

===== Ugaritic Narrative Poetry =====

**Writings from the Ancient World
Society of Biblical Literature**

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Volume 9

Ugaritic Narrative Poetry

Translated by Mark S. Smith, Simon B. Parker,
Edward L. Greenstein, Theodore J. Lewis, David Marcus
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Writings from the Ancient World Series

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Society of Biblical Literature

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Series Editor's Foreword

Writings from the Ancient World is designed to provide up-to-date, readable, English translations of writings recovered from the ancient Near East.

The series is intended to serve the interests of general readers, students, and educators who wish to explore the ancient Near Eastern roots of Western civilization, or compare these earliest written expressions of human thought and activity with writings from other parts of the world. It should also be useful to scholars in the humanities or social sciences who need clear, reliable translations of ancient Near Eastern materials for comparative purposes. Specialists in particular areas of the ancient Near East who need access to texts in the scripts and languages of other areas will also find these translations helpful. Given the wide range of materials translated in the series, different volumes will appeal to different interests. But these translations make available to all readers of English the world's earliest traditions as well as valuable sources of information on daily life, history, religion, etc. in the preclassical world.

The translators of the various volumes in this series are specialists in the particular languages and have based their work on the original sources and the most recent research. In their translations they attempt to convey as much as possible of the original texts in a fluent, current English. In the introductions, notes, glossaries, maps, and chronological tables, they aim to provide the essential information for an appreciation of these ancient documents.

Covering the period from the invention of writing (by 3000 B.C.E.) down to the conquests of Alexander the Great (ca. 330 B.C.E.), the ancient Near East comprised northeast Africa and southwest Asia. The cultures represented within these limits include especially Egyptian, Sumerian, Babylonian, Assyrian, Hittite, Ugaritic, Aramean, Phoenician, and Israelite. It is hoped that Writings from the Ancient World will eventually produce trans-

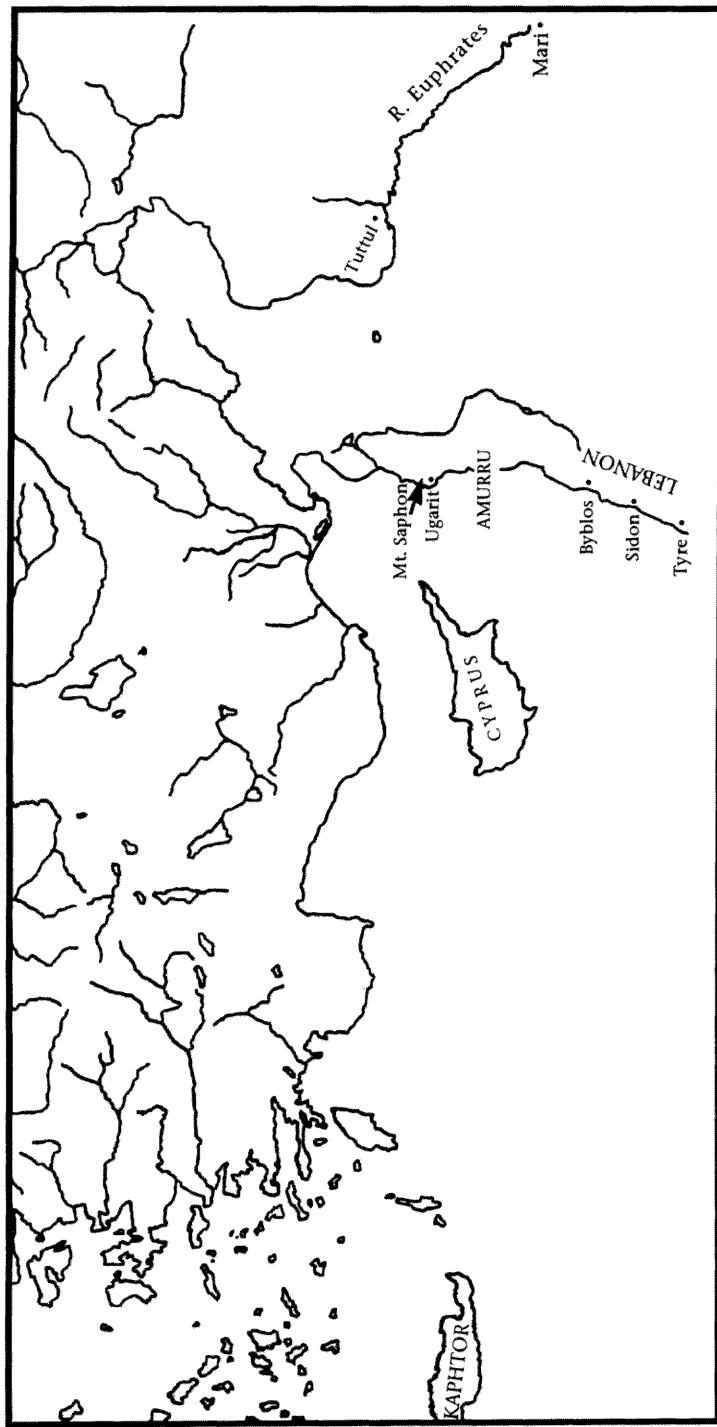
lations of most of the many different genres attested in these cultures: letters—official and private, myths, diplomatic documents, hymns, law collections, monumental inscriptions, tales, and administrative records, to mention but a few.

The preparation of this volume was supported in part by a generous grant from the Division of Research Programs of the National Endowment for the Humanities. Significant funding has also been made available by the Society of Biblical Literature. In addition, those involved in preparing this volume have received financial and clerical assistance from their respective institutions. Were it not for these expressions of confidence in our work, the arduous tasks of preparation, translation, editing, and publication could not have been accomplished or even undertaken. It is the hope of all who have worked on these texts or supported this work that Writings from the Ancient World will open up new horizons and deepen the humanity of all who read these volumes.

Simon B. Parker
Boston University School of Theology

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The Eastern Mediterranean and Western Asia

Abbreviations

- ANET** J. B. Pritchard (ed.), *Ancient Near Eastern Texts Relating to the Old Testament*, 3d ed. (Princeton: Princeton University Press, 1969)
- BDFSN** J.-L. Cunchillos and J.-P. Vita, *Banco de Datos Filológicos Semíticos Noroccidentales. Primera Parte: Datos Ugaríticos. I. Textos Ugaríticos* (Madrid: CSIC, 1993)
- CAT** M. Dietrich, O. Loretz, and J. Sanmartín (eds.), *The Cuneiform Alphabetic Texts from Ugarit, Ras Ibn Hani and Other Places* (Münster: Ugarit-Verlag, 1995)
- CTA** A. Herdner (ed.), *Corpus des tablettes en cunéiformes alphabétiques découvertes à Ras Shamra-Ugarit de 1929 à 1939* (Paris: Imprimerie Nationale, 1963)
- KAI** H. Donner and W. Röllig, *Kanaanäische und Aramäische Inschriften*, 3 vols. (Wiesbaden: Harrassowitz, 1964)
- KTU** M. Dietrich, O. Loretz, and J. Sanmartín (eds.), *Die Keilalphabetischen Texte aus Ugarit. Teil 1 Transkription, Alter Orient und Altes Testament 24/1* (Kevelaer: Butzon und Bercker; Neukirchen-Vluyn: Neukirchener Verlag, 1976)
- UF** *Ugarit-Forschungen*.
- UT** C. H. Gordon, *Ugaritic Textbook*. *Analecta Orientalia* 38 (Rome: Pontifical Biblical Institute, 1965)

Explanation of Signs

- [] Single brackets enclose gaps (sometimes with restorations).
- < > Angle brackets indicate text presumably omitted by the scribe.
- { } Braces indicate text presumed to be erroneously written by the scribe.
- / In the transcription, a slash indicates the end of a line on the tablet. This is not used at the end of a verse and only inconsistently when the end of a line on the tablet and the end of a poetic line coincide.
- . A single dot between the words of the transcription indicates a word divider (a very small cuneiform wedge) in the original.
- ... A row of dots indicates text insufficiently preserved or understood for translation.
- ! Within the transcription, an exclamation point indicates a correction of a mistake by the original scribe.
- Italics* In the transcription, italics indicate Ugaritic text. In the English translation, italics within parentheses indicate comments by the translator.
- CAPS** A succession of capital letters in the translation represents the Ugaritic letters of a name of unknown vocalization.
- BOLD** Rubrics in boldface type are contributed by some translators to help the reader perceive the structure and progress of the narrative.
- (?) A question mark in parentheses follows doubtful readings in the transcriptions and doubtful renderings in the translations.

Introduction

THE UGARITIC NARRATIVE POEMS all come from the ancient city of Ugarit, which lies half a mile inland from the Syrian coast opposite the eastern tip of Cyprus. The city was discovered after a farmer's accidental exposure of an ancient tomb nearby in 1928 and has been excavated almost annually since 1929. The excavators have uncovered a large palace; an acropolis with two temples, the house of the high priest, and the house of a divination priest; and numerous other large and small buildings, both sacred and secular. These all date from the fourteenth and thirteenth centuries B.C.E. The levels from this period lie closest to the surface, have been most extensively excavated, and have yielded several archives and libraries. The uninscribed and inscribed remains together disclose many aspects of the city's culture during the Late Bronze Age.¹

Ugarit was well situated for trade. Trade routes extended by land eastward to the other major cities of Syria, to Mitanni, and to Assyria; by sea westward to Cyprus and the Aegean; by land and by sea northward and westward to Asia Minor and the territory of the Hittites; and southward to Palestine and Egypt. Through economic and cultural contacts with these various regions, Ugarit became a rich and cosmopolitan city in the Late Bronze Age.

Excavators have found in the city the scripts and languages of several of the cultures with which it had relations. Two languages and scripts predominate, however. Akkadian, the language of the Assyrians and Babylonians, was the international language of the period and was used especially for

communications between states, including Egypt. (Ugarit was predominantly under Egyptian influence in the first part of the Late Bronze Age but after ca. 1350 B.C.E. was dominated by the Hittite state to the north.) Akkadian was written in the complex cuneiform writing system, in which each of several hundred signs consisted of a cluster of wedge-shaped impressions on soft clay and represented a syllable, word, or indicator of a semantic category. But Ugarit also had its own native language, related to several Semitic languages, but generally classified as Northwest Semitic, reflecting its proximity to the hypothetical ancestor of the first-millennium languages of Syria-Palestine: Aramaic, Hebrew, Phoenician, and so on. To write this language, the scribes of Ugarit devised their own script. They exploited the alphabetic principle that had already inspired the invention of the Canaanite alphabet farther south, but devised signs using cuneiform impressions on clay, as for Akkadian. The Ugaritic alphabet consists of thirty simple cuneiform signs, each one representing a consonant (except for three which represent the same consonant—a glottal stop—with three different vowels²). In this script the scribes of Ugarit wrote numerous internal administrative records of the city government, many letters and religious texts, and a few literary texts.

The Ugaritic texts include the only collection outside of the Bible of native poetry and narratives³ from pre-Roman Syria-Palestine. These narrative poems are of unique value as a source of information about Syro-Palestinian poetry, narrative, and mythology toward the end of the Bronze Age. As such, they also provide us with a sample of the traditional background of some of the poetic, narrative, and mythological material in the Hebrew Bible. We find in the Ugaritic narrative poems representatives of a developed poetic tradition that lies behind the poetic achievement now preserved in the prophetic, liturgical, and wisdom books of the Hebrew Bible; versions of traditional tales or motifs that are later recast in Hebrew prose narratives; and a world of gods, with their conflicts and assemblies and interventions in human affairs, that is still dimly reflected in the surviving Hebrew literature.

The Ugaritic narratives are all apparently poetic; that is, they consistently use parallelism and/or poetic formulas. Parallelism, familiar from most biblical poetry, refers to the juxtaposition of phrases or clauses in usually two, sometimes three, and occasionally more, poetic cola of similar syntactic structure and/or semantic import. Poetic formulas include standard epithets for common characters, including gods; standard expressions for the introduction of direct speech, for a character's arrival at or departure from a

place, for the passage of time, and so on; and standard pairs of words or phrases used in parallel cola. Many formulas constitute a complete colon and even appear in pairs or larger clusters of cola. While a prose translation that did away with these features would offer a more fast-paced and engaging narrative to the modern reader, we have retained them in the interest of giving a sense of the traditional, poetic character of narratives that would have been not read silently but recited orally.

The various Ugaritic narrative poems draw on and adapt in different ways a common stock of material: accounts of births and arrangements of marriages, of journeys and banquets, of appeals and of conflicts (physical, political, and verbal). Within the individual stories too, there are recurring blocks of material (commonly called epic repetition)—the word-for-word repetition of instructions given and then acted upon, of messages entrusted to someone and then delivered, and so on. Appreciation of these works evidently depended on delight in recognition of the familiar and in the playing off of one version of a statement, speech, or episode against another—more analogous to the aesthetics of modern Western music than narrative literature.

The plots of the larger works are episodic, one crisis being resolved and then followed by another. Only *Aqhat* seems to have a progressive large structure in which each part plays a necessary role. Of course, an episodic plot is no bar to a unified theme, and the episodes of both *Baal* and *Kirta* contribute to overarching interests. Despite the common narrative material, the episodic structure, and the frequent use of epic repetition and formulaic language, however, the passions of the characters, human and divine, are often still apparent to the sympathetic reader.

The first three narratives translated here, *Kirta*, *Aqhat*, and *Baal*—stories of a king, a patriarch, and the gods respectively—are recognizably literary works, whatever the social purposes they served. Several of the other, shorter narratives, however, appear to have some more immediate, practical use, as is suggested by references to ritual acts, prescriptions, or social circumstances in conjunction with which the narratives were recited. This suggests the immediate power of specific narratives in relation to specific situations.

The world of the gods, in which the action of *Baal* and the shorter texts takes place, is also prominent in the story of Daniel and his son *Aqhat*, and is clearly in the background of the story of *Kirta*. The patriarch of the gods is El,⁴ who presides over the divine assembly in *Baal* and *Kirta*. It is to him that individual gods turn with requests or for final approval of their plans.

Sometimes the best way to El's favor is through his consort, Asherah, the mother of the gods.⁵ Kirta, however, having been already assured of El's intervention on his behalf, makes a vow to Asherah to get *additional* support. Despite this, on the evidence of *Kirta*, El is also the patron of kings. Another side of El appears in texts 19 and 23, where we see his drunkenness and sexual activity.

The most prominent deity in the preserved narratives is the god known as Baal, "Lord" (the title of the Syrian storm god, Hadad).⁶ Baal resides on the mountain north of Ugarit, Mt. Saphon, where his thunder and lightning can be seen; and he is the protagonist for monarchic rule among the gods, challenging Yamm, "Sea," and Mot, "Death," in the episodic *Baal* myth. His strongest supporter is his sister, Anat, a fierce and tender young woman—indeed, in modern terms, a young teenager or girl—here operating outside the normal sphere of family, and so, as a woman, unmonitored by father or husband (Walls 1992; P. Day 1991; 1992). Baal and Anat cooperate also in text 15, in which Baal fathers a bull. In *Aqhat*, however, the two seem to be working at cross-purposes: Baal supports Daniel in his initial request for a son; Anat later arranges the killing of Aqhat; and Baal then responds to Daniel's appeals for assistance in his attempts to recover Aqhat's remains.

Other deities play more specialized roles. Kothar (and Khasis), for example, is the craftsman of the gods, who produces Baal's palace and Aqhat's bow. Horon is an underworld deity, associated with snakes in text 25. The sun goddess Shapsh, who travels across the sky during the day and through the underworld at night, keeps an eye on all that happens and assists Anat in finding Baal. Text 24 concerns the arrangement of the marriage of the West Semitic moon god Yarikh with the Mesopotamian moon goddess Nikkal.

Unfortunately, almost none of the narratives is preserved in its entirety. Further, even where a text is perfectly preserved, we often encounter individual words or lines whose meaning still escapes us. One or both of these facts limit our understanding of almost every work included here, even of the apparently complete and clear portions (since to some extent understanding of the parts depends on understanding of the whole). Thus there are significant limits to the adequacy of any translations of these texts, and we are aware that our versions are no exception.

The first three works are best known and have been translated several times. The other, shorter texts have in many cases not been included in the standard translations of Ugaritic texts, and the translations that are available sometimes exhibit the translator's creativity and imagination where a sound basis for determining the meaning of the original is lacking. The

more fragmentary and obscure texts are included because of their obvious relations with those that are better preserved and understood and also because they have been used in some bold hypotheses concerning Ugaritic mythology and religion. Other fragmentary and ill-understood texts have been omitted altogether. The reader's patience will be sufficiently tried by the gaps in the present translations. We have generally tried to restrain ourselves from speculative reconstructions and to limit our imaginations and creativity to the task of converting what is preserved of the poetry of these ancient texts into a contemporary English that also has some literary qualities. This has been a more realistic aim in the case of the larger and better understood narratives. The more fragmentary and less understood texts demand, for the time being, a more cautious, plodding approach.

I wish to thank the contributors for their patience with the editor, who, while largely leaving judgment about the meaning of the texts to each translator, has pressed for a version that observes English usage and rhythms.

The textual basis of the transcriptions is the various epigraphic studies of particular texts or passages, the standard editions of the texts (*CAT/KTU* and *CTA*), and especially the macro-photographic record being compiled by West Semitic Research. Many of the photographs were taken especially for this project with funding from the National Endowment for the Humanities. We are grateful to the Endowment for funding; to the Louvre, the Syrian Department of Antiquities, and the British Museum for permission to photograph; to the photographers: Bruce and Kenneth Zuckerman of the University of Southern California, Wayne Pitard of the University of Illinois, Theodore Lewis of the University of Georgia, Andrew Vaughn of Princeton University, and Marilyn Lundberg of West Semitic Research; and to Kathryn Campbell for the photographic reproductions.

Finally, thanks are due to Beth Bidlack, who compiled the indexes and assisted me with the glossary.

Notes

1. For a convenient overview of the material and written remains from Ugarit, see Yon, Pardee, and Bordreuil 1992.
2. The transcription in this volume follows the current convention of transliterating each of these three letters by the appropriate vowel alone.
3. There are few poetic texts from Ugarit that are not narratives.
4. "El" is also the basic word for "god."
5. On Asherah, see Wiggins 1993.
6. Cf. the use of *Adonay*, "my Lord," as a substitute for the divine name Yahweh in ancient Judah.

==== **Translations** =====

Kirta

Translated by Edward L. Greenstein

THE EPIC OF KIRTA begins with the story of the near extinction of a royal house and narrates how it is restored with the help of the creator god El. The present text of the epic was copied from a master text by a well-known scribe of mid-fourteenth-century Ugarit; and although the text originated somewhat earlier, its language suggests that *Kirta* is the youngest of the three large epic texts in Ugaritic.

Our epic lacks certain critical markings of time, and the only place-names that can be identified with relative certainty are the Phoenician coastal cities of Sidon and Tyre. The action would seem to be set in Syria (modern Syria and Lebanon), in the mid-second millennium B.C.E., at a time when the Mitanni Empire, dominated by Indo-European Hurrians, ruled northern Syria. Kirta is a known Hurrian name, and several other names of the protagonists are probably Hurrian. From the fact that Kirta is blessed in association with Ditanu, who is among the venerated deified kings of Ugarit, one might deduce that the Kirta Epic is native to Ugarit. However, there is no mention of Ugarit in the text, and Kirta's town is called Khubur. Although some scholars have assumed that the story has a historical basis, the tale is more likely a legend about a royal hero whose specific identity is unknown. The routine interactions of humans and gods in the narrative recall the mythic stories of bygone days in Genesis more than the more mundane stories of relatively recent events in Kings.

The narrative is formed of a number of interlocking action sequences and motifs familiar from mythology and folktales; several have parallels in the Hebrew Bible, and there is a strong parallel in the Hittite tale of Appu as

well. The story begins with a disaster the hero must reverse. A king is bereft of family, his dynasty threatened with extinction. This is, as scholars often remark, a concern endemic to dynastic kingship. The disaster is described step by step, like the fateful series of announcements to Job that his estate and children have been destroyed. And just as the name Job (^ʿ*Iyyōb*) is interpreted in the biblical text in the light of his situation—as the apparent “enemy” (^ʿ*ōyēb*) of God (see Job 13:24)—the name Kirta would seem to be played upon according to a Semitic derivation: the man “cut off” (*karūtu* or *karītu*) from progeny.

Kirta cries himself to sleep, perhaps with the intent of contacting his god, and the fatherly El does indeed appear to him in a dream. He instructs Kirta to appeal for support to the rain god, Baal, and then mount a march of the entire population of his town to fetch the beautiful princess bride who would bear him another family. The plan works like a charm: with the blessings of El, Kirta gets eight children. There the story might have ended, but for one hitch: for some reason Kirta had made an unscheduled stop in Phoenicia at the shrine of the goddess Asherah, a consort of El. There Kirta attempted to enlist the goddess's aid by vowing a generous gift should his mission succeed. But he forgets to fulfill his vow to Asherah. The goddess remembers the vow and afflicts Kirta with a fatal illness. The blessed king's disability is reflected in nature, which suffers a drought.

El solves Kirta's problem once again, creating a healer, a female golem, who removes the disease. Kirta returns to his throne. There too the story could end, but ironically, the healing of Kirta leads to another near disaster. The seeds of this conflict were, like the roots of his illness, sown in the first cycle of episodes.

El, in a manner reminiscent of the biblical God's favoring of younger siblings, had declared the youngest of Kirta's new children—Thitmanit or “Octavia,” a daughter—to have firstborn status. She and the sympathetic younger son of Kirta are particularly solicitous of their father, while Kirta's older son, in an act that recalls Adonijah's revolt against David in 1 Kings 1–2, seeks to overtake Kirta's throne, oblivious to the fact that his father has been cured. Kirta, once desperate for a son and heir, now brings down a curse on his arrogant firstborn, and there the text as we have it concludes. Some scholars think the tale is not over, but it may, in fact, end on this sobering lesson on life's ironies.

Kirta's children note another irony too. The divinely blessed Kirta, who is intimate with gods, whose illness impacts upon nature, is nonetheless mortal. How, they innocently inquire, can that be? Scholars discuss whether kingship was divine and how the king ritually mediated between the gods

and our world. But it is the tension between the benevolence manifested by the creator god El and the seeming malevolence of the fact that people die that lends the story of Kirta broad human interest. Scenes of crying pervade the narrative, inducing a constant sense of existential vulnerability.

Lest we distort the narrative by understating its theological cast, let us observe one final feature of the plot. Kirta gets in trouble when he deviates from his divine instructions, and his older son plays with fire when he follows his own heart. In the final analysis, it's a gods' world—beyond our control—and it is their rules by which the game of life is played.

The text of the Kirta Epic was pieced together from larger and smaller fragments discovered in 1930–1931 and published in sections by Charles Virolleaud between 1934 and 1945. Several sections are missing, and the condition of the preserved fragments is uneven. Advances in philology—the edition published by H. L. Ginsberg in 1946 in particular—and technology—especially the new photographs by West Semitic Research—have led to improvements in reading the text. At the same time, the condition of the tablets has deteriorated over the years. For that reason, earlier scholars have sometimes seen more text than scholars today can. On the other hand, the new, transparent photographs made by West Semitic Research often allow us to read, or trace, formerly illegible signs.

Accordingly, our transcription of the text closely follows the edition of 1963 by A. Herdner (*CTA*) and departs from it, as a rule, only on the basis of the new photographs. The recently revised edition of the text by M. Dietrich, O. Loretz, and J. Sanmartín (*CAT*) has been routinely compared. Important differences with *CTA* and *CAT* are indicated in our notes. In conformity with the guidelines of the WAW series, partly legible signs are transcribed without brackets.

Acknowledgments

I completed a large part of my work on this project while enjoying a sabbatical and research leave from the Jewish Theological Seminary of America in 1991–1993, spent as Visiting Scholar in the Institute of Jewish Studies, the Hebrew University of Jerusalem. During that period I was supported by fellowships from the National Endowment for the Humanities, the John Simon Guggenheim Memorial Foundation, and the Memorial Foundation for Jewish Culture. I am grateful to all of the above, and I also thank Simon Parker for valuable editorial advice, David Marcus for discussing some problems with me, Bruce Zuckerman for providing the photographs and for some tutelage in reading them, and Wayne Pitard for making the newest

photographs and performing some collations at my request. I dedicate this effort to the memory of Professor H. L. Ginsberg, for many years my teacher, for several years my colleague, in later years my friend.

1. CAT 1.14

1. First Tablet

Column I

Column I

1 [lk]rt

[Belonging to K]irta¹

(Five lines almost entirely missing.)

(The first five, broken lines seem to consist of exposition concerning King Kirta.)

7–9 bt / [m]lk . itbd²
dšb^c / [a]ḥm . lh .
tmnt . bn um /

The house of a king has perished:
A house with seven brothers,
Even eight mother's sons!

10–11 krt . ḥtkn . rš /
krt . grdš . mknt /

Kirta—his progeny's ruined!
Kirta—his line is sundered!

12–13 att . šdqh . lypq /
mtrḥt . yšrh /

A proper wife he'd found,
Yes, and rightly wed.

14–15 att . trḥ . wtbt /
tar um . tkn lh /

He wed a wife, she “departed.”
She'd had a mother's brood.

16–17 mltt . ktrm . tmt /
mrbt . zblnm /

A third³ died in health;
A quarter by disease.

18–20 mḥmšt . yitsp / ršp [.]
mtdtt . ḡlm / ym .

A fifth was gathered by Rashap⁴;
A sixth by the Lad of Yamm.⁵

20–21 mšb^cthn . bšlh / ttpl .

A seventh part—
By the sword it was felled.⁶

21–23 ḡn . ḥtkh / krt
ḡn . ḥtkh rš /
mid . grdš . ṭbth /

He sees his progeny, Kirta,
He sees his progeny ruined,
His dynasty utterly sundered.

24–25 wbkln . šph . yitbd /

So all his descendants have perished,

	<i>wb . pbyrb . yrt /</i>	In sum, the lot of his heirs.
26–27	<i>yrb . bħdrb . ybky / bġn . ʿgmm . wydmc /</i>	He enters his chamber, he cries; An inner alcove (?), and weeps.
28–30	<i>tntkn . udmʿth / km . tqłm . aršb / km ħmšt . mtth /</i>	His tears are poured forth Like shekels ⁷ on the ground, Like five-weights on the couch.
31–32	<i>bm . bkyb . wyšn / bdmʿh . nhmmt /</i>	As he cries, he falls asleep; As he weeps, there's slumber.
33–35	<i>šnt . tluan⁸ / wyšk . nhmmt / wyqmš .</i>	Sleep overwhelms him, he lies down; Slumber, and he crumples.
35–37	<i>bħlmh / il . yrd . bđhrth / ab . adm [.]</i>	Now in his dream, El comes down; The Father of Man, in his vision. ⁹
37–38	<i>wyqrb / bšal . krt .</i>	Now El approaches, asking Kirta:
38–41	<i>mat¹⁰ / krt . kybky / ydmʿ . nʿmn . głm / il.</i>	“What ails Kirta, that he cries? That he weeps, the Pleasant, Lad of El?
41–43	<i>mlk . kabh¹¹ / yarš . bm . drk[t] / kab . adm [...]</i>	Is it kingship like his Father ¹² he wants? Or dominion like the Father of Man?”
(Ca. seven lines missing.)		(Ca. seven lines missing. El offers Kirta diverse tokens of wealth and privilege, the very items that Kirta refuses.)

Column II

Column II

51–Col. II 2

[. . . lm / ank . ksp .
wyrq / ħrš .]
yd . mqmh /
[wʿb]d . ʿlm .

[“What to me is silver, or even yellow
gold,]
Together with its land, and slaves for-
ever mine?

2–3 tlt / [ssw]m . mrkbt
btrbš / bn .amt

A triad of chariot horses
From the stable of a slavewoman's
son?

- | | | |
|-------|---|---|
| 4-5 | [tn . ʔ] ¹³ bnm . aqny /
[tn . ʔa]rm ¹⁴ . amid / | [Let] me procreate sons!
[Let] me produce a brood!" |
| 6 | w[ʔnʻ] . tr . abb . il / | Bull his Father, El, an[swers]: |
| 7-9 | d[ʔ]k ¹⁵ . bbk . krt /
bdmʻ . nʻmn . glm / il . | "Enough of crying, O Kirta!
Of weeping, the Pleasant, Lad of El! |
| 9-11 | trthš . wtadm /
rhš [. ʔ]dk . amt /
ušb[ʻtk .] ʻd . tkm / | Wash yourself, and rouge yourself
too:
Wash your hands to the elbow,
[Your fin]gers as far as the shoulder. |
| 12 | ʻrb [. bzl . hmt] / | Enter [a shaded pavilion]. |
| 13-16 | qh . im[r . byd]k /
imr . d[bh . bm] . ymn /
lla . kl[atn]m /
klt . l[hmk .] dnzl / | Take a lamb [in your hands]:
A lamb of sa[crifice in] your right,
A kid in them both—
All your available (?) [food]. |
| 17-18 | qh . ms[rr .] ʻsr / dbh . | Take a pig[eon], bird of sacrifice. |
| 18-19 | š[q . bg]l . htʔ / yn .
bgl [. h]rš . nbt / | Pour wine into a silver basin;
Into a gold basin, honey. |
| 20-22 | wʻl . lʔr . m[g]dl . ¹⁶
rkb / tkmm . hmt . | Ascend to the top of the lookout;
Mount the city-wall's shoulder. |
| 22-24 | ša . ydk / šmm .
dbh . ltr / abk . il. | Raise your hands toward the sky.
Sacrifice to Bull El, your Father. |
| 24-26 | šrd . bʻl / bdbhk .
bn . dgn / bmšdk . | Adore Baal with your sacrifice,
Dagon's Son with your offering. |
| 26-27 | wyrd / krt . lggt . | Then let Kirta descend from the
rooftops. |
| 27-29 | ʻdb / akl . lqryt /
hʔt . lbt . hbr / | Ready rations for the city,
Wheat for the whole house of
Khubur. ¹⁷ |
| 30-31 | yip . lhm . dhmš /
mgd [.] <d>tdʔ . yrhm / | Have bread for five months baked,
Provisions for as many as six. |

- 32–33 *‘dn* [.] *ngb* . *wyši* /
šbu . *šbi* . *ngb* /
 Then let the army, supplied (?), go
 forth,
 The host of hosts, supplied (?).
- 34 *wyši* . *‘dn* . *m*^c /
 Then let the escorting (?) army go
 forth.
- 35–36 *šbuk* . *ul* . *mad* /
ṭlt . *mat* . *rbt* /
 Let your host be a very large force,
 As many as three hundred myriads!
- 37–38 *ḥpt* . *dbl* . *spr* /
ṭnn . *dbl* . *hg* /
 Soldiers beyond number,
 Archers beyond count!
- 39–40 *hbk* . *lalpm* . *ḥdd* /
wlrbt . *kmyr* /
 They’ll march by the thousand, in
 rows,
 In myriads, by rank arrayed.
- 41–42 [*a*]ṭr . *tn* . *tn* . *hbk* /
aṭr . *ṭlt* . *klhm* /
 After two, two will march;
 After three, all of them.
- 43–45 *yḥd* . *bth* . *sgr* /
almnt . *škr* / *tškr* .
 The sole survivor’ll shut his house.¹⁸
 The widow’ll hire on for a fee.
- 45–47 *zbl* . *‘ršm* / *yšu* .
‘wr . *mzl* / *ymzl* .
 Even the ill will be carried in bed.
 Even the blind will blink his way.
- 47–50 *wyši* . *trḥ* / *ḥdt* .
ybc^r . *ltn* / *aṭth* .
lm . *nkr* / *mddth* .
 The new-wed groom will go forth;
 To another man he’ll drive his wife;
 To a stranger, his own true love.

Column III

- 50–
 III 1 *kirby* / *tškn* . *šd* /¹⁹
km . *ḥsn* . *pat* . *mdbr* /
- 2–3 *lk* . *ym* . *wṭn* .
ṭlt . *rb^c* . *ym* /
ḥmš . *ṭdt* . *ym* .
- 3–4 *mk* . *špšm* / *bšb^c* .

Column III

- Like a locust swarm, they’ll inhabit the
 steppe;
 Like crickets, the desert’s edge.
- March a day, and then a second;
 A third day, and a fourth;
 A fifth day, and a sixth.
- Then, at sunrise, on the seventh:

- 4-5 *wtmgy . ludm / rbt²⁰ .* When you arrive at Udum the great,
wludm . trrt / Arrive at Udum majestic,
- 6-7 *wgr . nn . 'rm .* Attack its outlying towns,
šrn / pdrn . Assault the surrounding villages!
- 7-8 *s't . bšdm / h'tbh²¹ .* Sweep from the fields²² the men cut-
bgrnt . hpšt / ting wood,
 From the threshing-floors the women
 picking straw!
- 9-10 *s't . bn<p>k²³ . šibt .* Sweep from the well the women draw-
bmqr²⁴ / mmlat . ing water,
 From the spring, the women filling
 jars!
- 10-12 *dm . ym . wtn /* Then halt, a day and a second,
tl't . rb' . ym . A third day, and a fourth,
hms²⁵ / tdt . ym . A fifth day, and a sixth.
- 12-14 *h'zk . al . tš'l / qrth .* Fire none of your arrows into the
abn . ydk / mšdpt . city,
 None of your hand-flung stones.
- 14-15 *whn . špšm / bšb' .* Then, at sunrise, on the seventh,
- 15-16 *wl . yšn . pbl / mlk .* King Pabuli will sleep no more,
- 16-17 *lqr . tigt . ibrh /* For the noise of his stallion's neigh-
lql . nbqt . hmrh / ing,
 For the sound of his ass's braying,
- 18-19 *lg't . alp . hr't .* For the lowing of the plow-ox,
zgt / klb . spr . The barking of the watch-dog.
- 19-21 *wylak / mlakm . lk .* Then he'll send two messengers,
'm . krt / mswbh . To Kirta in the night-camp (?):
- 21 *thm . pbl . mlk /* 'Message of King Pabuli:
- 22-23 *qh . ksp . wyrq . hrš /* "Take silver and take yellow gold,
y'd . mqmh . w'bd . 'lm / Its land, and slaves forever;

- 24–25 *tl̥t̥ . sswm . mrkbt /*
btrbš . bn . amt / Take a triad of chariot-horses
 From the stable of a slavewoman's
 son.
- 26–27 *qh̥ . krt . šlmm /*
šlmm . Take, O Kirta, offerings—offerings
 of peace!
- 27–29 *wng . mlk / lbty .*
r̥hq̥ . krt / lh̥zry . But fly, O king, from my palace,
 O Kirta, far from my court!
- 29–30 *al . t̥sr / udm . rbt .*
wudm t̥rrt / Do not harass Udum the great,
 Do not harass Udum majestic.
- 31–32 *udm . ytnt²⁶ . il .*
wušn̄ / ab . adm . For Udum is a gift of El,
 A grant from the Father of Man.”
- 32–33 *w̥t̥tb̥ / mlakm . lh̥ .* Return to him two messengers:²⁷
- 33–34 *lm̄ . ank / ksp̄ .*
w̥yrq̄ . hr̥s̄ / ‘What to me is silver, or even
 yellow gold,
 35–36 *y̥d̄ . mqmh̄ .*
w̄bd̄ / ʿlm̄ . Together with its land, and slaves
 forever mine?
- 36–37 *tl̥t̥ . sswm . mrkbt /*
btrbšt̥²⁸ . bn . amt / A triad of chariot horses
 From the stable of a slavewoman's
 son?
- 38–40 *pd̄ . in̄ . bbtȳ . ttn̄*
tn̄ . lȳ . m̥tt̄ . hr̥ȳ /
n̄mt̄ . šph̄ . bkrk̄ / What is not in my house you
 must give me:
 You must give me Lady Huraya,
 The Fair One,²⁹ your firstborn
 child!
- 41–42 *dk̄ . n̄m̄ . ʿnt̄ . n̄mh̄ /*
km̄ . tsm̄ . t̥tr̄t̄ . ts[mh̄] Who's as fair as the goddess
 Anath,
 Who's as comely as Astarte;
- 43–44 *ḍqh̄ . ib̄ . iqnī .*
p̣[ʿp]h̄ / sp̄ . t̥rml̄ . Whose eyes are lapis lazuli,
 Eyeballs, gleaming alabaster;
- 44–45 *th̥gr̄n̄ . [...]³⁰ /*
ašlw̄ . b̥šp̄ . ʿnh̄ / Who'll transfix (?) me [...];
 I'll repose in the gaze of her eyes;
- 46–47 *db̥hḷmȳ . il̄ . ytn̄ /* Whom El has given in my dream,

	<i>bḏrty . ab . adm /</i>	The Father of Man in my vision;
48–49	<i>wld . šph . lkrt / wglm . l'bd . il /</i>	Who will bear a child for Kirta, A lad for the Servant of El."
50–51	<i>krt . yḥt . whlm / 'bd . il . whdrt /</i>	Kirta awakes—it's a dream! The Servant of El—a vision!
52–54	<i>yrtḥš . wyadm / yrḥš . ydh . amth / uṣb'ṯh . 'd . ṭkm /</i>	He washes himself, and rouges too: Washes his hands to the elbow, His fingers as far as the shoulder.
55	<i>'rb . bzł . ḥmt .</i>	He enters a shaded pavilion.
55–58	<i>lqh / imr . {dbḥ . }³¹ bydh / <imr . dbḥ . bm . ymn> lla . klatnm / klt . lḥmh . dnzl /</i>	He takes a lamb in his hands: <A lamb of sacrifice in his right,> A kid in them both— All his available (?) food.
59	<i>lqh . msrr . 'sr . db[h] /</i>	He takes a pigeon, bird of sacrifice.

Column IV

Column IV

1–2	<i>yṣq . bgl . ḥtt . yn / bgl . ḥrṣ . nbt .</i>	Pours wine into a silver basin; Into a gold basin, honey.
2–4	<i>w'ly / l'zr . mgdl . rkb / ṭkmm . ḥmt .</i>	Ascends to the top of the lookout; Mounts the city-wall's shoulder.
4–6	<i>nša / ydh . šmmḥ . dbḥ / l'ṭr . abh . il .</i>	Raises his hands toward the sky; Sacrifices to Bull El, his Father.
6–8	<i>šrd / [b]l . bdbbh . bn dgn / b[m]sdh .</i>	He adores Baal with his sacrifice, Dagon's Son with his offering.
8–9	<i>yrd . krt / [lg]gt .</i>	Kirta descends from the rooftops.
9–10	<i>'db . akl . lqryt / ḥtt . lbt . ḥbr /</i>	He readies rations for the city, Wheat for the whole house of Khubur.

- 11–12 *yip . lḥm . dḥmš /* He has bread for five months baked,
m[g]d . tḏt . yr[ḥm] / Provisions for as many as six.
- 13–14 *ʿdn . ngb . w[ysi .* The army, supplied (?), goes [forth,
šbu] / šbi³² . ng[b . The host] of hosts, supplied (?).
- 14–15 *wysi . ʿdn] / mʿ [.* [The] escorting (?) [army goes forth].
- 15–16 *š]buh [.] u[l . mad] /* His host is a very [large force],
t[ḏ] . mat . rbt / As many as three hundred myriads!
- 17–18 *hlk . lalpm . hḏd /* They march by the thousand, in rows,
wl . rbt . kmȳr / In myriads, by rank arrayed.
- 19–20 *atr . tñ . tñ . hlk /* After two, two march;
atr . tḏt . klhm / After three, all of them.
- 21–23 *aḥd . bth . ysgr /* The sole survivor shuts his house.
almnt . škr / tškr . The widow hires on for a fee.
- 23–25 *zbl . ʿrsm / yšu .* Even the ill is carried in bed.
ʿwr / mzl . ymzl / Even the blind blinks his way.
- 26–28 *wysu³³ . trḥ . ḥḏt /* Then the new-wed groom goes forth;
ybʿr . ltn . atth / To another man he drives his wife;
wlnkr . mddt<h>³⁴ / To a stranger, his own true love.
- 29–31 *km irby tškn / šd .* Like a locust swarm, they inhabit the
kḥsn . pat / mdbr . steppe;
 Like crickets, the desert's edge.
- 31–32 *tlkn / ym . wtn .* They march a day, and a second.
- 32–33 *aḥr / šp[š]m . btḏt /* Then at sunrise on the third,
- 34–36 *ym[gy .] lqdš / a[t]rt* He³⁵ arrives at the shrine of Asherah of
šrm . Tyre,
wlilt / sdynm . At the shrine of the Goddess of
 Sidon.
- 36–37 *tñ / ydr [.] krt . tʿ /* He there makes a vo[w, Ki]rta the
 Noble:

38–39	<i>iitt . atrt . srm / wilt . sdynm /</i>	"As Asherah of Tyrians lives, The Goddess of the Sidonians,
40–42	<i>hm . hry . bty / iqh . ašrb . glmt / hzyry .</i>	If I take Huraya into my palace, And have the girl enter my court,
42–43	<i>tnh . ksp^{m36} / atn . w . tltth . hrsm /</i>	Her two parts I'll make silver, Her third part I'll make gold!" ³⁷
44–45	<i>ylk ym . wtn / tlt . rb^c . ym</i>	He marches a day, and a second, A third day, and a fourth.
46	<i>aḫr . špšm . brb^c /</i>	Then at sunrise on the fourth, ³⁸
47–48	<i>ymgy . ludm . rbt / wudm [. tr]rt /</i>	He arrives at Udum the great, At Udum [the majestic].
49–50	<i>grnn . 'rm / šrn³⁹ . pdrm /</i>	He attacks its outlying towns, Assaults the surrounding villages.
51–52	<i>s^ct . bšdm . ḥtb<h>⁴⁰ / wbgrnt⁴¹ . ḥpšt /</i>	Sweeps from the fields the men cutting wood, From the threshing-floors the women picking straw.
Column V		Column V
1–2	<i>s^ct . bnpk . šibt . wb / mqr . mmlat /</i>	Sweeps from the well the women drawing water, From the spring, the women filling jars.
3–5	<i>dm . ym . wtn⁴² / tlt . rb^c . ym⁴³ / hms . tdt . ym /</i>	He halts, a day and a second, A third day, and a fourth, A fifth day, and a sixth.
6	<i>mk [.] špšm . bšb^c /</i>	Then, at sunrise, on the seventh,
7–8	<i>wl [.] yšn [.] pbl / mlk .</i>	King Pabuli sleeps no more,
8–10	<i>lql⁴⁴ tiqt⁴⁵ / ibrb . lql . nbqt / ḥmr[h] .</i>	For [the noise] of his stallion's neighing, For the sound of his ass's braying,

- 10–12 *lg*^ε*t*⁴⁶ . *alp* / *hrt* [.]
*l*zgt . *klb* / [*s*]pr [.]
 [For the lowing] of the plow-ox,
 The barking of the watch-dog.
- 12–14 *a*[*p*]nk / [*pb*]l . *m*[lk .
gm . latt / [*b* . y]s[h⁴⁷ .]
 Thereupon K[ing Pa]buli
 Loudly ca[lls out] to his wife:
- 14–17 *šm*^ε . *m*^ε / [*l*(?)^ε(?)
m[y(?)⁴⁸] . atty /
 [...] message [to Kir]ta [...]”
 [...] *t*hm / [...] *k*(?)*r*(?)*t*
*ttn*⁴⁹ [...]]
- (Lines 18–29 very fragmen-
 tary.)⁵⁰ (Twelve lines very fragmentary. Pabuli,
 observing that Kirta has not yet assaulted
 Udum, instructs two messengers:)
- 29–31 [...]id]k⁵¹ / pn[m . al. ttn]
 ‘m . [krt . msw]n⁵² “[Now], proceed [directly]
 To [Kirta, in the night-camp (?)];
- 32 *wr*[gm . lkrt .] t^ε / And s[ay to Kirta] the Noble:
- 33 *t*hm [. pbl mlk] / ‘Message [of King Pabuli]:
- 34–36 *qh* . [ksp . wyr]q / hrš [.
yd . mqm]h / ‘bd [. ‘lm .
 “Take [silver and take yell]ow
 gold,
 [Its land,] and slaves [forever];
- 36–38 *t*lt] / ss[wm . mrkbt] / [Take a triad of chariot-ho]rses
bt[rbš . bn . amt] / From [the stable of a slave-
 woman's son].
- 39–40 [*qh* . krt . šlmm] / [Take, O Kirta, offerings—offerings
šlmm . of peace!]
- 40–42 *al* . tsr] / [udm . rbt . [But do not harass Udum the
wudm] / [trrt . great,
 Do not harass Udum majestic.]
- 42–43 *udm* . ytnt] / [il . [For Udum is a gift of El,
wušn . ab . adm] / A grant from the Father of Man.]
- 44–45 [*rhq* . mlk . lbty] / [Fly, O king, from my palace,
ng . kr]t . lh[z]ry / O Kir]ta, [far] from my court!””

Column VI

(Four lines missing but partly
restorable.)⁵³

- [... *ttb^c*] / [*mlakm .*
lytb] /
- 1 [*idk . pnm . lytn*] /
 [^c*m* [*. krt . mswnh*] /
- 2 *tša*[*n . ghm . wtšpn*] /
- 3 *thm* [*. pbl . mlk*] /
- 4–6 *qb* [*. k*][*sp . wyrq*] / *hṛš .*
 [*yd . mqmh*] / *w^cbd* [*.*
 ^c*lm* .
- 6–8 *tlṭ*] / [*sswm . m[rkbt*] /
 btrbš . [bn . amt] /
- 9–10 *q[h . kr]*t [*. šlmm*] /
 šl[*mm .*]
- 10–12 *al . t[šr]* / [*udm . rbt*
 [*.*]
 wu[*dm*] / [*t*]rṛt [*.*]
- 12–13 *udm . ytn*[*t*] / [*il .*]
 ušn [*. ab*] [*. ad*]*m* /
- 14–15 *rhq* [*. mlk*] [*. lbty*] /
 ng [*. krt*] [*. lhṣ*][*ry*] /
- 16 *wy^cn*[*y . k*]rt [*. ṣ*] /
- 17–18 *lm . ank . ksp* /
 wyrq [*. ḥ*]rṣ /
- 19–20 *yd . mqmh .*
 w^cbd / ^c*lm* .

Column VI

(Four lines missing.)

- [The two messengers leave right away.
- They now proceed directly
To [Kirta, in the night-camp (?).]
- They ra[ise their voices, proclaiming:]
- “Message [of King Pabuli]:
- “Take si[lver and take yellow]
gold,
[Its land,] and slaves [forever];
- [Take a triad of chari]ot-horses
From the stable [of a slave-
woman’s son.]
- [Take, O Kirta, offerings]—offer-
ings of [peace]!
- But do not ha[rass] Udm the
great.
Do not harass U[dum] majestic.
- For Udm is a gift of El,
A grant from the Father [of
Ma]n.
- Fly, O King, from my palace,
O Kirta, far from my cou[rt]!”
- [Ki]rta the Noble answers:
- “What to me is silver, or even yellow
[gold],
- Together with its land, and slaves for-
ever mine?

- 20–22 *tlt . sswm / mrkbt .*
btrbš / bn . amt .
 A triad of chariot horses
 From the stable of a slavewoman's
 son?
- 22–25 *pd . [i]n / bbty . ttn [.]*
tn / ly . mtt. hry /
n'mt . šbh . bkrk /
 What is not in my house you must
 give me:
 You must give me Lady Huraya,
 The Fair One, your firstborn child!
- 26–28 *dkn'm . 'nt / n'mh .*
km . tsm / 'ttrt . tsmh /
 Who's as fair as the goddess Anath,
 Who's as comely as Astarte;
- 29–30 *d'qh . ib . iqni /*
'p'ph . sp . trml /
 Whose eyes are lapis lazuli,
 Eyeballs, gleaming alabaster;
- 31–32 *dbhlmy . il . ytn /*
bdrty . ab . adm /
 Whom El has given in my dream,
 The Father of Man in my vision;
- 33–35 *wld . šph . lkr{k}/t⁵⁴ .*
wglm . k'bd / il .
 Who will bear a child for Kirta,
 A lad for the Servant of El."
- 35–36 *ttb' . mlakm / lytb .*
 The two messengers leave right away.
- 36–38 *idk . pnm / lytn .*
'mm . pbl / mlk .
 They now proceed directly
 To Udum, to King Pabuli.
- 38–39 *tšan / ghm . wtšhn /*
 They raise their voices, proclaiming:
- 40–41 *tḥm . krt . t['] /*
hwt . n'mn . [glm . /
il ...]
 "Message of Kirta the Noble,
 Word of the Pleasant, [Lad of El:]..."

