Cf. Yasin, LREUaA, New York, 1952, no. 178, page 55, suggests ḫdg = Arabic hidajatun = "a sort of saddle to put on a camel for a woman rider". If this can be supported, the words ḫsan, ḫdg, and ḫtl are riding equipment. This is a possible translation for the handmaid of Asherah is told to go into the wilderness of Ilšy. Camels are the means of transportation in desert wastes.

3. These animals may be water buffaloes, who are large and dangerous.

4. Baal attempts to mate with these animals. This may be the literally expression to convey the meaning of the male animal mounting the female.
5. The theme of cyclicity of prosperity is mentioned in this passage. What is important to note is that "seven years" may be climaxed with "eight", though "eight" never climaxes "seven days". This is explicable in as much as the seven day week is never climaxed by an eighth day, but the sabbatical cycle at the close of a jubilee cycle is actually climaxed by an additional year of unproductivity. The greatest hardship of the jubilee cycle was the uncomfortable necessity of letting the land lie fallow in the forty ninth and fiftieth years.

6. These are the kin of Baal for whom he conquers many cities in text 51:VII.

7. Gaster, Thespis, New York, 1950, page 220, translates מָמָה as "miry swamp". This is good for the haunt of water buffaloes are the swamp regions.
:1

 gods, and goddesses

 seventy-seven

 Yea eighty-eight will die

 (face of Sea/before the day)

 Baal, she sings

 palace

 (rev.1)

 his hands

 she will die
Wine of [ isryt ] [ ]

number

Like the seven cries (?) of his mouth

Yea his eight shrieks (?)

The Sun [ ]

She goes to seek [ ]

The Sun after him [ ]

One place, two places [ ]

One place, two places [ ]

The foundations of the sea [ ]

Weeping, fills [ ]

Tears of [ ]

[ ] son [ ]
I place texts 136 and 8 at the close of this section for I cannot see where they logically belong. They are out of place here.
The biblical passages to the left are mentioned in the commentary on the Ugaritic passages to the right.

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