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
APPROVAL

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,\textsuperscript{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\textsuperscript{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 Unpublished tablets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 Yamm 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.  

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.
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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Text 129

(1) [ab

(2) [ i

(3) [ tp

(4) [ ytn [ pn m [ m il ] mbk [ nhrm qrb apq thmtm ygly]

(5) [ sdi/d i [ w ] mlk [ ab smm lp'n il yhbr]

(6) [ wyq [ y ] thw [ w ] ykbd [ r y]

(7) [ ktr [ wb [ ss ] s [ t ] b [ ry ] bht [ ym [ trm ] m [ hkl [ k ] pt [ nhr

(8) [ [ rtk [ tbr [ r [ r ] ] bn [ bht zbl ym

(9) [ m [ h [] tpt [ nhr [ btk [ ]

(10) [ h [ tbn [ h ] s [ trm [ ] ]

(11) [ k [ mlt (h/i) wbus [ bbt [ glm l dsrm rgm

(12) [ bym [ ym [ ym y(? ) c [ m [ ttpk [ ttr [ dtm [ ]

(13) [ hrhtm [ wu [ n [ i[y [ ] th [ s [ ist

(14) [ y [ yblmm [ u [ ] k [ d [ ] n [ bn

(15) [ mnn nrt ilm sp [ tšu [ gh [ w [ tšh ūm ] ]

(16) [ ytr [ ir [ tr il abk l [ pn [ zbl [ ym su [ h [ tpt [ nh ] r

(17) [ a [ yšm 'k [ tr [ i [ ] abk [ lys [ alt t btk lyh ] pk [ ksa]

(18) [ mlkk [ lybr [ b [ mtk [ wy 'n [ ] d [ ] k

(19) [ h [ by [ tr [ il [ aby [ ank [ in bt [ ly k [ ilm [ w ] hsr [ kbn]

(20) [ qd [ s [ ] lbum [ ard bnpšny [ tršn ktrn [ ] bb [ ]

(21) [ ym [ bhkl [ tpt [ nhr [ ytr [ tr [ il abh tpt [ ] l [ (h/y)

(22) [ tpt [ nhr mlt [ m [ mlkt [ w (? ) n in [ ašt [ ] k [ k]

(23) [ tpt [ ] zbl [ ym [ y (? /t) [ tpt (? ) [ nhr

(24) [ yšlhn [ wy 'n [ ttr [ ]

1
(1) [ ]
(2) [ ]
(3) at . yp'c't . b(?) [ wy'nh ]
(4) aliyn . b'il [ ]
(5) [ ] rtkk ms[
(6) brišk . aymr[ bqdqk ygrś wy'nh ]
(7) tpt . nhr . ytbr[r hrn y'tbr hrn]
(8) rišk itrt . zm b'il qdqdk
(9) [ ] Jt . m't tpln . bg[bl ]
(10) [ ] Ys(?)nm . atm . t [ ]
(11) [m]lakm ylak . ym . [ ]
(12) b'ilš . 'lšm . npr . š'[ ]
(13) uṭ . ṭbr . aphm . tb' . g'lmm[m al ttb idk pnm]
(14) al . ttn . 'm . pbr . m'd . t[k gr ll lp'n il]
(15) al . tpl . al tšthyw . pbr . [m'd ]
(16) w'nty . d'tkm . wrgm . l'r . ab[h il lny lpbr]
(17) m'd thm . ym . b'ilkm . adnkm . t[pt nhr]
(18) tn . ilm . dtqh . dtqyn . hmtl . tn . b'il [y'nkh]
(19) bn . dgn . arium . psh . tb' . g'lmm . lytb [idk pnm]
(20) lytn . tk . gr . ll . 'm . pbr . m'd . ap . ilm . la(?)
(21) ytbr . bn . qdš . l'trm . b'il . qm . 'l . il . hlm
(22) ilm . tpmnm . tphn . mlak . ym . t'dt . tpt . nhr .
((1) k
(2) vg
(3) rb
(4) sr
(5) J1
(6) rm
(7) mm
(rev.,1) h rm h
(2) yrmmh
(3) mlk gb'h
(4) brklhm dlh
(5) lytn lhm thv b'l
(6) h uq't pn hdd by
(7) 'm bym b'l ysy y
(8) rm mhpn mh'l
(9) mlk nhr Jbr
(10) zbl b'l glm
(11) sgr hd wr
(12) w1 nhr nd
(löved) J1
(26) lars·tngn·pnth·wydlp·tmnh
(27) yqt·b'l·wyh·ym·ykly·tpt·nhr
(28) b'sm·tg'rm·ttrt·b'l·laliyn·b[y]
(29) b't·lrrk·'rpt·k'byn·zb[1·ym]
(30) ñbyn·tpt·nhr·wy'na·b
(31) ybt·nn·aliyn·b'l·w
(32) ym·lmt·b'lm·ym[?]
(33) hm·l'srr·w
(34) y'nt·ym·lmt·
(35) l'srr·wt'
(36) b'lm·hmt·
(37) l'srr·s'
(38) brish·
(39) bh·ms'
(40) n·'nh
Anath I

(1) al. tgl (*)

(2) prdmn.  bd. ali[yn]

(3) b’l. sid. zbl. b’l

(4) ars. qm. y’t. r

(5) w. yélhnnh

(6) ybrd. td. lpmwh

(7) bhrb. mlht

(8) qs. mri. ndd

(9) y’sr. wyšqynh

(10) ytn. ks. bdh

(11) krpmn. bkl. ydh

(12) bkrb. ’zm. ridn

(13) mt. šmm ks. qdš

(14) ltpnh. att. krpn

(15) lt’n. aźt. alp

(16) kd. yq’h. bhmr

(17) rbt. ymsk. bmskh

(18) qm. ybd. wyšr

(19) msłtm. bd. n’m

(20) y’r. gzr. tb. ql

(21) ’l. b’l. bærrt

(22) spn. ytmr. b’l

(23) bnth. y’n. pdry

(24) bt. ar. apn. tly

(25) [bt] rb. pdr. y’d

(26) [ ] t. im-lt

(27) [ ]

(28) [ ]
Anath II

(1) [ ] [ ]

(2) kpr • šbè • bnt • rh • gdm

(3) wanhbm • klat • ṯeɾt

(4) bht 'nt • wtqry • ǧlmm

(5) bšt • ǧr • whln • 'nt • tm

(6) thš • b'mq • thtb • bn

(7) qrytm tmhš • lim • ḫp y[m]

(8) tmt • adm • șt • șpš

(9) thth • kkdrt • ri[x]

(10) '1h • kirbym kp • k • qṣ[m]

(11) ǧrmn • kp • mhr • 'tkt[

(12) rīšt • lbtth • șnst • ]

(13) kpt • bḥbšh • brkm • ṯ[i][l]

(14) bdm • śmr • hlm • bmm[x]

(15) mhrm • mtm • tgrš

(16) šbm • bkel • qāth • mdnt

(17) whln • 'nt • lbth • tmgytn

(18) ṯtql • ilt • lhlkh

(19) wl • šb't • tmthš • b'mq

(20) thtb • bn • qrtm • ṯ'r

(21) ksat • lmhr • ṯr • țḻhnt

(22) lässigm • hdm • ḻgzm

(23) mid • tmthšn • wt'n

(24) thtb • wtthdy 'nt

(25) tḏdd • kbdh • bshq • ymlu
(26) ṭḥḥ. ｂšḥ. ｋｂｄ. ʿnt
(27) ｔṣḥ. ｋｂｒ. ｔｇｌ. ｂｄｍ
(28) ＇ｍｒ. ｈｌｑ. ｂｍｍ ʿ. ｍḥｒｍ
(29) ʿｄ. ｔｚｂ ʿ. ｔｍｔḥ. ｂｂｔ
(30) ｔḥṭ. ｂｎ. ｔｌḥ. ｙｍḥ
(31) ʿｄｔ. ｄｍ. ＇ｍｒ. ｙṣｑ. ＇ｍｎ
(32) ʿｌｍ. ｂｓ ʿ. ｔｒḥ. ｙｄḥ. ｂｔ
(33) ｌｔ ʿａｔ. ｕｚｂ ʿｔḥ. ｙｂｍｔ. ｌｂｍ
(34) ｔ[ｒ]ḥ. ｙｄḥ. ｂｄｍ. ＇ｍｒ
(35) ｕ[ｗ]ｂ ʿｔḥ. ｂｍｍ ʿ. ｍḥｒｍ
(36) ] ｒｍｎｔ. ｌｋｓ. ｔｌḥ.
(37) ｌｔｌḥ. ｈｄｍ. ｔｔ(ʿ) ｒ. ｌｂｄｍ
(38) ｔ[ｔ]ḥṣ. ｍḥ. ｗｔｒḥ.
(39) ｔ[ｔ]ｌ. ｓｍｍ. ＇ｍｎ. .ops. ｒｂｂ
(40) ｒkbd ʿｒｐｔ. ｔｌ. ｓｍｍ. ｔskb
(41) ｒｂｂ] ｎṣkb. ｋｂｂkb
(42) ｔ[ｂ]ｐ. ａｂｂ[ｍ ｄａｌｂ ʿｄ]
(43) ｑ[,] ｂｙｍ [, ,
(44) ] ｊｒ,” １[ ]
(1) [ ] st rimt
(2) lirth . mbr . l . dd . aliy
(3) b'il . yd . pdry . bt . ar
(4) abht tly . bt . rb . dd . arsy
(5) bt . y'bd . km $lmm
(6) w . --bn . lp'n . 'nt . hbr
(7) wql . t'stwy . kbd hyt
(8) wrgm lbtlt . 'nt
(9) tny . lymmt . limm
(10) thm aliy . b'il . hwt
(11) aliy . qrdm . qryy . bars
(12) mlhmt st . b'pr(t/m) . ddym
(13) sk slm . lkbd . ars
(14) arbdd lkbd . edm
(15) hsk . 'sk . 'bsk
(16) 'my . p'nk . tlsmn . 'my
(17) twh . isdk . dm . rgm
(18) it . ly . w . argmk
(19) hwt . w . atnky . rgm
(20) 's . wlhst . abn
(21) tant . ssm . 'm . ars
(22) thmt . 'mn . kbbkm
(23) abn . brq . dl . td . ssm
(24) rgm ltc . nam . wltbn
(45) bmrym . śpn . msśś k 'ar  
(46) udnh . grēn . lksī . mlkh  
(47) lnht . lkht . drkth  
(48) mnm . ib . yp' . lb'l . ūrt . lrkb . 'rpt  
(49) [w(?)] n . ūmm . y'yn . lib . yp'  
(50) lb'l . ūrt . lrkb . 'rpt  
(51) thm . aliyn . b'1 . hwt . aliy  
(52) qrdm . qryy . bars . mlnm  
(53) št . b'prm . ddm . sk . šlm  
(54) lkbd . ars . arbd . lkbd šdm  
(55) šk . šk . bšk . 'my . p'nk  
(56) [tlm] mn ūmy . twh . išdk  
(57) [dm rgm i ly] warngk . hwt  
(58) [wtyyk rgm] 's . wlyšt  
(59) [abn rgm ltd] ū . nś[m w] tbn  
(60) [hmlt a]rē [t(a/u)nt ūmm 'm] ars  
(61) thmt [im kkbkm abn brq]  
(62) d1t [dē šm] m [atm wank]  
(63) i [bgyn btk ūry] . il . śpn  
(64) bq [dē] b[ēr n] hly  
(65) wt [ ] bttl ṭnt . ttb  
(66) [ybrt] limm [ ] . aqry  
(67) [bars] . mlnm [aš] t . b'prm  
(68) dd [yrm] ask [šlm] lkbd . ars  
(69) ar [brid] lkb[d š] ṭdm . yēšt  
(70) [ ] b'l . mlh . yb'čr
Anath V