2. CAT 1.15

2. Second Tablet

Column I

Column I

(Ca. forty lines missing.)

(Ca. forty lines missing. The missing portion surely included the messengers' delivery of Kirta's response, followed by Pabuli's reply. Pabuli evidently acquiesced to Kirta's demand for the fair Huraya, but not without expressing his city's collective distress at having to part with the virtuous princess.)

- 1-2 *mr[ḡ]b . yd . mṯkt /* "The hungry she'd take by the
mzma . yd . mṯkt / hand;
The thirsty she'd take by the hand.
- 3-4 *tṯṯkrn . []tddn⁵⁵ /* (...) *ṣm . krt . mswn⁵⁶*
To Kirta in the night-camp (?).
- 5-7 *arḥ . tzḡ . lḡlh /* Like a cow calls to her calf,
bn . ḥpt . lumhthm / Like soldiers cry for their mothers,
ktnḥn . udmm / So the Udumians mourn."
- 8 *wyṣny . krt . ṯ⁵⁷ /* Then Kirta the Noble answers:

Column II

Column II

(Ca. twenty lines missing. Lines 1-2 almost entirely broken.)⁵⁸

(Ca. twenty lines missing. Lines 1-2 almost entirely broken. Kirta has brought Huraya home to Khubur and would seem to be holding a reception for the gods to honor the occasion.)

- 3-5 *[aliy]n . bcl /* [... Almigh]ty Baal,
[]yrḥ . zbl / [...] Prince Yarikh,
[kṯ]r wḥss / [... Kutha]r Wa-Khasis.
- 6-7 *[] . rḥmy . rṣp zbl /* [...] Rahmay,⁵⁹ Prince Rashap,⁶⁰
[wṣ]dt . ilm . ṯlḥb / [A pa]rty of gods, a third (?).
- 8-9 *[a]pnk . krt . ṯ .* Right then Noble Kirta
ṯ[ḡ]r⁶¹ / []bbḥ . yšt . Puts a doorman at his house.
- 9-10 *ṣrb / b[t]ḥ . ytn .* To enter his house he allows,
wṣu . lytn / To exit his house he does not.⁶²
- 11-12 *[aḥ]r . mḡy . ṣ[d]t .* Once the party of gods has arrived,
ilm / Up speaks Almighty Baal:
[w]yṣn . ali[yn .] bcl /
- 13-14 *[]tbṣ . llṯpn / [il .* "[Do not], Kind [El] the Compassion-
d]pid . ate, depart!
- 14-16 *ltbrk / [krt .] ṯ .* Won't you bless the Noble Kirta?
ltmr . nṣmn / [ḡlm .] il . Prosper the Pleasant, [Lad] of El?"

16–18 *ks . yiḥd / [il . b]yd .*
krpn . bm / [ym]n .

[El] holds a cup in his hand,
 A chalice he holds in his right.

18–20 *brkm . ybrk / [ʿbdh] .*
ybrk . il . krt / [tʿ .
ymr]m . nʿm[n] . glm .
il /

He blesses, yes, blesses [his servant];
 El blesses Kirta [the Noble,
 Prosp]ers the Pleasant, Lad of El:

21–23 *a[tt . tq]h . ykrt .*
att / tqh . btk .
*glmt . tšrb / ḥzrk .*⁶³

“The w[ife you have tak]en, O
 Kirta,
 The wife to your palace you’ve
 taken,
 The girl you’ve brought into your
 court,

23–25 *tld . šbʿ . bnm . lk /*
*wṯmn tṯmnm*⁶⁴ / *lk .*

Seven children to you she will
 bear,
 Eight, she will bear to you eight!

25 *tld . ysb . glm /*

She will bear you the Lad, Yassib,⁶⁵

26–28 *ynq . ḥlb . ʿttrt*⁶⁶ /
mšš . td . btl̄t . [ʿnt] /
*mšnq[t . ilm]*⁶⁷

Who’ll draw on the milk of Astarte,
 And suck at the breast of Maid
 [Anath],
 The wet-nurses [of the gods].”

Column III

(Ca. fifteen lines missing. Line 1 almost entirely broken.)

Column III

(Ca. fifteen lines missing. Line 1 almost entirely broken. In the missing portion, El named a second son to be born to Kirta, Ilha’u. El goes on to name six daughters, bringing the total, as he said he would, to eight children. The stanza that follows may well have first appeared at the conclusion of the first son’s birth announcement, as it closes the birth announcements of the second son and the six daughters.)

2–4 *[mid . rm .] krt /*
[btk . rpi .] arš /
*[bpḥr] . qbs . dtn*⁶⁸

“[May you be much exalted,] O
 Kirta,
 [Among] the Netherworld’s
 [shades],

She raises her voice and [cries]:

28–29 *ph m^c . ap . k[rt t^c] /*
uṭn . ndr [. . .] /

“Can it be so,⁷⁷ O Ki[rta the
 Noble!]?
 Is reciting a vow [...]?⁷⁸

30 *apr . i[...]⁷⁹*

I’ll rupture (?) [....]”

(One line illegible and ca. seven
 lines missing.)

(*Ca. seven lines missing. Asherah pun-
 ishes Kirta for failing to remember and
 fulfill the vow he made to the goddess
 on the third day of his march to Udum.
 Kirta’s dire illness prompts him to sum-
 mon his nobles.*)

Column IV

Column IV

(*Ca. five lines missing.*)

(*Ca. five lines missing.*)

1–2 *p[^cnh . lhd^m . yṭpd]⁸⁰ /*
gm . l[atṭh . kyṣh] /

[Resting his feet on his footstool,]
 Loudly [he calls to his wife]:

3 *šm^c . lmtt . ḥry /*

“Listen, [O Lady Huraya!]

4–5 *tḥḥ [.] šmn . mrik /*
ptḥ . [rḥ]bt . yn /

Prepare your fattest of livestock;
 Open the broad vats of wine!

6–7 *ṣḥ . šb^cm [.] ṭry /*
ṭmnym . ḥbyy /

Summon my seventy captains,⁸¹
 Summon my eighty chiefs⁸²—

8–9 *ṭr . ḥbr [. rb]t /*
ḥbr [.] ṭr[r]t /

The captains of Khubur the [gr]eat,
 Of Khubur the magnificent!”

(*Lines 10–13 very fragmentary.*)⁸³

(*Lines 10–13 very fragmentary.*)

14 *tšm^c . mtt . [ḥ]ry /*

She listens, Lady Huraya:

15–16 *tṭḥḥ . šmn . [m]rih /*
tpṭḥ . rḥbt . yn /

Prepares her fattest of livestock,
 Opens the broad vats of wine.

17–18 *ḥ . ṭrḥ . tš^crb /*
ḥ . tš^crb . ḥbyh /

She brings in his captains to see
 him,⁸⁴
 To see him she brings in his
 chiefs—

- 19–20 *tr . ḥbr [.] rbt /*
ḥbr . ṯrrt / The captains of Khubur the great,
 Of Khubur the magnificent.
- 21–23 *bt . krt . tbun /*
lm . mṯb [... ..] /⁸⁵
wlḥm mr . tqdm / Kirta's palace they enter;
 [They go (?)] to the area for sitting,
 Proceed to the festal (?) pavilion (?).
- 24–25 *yd . bṣ̣ . tšlh /*
ḥrb . bbšr . tštn / She⁸⁶ herself handles the drinking
 bowl,
 She herself slices the meat.
- 26 *[wt]ʿn . mṯt . ḥry /* Up speaks Lady Huraya:
- 27–28 *[llḥ]m . lšty . ṣḥtkm /*
[kʔdbḥ . l]krt . bʿlkm /⁸⁷ “[For ea]ting, for drinking, I’ve sum-
 moned you.
 Your lord Kirta’s having [a feast].”⁸⁸
- (Ca. fifteen lines missing.) *(Ca. fifteen lines missing. Huraya must have explained that Kirta is ill, but she may have said more than that. Since Huraya repeats her gestures of hospitality in the next column, it would seem that another group of Kirta’s nobles or other subjects [see lines 18–20] are being welcomed to the palace.)*

Column V

Column V

(One or two lines missing.)

(One or two lines missing.)

- 1–2 *[t]tb[ḥ . šm]n . [mrīh] /*
tp[tḥ . r]ḥbt . [yn]⁹⁰ / [She⁸⁹ prepares her fat]test [of live-
 stock],
 [Opens the broad] vats [of wine].
- 3–4 *[ʿlh . t]rh . tšʿr[b] /*
[ʿlh . tšʿ]rb⁹¹ [. ṣb]y[h]⁹² [She brings in] his [captains (?) to see
 him],
 [To see him she brin]gs in [his chiefs (?)].

(Lines 5–6 very fragmentary.)⁹³*(Lines 5–6 very fragmentary. This group of visitors proceeds to their seats.)*

Column VI

1–2 šm^c . l[]mt[]m⁹⁹
 l[. .]t?nm¹⁰⁰/
 ^cdm . <t>[lh]m¹⁰¹ . tšty /

3 wt^cn . mīt hry /

4–5 ll[h]m . lš[t]y . šhtkm /
 db[h] . lkrt . adnkm /

6–7 ʿl . krt [.] tbkn¹⁰³ .
 km / rgm . trm [.] rgm .
 hm /

8 bškm¹⁰⁴ [. . .]¹⁰⁵ krt /

(Line 9 almost entirely broken.
 Ca. forty lines missing.)

Column VI

Listen [...]
 Still (?), they eat, they drink.

Up speaks Lady Huraya:

“For eating, for dri[nking], I’ve sum-
 moned you;
 Kirta, your father,¹⁰² is having a
 feast.”

Over Kirta they weep;
 As the captains spoke do they speak.

(...) [...] Kirta.

(Line 9 almost entirely broken. Ca. forty
 lines missing.)

3. CAT 1.16

3. Third Tablet

Column I

1 [l]krt

2–3 k[kl]b . bbt k . n^ctq .
 kinr / ap . ḥštk .

3–5 ap . ab . ikmtm / tmtn .
 uḥštk . lntn / ^ctq .
 bd . att . ab šrry /

Column I

[Belonging to] Kirta¹⁰⁶

(Ilba’u is receiving [from his mother?] or
 rehearsing [at his own prompting] the
 words he will address to his ailing father,
 Kirta.)

“Like a [do]g you pass into your
 tomb;¹⁰⁷
 Like a cur, even into your grave.

How can you, father, die like a
 mortal?
 Your grave—will it pass into
 dirges?—
 To a woman’s song, Father of Heights
 (??)

- 6–9 *tbkyk . ab . gr . b^cl /
špn . hlm . qdš /
n!ny¹⁰⁹ . hlm . adr .
hl / rḥb . mknpt .* Baal's mountain will weep for you,
father—
Mount Saphon,¹⁰⁸ the holy domain,
Mount Nani,¹¹⁰ the mighty domain,
A domain stretched as wide as a
wingspan.¹¹¹
- 9–11 *ap . / krt . bnm . il .
šph / ltpn . wqdš .* But Kirta's a scion of El—
Son of the Gentle and Holy One!"
- 11–12 *l / abh . y^crb!¹¹² .* He¹¹³ enters his father's presence.
- 12–14 *ybyk / wyšnn .
ytn . gh / bky .* He cries, bitterly cries;
He utters his voice as he cries:
- 14–15 *bḥyk . abn . n!šmh¹¹⁴ /
blmtk . nglñ .* "In your living, O father, we're
happy!
In your not-dying we can rejoice!
- 15–17 *kklb / bbtḳ . n^ctq .
kinr / ap!¹¹⁵ . ḥštk .* Like a dog you pass into your
tomb;
Like a cur, even into your grave.
- 17–19 *ap . ab . kmtm / tmtñ .
uḥštk . ltn / ^ctq .
bd . aṭt ab . šrry /* How can you, father, die like a
mortal?
Or your grave—will it pass into
dirges—
To a woman's song, Father of Heights
(?)?
- 20–22 *ikm . yrgm . bn il / krt .
šph . ltpn / wqdš .* Is Kirta not called scion of El,
Son of the Gentle and Holy One?
- 22–23 *uilm tmtñ /
šph . ltpn . lyḥ /* Gods, after all—do they die?
The Gentle One's son—won't he
live?"
- 24 *wy^cny . krt . t^c /* Noble Kirta answers:
- 25–26 *bn . al . tbkn .
al / tdm . ly .* "Cry for me not, O my son!
Do not your tears shed¹¹⁶ for me!
- 26–28 *al . tkł . bn / qr . ^cnk .* Spend not the flow of your eyes,

- mḥ*¹¹⁷ . *rišk* / *udmʿt* . Nor the wellsprings of your tears!
- 28–30 *ṣḥ* . *aḥtk* / *ṭtmnt* . Summon your sister, Thitmanit,
bt . *ḥmḥ<m>h* / *dan*¹¹⁸ . A daughter whose passion is
strong (?).
- 30–31 *tbkn* . *wtdm* . *ly* [...] / Let her cry and bewail me [...]!
*gʿzʿr?*¹¹⁹ . *al* . *trgm* . But, Valiant One, don't tell your
laḥtk / sister.
- 32–33 [...] *l[t]dm* . [...] not bewail.
aḥtk / *ydcʿt* . *krḥmt* / Your sister, you¹²⁰ know how she
loves me.
- 34–35 *al* . *tšt* . *bšdm* . *mmh* / She must not waste her tears in the
bsmkt . *ṣat* . *npšb* / field,
Nor her precious breath on the
steppe.
- 36–38 *tmtn* . *ṣba* . *rbt* / *špš* . Wait, then, till Lady Sun sets,
wtgh . *nyr* / *rbt* . And Lady Lamp¹²¹ starts to shine.
- 38–39 *wrgm* . *laḥtk* / *ṭtmnt* . Tell then Thitmanit, your sister:
- 39–41 *krtm* . *dbḥ* / *dbḥ* . 'Kirta is having a feast;
mlk . *šr* / *šrt* . The king is making a banquet.
- 41–42 *qh* . *tpk*¹²² *byd* / Take in your hand your tim-
*[m]rqstk*¹²³ . *bm* . *ymn* / brel,
Your dance-drum in your right.
- 43 *lk* . *šr* . *ʿl šrrt* / Go, sing on the heights (?)!
- 44–45 *ndr*¹²⁴ . *šqrb* [...] *ksp* / Make a vow and offer up
bmgnk . *whṛṣ* . *lkl* / silver;
Your donation—gold for all!"
- 46 *apnk* . *gʿzr ilḥu* / Right then the Valiant Ilha'u:
- 47–49 *[m]rḥḥ* / *yihd* . *byd* / His lance he grasps in his hand,
grgrh . *bm* . *ymn* / His spear he takes in his right,
[w]yqrb . *trzzh* / And sets out on his run.

50–51 [aḅ]r . mḡyḅ . wḡlm /
[a]ḥṯḅ . šīb . yṣat .

By the time he arrives, it's grown
dark;
His sister's gone out to draw water.

51–53 mrḥḅ . ltl [.] yṣḅ .
pnḅ . ṯḡr / yṣu .

His lance he stands up on the
threshold;
Its radiance shines in the doorway.

53–55 ḥlm . aḥḅ . ṯḅḅ /
[ksl]ḅ¹²⁵ . larṣ . ṯṯbr /
ᶜ[l] aḥḅ . ṯḅky /

Just as her brother she sees,
Her tendons go lax, she collapses;¹²⁶
On her brother's [...] ¹²⁷ she falls cry-
ing.

56–57 m[rṣ .] mrṣ mlk /
[ḥm dw.]¹²⁸ krt . adnk /

"Is the king, then, direly sick?
Is Kirta, your father, then, [ill]?"

58 [wyᶜn]. ḡzr . ilḥu /

Valiant Ilha'u an[swers]:

59–60 [lmrṣ .] mrṣ . mlk /
[ldw . k]rt . adnkm /¹²⁹

"[No,] the king's [not direly] sick;
Kirta your father's [not ill].

61–62 [krt .] dbḅ . dbḅ /
[m]l[k¹³⁰ . ᶜ]šr . ᶜšrt /

[Kirta] is having a feast;
[The king] is making [a ba]nquet."

Column II

(Only the very beginnings of the
first sixteen lines are preserved.)

17 tqrb . aḅ[h] /

She approaches her brother [and cries
out]:

18 lm . ṯḅᶜrn [....] /

"Why have you deceived (?) me [...]?"

19–20 mn . yrḅ . kmr[s] /
mn . kdḅ . kr[t] /

He's been sick how many a month?
How many has Kirta been ill?"

21 wyᶜny . ḡzr[. ilḥu] /

Valiant [Ilha'u] answers:

- 22–23 *tl̥t . yrḥm . km[r̥s] /* “For three months has he been
arb̥ . kd̥w . k[r̥t] / s[ick];
 For four has Ki[rta] been ill.
- 24–25 *mnd̥ . krt . mg[y...]¹³¹ /* It seems Kirta’s reaching [the
wqbr . t̥sr . q[...] / sunset],¹³²
 The grave (...) [...].”
- 26–28 *t̥sr . trm . tnq[th]¹³³ /* She bellows (?), she raises a wa[il];
km . nk̥yt . t̥gr [...] / Like a cripple (?), she [...] the door,
km . škl̥lt . [...] / Like a (...) [...].
- 29–31 *ʿrym . lbl [...] /* Stripped down, without [...],¹³⁴
b[... wt]ʿny¹³⁵ [...] (...),
[...] / lbl . sk . [...] without makeup (?).¹³⁶
- 31–33 *w[...]h / ybmb̥ . šb̥* [...] her brother¹³⁷ (...),
[...] / g̥zr . ilḥu . [...] Valiant Ilha’u.
- 33–34 *t[...] q]l / trm [...] /* She raises her [voi]ce, she [bellows
t̥sr . trm . t]nqt / (?)];
 She raises up a [wa]il.
- 35–36 *tbky . wtšnn /* She cries, bitterly cries;
ttn / gh̥ . bky . She utters her voice as she cries:
- 36–37 *bḥyk [...] abn / nšmb̥ .* “In your living, O father, we’re
blmtk̥ . ngl̥n / happy!
 In your not-dying we can rejoice!
- 38–39 *kklb̥ . bbtk̥ . n̥tq /* Like a dog you pass into your
kinr [. ap .] ḥštk̥ / tomb;
 Like a cur, even into your grave.
- 40–42 *ap̥ . ab̥ . kmtm . tmt̥n /* How can you, father, die like a
uḥštk̥ . lbky [.] ʿtq / mortal?
bd̥ . att̥ ab̥ . šry / Or your grave—will it pass into weep-
 ing—
 To a woman’s song, Father of Heights
 (?)?
- 43–44 *uilm̥ . tmt̥n .* Gods, after all—do they die?
šph̥ / [l]tp̥n . lyḥ̥ . The [Ge]ntle One’s son—won’t he
 live?

44–46 *tbkyk / ab . ḡr . b^cl .*
s[p]n . ḥlm / qdš .

Baal's mountain will weep for you,
 father—
 Mount Sa[ph]on, the holy domain,

46–47 *nny . ḥ[l]m . adr /*
ḥl . rḥb . mk[npt] /

Mount Nani, the mighty do[ma]in,
 A domain stretched as wide as a
 win[gspan].

48–49 *ap . krt bn[m . il] /*
šph . lṭpn [. wqdš] /

But Kirta's a scion [of El]—
 Son of the Gentle [and Holy
 One]!"

50–51 *bkm . t^crb [. l . abb] /*
t^crb . ḥd[r krt]¹³⁸

She enters [her father's presence],
 She enters the cham[ber of Kirta].

(Lines 52–58 very fragmentary;
 another three lines are almost
 entirely damaged.)¹³⁹

(Seven lines very fragmentary, and three
 lines missing. From what is preserved, it
 seems Thitmanit performed certain rituals
 to promote her father's healing.)

Column III

(Ca. thirty lines missing.)

Column III

(Ca. thirty lines missing. The illness of the
 blessed King Kirta leads to a sympathetic
 drought in the land. Some individual—
 possibly a god—would seem to be
 addressed—possibly by El, bidden to
 investigate the extent of the drought.)¹⁴⁰

1 *yšq . šmn [...]*

"Pouring oil [...].

2–4 *ʿn . tr . arš . wšmm /*
sb . lqšm . arš /
lksm . miyt¹⁴¹ .

Look, scout, both earth and sky;
 Scan the far reaches of earth,
 For emmer (...)!

4–6 *ʿn / larš . mṭr . b^cl /*
wlšd . mṭr . ʿly /

Look to the earth for Baal's rain,
 To the field, for the Most High's rain!

7–8 *n^cm . larš . mṭr . b^cl /*
wlšd . mṭr . ʿly /

So good for the earth is Baal's rain,
 And for the field, the Most High's
 rain!

9–11 *n^cm [.] lḥtt . b^cn /*
bm [.] nrt . ksmm /

So good for the wheat in the plow-
 land,

c ^l . tl[m]k tṛṛm /	For the emmer in the furrows, For the wheat-crowns (?) in the til[th]!"
12–13 nšu . riš . ḥṛṛm / lṛr [...] c ^{bd} . dḡn	They raise their heads, the plowmen do, Up toward the Servant of Dagon: ¹⁴²
13–16 kly / lḥm . bm ^c dnḥm ¹⁴³ . kly / yn . bḥmthm . k[l]y / šmn b[...]]	"The food is all spent from its stor- age; The wine is all spent from its skins; The oil is all spent from its [casks]."
17 bt krt . t[...]] ¹⁴⁴	They [...] the house of Kirta. ¹⁴⁵
(Ca. eighteen lines missing.)	(Ca. eighteen lines missing.)

Column IV

(Ca. sixteen lines missing.)

Column IV

(Ca. sixteen lines missing. El is responding to an individual's appeal to end the drought by curing Kirta. The same individual whom El had charged with investigating the drought may have proposed a remedy.)

1–2 il . šm ^c . amrk ph[n] ¹⁴⁶ / kil . ḥkmt . kṛr . lṭpn /	"The god El's heard your word—it['s] like El's! You have wisdom like Bull, the Gentle One. ¹⁴⁷
3–4 šḥ . ngr . il . ilš il[š] <ngr . bt . b ^c l> ¹⁴⁸ waṯṯ . ngrt [...] ilht /	Summon the herald-god, Ilish— Ilish, the herald of Baal's house, And his wives, herald-goddesses, too!"
5 khš . km ^c r [...]]	(...) [...]]
6–8 yšḥ . ngr il . ilš/ ilš . ngr . bt . b ^c l / waṯṯ . ngrt . ilht /	He summons the herald-god, Ilish, Ilish, the herald of Baal's house, And his wives, herald-goddesses, too.

- 9 *ky^εn . ltpn [.] il dpi[d] /* Up speaks Kind El, the
Compassio[nate]:
- 10–12 *šm^ε . lng^r il il[š] /* “Listen, O herald-god Ilish,
ilš. ngr bt b^εl / Ilish, the herald of Baal’s house,
waṭtk . ngrt . ilht / And your wives, herald-goddesses,
too!
- 13–14 *‘l . ltkm . bnwn /* Ascend to a tall building’s shoulder,
lnḥnpt . mšpy / To the parapet (?) of a watchtower
(?).
- 15–16 *tlṭ kmm ṭrry /* Three (...),
[...] lgr . gm . šh / [...] to the mountain (?) loudly cry:”
- (Line 17 very fragmentary; the next ca. twenty-seven lines missing.) (One line mostly broken, the next ca. twenty-seven lines missing.)

Column V

Column V

(In the first eight, very broken lines, what is clear is that gods, evidently summoned, assemble in the presence of El.)

- 1–3 *‘r[b...] /*
‘r[b...] /
‘rb [...] /
- 4–5 *wyb[...] /*
b^εd[t...] /
- 6–7 *yatr [...] /*
bdk . b[...] /
- 8–9 *ṭnnth [...] /*
tlṭth [...]
- 9–10 *[wy^εn] / ltpn . i[l .* [Up speaks] Kind E[l the Compassion-
dpid .] ate]:

- 10–12 *[my] / bilm . [ydy .
mrš] /
gršm . z[bln .]* “[Who] of the gods [removes ill-
ness]?
Who can dispel a di[sease]?”
- 12–13 *[in . bilm] / ‘nyh .* [None of the gods] will answer him.
- 13–14 *yt[ny . ytl] / rgm .* He says it a sec[ond, a third time]:
- 14–15 *my . b[ilm . ydy] / mrš .
grš[m . zbln] /* “Who of [the gods removes] illness?
Who can disp[el a disease]?”
- 16 *in . bilm . ‘[nyh .]* None of the gods will an[swer him].
- 16–17 *[yrb^c] / yḥmš . rgm .* He says it [a fourth,] and a fifth
time:
- 17–18 *[my . bilm] / ydy . mrš .
g[ršm . zbln] /* “[Who of the gods] removes illness?
Who can di[spel a disease]?”
- 19 *in . bilm . ‘n[yh .]* None of the gods will ans[wer him].
- 19–20 *yḏt / yšb^c . rgm [.]* He says it a sixth, and a seventh
time:
- 20–21 *[my .] bilm / ydy . mrš .
gršm . zbln /* “[Who] of the gods removes illness?
Who can dispel a disease?”
- 22 *in . bilm . ‘nyh /* None of the gods will answer him.
- 23 *wy^cn . lṭpn . il . dpid¹⁴⁹ /* So answers Kind El the Compassion-
ate:
- 24–25 *tb . bny . lmṭbtkm /
lkḥt . zblk[m .]* “Stay seated, my sons, on your
seats,
On your elevated thrones.
- 25–28 *ank / iḥtrš . waškn /
aškn . ydt . [m]rš
gršt / zbln .* As for me, I’ll use skills and create!
I’ll create a Remover of Illness,¹⁵⁰
A Dispeller of Disease!”
- 28–29 *rḥt[h . rt] . ymlu /
n^cm . rt . [uṣb^cth]¹⁵¹* He fills his hands [with soil],
With good soil fills his [fingers].
- 29–30 *yqrš / dm¹⁵² . bḥ[r .* He pinches off some clay.

(Through line 32 fragmentary;
lines 33–36 missing; lines 37–38
very fragmentary.)

(In the nine lines either broken or missing,
El completes his creation of a female
Remover of Illness. He is about to name
and commission her over a cup of wine.)

39–40 *ks* [. *yqh* . *bdb*] /
kr[*pn* . *bm* . *ymn*]¹⁵³ /

A cup [he takes in his hand],
A cha[lice he holds in his right].

41 *at* . š[*tqt* ...]

"You are Sh[ataqat...] ¹⁵⁴

(Lines 42–46 very fragmentary.)

(Five lines very broken.)

47–48 *ʿrm* . [*di* . *mi* .]
[*pdr̥m*] / *di* . š[*rr*]¹⁵⁵

"[Swoop like a kite (?) over] vil-
lages,
Swoop like a fl[yer (?) over towns]!

48–50 [*ḥṭm* . *ʿ* / *mt* *p*[*tr* .]¹⁵⁶ /
[*km*] *zb*[*ln* . *ʿl* . *rišb*] /

[With a wan]d, un[bind the knot
(?)]—
[Thus] the dis[ease from his
head]!¹⁵⁷

51–52 *t*[*tb* . *rḥs* . *nm* .] / *b*[*dʿt*
...]¹⁵⁸

Re[turn, and wash him clean of
sweat]!"

(Eight lines missing.)

(Eight lines missing.)

Column VI

Column VI

1–2 [*m*] *t* . *dm* . *ḥt* .
š[*tqt* *dm*]¹⁵⁹ / *li* .

"[Dea]th, be shattered!
Shataqat, triumphant!"

2–3 *wtbʿ* . š[*tqt* /
bt . *krt* . *bu* . *tbu* /
4–5 *bkt* . *tgly* . *wtbu* /
nšrt . *tbu* . *pnm* /

Shataqat then departs,
The house of Kirta she enters.
(...) she penetrates and enters.
(...) she enters, all the way in.

6–7 *ʿrm* . *tdu* . *mi* /
pdr̥m . *tdu* . š[*rr* /

She swoops like a kite (?) over vil-
lages,
Swoops like a flyer (?) over towns.

8–9 *ḥṭm* . *ʿmt* . *pṭr* .
km / *zbln* . *ʿl* . *rišb* /

With a wand she unbinds the knot
(?)—
And thus the disease from his head.

- 10 *wṭṭb . trḥs . nn . bdʿt /* She returns and washes him clean of sweat.
- 11–12 *npšh . llḥm . tptḥ /* She opens his throat up for eating,
brlth . lṭrm / She opens his gullet to dine.
- 13–14 *mt . dm . ḥt .* Death—is shattered,
šʿtqt / dm . lan . Shataqat, triumphant!
- 14–16 *wypqd / krt . ṭʿ .* He gives a command, Noble Kirta,
yšu . gh / wysḥ . He raises his voice and proclaims:
- 16–17 *šmʿ . lmtt / ḥry .* “Listen, O Lady Huraya!
- 17–18 *tḥḥ!¹⁶⁰ . imr / wilḥm .* Prepare a lamb I might eat,
mgṭ . wiṭrm / Mutton, that I might dine.”
- 19 *tšmʿ . mtt / ḥry /* Lady Huraya listens;
- 20–21 *tḥḥ . imr . w<y>lḥm¹⁶¹* Prepares a lamb he might eat,
mgṭ . wyṭrm . Mutton, that he might dine.
- 21–22 *hn ym / wṭn .* It’s only a day, and a second—
yṭb . krt . lʿdh / And Kirta returns to his prime.
- 23–24 *yṭb . lksi . mlk /* He sits on the throne of his kingship,
lnḥt . lkḥṭ . drkt / Ensconced in the seat of his rule.
- 25–26 *ap . ysb . yṭb . bhkl /* Yassib, too, sits in the palace;
wysrm . ggnḥ¹⁶² And his spirit¹⁶³ instructs him this way:
- 27–29 *lk . labk . ysb .* “Go to your father, O Yassib,
lk / l[a]bk . wrgm . Go to your father and say,
ṭny / lk[rt . a]d[nk .]¹⁶⁴ Declare to Ki[rta, your sire]:
- 29–30 *ištm[ʿ] / wtqg[. udn .]* ‘Hearken, alert [your ear]!
- 30–31 *[kǵz . gzm] / tδbr .* [In time of attack] you take flight,
w[g]rm [.] tṭwy¹⁶⁵ / And lie low in the [moun]tains.¹⁶⁶

- 32 *šqlt . bglt . ydk /* You've let your hand fall to
vice.
- 33–34 *ltdn . dn . almnt /* You don't pursue the widow's
lttpt . tpt . qsr . npš / case,¹⁶⁷
You don't take up the
wretched's claim.
- 35–36 *km . aḥt . ʿrš . mdw /* Your sickbed is your con-
anšt . ʿrš . zbln / sort,¹⁶⁸
Your infirmity,¹⁶⁹ your com-
pany.
- 37–38 *rd . lmlk . amlk /* Step down—and I'll be the
ldrktk aṭb an / king!
From your rule—I'll sit on the
throne!"
- 39–40 *yṭb^c . yṣb ḡlm .* Yassib the Young departs,
ʿl / abh . yʿrb . He enters his father's presence.
- 40–41 *yšu . ḡb / wyṣḥ .* He raises his voice and proclaims:
- 41–42 *šm^c m^c . lkrt / ʿ .* "Hear now, O Noble Kirta!
42 *ištm^c . wtqḡ . udn /* Hearken, alert your ear!
- 43–44 *kḡz . ḡzm . tdbṛ /* In time of attack you take flight,
wḡrm . ttwy . And lie low in the mountains.¹⁷⁰
- 44–45 *šqlt / bglt . ydk .* You've let your hand fall to vice.
- 45–47 *ltdn / dn . almnt .* You don't pursue the widow's case,
lttpt / tpt qsr . npš . You don't take up the wretched's
claim.
- 47–48 *ltdy / tšm¹⁷¹ ʿl . dl .* You don't expel the poor's oppres-
sor.
- 48–50 *lpnk / ltšlḥm . ytm .* You don't feed the orphan who faces
bʿd / kslk . almnt . you,
Nor the widow who stands at your
back.
- 50–52 *km / aḥt . ʿrš . mdw .* Your sickbed is your consort,

	<i>anšt / ʿrš . zbln .</i>	Your infirmity, your company.
52–54	<i>rd . lmlk / amlk . ldrktk . atb / an.</i>	Step down—and I'll be the king! From your rule—I'll sit on the throne!"
54	<i>wyʿny . krt t̄ .</i>	Noble Kirta answers:
54–57	<i>yṭbr / ḥm . ybn . yṭbr . ḥm / rišk . ʿttrt . šm . bʿl / qdqdk!¹⁷³</i>	"May Horon ¹⁷² crack, my son, May Horon crack your head, Astarte-named-with-Baal, your skull!
57–58	<i>tqln . bgbl / šntk . bhpnk . wtʿn /</i>	May you fall at the peak of your years, Be subdued while you still make a fist (?)!"
left edge:	<i>spr . ilmlk . t̄ʿy</i>	Colophon: Written by ¹⁷⁴ Ilmilku; ¹⁷⁵ donated (by Niqmadd) ¹⁷⁶

Notes

1. Scribal identification of the tablet, indicating that it belongs to the series "Kirta," what we call the Epic of (King) Kirta.

2. The tablet reads *itdb*, a scribal metathesis; see line 24.

3. Of the offspring.

4. Winged god of pestilence, biblical Resheph.

5. An epithet of Rashap or of another god subordinate to the sea god Yamm.

6. The fractions from one-third through one-seventh actually add up to just a little more than one.

7. Not coins but pieces of precious metal, sliced from an ingot, measured by weight and used in commerce.

8. CAT reads *tlun*, interpreting the last sign as a long *n*.

9. An epithet of El.

10. CAT emends to *m<h>* *at*, which is the sense we too understand; cf., e.g., *lm . ank* in III 33 below; UT emends to *mn*, "Why?"

11. CTA reads [*t̄*]*r*, and CAT claims to see traces of *t̄*. The new photograph reveals that the putative *r* is *k* and that there is no trace of a letter preceding it.

12. The god El.

13. Restored with Ginsberg on the basis of VI 22–24.

14. CAT reads *šm*, but traces of *ta* appear on the photograph.

15. The photograph and Pitard's collation support the reading, proposed by Ginsberg.

16. Line 20 is omitted from the present transcription and translation; it is apparently a defective writing of line 21 in which the scribe noticed that he omitted the initial *w* and recopied the line. Line 20 reads: *l . lẓr . [mg]dl*.

17. The name of the town.

18. The sole surviving son of a family; cf. Genesis 22:2; Zechariah 12:10. This class of persons, and the rest that follow, are ordinarily excluded or exempted from military service; cf. Deuteronomy 24:5.

19. Two parallel lines at the bottom of column II indicate the bottom of the tablet's obverse side.

20. Written *m*; see IV 47. The several errors in the succeeding lines suggest that the scribe was nodding in copying this section.

21. The sign is clearly *b*, written over an erased *t*. The form is a masculine plural with possessive suffix, referring to Udum.

22. Literally, "its," viz., Udum's.

23. The *p*, which begins like *k*, was omitted by haplography.

24. Written *bbqr*, but see V 1–2.

25. The *h* was erroneously copied dittographically as *y*.

26. The final *t* is written dittographically as *a*.

27. It is unclear if the reference is to the same two, or two different, messengers.

28. The final *t* does not appear in the word's occurrences below; it is probably a scribal error.

29. Feminine counterpart of "the Pleasant," an epithet of Kirta.

30. CTA reads *[?]dm[?]*; the photograph seems to show *adm/t*.

31. In view of the extraordinary length of this line, the parallel passage in the command sequence (II 13–15), and the fact that the repeated portions of the performance sequence deviate minimally from the command sequence, it seems probable that a three-line verse needs to be reconstructed here. The scribe apparently jumped his eye from *imr* in the present line to *imr* in the next, copied *dbh* by mistake, and then neglected to copy the second line altogether. Our scribe tends to leave erroneously copied letters, words, and even lines in place, and then write them again; see, e.g., II 20, VI 33.

32. CAT sees traces of *a*; the photograph seems to show *u*; but see II 33.

33. The scribe wrote the last two letters as *bl*, which are almost identical to *su*, with the bottom horizontal interchanged. If the text were to have a different verb (viz., *ybl*) here instead of the one used in the command passage (viz., *ysu*; II 47–48), it would be the only instance in which an entirely different word was used in the performance sequence in place of the parallel in the command sequence. That the scribe tended first to make the verticals and then add the horizontals is clear from errors such as the one at text 3, I 12 (*s* for *b*).

34. Cf. II 48–50.

35. Kirta.

36. The *k* is written long, as *w*.

37. Kirta vows a statue of Huraya, two-thirds overlaid with silver, a third with gold, to stand in adoration in the goddess's shrine. Compare the vow of a life-size statue of the Hittite king Hattusilis III by his wife Pudahepa (ANET, p. 394) whose

body would be overlaid with silver, the head, hands, and feet with gold. Or the king vows "twice her (weight) in silver, three of her in gold."

38. The second marching formula adds four days to the preceding three, totalling the conventional sequence of seven. "Sunrise on the fourth" should not be seen in contradiction to the immediately preceding count of four days. Poetic convention divides the days into pairs, mandating a count of one-two, three-four.

39. CAT reads the last sign as *a*; but the heads of the two horizontal wedges are not as deep as those of the usual *a*. The word has been written over a poorly erased *s't*.

40. Cf. III 7–8.

41. CAT reads *m* but emends to *gmt*. The new photograph shows either that *m* is written—in which case one should emend with CTA—or that *t* has been written over an erased *m*.

42. There follows an erased word, perhaps *tl̄t*.

43. There follows an erased word.

44. Read *l[qr .]* by CTA and CAT.

45. The *q* is written over a *g*, as noted by CAT.

46. The last two letters, unread by CTA and CAT, are legible on the photographs.

47. CTA: *latt/[h . k]y[šh .]*; CAT: *latt/[h . k]ys[h̄ .]*. Our reading is based on an enlarged photograph.

48. CAT reads: *[ln]mt [.]*. Our reading, based on enlarged color as well as black and white photographs, sees part of what seems to be *l* and the possible impression of *y*. I am indebted to Prof. Bruce Zuckerman for his assistance in reading this line.

49. CTA: *jt . (?)r*; CAT: *k]rt . tk*. Our reading is based on new and enlarged photographs.

50. A possible reconstruction of lines 19–23, based on an enlarged and a new photograph and restored on the basis of III 12–14, is as follows: *[...]h . l'db / [...a]bn . ydh / [mšdpt] . bl . iślh / [hzm . qr]th . gm / [l...k]yšh*.

51. Written *w*, as in KTU.

52. Cf. III 20ff.

53. Cf. lines 35–37 below.

54. The scribe mistakenly wrote *k* for *t*, then left the *k* and wrote *t* on the next line.

55. CAT reads partially *[x]ʿbdn*.

56. CTA and CAT read a final *h*, but there is no trace of it on the photograph.

57. At the bottom of col. I are two parallel horizontal lines, indicating the bottom of the tablet's obverse side; cf. at text 1, II 50 above.

58. The new photograph shows *atr* at the end of line 2.

59. A goddess, elsewhere paired with Asherah.

60. See note 4 above.

61. CTA reads *ʿ[]r* and CAT reads *ʿšr*. Traces on the photograph are consistent with *g*.

62. Understood as a gesture of hospitality, not constraint; cf. Esther 1:8.

63. As CTA has observed, *z* was miswritten *q*; CAT reads *z*.

64. CTA and CAT see a *t* between *t̄* and *m*; but the sign seems too high to be *t*.

65. Namely, "He who erects (his father's mortuary stela after his death)"; see text 4.

66. The reading is confirmed by an enlargement. CTA and CAT: *a[t]rt*.

67. The restoration follows Ginsberg. The column ends with two parallel horizontal lines, as at the bottom of col. I.

68. For the restorations, see lines 13–15 below.

69. Ditana, a deified royal hero, a leader among the shades of the dead, invoked in a ritual text (CAT 1.124) to provide an oracle for a newborn child. In view of the fact that the final occurrence of this stanza seems to interrupt El's remarks about the soon-to-be-born daughters, the stanza may well have been declaimed not by El himself but by a chorus, like the type that is well known from the classical Greek theater. Directions for the performance of the Ugaritic epics are rare but attested.

70. Miswritten by metathesis, the word-divider preceding the *t*.

71. Namely, Kirta's wife Huraya.

72. For the restoration, see text 3, I 28–29.

73. Meaning, the Eighth, "Octavia."

74. El exercises a quasi-parental right to declare that the last-born daughter will have the legal prerogatives of the firstborn.

75. Kirta's.

76. Traces of the *l* on the photograph support Ginsberg's restoration.

77. More literally, "See now, is it even so. . . ."

78. I am indebted to Prof. Dennis Pardee for advising me on the interpretation of this line.

79. The letters *dt*, read partially by CAT after the *i*, can be otherwise deciphered.

80. So restored by Ginsberg, according to the formula in text 10, IV 29; text 12, III 15; and text 4, II 11.

81. Literally, "bulls."

82. Literally, "wild deer."

83. Although the reading of these lines is diverse and uncertain, line 10 may read: *wtbu . ṣbym*, "the chiefs enter."

84. Kirta.

85. KTU reads: *m/b?a?tk*. A reading such as *lm . mṭb[h]m . atw*, "to their seats they go," seems possible.

86. Huraya.

87. For the restoration, see below, VI 5.

88. The term ordinarily refers to a sacrifice or ritual meal, and probably does so here.

89. Huraya.

90. The restoration follows IV 15–16.

91. Written *br*; the restoration, if correct, presupposes a metathesis.

92. The restoration follows IV 17–18, but makes the uncertain assumption that the reference is to (another group of ?) Kirta's nobles (*trm* and *ṣbym*); cf. CAT.

93. A plausible reading is: *aḥr [. bt kr]t [. tbu]n / lmṭb[h]m .] t[ity .]*. In contrast to CTA and CAT, which make out little or nothing of the beginning of line 7, the word *tqdm* is quite clear on the photograph; surely a phrase like that in IV 23 (*lḥm mr. tqdm*) must be restored.

94. Traces on the photographs support this restoration.

95. So CTA and cf. VI 6; but a reading such as *tk?b?d?n*, "they do homage," is also possible.

96. A figure for the end of life (cf., e.g., Psalm 90:6; Job 4:20) or, as in Egyptian thought, a portal to the netherworld.

97. Kirta's older son.

98. Collation by Pitard yields: *wy[]ry*, but the new photograph seems to show *n* not *r*. The sense is difficult in context.

99. The reading of all but the last letter is uncertain.

100. The reading of all but the last two letters is uncertain.

101. Impressions on the photograph are consistent with *lh*; cf. CAT. The restored *t* may be concealed within a bulge on the tablet.

102. Or: "your sire."

103. CTA and CAT read *u* where we read *k* on an enlarged photograph.

104. The reading is uncertain. CTA reads: *bqrt*.

105. The traces resemble *dbh*.

106. See note 1 above.

107. Literally, "house"; cf. Job 3:15 and this sense of Akkadian *bītu*.

108. Mount Casius.

109. Written *any*, but see II 46 below and cf. Bordreuil 1989.

110. Mount Anti-Casius.

111. The two broad peaks, when observed at a side-by-side angle, resemble a gliding bird's wings.

112. Written *s*; the scribe forgot his horizontals.

113. *Ilha'u*.

114. Written *a*.

115. Written *t*.

116. More literally, "moan," but there is a wordplay on "tears."

117. CAT and others emend to *y*; but *mh* is the source, not the substance, of the tears.

118. CAT reads: *dnn*; but the photograph shows a definite *a*.

119. Cf. lines 46 and 58 below. CAT reads *ahp* partially.

120. Or: "I."

121. Apparently a figure for the moon, which is ordinarily represented in Ugaritic by the male deity Yarikhu.

122. CAT reads *a* for *t*, but an enlarged photograph shows a clear *t*.

123. Read from an enlarged photograph; CAT: *[b]r?l?tk*.

124. The reading on an enlarged photograph is clear. CTA and CAT: *adnk*.

125. The restoration is consistent with vague traces on the photograph. CAT reads *kdb* partially.

126. Part of a formula describing physical collapse out of fear or dismay; literally, "Her tendons to the ground break."

127. Convention suggests "neck" or "face."

128. Traces on the photograph support Ginsberg's restoration.

129. The couplet is so restored with Ginsberg; Herdner (1974).

130. The restored epithet is confirmed by a clear *l* on the photograph.

131. Restore perhaps *špš*; see text 2, V 18–20.

132. Cf. text 2, V 18–20.

133. See line 34 below; cf. *CAT*.

134. Baring the breast is a common female gesture of grief in the ancient Near East.

135. The restoration of *wt*, first proposed by Virolleaud, is consistent with traces on the photograph, where the *ʿ* is also legible.

136. Literally, if correctly interpreted, "ointment, oils."

137. Literally, "brother-in-law."

138. So restored by Ginsberg.

139. Virolleaud restored lines 55–56: *gr . y[šu . ʿl .] ydm . [h]lb. lʾr . rhm*], "The mountain is borne on the hands,/ The summit on palms"; cf. text 10, VIII 5–6. Although there does not seem to be enough space for the full restoration of the second line, the first letters of the restoration on each line, *š* and *h* respectively, are legible on the new photograph.

140. Compare the Story of Aqhat: text 6, column II.

141. Others read *h* where we favor *i*.

142. Baal, more commonly called the Son of Dagon.

143. *CTA* reads [*b*]*ʿ*... and *CAT* reads a fragmentary *b* followed by a space.

144. The *t* could be *ʿ* or a more complex sign.

145. Or: "Kirta's daughter. . . ."

146. Cf. text 12, VI 10.

147. Epithets of El.

148. See lines 6–8 and 10–12 below; cf. *CAT*.

149. *CTA* and *CAT* read the first sign as *b* and correct it to *d*, but we read *d* on the photograph.

150. A female is grammatically indicated.

151. Traces on the photograph support Ginsberg's restoration.

152. *CAT* reads *dt*.

153. Cf. text 2, II 18–20.

154. The name means, "the female who causes (the illness) to pass."

155. Restored with Ginsberg on the basis of VI 6–7 below.

156. *CTA* read the beginning of line 49: *mr[š .]*, but the present restoration follows VI 8 below.

157. The untying of the knot releases the disease in a typical procedure of ancient Near Eastern sympathetic magic.

158. Restoration of lines 48–52 based on VI 8–10 below.

159. Written *t*; cf. lines 13–14 below.

160. From the photograph it would seem that *h* was written *z*.

161. Cf. *CTA* and *CAT*.

162. Probably to be emended to *g<n>gnh*; see text 10 VII 47–49.

163. Literally, perhaps, "windpipe," close in sense to "throat, seat of breath and appetite," which functions in many contexts like English "soul."

164. *CAT* reads: *lx[x]xr[xxxx]*.

165. For the restoration of lines 29–31, see lines 42–44 below. The last word, unread by *CTA* and *CAT*, can be made out on the photograph.

166. Translation uncertain. An alternative is: "You speak [in gurgles], / Pronounce in a cro[ak]"; i.e., you are sickly.

167. As chief magistrate, the king would be approached for justice by people with *prima facie* claims. Thus an indigent widow, with no political clout, would depend on the decency of a magistrate to pursue her cause. Cf. Job 29:7–17.

168. Literally, "sister," or "kin." For the figurative use of "sister" to indicate a constant companion, see Proverbs 7:4 and compare Job 17:14.

169. Literally, "bed of disease."

170. See note 166 above.

171. *CAT* reads *qšm*, beginning with an erased *t*.

172. A netherworld god.

173. Written long as *r*.

174. Literally, "document of."

175. A well-known scribe.

176. King of Ugarit in the mid-fourteenth century.

Aqhat

Translated by Simon B. Parker

The story of *Aqhat* is preserved on three tablets, discovered at Ras Shamra in 1930–1931 and first published in 1936 (Virolleaud 1936). The order of the three tablets and of the columns on the tablets is universally accepted. It is also clear that the story must have continued on a fourth tablet.¹ Of the three tablets we have, the first, six-column tablet and the second, four-column tablet each lack the two middle columns. The four columns of the third tablet are all preserved, though with damage to the first half of the first column and the second half of the second column.

As we have it, the story of *Aqhat* is as follows. It begins with an account of a ritual performed by the childless Daniel, to which Baal responds, calling on El to bless Daniel with a son. El does so. Daniel is informed of this fact and goes home rejoicing. After entertaining the Katharat, here functioning as goddesses of conception, he goes to bed with his wife and she becomes pregnant. Here the first big gap of two columns leaves us without the account of *Aqhat*'s birth and the immediately following developments. When the text resumes in column V, Kothar and Khasis come bearing a bow. On Daniel's instruction, his wife plays hostess to the gods, as they confer the bow on Daniel. After their departure, Daniel passes the bow on to his son *Aqhat* with appropriate instructions.

After a short break, we find *Aqhat* in the presence of the goddess Anat, who offers him silver and gold, and then immortality, in exchange for the bow. *Aqhat* rebuffs her proposals. He tells her, first, that she can get a bow for herself from Kothar and Khasis, if she will just give them the component materials; and second, that death is the universal human destiny—adding

the taunt that bows are not really for women anyway. With a parting threat, Anat leaves for El's residence, where she denounces Aqhat and threatens El. El recognizes Anat's essential character and authorizes her to have her way. She returns to Aqhat, but the declining condition of the text and the lack of the following two columns do not allow us to see the early development of her plot to dispose of him.

When the text resumes, Anat is negotiating with YTPN. She finally reveals to him her plan, which they immediately carry out. She carries YTPN like a bird of prey among a flock of such birds and releases him over Aqhat. He sweeps down on Aqhat and kills him. But apparently the bow is lost.

After the damaged, and largely incomprehensible beginning of the third tablet, the effect of the murder is seen in the withering of the vegetation. Daniel, accompanied by his daughter, Paghit, undertakes a series of ritual acts and pronouncements that address this crisis. Then two messengers approach, finally telling Daniel and his daughter that Anat has dispatched Aqhat. Daniel now directs his attention to the cause, not just the symptom, of the drought. He calls on Baal to bring down the various birds of prey, until he finds in the belly of one the remains of Aqhat, which he buries. After then cursing the three towns nearest the site of the murder, he returns home, where he is joined by mourners for seven years.

Dismissing the mourners, Daniel offers a sacrifice, at which Paghit asks him to bless her on a mission of vengeance against the killer of her brother. Daniel confers the requested blessing. Paghit then puts on a warrior's accoutrements beneath her female attire and sets out for YTPN's camp. She is received and they begin to drink, YTPN boasting of his prowess. Similar episodes in biblical narratives suggest that Paghit would eventually draw her sword and dispatch YTPN.² The avenging of Aqhat's death would release the land from its blight.

While different parts of the story have analogues in other ancient Near Eastern and biblical narratives, suggesting that the composers used traditional materials in their composition,³ *Aqhat* is a unified, progressive narrative. Everything in the first two tablets leads up to the killing of Aqhat in column 4 of the second tablet, and everything in the third tablet devolves from that act of murder.

The Daniel of the story is a legendary, patriarchal figure. He appears briefly in the fragmentary Rapiuma texts (20–22 below). He is mentioned alongside Job and Noah in Ezek 14:12–20, verses which imply that all three were the subject of stories in which they save the lives of their children (unlike the Daniel of the biblical book of that name). He appears again as a model of wisdom or cleverness in Ezek 28:3. Later, in *Jub.* 4:20, he is mentioned among the antediluvian patriarchs.

The gods have a much more central role in this story than in *Kirta*. Kothar and Khasis confer upon Daniel the bow that leads to Aqhat's death. Anat tries to bargain with Aqhat for the bow, is enraged by his refusal and dismissal of her, and finally accomplishes his murder. Ritual too is much more prominent than in *Kirta*. In much of the third tablet, the action is constituted largely by Daniel's ritual acts and words, and ritual acts are woven into the account of Aqhat's origin in the first two columns of the first tablet. Finally, the story seems to be particularly concerned with social roles: that of the dutiful son in the refrain of the first two columns; of the host and hostess in column V; of men and hunters, as against gods and women, in the exchange between Aqhat and Anat in column VI; of the responsible elder/father and daughter/sister in the last tablet.

As far as possible, the transcription is based on new photographs made available by West Semitic Research. Because of the deterioration of the tablets, less of the text is visible now than earlier. Restorations in the transcription are based either on earlier readings of the tablets, or on parallel passages. I have not generally "restored" text for which there is no such support and have always inserted question marks wherever an unsupported restoration has been suggested.

4. CAT 1.17

4. First Tablet

Column I

Column I

(Ca. ten lines missing.)

(Ca. ten lines missing.)

0-2 [apnk/dnil.mt.rp]i.
aph<n>.ġz[r]/[mt.brmmy.]

[Now Daniel, man of Rapiu,]
The hero, [man of the Harnemite,]⁴

2-3 uzr.ilm.ylhm./
[uzr.yšqy.]bn.qdš.

Girded, gives food to the gods,
[Girded, gives drink to] the deities,

3-5 yd/[štb.y'l.]wyskb.
yd/[mizrth.]p yln!⁵

Throws down [his garment] and lies,
Throws down [his cloak] for the
night.⁶

5-6 bn.ym/[wtn.

One day passed, [and a second—]

- 6–8 *uzr.]ilm.dnil/
[uzr.ilm].ylhm.
uzr/[yšqy.b]n.qdš* [Girded,] Daniel gives food,
[Girded,] gives food to [the gods],
Girded, [gives drink to the] deities,
- 8 *tl̥t.rbc ym/* A third day passes, a fourth—
- 9–11 *[uzr.i]lm.dnil.
uzr/[ilm.y]lhm.
uzr.yšqy.bn/[qdš.* [Girded,] Daniel gives food,
Girded, gives food [to the gods],
Girded, gives drink to the [deities],
- 11 *b]mš.tdt.ym.* A fifth day passes, a sixth—
- 11–13 *uzr/[il]m.dnil.
uzr.ilm.ylhm./
[uzr].yšqy.bn.qdš.* Girded, Daniel gives food,
Girded, gives food to the gods,
[Girded,] gives drink to the deities,
- 13–15 *yd.šth/[dn]il.
yd.šth.ycl.wyškb/
[yd.]mizrth.pyl̥n.* Daniel throws down his garment,
Throws down his garment and lies,
[Throws down] his cloak for the
 night.
- 15–16 *mk.bšbc.ymm/
[w]yqrb.bcl.bhnth.* Then on the seventh day
Baal draws near in compassion:⁷
- 16–18 *abynat/[d]nil.mt.rpi.
anh.ğzr/mt.hrmmy.* “The longing of Daniel, man of
 Rapiu!
The moan of the hero, man of the
 Harnemite!
- 18–19 *din.bn.lb/km.aph.
w.šrš.km.aryh/* Who has no son like his siblings,
No offspring like that of his fel-
 lows.
- 20–21 *bl.it̥.bn.lb.kl⁸ m.aph.
wšrš/km.aryh.* Will he have no son like his sib-
 lings,
No offspring like that of his fel-
 lows,
- 21–22 *uzrm.ilm.ylhm/
uzrm.yšqy.bn.qdš/* Who, girded, gives food to the
 gods,
Girded, gives drink to the deities?
- 23–23 *ltbrknn l̥tr.il aby/
tmrnn l bny.bnwt/* Bless him, Bull, El my father,
Prosper him, Creator of Creatures.

- 25–26 *wykn.bnh.bbt.*
šrš.bqrh/hklh. Let him have a son in his house,
Offspring within his palace,
- 26–27 *nšb.skn.ilibh.*
bqdš/ztr.‘mh. To set up his Ancestor's stela,
The sign of his Sib in the sanc-
tuary;⁹
- 27–28 *larš.mšsu.qtrh/*
l‘pr.dmr.ātrh. To rescue his smoke from the
Underworld,
To protect his steps from the
Dust;
- 28–29 *tbq.lh̄t/nīsh.*
grš.d.‘šy.lnh/ To stop his abusers' spite,
To drive his troublers away;
- 30–31 *aḥd.ydh.bškm.*
m‘msh/[k]šb‘ yn. To grasp his arm when he's
drunk,
To support him when sated with
wine;
- 31–32 *spu.ksmh.bt.b‘l/*
[w]mntb.bt.il. To eat his portion in Baal's
house,
His share in the house of El;
- 32–33 *ṭḥ.ggh.bym/[ti]t.*
rḥš.npšb.bym.r̄t/ To daub his roof when there's
[mu]d,
To wash his stuff when there's
dirt.”
- 34 *[ks] yih̄d.il.lbdh¹⁰* El takes [a cup] in his hand.
- 34–36 *ybrk/[dni]l.mt.rpi.*
ymr.ḡzr/[mt.h]rnm̄y. He blesses [Dani]el, man of Rapiu,
Prosperes the hero, [man of the] Harne-
mite:
- 36–37 *npš.yḥ.dnil/[mt.rp]i.*
brlt.ḡzr.mt hrm̄my/ “By my life, let Daniel, [man of]
Rapiu, thrive,
By my soul, the hero, man of the
Harnemite!
- 38 *[].hw.mḥ.* [. . .] flourish
- 38–39 *l‘ršb.y‘l/[].* Let him mount his couch [. . .]

with second person suffixes, as follows.)

Column II

[y]ld bn lk km aḥk
wšrš km aryk

0–1 nšb skn ilibk
bqdš]/z[tr.ʿmk.

1–2 larš.mšsu.qtrk]/
l.ʿpr.[ḏmr.aṭrk./

2–3 tbq]/lḥt.nišk.
gr[š.d ʿšy.lnk]/

4–5 spu.ksmk.bt.[bʿl.
wmntk]/bt il.

5–6 aḥd.ydk[.]b[škrn]/
mʿmsk.kšbʿt.yn.

6–8 t[ḥ]/ggk.bym.ṭit.
rḥš/npšk.bym.rṭ.

8–9 bd!¹¹ni[l]/pnm.tšmh.
wʿl.yšhl pi[t]/

10–12 yprq.lšb.wyšhq/
pʿn.lhdm.yṭpd.
yšu/gh.wyšḥ.

Column II

[Like your siblings, a son's to be
born you,
An offspring like that of your fel-
lows,

To set up your Ancestor's stela,
The sign of your Sib in the sanctu-
ary;

To rescue your smoke from the
Underworld],
[To protect your steps] from the
Dust;

[To stop] your abusers' spite,
To drive [your troublers away];

To eat your portion in [Baal's]
house,
[Your share] in the house of El;

To grasp your arm when [you're
drunk],
To support you when sated with
wine;

To daub your roof when there's
mud,
To wash your stuff when there's
dirt."

Daniel's face beams,
His brow above lights up;

He breaks out into laughter,
Sets his foot on the footstool,
Raises his voice and cries:

- 12–14 *aṭbn.ank/wanḥn.*
wtnḥ.birty/npš. “Now I’ll sit down and rest,
In my breast my heart will rest.
- 14–15 *kyld.bn.ly.km/aby.*
wšrš.km.aryy/ Like my siblings, a son’s to be
born me,
An offspring like that of my fel-
lows,
- 16–17 *nšb.skn.iliby.*
bqd[š]/ztr.‘my. To set up my Ancestor’s stela,
The sign of my Sib in the sanc-
tuary;
- 17 *<larš.mššu.qṭry>*
l‘pr[.]ḏmr.aṭr[y]/ <To rescue my breath from the
Underworld,>
To protect [my] steps from the
Dust;
- 18–19 *ṭbq.lḥt.nišy.*
grš/d‘šy.ln. To stop my abusers’ spite,
To drive my troublers away;
- 19–20 *ḡhd.ydy.bš/km.*
m‘msy.kšb‘t y[n]/ To grasp my arm when I’m
drunk,
To support me when sated with
wine;
- 21–22 *spu.ksmy.bt.b‘l.*
[wmnt]/y.bt.il. To eat my portion in Baal’s
house,
My [share] in the house of El;
- 22–23 *ṭḥ.ggy.bym.ṭit/*
rḥš.npsy.bym.rṭ/ To daub my roof when there’s
mud,
To wash my stuff when there’s
dirt.”
- 24–25 *dn[.]il. bth.ymḡyn/*
yšṭql.dnil.lḥklb/ Daniel comes to his house,
Daniel arrives at his palace.
- 26–27 *‘rb.bbth.kṭrt.*
bnt/hll.snnt. The Katharat enter his house,
The moon’s radiant daughters.
- 27–29 *apnk.dnil/mt.rpi.*
ap[.]hn.ḡzr.mt/hrmmy. Now Daniel, man of Rapiu,
The hero, man of the Harnemite,

- 29–31 *alp.ytbb̄.lkt̄/rt.*
yšl̄hm.kt̄rt.
wy/ššq.bnt.h[ll].snnt/
 Slaughters an ox for the Katharat,
 Dines the Katharat,
 And wines the moon's radiant daughters.
- 32 *hn.ym.wtn.*
 One day, and a second,
- 32–34 *yšl̄hm.kt̄rt.*
wyš[š]q.bnt.hll.snnt.
 He dines the Katharat,
 And wines the moon's radiant daughters.
- 34 *tlt̄.[r]b̄ym.*
 A third, a fourth day,
- 34–36 *yšl̄hm.kt̄rt.*
wyššq/bnt.hll.snnt.
 He dines the Katharat,
 And wines the moon's radiant daughters.
- 36–37 *hms̄/t̄dt̄.ym.*
 A fifth, a sixth day,
- 37–38 *yšl̄hm.kt̄rt/*
wyššq.bnt.hll.s[nnt]/
 He dines the Katharat,
 And wines the moon's radiant daughters.
- 39 *mk.bs̄[b̄].ymm.*
 Then on the seventh day,
- 39–40 *tb̄.bbt̄b/k̄rt̄.*
bnt.hll.snnt/
 The Katharat leave his house,
 The moon's radiant daughters.
- 41–42 []d[]t.n̄my.̄rš.[]/
ymsmt̄.̄rš.h̄l[]/
 [] the joy of the bed []
 The delights of the bed of childbirth
 []
- 43–45 *ȳtb̄.dnil.[ls]pr yr̄bh/*
yr̄b̄.[]/
t̄lt̄.rb̄[̄]/
 Daniel settles to count her months.
 A month, []
 A third, a fourth []
- 46 *yr̄hm.ymḡ[y]/*
 Months com[e]

(Ca. ten lines are missing from the bottom of the column. Columns III and IV are completely missing. There is a further gap of some eleven lines at the beginning of column V.)

(*Aqhat is born to Daniel and his wife. Whatever else the missing columns III and IV recounted, the origins of the bow that appears in column V would have been included.*)

Column V

Column V

2-3 []abl.qšt
tmm/ašrb^c.qš^ct

[“ ”] I will bring the bow,
I will convey there many arrows.”

3-4 whn.šb[^c]/bymm.

Then, on the seventh day,

4-5 apnk.dnil.mt/rpi.
a<p>hn.ğzr.mt/hrnm[y]

Now Daniel, man of Rapiu,
The hero, man of the Harnemite,

6-7 ytšu.ytb.bap.tgr.
tht/adrm.dbgrn.

Gets up and sits by the gateway,
Among the chiefs on the threshing
floor;

7-8 ydn/dn.almnt.
ytpt.tpt.y[tm]/

Takes care of the case of the widow,
Defends the need of the orphan.

9-10 bnši.‘nh.wyphn.
bal[p]/šd.rbt.kmn.

Raising his eyes, he sees
At one thousand rods, ten thousand fur-
longs,

10-11 blk.ktr/ky^cn.
wy^cn.tdrq.ḥss/

Observes the coming of Kothar,
Observes the march (?) of Khasis.

12-13 blk.qšt.ybln.
bl.yš/rb^c.qš^ct.

Here they bring the bow,
Here he conveys many arrows.¹²

13-15 apnk.dnil/mt.rpi.
aphn.ğzr.mt/hrnm[y].

Now Daniel, man of Rapiu,
The hero, man of the Harnemite,

15-16 gm.latth.kyšh/
šm^c.mṭt.dnty.

Calls out aloud to his wife:
“Attend, Danatiya the Lady:

16-19 ‘d[b]/imr.bphd.
lṇps.ktr/whss
lbrlt.hyn d/hrš yd.

Prepare a lamb from the flock
For the relish of Kothar and
Khasis,
For the hunger (?) of clever
Hayyan.

19-21 šlhm.ššqy/ilm
sad.kbd.hmt.
b^cl/hkpt.il.klb.

Dine and wine the gods,
Uphold and honor them,
The lords of Memphis, allotted by
El(?).”

- 21–22 *tšm^c/m_{tt},dnty.* Danatiya the Lady attends.
- 22–25 *t^cdb.imr/bp_hd.
l_{npš}.k_{tr}.w_{hss}/
lbrlt.byn.d_hrš/ydm.* She prepares a lamb from the flock
For the relish of Kothar and Khasis,
For the hunger (?) of clever Hayyan.
- 25–26 *a_hr.y_mg_y.k_{tr}/w_{hss}.* After Kothar and Khasis arrive,
- 26–28 *bd.dnil.ytnm/qš_t.
lbrkb.y^cdb/qš^ct.* They hand Daniel the bow,
On his lap they lay the arrows.
- 28 *apnk.m_{tt}.dnty/* Now Danatiya the Lady
- 29–31 *tšl_hm.tššqy ilm/
tsad.tk_{bd}.hmt.
b^cl/h_{kpt} il.klh.* Dines and wines the gods,
Upholds and honors them
The lords of Memphis, allotted by
El(?).
- 31–33 *tb^c.k_{tr}/lablh.
byn.tb^c.lmš/knth.* Kothar left for his tent,
Hayyan left for his dwelling.
- 33–35 *apnk.dnil.m[t]/rpi.
aphn.g_{zr}.m[t]/h_{run}my.* Now Daniel, man of Rapiu,
The hero, man of the Harnemite,
- 35–36 *qš_t.yqb [gm(?) yd(?)]/rk.
‘l.aqht.kyq[rb(?)]/* Strings(?) [and bends(?)] the bow,
[Draws(?)] near to Aqhat:
- 37–39 *pr^cm.s_{dk}.yb[n]
[]/pr^cm.s_{dk}.
hn[]/šd.bb_k[lh]* “The best of your bag, my son,
[] the best of your bag,
Look, [] the bag in [his/her]
temple

(Approximately twenty lines are missing between the last preserved part of column V and the first preserved part of column VI.)

(*With appropriate counsel, the bow is bestowed upon Aqhat, a development that apparently comes to the attention of the goddess Anat.*)

Column VI

Column VI

1 ...
2 []
3–4 [] .ay.š[]/[]

...

- 4–5 [bh]rb.mlh[t qš]/[mri [] with salt[ed kn]ife [a cutlet of fatling.]
- 5–6 tšty krpnm].yn. She drinks the wine by flagons,
bks.ḥr[s]/[dm ‘šm The vines’ blood from goblets of gold,
- 6]n.krpn.‘l.krpn/
- 7]qym.wt‘l.trt/
- 8 []yn.‘šy.lḥbš/ ...
- 9 []ḥtn.qn.yšbt
- 10 []bnšī ‘nh wtphn/ Raising her eyes she sees,
- 11 []l.kslh.kbrq/ ...
- 12 []y(?)ḡ[]thmt.brq/
- 13 []tšb.qšt.bnt [?]/ [] she longs for the bow
- 14 []‘nh.km.btn.yqr/ [] her eye(s) like a snake ...
- 15–16 []larš. On the earth [she empties her
ksh.tšpkm/[l‘pr. flagon(?)],
Her goblet she pours [on the ground].
- 15 tšu gh] wtšḥ. [She raises her voice] and cries:
- 16 šm‘.m‘/[laqht ḡzr “Attend, now, [Aqhat the Hero],
- 17–18 i]rš.ksp.watnk/ Ask me for silver—I’ll give it,
[ḥrš wašl]ḥk. [For gold and I’ll end]ow you:
- 18–19 wtn.qštk.‘m/[btl’t]n[t] Give [Anat the Girl] your bow,
qš‘tk.ybmt.limm/ The sister of LIMM your arrows.”
- 20 wy‘n.aqht.ḡzr. Aqhat the Hero answers:
- 20–23 adr.tqbm/blbnn. “From the Lebanon the strongest
adr.gdm.brumm/ trees,

- adr.qrmt.by^clm.*
<adr>(?) mtnm/b^cqbt.tr.
adr.qnm!¹⁴ bgl il/
- From the buffalo the strongest
 sinews,
 From the ibex the strongest horns,
 From the bull's heels <the
 strongest>(?) tendons,
 From the great brake the strongest
 canes
- 24 *tn.lktr.wḥss* Give to Kothar and Khasis:
- 24–25 *yb^cl.qšt.l^cnt/*
qš^ct.lybmt.limm. Let them make a bow for Anat,
 Arrows for the Sister of LIMM.”
- 25–26 *wt^cn.btl^cnt.* Anat the Girl answers:
- 26–28 *irš.hym.laqht.ḡzr/*
irš.hym.watnk.
blmt/wašlḥk. “Ask for life, Aqhat the Hero,
 Ask for life, and I'll give it,
 Deathlessness—I'll endow you.
- 28–29 *ašsprk.^cm.b^cl/šnt.*
^cm.bn il.tspr.yrḥm/ I'll let you count years with Baal,
 Count months with the offspring
 of El.
- 30–31 *kb^cl.kyḥwy.y^cšr.*
ḥwy.y^cš/r.wy[š]qynb. As Baal revives, then invites,
 Invites the revived to drink,
- 31–32 *ybd.wyšr.^clh/*
n^cmn [wt]^cnyyn. Trills and sings over him,
 With pleasant tune they respond;
- 32–33 *ap ank.aḥwy/aqb[t ḡz]r.* So I'll revive Aqhat the Hero.”
- 33 *w.y^cn.aqht.ḡzr/* Then Aqhat the Hero answers:
- 34–35 *al.tš[r]gn.ybtl^ctm.*
dm.lḡzr/šrgk.ḥḥm. “Maid, don't beguile me:
 To a hero your guile is slime.
- 35–36 *mt!¹⁵.uḥryt.mḥ.yqb/*
mḥ.yqb.mt.atryt. In the end a man gets what?
 A man gets what as his fate?
- 36–37 *spsg.ysk/[l]riš.*
ḥrṣ.lzr.qdqdy/ Glaze is poured on the head,
 Lye all over the skull.
- 38 [] *mt.kl.amt.* [] the death of all I shall die,

- wan.mtm.amt/* I too shall die and be dead.
- 39 *[ap m]tn.rgmm.argm.* And another thing I will say:
- 39–41 *qštm/[]mhrm.* Bows are [weapons of(?)] warriors
ht.tšdn.tintt/[bb] Will womankind now be hunting?"
- 41–42 *g]m.tšhq.‘nt.* Anat laughed out loud,
wblb.tqny/[] But inwardly she plotted []:
- 42–43 *t̄b.ly.laqht.ğzr.* "Come back, Aqhat the Hero,
t̄b ly wl̄k/[] Come back to me, [I will warn(?)]
you:
- 43–44 *hm.laqryk.bntb.pš‘/* If I meet you in the paths of rebel-
[]bntb.gan. lion,
[Find you(?)] in the paths of pride,
- 44–45 *ašqlk.tht/[p‘ny a]n!¹⁶k* I will fell you under [my feet],
n‘mn.‘mq.nšm/ Finest, cleverest of fellows!"
- 46 *[td‘s p‘]nm.wtr.arš.* [She takes to her hee]ls and the earth
shakes.
- 46–48 *idk/[ltn p]nm.* Then [she sets her fa]ce
‘m.il.mbk!¹⁷.nhrm/ Toward El at the springs of the
[qrb ap]q.thmtm rivers,
[Among the strea]ms of the deeps.
- 48–49 *tgly.ḏd il/* She proceeds to the precinct of El,
[wtbu q]rš.mlk.ab šnm/ [Comes to the c]amp of the King, the
Father of Years.
- 50–51 *[lp‘n il t]hbr.wtql.* [At the feet of El she] bends and
tšth/[wy wtkbd]nh. bows,
Prostrates her[self and pays] him
[respect].
- 51–52 *tlšn.aqht.ğzr/* She denounces Aqhat the Hero,
[kdd dn]il.mt.rpi [Maligns(?) the child] of Daniel, man of
Rapiu.
- 52–53 *wt‘n/[btl̄t ‘nt* Then [Anat the Girl] speaks up,
tšu] gh.wtšh. [She raises] her voice and cries:

53–54 *hwt*/[]
 54 *aqht.yš*[] ...
 55 []*n.š(?)*[]

(About twenty lines are missing at the end of the column. On the left edge of the tablet: [*spr ilmlk šbn lmd atn p*]rln.)

(Anat's first speech maligning Aqhat and El's first response would have followed in the gap. On the left edge of the tablet is the remains of a colophon: [Scribe: Ili-malku, Shubbanite, student of Attenu,] diviner.)

5. CAT 1.18

5. Second Tablet

Column I

Column I

1–3 ...
 4 [] *.at* []
 5–6 [] *b.ap.* [/]

6 *.wt'n.*[*btlt 'nt*]/

And [Anat the Girl] replies:

7–8 [] *k.yil*[*m*
 []
 al.tš[*mḥ*]

["In] your [], El,
 [In your do not rejoice,]
 Do not rej[oice in your].

9 [] *aḥdhm.*[]
 10 [] *b]gdl.t.ar*[*kt*y]

...

11 [] *qdq]**dk.*

[] your head []

11–12 *ašhlk*[*šbtk dmm*]/
 [*šbt dq*]*nk.mm'm.*

I'll make [your head] run [with
 blood],
 Your old gre[y bea]rd with gore.

12–14 *w*[]/*aqht.wypltk.*
 bn [*dnil*]/*wy'ḏrk.*
 byd.btlt.[*'nt*]/

Then [cry to(?)] Aqhat to rescue
 you,
 To [Daniel's] son to save you
 From the hand of [Anat] the Girl!"

15 *wy'n ltpn.* *il dp*[*id*]/

Then the Kind One, El the Compassion-
 ate, replies:

16–17 *yḏ'tk.bt kanšt.*
 wi[*n bilht*]/*qlšk.*

"I know you, daughter, as desperate,
 [Among goddesses no]thing resists
 you.

17	<i>tb^c.bt.hnp.lb</i>	Go off, daughter, haughty of heart,
17-19	<i>ti]/h^d.di^t.bkbdk. tšt.b[]/irtk.</i>	[Lay] hold of what's in your liver, ¹⁸ Set up the[] in your breast.
19	<i>dt.ydt.m^cqbk</i>	To resist you is to be beaten."
19-20	<i>[tb^ct/btl]t.^cnt.</i>	Anat the Girl [departs(?)].
20-22	<i>idk.lttⁿ.[pnm]/ [^cm]aqht.ğzr. balp.š[d/rbt]k^{mn}.</i>	Now she sets [her face], [Towards A]qhat the Hero, At one thousand ro[ds, ten thousand] furlongs.
22-23	<i>wšhq.btl^t. [^cnt]/ [tšu]gh.wtšh.</i>	Then [Anat] the Girl laughs loud, [She raises] her voice and cries:
23-24	<i>šm^c.m[^c]k</i>	"Attend, [Aqhat the H]ero,
24	<i>at.aḥ.wan.[]</i>	Come, brother, and I [] ¹⁹
25	<i>[]šb^c.tirk. []</i>	...
26	<i>[]by.ndt.ank[]</i>	...
27	<i>[]t.lk.tlk.bšd[]</i>	... you go on a hunt...
28	<i>[]mt.išryt[]</i>	...
29	<i>[]r.almdk. []</i>	... I will instruct you ...
30-31	<i>[]qrt.ablm. a[blm/qrt zbl y]rḥ.</i>	[] the town of Abiluma, A[biluma, town of Prince] Yarikh,
31	<i>dmgdl.š[]</i>	Where a tower ...
32	<i>[]mn.^crp[]</i>	...
33	<i>[]it[]</i>	... "
34	<i>[]^c[]</i>	...

(Approximately twenty lines are missing from the bottom of column I, and the entirety of columns II and III is lost.)

(Anat's preliminary preparations for revenge on Aqhat must have occupied the following gap, which extends over the remaining lines of this column and two completely missing columns.)

Column IV

1 []ps[]
 2 [].yṭbr[]
 3 [].utm.dṛ[qm]
 4 [btlt]t.ᶜnt.lkl.[]

5–6 [tt]bᶜ.btlt.ᶜnt
 [idk lttṇ pnm]/
 [ᶜ]m.yṭpn.mhr.š[t

6–7 [tšu gh]/wtšh.

7–8 yṭb.yṭp.[
]/qrt.ablm.
 ablm.[qṛt zbl yrḥ]/

9–11 ik.al.yḥdṭ.yrḥ.
 b []/bqm.ymnh.
 banšt[]/qdqdh.

11 wyᶜn.yṭpn.[mhr št]/

12 šmᶜ.lbtlt.ᶜnt.

12–13 at.ᶜ[l qšth]/tmḥšh.
 qᶜth.bwt.lt[hwy]/

14–15 nᶜmn.ḡzr.št.ṭrm.
 w[]/ištir.bḏdm
 wnᶜrs[]/

16 wtᶜn.btlt.ᶜnt.

16–17 ṭb.yṭp.w[]/lk.

17–18 aštk.km.nšr.bḥb[šy]/
 km.diy.btᶜrty.

18–19 aqbt.[km.yṭb]/llḥm.
 wbn.dnil.lṭrm

Column IV

[he breaks []
 ...
 [] Anat the [Gi]rl to all []

Anat the Girl now [lea]ves,
 [Now she sets her face]
 Toward YTPN,²⁰ the Sut[ean] warrior.

[She raises her voice] and cries:

“Let YTPN turn []
] the town of Abiluma,
 Abiluma, [town of Prince Yarikh.]

How will Yarikh²¹ not be renewed?
 In [] in his right horn,
 In the waning [] his head.”

YTPN[, the Sutean warrior,] replies:

“Attend, Anat the Girl,

[For his bow] you strike him down,
 For his arrows take his life.

The fine hero has laid a meal,
 ... ”

Anat the Girl replies:

“Turn here, YTPN,²² and [I’ll
 teach(?)] you,

Put you like a bird in my be[lt],
 Like a hawk into my sheath.

[When] Aqhat [sits down] to sup,
 The son of Daniel to dine,

- 19–21 *[ʿlh]/nšrm.trḥpn.
ybšr.[ḥbl d]/iym.* The birds will circle [above him],
[The flock of h]awks will hover(?).
- 21–22 *bn.nšrm.arḥp.an[k
ʿ]/aqht.ʿdbk.* Among the birds I will circle,
Over Aqhat I will aim you,
- 22–23 *blmn.tnm.qdqd/
tl̄id.ʿl.udn.* To strike him twice on the head,
Three times over the ear,
- 23–24 *špk.km.šiy/dm.
km.šḫt.lbrkb.* Spilling his blood like a butcher,
Down to his knees, like a killer,
- 24–26 *tši.km/rḥ.npšh.
km.itl.brlth.
km/qtr.baph.* Let his life go off like a breath,
His soul like a sneeze(?),
From his nose like smoke,
- 26–27 *uap.mprh.ank/laḥwy.* ... I shall take his life."
- 27–29 *tqh.ytpn.mbr.št/
tštn.knšr.bḥbšh.
km.diy/btʿrth.* She takes YTPN, the Sutean warrior,
Puts him like a bird in her belt,
Like a hawk into her sheath,
- 29–30 *aqht.km.ytb.llh[m]/
bn.dnil.l̄rm.* When Aqhat sits down to sup,
The son of Daniel to dine,
- 30–31 *ʿlh.nšr[m]/trḥpn.
ybšr.ḥbl.diy[m].* The birds circle [above him],
The flock of hawks hovers(?)
- 31–33 *bn]/nšrm.trḥp.ʿnt.
ʿl[aqht]/ʿdbnbh.* [Among] them Anat circles,
Over [Aqhat] she aims him,
- 33–34 *blmn.tnm[qdqd]/
tl̄id.ʿl.udn* To strike him twice [on the head],
Three times over the ear,
- 34–35 *š[pk km]/šiy.dmh.
km.šḫ[t lbrkb]/* Spi[lling] his blood [like] a butcher,
[Down to his knees], like a killer.
- 36–37 *yṣat.km.rḥ.np[šh
km itl]/brlth.
km.qtr.b[aph* [His] life went off like a breath,
His soul [like a sneeze](?),
From [his nose] like smoke.
- 37–39 *uap.mprh]/ʿnt.bšmt.
mbrh.[]
]/aqht.wtbk.* [] Anat in the slaying,
Her warrior []
[] Aqhat, and she wept.

39 y[]/
40 abn.ank.

“ ...

40–41 w^l.q[štk mḥstk]
[^l]/q^stk.at.l[ḥwtk]/

“And for your b[ow I struck you
down]
[For] your arrows I took your li[fe].”

41–42 []/wḥlq.‘pt.t[²³]

...

6. CAT 1.19

6. Third Tablet

Column I

Column I

(The first line is a colophon. The second line continues the narrative from the end of column IV of the second tablet.)

1 [l]aq[h]t

[Belonging to] Aqhat

2–3 [t]krb.[]lqrḥ mym/
tql.[]lb.

... [] into the waters,
It falls [] ...

4–5 tt[b]r/qšt.[]
[r.ytḥr []mn

The bow is broken ...
[As?] is broken.

5 []btlt.[^c]nt/

Anat the Girl [–s]

6 ttb.[]ša

...

7–8 tlm.km[]ydh
kš[r]/knr.ušb^c<t>h

Her hand strikes like [a bard?],
Like a singer her fingers the lyre.

8 kḥrṣ.a[b]n/

9 pb.tiḥd.šnth.wakl.b[q]mm/

10 tšt ḥrṣ.klb ilnm/

11 wtn.gprm.mn.gprḥ š[r]/

...²⁴

12 aqht.y^cn.kmr.kmr/

13 kap^c.il.bgdr̄t.kl

13–16 [^c]lḥth.imḥṣh.
kd.^cl.qštḥ/imḥṣh.
^cl.qs^cth.hwt/l.aḥw.

For his staff I struck him down—²⁵
As I struck him for his bow,
For his arrows took his life.

16–17 ap.qštḥ.ltn/ly

Now give me his bow

40–42 *yr.^crpt/tmtr.bqz.*
tl.ytll/lgnbm.

“Let the clouds make rain in the
summer,
the dew lay dew on the grapes.”

42–44 *šb.^c.šnt/yšrk.b^cl.*
tmn.rkb/^crpt.

Seven years Baal is absent,
Eight, the Rider of Clouds:

44–46 *bl.tl.bl rbb/*
bl.š.^c.thmtm.
bl/tbn.ql.b^cl.

No dew, no downpour,
No swirling of the deeps,
No welcome voice of Baal.

46–48 *ktmz^c/kst.dnil.mt.rpi/*
all.gzr.mt.br[nmy]/

Torn indeed is the mantle of Daniel,
man of Rapiu,
The robe of the hero, man of the
Har[nemite].

49 *gm.lb[th dnil kyšh]*

[Daniel calls] to [his] daugh[ter]:

Column II

Column II

1–3 *šm.^c.pgt.tkmt my/*
hspt.lš^cr.tl.
yd^c[t]/hlk.kbkbm.

“Listen, Paghit, bearer of water,
Collector of dew from the fleece (?),
Who knows the course of the stars:

3–5 *mdl.^cr/šmd.phl.*
št.gpny dt ksp/
dt.yrq.nqbny.

Lead the donkey, rope up the ass,
Lay on my silver harness(?),
my golden bridle(?).”

5–7 *tš[m^c]/pgt.tkmt.my.*
hspt.[lš^c]r.tl/
yd^ct.hlk.kbkbm/

Paghit att[ends], the bearer of water,
Collector of dew from the [flee]ce (?),
Who knows the course of the stars.

8–9 *bkm.tmdln.^cr/*
bkm.tšmd.phl.

Weeping, she leads the donkey,
Weeping, ropes up the ass,

9–10 *bk[m]/tšu.abh.*

Weeping, she lifts up her father,

10–11 *tštnn.l[b]mt ^cr/*
lysmm.bmt.phl/

Onto the back of the donkey,
The shapely back of the ass.

12 *ydnil.ysb.palth/*

Daniel²⁷ goes round the brush,

13–14 *bšql.yph.bpalt.*

Sees the stalks in the brush,

- bš[ql]/yph.byglm.* Sees the stalks in the thicket,
- 14–15 *bšql.yḥbq/wynšq.* Embraces and kisses the stalks:
- 15 *aḥl.an.bš[ql]/* “Let me console the sta[lks],
- 16–17 *ynp^c.bpalt.bšql.* Let the stalks shoot up in the
yp^c.byglm/ur. brush,
 The wild plants sprout in the
 thicket,
- 17–18 *tispk.yd.aqht/ḡzr.* The hand of Aqhat the Hero collect
tštk.bqrbm.asm/ you,
 Place you inside the storehouse.”
- 19 *ydni!²⁸<l>.ysb.aklth.* Daniel²⁹ goes round his cracked earth,
- 19–20 *yph/šblt.bak<l>t.* Sees the ears in the cracked earth,
šblt.yph/bḥmdrt. Sees the ears in the dried land,
- 21–22 *šblt.yḥ[bq]/wynšq.* Embra[ces] and kisses the ears,
- 22 *aḥl.an.š[blt]/* “Let me console the e[ars],
- 23–24 *tp^c.baklt.šblt.* Let the ears shoot up in the
tp^c [bḥ]mdrt/ur. cracked earth,
 The wild plants sprout [in the
 dr]ied land.
- 24–25 *tispk.yd.aqht.ḡ[zt]/* The hand of Aqhat the Hero collect
tštk.bm.qrbm asm/ you,
 Place you inside the storehouse.”
- 26 *bph.rgm.lyša.* The words have not left his mouth,
bšpt[h hwth]/ Nor his speech his lips,
- 27 *bnši ‘nh.wtphn* When, raising her eyes, she sees
- 27–28 *in.š[]/[]hlk.ḡlmm.* No pe[ace(?) in] the messengers' gait.
- 28–29 *bddy.yš[]/* They mo[ve away(?) from each other,
[]yša.wl.yša. One over here, one there,
- 29–30 *hlm.t[nm]/[q]dqd.* Striking t[wice] on the head,

- tl̥t̥id.ˈl.ud[n]/ Three times over the ear.
- 31 []sr.pdm.rišb[] [] their brows []
- 32 ˈl.pd.asr.h[]l[]l[] On the brow []
- 32–34 []/m̥b̥lpt.wl.ytk. [] their tresses and flows,
dmˈt km/rbˈt.t̥qlm. Tears like quarter shekels.
- 34 mp(?)³⁰[]bm
- 35 yd.sp̥nhm.tliym[]pn̥hm[] ...
]
- 36 n̥š̥hy.š̥rr.mˈ[]ay
- 37 abš̥rkm.dni[l]m.bb[] I will tell you both: Dani[el,]
- 38 riš.rq[]ˈ[] hwt. ...
- 38–39 [š̥]sat kr̥h.np̥š̥hm/
kit̥l.brlt She expelled his life like a breath,
km [q̥tr baph]/ His soul like a sneeze(?),
From his nose like smoke.”
- 40 tm̥g̥yn.t̥ša.ghm.[wt̥š̥hn]/ They come, raise [their] voices, [and
cry]:
- 41 š̥mˈ.ldn̥il.mt.[rpi]/ “Attend, Daniel, man of [Rapiu]:
- 42 mt.aqht.g̥zr. Aqhat the Hero is dead!
- 42–44 [š̥sat]/b̥ilt.ˈnt. Anat the Girl [has expelled]
k[r̥h np̥š̥h]/ [His life] like [a breath],
kit̥l.brlth. His soul like a sneeze(?).”
- 44–47 [b̥h pˈnm]/t̥t̥t. [Below, his feet] tremble,
ˈl[n pn̥h t̥dˈ Above, [his face perspires],
bˈdn̥]/ksl.yt[br [Around], his loins cr[ack],
y̥g̥s p̥nt kslh]/ [The joints of his loins shake],
an̥š̥.[dt z̥rh [Those of his back] give way.
- 47–48 y̥šu gh]/wys[h̥ [He raises his voice] and cri[es]:

49 *mḥṣ[]*

(Six lines missing.)

(Daniel's initial response to the news of Aqbat's murder would have been included in the several missing lines here.)

Lower Edge

56–57 *bnši [ʿnh wyphn
yḥd]/bʿrpt [nšrm*

Raising [his eyes, he sees],
[Notes the birds] in the clouds.

57–

Column III

Column III 1

[yṣu/gh]wyṣḥ

[He raises his voice] and cries:

1–3 *[knp nšrm]/bʿl.yṭb<r>.
bʿl.yṭbr [diy hmt]/
tqln.th<t> pʿny.*

“Let Baal break [their wings],
Break [the birds' pinions],
So they fall beneath my feet.

3–4 *ibq[ʿ kbdthm w]/aḥd.*

I'll split [their bellies and] look.

4–5 *hm.it.šmt.
hm.i[t]/ʿzm.*

If there's fat,
If there's bone,

5–6 *abk!³¹y.w.aqbrnh/
ašt.bbṛt.ilm.arṣ!³²/*

I'll weep and bury him,
Place him in the earth-gods' caves.”

7 *bph.rgm.lyša.
bšpth.hwt[h]/*

The words have not left his mouth,
Nor his speech his lips,

8–10 *knp nšrm.bʿl.yṭbr/
bʿl.ṭbr diyhmt.
tq!³³ln/tht.pʿny.*

When Baal breaks their wings,
Breaks the birds' pinions,
So they fall beneath his feet.

10 *ybqʿ.kbdthm.[wyḥd]/*

He splits their bellies [and looks].

11 *in.šmt.
in.ʿzm.*

There's no fat!
There's no bone!

11–12 *yṣu.gh/wyṣḥ.*

He raises his voice and cries:

12–13 *knp nšrm.<bʿl> ybn/
bʿl.ybn.diy.hmt.*

“Let <Baal> mend their wings,
Mend the birds' pinions.

13–14 *nšrm/tp.r.wdu.*

Birds, take wing and fly!”

- 14–15 *bnši ʿnh.wyp<h>n/
yḥd hrgb.ab.nšrm/* Raising his eyes, he sees,
Notes Hargub, Father of Birds.
- 16 *yšu.gh.wyšḥ.* He raises his voice and cries:
- 16–18 *knp.hr[g]b/bʿl.yṭb<r>.
bʿl.yṭbr.diy hwt/
wyql.tḥt.pʿny.* “Let Baal b[rea]k Hargub’s wings,
Let Baal break his pinions,
So he falls beneath my feet.
- 18–19 *ibqʿ.kbd[h]/wahd.* I’ll split his belly and look.
- 19 *hm.iṭ.šmt.
hm.iṭ [ʿzm]/* If there’s fat,
If there’s [bone],
- 20–21 *abky waqbrn.
ašt.bḥrt/ilm [arš* I’ll weep and bury him,
Place him in the [earth-]gods’
caves.”
- 21–22 *bph rgm lyša
bšp]/th.hwth.* [The words have not left his mouth],
Nor his speech his [lip]s,
- 22–24 *knp.hrgb.bʿl.ṭbr/
bʿl.ṭbr.diy.hwt.
wyql/tḥt.pʿnh.* When Baal breaks Hargub’s wings,
Baal breaks his pinions,
So he falls beneath his feet.
- 24 *ybqʿ.kbdh.wyḥd/* He splits his belly and looks:
- 25 *in.šmt.
in.ʿzm.* There’s no fat!
There’s no bone!
- 25–26 *yšu.gh/wyšḥ.* He raises his voice and cries:
- 26–27 *knp.hrgb.bʿl.ybn/
bʿl.ybn.diy.hwt.* “Let Baal mend Hargub’s wings,
Let Baal mend his pinions.
- 27–28 *hrgb/tpr.wdu.* Hargub, take wing and fly!”
- 28–29 *bnši.ʿnh./wyphn.
yḥd.šml.um.nšrm/* Raising his eyes, he sees,
Notes Samal, Mother of Birds.
- 30 *yšu.gh.wyšḥ.* He raises his voice and cries:
- 30–32 *knp.šml./bʿl.yṭbr.* “Let Baal break Samal’s wings,

- b^cl.ytbr.diy/hyt.*
tql.tht.p^cny. Let Baal break her pinions,
So she falls beneath my feet.
- 32–33 *ibq^c/kdbh.wahd.* I'll split her belly and look:
- 33–34 *hm.it.š[m]t.*
<hm> it^czm. If there's fat,
<If> there's bone,
- 34–35 *abky. waqbrnh.*
aštn/bhrt.ilm.arš. I'll weep and bury him,
Place him in the earth-gods' caves."
- 35–36 *bph.rgm.ly[š]a/*
bšpth.hwth. The words have not left his mouth,
Nor his speech his [lip]s,
- 36–38 *knp.šml.b^c[l]<(y)ṭbr>/*
b^cl.ṭbr.diy.hyt.
tql.tht/p^cnh. When Baal breaks Samal's wings,
Baal breaks her pinions,
So she falls beneath his feet.
- 38 *ybq^c.kdbh.wyhd./* He splits her belly and looks:
- 39 *it.šmt.*
it^c.zm. There is fat!
There is bone!
- 39–40 *wyqh.bhm/aqht.*
yb.llqz. From them he takes Aqhat—
He does not wake; he wails.³⁴
- 40–41 *ybkyy.wyqbr/*
yqbr.nn.bmdgt.bknrt/ He weeps and buries him
Buries him in MDGT, in KNRT.
- 42 *wyšu.gh.wyšh* He raises his voice and cries:
- 42–44 *knp.nšrm/b^cl.yṭbr.*
b^cl.yṭbr.diy/hmt. "Let Baal break the birds' wings,
Let Baal break their pinions,
- 44–45 *hm.t^cpn.^cl.qbr.bny/*
tšhtann.bšnth. If they fly over the grave,
To deprive my son of his sleep."
- 45–46 *qr.m[y]/m lk.yšm.* He curses QR-MYM ...
- 46–47 *ylkm.qr.mym.*
d^clk/mḥš.aqht.ğzr. "Woe to you, QR-MYM,
Near which Aqhat was slain:
- 47 *amd.grbt il/* May El clothe you in leprosy(?)³⁵

- 48 *ʿnt.brḥ.p^clm.h.* Now, and fleet time for ever,
 ʿnt.pdr.dr/ Now and all generations.”
- 49 *ʿdb.uḥry.mṭ.ydh/* He gestures with Fate, his staff.
- 50 *ymḡ.lmr̄rt.tḡll.bnr/* He comes to MRRT TGHLL BNR,
- 51 *yšū.gh.wyṣḥ* He raises his voice and cries:
- 51–53 *ylk.mrr̄t.tḡll.bnr.* “Woe to you, MRRT TGHLL BNR,
 d^clk.mḥṣ.aqht.ḡzr. Near which Aqhat was slain:
- 53–54 *šršk.barṣ.al/yp^c.* May your root not sprout in the
 riš.ḡly.bd.ns^ck/ earth,
 Your head droop as you’re plucked.
- 55–56 *ʿnt.brḥ.p^clmh./* Now, and fleet time for ever,
 ʿnt.pdr.dr. Now and all generations.”
- 56 *ʿdb.uḥry.mṭ.ydh/* He gestures with Fate, his staff.