(9) \[ \text{mgh . nn . kmr . lars} \]
(10) \[ \text{eshlk . sbth . dmm . sbt . dqnh} \]
(11) \[ \text{mm'm k(? )dl . ytn . bt . lb'l . kilm} \]
(12) \[ \text{wgh r . kbn . aurt [id 's p]'n} \]
(13) \[ \text{wtr ars idk l [tn p]mm} \]
(14) \[ \text{m ilmbk nhr[m q] b . a[p]q} \]
(15) \[ \text{thm tm tgl sd il . [?] (?) wtbu} \]
(16) \[ \text{qr's . m [l]k . ab [sm] mhr} \]
(17) \[ \text{bu . sdm . [n]n . [adn . [ lt} \]
(18) \[ \text{qlh . yš [hr . [i]l . abh . [} \]
(19) \[ \text{bšb' t . h[d]rm . [bt]mn[t ap} \]
(20) \[ \text{sgrt . s[l] [z] } \]
(21) \[ \text{'n . tr} \]
(22) \[ \text{'ln . t} \]
(23) \[ \text{lp'n . s[l]m [m} \]
(24) \[ \text{mid . a [ ] mn [ ]} \]
(25) \[ \text{nrt . il[m] šps [grrr] t} \]
(26) \[ \text{la . šmm by[d bn ilm m] t} \]
(27) \[ \text{wt' n . btl t . n[t} \]
(28) \[ \text{k . ylim . b [h . a[l tš] mž} \]
(29) \[ \text{al . tšmp . b [tl [l] t} \]
(30) \[ \text{al . (a/t) ḥdm . by [ ]} \]
(31) \[ \text{bgd(!!)lt . arkty-m [ ]} \]
Anath V

(32) qdqdk • ašhk • ybt [k dmm]
(33) šbt • dqnk • mm'm y'sny
(34) il • bsb't • hdrm • btmtt
(35) ap • sgrt • yd[tk] bt • kan[s't]
(36) kin • bilht • q1[t]t(?) • mh • tarš[n]
(37) lbtlt • 'nt • wt[n] • btlb • 'n[t]
(38) thmk • il ḥkm ḥkmk
(39) 'm • 'lm • hyt • ḥzt • thmk
(40) mlkn • aliyn • b'l • tptn
(41) in • d'ln • klnyy qšh
(42) nbln • klnyy • nbl • ksh
(43) any • lyšh • t'r il • abh • il
(44) mlk • dyk nh • yšh • atrt
(45) wbnh • ilt • wšbrt • ary(!)h
(46) wn • in • bt lb'l • km • ilm
(47) ḥzr • kb[n] atrt • mṭb • il
(48) mżll • b [nh m]şb • rbt • atrt
(49) ym • mṭb [pdr]y • bt • ar
(50) [mżll] tly [bt] rb • mṭb
(51) [arşy bt y'bdr ]
Anath VI

(pl. ix: II) [ hak 'sk 'bsk ] my * pl ' jnk

(2) [ tsmn 'my twt ] h ' idk

(3) [ ] nkl ' hmk ' wšt

(4) [ ] z(?) [ ] rdyk

(5) [ ] qnim

(6) [ ] šu ' qrb

(7) [ ] asr

(8) [ ] m ' ymtm

(9) [ ] kitl

(10) [ ] m ' db ' lars

(11) [ ] spm ' db

(12) [ ] t ' tqn

(13) [ ] b ' ilk

(14) [ ] inbb ' balp hhr

(15) [ ] lp ' jn ' nt

(16) [ yhbr wyq yš ] hwyn ' wy

(17) [ kbdh yš(u/a) ghm wy ] šh ' tšm

(18) [ tr il abk hwt ] tpn ' htkk

(19) [ qryy barš mlh ] mt ' št b ' p

(20) rm ddym sk slm ' lkbd ' ars

(21) [ arbdd lkbd š ] dm ' hšk

(22) [ ' sk ' bsx ' my p ' jnk * tsmn

(23) [ ' my idk lttm pnm ] ' tk ' hršn

(24) [ ] dk ' spr

(25) [ ] jnk
(III) [kptr] ksu [tbbt hkt ars nhlth]

(2) balp . ursed . r [bt kmn lp'n ktr]

(3) hbr . wql . [tšṭhyw wkbd hwt]

(4) w . rgm . lkt [r whss tny lhyn]

(5) dhṛ̥̃ . y [dm thm ñr il abk(?)]

(6) hwt . ltpn [tktkk(?)]

(7) yh ktr . b []

(8) št . lskt . n []

(9) 'db . bg rt . t []

(10) ḥk . 'sk . 'b [ṣk 'my pnk tlsnn]

(11) 'my twth . iš [dk]

(12) 'gr . ks . dm . r [gm i ly wargmk]

(13) hwt . wnntnyk [rgm 's wlṣt abn]

(14) tunt . ̣m . [m ars thmt 'mn kbbm]

(15) rgm . lṭd . ṇt [m wltbn hmlt ars]

(16) at . w . ank . íbg [yḥ btk ṣry il spn]

(17) wy'n . ktr . ẉs []

(18) atm . ḅtm . wan [ṣnt ụr]

(19) lṛhq . ilm . ḥk [t lṛhq ilnym]

(20) ṭn . mtpdm . tḥt . [nt ars tlt mth]

(21) g̣ṛm . idk . ly[t n pm 'm ltpn]

(22) il dpid . tk hṛ [n]

(23) ṣ̣ly šd . i [l wybu q̣ṛ mlk]

(24) ab . ṣ̌m . l [p'n il yhbr wyq̣l]

(25) yšṭ̃hyw [wykbḍnh]
(21) bt kspy • d]
(22) bd • aliyb[1]
(23) kd • yn asn]
(24) gr^nn • 1k[si mlkh 'lnht lkht]
(25) drkth • š]
(26) whm • ap • l]
(27) ymhšk • k]
(28) il dbh •]
(29) p'• r • b]
(30) tbh • alp[m ap šin šql]
(31) trg • w[miri 'ilm 'gim dt šnt]
(32) imr • [qms 'llim]

(2) [ ]m
(3) [ ]npš
(4) [ ]hjd • tngtnh
(5) [ ] bsptn
(6) [ ] nšb • b'nn
(7) [ ]bkm y'n
(8) [ ] y'd't
(9) [ ] asrn
(10) [ ]-trks
(11) [ ]bn abmh • upqt
(12) [ ]1 wš'ir mtny
(13) [ ]rš • gb
(14) [(k/r)l • tqr mtnh
(15) [b • wym ymm
(16) [yamgy • npš
(17) [hd • tngtnh
(18) [hmk bspn
(19) [ašqbylyt
(20) [m bkm • y'n
(21) [ya • yd't
(22) [tasrn • tr il
(23) [rks • bn • abnm
(24) [upqt • rb
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(26) [t'rb • bši
(27) [tzd • ltptq
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(28) la ṅm • hṛ ṣ • yṣq
(29) m • lrbbt
(30) yṣq • ḫym • wtbṭh
(31) kṭ • il • dt • rbtm
(32) kṭ • il • nbt • bkṣp
(33) sṛ(h/z)t • bḍm • ḫṛ ṣ
(34) kḥt • il • nḥt
(35) bẓr • ḡdm • id
(36) dprṣa • bbr
(37) n‘l • il • d • qblbl
(38) ‘ln • yblḥm • hṛ ṣ
(39) tlḥn • il • dnl’a
(40) mm • dbbm • d
(41) mbdṭ • ars
(42) s ṣ • il • ḏqṭ • kṁr
(43) sknt • khwt • yman
(44) dbḥ • rumm • lrbbt
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(2) [l(?)]abn 
(3) ahdt • plkh 
(4) plk • (t⁴q)lt • bsm[d
(5) npynh • mks • bšrh
(6) tmt[. mdh • bym • tn
(7) npynh • bnhrm
(8) ūtt • hptr • lišt
(9) ḭbrṭ • 1zr • phmm
(10) t[pp • tr • il • dpid
(11) t[zy • bny • bnwt
(12) bnši • ʾnh • wtphn
(13) hlk • bلى • ʾṭtrṭ
(14) kтен • hlk • btlt
(15) ʾnt tdṛq • ybrt
(16) [limm • bh • pʾnm
(17) [ttt bلى dn • kšl
(18) [ h t†br ʾln p]nh • t[ḍ c
(19) t[š • [p]n t [kaslḥ
(20) anš • dt • zr[h
(21) tsu • gh • wtsh ik
(22) mgy • aliyn [b]ʾl
(23) ik • mgyt • bلى lt
(24) ʾnt • mšy [hm] [m]ḥs
Text 51:III