Column IV

Column IV

- 1–2 *ymḡ.lqr̄t.ablm.* He comes to the town of Abiluma,
 ablm/qrt.zbl.yrḥ Abiluma, town of Prince Yarikh.
- 2–3 *yšū.gh.wyṣḥ.* He raises his voice and cries:
- 3–4 *ylk.qrt.ablm/* “Woe to you, town of Abiluma,
 d^clk.mḥṣ.aqht.ḡzr/ Near which Aqhat was slain:
- 5 *ʿwrt.yštk.b^cl.* May Baal strike you blind
- 5–6 *lht/w^clmh* From henceforth and for ever,
 l^cnt.pdr.dr/ From now and through all genera-
 tions.”
- 7 *ʿdb.uḥry.mṭ.ydh/* He gestures with Fate, his staff.
- 8–9 *dn̄il.bth.ym[.ḡyn.* Daniel comes to his house,
 yšt/ql.dn̄il.lḥklb. Daniel arrives at his palace.
- 9–11 *ʿrb.b/<bth b>kyt.* The weepers come <into his house>,

- bhklb.mšpdt.*
bḥzrb/pzgm.ḡr. The mourners into his palace,
Those breaking their skin to his
court.
- 11–13 *ybk.laḡbt/ḡzr.*
ydm^c.lkdd.dnil/mt.rpi. He weeps for Aqhat the hero,
Sheds tears for the child of Daniel, man
of Rapiu.
- 13–15 *lymm.lyrbm/*
lyrbm.lšnt.
‘d/šb^c.šnt. From days to months,
From months to years,
To seven years,
- 15–17 *ybk.laḡ/ht.ḡzr.*
ydm^c] lkdd/dnil.mt.r[pi He weeps for Aqhat the hero,
Sheds tears for the child of Daniel, man
of Rapiu.
- 17–18 *mk].bšb^c/šnt.* Then, in the seventh year,
- 18–20 *wy^cn [dnil mt] rpi/*
yṭb.ḡzr.m[t hrnm]
y]šu/gh.wyṣḥ. Daniel, man of Rapiu, speaks,
The hero comes back, the man of the
Harnemite,
He raises his voice and cries:
- 20–22 *t[b^c bbty]/bkyt.*
bhk[l]y.mšpdt/
bḥzry pzgm.ḡr. “G[o from my house], you weepers,
Hence from my palace, you mourn-
ers,
You, breaking your skin, from my
court.”
- 22–25 *wyq[ry]/dbḥ.ilm.*
yš^cly.dḡt[h]m(?) /bšmym.
dḡt.hrnmy.[bk]/bkbm. He pres[ents] a meal for the gods,
Into the heavens sends incense,
[To the] stars the Harnemite’s
incense .
- 25–27 []/[]lb.yd.^cd.[] ...
[mš]/ltm.mrqdm.dšn[]l[] [Cym]bals, castanets of ivory ...
- 28 *wt^cn.pḡt.tkmt.mym/* Then Paghit, bearer of water, answers:
- 29–31 *qrym.ab.dbḥ.lilm/*
š^cly.dḡt[h(?)].bšmym/
dḡt.hrnmy.[bk]/bkbm/ “My father’s presented a meal for the
gods,
Into the heavens sent incense,
[To the] stars the Harnemite’s
incense .

- 32–33 *ltbrkn.alk brktm(?) /*
tmrn.alk.nmrrt / Bless me—I would go blessed!
 Empower me—I'd go empowered!
- 34–35 *imḥs.mḥs.aby.*
akl [m]/kl[y ʿ]l.umty. I would slay the slayer of my sib-
 ling,
 finish [who] finished my brother."³⁶
- 35–36 *wyʿn [dn]/il mt rpi.* Then [Dan]iel, man of Rapiu,
 answered:
- 36–38 *npš.th pḡ[t]/tḡkmt.mym.*
ḥspt.lšʿr/tl. "By my life, let [Paghit], bearer of
ydʿt hlk.kbkbm / water, live,
 Collector of dew from the fleece
 (?),
 Who knows the course of the stars.
- 39 *a³⁷[]ḥ.by.mḥ.* ... flourish!
- 39–40 *tmḥs.mḥs [aḥḥ]/*
tkl.mkly. ʿl.umt[ḥ] May she slay the slayer of [her sib-
 ling],
 finish who finished [her] brother."³⁸
- 40–41 */d.t[]³⁹l.bym.* [] in the sea
- 41–43 *trth[š]/w[]dm.*
tid!⁴⁰m.bglp ym/ She washes [] and [],
d[alp].šd.zuh.bym. Rouges herself with shellfish,
 Whose source is far in the sea.
- 43–46 *t[]/tlbš.npš.ḡzr.*
tšt.ḥl[pn b]/nšgh. She puts on a hero's outfit [below?],
ḥrb.tšt.btʿr[th]/ Places a knife(?) in her belt(?),
wʿl.tlbš.npš.att. In her [scabbard] places a sword,
 A woman's outfit on top.
- 46–50 *[l?]/šbi.nrt.ilm.špš.*
[ʿ]r[bt]/pḡt.minš.šdm. As Shapshu, the gods' lamp, departs,
lmʿr[b]/nrt.ilm.špš. Paghit [approached] the encampment,
mḡy[t]/pḡt.lahlm. As Shapshu, the gods' lamp, sets,
 Paghit arrived at the tents.
- 50–51 *rgm.lyt[pn y]/bl.* Word was brought to YTPN:
- 51–52 *agrtn.bat.bddk.*
[pḡt]/bat.b<a>hlm. "The woman we hired⁴¹ is come to
 your camp,
 [] is come to the tents."

- 52–53 *wy^cn.ytpn.m[hr]/št.* Then YTPN, Sutean [warrior] replies:
- 53–54 *qhn.wšqyn.yn.* “Take and drink the wine,⁴²
t[qh]/ks.bdy. Ta[ke] the cup from my hand,
qb^ct.bymny. The goblet from my fingers.”
- 54–56 *[t]q/h.pg.t.wšqynh.* Paghit takes and drinks it,⁴³
tq!⁴⁴[h ks b]dh/ Tak[es the cup from] his hand,
qb^ct.bymnh. The goblet from his fingers.⁴⁵
- 56–57 *wy^cn.yt[pn mh]r/št* YTPN, Sutean warrior, replies:
- 57–58 *bym.yšt.ila.il š[]* “By the wine that is drunk I’ll
il/dyqny.đdm. defeat the god ...
 The god who is master of camps.
- 58–59 *yd.mhšt.a[qh]t.ğ/zr.* The hand that slew Aqhat the Hero
tmhš.alpm.ib. Slay foes by the thousand!
- 59–60 *št[]št/hršm.lahlm.* ... enchanters to the tents.”
- 60–61 *p[]km/ybl.lbh.* His heart ... like a ram,
km.bn.y[]s(or l)ah. His feces ... like a snake.
- 61 *tnm.tšqy msk.* Twice she gives the mixed wine,
bwt.tšqy Gives to him the drink...⁴⁶
- On the (left) edge of column IV, beginning opposite line 23: *On the side of the tablet where the plot resumes after the interruption caused by Daniel’s rituals following Aqhat’s death:*
- whndt.ytb.lmspr* And here one returns to the story.

Notes

1. Some have argued that the Rapiuma texts (20–22 below) represent that continuation, but there is little evidence to support such a claim.
2. Cf. Judg 3:15–30; Jdt 8–13.
3. See Parker 1995: 2403–4 and, in more detail, 1989a.
4. Rapiu is the eponymous head of the Rapiuma, for which see the introduction to texts 20–22 below. The Harnemite is an epithet apparently formed from a place-name, Harnem.

5. The tablet reads *ynl*.

6. These are evidently ritual actions designed to draw the attention of the gods to Daniel's plight. "Lies"—literally, "goes up and lies down," perhaps on some naturally or artificially elevated place regarded as appropriate for catching the gods' attention.

7. In light of the preceding it would seem that Baal approaches Daniel, but from the following it is clear that he approaches El. In an earlier version there may have been an encounter between Baal and Daniel at this point.

8. The tablet reads *w*.

9. "Ancestor" and "Sib" probably refer to the deified ancestor or ancestral spirit.

10. The tablet apparently has a *ʿ* instead of a word divider. However, the edges of the sign are much more irregular than the normal *ʿ*, so this may just be damage to the tablet.

11. The tablet has *u*.

12. Watson suggests that this verse may be a monologue by Daniel—UF 24 (1992) 365.

13. Or: "in flour."

14. This word is actually written at the end of the line in the original. Some see such separation of the elements of a construct chain as a deliberate poetic device.

15. The tablet appears to read *mm*.

16. The tablet reads *t*.

17. The tablet reads *r*.

18. The liver is the seat of the emotions.

19. Or: "You are my brother and I am your si[ster]."

20. The final "N" of the name is omitted here.

21. Evidently the physical moon here.

22. Again the final "N" is dropped from the name in the Ugaritic text.

23. CAT reads: *ʿpt m[hšk]*.

24. The Ugaritic, though largely readable, remains obscure. No study to date has elucidated it sufficiently to justify a continuous translation.

25. Someone is now clearly speaking—presumably Anat—but it is not clear where the speech begins.

26. The liver is the seat of the emotions. "In one's heart" is often the equivalent of "to oneself."

27. The verb which constitutes the first half of the name is here in a different form with a prefixed "Ya-".

28. The tablet reads *b*.

29. Here the name is even more disfigured: "Ya" is prefixed and the final "l" is dropped.

30. CAT reads *tg* instead of *m* and only traces following.

31. The tablet reads *p*.

32. The tablet reads *t*.

33. The tablet has *g*.

34. Daniel wails at Aqhat's unawaking state.

35. The specific curse has not been satisfactorily explained.

36. Literally, "my mother's child."

37. Or *n*.

38. Literally, "her mother's child."

39. There appear to be several horizontal wedges here, but it is not clear how they should be read.

40. The tablet reads *u*.

41. Or possibly: "who hired us." There is no other reference in the story to any hiring of or by YTPN's people.

42. Or (addressed to those bringing news of Paghit's arrival): "Take her and give her wine to drink."

43. Or, following the interpretation in the preceding note: "They take Paghit and give it to her to drink."

44. The tablet reads *p*.

45. The Ugaritic word behind "fingers" refers to the right hand, but unlike "right hand," it is completely unrelated to the word for "hand." The words "right hand" here would make for a very weak verse.

46. Or: "Twice she drinks the mixed wine, drinks it. . . ."



View of Mount Saphon from Ugarit.
Courtesy of Wayne Pitard.

The Baal Cycle

Translated by Mark S. Smith

The six tablets and various fragments (7–12 = CAT 1.1–1.6), variously called the Baal text, the Baal Cycle, or the Epic of Baal, were excavated between 1930 and 1933 from what has been called the “library of the High Priest,” or scribal school situated between two temples on the acropolis, traditionally thought to belong to Baal and Dagan (Petersen 1994; Smith 1994b: 1). The original length of the cycle is unknown. The physical remains of the attested tablets total about 1,830 lines, but estimates for the original text go as high as 5,000 lines. The date of the Baal Cycle has been fixed to about 1400–1350 B.C.E. based on textual and archaeological evidence. The colophon at the end of the text’s sixth and final tablet (12 VI 54–58) mentions the name of king *nqmd*, supposedly Niqmaddu II, who reigned ca. 1380–1346 B.C.E. While this reign provides a date for the final form of the extant text, the cycle shows signs of multiple stages, which may suggest a long period of development.

There is some question whether the six tablets represent a single text or a group of separate narratives about Baal (Clifford 1984; Margalit 1980: 9–11; Smith 1994b: 1–28). The second through the sixth tablets (8–12) clearly involve stories about Baal. The first tablet (7) refers to Baal and can be read in conjunction with the other stories about him, but there is no clear proof that the two pieces were part of a single “Baal Cycle.” Indeed, due to the numerous gaps in the cycle, the degree of narrative continuity from tablet to tablet is unknown, except in the case of the last two, which are continuous. Circumstantial evidence may favor continuity between the

third, fourth, and fifth tablets, but the narrative continuity between the first three tablets is less certain. The first three tablets could be parts of either a loosely or directly connected group of stories, or parts of different copies of the same text, or even, in the case of some pieces, parts of a different text(s). Given its fragmentary character, the first tablet's relationship to the other five tablets is especially acute. The six tablets and their fragments were not all found in a single spot, which would suggest that at least they were not parts of a single copy of the Baal Cycle.¹

The order of the columns within each tablet is mostly clear, although some problems persist with respect to the first, second, and sixth tablets. The order of the columns in 7 was originally interpreted in the order II-III-IV-V, but thematic considerations suggest the opposite order (the summoning of the craftsman-god, Kothar wa-Hasis, to build the palace follows El's initiative in naming Yamm as the royal heir). For this reason the transliteration and translation of the columns are presented in the order V-IV-III-II. The second tablet, 8, contains two large fragments. The smaller one has been traditionally regarded as the third column, but many scholars prefer to place this fragment as a column before (or even separate from) those of the larger fragment; this approach is followed here. This smaller fragment may not be part of the same text as the larger fragment of 8, but part of another copy of the text, since it overlaps in content with 7 III. The two pieces of the sixth tablet, 12, have been accepted as a single text, but some doubts have been expressed recently.² Readers should also be aware of the fact that individual lines of Ugaritic poetry present a host of problems, and therefore many different interpretations have been proposed sometimes for a line or even a single word.³ In the main, an attempt is made in the translation here to avoid idiosyncratic interpretations. Despite the preceding difficulties, the outline of the narrative is clear.

The text presents Baal's struggles to establish his kingship over the universe. The first two tablets (7-8) describe the conflict between Baal, the storm god, whose name means "Lord," and his enemy, Yamm, whose name means "Sea." The next two tablets (9-10) detail the process leading to Baal's acquisition of a palace, the crowning mark of his kingship. The last two tablets (11-12) relate Baal's confrontations with Mot ("Death"). The god Athtar (the meaning of whose name is disputed) is mentioned twice (8 III and 12 I) as a possible rival to Baal. These four warrior gods rule different realms of the universe: Baal is the god of the storm and lord of the sky; Yamm, the god of the sea; Mot, Death incarnate, the god of the underworld; and Athtar, an astral god who is perhaps a natural irrigator (Caquot 1958).

Other deities appear in the Baal Cycle. El's name means "God," perhaps in the sense of "the God" (i.e., the preeminent god, or the embodiment of divinity in some sense), or more literally, "the Strong One." As the older king and patriarch of the pantheon, El rules in conjunction with his wife and mother of the pantheon, Athirat (whose name remains a matter of debate).⁴ Together El and Athirat oversee the divine family (Schloen 1993: 219–20), represented in specific terms as "the seventy sons of Athirat," or in more general terms as the divine assembly. This older couple are the parents of the pantheon, and they mediate their rival sons' claims to the divine throne. The other characters in the Baal Cycle manifest various aspects of nature and society. Kothar wa-Hasis, literally "Crafty and Wise," is a specialist who serves other deities with his craftsmanship, which includes spells. Shapsh ("Sun") is the divine messenger who communicates El's will to the rival claimants and travels between the realms of life and death. Athtart (Greek Astarte) and Anat (the meaning of whose names are debated) are Baal's warrior allies. The names of two of Baal's three women (*attn*) and "brides" (*klt*), Tallay ("Dewy") and Pidray ("Flashy"?), evidence their meteorological kinship with Baal, while the name of the third, Arsay ("Earthy" or "Netherworldly"), may reflect a chthonic nature comparable to his. The unnamed messengers of Yamm, as well as Baal's messengers Gapn wa-Ugar ("Vine" and "Field"), and Athirat's messenger, Qudsh wa-Amrar ("Holy and Strong"), occupy the lowest level of the divine assembly.

The main theme of the cycle is the kingship of Baal. The cycle contains meteorological and ritualistic elements (de Moor 1971), but the text is not to be read against a putative ritualistic setting such as a New Year's festival (Marcus 1973) or interpreted according to a single annual cycle (Grabbe 1976). Although meteorological elements have been noted in each of the three major sections, 7–8, 9–10, and 11–12, the cycle need not be set against the background of a seasonal pattern, annual or otherwise. Rather, each of the three major parts draws on the weather of the fall, especially the arrival of the rains, to serve its larger political vision (Smith 1990: 60). In the first section of the cycle, the meteorological imagery thought to lie behind Baal's weapons in 8 IV presages the arrival of the autumn rains. In the second section of the cycle, Athirat rejoices at the prospect of the building of Baal's palace so that he can produce the rains, evidently lacking up to this point (10 V 6–9). After the palace is completed, Baal finally utters "his holy voice," that is, his thunder, through a rift in the clouds (10 VII 25–31). The third section of the cycle alludes to the absence of Baal's rains. El's dream-vision in 12 III indicates to him that the earth will flow with fertility

now that Baal is alive again (12 III). The struggle between Baal and Mot in 12 VI may evoke on the cosmic level the interchange in the fall season between the rains coming off the Mediterranean Sea and the hot, dry winds coming from the eastern desert. The one season that fits the situations described in all three parts of the cycle is the autumn when the rains finally overtake the heat of late summer. In this way the Baal Cycle uses elements known from the natural sphere to advance the theme of Baal's kingship.

While kingship is the cycle's central theme, Baal does not represent an omnipotent figure like Marduk in *Enuma Elish* or Yahweh in the Hebrew Bible, to whom Baal is often compared (Clifford 1984). The Baal Cycle does not render the West Semitic storm god in the exalted terms reserved for Marduk or Yahweh. Nor does the Baal Cycle construe Baal as a champion who vanquishes his enemies for all time. Rather, Baal acquires a limited kingship, not primarily through his own exploits, but thanks largely to the aid of other deities. Baal's foes loom large not in a single combat, but in repeated engagements, and without definitive outcomes. The threat of their return is never overcome entirely, at least in the case of Mot, and perhaps their return was as expected as the return of Baal's rains. Baal's kingship is indeed finite, won despite his own limitations and perhaps the limitations of the great deities as well. The cosmos of Baal's kingship is a universe nurturing life wondrously, but precariously. This universe is frequently, if not usually, overshadowed by chaos, the transient character of life and finally death (Gibson 1984; Kapelrud 1979).

The cosmic battle described in the first section of the Baal Cycle was known in political texts outside of Ugarit. The most dramatic instance derives from Mari. In a letter to Zimri-Lim (Durand 1993; Bordreuil and Pardee 1993), the king is addressed by the West Semitic storm god, in this text called Adad, cognate with Baal's title, Haddu (apparently meaning "thunderer"). The king is told that when he ascended the throne of his father, Adad gave him the weapons with which the god slew Tiamat (meaning "Sea"). This proclamation alludes to the story of the divine conflict known from the first part of the Baal Cycle, in order to express divine support for the monarchy at Mari. Given such political use of the West Semitic conflict myth at Mari, it is plausible to suggest a political use for the Baal Cycle and its transmission at Ugarit, lying as it does in the heartland of devotion to Baal. Indeed, the Ugaritic dynasty considered Baal-Haddu as its divine patron, and the transmission and final production of the Baal Cycle at Ugarit may have resulted in part from the political values that it expressed on behalf of the Ugaritic dynasty.⁵ If so, the Baal Cycle's presen-

tation of a relatively weak Baal aided by other deities against the threatening cosmic powers of Yamm and Mot may have reflected the status of Ugarit and its ruling dynasty in a world dominated by the great Egyptian and Hittite empires of the Late Bronze Age (Stolz 1982; Smith 1994b: 96–110).

Baal's rule operates on three levels of reality: the cosmic, the human, and the natural (Gibson 1984; Kinet 1978; Smith 1994b: xxv, 96–110). First, the Baal Cycle concentrates on the interaction of the deities on the cosmic level. Ritual texts and other mythological works involve deities, but no other text focuses so strongly on the Ugaritic deities and the cosmos as the Baal Cycle. Second, the political events in the Baal Cycle reflect a concern for human society. The implications of Baal's fortunes for humanity are occasionally expressed in the text, and the divine struggles are a matter of life and death for Ugarit's society. The struggles of Baal mirror the struggles of humanity against the vicissitudes of a dangerous world, but the victories of Baal also herald the divine victory, which reinvigorates not only the world of the divine pantheon but also human society. Third, the Baal Cycle uses natural phenomena, especially lightning, thunder, and rain to underscore the political power of Baal, the storm god. In sum, the Baal Cycle interrelates humanity, nature, and divinity in its political vision of Baal's struggles and victories, and thereby yields an integrated political vision of chaos, life, and death. The dangers and defeats, the victories and the glories described in the cycle provide a religio-political interpretation of the experience of ancient Ugaritic society.

Many motifs in the Baal Cycle enjoyed a long history after the demise of ancient Ugarit (Cassuto 1975; Cooper 1981; Cross 1973; Rummel 1981; Smith 1990). Numerous type-scenes and literary formulas in the Baal Cycle are found in the Bible. For example, the scene of a divine council headed by El attested in 8 I, reappears with Yahweh enthroned in the divine council in prophetic and apocalyptic visions (1 Kings 22; Isaiah 6; Zechariah 3; Daniel 7); the divine council also becomes a more general literary topos (Job 1–2; cf. Psalm 82).

The Baal Cycle also furnishes information pertinent to the religious environment of ancient Israel. Deities known from Ugaritic literature generally and the Baal Cycle specifically are attested in ancient Israel as well. Baal and Athirat (biblical Asherah), for example, were worshiped and condemned in ancient Israel according to 1 Kings 18 and other biblical passages (Smith 1990). The relationship between West Semitic religion as represented by the Baal Cycle and Israelite religion may well run deeper. It

is arguable that the original god of Israel was El, as the name of Israel contains this divine name. The depictions of Yahweh as enthroned king in Isaiah 6 and Daniel 7 reflect the assimilation of Yahweh and El (Mosca 1986). Not only do general literary motifs associated with Baal, Yamm, and Mot appear in biblical texts, but also the names, titles, and homes of these gods are reshaped in descriptions of the biblical cosmos and Yahweh, Israel's main deity. For example, in Psalm 29 Yahweh is presented as a warrior-god of the storm like Baal; in Ps 68:5 one of Baal's epithets is attributed (with modifications) to Yahweh; and in Ps 48:3 the name of Baal's traditional home, Sapan (Zaphon), is identified with Yahweh's dwelling on Mount Zion (J. Day 1985; Kloos 1986). These examples suggest that material traditionally associated with Baal was eventually applied to Yahweh. Similarly, the political function of the West Semitic conflict story was inherited by ancient Israel's monarchy. Just as the battle between the West Semitic storm god and the cosmic Sea served to support the dynasty at Mari and quite possibly at Ugarit, so too ancient Israel used this imagery to affirm Yahweh's support of the monarch (Psalm 18 = 2 Samuel 22). Psalm 89:26 makes this support explicit: Yahweh promises that he will set the hand of the king on Sea and his right hand on River (Cross 1973: 258; Smith 1994a: 313–14).

Several renderings of deities and literary features of the West Semitic milieu reflected in the Baal Cycle passed into ancient Israelite culture and then into later Jewish and Christian tradition (Jacobs 1977). The message of peace on Christmas night, the heavenly banquet, the depiction of God as father, the beast of Revelation, and many other features familiar from the New Testament and rabbinic literature stem from a long history that includes the Baal Cycle. The closing chapters of Revelation provide a glimpse of the future that recalls the three major themes of the Baal Cycle: Baal's defeat of Yamm, the building of Baal's heavenly palace, and his conflict with Mot. Revelation 21 mentions the death of Sea, the descent of the heavenly city (akin to Baal's palace), and the final destruction of Death (Smith 1994a: xxvii). In sum, the early forms of many formative religious concepts of Western civilization may be found in the Baal Cycle.

7. CAT 1.1

7. First Tablet

(Columns I and VI not preserved)

Column II (CAT col. V)

Column II (CAT col. V)

(This fragmentary column details El and Yamm's plans to attack Baal. The number of lines missing from the beginning and end of this column is unknown.)

El Speaks to Yamm (?)

1	[	]b	...
2–3	[	wym.ym]m[.y ^c tqn]	[“... and a day,] two [days] [will pass] ...
3	[	ymgy.npš	[... he will arrive] with his game ...
4	[	h]d.tngtnh	[... Ha]ddu (?), you will meet him ...
5	[	]bšpn	... at Sapan ⁶ ...
6	[	]nšb.b ^c n	... a cut ... when he sees ...”

Yamm (?) Speaks to El

7	[	]bkmy ^c n	... he speaks: “...
8	[	yd ^c l]yd ^c t	... truly] I know
9	[	]asm	... will bind him (?) [O Bull El]
10	[	]trks	... you (?) will bind ...
11	[	]bnm.uqpt	... stones (?) ... I (?) am constrained (?)
12	[	]l[]grmtny	... and he (?) will attack (me) in my loins
13	[	d(?)]rq.gb	[... red st]uff (?), back ...

El Responds to Yamm (?)

14	[	]kl.tgr.mtnh	... you shall attack (?) (him) in his loins ...
15–16	[	]b.wymymm[.y ^c tqn]	... a day, two days [will pass ...]
16	[	]ymgy.npš	... he will arrive with a life
17	[	]t.hd.tngtnh	... Haddu ... you will meet him
18	[	]hmkbspn	... your (?) [... f]ood (?) on Sapan ...
19	[	]išqb.aylt	... a doe

Yamm (?) Responds to El

20	[	]gmbkm.y'n	... then he speaks: "...
21	[	]yd'.lyd't	... truly I know ...
22	[	]tasm.tril	... you (?) will bind him (?), O Bull El ...
23	[	]rks.bn.abnm	... will bind ... stones ...
24	[	]upqt.'rb	... I am (?) constrained (?) ... enter ...
25	[	]r.mtnyatzd	... attack (me) in my loins ... I will be provisioned ...
26	[	]t'rb.bši	... you will enter when he lifts [his head/eyes?]
27	[	] zd.ltptq	... with provisions you will be fed ...
28	[	]g[]larš	... to the earth

Column III (CAT col. IV)

Column III (CAT col. IV)

*(The number of lines missing from the
beginning and end of this column is
unknown.)*

1 []s[] ...

Invitation to El's Feast

2-4	gm.šh.lqb[s.ilm (?)] [šh (?)]/lrhqm. lp[h'r.il.(?)]/šh.	Aloud they summon the ass[embly of the gods (?).] [... They summon (?)] the distant ones, The as[sembly of El (?)] they sum- mon:
4-5	il.ytb.bm[rzhb?] btt.'llmn.[]	"El sits in [his] ma[rzeah (?)] ... The shame (?) of the Eternal One (?) ...
6-8	ilm.bt.b'lk[] dl.ylkn.hš.ba[rš (?)]	O Gods, to the house of your lord (?) ... Who travels quickly through the l[and (?),]

	<i>b[◌]pr.hblt[◌]m[</i>	<i>]</i>	[Who goes (?)] in the dust of (?) destruction ..."
9–10	<i>šqy.rta.tnmy. ytn[.ks.bydh]/ krpn.bklatyd.</i>		He drinks curdled milk overflowing, He takes [a cup in his hand, A flagon in both his hands.
10–11	<i>[</i>	<i>]/kml.</i>	... like pulp (?) ...
	<i>khš.tusp[</i>	<i>]</i>	Like ... is gathered ...
12	<i>tgr.il.bn^h. tr[</i>	<i>]</i>	El appoints his son ... The Bull ...
El's and Asherah's Proclamation Concerning Yamm			
13	<i>wy[◌]n.l[◌]t<p>n.ild[pid</i>	<i>]</i>	And Beneficent El the Beni[gn] speaks: ...
14	<i>šm.bny.yw.ilt[</i>	<i>]</i>	"The name of my son (is?) Yw, O Elat ..."
15	<i>wp[◌]r.šm.y[◌]m[</i>	<i>]</i>	And he pronounces the name Yamm ...
15–16	<i>[</i>	<i>]/t[◌]nyn.</i>	... they answer ...
	<i>lzn[◌]tn[</i>	<i>]</i>	... for sustenance (?) ...
17	<i>at.adn.tp[◌]r[</i>	<i>]</i>	"You, O Lord, you proclaim [his name (?)] ..."
18	<i>anklt[◌]pn.il[</i>	<i>]</i>	"I, Beneficent El ...
19	<i>◌l.ydm.p[◌]rt[</i>	<i>]</i>	Upon the hands ... I pronounce ...
20	<i>šmk.mdd.i[l</i>	<i>]</i>	Your name ... Beloved of E[l ...
21	<i>btks[◌]py.dt[</i>	<i>]</i>	My house of silver which (?) ...
22	<i>bdaliy[◌]nb[◌l</i>	<i>]</i>	In the hand of Mightiest B[aal] ...
23	<i>kdynaš[◌]n[</i>	<i>]</i>	Thus he reviles me (?) ...
24–25	<i>gršnn.lk[si.mlk^h.]/ [ln^ht.lk^ht]drkth.</i>		Drive him from [his royal] thr[one], [From the resting place, the throne] of his dominion,
	<i>š[</i>	<i>]</i>	... ⁷
	<i>[</i>	<i>]</i>	

	[<i>tny.lhyn</i>]/[<i>dhrš.y[dm.]</i>]	[Recite to the Skilled Arti]san ⁹ :
5–6	[<i>tḥm.tr.il.abk</i>]/ [<i>hwt.lṭpn[.ḥtkk]</i>]	[“Decree of Bull El, your Father, Word of the Beneficent One, [your Begetter:]
6	[]	‘ ...
7	[<i>yḥ.kṭr.b[]</i>]	... Kothar ...
8	[<i>št.lskt.n[]</i>]	... prepare to pour (?) ...
9	[<i>‘db.bḡrt.[]</i>]	... prepare in the mountains (?) ...
10	[<i>ḥšk.‘šk.‘[bšk.]</i>]	You hasten! You hurry! You r[ush!]
10–12	[<i>‘my.p‘nk.tlsmn</i>]/ [<i>‘mytwtḥ.i[šdk.]</i>] [<i>tk.ḥršn/ḡr.ks.</i>]	[To me let your feet run, To me let [your] l[egs] race, [To the mountain,] Mount KS.
12–13	[<i>dm.r[gm.it.ly.wargmk]/</i> [<i>hwt.watnyk[.]</i>]	For a me[ssage I have, and I will tell you,] A word, and I will recite to you:
13–14	[<i>rgm.‘s.wlḥšt.abn</i>]/ [<i>tunt.šmm.‘m[.arš.]</i>] [<i>thmt.‘mn.kbkbm</i>]	[The word of tree and the whisper of stone,] The converse of Heaven [to Hell, ¹⁰] [Of Deeps to Stars;]
15	[<i>rgm.ltd.‘.nš[m.]</i>] [<i>wltbn.hmlt.arš</i>]	The word peop[le] do not know, [Earth’s masses not understand.]
16	[<i>at.w.ank.ibḡ[yḥ]</i>] []	Come and I will [reveal it] ... ¹¹ ”
17	[<i>wy‘n.kṭr.wḥss[.]</i>]	And Kothar wa-Hasis answers:
17–18	[<i>lk.lk.‘nn.ilm</i>]/ [<i>atm.bštm.wan[.šnt.]</i>]	[“Go, Go, Divine Servants!] You, you delay, but I, I [depart.]
18–19	[<i>kptr</i>]/[<i>lrḥq.ilm.</i>] [<i>ḥkp[t.lrḥq.ilnym]</i>]	[Kaphtor] is very far, O Gods, Memphi[s is very far, O Deities—]

20–21 *tn.mtpdm.tḥt.[ʿnt.arṣ.]*Two lengths beneath [Earth's
springs,]*[tlt.mth]/ḡyrm.*

[Three, the expanse] of caves.”

21–22 *idk.lyt[n.pnm.]***Kothar's Journey to El's Abode**

Then he h[eads out]

[ʿm.lṭpn]/ildpid.

[To Beneficent] El the Benign,

tkḥrṣ[n.ḡr.ks]

To the mounta[in, Mount KS.]

23–24 *yḡlyḏd.i[l.wybu.]*He enters E[l]'s mountain [and
comes]*[qrṣ.mlk]/ab.šnm.*[To the tent of the King,] the Father of
Years.24–25 *l[pʿn.il.yḥbr.wql]/*

A[t El's feet he bows down and falls,]

yṣthwy[.wykḇdnḥ]

Prostrates himself [and honors him.]

25–26 []/tr.il[.abh]

El's Speech to Kothar

Bull El, [his Father, speaks(?)]

[]

[... :]

27–28 *ḥšb[ḥtm.tbnn.]*

“Hurry, [let a ho]use [be built,]

[ḥš.trmn.hklm]/

[Hurry, let a palace be erected]

ḥtk.[]

In the midst of ...

28 []

...

29 *bn.[]*

Build/son (?) ...

30 *a[]*

I (?) ...

Column V (CAT col. II)

Column V (CAT col. II)

*(The number of lines missing from the
beginning and end of this column is
unknown.)***El Gives His Messengers a Message
for Anat***[idk.al.ttn.pnm.]*

“[Then you shall head out]

[tk.inbb]

[To INBB].

	[balp.ḥzr.rbt.bt]	[Across a thousand courts, ten thousand houses (?),]
	[lp ^c n.ṣnt.hbr.wql.]	[At the feet of Anat bow down and fall,]
	[tšthwy.kbd.hyt]	[Prostrate yourselves and honor her.]
	[wrgm.lbtlt.ṣnt]	[And say to Adolescent ¹² Anat,]
	[ṭny.lybmt.limm]	[Recite to the In-law of the Peoples:]
	[tḥm.tr.il.abk]	[‘Message of Bull El, your Father,]
	[hwt.ltpn.ḥtkk]	[Word of the Beneficent One, your Begetter:]
	[qryy.barš.mlḥmt]	[“Place in the earth war,]
	[št.b ^c prm.ddym]	[Set in the dust love;]
	[sk.šlm.lkbd.arš]	[Pour peace amid the earth,]
	[arbdd.lkbd.šdm]	[Tranquillity amid the fields.]
1	[ḥšk.ṣk.bšk.]	[You hurry! You hasten! You rush!]
1–3	[^c my.p ^c nk/[tlsmn.] [^c my.twt]ḥ.išdk/ [tk.ḥršn]	[T]o me let your feet [run,] [To me let] your legs [haste]n [To the mountain ...]””
3	r[]ḥmk.wšt	(Lines 3–13 are very damaged lines. They may describe the impending construction of a palace for Yamm and perhaps the planned destruction of Baal.)
4	[]z[]rdyk	
5	[]i]qnim	
6	[]šu.bqrb	
7	[]asr	
8	[]m.ymtm	
9	[]kitl	
10	[]m[] ^c db.larš	
11	[]špm. ^c db	
12	[]t ^c tqn	
13	[]šb.	

El's Messengers Go and Speak with Anat

13–14	<i>id(!)k¹³/[lytn.pnm.]</i> <i>[tk.]in.bb.</i>	Then [they head out] [To] INBB.
14–17	<i>balphzr/[rbt.bt]</i> <i>[lp^c]n.‘nt/[yhbr.wql.]</i> <i>[yšt]hwyn.wy/[kdbnh.]</i>	Across a thousand courts, [ten thousand houses ?,] [At the fe]et of Anat [they bow down and fall,] [They prostr]ate themselves and honor her.
17	<i>[yšu.gb.wy]šh.</i>	[And they raise their voices and de]clare:
17–18	<i>tḥm/[ṭr.il.abk.]</i> <i>[hwt.l]tpn.ḥtkk</i>	“Message [of Bull El, your Father,] [Word of the Bene]ficent One, your Begetter:
19–20	<i>[qryy.barš.mlḥ]mt.</i> <i>štb^cp/[rm.ddym.]</i>	[‘Place in the earth wa]r, [Set in the du]st love;
20–21	<i>[sk.šlm].lkbd.arš/</i> <i>[arbdd.lkbd.š]dm.</i>	[Pour peace] amid the earth, [Tranquillity amid the fie]lds.
21–22	<i>ḥšk/[‘šk.‘bšk.]</i>	You hurry! [You hasten! You rush!]
22–24	<i>[‘my.p^c]nk.tlsmn/</i> <i>[‘my.twth.išd]k</i> <i>tk.ḥršn/[]</i>	[To me] let your [fe]et run, [To me let] your [legs hurry] To the mountain ...”
24	[]bdk.spr	(Lines 24–25 are untranslatable.)
25	[]nk	

8. CAT 1.2

8. Second Tablet

Column I (CAT col. III)

Column I (CAT col. III)

(The number of lines missing from the
beginning and end of this column is
unknown.)

Kothar's Response to El's Messengers Continued

- 1 []n[] "...
- 2-3 [kpt]r.l[r]q[.ilm] [Kapht]or is very f[a]r, [O Gods,]
[hkpt.lrhq]/[ilnym.] [Memphis so far, O Deities.]
- 3 [tn.mt]pdm.t[ht.ʿnt.arʿ.] Two lengths beneath Earth's
[tlt.mth.ḡym] springs,
Three, the expanse of caves."

Kothar Travels and Speaks with El

- 4 [idk.]lytn[.]pnm. [Then] he heads out
ʿm[.i]l.mbk[.nhrm.] Towards [E]l at the springs of the
[qrb.apq.thmtm] [Rivers,]
[Amid the streams of the Deeps.]
- 5 [ygly.]dd(!)¹⁴i[l].wybu [He comes to] the mountain of E[l] and
[.q]rš.mlk[.ab.šnm.] enters
The [te]nt of the King, [the Father of
Years.]¹⁵
- 5-6 [lpʿn.il]/[yhb[r].wyql[.] [At El's feet he bows down] and falls,
[y]šthw[y].wykb[dnb] [He] prostrates himself and honor[s
him.]

El's Messengers (?) Address Kothar ...¹⁶

- 6-7 []y[]/[] "...¹⁶
- 7 ktr.wh[ss.]tbʿ. "[Ko]thar wa-Ha[sis], depart!
- 7-8 bn[.]bbt.y[m]. Bui[l]d the house of Yamm,
[rm]m.hkl.tpt.[nhr]/ [Erec]t the palace of Judge Rive[r],
[]rt.[] [In the hea]rt of (?) ...
- 8 tbʿ(?).ktr[whss.] Depart (?), Kothar [wa-Hasis!]
- 8-9 [t(?)]bn.bbt[z]blym/ [May you] build the house of
[t(?)]rmm.hkl[l.tpt].nhr. [Pr]ince Yamm,
[May you er]ect the pala[ce of
Judge] River,

- 19–20 *ank.in.bt[.l]y[.km.i]lm* As for me, I have no house like the
[.w]b̥zr[.kbn]/[qd]š gods,
lbum.ard.bn[p]šny. Nor a court like the holy ones;
 Like a lion I will descend with my
 desire.
- 20–21 *tr̥šn.ktr̥m[]* Kothar shall wash me
bb[ht]/[zbl.]ym. In the h[ouse of Prince] Yamm,
bhkl.t̥pt.nh[r]. In the palace of Judge River.
- 21–22 *y̥tir.t̥r.ilabb* May Bull El his Father take
 vengeance (?)
lpn[z]bly[m]/ Befo[re Pr]ince Ya[mm,]
[lpn.t̥p]t[.nh̥r.] [Before Judge River.]
- 22 *mlkt.[]m.lmlkt.* Am I king ... or not king (?)?
wn[.]in.att[.l]k.km But [y]ou have no wife li[ke the
 gods ..."]
- 23 *[]zbl.ym.* ... (?) Prince Yamm ...
y[]t̥pt.nh̥r Judge River ... (?)
- 24 *[]y̥šl̥hn.* "... he will send me (?) ..."
- 24 *wy̥n̥t̥tr* Athtar answers: ...
 "..."

Column II (CAT col. I)

Column II (CAT col. I)

**Baal's Messengers Deliver Their
Message to Yamm (?)**

- 1 *[...]* ...
 2 *[...]* ...
 3 *at.y̥p̥tb[...]* "You, you rose against ...
 4 *aliynb̥l[...]* Mightiest Baal ...
 5 *dr̥k.tk.m̥šl[...]* Your dominion (?) ...
- 6–7 *brišk.aymr[zbl.ym.]* On your head be Ayyamarri,
 [Prince Yamm,]

- | | | |
|-------|---|---|
| 18 | <i>tn.ilm.dṭqb.</i>

<i>dṭqyn.hmlt.</i> | “Give up, O Gods, the one you
obey,
The one you obey, O Multitude; |
| 18–19 | <i>tn.b^cl[.w^cnnh]/</i>

<i>bn.dgn.artm.pḏh.</i> | Give up Baal [that I may humble
him, ¹⁹]
The Son of Dagan that I may seize
his gold.”” |

The Assembly Reacts to the Sight of Yamm's Messengers

- | | |
|---|--|
| <p>19–20 <i>tb^c.głmm.lytb.</i>
 <i>[idk.pnm]/lytn.</i>
 <i>tk.gr.ll.</i>
 <i>ˢm.pb(!)r²⁰.mˢd.</i></p> | <p>The boys depart, they do not sit still;
 I[mm]ediately they he]ad
 To Mount LL.
 To the Assembled Council</p> |
| <p>20–21 <i>ap.ilm.lh[m]²¹/yṭb.</i>

 <i>bn.qdš.ltrm.</i>
 <i>bˢl.qm.ˢl.il.</i></p> | <p>Meanwhile the gods sit down to
 fea[st,]
 The holy ones to dine,
 Baal waits on El.</p> |
| <p>21–22 <i>hlm/ilm.tphbm.</i>
 <i>tphn.mlak.ym.</i>
 <i>tˢdt.tpt[.nhr]</i></p> | <p>There! the gods perceive them,
 They perceive Yamm's messengers,
 The legation of Judge [River.]</p> |
| <p>23–24 <i>tgly²².i(!)lm²³ rišthm.</i>
 <i>lʒr.brkthm.</i>
 <i>wlkhṭ[.]zblbm.</i></p> | <p>They lower their heads,
 On top of their knees,
 Onto their royal thrones.</p> |
| <p>24 <i>bhm.ygˢr bˢl.</i></p> | <p>Baal rebukes them:</p> |
| <p>24–25 <i>lm.gltm.ilm.rišt/km</i>

 <i>lʒrbrktkm.</i>
 <i>wln.kḥṭ.zblkm.</i></p> | <p>“Why do you lower, O Gods, your
 heads
 On top of your knees,
 Onto your royal thrones?</p> |
| <p>25–26 <i>aḥd/ilm.tˢny</i>
 <i>lḥt.mlak.ym.</i>
 <i>tˢdt.tpt.nh<r></i></p> | <p>Together will the gods answer
 The tablet of Yamm's messengers,
 Of the legation of Judge Riv<er>?</p> |

- 27–28 *šu[.]ilm.raštkm.
l̥zr.brktkm.
lnkḥt/zblkm.* Raise, O Gods, your heads
From the tops of your knees,
From your royal thrones.
- 28 *wank.ʿny.mlak.ym.
t̥dt.tpt.nhr* And I myself will answer Yamm's
messengers,
The legation of Judge Riv<er>.”
- 29 *tšuil̥m.rašthm.
l̥zr.brkthm.
lnkḥt[.]zblhm* The gods raise their heads
From the tops of their knees,
From their royal thrones.
- The Messengers Deliver Yamm's
Message**
- 30 *aḥr.tmgyn.mlak.ym[.]
t̥dt.tpt.nhr.* Then Yamm's messengers arrive,
The legation of Judge River.
- 30–31 *lp̥n.il/[lt]pl.
ltšthwy.pḥr.m̥d.* At El's feet they [do not] bow down,
They do not prostrate themselves before
the Assembled Council.
- 31–32 *qmm.a[mr].amr/
[tn]y.d̥thm.* Standing, they speak a speech,
[Reci]te their instructions.
- 32–33 *išt.ištm.yitmr.
ḥrb.l̥št[l̥š]nhm²⁴* A flame, two flames they appear,
Their [ton]gue a sharp sword.
- 33 *rgm.l̥tr.abh.il.* They tell Bull El, his Father:
- 33–34 *thm.ym.b̥lkm/
[adn]km.tpt.nhr.* “Word of Yamm, your Lord,
Your [Master], Judge River:
- 34–35 *tn.ilm.dtqh.
dtqynh/[hml]t.* ‘Give up, O Gods, the One you
obey,
The One you obey, O Multitude;
- 35 *tn.b̥l.w̥nnh.
bn.dgn.artm.pdh* Give up Baal that I may humble
him,¹⁹
The Son of Dagan, that I may pos-
sess his gold.”

El and Baal Respond

- 36 []*.tr.abb.il[.]* [And] Bull El, his Father, [answers?²⁵:]
- 36–37 *‘bdk.b’l.yymm.* “Your slave is Baal, O Yamm,
‘bdk.b’l/[nhr]m. Your slave is Baal, [O River,]
bn.dgn.a[s]rkm. The Son of Dagan, your captive.
- 37–38 *hw.ybl.argmnk.* He will bring tribute to you,
kilm/[t’yk]ybl. Like the Gods, bring [a gift to
you,]
wbn.qdš.mnhpyk Like the Holy Ones, offerings to
you.”
- 38–39 *ap.anš.zbl.b’[l]/* Then Prince Baal is shaken:
[yuh]d.byd.mšht. [He seize]s with his hand a striker,
bm.ymn.mhš. In his right hand a slayer,
glmm.yš[ht(?)] The lads he st[rikes (?).]
- 40 *[ymnh.‘n]t.tuḥd.* [His right hand A]nat seizes,
šmalh.tuḥd.‘ttrt. His left hand Attart seizes.
- 40–41 *ik.m[hst.mlak]/[.ym.]* “Why did [you st]rike [Yamm’s mes-
sengers,]
[t’]dt.tpt.nbr.] [The lega]tion of Judge River?”
- 41 *[mlak.]mthp.yhb[...]* The messenger(s?) ... he ...
42 *[]mlak.bn.ktpm.* ... the messengers ...
rgm.b’lb.w.y[...] Between the shoulders ... his lord’s
43 *[]*. word (?) and ...
- 43 *ap.anš.zbl.b’l.* Then Prince Baal is shaken.
šdmt.bg[...] The terraces in ...
- 44 *[]dm.mlak.ym.* ... Yamm’s messengers,
t’dt.tpt.nh[r...] The legation of Judge Riv[er.]
- 45 *[]*. ...²⁶
- 45–46 *an.rgmt.lym.b’lkm.* “I myself say to Yamm, your lord,
ad[nkm.tpt]/[nhr] [Your] mast[er, Judge] River,

- 46 []hwt.gmr.hd.lw[]y[...] '[Hear?] the word of the Annihila-
tor Haddu ...
- 47 []iyrb[.]tbbr[...] ... you (?) bow down ...
- 48 [...] ..."

Column III

(The few remaining wedges
preserve only a handful of
words.)

Column III

*(Based on the few surviving words, it
would seem that originally this column
may have described a declaration of battle
by either Yamm or Baal [or both?] sent via
messengers, perhaps as a prelude to their
conflict in the following column.)*

Column IV

Column IV

The First Conflict between Yamm and Baal (?)

- 1 [...]y[]htt.mtt[] ... drive out (?) ... die (?) ...
- 2 []by[] ... live (?) ...
- 2-3 lašši.bm. ... "I will send them out ...
ap.amr[...]/[...]. If then I dri[ve ...] (?) ...
- 3-4 wbym.mnḥlabd. And in Yamm will be the sieve of
destruction,
bym.irtm.m[]/ And in Yamm will be the breast of
de[ath] (?),
[tpt].nhr.tl'm. [... Judge] River will be ... (?).
- 4-5 ṭmḥrbm.its. There the sword I will destroy (?).
anšq/[b]htm. I will burn the [ho]use (?).
- 5 larš.ypl.ulny. To the earth the noble will fall,
wl.'pr.'zmnny/ And to the dust the mighty."
- 6 [b]pb.rgm.lyša. **Astarte (?) Proclaims Baal's Demise**
bšpth.hwth. The word has not left his mouth,
Nor his speech his lips,

6–7 *wtn.gh.*
ygr/tht.ksi.zbl.ym.

When she raises her voice:
“May he sink beneath Prince Yamm’s
throne.”

Kothar Speaks to Baal

7 *w^cn.ktr.whss.*

And Kothar wa-Hasis speaks:

7–8 *lrgmt/lk.lzbl.b^cl.*
tn̄t.lrk̄b.‘rpt.

“Indeed, I tell you, Prince Baal,
I reiterate, O Cloudrider²⁷:

8–9 *ht.ibk/b^clm.*
ht.ibk.tmh̄s.
ht.t̄sm̄t̄sr̄tk

Now your enemy, Baal,
Now smash your enemy,
Now vanquish your foe.²⁸

10 *tq̄h.mlk.‘lmk.*
dr̄ktdtdr̄dr̄k.

So assume your eternal kingship,
Your everlasting dominion.”

Kothar Prepares Two Weapons for Battle Against Yamm

11 *ktr̄smdm.yn̄ht.*
wyp^cr.šm̄thm.