(1) [ ]
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(27) wt'n • rbt • atrt • ym
(28) ik • tmsgm • rbt
(29) atrt • ym • tgzyn
(30) qnyt • ilm • mgntm
(31) tr • il • dpid • hm • gztm
(32) bny • bswt • wt'n
(33) btlt • nt • mgnt
(34) [ ] m • rbt • atrt • ym
(35) [ngZ] zqnyt • ilm
(36) [ ] • mgnt • hwt
(37) [ ] • aliyn • b/il
(38) [ ] • rbt • atrt • ym
(39) [ ] • btlt • nt
(40) [ ] • tilm • tsty
(41) [ilm wtpq] • mrg'tm
(42) [td • bhrb • ml]ht • qs
(43) [ml • tsty • k]rpmn • ym
(44) [bks • hrs • d] • sm
(45 - 51) [ ]
(52) [ ] • l
(53) [ ] • ln
(1) tr [ il ]
(2) atr [ t ym ]
(3) wa [ ]
(4) atrp ym [ ]
(5) smd . phl . spn dt [ ]
(6) ksp . dt . yrq [ nqbnm ]
(7) db . gpn . atn
(8) ysm . qds . wamr [ r ]
(9) md . r . smd . phl
(10) st . gpn . dt . ksp
(11) dt . yrq . nqbnm
(12) db . gpn . atnth
(13) yhbp . qds . wamrr
(14) ystn . atrp . lbmt . r
(15) lysmtm . bmt . phl
(16) qds . yuhdm . sb r
(17) amrr . kkkbkb . lpmn
(18) atr . btt . int
(19) wb l . tbc . mrzm . spn
(20) idk . ltn . pmn
(21) m . il . mbk . nhrm
(22) qrb . apq . thmtm
(23) tgly . sd . il . wtbu
(24) qrs . mlk . ab . snm
(25) lp n . il . thbr . wtql
(51) km ilm • whzr • kbn • airt
(52) m tb il mzll • bnh
(53) m tb rbt • airt • ym
(54) m tb • klt knyt
(55) m tb pdry • bt ar
(56) mz[1]ly • bt rb
(57) m tb ars[y] • bt y'bdr
(58) wy'n ltpn il dpi[d]
(59) p'db • an • 'nn • airt
(60) p'db • ank • ahd ult
(61) hm • amt • airt • tbln
(62) lbt ybn • bt • lb'1
(63) km ilm . whzr . kbn . atrt

(64) wt'n . rbt . atrt ym

(65) rbt . ilm . lhkmt

(66) šbt . dqnk . lterk

(67) rḥntt . d[ ] . lirtk

(68) wnap . 'dn . mṛrh

(69) b'l . y'dn . 'dn . tkšt . bglt

(70) wtn . qlh . b'rpt

(71) šrh . lars . bqrn

(72) bt . arzm . ykllnh

(73) hm . bt . lbnr . y'msnh

(74) lyrgm . laliyn b'l

(75) sh . ḥrn . bbh[ ]k

(76) 'šbt . bgrb . hklk

(77) tblk . grm . mid . kṣp

(78) gb'm . mhmd . ḥrs

(79) yblk . udr . ilqsm

(80) wbn . bht . kṣp . whrs

(81) bht . ṣhrm . iqnim

(82) šmḥ . btilt . 'nt . td's

(83) p'nm . wtr . arš

(84) idk . lttn . pnm

(85) 'm . b'l . mrym . ṣpn

(86) balp . yd . rbt . kmn

(87) šhq . btilt . 'nt tšu

(88) gh . wtš . tbr b'l
(89) bar tk - yblt - ybn
(90) bt - lk km - ahk - whzr
(91) km - aryk - sh - hrn
(92) bbhtk - sbt - bqrb
(93) hklk - tblk - grm
(94) mid - ksp - gb'm - mhmd
(95) hrs - wbn - bht - ksp
(96) whrs - bht - thrm
(97) iqnim - smh - aliyn
(98) b'l sh - hrn - bbth
(99) sbt - bqrb - hklh
(100) yblnn grm - mid - ksp
(101) gb'm - lhmd - hrs
(102) yblnn - udr ilqsm
(103) yakl ktr - whss

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(104) wtb lmspr - ktlakn
(105) grhm
(106) ahr - mg'y - ktr - whss
(107) st - alp - qdmh - mra
(108) wtk - pnh - t'db - ksu
(109) wyttb - lymn - aliyn
(110) b'1 - 'd - lhm - st[y]
(111) [wu]y'n - a liyn b'1 ]
(112) [ ]b[ ]
(113) [h] s. bhtm. [ ]
(114) h s. rmm. hk[1m]
(115) h s. bhtm. tbn [ ]
(116) h s. trmn. . hk[1m]
(117) btk. srnt. spn
(118) alp. b. hdt. bt
(119) rbt. kmn. hkl
(120) jy n. ktr. whss
(121) sm. lalyn b' l
(122) bn. lrkb. 'rpt
(123) bl. ast. urbt. bbh[tm]
(124) hln. bqr. hklm
(125) wy n. aliyn b' l
(126) al. t'st. urbt. b[bhtm]
(127) [h] n. bqr. hk[1m]
(1) wy'n . k[tr . w\]s
(2) ttb . b'1 . l\[hw\]
(3) \[tn . rgm . k[tr . w\]ss
(4) \[\
(5) bl . a[st . ur[bt] . b\[btm
(6) hl\[bqrb \[hk]\lm
(7) w'n . ali[yn] b'1
(8) al . t\[st . u[rb]t . b\[btm
(9) hl\[bq[b\]klm
(10) al . t(u/d) \[pdr]y . bt . ar
(11) \[t\]l]y . bt . rb
(12) \[dd . il ym
(13) \[qalsn . w\[pm
(14) \[wy n . k\[tr
(15) \[w\]ss]\ttb . b'1 . l\[hw\]
(16) \[bhth . tb\[nn
(17) \[trm . hklh
(18) y[t]\[k(\) . ll\[bn . w'sh
(19) l[\[s]ryn . m\[m . arzh
(20) h[l]b\[n . w'sh
(21) sryn . m\[m . arzh
(22) t\[s\[t . bb\[tm
(23) n\[blat . bhklm
(24) hn ym . w\[tn . tikl
(25) i\[t . bb\[tm . n\[blat
(26) bhklm . t]\[r\]b . ym
(27) tikl [i]št · bbhtm
(28) nbla[t] bhklm
(29) ḫms · t[d]t · ym · tikl
(30) išt [b]bhtm nblat
(31) b[qr]b hk]lm · mk
(32) bšb [c] y[m] · td · išt
(33) bbhtm · n[b]lat · bhklm
(34) sb · ksp · lrmq · ḫrs
(35) nšb · llbnt · ṣ mł
(36) aliyn · b'1 · [b]hty bnt
(37) dt · ksp · hkly dtm
(38) ḫrs · ḫdb · bht[a b]t
(39) y'[db] · hd · ḫdb [d]'db)t
(40) hkqh · tbh · alpm [ap]
(41) sin · ṣql · ṭrm [w]m
(42) ria · il[m] · ṛlm · d[t]
(43) šnt · imr · qms · 1[l]lm
(44) šh · ṣhh · bbhtth a[t'y]h
(45) bqr b hkqh · šh
(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 · ḫrtyt [yn]
(51) špq · ilm · ḫtym · yn
(52) špq · ilht · ksa[t] [yn]
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(54) špq • ilht • dkrt [yn]
(55) 'd • lhm • šty • il[m]
(56) wpq • mrgšn td [ ]
(57) bhrb • mlht • qs [m]n
(58) i • tšty • krp[m y]n
(59) bks hrs dm ūm [ ]
(60) n
(61) t
(62) t
(63) [ ]
(64) [ ]
Text 51: VII

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(4) [ Ilxr . qdqdh ]
(5) [ Jil . bgr ]
(6) [ Jilm . bspn ]
(7) [ (d/u)r . 1 ]
(8) [ Pdrm ]
(9) [ Litm . abd . 'r ]
(10) [ Sb ' m . S[b] . pdr ]
(11) [ Tmnym . b ' l . m ]
(12) [ Ts ' m . b ' l . mr ]
(13) [ Bc . b ' l . bgr[b] ]
(14) [ Bt . wy ' n . aliyn ]
(15) [ B ' l astm . ktr bn ]
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(17) [ Ypth . hln . bbhtm ]
(18) [ Urr[b]t . bqrnb hkl ]
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(23) [ Lrgmt . lk . lali ]
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(28) b' l . bdqt trp t
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(30) ytny . b' l s Jth
(31) qlh . qds r . ars
(32) g rm . ajn
(33) rtm L
(34) qdmym . bmt L
(35) ttn . ib . b' l Jh d
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(37) gr . wyn . aliy n
(38) b' l . ib . hd lm . ths
(39) lm . ths . nq . dm n
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(5) sa • gr • c1 • ydm
(6) hlb • lzw • rhtm
(7) wrd • bthptt
(8) ars • tspr • by
(9) rdm • ars
(10) idk • al • tnn
(11) pmn • tk • qrth
(12) hmry • mk • ksu
(13) tbth • h1 • ars
(14) nhth • wngr
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(16) tqrnb • lbn • ilm
(17) mt • al • y dbkm
(18) kimr • bph
(19) klli • b1(?)brn
(20) qnh • tthtan
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(22) shrnt • la
(23) smm • byd • md
(24) d • ilm • mt • ba
(25) lp • sd • rbt • k
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(27) hbr . wql
(28) t'shwy . wk
(29) bd hwt . wrgm
(30) lbn . ilm . mt
(31) tny . lydd
(32) il . 'gr . thm
(33) aliyn b'îl
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(35) [rdm] bhty bnt
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(37) [dtm yre]y
(38) [ ] ahý
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(40) [ ] y
(41) [ ] (k/r)b
(42) [ ] aht
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(44) [ ] . ilm
(45) [ ] u yd
(46) [ ] k
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(48) [ ] t

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42
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(28) [ltn. bzn. br]h. tkly
(29) [bzn qltn] sly±
(30) [d sb't rasm] ttkh
(31) [ttrp smm krs ipd]k

(about thirty lines missing)
(1) [ ]
(2) [ specular ] ṣ ʿṣpt ʿṣpt lāmm
(3) [ ] sn ʿlkbk bm yʿr b
(4) [ b ] l bkb dh bph yrd
(5) khrr zt ybl ars wpr
(6) ʿsm yraun aliyn bʿl
(7) ttʿ nn rkb ʿrpt
(8) tbʿ rgm lbn ilm mt
(9) ṭny lydd il ḡzr
(10) thm aliyn bʿl hwt aliy
(11) qrdm bḥt lbn ilm mt
(12) bdk an wdʿlmk
(13) tbʿ w1 yṭb ilm idk
(14) lytn pn ʿm bn ilm mt
(15) tk qrth hmry mk kṣu
(16) ṭbty ars nhlth tṣa
(17) ghm wtṣh thm aliyn
(18) bn bʿl hwt aliy qrdm
(19) bḥt bn ilm mt bdk an
(20) wdʿlmk ʿṣḥ bn ilm mt
(21) [ ] h waṣḥ ik ylḥn
(22) [ ] fr un [ ḫd
(23) [ ] p mlḥm y
(24) [ ] lt qz b
(25) [ ] ʿṣḥ n
(26) [ ] bʿ
(27) [ ] mn

(about 20 lines missing)
(1)  
(2) [r]bt • tbt •  
(3) rbt • tbt • h  
(4) y • ars • hsm  
(5) t'td • tk1  
(6) tkm • lbn  
(7) dt • lbnk  
(8) dk • k • kbb[kb]  
(9) dm • mt • as[h]  
(10) ydd • bqr[b]  
(11) al • ast • b  
(12) ahpkk • l  
(13) tmm • wlk  
(14) wlk • ilm  
(15) n'm • ilm  
(16) sgr • mu[d]  
(17) sgr • mu[d]  
(18) dm • mt • as[h]  
(19) yd<di> • bqr[b]  
(20) wlk • ilm  
(21) wrgm • l  
(22) bmud • s[\text{...}]  
(23) mud • s[\text{...}]  
(24) itm • mui  
(25) dm • mt as[h]  
(26) ydd • bqr[b]  
(27) tm  

(about 20 lines missing)
(1) p'y(n/d) C
(2) w'tlb C
(3) mit . rh C
(4) ttlb . a C
(5) y'su . gh [wysh]
(6) i . ap . b 'l
(7) i . hd . d C
(8) ynp' . b 'l
(9) b'tmnt . C
(10) yqrb . C
(11) [l]hm . m C
(12) [c]d . lhm ['stiyilm]
(13) wpq m [rg'tm id
(14) b'hrb [mlht qs mri
(15) š[t]y k [rpm m yn
(16) ks hr [s dm 'sm
(17) ks . ksp
(18) krpn . C
(19) w'ttn (h/y) C
(20) t'dl tr C
(21) bt . il . li C
(22) 'l . hbs . [p
(23) mn . lik . C
(24) lik . tl C
(25) t'ddn C
(26) n(i/h)s . p [p

(about 10 lines missing)
(1) [Jaliyn
(2) [b'1] p dprk
(3) [mnk * šsr
(4) [t * npš * gl
(5) [k * ast * bhr
(6) ilm * ars * wat * qh
(7) 'rptk * rhk * mdlk
(8) mtrtk * mk * šb't
(9) glmk * āmn * hznrk
(10) 'mk * pdry * bt * ar
(11) 'mk * āly * bt * rb * idk
(12) pnk * al ttn * tk ʕr
(13) knkny * ša * ʕr * 1 ydm
(14) ʕlb * l ʕr * rhtm wwr
(15) bt ʕppt * ars t[sp]r by
(16) rdm * ars * wtd' ʔhl
(17) kmnt * ydm * aliym * b'1
(18) yuhb * ġlt * bdbr * prt
(19) bšd * šlmmmt * škb
(20) 'mnh * šb' * lšb'm
(21) [ly * āmn * ʔlmnym
(22) w[th]rn * wtldn mt
(23) al[iyn b'1] šlbšn
(24) ilh * mgz
(25) ylirth
(26) [ ]

(about 10 lines missing)
(26) cnt. ttk. wtd. kl. gr
(27) lkbd. ars. kl. gb
(28) [lk]bd. edm. tmg. ln'm
(29) [yars]. dbr. ysmt. šd. [š]
(30) [hl]mnt. t[mg] 1b'l. np[l]
(31) [lars 1ps]. tks. mi[zrtm]
lb'il

(2) gr. bab[n]. td ps1tm [by' r]
(3) thdy. lm. wdn [tlt]
(4) qn. ár'h. thrt. km. gn
(5) aplb. k'mq. tlt. bmt
(6) b'il. mt. my. ljm. bn dgn
(7) my. hmt. atr. b'il. nrd
(8) bars. 'mh. trd. nrt
(9) ilm. špē. 'd. tšb'. bk
(10) tšt. kyn. udmt. gm
(11) teh. lnr. ilm. špē
(12) 'ms. m'. ly. aliyn b'il
(13) tšm'. nrt. ilm špē
(14) tšu aliyn b'il. lkt]
(15) 'nt. kšth. tš'lynh
(16) bsrrt sp[ś(śh]]. tρynh
(17) wtqbrnh. tštnn. bhrd
(18) ilm. arš. tšbh. šb'm
(19) rumm. kgm. aliyn
(20) b'il. tšbh. šb'm. alpm
(21) [kg]mn. aliyn b'il
(22) [tšbh]. šb'm. gin
(23) [kgm]n. aliyn. b'il
(24) [tšbh]. šb'm. aydm
(25) [kgm] aliyn. b'il

50
(26) [\texttt{tubj} \ b'm \ y'lm
(27) [\texttt{kgmn ail} \ iyn \ b'1
(28) [\texttt{tubj sb'm y} \ hmr
(29) [\texttt{kgmn ailyn b'1}
(38) (rev.) [\texttt{pit}
(39) [\texttt{qbat}
(40) [\texttt{rin}
(41) [\texttt{u_ ltry_ ap_ lthm}
(43) [\texttt{i} \ hmr \ trmn \ lthm
(44) [\texttt{yn_ tgztyt_ sps}
(45) [\texttt{rpim_ thtk}
(46) [\texttt{spst_ thtk_ ilnym}
(47) [\texttt{dk_ ilm_ hn_ mtm}
(48) [\texttt{dk_ ktrm_ hbrk}
(49) [\texttt{whss_ d'tk}
(50) [\texttt{bym_ ars_ wtnn}
(51) [\texttt{ktr_ whss_ yd}
(52) [\texttt{ytr_ ktr_ whss}

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(53) [\texttt{spr il mlk sbny}
(54) [\texttt{lmd_ atm_ prln_ rb}
(55) [\texttt{khnm rb_ nqdm}
(56) [t'y nqmd mlk ugr[t]
(57) [adn yrgr b'l_ trmn
(27) ymlk ° ttr ° rz
(28) apnk ° ttr ° rz
(29) yl ° bsrrt ° spn
(30) ytb ° lkht ° aliyn
(31) b'l ° pnh ° ltnygyn
(32) hdm rish ° lymgy
(33) apsh ° wy'n ° ttr ° rz
(34) lamlk ° bsrrt ° spn
(35) yrd ° ttr ° rz ° yrd
(36) lkht ° aliyn ° b'l
(37) wymlk ° bars ° il ° klh
(38) [] sabn ° brhbt
(39) [] abn ° bcknt
Text 49:II

(1) l[n
(2) w1[n
(3) kd . c
(4) kd . t[n
(5) y'tq:n . (k/w) [n
(6) tngth . klb . ar[k]
(7) 1'rgh . klb . ta[t]
(8) limrh km . lb . 'n[t]
(9) atr b'i . tijd . m[t]
(10) bsin . lps . tsqs[n
(11) bqs . all . tsu . gh . w[ts]
(12) h . at . mt . tn . ahy
(13) w'n bn . ilm . mt . mh
(14) tarhn . lbtlt . 'nt
(15) an . itlk . wasd . kl
(16) gr . lkb'd . ar's . kl gb
(17) lkb'd . 'sdm nps . 'gert
(18) bn . nsm . nps . hmit
(19) ar's . mgt . ln'my . ar's
(20) dbr . ysm't . 'sd . 'shlmmt
(21) ngs . ank . aliyn b'i
(22) dbrn ank . 'k'limr . bpy
(23) kli . b'tbrngy . b'tu hw
(24) nrt . ilm . sps . shrrt
(25) la. smm. byd. bn ilm. mt
(26) ym. ymm. y'tqin. lynn
(27) lyrhm. rhm. 'nt. tngth
(28) klb. arb. l'glh. klb
(29) tat. limrh. km. lb
(30) 'nt. at. b'l. tibd
(31) bn. ilm. mt. bhrb
(32) tbq'nn. bhtr. tdry
(33) mn. bist. tarpn
(34) bhrm. tthnn. b'sd
(35) td'nn sirh. ltk1
(36) 'arm mnth. ltkly
(37) npr [s]ir. l'sir. ysh
Text 49:III

(1) kḥlc

(2) whm. hy. a[liyn bᶜ']l

(3) whm. it. zbl. b'[l arš]

(4) bhlm. ltpn. il. dpid

(5) bšrt. bny. bnwt

(6) ṣmm. ṣmn. tmtrn

(7) nhlm. tlk. nbtm

(8) wid. khy. aliyn bᶜ'l

(9) kit. zbl. bᶜ'l. arš

(10) bhlm. ltpn. il. dpid[š]

(11) bšrt. bny. bnwt

(12) ṣmm. ṣmn. tmtrn

(13) nhlm. tlk. nbtm

(14) ṣmb. ltpn. il. dpid

(15) pᶜ nh. lhdm. ytpd

(16) wyprq. 1sb. wyshq

(17) ysu. gh. wysh

(18) aṭbn ank. wānḥn

(19) wtnh. birty. npš

(20) khy aliyn bᶜ'l

(21) kit zbl bᶜ'l arš

(22) gm. yš. il. lḇlt

(23) 'nt ṣm. lḇlt. 'n[š]