Kothar fashions the weapons,
And he proclaims their names²⁹:

11–13 *šmkat/ygr̄š.*
ygr̄š.gr̄šym
gr̄šym.lksih/
[n]hrl̄kh̄t̄dr̄kth.

“Your name, yours, is Yagarrish³⁰:
Yagarrish, drive Yamm,
Drive Yamm from his throne,
[Na]har from the seat of his
dominion.

13–14 *tr̄tqs.bdb^cl.*
kmn̄š/r.būṣb^cth.

May you leap from Baal’s hand,
Like a raptor from his fingers.

14–15 *h̄lm.ktp.zbl.ym.*
bn̄ydm/[tp̄]tn̄hr.

Strike the torso of Prince Yamm,
Between the arms of [Jud]ge River.”

15–16 *yrt̄qs.smd.bdb^cl.*
km̄.n̄šr/[bū]ṣb^cth.

The weapon leaps from Baal’s hand,
Like a raptor from his [fin]gers.

16–17 *ylm.ktp.zblym.*
bn̄.ydm.tp̄t/[nh̄]r.

It strikes the torso of Prince Yamm,
Between the arms of Judge River.

- 17–18 *ʿz.ym.lymk.
ltngsn[.]pnth.
lydlp/tmnh.* Strong is Yamm, he does not sink.
His joints do not shake,
His form does not collapse.
- 18 *ktr.smdm.ynh̄t.
wpʿr.šmthm* Kothar fashions the weapons,
And he proclaims their names:
- 19–20 *šmk.at.aymr.
aymr.mr.ym.
mr.ym/lksih.
nbrlkh̄t.drkth.* “Your name, yours, is Ayyamarri³¹:
Ayyamarri, expel Yamm,
Expel Yamm from his throne,
Nahar from the seat of his domin-
ion.
- 20–21 *trtqs/bdbʿl.
km.nšrbuṣbʿth.* Leap from Baal's hand,
Like a raptor from his fingers.
- 21–23 *blm.qdq/d.zblym.
bn.ʿnm.tpt.nhr.
yprshym/wyql.larṣ.* Strike the head of Prince Yamm,
Between the eyes of Judge River.
May Yamm sink and fall to the
earth.”
- 23–24 *wyrtqs.smdbdbʿl/
[km]nšr.buṣbʿth* The weapon leaps from Baal's hand,
[Like] a raptor from his fingers,
- 24–25 *ylm.qdq.d.zbl/[ym].
bn.ʿnm.tpt.nhr.* It strikes the head of Prince [Yamm,]
Between the eyes of Judge River.
- 25–26 *yprsh.ym.yql/larṣ.
tnḡsn.pnth.
wydlp.tmnh* Yamm collapses and falls to the earth,
His joints shake,
And his form collapses.
- 27 *yqṭbʿl.wyšt.ym.
ykyly.tpt.nhr* Baal drags and dismembers (?) Yamm,
Destroys Judge River.
- Astarte Rebukes Baal**
- 28 *bšm.tgʿrm.ʿttrt.* By name Astarte rebukes (him):
- 28–29 *btlaliym.b[ʿl]/
bt.lrkbb.ʿrpt.* “Scatter, O Mighty Ba[al,]
Scatter, O Cloudrider.

- 29–30 *kšbyn.zb[l.ym.]* For our captive is Prin[ce Yamm,]
[k(?)]/šbyn.tpt.nhr. [For (?)] our captive is Judge River.”

Baal Acts

- 30–31 *wyša.b[]/* ... and he goes out ...
ybt.nn.aliyn.b^cl. Mighty Baal scatters him ...

Two Deities Proclaim Baal's Kingship

- 31 *w[y/t^cn]* ...and [s/he speaks:]
- 32 *ym.lmt.* “So Yamm is dead!
b^clm.yml[k] Baal rei[gns! (?)]
 33 *h^m.lšrr.w[]* ... so he rules!”
- 34 *y^cn.* ... he speaks:
- 34–35 *ym.lmt[]* “So Yamm is dead!
[b^cl.ymlk]/ [Baal reigns (?),]
lšrr. So he rules!”
- 35 *wt[^cn]* ... and she spea[ks (?):]
- 36 *b^clm.hmt.[]* “May Baal [reign] ... ,
 37 *lšrr.* So he rules!”
- 37 *št[]* ...
 38 *brišb.[]* ... on his head ...
 39 *ibh.mš[]* ... his enemy ...
 40 *[b]n.^cnh[]* ... [bet]ween his eyes ...
 41 *[]* ...

9. CAT 1.3

9. Third Tablet

Column I
 (About 25 lines are missing.)

Column I

- 2 *[]/al.tg^l*
[]/prdmn.

“... do not ...
 ...”

2–4	<i>‘bd.ali[yn]/b^cl. sid.zbl.b^cl/arš.</i>	Baal's Victory Feast He serves Mightiest Baal, Waits on the Prince, Lord ³² of the Earth.
4–8	<i>qm.yt^cr/w.yšlh^mnh/ ybrd.td.lpnwh³³ bh^rrb.mlht/qš.mri.</i>	He rises, arranges, and offers him food, Slices a breast before him, With a salted knife, a cut of fatling.
8–11	<i>ndd/y^cšr.wyšqynh/ ytn.ks.bdh/ krpn.bklat.ydh</i>	He stands, serves, and offers him drink, Puts a cup in his hand, A goblet in his two hands:
12–13	<i>bkrb.šzm.ri dn/mt.šmm.</i>	A large vessel great to behold, ³⁴ A container for mighty men;
13–15	<i>ks.qdš/ltphnh.āt. krpn/ltⁿ.āt^r.</i>	A holy cup women may not see, A goblet Athirat ³⁵ may not eye.
15–17	<i>alp/kd.yqb.bh^mmr/ rbt.ymsk.bmskh</i>	A thousand pitchers he draws from the wine, Mixes a myriad in his mixture.
18–19	<i>qm.ybd.wyš^r/ mšltm.bd.n^cm</i>	He rises, chants, and sings, With cymbals in the singer's ³⁶ hands.
20–22	<i>yš^r.ğzr.tb.ql/ ‘l.b^cl.b.³⁷šrrt/špn.</i>	With a sweet voice the hero sings, Over ³⁸ Baal on the summit of Sapan.
22–25	<i>ytmr.b^cl/bnth. y^cn.pdry/bt.ar. apn.tly/b[t.].rb.</i>	Baal sees his daughters, Eyes Pidray, Daughter of Light, Then Tallay, [Daughter] of Rain.
25–27	<i>pdr.yd^c/[]t. hm.[klt.]/[kny]t.</i>	Pidru ³⁹ knows ⁴⁰ ... Indeed, the [Nobl]e [Br]ides ⁴¹ ...
27–28	<i>w[...]/[...] [...]t</i>	...

(About twelve to fourteen lines
are missing.)

Column II

(About twenty-five lines are missing.)

1 [...]š[]⁴²

2-3 *kpr.šb^c.bnt.*
rh.gdm/wanhbm.

3-5 *klat.tgrt/bht.^cnt.*
wtqry.glm/bšt.gr

5-7 *whln.^cnt.tm/tbs.b^cmq.*
tbtšb.bn/qrytm

7-8 *tmbs.lim.hpy[m]⁴⁴/*
tšmt.adm.šat.š[p]š

9-11 *tth.kkdr.t.ri[š]/*
lh.kirbym.kp.
k.qsm/grmn.kp.mhr.

11-13 *tkt/rišt.lbmth.*
šnst/kpt.bhbšh.

13-15 *brkm.tgl[l]⁴⁶/bdm.dmr.*
hlqm.bmm[^c]/mhrm.

15-16 *mṯm.tgrš/šbm.*
bksl.qšth.mdnt⁴⁸

17-18 *whln.^cnt.lbth.tmgyn/*
tšql.ilt.lhklb

Column II

Anat's Preparations for Battle

...

Henna of seven maids,
Scent of coriander and murex.

Anat's Battle

The gates of Anat's house are closed,
She meets youths at the foot of the
mountain.⁴³

And look! Anat fights in the valley,
Battles between the two towns.

She fights the people of the se[a]-
shore,
Strikes the populace of the
su[nr]ise.⁴⁵

Under her, like balls, are hea[ds,]
Above her, like locusts, hands,
Like locusts, heaps of warrior-hands.

She fixes heads to her back,
Fastens hands to her belt.

Knee-deep she glea[n]s⁴⁷ in warrior-
blood,
Neck-deep in the gor[e] of soldiers.

With a club she drives away captives,
With her bow-string, the foe.

Anat's Cannibalistic Feast

And look! Anat goes to her house,
The goddess takes herself to her
palace,

- 19–20 *wl.šb^ct.tmtššb.b^cmq/* Unsated with her fighting in the
thtšb.bn.qrtm. valley,
 With battling between the two towns.
- 20–22 *tṯ^cr/ksat.lmhr.* She arranges chairs for the soldiery,
ṯ^cr.ṯlhnt/ṯsbim. Arranges tables for hosts,
hdm̄m.lḡzrm Footstools for heroes.⁴⁹
- 23–24 *mid.tmtššn.wṯ^cn/* Hard she fights and looks about,
thtšb.wthdy.^cnt Battling Anat surveys.
- 25–27 *tḡdd.kbdh.bšhq.* Her innards swell with laughter,
ymlu/lbh.bšmḥt. Her heart fills with joy,
kbd.^cnt/tšyt. Anat's innards with victory.
- 27–28 *brkm.tḡllb̄dm/ḡmr.* Knee-deep she gleans in warrior-
ḥlqm.bmm^c.mḥrm blood,
 Neck-deep in the gore of soldiers,
- 29–30 *^cd.tšb^c.tmtšš.bbt/* Until sated with fighting in the
thtšb.bn.ṯlhnm. house,
 With battling between the tables.
- Anat Cleans Her Palace and Herself**
- 30–32 *yṁḥ/[b]bt.dm.ḡmr.* Warrior-blood is wiped [from] the
yṣq.šmn/šlm.bṣ^c. house,
 Oil of peace is poured in a bowl.
- 32–33 *trḥš.ydh.bt/[l]t.^cnt.* Adoles[ce]nt Anat washes her hands,
uṣb^cth.ybmt.limm. The In-law of the Peoples, her fin-
 gers.
- 34–35 *[t]rḥš.ydh.bdm.ḡmr/* [She] washes her hands in warrior-
[u]šb^cth.bmm^c.mḥrm blood,⁵⁰
 Her [fi]ngers in the gore of the sol-
 diers.
- 36–37 *[ṯ]^cr.ksat.lksat.* She [ar]ranges chairs with chairs,
ṯlhnt/[l]ṯlh̄n<t>⁵¹. Tables [with] table<s>;
hdm̄m.tṯ^cr⁵².lhdm̄m Footstools she arranges with foot-
 stools.

38–40 *[t]ḥspn.mḥ.wtrḥs/* [She] draws water and washes
[t]l.šmm.šmn.arš. [With D]ew of Heaven, Oil of Earth,
rbb/[r]kb.ʿrpt. Showers of the Cloud[r]ider,

40–41 *ṭl.šmm.tskḥ/* Dew which the Heavens pour on her,
[rbb.]nškḥ⁵³.kbbkm [Show]ers the Stars pour on her.

Column III

Column III

**Anat's Application of Her Cosmetics
(Continued) and Song for Baal**

1–2 *tṭpp.anḥb[m.]* She beautifies herself with murex,
[dalp.šd]/zūb.bym [Which] comes [from a thousand acres]
in the sea.

2–3 []/[]rn.l[] ...

(About twenty lines are missing.)

4–5 *[tiḥd.knr.bydh]⁵⁴* [She takes her harp in hand,]
[t⁵⁵]štrimt/lirḥ. [P]uts the lyre⁵⁶ to her breast.

5–6 *tšr⁵⁷.l.dd.aliyn/b^cl.* She sings the love of Mightiest Baal,
yḏ.pdry.bt.ar The passion of Pidray, Daughter of
Light,

7–8 *abbt[.]tly.bt.rb.* The desire of Tallay, Daughter of Show-
ers,
dd.aršy/bt.y^cbdr. The love of Arsay, Daughter of the Wide
World.⁵⁸

Baal Instructs His Messengers⁵⁹

8–10 *kmḡlmm/w.ʿrbn.* “Like messengers then enter,
lp^cn.ʿnt.hbr/wql. At the feet of Anat bow down and fall,
tštḥwy.kbdhyt Prostrate yourselves and honor her.

11–12 *w.rgm.lbtlt.ʿnt/* And say to Adolescent Anat,
tny.lybmt⁶⁰.limm Recite to the In-law of the Peoples:

- 13–14 *thm.aliyn.b^cl.* 'Message of Mightiest Baal,
hwt/aliy.qrdm. Word of the Mightiest of Warriors:
- 14–15 *qryy.barš/mlḥmt* "Place in the earth war,⁶¹
št.b^cprm.ddym Set in the dust love;
- 16–17 *sk.⁶²šlm.lkbd.arš/* Pour peace⁶³ amid the earth,
arbdd.lkbd.šdm Tranquillity amid the fields.
- 18 *ḥšk.šk.b^cšk* You hasten! You hurry! You rush!
- 19–20 *my.p^cnk.tlsmn.* To me let your feet run,
my/twtḥ.išdk. To me let your legs race,
- 20–22 *dm.rgm/iṭ.ly.w.argmk/* For a message I have, and I will tell
hwt.w.aṭnyk. you,
 A word, and I will recount to
 you,
- 22–25 *rgm/š.w.lḥšt.abn/* The word of tree and the whisper of
tant.šmm.m.arš/ stone,
thmt.mn.kbkbm The converse of Heaven with
 Hell,
 Of Deeps with Stars,
- 26–28 *abn.brq.dl.td^c.šmm/* I understand the lightning which
rgmltd^c.nšm. the Heavens do not know,
wltbn/hmlt.arš. The word people do not know,
 And earth's masses not under-
 stand.
- 28–31 *atm.wank/ibgyb.* Come and I will reveal it
btḳ.gry.il.spn/ In the midst of my mountain,
bqdš.bgr.nḥlty/ Divine Sapan,
bn^cm.bgb^c.tliyt In the holy mount of my heritage,
 In the beautiful hill of my
 might."⁶⁴

(Two horizontal lines mark the end of
 this column.)

Baal's Messengers Come to Anat

32–34 *hlm.ʿnt.tph.ilm.*
bh.pʿnm/ttṭ.
bʿdn.ksl.tṭbr/
ʿln.pnh.tdʿ.

There! Anat perceives the gods;
 On her, her feet shake,
 Around, her loins tremble,
 Above, her face sweats.

34–35 *tḡs.pnt/kslh.*
anš.dt.zrh.

The joints of her loins convulse,
 Weak are the ones of her back.⁶⁵

35–36 *tšu/gh.wtšh.*

She raises her voice and declares:

36–38 *ik.mḡy.gpn.wugr/*
mn.ib.yṗʿ.lbʿl.⁶⁶
šrt/lrkb.ʿrpt.

“Why have Gapn and Ugar come?
 What enemy rises against Baal,
 What foe against the Cloudrider?

38–40 *lmḥšt.mdd/iḡym.*

lkl.t.nbr.il.rbm/

lištbm.tnn.ištṃ[]h⁶⁸

Surely I fought Yamm, the Beloved
 of El,
 Surely I finished off River, the
 Great God,⁶⁷
 Surely I bound Tunnan and
 destroyed (?) him.

41–42 *mḥšt.bṭn.ʿqltn/*
šlyt.d.šbʿt.rašm

I fought the Twisty Serpent,⁶⁹
 The Potentate with Seven Heads.⁷⁰

43–44 *mḥšt.mddil.ar[š]/*
šmt.ʿgl.il.ʿtk

I fought Desi[re], the Beloved of El,
 I destroyed Rebel, the Calf⁷¹ of El.

45–47 *mḥšt.klbt.ilm.išt/*

klt.bt.il.dbb.

imthš.ksp/itrṭ.hṛš.

I fought Fire, the Dog of El,
 I annihilated Flame, the Daughter
 of El
 That I might fight for silver and
 inherit gold.”

Column IV

(This column continues from the
 previous one.)

Column IV

(This column continues from the previous
 one.)

47– Column IV 2	<i>trd.b^cl/bmrym.špn.</i> <i>mššš.k.^c[]⁷³/udnh.</i>	Anat's Response to Baal's Messengers (Continued) Has Baal banished from the summit of Sapan ⁷² The One who pecks his ear like a bir[d,]
2–3	<i>gršb.lksi.mlkh/ lnht.lkht.drktb</i>	Driven him from his royal throne, From the resting place, the throne of his dominion?
4	<i>mnm.ib.yp^c.lb^cl. šrt.lrk^b.^crpt</i>	What enemy has risen against Baal, What foe against the Cloud-Rider?"
5	<i>[]^{74c}n.ğlmm.y^cnyn.</i>	The youths speak up and answer:
5–6	<i>lib.yp^c/lb^cl. šrt.lrk^b.^crpt</i>	"No enemy has risen against Baal, No foe against the Cloudrider.
7–8	<i>tḥm.aliyn.b^cl. hwt.aliy/qrdm.</i>	Message of Mightiest Baal, Word of the Mightiest of Warriors:
8–9	<i>qryy.barš.mlḥmt/ št.b^cprm.ddym.</i>	'Place in the earth war, Set in the du[s]t love;
9–10	<i>sk.šlm/lk^bd.aṣ. arbdd.lk^bdšdm</i>	Pour peace amid the earth, Tranquillity amid the fields.
11	<i>[ḥ]šk.šk.^cbšk.</i>	You [ha]sten! You [hu]rry! You rush!
11–12	<i>^cmy.p^cnk/[t]s]mn [^c]my.twth.išdk</i>	To me let your feet [ru]n, [T]o me let your legs race,
13–14	<i>[dm.rgm.it.ly.]wargmk. hwt/[watnyk.]</i>	[For a message I have,] and I will tell you, A word, [and I will recount to you,]
14–16	<i>[rgm.]^cš.wlḥšt/[abn.]</i>	[The word] of tree and the whisper of [stone,]

- [rgm.ltd]^c.nš[m.] [The word pe]ople [do not
know,]
[wlt]bn/[hmlt.a]rš. [And] ear[th's masses not
under]stand.
- 16–18 [tant.šmm.^cm.a]rš/
thmt.^c[mn.kbkbm.] [The converse of Heaven with
He]ll,
[abn.brq]/dl.t[d^c.š]mm[.] Of Deeps [with Stars,]
[I understand the lightning which
the Heavens] do not [know,]
- 18–20 [atm.wank]/ib[gyb.] [Come and I] will reve[al it]
[btk.g]ry.[i]l.spn/ [In the midst of] my moun[tain],
Divine Sapan,
bqd[š.b]g[r.n]hlyt In the ho[ly mount of] my
herit[age.]"
- Anat Responds**
- 21–22 wt^cn.btl.^c[nt.
tḫb/[ybm].]limm. And Adolescent [A]nat an[wers,]
[The In-law] of the Peoples responds:
- 22–24 [a]n⁷⁵.aqry/[barš].mlḫmt[.] "I will place [in the earth] war,
[aš]t.b^cprm/dd[ym.] [Se]t in the dust love;
- 24–25 ask.[šlm.].lkbd.arš/ I will pour [peace] amid the
earth,
ar[bdd.].lkb[d.š]dm. Tran[quillity] ami[d the fields.]
- 25–27 yšt/[bšmm.⁷⁶]b^cl.mdlh. May Baal set his bolts [in the
Heavens,]
yb^cr/[q⁷⁷]mhb. May [⁷⁸] radiate his ['ho]rns.⁷⁹
- 27–29 aqry/[⁸⁰]barš.mlḫmt/ I will place in the earth war,
ašt[.b]^cp[r]m.ddym Set [in] the du[s]t love.
- 29–31 ask/šlm.lkbd.ar(!)š⁸¹. I will pour peace amid the earth,
arbdd/lkbd.š[d]m. Tranquillity amid the fi[el]ds.
- 31–32 ap.mṭn.rgmm/argmn. On a second subject I would
speak:

- 32–33 *lk.lk.ʿnm.iln/* Go, Go, Divine Servants!
atm.bštm.wan.šnt You, you delay, but I, I depart.
- 34–35 *uḡr.lrhq.ilm.* UḠR is very far, O Gods,
inbb/lrhq.ilnym. INBB is very far, O Deities—
- 35–36 *tn.mtpdm/tht.ʿnt.arš.* Two lengths beneath Earth's
tl̄t.mth.ḡyrm springs,
 Three, the expanse of caves.”
- 37–38 *idk.ltnpnm.* Then she heads out
ʿm.bʿl/mrym.špn. For Baal on the summit of Sapan.
- 38–40 *balp.šd.rbt.kmn/* From a thousand fields, a myriad of
hlk.aḥth.bʿl.yʿn. hectares
tdrq/ybnt⁸².abb. The advance of his sister Baal eyes,
 The approach of the {In-law} Daughter
 of his Father.
- 40–42 *šrhq.att.lpnnh/* He removes women from his
št.alp.qdmh/ presence;
mria.wtkpnh. He places an ox before her,⁸³
 A fatling right before her.
- 42–43 *thspn.mh.wtrḥš/* She draws water and washes
tl̄.šmm.šmn.arš. With Dew of Heaven, Oil of Earth,
- 43–44 *tl̄.šm[m.ts]kb/* Dew the Heave[ns p]our on her,
rbb.nskb.kbkbm. Showers the Stars pour on her.
- 45–46 *tpp.anhbm.* She beautifies herself with murex,
dalp.šd/zu[h.bym] [Which comes from] a thousand acres
 [in the sea.]
- (About fifteen lines are missing, including the following two bicola and the first two words of the bicolon in lines 47–48.)
- (*After cleaning herself, Anat confers with Baal. He expresses his wish that she ask El for permission for a palace for Baal, because, as the following lines indicate, Baal laments that he has no house.*)

[any.lyšh.tr.il.abb]

[In lament he cries to Bull El his
Father,]

[il/mlk.dyknnh]

[To El the King who created
him.⁸⁴]

[yšh.atrt/wbnh.]

[He cries to Athirat and her sons,]

[ilt.wšbrt.aryh.]

[The goddess and the band of her
brood:]

48 [wn.in.]/bt[.][l[b'l.km.ilm.]

[“For Baal has no] house [like the
gods,]

[whzr]/kbn[atrt.]

[No court] like [Athirat's] sons.

48–49 [mtb.il.mzll]/bnh.

[The dwelling of El is the shelter of]
his children,

mt[b.rbt.atrt.ym]

The dw[elling of the Lady Athirat of
the Sea,]

50–51 mtb.pdr[y.bt.ar.]

The dwelling of Pidr[ay, Daughter
of Light,]

[mzll]/tly.bt.r[b.]

[The shelter of] Tallay, Daughter of
Sho[wers,]

51–53 [mtb.aršy]/bt.y'bd[r.]

[The dwelling of Arsay,] Daughter
of the Wide World,

[mtb.klt]/knyt.

[The dwelling of the] Noble
[Brides.”]

53 wt'n[.bilt.ʿnt]

And [Adolescent Anat] answers:

54–55 ytb.ly.tr.il[.aby]/

“May Bull E[l, my Father], heed me,

ytb.ly.wlh.[]

May he heed me ... []

Column V

Column V

**Anat's Response to Baal
(Continued)**

1–3 [i]mšh.nn.kimr.larš/

[... I will] drag him like a lamb to
the ground;

[ašhl]k.šbth.dmm.

[I will ma]ke his gray hair [run]
with blood,

- šbt.dqnb/[mm^cm] The gray hair of his beard [with
gore.]
- 3–4 []d⁸⁵.lytn.bt.lb^cl.kilm/ Unless he gives Baal a house like
the gods',
[whz]r.kbn.āt[rt.] [And a cou]rt like that of Athirat's
sons."
- Anat's Journey to and Audience
with El**
- 4–7 [td^cš.p]^cn/[wtr.]arš. [She thrusts her fe]et, [and] the earth
[shakes;]⁸⁶
id[k.al.ttn.p]nm/ S[o she hea]ds out
[^cm.il].mbk.nhr[m.] [For E]l at the springs of the
River[s,]
[qr]b.[ap]q/[thm]tm. [Ami]d [the stream]s of the [Deeps.]
- 7–8 tgl.d[d.]il[.]wtbu/ [She comes to] the mountain of E[l] and
enters
[qr]š.m[l]k.ab[.]šnm.] [The te]nt of the Ki[n]g, the Father of
[Years.]
- 8–9 []r[]/[t]bu.ddm. ... [she] enters the mountain,
[]n[]n[]l[]⁸⁷ ...
- 10–12 qlb.yšm^c.tr[.i]l.abh. Her voice Bull [E]l, her Father, hears;
y[^cn⁸⁸.]/bšb^ct.h[d]rm. E[l] an[sw]ers from the seven
r[oo]ms,
[bt]mn[t.ap]/sgt⁸⁹. [From the] eigh[t en]closures.
- 12–16 [...]/
^c.tk[...]/
^cln.t[...]/
lp^cn.g[l]m[m][...]/
mid.a[]n[...]
- (Lines 12-16 are too damaged to inter-
pret.)*
- 17–18 nrt.ilm.špš[.] The Divine Lamp, Shapsh,
[šhr]rt/la.šmm[.] [Bur]ns the orb⁹⁰ of Heaven
by[d.bn.ilm.m]t⁹¹ By the po[wer of Divine⁹² M]ot.
- 19 wt^cn.blt.^cn[t.] And Adolescent Ana[t] answers:

- 19–21 *[bnt]bht/k.yilm* “[In the building] of your house,
O El,
bnt[.]bh[tk].a[l.t]šmh/ In the building of your hou[se] do
[not re]joice,
al.tšmh.brm[.h]kl[k] Do not rejoice in the construction
of [your pa]lace.
- 22–23 *al.aḥdhm.by[mn]y[.]* Or else I will seize it with my
[right han]d,
[]/bgdlt.arkty[.] ... by my mighty, long arm.
- 23–25 *am[hš]/qdqdk.* I will sm[ash ...] your crown;
ašhlk⁹³.šbt[.dmm]/ I will make your beard run with
blood,
šbt.dqnk.mm[m[.] The gray hair of your beard with
gore.”
- 25–27 *y^cny/il.bšb^ct.ḥdr̥m.* El answers from the seven rooms,
b^cmnt/ap.sgr̥t. From the eight enclosures:
- 27–29 *yd^c[tk.]bt.kan[št]/* “[I] know [you], O daughter, that
kin.bilht.ql[š]k. [you are fu]rious,
Among goddesses no sc[or]n is like
mh.taršn/lbtl̥t.^cnt. yours.
What do you desire, O Adolescent
Anat?”
- 29 *wt^c[n.btlt.^cn[t]* And Adolescent Anat ans[we]rs:
- 30–31 *tḥmk.il.ḥkm[.]* “Your decree, O El, is wisdom,
ḥkmk/^cm.^clm. Your wisdom is eternal,
ḥyt.ḥzt.tḥmk A victorious life⁹⁴ is your decree.
- 32–33 *mlkn.aliyn.b^cl.* Our king is Mightiest Baal,
tp̥tn/in.d^clnh. Our ruler, with none above him.
- 33–34 *kl̥nyy.qšh/nbl̥n.* All of us will bring him a gift,
kl̥nyy.nbl̥.ksh All of us will bring him a cup.
- 35–36 *any.lyšh.tr̥.il.abh.* In lament he cries to Bull El, his
Father,

- il/mlk.dyknmh.* To El, the King who created him.
- 36–37 *ysh.ātṛt/wbnh.* He cries to Athirat and her sons,
*ilt.wšbrt.aryh*⁹⁵ The goddess and the band of her
 brood:
- 38–39 *wn.in.bt[.]lb^cl.km.ilm/* ‘For Baal has no house like the
whzr.kb[n.a]tṛt. gods,
 No court like Athirat’s so[ns.]
- 39–41 *mṭb.il/mzll.b[nb.]* The dwelling of El is the shelter of
[m]ṭb.rbt.ātṛt/ym. [his child]ren,
 [The dw]elling of Lady Athirat of
 the Sea,
- 41–42 *mṭb.[pdr]y.bt.ar/* The dwelling of [Pidr]ay, Daughter
[mzll.]tly[.bt.]rb of Light,
 [The shelter of] Tallay, [Daughter
 of] Showers,
- 42–44 *mṭb/[aršy.bt.y^cbdr.]* The dwelling of [Arsay, Daughter of
mṭb/[klt.knyt...] the Wide World,]
 The dwelling of [the Noble
 Brides.”]

(About twenty-two lines are
 missing.)

Column VI

Column VI

(About ten lines are missing.)

Baal Instructs His Messengers

- 1 [] “...
 2 [r]išk ... your [h]ead ...
 3 []br^cnm ... between your eyes ...
 4 []alp ... a thousand ...
 5 []ym.rbt ... sea ... a myriad
 6 []bnhrm ... in a river ...
 7–9 [^c]br.gbl.^cbr/q^cl. [C]ross Byblos, Cross Q^cL,⁹⁶

	<i>‘br.ibt/npšmm</i>	Cross to the islands of Heavenly Memphis.
9–11	<i>šmšr/ldgy.atrt/ mġ.lqdš.amrr</i>	Convey, O Fisher of Athirat, Proceed, O Qudsh wa-Amrar.
12–14	<i>idk.al.ttn/pnm. tk.ḥqkpt⁹⁷/il.klb.</i>	Then you shall head For great and wide Memphis,
14–16	<i>kptr/ksu.ṭbth. ḥkpt/arš.nḥlth</i>	To Kaphtor, the throne where he sits, Memphis, the land of his heritage.
17–20	<i>balp.šd.rbt/kmn. lp^cn.kt<r>/hbr.wql. tšth/wy.wkbdhwt</i>	From across a thousand acres, a myriad of hectares, At the feet of Kothar bow down and fall, Prostrate yourself and honor him.
21–23	<i>wrgm.lktr/wḥss. tny.lb/yn.dḥrš.ydm</i>	And say to Kothar wa-Hasis, Recite to the Skilled Craftsman:
24–25	<i>thm.al[iyn.b^cl]/ h[wt.aliy.qrdm]</i>	‘Decree of Migh[tiest Baal,] Wo[rd of the Mightiest of Warriors:]

(About twenty lines are missing.) *(The approximately twenty missing lines supply the rest of Baal’s message to Kothar, including Baal’s complaint that he has no palace and his request that Kothar produce gifts for Athirat, as well as the beginning of the messengers’ speech to Kothar which is continued in the next column.)*

10. CAT 1.4

10. Fourth Tablet

Column I

Column I

(About twenty lines are missing.)

**The Messengers Convey Baal's
Message to Kothar**

1	[]	"..."
2	[]y	...
3	[]	...
4–6	[any.lys]h.tr/[il.abb.] [i]lmlk ⁹⁸ /[dyknnh.]	[In lament he cr]ies to Bull [El, his Father,] [To E]l, the King [who created him.]
6–8	[ys]h.at/[rt.wbnh.] ilt/[wsbrt.ary]h	[He cri]es to Athi[rat and her sons,] The goddess [and the band of] her [brood:]
9–11	[wn.in.bt.lb ^c l/km.ilm.] [whzr/kbn.at]r[t]	["For Baal has no house like the gods,] [No court like Athirat's sons.]
12–14	[mt]bil.mzll/bnh. mtb.rbt/atrt.ym.	The dw[el]ling of El is the shelter of his children, The dwelling of Lady Athirat of the Sea,
14–16	mtb/kl.knyt/ mtb.pdry.b<t.>ar	The dwelling of the Noble Brides, The dwelling of Pidray, Daughter of Light,
17–18	mzll.tly.btrb/ mtb.arsy.bt.y ^c bdr	The shelter of Tallay, Daughter of Showers, The dwelling of Arsay, Daughter of the Wide World."
19–20	ap.mtn.rgmm/argmk.	On a second subject I would speak with you:
20–22	šsknm ^c /mgn.rbt.atrtym/	Produce, please, a gift for Lady Athirat of the Sea,

mgz.qnyt.ilm

A present for the Creatress of the
Gods.”

Kothar's Response

23–24 *byn.‘ly.lmphm/*

The Skilled One goes up to the
bellows,

bd.hss.msbtm

With tongs in the hands of Hasis.

25–28 *ysq.ksp.ysl/h.hrs.*

He casts silver, he pours gold,

ysq.ksp/lalpm.

He casts silver by the thousands,

hrs.ysq/m.lrbbt

Gold he casts by the myriads.

29 *ysq.hym.wtbth/*

He casts a canopy and couch:

30–32 *kt.il.dt.rbtm/*

A grand dais two myriads-weight,

kt.il.nbt.bksp/

A grand dais coated in silver,

šmr[g]t.bdm.hrs/

Covered with liquid gold.

33–35 *khṭ.il.nḥt/bzr.*

A grand throne with a seat in gold,

hdm.il(!)⁹⁹/dprša.bbr/

A grand footstool overlaid in
electrum.

36–37 *n‘l.il.d.qblbl/*

Grand laced sandals,

‘ln.yblhm.hrs

With gold poured on them.

38–40 *tlhn.il.dmla/mnm.*

A grand table filled with figures,

dbbm.d/msdt.arš

Creatures of the Earth's foundations.

41–43 *š.il.dqt.kamr/*

A grand bowl with flocks like

sknt.kḥwt.yman/

Amurru's,

dbb.rumm.lrbbt

Figured like the beasts of Yaman,

With buffalo by the myriads.

(Two horizontal lines mark the end of this
column.)

Column II

Column II

(About twenty lines are missing.)

Athirat at Domestic Chores

- | | | |
|---------------------------------------|--|--|
| 1 | [...] | [] |
| 2 | []abn[...] | ... the stone [] |
| 3–4 | <i>ahdt.plkh[.bydh]/
plk.t^clt¹⁰⁰.ymnh</i> | She takes her spindle [in her hand,]
A mighty spindle in her right hand. |
| 6–7 | <i>tmt^c.mdh.bym.</i> | She conveys her garment in the
sea, |
| | <i>tn/npynh.bnhrm/
npynh.mks.bšrh¹⁰¹</i> | Her two robes in the rivers,
Her robes, the covering of her
skin. |
| 8–9 | <i>štt.hprt.lišt/
hbrt.lzr.phmm</i> | She sets a pot on the fire,
A pot on top of the coals. |
| 10–11 | <i>t^cpp.tr.il.dpid/
tgzy.bny.bnwt</i> | All the while she is servile before Bull El
the Beneficent,
Deferential to the Creator of
Creatures. ¹⁰² |
| Athirat Receives Baal and Anat | | |
| 12–14 | <i>bnši.^cnh.wtphn/
hbk.b^cl.at[t]rt¹⁰³.kt^cn</i> | When she lifts her eyes, she looks,
Athirat sees the advance of Baal, |
| 14–16 | <i>hbk.btl^cnt[.]
tdrq.ybmt/[limm].</i> | The advance of Adolescent Anat,
The approach of the In-law [of the
Peoples.] |
| 16–18 | <i>bh.p^cnm/[ttt.]
[b^c]dn.ksl/[ttbr.]
[^cln.p]nh¹⁰⁴.td[^c]</i> | On her, her feet [shake,]
[Aro]und, her loins [tremble,]
[Above], her fa[ce sw]eats |
| 19–20 | <i>tgs[.pnt.ks]lh/
anš.dt.zr[h]</i> | [The joints of] her loi[ns] convulse,
Weak are the ones of [her] back. |
| 21 | <i>tšu.gh.wtšh[.]</i> | She raises her voice and declares: |

- 21–24 [i]k/mgy.aliynb[^cl]/
ik.mgyt.b[t]lt/nt
“Why has Mightiest Ba[al] come?
Why has Ado[les]cent Anat come?”
- 24–26 mḥsybm[.m]ḥs/bry.
hm[.mkly.š]brt/aryy[.]
Would you murder me or [mur]der
my sons,
Or [destroy the ban]d of my
brood?”
- 26–28 [zl].ksp.[a]trt/kt^cn.
zl.ksp.wn[r]t¹⁰⁵/ḥrṣ.
[The gleam of] silver [A]thirat eyes,
The gleam of silver, [the glint (?) of]
gold.
- 28–29 šmḥ.rbt.at[rt]/ym.
gm.lglmb.k[tṣḥ]
Lady Ath[irat] of the Sea rejoices,
Aloud to her attendant [she declares:]
- 30–31 ^cn.mkṭr.ap[]/
dgy.rbt.atr[t.ym]
“See the skilled work, also ... ,
O Fisher¹⁰⁶ of Lady Athir[at of the
Sea.]
- 32–33 qḥ.rṭt.bdk[]/
rbt.^cl.ydm[]
Take a net in your hand ... ,
A great one in your hands
- 34–36 bmd.d.il.y[m]/
bymil.d[]/
[n]/br.il.y[]
In the Beloved of El, Se[a,]
In Divine Sea [],
[Ri]ver, the God.
- 37–38 aliyn.[b^cl]
btlt.[^cnt]
Mightiest [Baal],
Adolescent [Anat] ...”
- 39 mḥ.k[]
40 wat[]
41 atr[t]
42 bim[]
43 bl.l[]
44 mlk[]
45 []
46 bt[]
47 gm[]
48 y[]
- (Lines 39–48 are too damaged to trans-
late.)

Column III

Column III

(About twelve lines are missing.) (*Lines 1-9 are too damaged to translate.*)

1 []
 2 []dn
 3 []dd
 4 []n.kb
 5 []al.yns
 6 []ysdk.
 7 []r.dr.dr
 8 []yk.wrḥd
 9 []yilm.dmlk

**Events in the Divine Council are
 Recounted**

10-11 y[]¹⁰⁷.aliym.b^cl/
 yt^cdd.rkb.‘rpt

“Mightiest Baal [answers (?),]
 The Cloudrider testifies:

12-14 [].ydd.wqlšn/
 yqm.wywpṭn
 btk/p[ḥ]r.bn.ilm.

‘ ... He stood and abased me,
 He arose and spat on me,
 Amid the ass[em]bly of the sons of
 El.¹⁰⁸

14-16 štt/p[]btłḥny.
 qlt/bks.ištyṇḥ

Dis[grace] I drank from my table,
 Dishonor I drank from my cup.

17-18 d(!)m¹⁰⁹.ṭn.dbḥm.šna.b^cl.
 ṭlt/rkb.‘rpt.

For two feasts Baal hates,
 Three, the Cloudrider:

18-21 dbḥ/bṭṭ.wdbḥ[.wdbḥ]/dnt.
 wdbḥ.tdmm¹¹⁰/amḥt.

A feast of shame, a feast of degradation,
 And a feast of the lewdness of
 maidens.¹¹¹

21-22 kbb.bṭṭ.lbtṭ/
 kbb.tdmmt.amḥt

For there shame is seen,
 And there is the lewdness of maid-
 ens.”

Baal and Anat Speak with Athirat

23-24 aḥr.mḡy.aliyn.b^cl/
 mḡyt.btlṭ.‘nt

Just when Mightiest Baal arrives,
 Adolescent Anat arrives,

- 25–26 *tmgnn.rbt[.]aṭṛtyṃ/* They entreat Lady [A]thirat of the
tḡzyn.qnytilm Sea,
Beseech the Creatress of the Gods.
- 27 *wt'n.rbt.aṭṛtyṃ* And Lady Athirat of the Sea answers:
- 28–30 *ik.tmgnn.rbt/aṭṛt.ym.* “Why do you entreat Lady Athirat
tḡzyn/qnyt.ilm. of the Sea?
Why do you beseech the Creatress
of the Gods?
- 30–32 *mgntm/ṭr.il.dpid.* Have you entreated Bull El the
hm.ḡztn/bny.bnwt Beneficent,
Or beseeched the Creator of Crea-
tures?”¹¹²
- 32–33 *wt'n/bṭlt.ʿnt.* And Adolescent Anat answers:
- 33–36 *nmgn/[]m¹¹³.rbt.aṭṛt.ym/* “Let us entreat Lady Athirat of the
[nḡ]z.qnyt.ilm/ Sea,
Let us beseech the Creatress of the
Gods,
[]nmgn.hwt [] we will entreat him.”
- 37 *[]aliyn.b'l* Mightiest Baal [...],
38 *[]rbt.aṭṛt.ym* Lady Athirat of the Sea [...],
39 *[]bṭlt.ʿnt* Adolescent Anat [...]
- 40–43 *[ʿdtl]hm.tšty/[ilm.]* [As the gods ea]t, drink,
[wtp]q.mrgtm/[ṭd.] A suckling of [breast is provided,]
[bḥrb.ml]ḥt.qs/[mri.] [With a sal]ted [knife], a cut of
[fatling.]
- 43–44 *[tšty.]krpnmyn/* [They drink wine from gob]lets,
[wbks.ḥrṣ.d]m.ʿsm [And from cups of gold, the blood] of
trees.
- 45 *[...]* *(There is a gap of seven lines (lines 45-*
46 *[...]* *51). The last two lines are barely pre-*
47 *[...]* *served and are unintelligible. In these*

48	[...]	<i>nine lines, Athirat's feast provides the setting for Anat and Baal's pleading with the mother of the pantheon to intercede with El in favor of the Clouddrider's palace.)</i>
49	[...]	
50	[...]	
51	[...]	
52	[] ^c ln	
53	[]ln	

Column IV

(About twelve lines are missing.)

- 1 *tr*.[il.ab...]
- 1-2 [*wr*^c*n*.*r*bt]/*atr*[/t.ym]
- 2-4 [*šm*^c.*lqdš*]/*wamr*[r.]
[*ldgy*.*r*bt]/*atrt*.ym[.]
- 4-7 [*mdl*.^c*r*]/*šmd*.*p*hl
š[t.gpnm.dt]/*ksp*.
dt.*yrq*[.nqbnm]/
^c*db*.*gp*n.*atnt*[y]¹¹⁴
- 8 *yšm*^c.*qd*<*š*>.wamr[r]
- 9-12 *mdl*.^c*r*.*šmd*.*p*hl/
št.*gp*nm.*dt*.*ksp*/
dt.*yrq*.*nqbnm*/
^c*db*.*gp*n.*atnth*
- 13-15 *wyḥbq*.*qdš*.wamrr/
yštn.*atrt*.*lbmt*.^c*r*/
lysmsmt.*bmt*.*p*hl
- 16-17 *qdš*.*yuhdm*.*šb*^c*r*/
amrr.*kkbkb*.

Column IV

Athirat and Her Servant Travel to El ...Bull [El ... Father.]

- [And Lady] Athir[at of the Sea
answers:]
- "[Hear, O Qudsh] wa-Amr[ar,
[O Fisher of Lady] Athirat of the
Sea:
- [Tie the donkey], bind the mule;
Se[t ropes of] silver,
[Bridles] of gold;
Prepare the ropes of [my] ass."¹¹⁵
- Qud<sh> wa-Amrar complies.
- He ties the donkey, binds the mule;
He sets ropes of silver,
Bridles of gold;
He prepares her ass.
- Qudsh wa-Amrar clasps,
Sets Athirat on the back of a donkey,
On the beautiful back of a mule,
- Qudsh starts to burn,¹¹⁶
Amrar, like a star.

17–19 *lpnm/atr.bilt.ʿnt/
wb^ʿl.tb^ʿ.mrym.spn*

Ahead Adolescent Anat goes,
While Baal departs for the summit of
Sapan.

20–22 *idk.ltn.pnm/
ʿm.il.mbk.nbrm/
qrb.apq.thmtm*

Now she¹¹⁷ heads out
For El at the springs of the Rivers,
Amid the streams of the Deeps.

23–24 *tgly.dd.il.wtbu/
qrš.mlk.ab.šnm*

She comes to the mountain of El and
enters
The tent of the King, the Father of
Years.

25–26 *lp^ʿn.il.thbr.wtql/
tšthwy.wtkbdh*

At the feet of El she bows down and
falls,
Prostrates herself and honors him.

27–28 *hlm.il.kypbñh/
ypqrq.lšb.wyšhq/*

There El perceives her,
He breaks into a smile and laughs.

29–30 *p^ʿnh.lhdm.ytpd.
wykrkr/ušb^ʿth.*

His feet on the footstool he stamps,
And twirls his fingers.

El and Athirat Converse

30 *yšu.gh.wyš[h]*

He raises his voices and declares:

31–32 *ik.mgyt.rbt.atr[t.y]m/
ik.atwt.qnyt.i[lm]*

“Why has Lady Athir[at] of the Sea
arrived?
Why has the Creatress of the
G[ods] come?

33–34 *rgb.rgbt.wtg[]/
hm.gmu.gmit.wš[]*

Are you very hungry, having
travel[ed,]
Or are you very thirsty, having
jour[neyed?]

35–38 *lhm.hm.štym
lh[m]/btlhnt.lhm
št/bkrpnm.yn.
bk<s>¹¹⁸.hṛš/dm.ʿšm.*

Eat or drink:
E[at] food from the tables,
Drink wine from goblets,
From a golden c<up>, the blood of
trees.¹¹⁹

- 38–39 *hm.yd.ilmlk/yhssk.* Or does the ‘hand’¹²⁰ of El the
abbt.tr.tʿrrk King excite you,
The love of the Bull arouse you?”
- 40 *wtʿn.rbt.atrtym* And Lady Athirat of the Sea answers:
- 41–43 *tʰmk.il.hkm.* “Your decree, O El, is wise,
hkmʰt/ʿmʰlm. You are wise for eternity,
hʷt.hʷt/tʰmk. A victorious life is your decree.
- 43–44 *mlkn.aliy[n.]bʿl/* Our king is Mightie[st] Baal,
tptn.in.dʿlnh Our ruler, with none above him.
- 45–46 *klʷyn.q[š]b[.]nb[ln]/* All of us will br[ing] him a gi[ft,]
klʷyn[.nbl.]ksh All of us [will b]ring him a cup.
- 47–48 *[an]y[.]lysh.tril.abh/* [In lament] he cries to Bull El, his
[i]l.mlk.dyknnh. Father,
To [E]l, the King who created him.
- 48–50 *ysh/atrt.wbnh.* He cries to Athirat and her sons,
ilt.wšbrt/aryh. The goddess and the band of her
brood:
- 50–51 *wn.in.bt.lbʿl/km.ilm.* ‘For Baal has no house like the
whʷr.kbn.atrt gods,
No court like Athirat’s so[ns,]
- 52–53 *mʷbil.mʷll.bnh/* The dwelling of El is the shelter of
mʷb[.]rbʷatrt.ym his children,
The dwelling of the Lady Athirat of
the Sea,
- 54–55 *[mʷb.]kli[.]knyt/* The dwelling of the Noble
Brides,
mʷb.pdry.bt.ar The dwelling of Pidray, Daughter of
Light,
- 56–57 *mʷll.tly[.]bt.rb/* The shelter of Tallay, Daughter of
Showers,

mṭb.arṣ<y>.bty^cbdr

The dwelling of Ars<ay>, Daughter
of the Wide World.”

58 *wy^cnltpnildpid*

And Beneficent El the Benign replies:

59–62 *p^cbd.an.^cnn.atrt/*

“So am I a slave, Athirat a slave-
girl?

*p^cbd.ank.abd.ult/
hm.amt.atrt.tlbn/lbnt*

Am I a slave who handles tools,
Or Athirat a servant who molds
bricks?”

Column V

Column V

[This column continues from the
previous one.]

62–V 1

ybn.bt.lb^c/kmilm.

El’s Speech to Athirat (Continued)

“Let a house be built for Baal like
the gods,
A court, like Athirat’s sons.”

whzr.kbn.atrt

2 *wt^cn.rbt.atrtym*

And Lady Athirat of the Sea answers:

3–5 *rbt.ilm.lhkmt/
šbt.dqnk.ltsrk/*

“You are great, O El, so very wise;
The gray hair of your beard
instructs you,
[Your] soft b[ear]d down to your
chest.

rḥn[]t.d[]lirtk

6–7 *wnap.^cdn.mṭrh/b^cl.*

So now may Baal enrich with his
rain,

y^cdn.^cdn.tr(!)t¹²¹.bglṭ

May he enrich with rich water in a
downpour.

8–9 *wtn.qlb.b^crpt/*

And may he give his voice¹²² in the
clouds,

šrh.larṣ.brqm

May he flash¹²³ to the earth light-
ning.