(24) rgm. lnrt. il[š(?)]. Šp[š]
(25) pl. َنَتَ . َسِدَمَ . َيَسَحَ
(26) pl. َنَتَ . َسِدَمَ ِيلَ . َيِدَكَ
(27) b َلَ . َنَتَ . َمِهرَتَ
(28) iy . َةَليَنَ . َبَلَٰ
(29) iy . َزِبَلَ . َبَلَٰ . َآرسَ
(30) ttbَلَ . َبَلِتَ . َنَتَ
(31) idk . َالْتَنَ . َپَنَمَ
(32) َمَنَ . َنِرْتَ . َيَلَمَ . َسَپُسَ
(33) tșu . َغَ . َوَتَشَ
(34) thmَنَ . َتَرَ . َيَلَ . َآنَكَ
(35) hwtَنَ . َلَتَنَ . َبَلِتَ[ك]
(36) pl. َنَتَ . َسِدَمَ . َيَسَحَ
(37) pl. َنَتَ . َسِدَمَ ِیلَ . َیَدَکَ[ثک]
(38) bَلَ . َنَتَ . َمِهرِثَ
(39) iy . َةَليَنَ . َبَلَٰ
(40) iy . َزِبَلَ . َبَلَٰ . َآرسَ
(41) wtَنَ . َنِرْتَ . َيَلَمَ . َسَپُسَ[پس]
(42) َسِدَنَ . َنَ . َبَ . َقَبَت[ث]
(43) bَلِئَتَ . َلَ . َوُمُتَک[ث]
(44) wَبَلَتَ . َةَليَنَ . َبَلَٰ
(45) wtَنَ . َنَتَ . َبَلِتَ
(46) anَنَ . َلَانَ . َیَسَحَ
(47) anَنَ . َلَانَ . َیلَ . َیِقَر[ث]
(48) tَغَرَکَ . َسَ[ث]
(49) yَسَطَدَ [ث]
(50) [ث] r [ث]
(51) r [ث]
(1) yiḥd. b'1. bn. at'rt
(2) rbm. ymḥš. bkt p
(3) [d]kym. ymḥš. bšmd
(4) šhr mt. ymsl. lars
(5) [ ]s. lksl. mlkh
(6) [ ]lkht. drk[t]h
(7) [lymm]. lyrhm. lyrhm
(8) lšnt. [mk] bšb'
(9) snl. w [ ]. bn ilm. mt
(10) 'm. aliyn b'1. yšu
(11) gh. wyšh. lk. b[l]m
(12) pht. qlt. 'lk. pht
(13) dry. bhrb. 'lk
(14) pht. šrp. b[š]št
(15) 'lk. [pht š]. hn. brh
(16) m. 'lk p[h]. b [ ]. [ ]brt
(17) 'lk ph[t] (s/1)b [ ]
(18) bšdm. 'lk. pht
(19) drč. bym. [ ]. [ ]
(20) bāfr. ispa. wyžb
(21) ak. d [ ]. [ ]im
(22) ahd. ba [ ]. 1[ ]
(23) hn [ ]. ahž [ ]
(24) [ ]. m. ak1 [ ]
(25) [ ]. kly. hml [ ]
(26) w [ ]. I. [ ]
(27) vš [ ]
(28) bl [ ]
(1) rdh
(2) ršn
(3) (k/r)u
(4) p
(5) mt
(6) mrm . limm
(7) b)n . ilm . mt
(8) u[ šb't . g'lmh
(9) bn . ilm . mt
(10) p(h/i)n . ahym . ytn . b'1
(11) lpuy . bnm . umy . klyy
(12) ytb . 'm . b'1 . srrt
(13) spn . yš[u(?)] . gh . wysh
(14) ahym . yntn . b'1
(15) lpuy . bnm . umy . kl
(16) yy . ytn . kgrmr
(17) mt . z . b'1 . z . yngxn
(18) krumm . mt . z . b'1
(19) z . yntkn . kbtmm
(20) mt . z . b'1 . z . yngxn
(21) klsmm . mt . ql
(22) b'1 . ql . 'ln . spš
(23) tsh . lmt . ʃm . m'.
(24) bnn . ilm . mt . ik . tmth
(25) m . aliyn . b'1
(26) ik. al. yém k. tr
(27) il. abk. l. ys. alt
(28) tblk. lyhpk. ksa. mlkk
(29) lytbr. ht. mtpk
(30) yrd. bn. il[m] mt. tt. y
(31) dd. il. ĝzr yr[r] mt
(32) bqlh. y(a/n)[ ]
(33) b'1. yttbn[ ]
(34) mlkh. lr[ ]
(35) drkth[ ]
(36) [ ]d[ ]
(37) [ ]n. hn[ ]
(38) [ ]knt[ ]
(39) [ ]
(40) [ ](a/n)[ ]
(41) [ ]
(1) [ ] btlt 'nt
(2) [ ] pp * hk(?m
(3) [ ] . dl yd bn il
(4) [ ] ḫr kkbm
(5) [ ] rdtšmt
(6) [ ] aljyn b'l
(7) [ ] . rkb 'rpt
(8) [ ] g' s * llimm
(9) [ ] tyb lars
(10) [ ] mtm
(11) [ ] (h/y)dmhr * ur
(12) [ ] yhn mn
(13) [ ] t * ytn
(14) [btlt] 'nt
(15) [ ybmt] limm
(16) [ ] llimm
(17) [ ] lars
(18) [ ] lšir
(19) [ ] tm
(20) [ ] ydy
(21) [ ] y
(22) [ ] lm
(23) [ ] umm
Text 76:II

(1) 

(2) [il hd bqr] b h[kl]h

(3) wt 'yn . ŝlm . b'1

(4) hn . b'1 . bbhtht

(5) [ii] hd bqrb . hklh

(6) qštn . aĘd . bydh

(7) wqė'th . bm . ymnh

(8) idk . lytn pmn

(9) tk . aĘ . ŝmk . ml[aat r]umm

(10) tsu knp btlt . 'n[k]

(11) tsu . knp . wtr . b'p [ ]

(12) tk . aĘ . ŝmk . mlat [ ]

(13) wysu . 'nh . aliyn . b'1

(14) wysu . 'nh . wy'n

(15) wy' n . btlt . 'nt

(16) n'nt . [b]n . aĘt . b'1

(17) lpnh . ydd . wyqm

(18) lp'nh . ykr ' . wyql

(19) wysu . gh . wysh

(20) hwt aĘt . wnar-

(21) qrn . dbatk . btlt 'nt

(22) qrn . dbatk b'1 . ymšh

(23) b'1 ymšh . hm . b'p

(24) nᵗ' n . bars . iby

(25) wb'pr . qm . aĘk
(26) wtšu. nn btl. n
(27) wtšu. nn wt'n
(28) wt'n. arh. wtr. blkt
(29) [t]r. blkt. wtr. bh(?)
(30) [b]n. bysm. h. [t]. [r]
(31) [u]. lb'1. n. tnn
(32) [h]. b'lm. dipi
(33) [h]. d'mn n
(34) [aiyn. b["
(35) [p]t. n[t] ph
(36) n
(37)
(38)
(39) lr.
(1) [ ]
(2) [ ] m arht. tl [ ]
(3) alp. ibltl. 'nt [ ]
(4) wypt lybmt. li[mm]
(5) wy'ny. aliyn [b'i]
(6) lm. kqyn. '1 [ ]
(7) kdrd. dyknn [ ]
(8) b'l. ysgd. mli [ ]
(9) il hd. mla u(s/l) [ ]
(10) blt. pbtl. 'n[t]
(11) wp. n'mt aht [b'i]
(12) y'l. b'l. b[G]
(13) -bn. dgn. b's [ ]
(14) b'l. ylb. 1ks[i mlkh]
(15) bn. dgn. 1kh[drkth]
(16) lalp q1. z[by]
(17) ln [ ] q1nd. [ ]
(18) tlk. wtr. [ ]
(19) bn'mm. bys[mm]
(20) arh. arh. [ ]
(21) ibr. tld [b'l]
(22) wrum. l [rkb 'rpt]
(23) thbq. [ ]
(24) thbq [ ]
(25) wtk[synn]. b. --
(26) y[ ] šrh . wšpph
(27) ē [ ] špp šgrth
(28) yrk . t'[l] b(h) . g'r
(29) mslmt . b'gr tliyt
(30) wt'[l] . bkm . barr
(31) bm . arr . wbspn
(32) bn'[m] . b'gr . t[1]iyt
(33) q[1] . lb'[1] . ttmn
(34) bšrt . il . b'[r b]'[l]
(35) wbšr . htk . dgn
(36) w . ibr . lb'[1] [y]'[d]
(37) wrum . lrkb . e'rpt
(38) yšm'h . aliyn b'[l]
Text 132