10–11 *bt.arzm.ykllnh/*

Is it a house of cedar that he
would complete,

- hm.bt.lbnt.y^cmsnh* Or a house of bricks that he would construct?
- 12 *lyrgm.laliynb^cl* Let it be told to Mightiest Baal:
- 13–14 *šh.ḥrm.bbht(!)k¹²⁴/* ‘Call a caravan into your house,
‘d^cbt.bqrb.hklk Wares amid your palace.
- 15–17 *tblk.ḡrm.mid.ksp/* Let the mountains bring you abundant silver,
gb^cm.mḥmd.ḥrṣ/ The hills, the choicest gold;
yblk.udr.ilqsm Let the best ore be brought to you.
- 18–19 *wbn.bht.ksp.wḥrṣ/* And build the house with silver and gold,
bht.thrm.iqnim The house with purest lapis lazuli.”
- Anat’s Delivery of the News To Baal**
- 20–21 *šmh.btl^c.‘nt* Adolescent Anat rejoices;
td^cs/p^cnm. She thrusts her feet,
wtr.arṣ And the earth shakes.
- 22–24 *idk.ltn.pnm/* So she heads out
‘m.b^cl.mrym.spn/ For Baal on the heights of Sapan,
balp.šd.rbt.kmn Across a thousand acres, a myriad of hectares.
- 25–26 *šhq.btl^c.‘nt.* Adolescent Anat laughs,
tšū/gh.wtšh. She raises her voice and declares:
- 26–27 *tbšrb^cl/* “Receive the news, O Baal,
bsrtk.yblt. Good news is brought to you:
- 27–29 *ytn/bt.lk.km.ahk.* ‘Let a house be given you like your brothers,
whzr/km.aryk. A court, like your kin.
- 29–31 *šh.ḥrm/bbhtk.* Call a caravan into your house,
‘d^cbt.bqrb/hklk. Wares amid your palace.

31–33 *tblk.ḡrm/mid.ksp.**gbʿm.mḥmd./ḥrṣ.*

Let the mountains bring you abundant silver,
The hills, the choicest gold.

33–35 *wbn.bht.ksp/wḥrṣ.**bht.thrm/iqnim.*

And build the house with silver and gold,
The house with purest lapis lazuli.’”

Baal’s Preparations for the Building of His Palace

35–37 *šmh.aliyn/bʿl.**šḥ.ḥrn.bbḥth/**ʿdḇt.bqrbbklh*

Mightiest Baal rejoices;
He calls a caravan into his house,
Wares amid his palace.

38–40 *yblnnḡrm.mid.ksp/**gbʿmm(!)ḥmd¹²⁵.ḥrṣ/**yblnn.udr.ilqsm*

The mountains bring him abundant silver,
The hills, the choicest gold;
The best ore is brought to him.

41 *y<l>ak.lktr.wḥss*

He <s>ends for Kothar wa-Hasis.

42–43 *wṭblmspr. .**ktlakn/ḡlmm*

And turn to the point in the text:
“When the lads are sent.”¹²⁶

44–46 *aḥr.mḡyktr.wḥss/**št.alp.qdmḥ.**mra/wtk.pnh.*

Then Kothar wa-Hasis arrives;
He¹²⁷ sets an ox before him,
A fatling right before him.

46–48 *tʿdb.ksu/wytṭb.**lymn.aliyn/bʿl.**ʿd.lḥm.št[y.ilm]*

A throne is set up and he is seated,
At the right hand of Mightiest Baal,
As [the gods] eat, drin[k.]

49 *[w]yʿn.al[iyn.bʿl]*

[And] Mighti[est] Baal speaks:

50–52 *[]b[]/**[ḥ]š.bḥtm.[ktr]/**ḥš.rmm.hk[lm]/*“... ¹²⁸

Quickly, the house, O Kothar,
Quickly erect the palace.

53–55 *ḥš.bḥtm.tbn[n]/*

Quickly you must build the house,

- ḥš.trmmn.hk[lm]/*
bt.k.šrrt.špn Quickly you must erect the palace,
Amid the summit of Sapan.
- 56–57 *alp.šd.aḥd.bt/*
rbt.kmn.hkl A thousand fields may the house
cover,
A myriad hectares, the palace.”
- 58 *wy^cn.kṯr.wḥss* And Kothar wa-Hasis responds:
- 59–60 *šm^c.laliynb^cl/*
bn.lrk.b.ṛpt “Hear, O Mightiest Baal,
Understand, O Cloudrider:
- 61–62 *bl.ašt.urbt.bbb[tm]/*
ḥln.bqrb.hklm Shall I not install a window in the
hou[se,]
An aperture amid the palace?”
- 63 *wy^cn.aliynb^cl* And Mightiest Baal answers:
- 64–65 *al.tšt.urbt.b[bhbm]/*
[ḥl]n.bqrb.hk[lm] “You shall not install a window in
[the house,]
[An aper]ture amid the pala[ce.]”

(Perhaps three lines are miss-
ing.)

Column VI

Column VI

**Kothar and Baal Debate Over
Installing A Window**

- 1 *wy^cn.k[tr.wḥs]s* And Ko[thar wa-Hasis] responds:
- 2 *tṭb.b^cl.l[ḥwty]* “You will return, O Baal, to [my
word.]”
- 3 *tn.rgm.k[tr.]wḥss* Ko[thar wa-Hasis] speaks again:
- 4–6 *šm^c.m^c.lal[i]ynb^cl/*
bl.ašt.ur[bt.]bbhbm/
ḥln.bqr[b.hk]lm¹²⁹ “Hear please, O Migh[tie]st Baal:
Shall I not install a win[dow] in
the house,
An aperture ami[d the pala]ce?”

- 7 *wⁿ.ali[yn]b^cl* And Migh[tiest] Baal answers:
- 8–9 *al.tšt.u[rb]t.bbhtm/* “You shall not install a wi[ndo]w in
 hln.bq[rb.b]klm the house,
 An aperture a[mid the pala]ce.
- 10–11 *altd[pdr]y.btar/* So that [Pidr]ay, Daughter of Light,
 [t]y.bt.rb/ does not ... ,
 [Tall]ay, Daughter of Showers ...
- 12–13 *[m]dd.ilym/* [The Be]loved of El, Yamm ... ,
 []qlšn. ... abased,
 wptm/[] And spat ...”¹³⁰
- 14–15 *wyⁿ.ktr/[w]hss.]* And Kothar [wa-Hasis] responds:
- 15 *tṭb.b^cl.lhwti* “You will return, O Baal, to my
 word.”
- The Creation of the Palace**
- 16–17 *[ḥš.]bhth.tbnn/* [Quickly] he builds his house,
 [ḥš.]trmm.bklb [Quickly] he erects his palace.
- 18–19 *y[tl]k.llbnn.w^csh/* He [se]nds to Lebanon for its wood,
 l[šr]yn.mḥmd.arzh To [Sir]yon for its choicest cedar.
- 20–21 *h[n.l]bnn.w^csh/* In[deed (?) to Le]banon for its wood,
 šryn.mḥmd.arzh To Siryon for its choicest cedar.
- 22–23 *tšt[.]išt.bbhtm/* A fire is set in the house,
 nb[l]at.bhklm A fl[ame] in the palace.
- 24–26 *hn[.]ym.wṭn.* There! For a day and a second,
 tikl/išt[.]bhth A fire burns¹³¹ in the house,
 nblat/bhk[l]m. A flame in the palace.
- 26–28 *ṭṭ.r(!)b^c132ym/* For a third and a fourth,
 tikl[.i]št.bhtm/ [A f]ire burns in the house,
 nbla[t.]bhklm A flame in the palace.
- 29–31 *ḥmš.t[d]ṭ.ym.* For a fifth and a si[x]th,

	y ¹³⁶ /špq.ilht.ksat/	Provides the goddesses with chairs.
53–54	špq.ilm.rḥbtyn/ špq.ilht.dkrt[.yn] ¹³⁷ /	He provides the gods with jars of wine, Provides the goddesses with cruets [of wine.]
55–58	‘d.lḥm.šty.ilm/ wpqmrḡtm.ṭd/ bḥrb.mlḥt.qs[.mr]/i.	As the gods eat, drink, A suckling of breast is provided, With a salted knife, a cut of [fat]ling.
58–59	tšty.krp[nm.y]n/ [bk]s.ḥrṣ.d[m.‘šm]/	They drink [wi]ne from gob[lets], [From] gold [cu]ps, the blo[od] of trees.]
60	[]n	(Lines 60-64 are unintelligible.)
61	[]t	
62	[]ṭ	
63	[]n	
64	[]	

(About one line is missing.)

Column VII

Column VII

*(There may be a lacuna of one line. The
import of lines 1-6 is unclear; perhaps
Baal deals another defeat to Yamm.)*

1	[i]qni[m ...]	... lapis la[zuli] ...
2	[]aliyn.b‘l	... Mightiest Baal ...
3–4	[]k.mddil[y[m]]	... Beloved of El, Ya[mm] ...
4–5	[]lṭr.qdqdh/il	... Bull ... his crown ... El
5–6	[]ḥqbḡr/km.y[	... in the mountain ...
6	[]ilm.bšpn	... gods on Sapan (?).

Baal's Victory Tour

7–8	‘b(!)r ¹³⁸ .l[‘r].‘rm/ ṭb.lpd[r.p]drn/	He crosses from [city] to city, He tours from to[wn] to town.
-----	--	--

- 9–10 *tt.lttm.abd.ʿr/* Sixty-six cities he seizes,
šbʿm.šbʿ.pdr/ Seventy-seven towns.
- 11–14 *tmnym.bʿl.[]/* Eighty Baal ...
tšʿm.bʿl.mr[]/ Ninety Baal ...
b[]b¹³⁹bʿl.bqr[b]/bt. Baal is enthroned (?) amid the house.

Baal Reverses His Decision

- 14–15 *wyʿn.aliyn/bʿl[.]* And Mightiest Baal speaks:
- 15–16 *aštm.ktrbn/ym.* “I will install, O Kothar, Son of Sea,
ktr.bnm.ʿdt Kothar, Son of the Confluence:
- 17–19 *yptḥ.hln.bbhtm/* Let an aperture be opened in the
urbt.bqrb.[h]kl/m house,
 A window amid the palace.
- 19–20 *wy[p]th.bdqʿ.rpt/* So let a break in the clouds be
ʿlh[wt].ktr.wḥss [op]ened,
 According to the word of Kothar
 wa-Hasis.”
- 21–22 *šḥq.ktr.wḥss/* Kothar wa-Hasis laughs,
yšū[.]gḥ[.]wyšḥ He raises his voice and declares:
- 23–25 *lrgmt.lk.lali/yn.bʿl.* “I truly told you, O Mightiest Baal:
ttbn.bʿl/lhwty[.] “You will return to my word.”

The Window Is Installed

- 25–27 *yptḥ.hln.bbhtm.* He opens an aperture in the house,
urbt/bqrb.hk[lm.] A window amid the palace.¹⁴⁰
- 27–29 *[yp]th/bʿl.bdqʿ.ʿrp)t/* Baal opens a break in the clouds,
qlḥ.qdš[.]b[ʿl.y]tn Baal gives vent to his holy voice.
- 30–31 *ytny.bʿl.š[at (?).š(?)p]th/* Baal recites the is[sue of (?)] his
qlḥ.q[dš (?).t(?)r].arš [li(?)]ps,
 His ho[ly (?)] voice, the earth
 [sha(?)]kes,
- 32–33 [...] ...

- [...]/r[]q[...]
- 33–35 [...]/qdmym
bmt.a[rš]/tṭṭn. ...
The high places of the Ear[th] shake.
- 35–37 ib.b^cl.tiḥd/y^crm.
šnu.hd.gpt/ḡr. The enemies of Baal take to the
woods,
The haters of Hadd to the mountain-
sides.
- 37–38 wy^cn.aliyn/b^cl. And Mightiest Baal speaks:
- 38–39 ib.hd[t].lm.thš/
lm.thš.ntq.dmrn “O Enemies of Hadd, why do you
quake?
Why quake, O Weapon-wielders of
the Warrior¹⁴¹?”
- 40–41 ^cn.b^cl.qdm
ydb/ktḡḡ.
arz.bymnh Baal eyes the East;
His hand indeed shakes,
With a cedar in his right hand.¹⁴²
- 42 bkm.yṭb.b^cl.lbhth So Baal is enthroned in his house:
- 43–44 umlk.ublmlk/
arš.drkt¹⁴³yštkn “Will either king or commoner
Establish a land of dominion?”
- 45–47 dll.al.ilak.lbn/ilm.mt.
^cddlydd/il.ḡzr. So I will send a legate to Divine
Mot,
An envoy to El’s Beloved, the Hero,
- 47–49 yqra.mt/bnpšb.
ystrnydd/bgngnh That he may call Mot with his
throat,¹⁴⁴
Instruct the Beloved with his
insides.
- 49–52 aḥdy.dym/lk.^cl.ilm.
l¹⁴⁵ymru/ilm.wnšm.
dyšb/[^c].hmlt.arš. I myself am the one who reigns
over the gods,
Indeed orders for¹⁴⁶ gods and men,
Who satis[fies] the multitudes of
the Earth.”

- 52-53 *gm.lg/[l]mb.b'l.kyšh*¹⁴⁷. Aloud to his l[a]ds Baal declares:
- 53-56 *‘n/[gpñ].wugr.* “See, [Gapñ] and Ugar,
b<n.>głmt/[‘mm.]ym. Sons of the Lass, Kinsmen of
bn.złmt.r/[mt.pr t[.] Sea (?),
 Sons of ... , Exalted First-Born (?).¹⁴⁸

- 56-57 *ibrmnt/[šhrrm.]* ...
[hbl.]‘rpt ...

- 58 *[tħt.m‘šrm.]ħt* (Lines 56-60 are poorly preserved and their
 59 *[]m* meaning is very unclear. The approximately
 60 *[]h* seven lines missing from the end of this col-
 umn presumably continue Baal's instruc-
 (About seven lines are missing.) tions to the messengers which they are to
 deliver to Mot. The exchange of messages
 between Baal and Mot continues in the fol-
 lowing column.)

Column VIII

Column VIII

**Baal Sends Messengers to Proclaim
 His Kingship to Mot**

- 1-4 *idk.al.ttn.pnm/* “Then you shall head out
‘m.gr.trgzz/ To Mount TRGZZ,
‘m.gr.trmg/ To Mount THRMG,
‘m.tlm.gsr.arš The two hills at Earth's edge.
- 5-6 *ša.gr.‘l.ydm/* Lift the mountain on your hands,
hbl.lzr.rħtm The hill on top of your palms.
- 7-9 *wrd.bthpñt/arš.* And descend to Hell, the House of
tspr.by/rdm.arš “Freedom,”¹⁴⁹
 Be counted among the descendants to
 Hell.
- 10-12 *idk.al.ttn/pnm.* Then you shall head out
<‘m.bn.ilm.mt.> <For Divine Mot,>
tk.qrth/hmry. At his town, the Pit,
- 12-14 *mk.ksu/tbth.* Low, the throne where he sits,

- bḥ.[.]arš/nḥlth.* Filth, the land of his heritage.
- 14–20 *wngʾ/nn.ilm.* But take care, divine servants:
al/tqrb.lbn.ilm/mt. Do not get too close to Divine
al.yʿdbkm/kimr.bph/ Mot,
klli.bṭbrn/qnh.tḥtan Do not let him take you like a
 lamb in his mouth,
 Like a kid crushed in the chasm of
 his throat.
- 21–24 *nrt.ilm.špš/* The Divine Lamp, Shapsh,
šḥrrt.la/šmm. Burns the orb of Heaven,
byd.md/d.ilm.mt. By the power of Divine Mot.
- 24–29 *ba/lp.šd.rbt.k/mn.* From across a thousand fields, a
lpʿn.mt/hbr.wql/ myriad of hectares,
tšḥwry.wk/bdhwt. At the feet of Mot bow down and
 fall,
 Prostrate yourselves and honor him.
- 29–32 *wrgm/lbn.ilm.mt/* And say to Divine Mot,
tny.lydd/il.gzr. Recite to El's Beloved, the Hero:
- 32–35 *tḥm/aliyn.bʿl/* 'Decree of Mightiest Baal,
[ḥw]t.aliy.q/[rdm.] [Wor]d of the Mightiest of
 Wa[rriors:]
- 35–37 *bḥty.bnt/[dt.ksp.]* My house I have built [of silver,]
[dtm]/[ḥrṣ.hk]ly [Of gold, my pa]lace ... "
- 38 []*aḥy* (Lines 38–48 are too broken to translate,
 39 []*aḥy* and another sixteen lines are missing.
 40 []*y* These twenty-seven lines presumably com-
 41 []*b* plete Baal's proclamation of his kingship to
 42 []*.šḥt* Mot and begin Mot's response to Baal's
 43 []*t* messengers, here reconstructed on the basis
 44 []*ilm* of the same speech delivered to the storm
 45 []*u.yd* god in the next column.)
 46 []*k*
 47 []*gpn.]wugr*

48

[]

150

(About sixteen lines are missing.)

**Mot's Invitation to Baal as His
Guest and Main Course**

["Message of Divine Mot,
[Word of El's Beloved, the Hero:]

[*thm.bn.ilm.mt.*]
[*hwt.ydd.il.ġzr.*]

[*pnpš.npš.lbim.thw*]

[*hm.brlt.anḥr.bym.*]

[*hm.brky.tkšd.rumm.*]

[*ʿn.kdd.aylt.*]

[*hm.imt.npš.blṭ.ḥmr.*]

[*pimt.bklat.ydy.ilḥm.*]

[*hm.šbʿ.ydty.bšʿ.*]

[*hm.ks.ymsk.nhr.*]

[*kn.šḥn.bʿl.ʿm.aḥy.*]

[*qran.hd.ʿm.aryy*]

[*wlḥmm.ʿm.aḥy.lḥm*]

[*wštm.ʿm.aryy.yn*]

[*pnšt.bʿl.ṯn.iṯnk*]

['Is my appetite¹⁵¹ the appetite of
the lion in the wild,]
[Or the desire of the dolphin in the
sea?]

[Or does it go to a pool like a
buffalo,¹⁵²]

[Or travel to a spring like a
hind,¹⁵³]

[Or, truly, does my appetite con-
sume like an ass?]

[So will I truly eat with both my
hands,]

[Or my portions amount to seven
bowls' worth,]

[Or my cup contain a whole
river?]

[So invite me, O Baal, with my
brothers,]

[Summon me, O Hadd, with my
kinsmen,]

[To eat food with my brothers,]

[And drink wine with my kinsmen.]

[So let us drink, O Baal, that I may
pierce you,]

[m k.]

[...]

(The following colophon is written on the left-hand edge of the tablet:)

(The edge of the tablet has the following colophon:)

[spr.ilmlk.ṯ^c]y.nqmd.mlk.ugrt¹⁵⁴

[The scribe is Ilimalku, the Thajite¹⁵⁵ of Niqmaddu, King of Ugarit.

11. KTU 1.5

11. Fifth Tablet

Column I

Column I

**Mot's Message to His Messengers
(Continued)**

1–4 ktmḥs.ltn.bṭn.brḥ/

tkly.bṭn.ṣqltn.[]/
šlyt.d.šb^ct.rašm/
tṭkḥ.ttrp.šmm.

“When you killed Litan, the Fleeing
Serpent,¹⁵⁶
Annihilated the Twisty Serpent,
The Potentate with Seven Heads,
The heavens grew hot, they with-
ered.

4–6 krs/ṣpdk.ank./
ispi.uṭm/drqm.amtm.

But let me tear you to pieces,
Let me eat flanks, innards, fore-
arms.

6–8 lyrt/bnpš.bnilm.mt.
bmb/mrt.ydd.il.ḡzr

Surely you will descend into Divine
Mot's throat,
Into the gullet of El's Beloved, the
Hero.”¹⁵⁷

Mot's Invitation Delivered to Baal

9–11 tb^c.wl.yṭbilm.
idk/lytn.pnm.
ṣm.b^c/mrym.spn.

The gods depart, they do not sit
still;
So they head out
To Baal on the summit of Sapan.

11–12 wy^cn/gpn.wugr.

And Gapn and Ugar speak:

12–14 tḥm.bnilm/mt.

“Message of Divine Mot,

- hwt.ydd.{bn.}¹⁵⁸il/ǧzr* Word of El's Beloved {son}, the Hero:
- 14–16 *pnṣ{.}š.npš.lbim/tbw.* 'Is my appetite the appetite of the lion in the wild,
hm.brlt.anḫr/bym. Or the desire of the dolphin in the sea?
- 16–19 *hm.brky.tkšd/rumm.* Or does it go to a pool like a buffalo,
ʿn.kḏd.aylt/ Or travel to a spring like a hind,
hm.imt.{imt¹⁵⁹.}npš Or, truly, does my appetite consume like an ass?
.blt/ḫmr.
- 19–22 *pimt.bkl<a>t/ydy.ilḫm.* So will I truly eat with both my hands,
hm.šbʿ/ydyt{.}bšʿ. Or my portions amount to seven bowls' worth,
hm.ks.ymsk/nhr{.} Or my cup contain a whole river?
- 22–23 *k[n].šḫn{.}bʿl.ʿm/aby{.}* S[o] invite me, O Baal, with my brothers,
qran.bd.ʿm.aryy Summon me, O Hadd, with my kinsmen,
- 24–25 *wlḫmmʿm.aby.lḫm/* To eat food with my brothers,
wštm.ʿm.a[r]y<y.y>¹⁶⁰n And drink wine with my kinsmen.]
- 26–27 *pnšt.bʿl.[t]ʿn.iṯʿnk/* So let us drink, O Baal, that I may pierce you,
[...]k. [...]
- 27–31 *ktmḫs/[ltn.bṯn.br]ḫ.* When you killed [Litan, the Fl]eeing [Serpent,]
tkly/[bṯn.ʿqltn.] Annihilated [the Twisty Serpent,]
šlyt/[d.šbʿt.rašm]. The Potentate [with Seven Heads,]

tṭkḥ/[ttrp.šmm.]

[The heavens] grew hot, [they withered.]

31–33 *[krs.ipd]k/[ank.]*
[ispi.uṭm/ḏrqm.amtm.][So let me tear] you [to pieces,]
[Let me eat flanks, innards, fore-arms.]33–35 *[lyrt.bnpš/bn.ilm.mt.]*
[bmhmrt/ydd.il.ḡzr...][Surely you will descend into Divine Mot's throat,]
[Into the gullet of El's Beloved, the Hero.""]

(About thirty lines are missing.)

Column II

Column II

(About twelve lines are missing.)

1 []

...

Mot's Cosmic Appetite To Devour Baal2–3 *[špt.la]rš.špt.lšmm/*
[l]šn.lkbkbm.[One lip to He]ll, one lip to Heaven,
[a to]ngue to the Stars.¹⁶¹3–6 *y^crb/[b]l.bkbdb.*
bphyrḏ/kḥrr.zt.
ybl.arš.wpr^cšm.[Ba]al will enter his innards,
Into his mouth he will descend like a dried olive,¹⁶²
Produce of the earth, and fruit of the trees.**Baal Announces His Surrender**6–7 *yraun.aliyn.b^cl/*
*tṭ^c.nn.rkb.^crpt*Mightiest Baal is afraid,
The Cloudrider is scared:8–9 *tb^c.rgm.lbn.ilm.mt/*
tny.lydd.ilḡzr"Go, say to Divine Mot,
Recite to El's Beloved, the Hero:10–11 *tḥm.aliyn.b^cl.*

'Decree of Mightiest Baal,

- hwt.aliy/qrdm.* Word of the Mightiest of Warriors:
- 11–12 *bhṭ.lbn.ilmmṭ/* Greetings, O Divine Mot:
‘bdk.an.wd‘lmk Your servant I am, and yours forever.”
- 13–15 *tb‘.wl.yṭb.ilm* The gods depart, they do not sit still;
idk/lytn.pn<m>. So they head out
‘m.bn.ilm.mṭ/ For Divine Mot,
tk.qrth.hmry. To his town, the Pit,
- 15–16 *mk.ksu/ṭbt<h>.* Low, the throne where he sits,
ḥḥ.arṣ.nḥlth. Filth, the land of his heritage.
- 16–17 *tša/gbm.wṭṣḥ.* They raise their voices and declare:
- 17–18 *tḥm.aliyn/[bn.]b‘l.* “Decree of Mightiest {son of} Baal,
hwt.aliy.qrdm Word of the Mightiest of Warriors:
- 19–20 *bhṭ.lbn.ilm.mṭ.* ‘Greetings, O Divine Mot:
‘bdk.an/wd‘lmk. Your servant I am, and yours forever.”
- 20–21 *šmh.bnilm.mṭ/* Divine Mot rejoices,
*[yšu]gh.wyṣḥ*¹⁶³. [He raises] his voice and declares:
- 21–23 *ik.y[.]ṣḥn/[b‘l.‘m.abḥy].* “Why does [Baal] invite me [with
yqrun[.]ḥd/[‘m.aryy.] my brothers,]
Why does Hadd call me [with my
kinsmen,]
- 23–24 *[lḥm.‘m.abḥy.(?)a]p.mlḥmy/* [To eat] my food [with my brothers
[wṣtm.‘m.aryy.yny (?)] (?)] as well,
[And drink my wine with my kins-
men (?)?”]
- ḵlt.qzḥb*
- 25 [*].šmhyy* (The very broken lines 24–27 may continue
26 [*]tb‘* Mot’s speech.)
27 []

(About twenty-five lines are missing.)

Column III

(About ten lines are missing.)

1 []m[...]
 2 []bt.ṭbt.[...]
 3 rbt.ṭbt.ḥš[...]
 4 y.arš.ḥšn[...]
 5 ṛtd.tkl.[...]
 6 tkn.lbn[...]
 7 dt.lbnk[...]
 8 dk.k.kbkb[...]

Column III

(The extant part of the column is missing its right-hand side.)

[]
 [] ... the dwelling ...
 Great ... the dwelling ...
 ... the earth ...
 ...
 ... will be to [] son ...
 which ... to your son (?) ...
 ... like the stars ...

Baal Offers Food to Mot (?)

9 dm.mt.ašḥ[...]
 10 ydd.bqr[b...]

"Then to Mot I will call[...]
 The Beloved ami[d ...]

11 al.ašt.b[...]
 12 aḥpkk.l[...]

Truly I will set ... [...]
 I will replace you ... [...]

13 ṭmm.wlk[...]
 14 wlk.ilm[...]
 15 n'm.ilm.[...]

There and go[...]
 And go, O Gods,[...]
 O gracious gods[...]

16 šgr.mu[d...]
 17 šgr.mud[...]

SHGR¹⁶⁴ ... mu[ch ...]
 SHGR ... much[...]

18 dm.mt.aš[h...]
 19 yd<d>.bqrb[...]

Truly to Mot I will call[ll ... ,]
 The Belov<ed> ami[d ...]

20 wlk.ilm.[...]
 21 wrgm.l[...]

And go, O Gods[...]
 And say to [Mot ... :]

22 bmud.šin[...]
 23 mud.šin[...]
 24 itm.mu[i][d...]
 25 dm.mt.aš[h...]
 26 ydd.bqr[b...]

With much sheep[...]
 Much sheep[...]
 ITHM ... [...]
 So to Mot I will call[l ...]
 The Beloved ami[d ...]

27	<i>tmm.wlk.[...]</i>	There and go[...]
28	[] <i>t.lk[...]</i>	... go[...]
29	[] <i>kt.i[...]</i>	...
30	[...]	..."

(About twenty lines are missing.)

Column IV

Column IV

(About twenty lines are missing.) *(Like the previous column this one is missing its right-hand side. Lines 1-4 are too difficult to translate.)*

1	[] <i>.šn[...]</i>
2	<i>włtłb.[...]</i>
3	<i>mit.rh[...]</i>
4	<i>tłlb.a[...]</i>

Baal's Visit in the Divine Council

5	<i>yšu gh[.wysħ ...]</i>
---	--------------------------

And he¹⁶⁵ raises his voice [and declares:]

6	<i>i.ap.b^c[l...]</i>
7	<i>i.hd.d[...]</i>

"Where then is Baa[l ...]?¹⁶⁶
Where is Hadd ... [... ?]"

8	<i>ynp^c.b^c[l...]</i>
9	<i>błmnt.[...]¹⁶⁷</i>

Baa[l] arises[...],
With eight[...]

10	<i>yqrb.[...]</i>
11	<i>łhm.m[...]</i>

He approaches[...]
Food[...]

12	[^c]d.łhm[.šty.ilm]
13	<i>wpqmr[ğtm.td]</i>
14	<i>błrb.[mlħt.qš.mri]</i>

[A]s [the gods] eat, [drink,]
A suck[ling of breast is provided,]
With a [salted] knife, [a cut of
fatling.]

15	<i>šty.kr[pnm.yn]</i>
16	<i>bksħr[š.dm.šm]</i>

They drink wine [from a goblet,]
From go[ld] cups, [the blood of
trees.]

17	<i>ks.ksp[...]</i>
18	<i>krpn.[...]</i>

Cups of silver[...]
Goblets[...]

19	<i>wṭṭn[...]</i>	And they ... [...]
20	<i>ṭl.tr[...]</i>	... new wine (?) [...]
21	<i>bt.il.li[...]</i>	The house of El ... [...]
22	<i>ṭl.ḥbš.[...]</i>	... [...]
23	<i>mn.lik.[...]</i>	Who sent (?) [...]
24	<i>lik.tl[...]</i>	Sent ... [...]
25	<i>ṭḏdn[...]</i>	... [...]
26	<i>niṣ.p[...]</i>	Reviles ...

(About eleven lines are missing.)

Column V

(About twenty-five lines are missing.)

1	[]aliyn
2	[bṭl]ip.dprk
3	[]mnk.ššrt

Column V

[...] Mightiest [Baal ...]
...
...

Baal Commanded to Descend to the Underworld

4-6	[]t.npš.ṭgl/[]nk. ašt.n.bḥrt/ilm.arṣ.
-----	--

"[...]life ... calf[...]
I will set him in a great pit¹⁶⁸ in
the Earth.¹⁶⁹

6-8	<i>wat.qḥ/ṛptk.</i> <i>rḥk.mdlk/mṭrtk.</i>
-----	---

And you, take your clouds,
Your winds, your bolts, your rains;

8-9	<i>ṣmk.šbṭ/ḡlmk.</i> <i>ṭmn.ḥnzrk</i>
-----	--

With you, your seven boys,
Your eight attendants.

10-11	<i>ṣmk.pdry.bt.ar/</i> <i>ṣmk.[t]tly.bt.rb.</i>
-------	--

With you, Pidray, Daughter of
Light,
With you, Tallay, Daughter of
Rain.

11-13	<i>idk/pnk.alttn.</i> <i>tkḡr/knknny.</i>
-------	--

Then you shall head out
For Mount KNKNY.

- 13–14 *ša.ḡrlydm/* Lift the mountain on your
ḥlb.lṣr.rḥtm hands,
The hill on top of your palms.
- 14–17 *wrđ/bṭḥptt.arṣ* And descend to Hell, the
tsprby/rdm.arṣ. House of “Freedom,”
Be counted among the inmates
of Hell;
wtd'ilm/kmtt. And you will know, O God,
that you are dead.”
- 17–19 *yšm^c.aliyn.b^cl/* Mightiest Baal hears;
yuhb.^cglt.bḍbr. He makes love with a heifer in the
outback,
pṛt/bšd.šḥlmmṭ. A cow in a field of Death's
Realm.¹⁷⁰
- 19–22 *škb^c.mnḥ.šb^c.lšb^cm/* He lies with her seventy times
seven,
tš[^c]ly.tmn.lṭmnym/ Mounts eighty times eight;
w[th]rn.wṭldnmṭ [She conceiv]es and bears a boy.
- 23 *al[iyn.b^c]lšlbšn* Might[iest Baa]l clothes him,
24 *i[]lh.mḡz* ... a gift ...
25 *y[]lirṭḥ* ... to his breast ...
26 *n[...]* ...

(About eleven lines are missing.)

Column VI

(About thirty lines are missing,
including the following tricolon.)

[idk.ltn.pnm]/
[^cm.il.mbk.nḥrm]/
[qrb.apq.thmtm]

Column VI

Baal's Death Announced and Mourned

[Then they head out]
[For El at the springs of the
Rivers,]
[Amid the streams of the
Deeps.]

- 1–2 [tgly.ḏd.il.w]tb[a]/ [They come to the mountain of El
and] ent[er]
[qrš.mlk.ab.]šnm [The tent of the King, the Father
of] Years.
- 3 [tša.ghm.w.tš]ḥ. [They raise their voices and cr]y:
- 3–5 sbn/[y].lq¹⁷¹[šm.arš] “[W]e went to [the edge of
the earth,]
‘d¹⁷²/ksm.mbyt. To the limits of the waters.
- 5–7 [m]gny/lncmy.arš.dbr/ We came to the pleasant land
of the outback,
lysmt.šd.šḥlmmt To the beautiful field of
Death’s Realm.
- 8–10 mgny.lbcl.npl.la/rš. We [c]ame upon Baal fallen to
earth;
mt.aliyn.bcl/ Dead is Mightiest Baal,
ḥlq.zbl.bcl.arš Perished the Prince, Lord of
the Earth.”
- 11–14 apnk.ltpn.il/dpid. Then Beneficent El the Benign
yrd.lksi.yṭb/lhdm Descends from his seat, sits on the
footstool,
[.w]l.hdm.yṭb/larš[.] [And] from the footstool, sits on
the earth.
- 14–17 ysq.‘mr/un.lrišḥ. He pours dirt on his head for
mourning,
‘pr.plṭt/lqdqdb. Dust on his crown for lament-
ing;
lpš.yks/mizrtm. For clothing he puts on sack-
cloth.
- 17–18 gr.babn/ydy. With a stone he scrapes his
skin,
psltm.by‘r Double-slits with a blade.
- 19–20 yhdy.lḥm.wdqm/ He cuts cheeks and chin,

- ytlt.qn.drh[.] Furrows the length of his arm.
- 20–22 yhr̄t/kgn.aplb. He plows his chest¹⁷³ like a garden,
k̄mq.ytlt/bmt. Like a valley he furrows the back.
- 22 yšu.gb[.]wys̄h He raises his voice and cries:
- 23–25 b̄l.mt.my.lim. “Baal is dead! What of the peoples?
bn/dgn.my.hmlt. The Son of Dagan! What of the multitudes?
atr/b̄l.ard.barš After Baal I will descend to Hell.”
- 25–28 ap̄nt.ttlk.wšd. Then Anat goes about hunting,
kl.gr/lk̄bd.arš. In every mountain in the heart of the earth,
kl.gb̄/[lk]bd.šdm. In every hill [in the he]art of the fields.
- 28–31 tm̄g.ln̄m[y]/[arš.]dbr. She comes to the pleas[ant land of] the outback,
ysmt.šd/[šhl]mmt. To the beautiful field of [the Realm] of Death;
t[m̄g.]lb̄l.np[l]/[la]rš[.] She com[es] upon Baal fall[en to ear]th.
- 31– [lpš].tks.miz[rtm]/ [For clothing] she puts on sack[cloth,¹⁷⁴]
- (The rest of the poetic unit continues after the superscription in the next column.)
- (The rest of the poetic unit continues after the superscription in the next column.)

12. KTU 1.6

12. Sixth Tablet

Column I

1 *lb^cl*2 *gr.bab<n>.td[.]**p[s]ltm[.by^cr]*3-4 *thdy.lhm.wdqⁿ.*
*t[tlt]/qn.d^cb.*4-5 *thrt.km.gn/aplb.**k^cmq.tlt.bmt*6-8 *b^cl.mt.my.lim.**bndgn/my.hmlt.**atr.b^cl.nrd¹⁷⁶/bars.*8-10 *‘mb.trd.nrt/ilm.špš.**‘d.tšb^c.bk/**tšt.kyn.udm^ct.*10-11 *gm/tsḫ.lnrt.ilm.špš*12 *‘msm^c.ly.aliyn.b^cl*13-15 *tšm^c.nrt.ilm.špš/*

Column I

Superscription to the Tablet

To Baal

Anat's Continuation of Mourning for BaalWith a stone she scrapes her
skin,

Double-[sl]its [with a blade.]

She cuts cheeks and chin,
[Furrows] the length of her arm.She plows her chest like a gar-
den,Like a valley she furrows her
back:¹⁷⁵“Baal is dead! What of the
peoples?The Son of Dagan! What of
the multitudes?After Baal we will descend to
Hell.”To her descends the Divine Lamp,
Shapsh,As she¹⁷⁷ weeps her fill,

Drinks her tears like wine.

Aloud she calls to the Divine
Lamp, Shapsh:“Load on me, please, Mightiest
Baal.”The Divine Lamp, Shapsh, com-
plies;

- tšualiyṇ.b^cl.*
lktp^cnt.ktšth.
She hoists Mightiest Baal,
On Anat's shoulders she places him.
- 15–18 *tš^clyṇb/bšrrt.šp^c<>n.*
tbkynb/wtqbrnb.
tštnm.bḫrt/ilm.arš.
She carries him to Sapan's summit,
Bewails him and buries him,
Sets him in a divine pit in the Earth.
- 18–20 *tṭbbḫ.šb^cm/rumm.*
kgmn.aliyṇ/b^cl
She slaughters seventy buffalo,
An offering (?) for Mightiest [B]aal.¹⁷⁸
- 20–21 *tṭbbḫ.šb^cm.alpm/*
[kg]mn.aliyṇ.[b^cl.
She slaughters seventy oxen,
[An off]ering (?) [for] Mightiest Baal.
- 22–23 *[tṭ]bbḫ.šb^cm.šin/*
[kgm]n.aliyṇ.b^cl
[She sla]ughters seventy sheep,
An off[ering (?) for] Mightiest Baal.
- 24–25 *[tṭb]ḫ.šb^cm.aylm/*
[kgmn.]aliyṇ.b^cl
[She slaug]hters seventy deer,
[An offering (?) for] Mightiest Baal.
- 26–27 *[tṭbbḫ.š]b^cm.y^clm/*
[kgmn.al]iyṇ.b^cl
[She slaughters se]venty mountain-goats,
[An offering (?) for Migh]tiest Baal.
- 28–29 *[tṭbbḫ.šb^cm.]ḫmrm¹⁷⁹/*
[kgm]n.aliyṇ[.]b^cl
[She slaughters seventy] asses,
[An offer]ing (?) [for] Migh[ti]est B[aal.]
- 30–31 *[]ḫb.tšt bm.^c[]/*
[]zrb.ybm.lilm
[] ... she drinks¹⁸⁰ ... [],
[] ... In-law to the gods.
- Proposals for Successors to Baal**
- 32–34 *[id]k.ltnn[.]pnm.*
[The]n she¹⁸¹ hea]ds out

- ʿm/[i]l[.]mbknhrm.
 qrb/[a]pq.tbmtm.
 34–36 tgly.ḏd/il.wtbu.
 qrš./mlk.ab.šnm.
 36–38 lpʿn/il.tbhr.wtql/
 tšthwy.wtkbdnb
 39 tšu.gh.wtšh.
 39–41 tšmhbt/aṯrt.wbnh.
 ilt.wšb/rt.aryb.
 41–43 kmt.aliyn/bʿl.
 kḥlq.zbl.bʿl/arš.
 43–44 yšḥil/lrbt.aṯrtym.
 44–46 šmʿ/lrbt.aṯr[t]ym.
 tn/aḥd.b.bnk[.]am[.]lkn
 47 wtʿn.rbt.aṯrtym
 48 bl.nmlk.ydʿ.ylḥn
 49–50 wyʿn.ltpn.ildpi/d.
- For [E]l at the springs of the
 Rivers,
 Amid the streams of the Deeps.
 She comes to the mountain of El
 and enters
 The tent of the King, the Father of
 Years.
 At the feet of El she bows down
 and falls,
 Prostrates herself and honors
 him.
 She raises her voice and cries:
 “Now Athirat and her sons
 may rejoice,
 The goddess and the band of
 her brood.
 For dead is Mightiest Baal,
 Perished the Prince, Lord of
 the Earth.”
 Aloud El declares to Lady Athirat
 of the Sea:
 “Listen, O Lady Athir[at] of
 the Sea:
 Select one of your sons that I
 may make him king.”
 And Lady Athirat of the Sea
 answers:
 “So let us make YDʿ-YLḤN¹⁸²
 king.”
 And Beneficent El the Benign
 answers:

50–52 *dq.anm.lyr[ʒ]/*
ʿm.bʿl.lyʿdb.mrhʿ/
ʿm.bn.dgn.ktmsm

“One so weak cannot run
 Like Baal, nor handle the
 lance
 Like the Son of Dagan, for he
 is prostrate.”

53 *wʿn.rbt.atrtym*

And Lady Athirat of the Sea
 answers:

54–55 *bl{t}.nmlk.ʿttr.ʿrz/*
ymlk.ʿttr.ʿrz

“So let us make Athtar the
 Strong king,
 Let Athtar the Strong be
 king.”

56–59 *apnk.ʿttr.ʿrz/*
yʿl.bsrrt.spn
 59–61 *ytb.lkhṯ[.]aliyn/bʿl.*

Then Athtar the Strong
 Ascends the summit of Sapan,
 Sits on the throne of Mightiest
 Baal.

pʿnb.ltmgyʿn/hdm[.]
rišh.lymgy/apsh.

His feet do not reach its foot-
 stool,
 His head does not reach its top.

61 *wyʿn.ʿttr.ʿrz*

And Athtar the Strong speaks:

62 *lamlk.bsrrt.spn*

“I cannot be king on the summit
 of Sapan.”

63–65 *yrd.ʿttr.ʿrz.*
yrd/lkhṯ.aliyn.bʿl/
wymlk.barṣ.il.klh

Athtar the Strong descends,
 Descends from the throne of
 Mightiest Baal,
 And rules over all the great
 earth.

66–67 [*]bn.brhbt*
 [*]abn.bkknt*

[*dr]aw (?) in barrels,*
 [*d]raw (?) in casks.¹⁸³*

Column II

(About thirty lines are missing.)

Column II

(Lines 1–4 are too difficult to trans-
 late.)

- 19–20 *mḡt.ln^cmy.arš/dbr.*
ysmt.šd.šḥlmmt
 I was coming to the pleasant
 land of the outback,
 To a beautiful field in Death's
 Realm.
- 21–23 *ngš.ank.aliynb^c/*
ḥdbnnank.<k>imr.bpy/
klli.btbrn.q<n>y.ḥtuhw
 Then I approached Mightiest
 Baal;
 I took him like a lamb in my
 mouth,
 Like a kid crushed in the
 chasm of my throat."
- 24–25 *nrt.ilm[.]špš.*
šḥrrt/la.šmm.
byd.bnilm.mt
 The Divine Lamp, Shapsh,
 Burns the orb of Heaven
 By the power of Divine Mot.
- 26–27 *ym.ymm.y^ctqn.*
lymm/lyrbm.
rḥm.^cnt.tngṭḥ
 A day, two days pass,
 From days to months,
 Maiden Anat seeks him.
- 28–30 *klb.arḥ.l^cglb.*
klb/tat.limrb.
km.lb/^cnt.aṭr.b^cl.
 Like the heart of the cow for her
 calf,
 Like the heart of the ewe for her
 lamb,
 So is the heart of Anat for Baal.
- 30–33 *tiḥd/bn.ilm.mt.*
bḥrb/tbq^cnn./
bḥṭr.tdry/nn
 She seizes Divine Mot,
 With a sword she splits him,
 With a sieve she winnows him.
- 33–35 *bišt.tšrpnn/*
brḥm.tṭḥnn
bšd/tdr^c.nn
 With a fire she burns him,
 With millstones she grinds him,
 In a field she sows him.
- 35–37 *širb.ltkl/^cšrm[.]*
mnnḥ.ltkly/npr[m.]
šir.lšir.yšḥ
 The birds eat his flesh,
 Fowl devour his parts,
 Flesh to flesh cries out.

(Two horizontal lines mark the end of
 this column.)

Column III

(About forty lines are missing.)

[wid^c.kmt.aliyn.b^cl]

[]-1 khlq.zb[l.b^cl.arš]

2-3 whm.ḥy.a[liyn.b^cl]/
whm.it.zbl.b^c[l.arš]

4-5 bḥlm.ltpn.il.dpid/
bdrt.bny.bnwt

6-7 šmm.šmn.tmṛn/
nḥlm.tlk.nbtm

8-9 wid^c.kḥy.aliyn[.]b^c[l]/
kit.zbl.b^cl.arš

10-11 bḥlm.ltpn.ildp[id]/

Column III

(El's dream-vision is to determine whether Baal has returned to life, which would be signaled by the appearance of rain. The missing section contains the first possible reading of nature: if the rains have not returned, then El will know that Baal remains dead. The extant text opens with El's description of the second possibility. The narrative then indicates that El has a vision of rain indicating that Baal is alive.)

El's Dream Portends Baal's Return

"[Then I will know that Mightiest Baal is dead,]

Perished the Pr[ince, Lord of the Earth.]

But if Mi[ghtiest Baal lives,]
And if the Prince, Lo[rd of the Earth, is alive,]

In the dream of Beneficent El
the Benign,
In the vision of the Creator of
Creatures,

Let the heavens rain oil,
The wadis run with honey,

Then I will know that Mightiest B[aal] lives,
The Prince, Lord of the Earth,
is alive."

In the dream of Beneficent El the
Ben[ign,]

- bḏrt.bny.bnwt* In the vision of the Creator of
Creatures,
- 12–13 *šmm.šmn.tmtṛn/* The heavens rain oil,
nḥlm.tlk.nbtm The wadis run with honey.
- 14–15 *šmh.lṭpn.il.dpid/* Beneficent El the Benign
p'nh.lhdm.ytpd rejoices,
His feet on his footstool he
stamps.
- 16–17 *wyprq.lšbwyšḥq/* He breaks into a smile and
yšu.gh.wyšḥ laughs,
He raises his voices and
declares:
- 18–19 *aṭbn.ank.wanḥn/* “I can sit and I can rest,
wtnḥ.birty.npš And my spirit within can rest.
- 20–21 *kḥy.aliyn.b'l/* For Mightiest Baal lives,
kit.zbl[.]b'l[.]jarš The Prince, Lord of the Earth,
is alive.”

The Search for Baal

- 22–23 *gm.yšḥ.il.lbtlt'nt.* Aloud El declares to Adolescent
Anat:
- 23–24 *šm'.btl't'nt/* “Hear, O Adolescent Ana[t,]
rgm.lnrt.il<m>.šp[š] Say to the Divine Lamp,
Shap[sh:]

Column IV

Column IV

**El's Message to Shapsh Via
Anat (Continued)**

- 1–3 *pl.'nt.šdm.yšpš/* “Parched are the furrows of
pl.'nt.šdmil. the fields, O Shapsh,
yštk/b'l.'nt.mḥrtt Parched are the furrows of the
grand fields,
May [B]aal restore (?) the
furrows of the ploughed
land.

- 4–5 *iy.aliyn.b^cl/
iy.zbl.b^cl.arš* Where is Mightiest Baal?
Where is the Prince, Lord of
the Earth?"
- 6–8 *ttb^c185.btl.t.^cnt/
idk.ltn.pnm/
^cm.nrt.ilm.špš* Adolescent Anat departs;
So she heads out,
For the Divine Lamp, Shapsh.
- 9 *tšu.gh.wtšh* She raises her voice and
declares:
- 10–11 *tħm.tr.il.abk/
hwt.ltpn.ħtkk* "Decree of Bull El, your
Father,
Word of the Beneficent, your
Begetter:
- 12–14 *pl.^cnt.šdm.yšpš/
pl.^cnt.šdm.il.
yš[tk]/b^cl.^cnt.mħrt₂[t]* 'Parched are the furrows of
the fields, O Shapsh,
Parched are the furrows of the
divine fields,
May Baal re[store] (?) the
furrows of the ploughed
la[nd.]
- 15–16 *iy.aliyn.b^cl/
iy.zbl.b^cl.arš* Where is Mightiest Baal?
Where is the Prince, Lord of
the Earth?"
- 17 *wṯ^cn.nrt.ilm.š[p]š* And the Divine Lamp, Shapsh,
replies:
- 18–20 *šdyn.^cn.b.qbt[.]
[t]/bllyt.^cl.umtk/
wabqt.aliyn.b^cl* "...
...
And I will seek Mightiest
Baal."
- 21 *wṯ^cn.btl.t.^cnt* And Adolescent Anat answers:
- 22–24 *an.lan.yšpš/* "With strength upon strength,
O Shapsh,

an.lan.il.ygr[k]/

tgrk.š[pš]

With strength upon strength
may El guard [you,]
May you, Shap[sh,] be guarded
[... :"]

25 yštd.[]

26 dr[]

27 r[]

(Lines 25-27 are unintelligible. The approximately thirty-five missing lines presumably include Shapsh's successful discovery of Baal returned to the realm of life.)

(About thirty-five lines are missing.)

Column V

1-4 yiḥd.b^cl.bn.ātrt/

rbm.ymḥš.bktp/

dkym.ymḥš.bšmd/

šgrym¹⁸⁶.ymšḥ¹⁸⁷.larš

Column V

Baal's Return to His Throne

Baal seizes the sons of Athirat:

The mighty he strikes with a
mace,

The attackers he strikes with a
weapon,

The young of Yamm (?)¹⁸⁸ he drags
to the earth.

5-6 py[tb.]b[^c]l.lksi.mlkḥ/

[lnḥt].lkḥt.drktḥ

Then B[aa]l [is enthroned] on his
royal throne,

[On the resting place], the throne
of his dominion.

7-8 [lym]m.lyrḥm./

lyrḥm/lšnt.

[Day]s turn to months,

Months to years,¹⁸⁹

8-10 [mk].bšb^c/šnt.

w[.b]n.ilm.mt/

^cm.aliyn.b^cl.

Mot's Complaint to Baal

[Th]en in the seventh year,

[D]ivine Mot [¹⁹⁰]

To Mightiest Baal.

10-11 yšu/gh.wyṣḥ.

He raises his voice and declares:

11-12 ^clk.b[^c]lm/pḥt.qlt.

"Due to you, O B[aa]l, I faced
shame:

12–14 ʿlk.pht/dry.bḥrb.

ʿlk/pht.šrp.bišt

Due to you I faced splitting
with a sword,¹⁹¹

Due to you I faced burning
with fire.

15–16 ʿlk.[pht.tḥ]n.brḥ/m.

ʿ[lk.]pht[.dr]y¹⁹².bkbrt

Due to you [I faced grind]ing
with millstones,

Due to you [I fa]ced [winnow-
ing] with a riddle.

17–19 ʿlk[.]pht.[]l[]/bšdm.

[ʿl]k[.]p[ht]/drʿ.bym.

Due to you [I faced.].[.]¹⁹³ in
a field,

Due to you I faced scattering
in the sea.

19–21 tn.aḥd/baḥk.ispa.

wytb/ap.d.anšt.

Give up one of your broth-
ers¹⁹⁴ that I may eat,

And my furious anger will
turn away.

21–23 im/aḥd.baḥk.[]/

hn.aḥz[]

If you do not [give] up one of
your brothers,

Then I will [...],

24–25 [ʿ]nt.akl[y.bn.nšm]/

akly.hml[t.arš]

[N]ow I will consu[me
humans,]

I will consume the multitu[des
of Earth.”]

26 w.y[]a[]

27 []

28 bl[]

(Lines 26–28 are too difficult to
translate.)

(About twenty-five lines are miss-
ing.)

Column VI

1–2 [yt]rdh

[yg]ršh

Column VI

(Lines 1–8 are too damaged to trans-
late.)

- 3 []ru
 4 []h
 5 []mt
 6 []mr.limm
 7 []bn.ilm.mt
 8 []šb^ct.glmh

**Baal and Mot Battle for
 Supremacy**

- 9 []bn.ilm.mt

[And] Divine Mot [195:]

- 10–11 p[h]n.ahym.ytn.b^cl/spuy¹⁹⁶.
 bnm.umy.klyy/

“So look! Baal gave my brothers
 as my food,
 My mother’s sons for my consumption!”

- 12–13 ytb.^cm.b^cl.srrt/špn
 yšu(!)¹⁹⁷gh.wyšh

He turns to Baal on the summit of
 Sapan,
 He raises his voice and declares:

- 14–16 ahym.ytnt.b^cl/spuy.
 bnm.umy.kl/yy

“My brothers, O Baal, you
 gave as my food,
 My mother’s sons for my consumption!”

- 16–17 yt^cn.kgmm/
 mt.^cz.b^cl.^cz

They eye each other like fighters,¹⁹⁸
 Mot is fierce, Baal is fierce.

- 17–19 yngħn/krumm.
 mt.^cz.b^cl.^cz

They gore each other like buffalo,
 Mot is fierce, Baal is fierce.

- 19–20 yntkn.bṯnm/
 mt.^cz.b^cl.^cz.

They bite each other like serpents,
 Mot is fierce, Baal is fierce.

- 20–22 ymšħn/klsmm.
 mt.ql/b^cl.ql.

They drag each other like runners,¹⁹⁹
 Mot falls, Baal falls.

El Intervenes on Baal's Behalf Via Shapsh

Above²⁰⁰ Shapsh declares to Mot:

22-23 ʿln.špš/tšḫ.lmt.

23-27 šmʿ.mʿ/lbn.ilm.mt.
ik.tmt[h]/š.ʿm.aliyn.bʿl

ik.al.yšm[ʿ]k[.t]r/il.abk.

27-29 l.yšʿ.alt/tbtk.

lyhpk.ksa.mlkk/

lytbr.ḫt.mtpṭk

30-31 yru.bnilm<.m>t.
tʿ.y/dd.il.ḡzr[.]

31-32 yʿr.mt/bqlh.
y[]²⁰¹

33-35 bʿl.ytṭbn[.lksi]/mlkh.
l[nḫt.lkḫt]/drkth[.]

35 []
36 []d[]
37 [].bn[]
38 []šn[]
39 [...]it
40 [...]qbat
41 []inšt
42 []u.

42-45 lštql/[]try.

“Hear now, Divine Mot:
How can you fi[gh]t with
Mightiest Baal?
How will Bull El, your Father,
hea[r] you?

Surely he will remove the sup-
port of your throne,
Surely he will overturn the
seat of your kingship,
Surely he will break the
scepter of your rule.”

Divine <Mo>t is afraid,
The Beloved of El, the Hero, is
scared.

Mot trembles at her voice,
He [... :]

“Let Baal be enthroned on
[his] royal [throne,]
On [the resting place], [the
throne] of his dominion.”

(Lines 35-42 are unintelligible. They apparently complete the preceding episode of Baal's interaction with Mot and perhaps introduce the following speech, which evidently refers to the sun goddess's journey through the underworld in a sacrificial setting of some sort. The speaker, addressee, and larger context are unclear.²⁰²)

“So get yourself to ...

<i>ap.ltlhm/[l]hm.trmmt.</i>	So you may eat the sacrificial [me]al,
<i>lišt/yn.tgzyt.</i>	You may drink the offertory wine.
45–47 <i>špš/rpim.thtk/ špš.thtk.ilnym</i>	Shapsh rules the Rephaim, ²⁰³ Shapsh rules the Gods, ²⁰⁴
48–49 <i>‘dk.ilm.</i>	Your company are the Divini- ties,
<i>hn.mtm/‘dk.</i>	See, the Dead are your com- pany.
49–50 <i>ktrm.hbrk/ whss.d‘tk</i>	Kothar is your magician, And Hasis your diviner. ²⁰⁵
51–53 <i>bym.arš.wtnn/ ktr.whss.yd/ ytr.ktr.whss</i>	On the day ²⁰⁶ of Desire and Tunnan, ²⁰⁷ Kothar wa-Hasis banishes, Kothar wa-Hasis shakes (?). ²⁰⁸
<hr/> <p style="text-align: center;">Scribal Colophon</p> <p style="text-align: center;">(Two horizontal lines demarcate the following colophon:)</p> <hr/>	
54 <i>spr.ilmlkšbny</i>	The scribe is Ilimalku the Shubanite, ²⁰⁹
55 <i>lmd.atn.prln.</i>	Student of Attenu the diviner, ²¹⁰
55–56 <i>rb/khnm</i>	Chief of the priests,
56 <i>rb.nqdm</i>	Chief of the shepherds,
57 <i>t‘y.nqmd.</i>	The Thaite ²¹¹ of Niqmaddu,
57 <i>mlkugr[t]</i>	King of Ugar[it,]
58 <i>adnyrgb.</i>	Lord of YRGB,
58 <i>b‘l.trmn</i>	Master of THRMN

Notes

1. For an optimistic view of the archaeological evidence, see Petersen 1994: 50.
2. Professor J. A. Hackett, personal communication.

3. For lists of alternative interpretations, readers are invited to consult Caquot, Sznycer, and Herdner 1974, or Gibson 1978 in tandem with Pardee 1980: 270–84. For alternative views of lines in 7–8 since 1980, see Smith 1994b.

4 Athirat is the conventional spelling of the goddess's name. RS 20.24 (cf. 20.123 + IVb:8) provides Akkadian syllabic spellings of Ugaritic divine names, including Ashratu for Athratu (with the case ending).

5. The end of the cycle may also connect the Ugaritic monarchy with the Rephaim, the ancient line of deceased heroes (see n. 203 below). The other two great Ugaritic literary works, Kirta and Aqhat (1–3 and 4–6), likewise reflect connections with the Ugaritic monarchy. Kirta not only represents the values of kingship as well as the challenges posed to it (need for an heir, illness, and rebellion); he is also identified as an ancient monarch of the line of the Rephaim which the Ugaritic monarchy saw as its ancestors (2 III 3–4, 14–15). Similarly, Daniel is viewed as an ancient clan leader who not only epitomizes the values of just rule and family piety; he also is called “a man of Rapiu” (4 I 1, 17, 35, 42; II 28; V 4–5, 14, 33–34), a title that would link Daniel, and by extension, his son, Aqhat, to the line of old tribal heroes and kings who were understood as the ancient ancestors of the Ugaritic monarchy in CAT 1.161.2–12 (cf. the figure of Rapiu in CAT 1.108.1).

6. This is the name of Baal's holy mountain. Other deities such as Anat (see 9 II below) have their own sanctuary-mountains. High places may have represented the meeting point between the heavens, the realm of the deities, and earth, the realm of humans. (The building of temples on the highest point, the acropolis, of a place evidently drew on this idea.) As with Baal and Anat, Yahweh's home on earth is located on a “holy mountain” (Exod 15:13, 17–18). In one biblical passage (Ps 48:2–3), the name of Baal's mountain, Sapan, is incorporated into the description of Yahweh's mountainous home. See also Isa 14:13 for a different usage of Sapan in biblical tradition.

7. The clichés of the first two lines are known elsewhere, suggesting that “his dominion” (*drkth*) is the end of a line, which would imply a third line of unknown length. This third line may describe the reward of gaining kingship (in contrast with the following two bicola).

8. The possible length of line 27 and the norms of poetic structure would suggest that a third line is to be reconstructed for this colon, perhaps containing a second image of destruction.

9. Messengers are to repeat verbatim the message given to them by their master, in this case El.

10. The word for “earth” is used here and elsewhere as a term for the underworld. It is rendered as “Hell,” both for reasons of familiarity to English readers and for its alliteration with “Heaven.” This “Hell” is, however, a place of neither fire nor devils, but the home of the god of Death. The “Deep” (next line) refers to the cosmic ocean beneath the inhabited world.

11. This lacuna originally contained the name of the mountain, presumably Mount KS, as suggested by lines 11–12 above.

12 The word refers to a young woman, married or unmarried, who has not yet given birth.

13. Reading for *ilk*.

14. Reading for *dl*.

15. The structure of this colon is rendered here in accord with Ginsberg (1969: 129) and others. For an alternative view, see Parker 1989: 9-10.
16. This lacuna presumably contained a speech-opening formula.
17. The reconstructions for this colon are based on 12 VI 27-29.
18. The reconstruction and translation assume an idiom, *šmh lb, "the heart rejoices." See Smith 1994b: 283. Cf. CAT's reading šm/m.
19. Based on parallelism, interpreting as w<a>nmh, with <a> lost due to sandhi. "And his servants" is another possible translation.
20. Reading for pbr.
21. Parallel passages read llhm, and so lhm here might reflect a haplography. However, it is possible that this is a variant without the preposition l.
22. Reading of g based on line 24.
23. Reading for blm.
24. [ym]nhm, "their right hand," is another plausible reconstruction.
25. Context requires a verb of speech (perhaps *ny).
26. A speech-opening formula is perhaps to be reconstructed here.
27. For a modification of this divine title in the Bible, see Ps 68:5. See also Yahweh's titles in Deut 33:26 and Ps 104:3.
28. For a similar call to Yahweh, see Ps 92:10; cf. Judg 5:31.
29. Actually only one weapon is made at a time.
30. In accordance with its function, the name means "may he drive."
31. In accordance with its function, the name means "may he expel all."
32. This word is the same as Baal and may be regarded as a pun. It is also possible that the title is to be translated "Prince Baal of the Earth" (cf. Athirat's title, atrt ym, "Athirat of the Sea").
33. The form with w is unusual and might involve an error (for n?).
34. For the expression, cf. Josh 22:10 and 1 Sam 16:12 (Pardee 1988a: 19).
35. See Pardee 1988a: 19. Other scholars render "goddess," based on the appellative use of Ishtar in Akkadian (Ginsberg 1969: 136 n. 1). Or does this sentence express a superlative (a goblet not even the goddess, or specifically the goddess, Athirat, may see), or the exclusion of females (here goddesses) from a religious ceremony (Caquot, Sznycer, and Herdner 1974: 155 n. n; de Moor 1987: 3 n. 13)?
36. This view of the noun n'm (<*ngm) is held by Cassuto and Cross (see Smith 1994b: 65 n. 126; Lewis 1989: 52). The noun may also be translated "the pleasant one" (<*n'm) or the like, which is perhaps used in a sense similar to "good (tb) of voice" in the next colon (suggested as a possibility by B. Zuckerman, personal communication); or, if the first etymology is correct, perhaps both senses were viewed as being within the word's range. Cf. the description of David in 2 Sam 23:1.
37. D. Pardee (personal communication) indicates that a trace of this word-divider is visible under a microscope. A number of other readings below are clarified thanks to Pardee's personal communications. (I wish to express my deep gratitude to Professor Pardee for access to his notes on text 9 and for his permission to cite them. The format of this volume precludes extensive use of his notes.)
38. The preposition denotes the singer's song about Baal, but the context might also evoke the singer's physical posture before Baal (cf. qm l, "to stand before," in 8 I 21).

39. Possibly a title of Baal. Or, perhaps a haplography is involved: *pdr<y>.yd'*, "Pidray he [Baal] knows" (cf. de Moor 1987: 4 n. 19).

40. Possibly in the "biblical sense" of knowing, i.e., sexual relations.

41. Elsewhere the expression refers to Pidray, Tallay, and Baal's third "daughter" (or "maiden"), Arsay.

42. For parallels between this column and CAT 1.7, see Dijkstra 1983: 26–28.

43. Anat's "house" here presupposes a fortified temple located on her sanctuary-mountain (or more specifically, an acropolis?). Cf. Yahweh's sanctuary or "holy mountain" in Exod 15:13, 17–18; Ps 48:2–3.

44. For the reading, see Pardee 1980: 275 and CAT.

45. Terms for west and east respectively, perhaps a merismus suggesting the world-wide extent of her fighting.

46. There is hardly any room for [l] and perhaps it was omitted by mistake (Gibson 1978: 47).

47. For this translation, see Good (1982), who notes biblical passages using harvest and gleaning as expressions for warfare (Judg 8:1–2; 20:44–46; Jer 49:9; Obad 5). Good also cites KTU 1.13.4–7 as another passage that describes Anat's battle with this sort of imagery.

48. As read by CAT, the three heads of the wedges of *n* are visible (cf. Pardee's reading *mdat*).

49. The furniture suggests a feast with the captives as Anat's main course rather than her continued battling. This section accordingly uses the language of warfare to convey the goddess' consumption of her captives.

50. Not "[She] washes from her hands warrior-blood," which would require **bydh dm dmr* instead of the text's *ydh bdm dmr*. Accordingly Pardee (1980a: 276) compares Ps 58:11–12. Washing in the enemies' blood is perhaps a ritualistic custom denoting Anat's complete victory over them.

51. In accordance with the other plural forms. See also line 21.

52. Reading for *a*, apparently an oral error.

53. Only one horizontal wedge is visible for the first letter, which is the basis for the reading *t* (Virolleaud, Gaster, Gordon [CTA, p. 16 n. 4] and Pardee), but the lacuna to the left of this wedge has room for two additional horizontal wedges of *n* (as read by Cassuto, Ginsberg, CTA, and CAT). The latter is read here on the basis of the one parallel text, though with hesitation.

54. So CAT. The reconstruction is offered tentatively; it is based on the possible parallel in CAT 1.101.16.

55. The reconstruction is uncertain. Pardee (personal communication) records a single vertical wedge before *št*, which would call the reconstruction here into question.

56. Perhaps a stringed musical instrument in the shape of a bull's head (hence *rimt* related to *rumm*, "bulls" or "buffalo"), according to J. C. Greenfield (personal communication cited in Pope 1977: 294).

57. So emending *m* in accordance with *tšr* in the parallel passage from CAT 1.101.17. Pardee (1980a: 276–77) notes the possibility that *tšr* might represent the correct reading. The reading *mšr* would represent a noun issuing in the translation "(with) a song about the love of Mightiest Baal" or the like.

58. If correctly interpreted, "wide world" is an expression for the underworld, in accordance with Baal's chthonic experience in 11-12 (just as Pidray and Tallay's titles correspond to Baal's character as a god of the rainstorm).

59. The opening of this section assumes a switch in scene back to Baal on Mount Sapan, last mentioned in 9 I.

60. Reading for *ymmt*, apparently an oral error involving bilabial consonants.

61. The word involves a pun on the Ugaritic word for "food."

62. Read also by CTA and CAT, this word-divider is visible only at the left-hand edge of its head, according to Pardee's drawing.

63. The word involves a pun on the Ugaritic word for "peace-offering" and thereby evokes the impression of a ritual act.

64. These titles for the holy mountain of Yahweh appear in Exod 15:17; Ps 78:54. For a comparable concentration of titles for Yahweh's mountain, Jerusalem/Zion, see Ps 48:2-3.

65. Anat fears that this unexpected visit presages bad news (cf. 6 II 44-47; Ezek 21:11-12; Dan 5:6; see Ginsberg 1969: 132 n. 18).

66. For the readings in lines 37-51, see Pardee 1984.

67. Or, "the God of the Great Waters," if *rbm* were elliptical for *mym rbm*, "mighty waters" referring to the cosmic waters (cf. Pss 29:3; 93:4; so Caquot, Sznycer, and Herdner 1974: 167 n. h).

68. The reading is highly debated. The translation here assumes *ištm[d]h*. See Pardee 1984: 252-54.

69. The same figure is named as Yahweh's enemy in Isa 27:1.

70. Cf. the figure named as Yahweh's enemy in Ps 74:13 and Rev 13:1.

71. Like "beloved and "daughter, "calf" and "dog" may be applied as titles to someone to denote his or her subservience and belonging to another person (as known from some Mesopotamian proper names and from the El-Amarna letters). These particular animals serve this purpose apparently because they are domesticated species.

72. This line and the following three have been taken as the continuation of the description of Baal's enemy in the previous colon. A purpose clause, such as the one ending the previous colon, would normally mark the end of a unit and therefore militate against such a hypothetical continuation. Furthermore, according to the extant context Anat does not yet know that Baal has defeated Yamm, the apparent referent of these lines. For the same reason these lines are probably not declarative sentences claiming that Baal "banished from the summit of Sapan, The one who pecks like a bird his ear," etc. (so Caquot, Sznycer, and Herdner 1974: 169).

73. The two letters are unclear. One vertical wedge and perhaps part of the head of a second vertical wedge to its left are visible, permitting the readings either *l* or *š*. Then there is a horizontal wedge, perhaps with another horizontal wedge above it, followed by the rest of the letter *r* on the tablet's edge. The translation assumes the reading *k'sr* (so also CAT and Pardee with qualifications).

74. CTA reads *[-]n* while CAT reads *y'n*. Pardee's drawing shows the bottom of a vertical wedge.

75. Pardee reads *k*; if correct, it is an error for *n*, which is read by CTA and CAT.

76. This reconstruction, advocated by Driver (1956: 88), Good (1984: 81), and

CAT, is supported by Pardee's reading of the first two wedges. Pardee's drawing shows the horizontal letters of the first letter and the head of the left-hand wedge of the second letter.

77. See Good 1984: 81 and CAT.

78. A title of Baal would seem to belong here, but "Cloudrider" (*rkbb ʿrpt*), one of his standard epithets, especially appropriate to this sort of meteorological setting, would require too much space (cf. CAT). Perhaps Hadd is to be reconstructed here.

79. The word "horns" might refer here metaphorically to Baal's double-lightning, in view of *qarnayim*, "(double-)horns," in Hab 3:4 (Good 1984: 81).

80. Given line 22, [*an.*] might be reconstructed, but line 22 is itself partially reconstructed. For the highly damaged area of this line, Pardee reads *ak[.]an[k.]* CAT reads *an[k.]*.

81. Reading for *awš* (one horizontal wedge omitted).

82. The form is exceptional, and the nominal phrase may involve a scribal error for either *ybm̄t limm* or *bt abb* (Pardee 1980: 279). Did the scribe begin to write the former and then switch to the latter?

83. That is, Anat. According to Lichtenstein (1979: 35-37), the scene assumes that a feast ensues (for the same wording, with the feast made more explicit, see 10 V 44-48). The banquet finishes with Anat anointing herself. Lichtenstein notes that in Mesopotamian banquet accounts the anointing of guests follows the feast.

84. Cf. Yahweh's title in Deut 32:6: "Is not he [Yahweh] your father who created you, who made you and established you?" (RSV)

85. CTA reads *-d*, CAT and Pardee *kd*. A single horizontal wedge is clearly visible.

86. A drinking mug excavated at Ugarit depicts the following scene with Anat as a bird (Pope 1971). Possibly the same verb in 15 II 10-12 may express the idea that Anat turns (**twr*) or shoots (**yry*) into the air in the form of a bird, which would provide the basis for Pope's translation, "[Anat] shot (from) earth" (1971: 402). The translation here presupposes the same image of Anat but without an explicit description of her takeoff.

87. CTA reads *qn[-?](a/w)-n[-lt]*, while KTU has *q*(?)ny*[]wb*nxxlt**. In view of these readings, it would be tempting to reconstruct *qn[y].[]n[h]lt* and translate "(which) he established as [an inhe]ritance" (cf. CTA p. 18 n. 11, which compares *dyqny ddm* in 6 IV 58; Exod 15:18). However, caution is in order. CAT now reads *qny[.w]adn.[bni]lm*.

88. The parallels suggest the reconstruction *y[ʿn.i]l*, but Pardee reads *y[ʿn]y*. The only remains of the final letter, the top edges of the heads of two (?) vertical wedges, support either reading.

89. See below lines 25-27.

90. Perhaps the firmament of the heavens?

91. So according to the parallels, but Pardee reads *by[d.]m[dd.ilm.m]t*.

92. Or the epithet may mean "Son of El," reflecting his status as El's progeny.

93. CTA reads *ašplk*, which is contextually possible.

94. The meaning of the phrase is debated. Renfroe (1992: 52-56) translates the expression: "declaration of fate."

95. Based on the parallels, reading for *arhb*.

96. It is possible that rather than place-names, these nouns represent topographical features, "mountain" and "height," respectively.

97. Based on the spelling of the word in the following bicolon, CTA and CAT emend to *h̄kpt*. Variant spellings of foreign proper names is common, however.

98. There is room for a line between lines 5 and 6, but there is no evidence of any writing in this space.

99. Reading for *id*.

100. If *t'lt* is the verb (<**ly*) governing this line, the expected form would be either a suffix form *'lt* or a prefix form *t'l*. Should the line read *plkt.>lt. ymn̄b* or *plk.t>lb(!?)ymn̄b*? Given the anomaly, the form is understood as a *t*-preformative noun. Yet some read *qlt*.

101. Line 5 is here transposed after lines 6–7. The reference to garments in line 5 does not fit with the two preceding lines (2–4) involving the spindle. Rather, it belongs with the reference to garments in lines 6–7. The placement of line 5 before lines 6–7 might be explained as an unusually long *casus pendens* (“as for her robes, the covering of her skin, ...”), but the customary poetic pattern would suggest that line 5 was the third line in the tricolon with lines 6–7.

102. The verbs in this context express Athirat’s attitude toward El as she performs her domestic chores (see O’Connor 1989: 27). Below (10 III 26) the second verb is used for entreaty of Athirat by Baal and Anat and perhaps anticipates Athirat’s entreaty of El on their behalf in 10 IV–V.

103. Is this a misspelling with *ttr̄t* in mind (Gibson 1978: 56)?

104. Reading for *[p]np* (scribal omission of a horizontal wedge).

105. CTA reads *n[]t. n[r]t*, “light” (see CTA p. 23 n. 9) is one possible reading, assuming that *zl*, “gleam,” is the correct reading and interpretation of the first word in the colon (rather than *p'l*, “work” as understood by some). CAT reads *nr*.

106. This title of her servant apparently reflects the nature of the mistress, Athirat, as suggested by her longer appellation, “Lady Athirat of the Sea.”

107. Context suggests a verb of speech here. The most common proposal is *y[t]b*, literally “returns,” perhaps in the sense of giving an answer. However, the tablet does not show the right-hand vertical wedge of *b*, but a horizontal wedge. The other proposed reading is *y[']n*, “he answers,” which is assumed in the translation.

108. De Moor (1987: 49 n. 220) compares the offense of spitting in the assembly in the Dead Sea Scrolls (1QS 7:13).

109. Reading for *bm*. The width of the sign comports with *b*, in which case the letter may be a scribal error for *d*.

110. Given the form *tdmm̄t* in the following bicolon, *tdmm̄<t>* might be reconstructed here, except that parallelism of the same word in different genders may be involved, given the parallelism of the two bicola, lines 18–21 and 21–22.

111. The complaint here has the force of a saying. Cf. *Pirqe Abot* 2:8: “The more maidservants, the more lewdness” (Gibson 1978: 58 n. 6).

112. Although El and she may make joint decisions (as in 12 I), Athirat’s question shows that she recognizes El’s ultimate authority in the pantheon.

113. The head of a vertical wedge is visible. The attested wedge is compatible with *u*, which is reconstructed by commentators and assumed in the translation.

114. Given the parallel in lines 12–13, it is tempting to reconstruct *wh̄bq qdš wam̄rr* before this line.

115. Based on late-second-millennium iconographic evidence, Good (1984)

doubts that this passage presupposes a saddle rather than ropes for riding. The word *gpn*, literally "vine," is used for rope (as translated here in the second line) or a riding-strap in Gen 49:11 (Greenfield 1964: 527 n. 2).

116. Or: "takes a torch."

117. That is, Athirat.

118. This generally accepted emendation is based on 4 VI 6, but is it possible that *bk* (<**bbk*, "from a cup") here is a variant?

119. A metaphor for wine.

120. Ugaritic *yd*, "hand," is an euphemism for penis as well as a word for "love, passion" (the Ugaritic word reflects a coalescence of two originally distinct lexemes; see Caquot, Sznycer, and Herdner 1974: 205 n. i; Seow 1989: 110 n. 88).

121. Reading for *ikt* ("ship" or "barque"), as this image would seem out of place in this context (see Smith 1994b: 53).

122. A poetic term for thunder. See also 2 Sam 22 (Ps 18):14; Ps 29:3-9.

123. For a comparable biblical usage, see Job 37:3.

124. Reading for *bbhmk* (a scribal error due to an extra vertical wedge). See lines 29-31 and 36-37 below.

125. Reading for *lhmd*. See above lines 16 and 33.

126. This scribal instruction, demarcated by horizontal lines, may tell the reader to assume the standard description of sending messengers, the standard instructions for the addressee to come to the speaker, and perhaps the standard description of the addressee's journey as well (cf. Ginsberg 1969: 134 n. 24).

127. That is, Baal serves Kothar.

128. The parallel context in 8 III 8-10 commands Kothar to depart and build a palace for Yamm; perhaps a similar instruction is to be understood here.

129. Cf. 10 V 61-62.

130. Baal seems to be referring to an episode involving Yamm's abuse, perhaps mentioned in 10 III 12-13 as well.

131. Literally, "consumes."

132. Reading for *kb*^c (haplography of two horizontal wedges).

133. As in one ritual text, here the verbs may refer specifically to the preparation of the animals for the feast (so Levine and de Tarragon 1993: 81, 95), described in more detail in the following lines.

134. Read *il<m>*? Cf. 1.22 I 12-14 below 22 Side Two (CAT).

135. Seventy is a conventional number for a generally large group (see Judg 9:5; 2 Kgs 10:1; cf. Exod 1:5). In the narrative of Elkunirsa, a West Semitic myth written in Hittite, Ashertu's children number 77//88 (Hoffner 1990: 69). The number of gods perhaps survives in the later Jewish notion of the seventy angels, one for each of the seventy nations (*Shabbat* 88b; *Sukkah* 55b; Caquot, Sznycer, and Herdner 1974: 214 n. k).

136. The tail of a horizontal wedge seems visible, which might lend support to the reading *yn*, as read by some commentators. Perhaps a vertical dittography from line 53 is involved. In any case, there is no evidence for the reconstruction *y[n]* in lines 47 and 49, which casts doubt on the reading or reconstruction of *yn* here.

137. CAT: *dkr<t yn>*.

138. Reading instead of *dr* resulting from haplography.

139. There may be enough room for the reconstruction, *b[kmyt]b* (cf. CTA 29 n. 5; see line 42). Cf. CAT's reading: *b bt* [^c*rb*].

140. As the next two bicola indicate, the window is imagined as installed in the clouds so that Baal's thunder and rains can reach earth. For the same motif, see 2 Kgs 7:2, 19. For the window viewed as a gate installed in the heavenly firmament, see Gen 7:11; cf. Mal 3:10 (Caquot, Sznycer, and Herdner 1974: 211 n. g).

141. "The Warrior" is a title of Baal.

142. Renfroe (1992: 33-34) takes the unit as a bicolon, with "eye" not as a verb but a noun serving as the feminine antecedent of the verb: "The Lord's eye is in front of his hand, When it *speeds* the cedar from his right."

143. Many commentators believe that a haplography of *y* occurred at the end of this word. If so, the bicolon might be rendered: "Will either king or commoner/occupy the land of <my> dominion?" (see Gibson 1978: 65).

144. The volitive form of the verb rules out the interpretation of this sentence as a declaration or speech-opening formula on Mot's part (cf. Ginsberg 1969: 135). For comparable syntax, see 11 III 18-19, 25-26.

145. Some commentators suggest reading *dymru*. See UT 9.10; Gibson 1978: 66; Seow 1989: 133; CAT.

146. This expression conveys a double entendre of "rules" (in accordance with the parallelism with "reigns" in the preceding line) and "feeds" (in keeping with the parallelism with "satis[fies]" in the following line). Suggestion, courtesy of S. Parker.

147. For reconstructions and corrections in lines 52-58, see 14.5-12; Dijkstra 1983: 30.

148. The parallel words *b<n>//bn* suggest titles, but the sense of these epithets is unclear. It is not even evident that these titles belong to the messengers; rather, they may name personages whom the messengers are commanded to see (cf. 10 II 30-31).

149. An antiphrastic expression for a prison-house. A house for lepers is given this label in 2 Kgs 15:5. For Sheol as a prison, see Jonah 2:7; and as a place of entrapment, 2 Sam 22 (Ps 18):5-6.

150. According to Gibson (1978: 67), the two scribal lines indicate that the text omits the narration of the messengers' journey to Mot. If so, the text moves almost immediately to the beginning of Mot's reply to Baal reconstructed below on the basis of the repetition of the speech in the next column.

151. Cf. the cosmic size of the appetite of Sheol (the Underworld) in Isa 5:14.

152. Continuing from the previous bicolon, Mot asks if his appetite is like that of a thirsty buffalo or hind who goes to a water-source to drink.

153. This line has often been compared with Ps 42:2, where the speaker compares human desire (**npš*) for Yahweh to the longing of a deer (^c*yl*, cognate with Ugaritic *aylt* here) for channels of water.

154. See 3 VI 59 and 12 VI 54-58.

155. On this title, see n. 211 below.

156. The same cosmic enemies oppose Yahweh (Isa 27:1; Ps 74:13-14).

157. Mot contrasts Litan's fate at the hands of Baal with his own intention to devour Baal.

158. Probably a scribal addition, given the standard formula *ydd il* elsewhere and the length of line.

159. The length of this line militates in favor of the common view that a dittography is involved here.

160. Other passages with parallelism of **ary-* and **ah-* (as in the previous bicolon) would suggest haplography here.

161. An expression for Mot's boundless appetite.

162. Or, perhaps "because he [Mot] was scorching the olive" (so de Moor 1987:72).

163. Reading for *wašh*.

164. SHGR and ITHM (see below) are two deities who receive an offering together in CAT 1.148.31. Little is known of either deity. It would seem that SHGR is a minor deity, perhaps associated with Baal, and either representing or having charge over animals (Caquot, Sznycer, and Herdner 1974: 246). ITHM is perhaps associated with Baal as well, but nothing else is known of this figure.

165. El?

166. The name of Jezebel, the daughter of a king of Tyre as well as a follower of the Phoenician god Baal (1 Kgs 16:31; 18:4, etc.), similarly means "Where is Baal?" See also 12 IV 4-5, 15-16.

167. Based on 11 V 8-9, it is tempting to reconstruct: *ynp^c.b^c/l.bšb^ct. glmm/bt^cmn[t].[h^cnzrm]*, "Baal arises [with (his) seven boys], With (his) eight [attendants]." As an emendation is required, this proposal must be regarded with caution. Note also CAT's reading of *a/* after *btmmt*. Dijkstra (1983: 31) suggests a reconstruction based on 9 V 10-12. Though free of textual difficulty, this reconstruction assumes that Baal has a home with seven rooms/eight chambers, an architectural detail otherwise attested only of El's abode.

168. Perhaps reflecting a type of burial. Cf. 12 I 17-18. The adjective "great" translates *ilm* ("divine"), used here apparently as a superlative as in 9 I and elsewhere.

169. As the Ugaritic word for "earth" and "Hell" (or underworld) is the same, the connotation of underworld should be borne in mind whenever "Earth" is used in the rest of the Baal Cycle.

170. For Baal's sexual relations with a cow, see also texts 15 and 16 below (CAT 1.10 and 1.11) and CAT 1.13. For biblical evidence to this effect, see Smith 1990: 51. Cf. the myth of "Sin and the Cow" known in Akkadian sources (Veldhuis 1991). The cow in the Ugaritic passages is apparently not Anat, as has been argued on occasion.

171. One horizontal wedge is visible, and so *q* is read here on the basis of the parallel. Cf. CAT.

172. See CTA p. 36 n. 7; Gibson 1978: 4.

173. Literally, "the opening of the heart."

174. This poetic unit is continued in lines 2-3 of the next column.

175. The customary speech-opening formula ("She raises her voice and cries") is omitted here.

176. Perhaps with Bauer emend to *ard*, "I will descend" (cf. 11 VI 25; CTA p. 38 n. 3; Gibson 1978: 74)?

177. That is, Anat.

178. The translation here is inferred from context. For the problems in interpreting *gmn*, see Watson 1989.

179. For the ass as a sacrificial offering, cf. *ʿr* in CAT 1.40.26, 34, 43 (but the reading in some cases is questionable; see CTA p. 114 n. 5). Ginsberg (1973: 131 n. 3) reconstructs *[y]hmm* ("roe-bucks"), which seems to fit better with the other animals in this context. For criticism, see CTA p. 39 n. 1. According to P. Wapnish (personal communication), the roe-buck (*Capreolus capreolus*) is attested in Levantine sites. Cf. Deut 14:5; 1 Kgs 5:3 (Caquot, Sznycer, and Herdner 1974: 255 n. e').

180. If the word means "to drink" and not "to place," Anat perhaps consumes either part of the sacrifice or perhaps less likely even some of her deceased brother, an act more explicitly described in 26.4-5.

181. That is, Anat.

182. The name consists of two verbs meaning "he knows, he understands." The relation between this name and the character is unclear.

183. The verbs assume some form of the verb **šab* in both lines. This may be a reference to Athtar as a god of irrigation.

184. A gesture of supplication (Greenstein 1982b).

185. Given that the **qatala* form for this verb commonly begins descriptions of travel elsewhere in the Baal Cycle, a dittography might be suspected in this instance.

186. The wedges between *r* and *m* appear to be the heads of the top left-hand, bottom left-hand and right-hand wedges of *y*. Therefore, *šgrym* is tentatively read here. Cf. CAT's reading *šgrym*.

187. Reading for *ymši*.

188. If this phrase is correctly understood, the direct objects in the two preceding parallel lines might be interpreted as "the Great (God)" (cf. 9 III 39) and "crushers of Yamm" (cf. Ps 93:3). In both 9 III 39 and Ps 93:3, the term in apposition is River(s), a title of Yamm in both Ugaritic and biblical literatures.

189. Elsewhere this bicolon is prefaced by *ym ymm y'tqn*, "one day, two days pass."

190. It is possible that a verb of speech is to be reconstructed in this lacuna, in which case the following line is to be understood as part of this colon. However, verbs of speech with the preposition *'m* ("with, to") are rare in Ugaritic poetry. Another possibility is a form of the verb **twb*, "to turn," as this verb is used with *'m* in a comparable context in 12 VI 12-13 prior to a speech-opening formula. The difficulty is that the prefix form of the verb that would be expected is *y'tb*, but the lacuna seems to have room for only two letters.

191. These lines and the following two bicola use agricultural imagery to describe the destruction of Mot (cf. Exod 32:20). Healey (1984: 248) suggests that "sword" here may be a "threshing-sledge," perhaps of the sort with sharp metal wheel-blades. The line may then refer to threshing.

192. On the basis of 12 II 31-33 some scholars reconstruct plausibly *<bḥtr 'lk pht bq'>*, "<by the sieve, Because of you I faced cleavings>" (Caquot, Sznycer, and Herdner 1974: 266 n. f; Greenstein 1982a: 203 n. 53).

193. 12 II 35 and the parallelism would seem to call for a verb meaning "to scatter" or the like. CTA reads *gly*, which might mean, in the words of Healey (1984:

248), “‘boiling’ ... , referring to the outdoor boiling of grain to make *burgul*.” Cf. Greenstein 1982a: 203 n. 53.

194. The identity of Baal’s brothers is unclear. These “brothers” might be the various Baals listed after Baal Sapan in CAT 1.118.5-10 (suggested as a possibility by Caquot, Sznycer, and Herdner 1974: 80) or the *b’lm*, “the Baals” (CAT 1.119.6; 1.148.11-12), or both, but they are not to be identified with his meteorological vanguard in 11 V 7-9 (=“Baal’s divine helpers,” *il t’dṛ b’l* in CAT 1.84.8, 47, 1.118.25 and 1.148.8 [cf. 1.109.21]).

195. The lacuna perhaps contained a verb opening the following speech.

196. The heads of only two wedges are visible at the top of the first sign, which would suggest *s* rather than *l*. The lower part of the sign is damaged.

197. Reading for *yšl* (haplography of a horizontal wedge).

198. Perhaps some sort of animal as in the following two bicola. Cf. Ethiopic *gomari*, “hippopotamus” (Leslau 1987: 194, 195; Caquot, Sznycer, and Herdner 1974: 268 n. b).

199. Perhaps some sort of animal, as in the preceding two bicola. Alternatively, a group of men.

200. For syntax and context, cf. CAT 1.161.19.

201. Some wedges are visible which apparently jeopardize the full reconstruction of *y[šū.gh.wyṣḥ]* (which is to be translated: “And he raised his voiced and declared:”).

202. The passage has been generally understood as a hymn praising Shapsh on her nightly circuit through the underworld, where the Rephaim dwell. The verbs in the second colon below have been interpreted accordingly as second person invoking Shapsh. Summoning the sun goddess to partake of a feast would be unusual, which suggests another line of interpretation. The verbs may be understood as third person forms, as rendered here. For speculations on the cultic context of this final piece, see Dijkstra 1986. CAT 1.161.18-26 may refer to the ritual descent of the king to the underworld, in the presence of Shapsh (Levine and de Tarragon 1984: 657-58); a comparable ritual may be involved here. If so, it is the king who is invoked. For the associations between the Ugaritic monarchy and the Rephaim mentioned in the hymn, see the following footnotes. See also n. 5 above.

203. As the parallel terms “gods,” “divinities,” and “dead” suggest, the Rephaim here are deified ancestors. The Rephaim (*rpum*) appear in CAT 1.161 as the tribal ancestors of Ugarit’s royal line. For biblical parallelism between the Rephaim and the dead (*metim*), see Ps 88:11; Isa 26:14, 19. See also KAI 177:1.

204. For the biblical use of “god” (*‘ēlōhim*) for the dead, see 1 Sam 28:13 and Isa 8:19 (Lewis 1989: 35-36, 49-50). The Ugaritic word “god” (*il*), is used with the names of deceased kings in CAT 1.113.13-26. If the final passage of the Baal Cycle was addressed to the living king, the “Rephaim” and “gods” would refer to his putative tribal and royal ancestors and not to the dead in general. For Rephaim as deceased kings in Israelite tradition, see Isa 14:9.

205. That is, one who casts spells. This understanding is based on the apparently magical use of these parallel terms in a Ugaritic incantation, Ras Ibn Hani 78/20.9-10 (Smith 1984; Dijkstra 1986: 150). The terms have generally been translated “your companion” and “your intimate,” respectively.

206. Perhaps “In the sea”(?), in which case the sun goddess may be regarded as

making the westward journey which leads to the underworld. For the association of the cosmic waters with the Rephaim of the underworld, see Job 26:5.

207. Two cosmic enemies whom Anat speaks of having defeated in 9 III above. They may also be the demons here subject to Kothar's magic. Cf. Ps. 91:13 (Dijkstra 1986: 151).

208. These verbs have also been interpreted as verbs of travel, the lines then suggesting Kothar's protection on the journey.

209. A clan name (cf. the place-name *šubanu*)?

210. Or possibly a personal name.

211. This title may be not a family name but a title denoting either a cultic officiant, perhaps an "offerer" (see Freilich 1992) or a social-political rank meaning "lord, master" (Greenfield 1969: 60-61). Caquot, Sznycer, and Herdner (1974: 221 n. k) entertain the possibility that the word is not a title but a verb. The syntax seems to militate against this approach.

Variant Version

13. CAT 1.133

The text contains two sections demarcated by a scribal line between lines 11 and 12. Lines 1-11 represent a variant version of a passage well known from the Baal Cycle (11 I 11-22, except 18-20a). Lines 12-19 are highly debated. Like lines 1-11, lines 12-19 refer to Mot. Otherwise, they are unclear, which complicates their interpretation as well as the understanding of the text as a whole. Do lines 12-19 draw on a well-known text (11 II 20)? Or were these lines part of a scribal creation attached to the older first part?¹

Front side of the tablet

1-2 *wy^cny.bn/ilm.mt.*

2-5 *npš[]/npš.lbim/thw.*
 wmpš/anḥr.bym

6-8 *brkt.[]šbšt/krumm.*
 hm/^cn.kdd.aylt

9-11 *<i>⁴ mt.hm.ks.ym/sk.nhr*
 hm/šb^c.ydyt.bš^c

Mot's Speech to Baal

And Divine Mot answers:

"Is my appetite the lion's appetite
 in the wild,
 The appetite of the dolphin in the
 sea?"

Does it² go³ to a pool like a buf-
 falo,
 Or travel to a spring like the
 hind?"

Or will my cup contain a whole
 river,⁵
 Or my portion amount to seven
 bowls' worth?"

Mot's Feast (?)

12 *[]⁶ b^crbt*

... sated/seven...great ones

13 *[].qbz.ṭm[]⁷*

... assembly of eight ...

Bottom edge of the tablet

14 *[]m.ḏbm.ṭr*

... gazelles, bull ...⁸

Back of the tablet

15–17 [⁹]bn.ilm/m[t.šmh¹⁰.
pydd/il[.]gʒr

18–19 bab¹² n.ʿz¹³.
w/rgbt.zbl

Mot's Demise (?)

[So] Divine Mot is wiped out (?),¹¹
Indeed, the Beloved of El,

By the stone (?) of the Strong One,
And the mound (?) of the Prince.¹⁴

Notes

1. For these questions, see Pardee 1988b: 163–64.

2. That is, Mot's appetite. This bicolon seems to be dependent on “appetite” (*npš*) in the previous bicolon (lines 2–5). Cf. 11 I 16–17, which likewise depends for its governing subject on *npš* in the previous bicolon in lines 14–16.

3. The translation assumes *šbš and *kdd as verbs of travel (see Pardee 1988b: 159–60 for the philological defense of this view). The apparent literary parallel in Ps 42:2 (cf. Lam 1:6) would seem to favor this approach. For an alternative, see Pardee 1988b: 159–60.

4. See the parallel context of 11 I 18–22. Renfroe (1992: 100) refers here to an “apparent truncation of *mt* to *mt*.”

5. Mot's appetite (continuing from the previous bicolon) is not the subject, given the lack of agreement in gender between the putative subject and verb. See 11 I 20–22 for the reversed form of this bicolon.

6. Further wedges are visible which Pardee read as part of š.

7. Another wedge is visible, which Pardee reads as part of t.

8. Dijkstra (1983: 31) sees in these lines “seven ladies” followed by an “assembly of eight,” and then references to animals. If so, the animal words may refer either to animals eaten in the context of a divine assembly or to ranks among the deities. For comparison with 2 IV 5–8, see, among others, Renfroe 1992: 100; for the use of animal names for leaders, see Miller 1970.

9. Evidence that this passage is a citation or variant of 11 II 20 is lacking, as the two passages differ significantly. It is therefore difficult to follow Dijkstra in reconstructing [šhq] with confidence. Perhaps a two-letter particle (such as *hl* or *ap*) with a word-divider begins this clause, as presumed by the translation.

10. Dijkstra (1983: 31, following others) reads *h* for *h*, on the assumption that this line imitates 11 II 20. The emendation is rejected by Pardee (1988b: 162, esp. n. 22).

11. The verb is governed by the preceding noun clause (so Pardee) rather than the following one (so Dijkstra), as the particle *p* begins a clause and does not stand between a subject and the verb governed by it. With Dijkstra's emendation (see n. 12), he renders “rejoices,” in which case the section refers to Mot's victory over Baal—“Ambiguïté assez déroutante” (Pardee 1988b: 163).

12. Following Pardee's reading, Dijkstra (1983: 31) emends to *badn*.

13. Dijkstra (1983: 31) reads [.] between these two letters, but Pardee (1988b) shows no such reading.

14. If correct, the passage would present another version of Baal's victory over Mot. The obscurity of the meaning might be viewed as militating in favor of Dijkstra's emended version, in which case the text may be rendered: "In (his) strong lordship/And awesome nobility."

Variant Version

14. CAT 1.8

The text contains copies and/or variants of lines from the fourth tablet of the Baal Cycle, 10 I 20–22 (or III 28–30), IV 62–V 1, and VII 52–59. The tablet may constitute a scribe's practice text.