(1) \[ ytkh \cdot wyih \cdot bqr [h(?)] \]
(2) \[ tikh \cdot wtih \cdot busk [h(?)] \]
(3) \[ aliyn \cdot b \cdot ynbdl alp \]
(4) \[ btlt \cdot rnt \]
(5) \[ q \cdot hry \cdot wyl \]
(6) \[ m \cdot hbl \cdot kt [rt] \]
(7) \[ btl tt \cdot rnt \]
(8) \[ aliyn \cdot b \cdot l \]
(9) \[ m \cdot n \]
(10) \[ \] 
(11) \[ \] 
(12) \[ \] 
(13) \[ \] 
(14) \[ \] 
(15) \[ \] 
(16) \[ alp \]
(17) \[ (h/y) \]
(18) \[ d \]
(1) [ ]
(2) [ ] • tld
(3) [ ] rm • tn • ym
(4) t[ ] ymm • lk
(5) hrg • ar[ ] mm • br
(6) -(?)-(?) • šsk • [ ] • lhbs(?k)
(7) -(?tk • ri [ ] lmhrk
(8) w?q • lsr[ ] • nšrk
(9) wrbs • lgrk • hnb
(10) at grk • ank • yd[<t]
(11) [ ] m • atn • at • m[t]bk • [ ]
(12) [ ] mm • rm • lk • pr(z/pC) • [ ]
(13) [ ] bm • [g]m • tpl • klbt
(14) [ ] gm • kyrk [ ] • (ʾ/t)qbm
(15) [ ] m • tzpn • lpt
(16) m [ ] m • wmdbhṭ
(17) ṣr • [ ] ‘i • kbbkbt
(18) nём [ ] lm • trțḥ
gtt • n[t] • tkrc • ṭ(b/d) [ ]
(20) limm • wt’l • [<]m il
(21) abh • ḥzr • zk • y(h/ṭ) [ ]
(22) šm’k • lārḥ • wbn • [ ]
(23) limm • a’l budnk • w [ ]
(24) krtqt • mr -(?)-(?)
(25) kdlb't. bir. mlak
(26) smm. tmr. zbl. mlk
(27) smm. tlak [jl. amr.
(28) bnkm. kbk[b] blam
(29) rkm. agzrt [ ] arph
(30) b'1. a(z/t)rt. cnt [ld
(31) kbdh. lyd'hrh. [j[k]d[h]
(32) tnq [ ] i[ ] pr
(33) y-(?)-(?) [ ] s-r. gl [ ]
(34) a [ ] m. rh. bst [ ] pt
(35) gl [ ] -(?)hpk. m [ ]
(36) s [ ] t
(1) [ ] m
(2) [ ]
(3) [ ] dars
(4) [ ] ln
(5) [ ] nbhm
(6) [ ] kn
(7) [ ] prn • km • ùpr
(8) [ ] ltn • km • qdm
(9) [ ] bdn • il • abn
(10) kbd kis • tikln
(11) tdn • km • (m/t)rm • tṟsn
(12) il • yzhq • bm
(13) lb • wygmš • bm kbd
(14) zi • st • ltlš
(15) atm • yrš
(16) ldmgš • amt
(17) atrt • qh
(18) ksank • hdgk
(19) htlk • wzi
(20) baln • tkm
(21) btk • mlbr
(22) ilšiy
(23) kry amt
(24) ŋpr • ŋm yd
(25)  uğrm • ḫl • ld
(26) aklm · tbrkk
(27) wld 'qqm
(28) ilm yp'r
(29) šmthm
(30) bhm qrrm
(31) km · trm · wgbtt
(32) km · ibrm
(33) wbhm · pn · b'l
(34) b'l ytlk wysd
(35) yb·pat · mlbr
(36) [br] · ymgy · aklm
(37) wymza · 'qqm
(38) b'l · hmdm · yhmnd
(39) bn dgn · yhrrm
(40) b'l · ngthm · bp'nh
(41) whl hd · bhrz · i

---------------------
(26) bn • dgn
(27) 'šbm
(28) uhry • l
(29) mst • ksh • c
(30) [id]m • adr
(31) [id]m • 'rz • t
(32) 'n • b'l • a
(33) (z/p)rh • ahš[ ] s[ ]
(34) p'n • b'l • ahš
(35) w(š/l)mt • glmm
(36) ahš • aklm • k/w
(37) npl • bmšmš
(38) anpm • yhr
(39) bwrnm • yšhn
(40) qrnh • km • ţ(b/d)
(41) [h]w km • hrr
(42) ţnmtn • dbf
(43) tr • tr'n • a
(44) bnt • ţdm • šhr
(45) šb • šnt • il • mla
(46) wtmn nqpt • 'd
(47) klbs • km lps • dm a[hh]
(48) km • all • dm • aryh
(49) kšbt • lšb'm • ažh • ym
(50) wtmnt • ltmnym
(51) šr. ahîh. mżah
(52) wmszazh. šr. ylyh
(53) bskn. skrn. b'dn
(54) c'dnm. kn. npl. b'îl [ ]
(55) km tr. wtkms. hd. p[ ]
(56) km ibr btk. mš mâ dş[ ]
(57) ittpq. lawl
(58) is't tk. lm. ttkn[ ]
(59) štk. mlk. dn
(60) štk. šibt. 'n
(61) štk. qr. bt il
(62) wmslt. bt. hrs[ ]
(1) [ilm • wilht d[ ]

(2) [ ]

(3) [ ]

(4) [ ]

(5) [ ]

(6) [ ]

(7) [ ]

(8) [ ]

(rev.,1) [ ]

(2) [ ]

(3) [ ]
(1) yn * is[ryt] (h/i)linr
(2) spr * [ksb't
(3) gh1 * ph * tmnt
(4) nbluh * spš * ymp
(5) hlkt * tdrš [?
(6) spš * b'dh * t(?) [?
(7) atr * atm [?
(8) atr * atm [?
(9) isdym * t [?
(10) bk * mlas [?
(11) udms'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
Prostrates himself and honors [him].

Ktr-and-[gs build the] house of Sea
[Erect] the palace of [Judge 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]
[ ] lad to the fields,(words/speak)
[ ] in the sea. [ ]
Sea [ ] Ashtar of [ ]
[ ] fire
[ ] bring [ ] sons

She lifts her voice and [shouts]:

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[Heari] Tor-El, thy father,

---

Prince Sea

---

Judge River

:17 Let not Tor-E[i] 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

:20 Nor a court like [the deities]!

To the I'll descend

The Kirm 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 (דֵּתִיָּה, e.g., Genesis 1:2) and plural (יְתִיָּה, as in Exodus 15:5).

2. ab šmn is El's title expressing his paternity of the god Šnn, who appears in the combination ṣmn-šmn.

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. pn 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. נַעַב has the meaning "to appoint", or "to confirm" in the piel.

7. יִבְיָא may correspond to the Hebrew יִבְיָא יִבְיָא, "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, [O Baal];

May Horon break] thy head

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

[staff fall in Blos]

[two women]

[Messengers does Sea send]

'Deport, 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.]

At the feet of El do not fall down

Do not prostrate yourselves before the Convocation of the

But declare your views!

And say to Tor, [his father, El;]

Declare to the Convocation] of the Assembly:
"The message of Sea, thy lord
Of thy master, Judge River:
'Give up, O 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 Ll
Toward the Convocation of the Assembly.
Now the gods were sitting to[sat]
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, O gods, have you lowered
:25 Your heads [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
O gods, lift up your heads
From on top of your knees

Yea from the thrones of your lordships

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[ai]
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 raises (it them).

[40] Anath] seizes [his right hand]
Astarte seizes his left hand:
'How [dare thou smite the messengers of Sea
The emissaries of Judge River?

[41] 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[ ]

[45] I have spoken to Sea, your lord,
Your master, 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.) אֵלֶּה יְהֹWhitespace

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

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(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
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.


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

And in the sea

In the sea two bosoms

Judge 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-îss 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!"

Kîr 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!

\(14\) 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.

\(20\) 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.

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,

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[ngs](!)

Heat(?) for the _ _ _ and [ ]

views Sea, verily dead [ ]

for[ ] and she ans[wers]

those lords [ ]

for the [ ]
in his head

140 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-Hss 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-Hss, the Caphtorian divine forgesmith would provide Baal with two weapons, for the cultural debts of Canaan to Caphtor were recognized by Ktr-w-Hss'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 ṣwāt 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.
Anath I

:1 "Do not lower(?) [ 

Serve 1 Aliyn Baal

Refresh the Prince, Lord of Earth."

He arose to prepare

:5 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

:10 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

:15 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.

:20 The lad, good of voice, sang

About Baal in the heights of Sapan.

Baal views his girls

He sees Pdry, girl of light

:25 Also Tly, girl of rain

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

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

3. Yasin, The Lexical Relation Between Ugaritic and Arabic, Shelton College, 1952, page 96 shows that equals Arabic qass - "breast".

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 tamar 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
Anath II

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

:30 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

:35 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 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

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

7. Grm is found in Genesis 30:37 and Ezekiel 31:8 as where it means a type of tree.
8. **Snst.** This occurs in I Kings 18:48 as with the meaning "and he girded".

9. **Hb mid.** Cf. Hebrew "to bind". Egyptian hbsw' - "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

1 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 Y'bdr.

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

The word of Aliy Qrdm:

Take(?) war from the earth

From the dust strife(?)

Pour peace into the midst of the earth

Amity into the bowels of the fields.

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

'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 Šbb
I fought and got the gold of the one

1:45 Who drove out Baal from the heights of Sapan." 12
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 אֶלֶף. She was named after the goddess Anath and bore her epithet. Similarly, Job's second daughter יָשָׂר is named after the bow as it occurs in Ugaritic qṣṭ; 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 - נ, not - י.
4. Ginsberg's rendering arb'd 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 zhtm "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.
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:

"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.

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[n do not kn]ow

[Nor the multitudes of the ea]rth 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 Japan: in the sanctuary
In the mountain of mine inheritance.

And the Virgin Anath replies:

"I will take war from the earth
[I will banish strife] from the soil
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

The rabbits scamper(?!) over a thousand fields

The rabbits scamper(?!) over a myriad provinces

No house has Baal [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'bdrr. 6

The dwelling of the renowned brides

And [the Virgin Anath] replies:

"Tor-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 Rivers

15 The midst of the realms of the Two Deeps.

She leaves _ _ of El

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

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,
[The shelter] of [Tly], girl of rain,
The dwelling [of Ars'y, girl of Y'bdr]."
Anath V

Anath intercedes for Ball 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

:5  
   [   ] a myriad
   [   ] in the river
   [Cross Byblos]
   Cross Q’l
   Cross Iht

:10 Proceed, O fisherman 2 of Asherah!

   Go, O Qds’-Amrr!

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 Ktr[r] bow and fall
   Prostrate thyself and honor him!

:20 And say to Ktr-and-Hss!

   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

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Anath VI

[To me let] thy legs [hast]eni"

[and set]

:5 [apis lazuli

:6 [lift, in the midst

prisoner/captor)

O 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 [tpn, thy begetter:

Take(?) war away(?) from the earth

Banish strife(?) from the soil

Pour 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

:25 "[----number

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

[Prostrate yourselves and honor him]!

And say to Ktr[ar-and-Hss]

:5 Declare to Ḥyn] of the Handicraft:

"The message of Tor-El, thy father.

The word of Lpn, [thy begetter,

]Ktr ]

Place [---

Put--- []

:10 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]
Anath VI

:15 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 Šapan]."

And Kîr-and-Hss replies:

"Ye are slow, but I am fast!

[Caphtor] is distant, 0 gods!

Hkpt [is distant, 0 deities]:

:20 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

:23 And comes into the __ of the King, Father of Snm.

At [the feet of El he bows and falls]

Prostrates himself [and honors him]

Tor-El []

Hurry[]

thy house[

:29 build[

:pl.x:IV Aloud he cries to Q.[

are verily distant, 0[

'nt:pl.x called El, sits in[

:5 ___________

gods, house of thy lord [ ]
Anath VI

that they do not go hurrying, in the dust, give water.
He puts

10 A goblet in both hands.

Like a, his son, Tor

And Ltpn, 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 Ltpn, God of Mercy,
On the hands, thou art named

15 Thy name is El's Darling, Sea
My house of silver which
In the hands of Aliyn Ba'al
A pitcher of wine--

20 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

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Anath VI

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

:V

:3 [soul

Had approaches him
    in Japan
    weeping he answers
    surely did not know
    tie

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

[rest quite broken]
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-.dds 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 gr ks (literally, "mountain of the cup") is a name or epithet of the peak where the gods are to meet.

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

6. Cf. Isaiah 44:5 for the association of "name" and "hand".
[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 El] the King [his begetter
He cries] to Asherah [and her children]
To [El]ath [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 ?ly, girl of rain
The dwelling of Arsy, girl of Y bdr

20 Also something further I will tell thee

2

Beseech Lady Asherah of the Sea
Entreat the Greatress of the gods."

Hyn goes up to the bellows

25 In the hands of Hys are the tongs
He smelts silver
He pours gold
He smelts silver by the thousands (of shekels)  
Gold he smelts by the myriads.

:30 He smelts [hym] and [tbth]  
El’s crown (?) of two myriads
El’s crown (?) studded with (?) silver

:33 Cast (?) with arms  of gold
El’s throne rests

:35 On top of a footstool of Ida

El’s shoes of [qəblbl]  
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  
In which there are buffaloes by the myriads.
Text 51:1


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

3. The thth are two precious objects, the throne with the golden arms ( - Hebrew D'Y J ) with the Idaen footstool as an accessory.


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

6. Cf. Hebrew ℳ ℳ "rest".

7. id (usually emended to ill "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. \textit{Qblbl} "reception" from ה תפ "to receive".

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

[1] [ ]
[ ] [stone [ ] ]

She lays hold of the spindle

The spindle she _ _ _ as a club

[5] She drives 3 him out(?)

The covering of her flesh, her battle gear 4 she strips off,

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

She sets a (hptr) on the fire

A (hbrt) 5 on top of the coals.

[10] She flies 6 (to) Tor, God of Mercy

To entreat the Creator of the Creatures

On lifting her eyes

Asherah sees the going of Baal

[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]

[20] [Her] vertebrae are [agitared]

She lifts her voice

And shouts:

"Why has Aliyn Baal come?

Why has Virgin Anath come?"
Text 51:11

25 My smiters I will smite
the band of my kin
Asherah sees the silver
Sees the shadow of silver
And the [glitter(?)] of gold

28 Lady Asherah of the Sea is happy
To her lad she [cries]

30 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

35 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 7h 5 "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 17D 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.

6. 'pp - "to fly" from 5y.

7. Cf. Ecclesiastes 7:12 702N 457 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.

mkt - 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 "pg." Yasin shows that "pg" means "to drink" in Arabic; "tafawwaga" means "to drink by draughts".


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". 怛

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Text 51:IV

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

[Lady] Asherah of the Sea [says]

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

Qd[֤] -and-Amr[ר] hearkens
He harnesses an ass
Hitches a donkey

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

Qd[֤] -and-Amrr embraces
He places Aasherah on the back of the ass

:15 On the beautiful back of the donkey
Qd[֤] begins to light the way
Even Amrr, like a star. 1
Forward goes the Virgin Anath
And Baal departs fro the heights of ٹا.ا.پان.

:20 Thereupon she sets face toward El
At the courses of the Two Rivers
At the midst of the streams of the Two Deeps.
She enters the __ of El
And comes into the __ of the King, Father of Šmn

1:25 At the feet of El she bows and falls
Prostrates herself and does him honor.

1:27 As soon as El sees her
He parts "teeth" and laughs.
His feet he sets on the footstool.

1:30 And twiddles his fingers.
He lifts his voice and [shouts]:

"Why has the Lady Asher[ah of the S]ea come
Why came the Creatress of the [Gods?]"

Art thou hungry?
Then have a morsel!
Or art thou thirsty?
Then have a drink!

1:35 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!"

1:40 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, 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 Asherah 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 Tly, girl of rain

The dwelling of Argy, girl of Ybdr

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. 
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 יָאָג 'arouse'.

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

3. Asherah gives a three fold salutation to El.

4. Baal is tpt "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, 0 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 Anath 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-Jss arrived
He set an ox in front of him

A fatling directly in front of him.

A chair is placed

And he is seated

At the right of Aliyn Baal

Until they had eaten and drunk.

[And] Aliyn Baal declares:

"[Hurry]y, let a house [be built]

Hurry let a palace be erected!

In the midst of the heights of Sapan!

A thousand fields the house is to comprise

A myriad of provinces, the palace.

[And] Ktr-and-Has declares:

"Hear, O Aliyn Baal!

Perceive, O Rider of Clouds!

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!"
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 ḫrntt 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 יִֽהְוֶ֣ה יָשַׁ֖ב וּפָרֹ֑שׁ, Ezekiel 34:26 יִֽהְוֶ֣ה רַעֲשָׁ֖ה, Deuteronomy 28:12 יִֽהְוֶ֣ה רַעֲשָׁ֖ה.

3. Cf. Job 37:3 ( יִֽהְוֶ֣ה יָשַׁ֖ב ), where Yahweh thunders with his voice.

4. Cf. Job 37:3 ( יִֽהְוֶ֣ה יָשַׁ֖ב ), 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, (אֱלֹהִים) 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 the 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.


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 [T]y, girl of rain, [leave]

[El's [loved 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.

Lebanon and its trees

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(?)[4] of his palace.
He slaughters great [and] small cattle.
He fells oxen [and] ram-fatlings
Yearling calves
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.

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. Yamm might abduct his girls. Yannn 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 I: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 6:38) 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-Hss go up, op en , 3
Ktr-and-Hss laughed.
He lifts his voice and shouts:
"Did I not tell thee, O Aliyn Baal

:25 That thou wouldst return, Baal to my word."
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 his 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 Zalma'

[...]

[... 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, LRBUaa, New York, 1952, no. 81, page 151, Arabic hasš - "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 158 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".
Text 51:VIII

:1 Then surely set face
Toward the mountain of Trgzz
Toward the mountain of Trmg
Toward the furrow of the closing of (?) the earth.

:5 Lift the mountain on the hands
The hill on the top of the palms
And go down into the nether-reaches of the earth

:10 Then shall ye set face
Toward his city, Hmry.
Lo the throne on which he sits
The 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

:20 Like a kid in his jaws ye be crushed!
The Luminary of the Gods, Sun, burns
The heavens glow on account of El's Darling,

:25 By the thousand fields
Yea myriad provinces!
At the feet of Mot bow and fall
Prostrate yourself and do honor!

:30 And sat to the god Mot:
Declare to El's Beloved, the Hero:
"The message of Aliyn Baal
The word of Aliy:"
"My house I have built of silver
My palace of gold  
[ ] my brothers [I invited (?)]  
[Ya, extended the invitation to] my brothers  

(2 lines broken)  
[My brothers] I invited  
[Ya, extended the invitation to all my brothers]  
[ ] gods  

(love/hand)  
[ ] thee.  
[ ] Gupan and Ugar  


the T[e]ite; Ngmd, 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 $\text{n}\text{s}_\text{z}$ occurs as "furrow".

3. Cf. Yasin, LRBUaA, New York, 1952, no. 210, page 58, $\text{hl}_\text{b}$ - 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.

7. Cf. Job 31:40; Proverbs 26:9; II Kings 14:9; I Samuel 13:6. The general sense of "brier" or "bramble". The ḫḥ 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, the appetite of the "dolphin" in the sea
Or, the pools that the buffaloes "crave"
The fountain of the craving of the hinds
Or, forsooth, forsooth, O soul(?)

The appetites of asse[s](?)

With both my hands I shall eat them

Seven portions from the bowl
Or, the cup that Rive[r] mixes(?).
Text 67:1

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]

:30 [ ]

[ ]
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.
Text 67:II

:2 [A lip to ear]th
A lip to heaven
[The tongue]ue to the stars
That [Baal] may enter his inwards
Go down into his mouth

:5 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

:10 The message of Aliyn Baal
The word of Aliy 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

:15 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 Aliy Qrdm:
'Hail O god Mot!

Thy slave am I

Thy perpetual bondman.'"  

The god Mot is glad

:21 [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. \textit{tata' u - nn} - subject and \textit{yar\textsuperscript{a} u - n} - subject expresses past time as in Karatepe. It is similar to \( \text{\textit{f}}\text{\textsubscript{r}}\text{\textit{b}} \) formation with object pronoun between.

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

shall destroy the bricks will be of thy brickwork as stars

Moreover I shall call Mot

The Beloved in the midst Shall I not put in I will overturn you and to you and unto you, 0 gods

the pleasantest of the gods The increase of abundance of flocks

Moreover I will call Mot The Beloved in the midst

and unto thee 0 gods And speak to With abundance of flocks Abundance of flocks
Moreover I will call Mo"t [ ]

The Beloved in the midst [ ]

(2 lines broken)
and to seek
A hundred
[seek]

He lifts his voice and shouts
"O face of Baal"
O Hadd
Baal in seven
In eight

He draws near
bread

[U]ntil 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

[Then they go up, they]
The house of El
Upon hbs

(about 14 lines broken)
1. Baal also has an eight room house(?)
Text 67:V

:1 [ ] Aliyn [ ] Baal [ ] [ ]

[ ] soul of a calf [ ] [ ]

:5 I shall put him in the niche(?) of the ghosts of the earth
And thou, take thy clouds, thy wind
Thy thunderbolt(?) thy rains.
With thee thy seven lads
Thy eight "boars" 1

:10 With thee, Pdry, girl of light
With thee, Tly, girl of rain
Then thy face shalt thou set toward the mountain of Knkny.
Lift up the mountain on the hands
The hill on top of the palms

:15 And go down into corruption(?) 2 of the earth
So that you may be counted among those that go down into
the earth
And El(?) may know that thou art dead!

Aliyn Baal hearkens.
He loves a heifer in Dbr
A young cow in the fields of the Shores of Death. 3

:20 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)
:25 [ ] for her bosom [ ]

(about 35 lines broken)
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 hnrzm among the Canaanites? The Babylonians don't object to swine. Maybe the taboo is Hebrew rather than Semitic.

2. Cf. II Kings 15:5 ֳ'טִ נוֹ מֵ ָלָנֶ אֵגֶגֶג ַגגג ָגגג separaTe house on account of disease. Gaster, Thespis, New York, 1950, page 192, reads ֶתִ - ָתִטִ - "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.
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
Prince, Lord of Earth is perished!
Thereupon Ltna, God of Mercy,
Goes down from the throne
Sits on the footstool
And from the footstool
Sits on the earth.
Dust(?) of mourning he pours on his head
Ashes of mortification(?) on his pate.
For clothing he is clothed with sackcloth.
He roams(?) the mountain in mourning
Yea, the forest in grief
He plows cheeks and chin
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
Woe to the multitude of Asher Baal.
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
1:30 The beauty of the fields of the [She]res of Death
She [comes] upon Baal fallen to the ground
[For clothing] she is covered with [sackcloth]
1. db' 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, 'mr 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-Br l is a place name in the administrative tablets from Ugarit. This may be the location of the Baal Shrine.
The mountain she [roam] 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 Sap[pa]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

[She sacrifices seventy wild goats]

[As an offering for Aliyn Baal.]

[She sacrifices seventy asses]

[As an offering for Aliyn Baal]
Text 49:1

1 Aliyn Baal
2 and muzzle
3 a brother-in-law to the gods.
4 Thereupon she sets face toward
5 At the courses of the Two Rivers
6 In the midst of the [st]reams of the Two Deeps.
7 She leaves the ___ of [E]
8 Yea, goes into ___ of King, Father of Snm
9 At the feet of El she bows and falls
10 Prostrates herself and honors him.
11 She lifts her voice
12 And shouts:
13 "Now Asherah and her sons rejoice
14 The goddess and the band of her kinsmen
15 For Aliyn Baal is dead
16 For the Prince, Lord of Earth is perished!"
17 Aloud cries El to Lady Asherah of the Sea:
18 "Hear, O Lady Asherah of the Sea!
19 Give me one of thy sons that I may make him king!"
20 And Lady Asherah of the Sea replies:
21 "Shall we not make one who knows how to serve, king?"
22 And Ltnp, God of Mercy, replies:
23 "One feeble of frame will not run with Baal
24 Nor throw a javelin with Dagon's Son."
25 Making of genuflections,
Lady Asherah of the Sea replies:
"Let us make 'Attar the Terrible 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

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

\[ \text{I draw in flagons(?)} \]
\[ \text{I draw in jars(?)} \]
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 ١ 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 nîrate. Cf. II Samuel 22:16.

3. Cf. Accadian imût/ihtaliq, where the same roots are paralleled as in Ugaritic mt/hlg. 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. ktmım is a difficult word. I translate it "making genuflections" from the Accadian word kamassu - "bending low".
8. Cf. Psalms 89:8 יְהֵוי יְהֹוָה "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).
Not [ ]
And not [ ]
A pitcher [ ]
A pitcher [ ]

Days] pass [months pass]

She approaches him
Like the heart of a [cow] toward her calf
Like the heart of a ew[e] toward her lamb
So is the heart of Anath toward Baal.

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?

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

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. 7
:25 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
:30 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
:35 In the field she sows him,
So that the birds eat not his flesh
Nor consume the fowl his portion. 8
[Flesh(?)] calls to flesh.(?)
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 lps and hsin parallels bqs.

   Cf. also I Kings 11:30,31 where Ahijah tears his own garment to show loss of sovereignty to Solomon's kingdom. Anath tears Mot's garments, showing to him that he is about to lose his sovereignty.

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, LRSUaA, New York, 1952, no. 315, page 69, la - "to gleam", from Arabic la'la'a "to gleam".
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, 1
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, 1
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" 2 and laughs.
He lifts his voice and shouts:
"Let me sit and rest
And let my soul repose in my breast 3

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 Ltpn 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. Ltpn 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.
:25 Over(?) the springs of the fields, O Sun,

Over(?) the springs of the fields let El set thee.

As for the Lord of the furrows of the tilth

Where is Aliyn Baal?

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 Ltnp, thy begetter:

'Over the springs of the fields, O Sun,

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!"

Verily, not I, [O Sun], [but] El summons [thee]

May [ ] guard thee [ ]
1. **nte** = "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.

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

[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
In the seventh year

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
Because of you, experienced grinding in the mills
Because of you, experienced [ ]
Because of you, experienced [ ] in the fields
Because of you, experienced being sown in the sea

After I shall eat and --- [ ]
I shall look ---- [ ]
Behold [ ] I shall prosper
[ ] I shall destroy [ ]

[ ] 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 חקמ as "resplendent" from Hebrew יברח "to shine". This translation is a good translation.


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. Seven fold 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 L]e[]pels him
[He d]rives him out

5 Mot
nations
the god Mot
his seven lads

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 ēmr-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:"

188
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[sel on the throne of his] kingship
[Takes his seat on the tribune or] his sovereignty. 8
This text deals with the theme of the number seven and the contest between Baal and Mot. In text 67:V: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, נַעֲרֵי 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 נַעַר וּוּלָי.

5. Cf. Accadian laus = "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**.
2 like a kid

and she draws near

5 until she is satisfied

for wine

she overth rows

she washes hands in the blood of troops

In the gore of soldiers

10 lady I shall fight

Pdr, girl of light,

Tly, girl of dew,

Arsy, girl of Y [bdr].

Speak to the Virg [n Anath]:

"[ ]

16 to the midst of the fields

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 show it

going 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.
[Verse 141] thou shalt not proceed

[Verse 142] Also thou shalt not eat the bread of entreaty (?)
Nor drink the wine of intercession (?)

[Verse 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, Ḥṣṣ, thine acquaintance.

[Verse 150] In the sea is Ars and Tannin
Ktr-and-Ḥṣṣ returns (?)

The scribe is El-Mlk, the Sbn-ite

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

[Dated in the reign of] Ṣqmd, 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 "Bath-shua", "Jo-shua" or the "Malchi-shua" of the Old Testament reflect this hitherto unknown element.
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)

favors him
give[s]
the Virgin Anath

the Sister-in-Law] of Nations
for nations
(on/to)earth
(len/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"
:1 "Is Baal in his house
El-Hadd in the midst of his palace?"
And the lads of Baal reply:
"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 Ab-Shamak, full of buffaloes.

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

And Aliyn Baal lifts his eyes
Yea lifts his eyes and sees

:15 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:

:20 "Mayest thou live, O my sister!
And prosper(?)
The horns of thy [ ], O Virgin Anath
Let Baal anoint the horns of thy [ ]

Let Baal anoint them in flight.
We have planted my foe in the earth
25 In the dust, those that rise against thy brother.

And the Virgin Anath lifts her eyes

She lifts her eyes and sees

28 Yea she sees a cow

And she proceeds in walking

Proceeds in walking

And proceeds in dancing

30 Among fair ones

Among lovely ones

to Baal Anath gives

Baal (who/of)---

Hadd (who/of) the partisans

Aliyn Baal]

35 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.
A fine cow for the Sister-in-Law of Nations

And Aliyn [Baal] declares:

"How like is your Creatress upon

Like ---- which he causes to be"

Baal marches full

El-Hadd ----- full

the mouth of the Virgin Anath

Yea, the mouth of the fairest of Baal's sisters.

Baal goes up into the mountain

Dagon's Son into the heights

Baal sits on the throne of his kingship

Dagon's Son on the seat of his sovereignty.

To the ox is the voice of the deer (?)

To the is the voice of the

She goes and proceeds

Among the fair

Among the lovely

The cow, the cow

A bull she bears to Baal

Yea a buffalo to the Rider of Clouds.

She embraces

She embraces
Text 76:III

:25 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 Msalm

:29 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 [0, Baal]!
Yes, be informed, 0 scion of Dagon!
For a bull [as born 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, 0 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 [ ]
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.
I of the earth
like the dawn
like the east-wind
El, our father,
The liver, like they devour
like they bite
El laughs in the heart
Yea chuckles in the liver.
"Go thou out to Ti(?)
Thou Moon to Dmyi (?)
Handmaid of Asherah
Take thy ksan(?)
Thy hdg(?)
Thy htl(?)
And go out into the midst of Aln
In the midst of the wilderness of Il'iy.
---(I shall die/handmaid)
dust, (mighty hand/love)
Labor!
Bear!
The eaters will bless thee
Born are the devourers(?)
The gods proclaim their names.
30 On them are horns like bulls
And humps like buffaloes

And on them is the face of Baal

Baal goes and roams

35 He lives (in) the corners of the desert.
Lo there arrive the eaters

There reach the devourers

Baal verily covets

Dagon’s Son desires

40 Baal approaches them with his feet

Yea EL-Hadd with his legs
Text 75:II

: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 B[al] 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 brothers

As with the robe 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
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 ṭlv as a place name. This parallels the following line "to Dmgy".

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 ḱs₃, ḫdg, and ḫtl are riding equipment. This is a possible translation for the handmaid of Asherah is told to go into the wilderness of Ḫlîtḥ. 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 מָמָש as "miry swamp". This is good for the haunt of water buffaloes are the swamp regions.
67 gods, and goddesses 77

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.
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