1–2	[¹]k.mgn.rbt.atrt/[ym ²]. mgz.qnyt.ilm ³	"[...]. a gift for Lady Athirat of the [Sea,] A present for the Creatress of the Gods."
3–5	wtnbt.lb'l.km/[i]lm whzr.kbn/[a]trt. ⁴	"Let a house be given to Baal like the [g]ods, A court, like [A]thirat's sons."
5–6	gm.lglmb/b'l.ysh. ⁵	Aloud to his l[a]ds Baal declares:
6–9	ʿn.gpn/wugr. bn.glm/ʿmmym. bn.zlm[t]/rmt.prʿt.	"See, Gapn and Ugar, Sons of the Lass, Kinsmen of Sea (?), Sons of..[.,] the Exalted Firstborn (?). ⁶
9	ibr[.mnt]	(The rest of the text is extremely difficult to interpret.)
10	shrrm.hbl[] ⁷	
11	ʿrpt.tht. ⁸ []	
12	mʿšrm.h[]	
13	gl̄t.isr[]	
14	m.brt[]	
15	ymt[m]	
16	ši[]	
17	[m]	

Notes

1. CAT and del Olmo Lete (1981: 501) read *ik*. If correct, this variant contains no main verb, which seems unlikely. If *šskn* in 10 I 20 were to be taken from **nsk*, "to pour" (see del Olmo Lete 1981: 595) and if it were possible to reconstruct two letters here, it may be preferable to restore *[šs]k* ("cast") as a shorter form of the same verb.
2. CAT reads the *m* and the first letters of lines 4 and 5. Parallel passages from 10 ensure the reconstructions.
3. See 10 I 21-22, III 28-30.
4. See 10 IV 50-51.
5. For reconstructions and corrections in lines 5-17, see 10 VII 52-59; Dijkstra 1983: 30.
6. The parallel words, *bn/bn*, suggest titles, but the sense of these epithets is unclear. It is not even evident that these epithets belong to the messengers; rather, they may name personages whom the messengers are commanded to see (cf. 10 II 30-31).
7. To judge from the parallel text in 10 VII 57-58, the gaps at the ends of this line and the following one are relatively short.
8. Two further vertical wedges are visible, but the readings of the letters are uncertain.

Shorter Texts

Baal Fathers a Bull

15. CAT 1.10

Translated by Simon B. Parker

This narrative is inscribed in three columns, none complete, on one side only of a large tablet. No narrative sense can be made of the first column. The middle column has the longest completely preserved text, extending over about thirty lines. Having arrived at Baal's house, Anat is informed that Baal has gone hunting in a grassland where bulls are plentiful. Anat flies to him. He proposes that they "lengthen life" (?) (by begetting offspring?) and fight his enemies. Anat's attention is caught by a cow, and evidently she suggests that Baal produce bovine offspring, because the third column begins with a reference to cows bearing—including a calf for Anat. Baal then goes up his mountain and sits on his royal throne, while Anat apparently presides over the birth of a bull for Baal. She too then goes up Baal's mountain and proclaims to him the good news of the birth. The condition of the tablet and the difficulty of many parts of the preserved text preclude a general interpretation of the story.

Column I

(Ca. twenty lines missing.)

1 [b]tlt.ʿnt

2 []h¹p.bzm

3–5 []h dlyd^c bn il
 []pḥr kkbm
 []dr dt šmm

6–7 [al]iyn b^cl
 [].rkb ʿrpt

8–9 []gš.limm
 []lyṭb.larṣ

10 [].mtm

11 []t?y²d mḥr.ur

12 []yḥnmn

13 []t?t.ytn

14–15 [btl]ʿnt
 [ybmt] limm

16–17 []l.limm
 [yṭ]b.larṣ

(About twenty-three lines are almost or completely missing. The end of line 24 may be restored r]umm.)

Column I

(Ca. twenty lines missing.)

[] Anat the Girl

[] ...

[] which the gods do not know,
 [] the assembly of the stars,
 [] the circle of those in the heavens.

[] Baal the [Al]mighty
 [] the Rider of Clouds

[] to the peoples,
 [] not(?) return to the Earth.

[] men/the dead

[] ...

[] they show him favor (?)

[] he gives

[] Anat [the Girl]
 [the Sister] of Peoples

[] to the peoples,
 [not(?) retu]rn to the Earth.

(Ca. twenty-three lines almost or completely missing. One line apparently ends with a reference to bulls.)

Column II

Column II

(Ca. twenty lines missing)

(Anat is inquiring after Baal's whereabouts.)

1-2 [b^cl bbhth]
[il hd bqr]b.hklh

["Is Baal in his house?]
[Hadd, the god, in] his palace?"

(One line left vacant)

3 wt^cnyn.glm.b^cl

Baal's pages reply:

4-5 in.b^cl.bbhth{t}
il hd.bqrb.hklh

"Baal is not in his house,
Hadd, the god, in his palace.

6-7 qšthn.aḥd.bydh
wqš^cth.bm.ymnh

He took his bow in one hand,
His arrows up in the other;

8-9 idk.lytn.pnm
tk.aḥ.šmk.mla[t r]umm

Then he set his face
For the grassland of SHMK,
aboundi[ng in b]ulls."

10-12 tšu knp.btl^c.n[t]
tšu.knp.wtr.b^cp
tk.aḥ.šmk.mlat rumm

Anat the Gir[l] raises her wings,
Raises her wings and sets off, flying,
For the grassland of SHMK, abounding
in bulls.

13-16 wyšu.^cnh.aliyn.b^cl
wyšu.^cnh.wy^cn
wy^cn.btl^c.^cnt
n^cmt.bn.aḥt.b^cl

Baal the Almighty raises his eyes,
Raises his eyes and catches sight,
Catches sight of Anat the Girl,
Loveliest of the sisters of Baal.

17-18 lpnnh.ydd.wyqm
lp^cnh.ykr.wyql

Before her he steps and stands,
At her feet he bends and bows.

19 wyšu.gb.wyṣḥ

He raises his voice and cries:

20 ḥwt.aḥt.wmark

"Sister, let us lengthen life!(?)

21-23 qm.dbatk.btl^c.^cnt
qm.dbatk.b^cl.ymšḥ
b^cl.ymšḥ.hm.b^cp

Your powerful(?) horns, Anat the
Girl,
Your powerful(?) horns let Baal anoint,

Let Baal anoint them in flight (?).

24–25 *nṯˁn.barṣ.iby*
wbˁpr.qm.aḥk

In the Earth, let us gore my foes,
In the Dust, those opposing your
brother."

26–29 *wtšu.ˁnh.btlṯ.ˁnt*
wtšu.ˁnh.wtˁn
wtˁn.arḥ.wtr.blkt
tr.blkt.wtr.bḥl

She raises her eyes, Anat the Girl,
She raises her eyes and catches sight,
Sight of a cow, and sets off walking,
Sets off walking, and sets off trem-
bling (?).

30 *[b]nˁmm.bysmm.ḥ[] k[]t*

[Among] the lovely, among the shapely,
...³

31 *[ql].lbˁl.ˁnt.ttnn*

Anat [calls] loud and clear to Baal:

32–33 *[]bˁlm.diph/i[]*
[il] ḥd dˁnn n[]

"[], Baal, what I see []
Hadd [the god], what our eyes []."

34 *[]aliyn.b[ˁl]*

B[aal] the Almighty [replies:?]

35 *[btl]t.ˁn[t]ph*

"[] Ana[t the G]irl, [I?] see!"

(Ca. five lines without a clearly preserved word.) *(It is unclear what develops in the remain-
ing five lines.)*

Column III

Column III

(Ca. twenty lines missing.)

*(After the missing first twenty lines, Baal
and Anat are again in conversation.)*

1–3 *[]m(?) arḥt.tld[n]*
a?l?p.lbtlt.ˁnt
wypt.lybmt.li[mm]

"[] the cows will bear
An ox(?) for Anat the Girl,
A heifer for the Sister of Peo[ples]."

4 *wyˁny.aliyn [bˁl]*

Then [Baal] the Almighty replies:

5–6 *lm.kqny.ˁl[]*
kdr[d].dyknn []

"Why, like our creator(s), . . . []
Like the circle that produced us
[]?"

- 7–8 *b^l.ysgd.mli? []* Baal marches, full of []
il hd.mla.uš/l [] Hadd, the god, with full []
- 9–10 *btlt⁴.pbtlt.‘n[t]* The Girl, yes, Ana[t] the Girl,
wp.n‘mt.aḫt.[b^l] And yes, [Baal]’s loveliest sister—⁵
- 11–12 *y^l.b^l.bg[r]* Baal ascends the moun[tain,]
wbn⁶.dgn.bš[mm?] Dagan’s son the he[avens(?)];
- 13–14 *b^l.yṭb.lks[i mlkh]* Baal returns to [his royal] thro[ne,]
bn.dgn.lkh[t drkth] Dagan’s son to [his sovereign] sea[t,]
- 15–16 *lalp.ql.z[]* . . . a cry for/to the ox,
la<l>p.ql.nd.[] Uttered a cry for/to the ox ...
- 17–18 *tlk wtr.b[h^l]* She goes and sets off [trembl]ing(?),
bn‘mm.bys[mm] Among the lovely, the sha[pely .]⁷
- 19 *arḫ arḫ.[]* The cow, the cow []
- 20–21 *ibr.tld? [lb^l]* It bears a bull [for Baal,]
wrum.l[rkb ‘rpt] An ox for [the Rider of Clouds.]
- 22–23 *ṭḫbq.[]* She embraces [the cow(?)]
ṭḫbq.[]⁸ She embraces [the cow(?)]
- 24 *wtk[sy]nn.b[]* She covers it with []
- 25–26 *y^c?l?.šrh.wšḫph* . . . its cord and milk,
[]b? šḫp sgrth⁹ [] its youthful milk.
- 27–28 *yrk.t^cl.b[]¹⁰gr* She goes up the mountain’s flank,
mslmt.bgr tliyt Up the mighty mountain’s ridge.
- 29–31 *wt^cl.bkm.barr* She goes up the rise, up Araru,
bm.arr.wbšpn Up Araru, yes and up Zaphon,
bn‘m.bgr.tliyt Up the lovely, the mighty mountain.
- 32 *ql.lb^cl.ttnn* She calls out loud and clear to Baal:

- | | |
|--|---|
| 33–34 <i>bšrt.il.bš[r b]l</i>
<i>wbšr.ḥtk.[dgn]</i> | “Great news!—welcome it, Baal,
Welcome it, offspring of Dagon, |
| 35–36 <i>k.ibr.lb[l [yl]d</i>
<i>wrum.lrkḅ ‘rpt</i> | For a bull is born to Baal,
A wild ox to the Rider of Clouds!” |
| 37 <i>yšmḅ.aliyn.b[l</i> | Baal the Almighty rejoices! |

Notes

1. Or *p*.
2. Or *ḥ*.
3. Some see here traces of *ḥbl ktrt* “the band of the Katharat.”
4. The *t* and *l* are superimposed.
5. This bicolon may be misplaced. It would fit well after the next three bicola, where an introduction of Anat seems desirable.
6. The *w* and *b* are superimposed.
7. Cf. II 29–30.
8. Some see traces of the word *arḥ* following *ṭḥbq* in both lines.
9. The *ṣ* is superimposed over a horizontal wedge. Perhaps the scribe started to write *ḥ* after *šḥp*, as in the previous line.
10. Traces of two or three superimposed letters between *b* and *g*.

A Birth

16. CAT 1.11

Translated by Simon B. Parker

This fragment, the upper right corner of a tablet, is more obscure than is sometimes supposed. (How much is missing from the left of the column is unknown.) There are clear references to a birth, to the Katharat goddesses, and to Baal and Anat. Many have assumed that it is Baal and Anat who are the subject of the sexual encounter in lines 1–2, but Walls (1992) and P. L. Day (1992) have argued cogently that Anat is not sexually active. Walls has even questioned whether lines 1–2 refer to sexual activity at all (1992: 134–39).

- 1 [.yṭkḥ.wyihd.bqrb[] [he] ... and he grasps the vagina[
- 2 [t]ṭkḥ.wtiḥd¹.bušr²[] [she] ... and she grasps the penis/
testicles[
- 3 [b]ṭl.yabd³.lalp [B]aal ... to/for the bull/a thousand
- 4 [bt]lt.ʿnt [] Anat the [Gi]rl
- 5 [nš?]q.bry.wyld [embra]ce, conception, and birth
- 6 []m.ḥbl.kṭ[rt] [] the band of the Kath[arat]
- [bt]lt.ʿnt [] Anat the [Gi]rl
- 8 [ali]yn.bʿ[l] []Baa[l the Mig]hty
- 9 []mʿn[] ...

(The remainder of the fragment—lines 9–18—preserves only odd letters.)

Notes

1. In this and the preceding line *kyihd* is a possible reading instead of *wyihd*.
2. Or *bušk*.
3. Or *ynbd*.

The Wilderness

17. CAT 1.12

Translated by Simon B. Parker

The bottom thirty lines of two columns are preserved. The full size of the tablet cannot be determined, but the reverse of the preserved part is not inscribed. The narrative is too fragmentary and the language too difficult or ambiguous to permit an authoritative translation or interpretation.

This much seems clear. In the remains of the first column, two women complain that something inside them is eating them. El sends them off into the marginal land, where they are to bear taumorphic "Eaters" and "Tearers." Baal then prowls in the same general area, looking for these newborn creatures. In the incomplete lines in the middle of the second column, it seems that Baal then destroys them. But after seven years, he still carries their blood, so that the leaders of his kin come after him, and he in turn falls. (Presumably the "Eaters" and "Tearers," who were to "have the face of Baal," were Baal's offspring, so that his kin bear some responsibility for avenging their death.) Unfortunately, the conclusion of the narrative is among the least comprehensible lines.

Column I

(Only the ends of the first six lines are preserved.)

7-8 []rn.km.šḥr/
[]ltn.km.qdm/

9-11 [k]bdn.il.abn/
k^bd kiš<t>?.tikln/
ṭdn.km.mrm.tqršn/

12-13 il.yzhq.bm/lb.
wygmd.bm kbd/

14-17 ṣi.at.
ltlš/amt.yrh./

Column I

(As the text becomes clear, two females are addressing El.)

"[] like dawn,
[] like the east.

Our liver, El, our father,
Our liver they eat like fire,
Our breast they bite like . . ."

El laughs in his heart,
Quivers and shakes in his liver:¹

"Out you go,
Tulisha, maid of Yarikh,

<i>ldmgy.amt/atrt.</i>	Damgaya, maid of Asherah;
17–18 <i>qh/ksank.hdgk/htlk.</i>	Take your stool, your satchel, your swaddle, ²
19–22 <i>wzi./baln.tkm/ btk.md!br³./il.šiy./</i>	Off into the woods of TKM, Into the god-awful wilderness. ⁴
23–25 <i>kry amt/˘pr. ˘zm yd/ugrm.</i>	Dig, maid, the dust, with strong hand, the fields.
25–29 <i>hl.ld/aklm. tbrkk/ wld.˘qqm./ ilm.yp˘r/šmthm/</i>	Writhe, give birth to the Eaters —may they bless you, ⁵ Give birth to the Tearers —may the gods name them. ⁶
30–33 <i>bhm.qrm/km.˘rm. wgbtt/km.ibrm/ wbhm.pn.b˘l./</i>	They will have horns like oxen, Bulk like that of bullocks; They will have the face of Baal." ⁷
34–35 <i>b˘l.ytlk.wy˘sd yḥ pat.md!br⁸</i>	Baal roams around hunting, Prowls the edge of the wilderness,
36–37 <i>wn.ymgy.aklm wymza ˘qqm</i>	That he might reach the Eaters, That he might meet the Tearers.
38–39 <i>b˘l.hmdm.yḥmdm bn dgn.yhrrm</i>	Baal is intensely intent on them, The son of Dagan fixed on them.
40–41 <i>b˘l.ngthm.bp˘nh wil hd.bḥ?r?z˘h</i>	Baal seeks them on foot, Haddu the god . . .

Column II

(Only the first few letters of each of the first thirty lines are preserved. The first few letters of Col. I, 40 and 41 reappear in the

Column II

(Some words of Col. I, 40–41 appear in lines 5–6 and 21–22 and of Col. I, 38–39 in lines 8–9, and line 7 seems to reappear in line 23. Apparently Baal continues or

preserved beginnings of Col. II,
5 and 6, 21 and 22, and the
remains of Col. II, 8–9 recall
Col. I, 38–39. Lines 24–25 read:
yisphm b[ʿl]/bn.dgn[].)

*repeats his intent search for the Eaters/
Tearers. Otherwise what happens in the
largely lost first thirty lines is unknown—as
is most of what happens in the rest of the
column. Lines 24–25 begin: Ba[al] rounds
them up []/ The son of Dagan [].*)

31–33 *ʿn.bʿl.abʿd[]/*
zrb.abʿd.qš[t]/
pʿn.bʿl.abʿd[]/

At Baal's eyes []
At his back, grasping []
At Baal's feet, grasping []⁹

34 *wšmt.gllm[]/*

And destroyed . . .

35 *abʿd.aklm.k/wʿ[]/*

Grasping the Eaters []

36 *npl.bmšmš[]/*

They fell in confusion(?)

37–38 *an pnm.yhr[]/*
bmtnm.yšbn.[]/

In the strength of his face he grew
hot []
In his loins he became warm []

39–40 *qmb.km.gb[]/*

His horns are like []

hw.km.hrr[]/

As he grew hot []

41 *šnmtm.dbt[]/*

. . .

42–43 *tr.trʿn.a[]/*
bnt.šdm.šhr[]/

We have finally broken through (?) . . .
The daughters of the fields have pierced
(?) . . .

44–45 *šbʿ.šnt.il.mla/*
wṯmn.nqpnt.ʿd/

Seven long years have been filled,
Eight slow-passing cycles:

46–47 *klbš.km lpš.dm.aʿ[ḥh]/*
km.all.dm.aryh/

He was garbed in his siblings' blood like
a garment,
His fellows' blood like a mantle.

48–49 *kšbʿt.lšbʿm.abh.yʿm[]/*
wṯmnt.lṯmnym/

When his seven and seventy siblings
[]
All eight and eighty of them,

50–51	<i>šr.abyh.mzah/ wmzah.šr.ylyh/</i>	The chief (?) of his siblings met him, He met the chief (?) of his kin,
52–53	<i>bskn.sknn. b^cdn/^cdnm.</i>	In the direst danger, In the most critical time,
53–55	<i>kn.npl.b^cl/km tr. wtkms.hd./km.ibr.</i>	So Baal fell like an ox, Haddu crumpled like a bullock
55	<i>btk.mšmš.b^cl?¹⁰/</i>	In the confusion . . .
56–57	<i>i<š>?ttk.lakl¹¹/ išttk.lm.ttkn(?)/</i>	... ...
58–59	<i>štk.mlk.dn/ štk.šibt.^cn/</i>	. . . the mighty/just king the women drawing water
60–61	<i>štk.qr.bt.il/ wmšlt.bt.ḥrš/</i>	. . . the spring of the house of El And the “deep” of the house of the diviner.

Notes

1. “In his heart” is the equivalent of English “to himself.” “Liver” here corresponds to English “belly.”

2. The three are items used in childbirth.

3. The tablet reads *l*.

4. Or: “the wilderness of IL SHIY.”

5. Or: “Let them bring you to your knees.” “The gods” of the next line might be anticipated as the subject of the verb in “may they bless you.”

6. Or: “let El pronounce their names.”

7. Or: “But Baal will face them out.”

8. The tablet reads: *mlbr*.

9. As much as a third of each line may be missing, so that the prosody—and hence the syntax—is quite uncertain.

10. With CAT. Herdner: *d(š/l)*; Virolleaud: *dš?*

11. Or possibly: *lawl*.

The Binding of a Monster

18. CAT 1.83

Translated by Simon B. Parker

This fragment—the reverse and beginning of the obverse of the tablet are missing—is apparently an account of the threat posed by one of the sea monsters that Anat boasts of having defeated in 9, col. III above (CAT 1.3 III). The address to Yamm in lines 11–13 suggests that lines 8–10 are also a second person address (rather than an account of an action in the third person)—and possibly lines 5–7 also. Indeed, the sequence of verses makes most sense if read as part of a single speech. In this text, then, an appeal is made to Yamm himself to restrain the monster and relieve the people's plight.

This little fragment may have been used for some ritual purpose, or simply been a scribal exercise. I owe the reading of the original text to the collation and photography of Dr. Wayne Pitard.

1	<i>]r [</i>	
2	<i>]il.[</i>	<i>[]god []</i>
3	<i>]un.barš</i>	They <i>[]</i> in/from the earth
4	<i>mḥnm.ṭrp ym</i>	. . . the sea.
5–7	<i>lšnm.tlḥk./šmm tṭrp/ym.ḏnbtm.</i>	The forked tongue licks the heavens, ¹ The forked tail thrashes(?) the sea.
8–10	<i>tn!²n.lšbm/tšt. trks/lmrym.lbnn</i>	Put the Dragon on high/in check(?), Bind it to Lebanon's height.
11–12	<i>pl.tbṭn.yymm hmlt ḥt.ynhr</i>	They are humiliated, Yamm, The multitudes terrified, River;
13–14	<i>ltpḥ.mk/tḥm r.[]</i>	They see abasement . . .

(Only odd letters are preserved
on the reverse of the tablet.)

Notes

1. Cf. the description of the voracious Mot (Death) in 11 (CAT 1.5) II 2–3.
2. The tablet reads: *a*.

El's Divine Feast

19. CAT 1.114

Translated by Theodore J. Lewis

This text is typical of many Ugaritic tales which tantalize the imagination with the fascinating escapades of the deities, yet bristle with so many problems of interpretation that readers are left uncertain about many crucial turns. Perhaps the Ugaritic bards knew that the best story should leave an audience thirsting for more.

Banquet scenes occur often in the Ugaritic myths. This text describes the god El, the head of the pantheon, arranging a banquet for the gods in which he himself participates to excess. The fare consists of choice pieces of game and enough drink to rival any Greek bacchanal.

The beginning of the text finds El preparing the cuts of meat for the mess which is to take place at his residence. At his invitation, the gods feast and drink to the point of inebriation. We then meet up with the moon god Yarikh, although scholars debate his role in the tale (a few would remove the deity completely, preferring to see reference to a monthly [*yrh*] feast instead). He seems to be skilled in the culinary art of meat preparation, as he cooks and carves portions for deities he favors. Other interpretations (based in part on reconstructing the word “dog” in line 5) see Yarikh in a far more debased role crawling around under the tables like a dog and receiving either scraps of food or beatings.

The goddesses Anat and Atthartu prepare the choicest of cuts for Yarikh and are then rebuked by El's gatekeeper (identity not disclosed). He thinks such fare should not be wasted on an inferior deity who is no better than a dog. The best should be reserved for El, the chief god of the pantheon, who is, after all, the host of the party. He also rebukes the god El perhaps for a party that is getting out of control.

The tale then focuses on El's behavior at the banquet, which is called a

marziḥu, an institution known for its drinking throughout much of the ancient Near East (cf. Amos 6:7; Jeremiah 16:5). El drinks to inebriation and staggers home with the help of two little-known deities (Thukamuna and Shunama), who have to carry him. A mysterious (at least to us) figure, Habayu, known as “he of two horns and tail,” berates El for his behavior. El collapses dead drunk, falling in his own waste.

The chided goddesses Anat and Athtartu set off to hunt. The text breaks off without stating the object of their quest. Scholars suggest that they are in search of either more game to replenish El’s table or a cure for El’s condition.

The back of the tablet describes the return of the goddesses, who bring back ingredients for some type of healing procedure. Many have reasoned that the recipe must be a cure for patients suffering from hangovers and thus the intimate connection with a tale of El’s overindulgence. Once again, readers are teased. All of the ingredients of this wonder potion are clear, except one. What is a *pqq*-plant and where does one find it?

For the most part the tablet, which measures 17.9 cm by 14.1 cm, is complete. There are a few lines damaged and missing at the bottom of the recto and the top of the verso. There are two areas (middle of lines 4–5 and near the beginning of lines 15–17) where the text is damaged.

Recto	Side 1
1–2 <i>il dbḥ.bbth.mṣd. ṣd.bqrb / bklḥ. ṣḥ.lqṣ.ʾilm.</i>	El slaughters game in his house, Butchers beasts in his palace, Bids gods to the cuts of beef.
2–4 <i>tlḥmn / ilm.wtštn. tštn.y<n> ʿd šbʿ / trṭ.ʿd [škr].</i>	The gods eat and drink, Drink wine till sated, Vintage till inebriated.
4–6 <i>yʿdb.yrḥ / gbḥ.km [. . .]¹ yqtqt.tḥt / ṭlḥnt.</i>	Yarikh grills the haunch like a [. . .], Grabs the hind-quarter beneath the tables.
6–8 <i>il.d ydʿnn / yʿdb.lḥm.lḥ.² wd l ydʿnn / ylmn.ḥṭm.tḥt.ṭlḥn³</i>	As for the god whom he knows, He grills fare for him to feast; As for the god he does not know, He strikes with sticks beneath the table.

- 9–11 *ʿttrt.wʿnt.ymgy /* He nears Athtartu and Anat,
ʿttrt.tʿdb.nšb lb / Athtartu grills a steak for him,
wʿnt.ktp [.] Anat roasts a rack of ribs.
- 11–14 *bhm.ygʿr.tgr / bt.il.* The porter of El's house chides them,
pn.lm.kllbʰ.tʿdbn / nšb. Not to grill a steak for a dog,
linr.tʿdbn.ktp / Not to roast a rib for a cur.
bil.abh.gʿr. He chides El, his father, too.
- 14–15 *yṯb.il. [. . / .].* El sits . . .
il.yṯb.bmrzḥb El settles into his bacchanal.
- 16 *yš[t].[y][n].ʿd šbʿ.* El drinks wine till sated,
trṯ.ʿd škr Vintage till inebriated.
- 17–18 *il.h[l]k.lbth.* El staggers to his house,
yštql. / lhṣrh. Stumbles in to his court.
- 18–20 *yʿmsn.nn.tkmn / wšnm.* Thukamuna and Shunama carry him,
wngšnn.hby. / Habayu then berates him,
bʿl.qnm.wḍnb. He of two horns and a tail.
- 20–22 *yłšn / bḥrih.wṯnth.* He slips in his dung and urine,
ql.il.km mt / El collapses like one dead
il.kyrdm.arṣ. El like those who descend to Earth.⁵
- 23–24 *ʿnt / wʿttrt.tṣdn.* Athtartu and Anat march off to hunt
[š][. . .] / q[d]š.bʿ[. . .] ...
- Verso Side 2
- 25' *[] [n] . d[. . .]*
- 26'–28' *[ʿt][t]rt.wʿn[t][. . .] /* Athtartu and Anat . . .
[w]bhm.tṯṯb.[m]dh[...] / And with them they brought back . . .
km.trpa.bn nʿr As when one heals to return to
youth.

29'–31' <i>d yšt. llšbh. š'r klb /</i>	On his brow one should put:
<i>[w]riš. pqq. wšrh /</i>	—hairs of a dog
	—the top of a <i>pqq</i> -plant and its stem
<i>yšt aḥdh. dm zt. ḥr[p]at</i>	Mix it with the juice of virgin oil.

Notes

1. Some scholars see indications that the text reads *klb*. This is far from certain.
2. In between lines 7 and 8 the gloss *d mšd* ("of the game") is written in a smaller script.
3. In between lines 8 and 9 the letters *bq[]* are written in a swaller script.
4. The text reads *rlb*.
5. "Earth" here designates the underworld.

The Rapiuma

20–22. CAT 1.20–22

Translated by Theodore J. Lewis

These three fragmentary texts describe El's banquet for and with the Rapiuma, who have been viewed as representing (a) minor deities, (b) heroic warriors, (c) a tribal group, (d) the shades of the dead, or (e) some combination of (a)–(d). While the exact identification of the Rapiuma will continue to be debated, most scholars emphasize their connection with the cult of the dead especially in view of the Ugaritic Funerary Text (CAT 1.161), which invokes the Rapiuma in the context of what seems to be an elaborate funerary ritual. The cognate term for Rapiuma is amply attested in unambiguous contexts in Phoenician inscriptions (*rp'm*) and biblical texts (*rēpā'im*) to designate the shades of the dead.

The Ugaritic Rapiuma were perceived to be quite active. Here we have them hitching horses, galloping on stallions, and riding for three days to a banquet where they dine on what seems to be sumptuous fare. In contrast, the biblical texts argue against ascribing any power to the Rephaim. While the biblical Rephaim may engage in some activity (Isa 14:9; cf. 1 Samuel 28), for the most part they are stripped of any power (cf. Isa 26:14; Ps 88:11).

Scholars are at a loss at pinning down the speakers/participants in these

texts, and interpretations vary. We seem to have alternating speakers, as indicated by first person discourse (by El or Daniel) in some sections and the lack thereof in others. The identifications of speakers (placed in parentheses) are not in the Ugaritic original and serve only as a guide to help the reader distinguish different voices in the texts. The term “narrator” has been chosen to designate those passages lacking first person discourse. While this is not the most desirable term, greater precision is beyond our grasp. To call this person an “officiant” may imply too cultic a role. Ultimately this depends on what one sees going on in the text. Should we envisage a performance of this work with a respondent of some kind (the community? a liturgical leader?). Is this speaker in the second person the same as the “person” who speaks of the spirits in the third person elsewhere? At present, the texts do not yield definitive answers.

Some scholars have suggested that these texts represent a continuation of the Aqhat narrative (texts 4 to 6 above). This suggestion is based on the mention of Daniel in 20.1.7–8 and, even more so, on the assumption that Aqhat must have been restored to Daniel (assuming the Aqhat tale to follow the same mythic pattern as the Baal myth). Yet there is no hard evidence to support the revivification of Aqhat and the mention of Daniel in 20 may only mean that Daniel was a well-known figure whose episodes were recounted in numerous tales.

The text, including the order of the tablets, is based, for the most part, on the new edition by Pitard (1992).

20. CAT 1.20

First Tablet

CAT 1.20 I

Side 1

(The left side of this tablet is damaged. The width of this column is not known. No single line is complete enough to estimate the average number of letters per line.)

(Narrator:)

1–3	<i>rp]um.tdbh̄n</i> <i>š]b̄d.ilnym</i> <i>]kmtmtm</i>	[The sh]ades will feast, The spirits [seven]fold, [] like the ancient dead.
4–5	<i>]b.kqrb.sd</i> <i>]n bym.qz</i>	[] when the assembly draws near, [] on the festive summer day.

6-7	<i>iln]ym.tlḥmn</i> <i>]rm.tštyn</i>	[The spi]rits will eat, [] will drink.
8-9	<i>]il.d^crgzm</i> <i>]dt.^cl.lty</i>	The god of the ... [], [] who is in charge of ...
10	<i>]tdbh.amr</i>	[] the sacrifices of ...
11	<i>]y[</i>	[. . .]

(The text breaks off. No part of the bottom portion of the tablet is preserved to allow one to estimate the length of the ongoing narrative.)

CAT 1.20 II

Side 2

(El:)

0-1	<i>[šb^c.bbty]</i> <i>tmn.bqrb.bklty.</i>	["Seven in my house, Eight within my palace."
-----	--	--

(Narrator:)

1-2	<i>r[pum.aṯrb.] / tdd.</i> <i>aṯrb.tdd.ilm</i>	The s[hades] hastened [to his shrine], To his shrine hastened the spirits.
2-3	<i>[mrkbt.] / asr.</i> <i>sswm.tšmd.</i> <i>dg[lm.tšu.]</i>	They hitched [the chariots], They yoked the horses, [They raised the stan]dards.
4	<i>t^cln.lmrkbtbm.</i> <i>ti[tyn.^crbm]</i>	They mount their chariots. They co[me on their stallions.]
5	<i>tlkn.ym.wṯn</i> <i>aḥr.š[pšm.bṯlt]</i>	They journey a day and a second, At night[fall on the third,]
6-7	<i>mgy rpum.lgmt.</i> <i>i[lm(or ilnym).bqrb (or l)]/</i> <i>m^ct.</i>	The shades reached the threshing squares, The sp[irits] the planted fields.

	<i>apn/nk.³ yrp[]</i> <i>[]km.ry.</i>	Then O shad[es] [] like a shepherd
6–8	<i>bt.alk / [ym.wtn.]</i> <i>[b]tltt.amgy.lbt / [y]</i> <i>[.bqr]b.hkly.</i>	Now I shall journey, [a day and a second] [On] the third I shall reach [my] house. [I will arrive] at my palace.”
8	<i>wy^cn.il⁴</i>	Again El spoke:
9	<i>[mrz^c]y.</i> <i>lk.bty.rpim</i>	“[Come to] my [banq]uet. Set off to my house, O shades.
10–11	<i>[bbty.as]hkm.</i> <i>iqrakm / [bqrb.hk]ly.</i>	[Into my house I b]id you, I beckon you [into] my [pal]ace.”
		(Narrator:)
11–12	<i>atr^bh.rpum / [ltdd]</i> <i>[at]rb.ltdd.i[ln]y[m]</i> <i>]m[</i>	To his shrine, O shades, [hasten,] To his sh[rine], hasten, O spi[rits.] [. . .]

(The text breaks off. No part of the bottom portion of the tablet is preserved to be allow one to estimate the length of the on-going narrative.)

CAT 1.21.V

Side 2

(Only five letters of this side of the tablet are preserved.)

]b.lars [] to the earth

22. CAT 1. 22

Third Tablet

CAT 1.22 II

Side 1

(The top portion of the tablet is missing. There is no indication of how many lines preceded what is preserved below. Nor is there any clear indication whether the tablet preserved four or six columns.)

(El:)

1-2 [jr. tl[tt.amgy.lbty.]

"On the thi[rd I shall reach my house.]

[bqr] / b.bkly.

[I will arrive] at my palace."

2 [wy^cn.il]

[Again El spoke:]

2-3 [mrz^cy]

"[Come to my banquet.]

lk bty.r[p^cm.]

Set off to my house, O sh[ades.]

3-4 [bbty.ash] / km.

[Into my house I bid] you,

iqr[akm.bqrb.hkly]

I beck[on you into my palace.]"

(Narrator:)

5-6 atrh.r[pum.ltdd.]

To his shrine, O sh[ades, hasten,]

[atrh] / ltdd.il[nym]

[To his shrine], hasten, O sp[irits.]

7-8 mhr.b^cl

Warriors of Baal,

[mhr.] / ^cnt.

[Warriors of] Anat.

(El:)

8-10 lk b[ty.rp^cm.]

"Set off to [my] hou[se, O shades.]

[bbty] / ash.km.

[Into my house] I bid you,

i[qrakm.bqrb] / hkly.

I [beckon you into] my palace."

(Narrator:)

10-11 atr[h.rpum.ltdd]

To his shrine, [O shades, hasten,]

atrh.lt[dd.ilnym]

To his shrine, has[ten, O spirits.]

is preserved to allow one to estimate the length of the ongoing narrative.)

CAT 1.22 I

Side 2

(The top portion of the tablet is missing. There is no indication of how many lines preceded what is preserved below.)

1-2 *m[] []h.*

2-3 *hn bnk.bn []*
 [] bnbn.atrk.

Behold your son, behold ...
 (your) grandson [] your shrine;

3-4 *hn [] r / ydk.*
 šgr.tnšq.šptk.

Behold ... your hand.
 The small one will kiss your lips.

4-6 *tm / tkm.bm tkm.*
 aḥm.qym.il / blsm̄t.

There, shoulder to shoulder.
 Brothers, attendants of El ...

6-7 *tm.yʿbš.šm.il.mtm*
 yʿbš.brkn.šm.il.ḡzrm

There mortals ... the name of El,
 ... heroes bless the name of El.

8-9 *tm.tmq.rpu.bʿl.*
 mbr bʿl
 wmbr.ʿnt.

There the shades of Baal ...
 Warriors of Baal,
 Warriors of Anat.

9-10 *tm.yḥpn.hyl / y.*
 zbl.mlk.ʿllmy.

There armed forces encircle (?),
 The eternal royal princes.

10-11 *km.tdd / ʿnt.šd.*
 tštr.ʿpt.šmm

As when Anat hastens to the hunt,
 sets to flight the birds of the
 heavens.

12-13 *tbḥ.alpm.ap šin.*
 šql.t̄rm / wmri

They slaughtered oxen; sheep as
 well;
 They felled bulls, fatlings too,

- 13–14 *ilm.ḡlm.dt.šnt* Also rams and year old calves,
imr.qmš.llim. They butchered lambs and even
 kids.
- 14–15 *kksp / lḥbrm.zt.* Olive oil—like silver to travelers,
ḥrṣ.lḥbrm.kš ... —like gold to travelers.
- 16–17 *dpr.tlḥn.bqḥl.* ... a table set with fruit,
bqḥl / mlkm. Laid with fruit fit for kings.
- 17–18 *hn.ym.yšq.yn.* Daylong they pour the wine,
tmk / mrṭ.yn.srm. ... must-wine, fit for rulers.
- 18–19 *yn.blḏ / ḡll.* Wine, sweet and abundant,
yn.išryt.ḥnq. Select wine ...
- 19–20 *smd / lbnn.tll.*⁶ The choice wine of Lebanon,
mrṭ.yḥrṭ.il Must nurtured by El.
- 21–22 *hn.ym.wṭn.* One day passed, then a second,
tlḥm<n>⁷.rpum / tšty. the shades eat, they drink;
- 22–24 *tlṭ.rbḥ.ym.* A third day, then a fourth;
ḥmš / tdt.ym. A fifth day, then a sixth;
tlḥmn.rpum / tšty. the shades eat, they drink.
- 24–25 *bt.ikl.bprḥ* In the banquet house, on the
 summit,
bšq[.]birt.lbnn. ... in the heart of Lebanon
- 25–26 *mk.bšbḥ / [ym.]* Finally, on the seventh [day]
[ap]nk.aliyn.bḥl Mighty Baal []
- 27–28 [*jt.rḥ aby[* [...]
 []yḥ[

(The text breaks off. No part of the bottom portion of the tablet is preserved to allow one to estimate the length of the ongoing narrative.)

Notes

1. Assuming the equivalence of *mrz^c* and *mrzh*.
2. Alternatively:
 To his shrine the shades surely hasten,
 To his shrine surely hasten the spirits.
3. The text, which reads *apank*, is most likely a scribal error.
4. Some scholars emend the text to read <*dn*>*il* "Danel said." It is preferable to leave the text as it stands rather than making such a drastic change (in effect removing the god El as a major participant) based on conjecture.
5. The text, which reads *nzt*, is most likely a scribal error.
6. The text, which reads *ṣ*, is most likely a scribal error.
7. Restoring *n*, which may have been lost by haplography (cf. line 23).

The Birth of the Gracious Gods

23. CAT 1.23

Translated by Theodore J. Lewis

The text is partitioned neatly into two sections. In the first section (lines 1–29) the scribe has inserted nine horizontal dividing lines, which are completely absent from the latter half of the text. Liturgical directions are common only in the first half. The mention of royalty as well as unspecified officiants suggests a ritual or sacred play (a sevenfold rite involving fire, song, and offerings seems to have been envisioned [lines 12, 14–15]). In the second half of the text (lines 30–76), ritual gives way to myth as the author chooses to place front and center the sexual activity of El; the role of a pair of maidens who become his wives; and the offspring, who are marked by a ravenous appetite. Many scholars have concluded that this text is the best example of how mythical narratives and rituals were wedded at ancient Ugarit.

The literary genre of the text has resisted classification. Many translators pick up on the bawdy language and conclude that we have a burlesque. Some even go so far as to see a New Year's festival here and/or a *hieros gamos* (sacred marriage) rite where the king and queen mentioned in line 7 play the role of the gods El and Athiratu (but notice the difficulty that there are two wives of El who give birth). Our text yields no information on

whether the king and queen functioned in the role of patrons, spectators or participants.

Other scholars take a decidedly different approach, which notes a preoccupation with foodstuffs and wine especially in the latter part of the text. Some conclude that we have a vintage festival recited at harvest time, while others sense a more ominous feel to the text and conclude that we have a famine myth and ritual.

Still other scholars argue that the text's purpose is to function as a sympathetic magic ritual to cure impotence. The euphemistic use of the words "hand" and "staff" to refer to El's penis is widely acknowledged. What is debatable is its condition. Several scholars think that the expression "to be long of hand" as well as the description of El's "staff" *descending* or being *fatigued* implies that his penis is flaccid and that the actions of the two females are undertaken to excite old man El (a *deus otiosus*), who suffers from impotency. Others interpret these two key words in the opposite sense and see El as a "vigorous and prodigiously lusty old man" whose "hand" is *stretched* and *taut*. Still others would have El portrayed as spright and agile, laying aside his (walking) stick (a reference to setting aside the props of old age) so as to engage in the youthful activity of hunting.

It is hard to maintain that El is impotent in view of his ribald behavior in this text and elsewhere (cf. text 10 IV 38–39 where El brazenly brags of his sexual endowment and prowess: "Does the *yd* [a play on words meaning both "hand" and love] of El the King excite you, the love of the Bull arouse you."). This so-called old timer is repeatedly portrayed in our text as an amorous kisser who successfully impregnates two females. In addition, El has already excited the adulating and bouncing females in lines 32–33, which is hard to do if he is drooping. Nowhere else in Ugaritic myth does the creator of the gods have any problems with impotency.

That the second half of the text has to do primarily with fertility cannot be ignored. Its appeal (and hence its preservation in written form) certainly derived from its ribald character and its ability to fascinate an audience with the sexual escapades of El, the head of the pantheon, and the traits of his children, the gracious gods. The precise relation of the latter section to the ritual in lines 1–29 remains cloudy at best. The mention of bread and wine (lines 6, 71–76), vineyards (lines 9–11), fields (lines 13, 28), branches (line 25), grapes (line 26), and sown land (lines 68–69, 73) suggests an agricultural (especially viticultural) character to the ritual which was witnessed and/or performed by numerous participants (king, queen, ministrants, marshals, lute players, youthful choristers, and an assembly). El's patronage of drinking is well attested (cf. text 19).

The identities of several personages in the text are open to question. If there is a consensus among scholars regarding the identity of "Motu and Sharru" (who occurs only here [lines 8–11] in all Ugaritic literature), it would be to see a reference to Mot, the god of Death. The title Motu and Sharru would reflect a composite divine name (the use of which was known at Ugarit: e.g., Kothar and Hasis, Nikkal and Ib). The imprecation associated with Motu and Sharru (lines 9–11) has to do with viticulture, although the underlying rationale is not wholly apparent. One could infer that the author thought that the powers of death must be magically bound in some way to permit the fertility that follows.

Second, interpreters are divided about whether the reference to "Athiratu and Rahmayyu" (line 13) depicts one goddess or two. Those who favor a single deity see a compound divine name referring to the mother goddess who suckles the newborn gods in our text (lines 24, 59, 61). Those who see two goddesses refer to Rahmayyu either as the goddess Anat or a deity in her own right (although *rhmy* is never found in any pantheon or sacrificial list; but cf. text 2 II 6).

Finally, the relation of (a) the deities Dawn and Dusk (lines 52–53) and (b) the gracious gods is uncertain and thus the text is known under varying titles: "Shahar and Shalim" and "The Birth of the Gracious and Beautiful Gods." Some scholars take great pains to show that these are separate groups of gods while others collapse the two into one because they feel that the repetitious nature of the poetry is simply a device that was not meant to be understood sequentially.

Whoever the newborn gracious gods may be, they are characterized by a ravenous appetite. The description of their gaping jaws is identical to that of the god Mot ("Death"), known for his insatiable appetite (cf. text 11 II 2–3). After a portrait of their gluttony, we find El commanding the gods to search for food in the wilderness. Some scholars read explicit motives (the exiling of disinherited kin, avoiding a famine) behind El's actions, but the text is mute regarding the deity's intent. The new gods are forced to roam the desert steppe until they eventually happen upon a nameless guardian of the sown land who gives them sustenance.

The text, which is written in a single column on both sides of the tablet, is mostly intact and in fairly good shape overall except for the usual defacement resulting from deterioration. The upper right corner of the obverse (and the corresponding lower right corner of the reverse) is missing. Thus, the right half of lines 1–5 and most of the right half of lines 71–76 are absent. The largest unreadable block due to damage occurs in the right half of lines 14–25.

Obverse

1-2	<i>iqra.ilm.n[mm.]</i> <i>wysmm.bn.šp[]</i>	Let me invoke the gracious gods [...] Handsome lords, sons of [...]
3-4	<i>ytnm.qrt.l'ly[]</i> <i>bmdbr.špm.yd[]r</i>	Render glory to the gods most high, In the desert, the windswept heights.
5	<i>lrišhm.wyš[]xm</i>	[...] on their heads.
6	<i>lhm.blhm.ay.</i> <i>wšty.bhmr yn ay</i>	Eat such savory fare, Drink such vintage wine.
7	<i>šlm.mlk.šlm.mlkt.</i> <i>rbm.wtnnm</i>	Hail, O King! Hail, O Queen! O ministrants and marshals.
<hr/>		
8-9	<i>mt.wšr.ytb.</i> <i>bdb.ḥt.tkl.</i> <i>bdb. / ḥt.ulmn.</i>	Motu and Sharru sits enthroned, A scepter of sterility in one hand, A scepter of widowhood in the other.
9-11	<i>yzbrnm.zbrm.gpn</i> <i>yšmdnm.smdm.gpn.</i> <i>yšql.šdmth / km gpn</i>	May vine-pruners prune him, May vine-binders bind him, May they trim his tendrils like a vine.
<hr/>		
12	<i>šb'd.yrgm.ḥ'd.</i> <i>wrbm.t'nyn</i>	To be performed seven times with lute accompaniment, With antiphonal response by ministrants.
<hr/>		
13	<i>w.šd.šd.ilm.</i> <i>šd atrt.wrhm<y></i>	"Fertile fields, fields divine, The fields of Athiratu and Rahmayyu."
14-15	<i>ḥl.išt.šb'd.gzrm g.tb[.]</i> <i>gd.bḥlb.</i> <i>annḥ bhmat /</i> <i>w'l.agn.šb'dm.dgīt xx[]</i>	Seven times by fire, youthful voices a <i>gd</i> in milk, a <i>annḥ</i> in butter Seven times by the firestand, inc[ense]

16–18	<i>tlkm.rḥmy.wtšd.[]</i> <i>thgrn.gzr.n^cm.[]</i> <i>wšm.^crbm.yr[]</i>	Off went Rahmayyu, [Athiratu] to the hunt, Girded with a hero's grace [...] name, ministrants [...]
19–20	<i>mṭbt.ilm.tmn.</i> <i>ī[] / pamt.šb^c[]</i>	The gods' thrones are eight, Th[eir thrones] are seven in a row.
21–22	<i>iqnu.šmt[]</i> <i>tn.šrm.[]</i>	Lapis-lazuli, brilliant gold [...], The scarlet of princes [...]
23–24	<i>iqran.ilm.n^cmm[.]</i> <i>[agzr ym.bn]ym /</i> <i>ynqm.bap zd.ārt.[]</i>	Let me invoke the gracious gods, [Paired devourers of the day that] bore them. Who suck the teats of Athiratu's breasts.
25–26	<i>špš.mšprt.dlthm[.]</i> <i>[]wgnbm.</i>	Shapshu shines(?) on their branches, [...] their grape clusters.
26–27	<i>šlm.^crbm.tnmm</i> <i>hlkm.bdbḥ n^cmt</i>	Hail, O ministrants and marshals! Who proceed with gracious sacri- fice.
28	<i>šd.<šd.>ilm.</i> <i>šd.ārt.wrḥmy</i>	"<Fertile fields>, fields divine, The fields of Athiratu and Rah- mayyu."
29	<i>[š]b^cd ḡ[^czr]m.g.ṭb xxx</i>	Seven times youthful voices [...]

A description of El's intercourse with the goddesses, who are referred to as firebrands. The words "hand" and

“staff” are used euphemistically to refer to El’s phallus. The maids, who are given the option of being either the daughters or wives of El, choose the latter and give birth to the gods Dawn and Dusk.

Lower edge

- 30 *[i]l[]y[]i gp.ym.
wysgd.gp.thm* [El strides(?)] the sea’s shore,
He marches to the shore of the deep.
- 31 *[x]x[xx].il.mšt<ltm.
mšt<ltm.lriš.agn* El [takes(?)] a pair of brands,
Twin brands from atop the firestand.
- 32–33 *blh.tšpl.blh.trm.

blh.tšh.ad ad /
whlh.tšh.um.um.* Now one bends low, another arcs
high,
Now one cries: “Father! Father!”
Now cries the other:
Mother!”
- 33–34 *tirkm.yd.il.kym
wyd il.kmdb.* El’s “hand” grows long as the sea,
El’s “hand” as the ocean.
- 34–35 *ark.yd.il.kym* El’s “hand” is long as the sea,
- Reverse
- w.yd.il.kmdb.* El’s “hand” as the ocean.
- 35–36 *yqh.il.mšt<ltm
mšt<ltm.lriš.agn.* El takes a pair of brands,
Twin brands from atop the firestand.
- 36 *yqh.yš<t>.bbth* He takes them into his house.
- 37 *il.hṭh.nḥt.
il.ymnn.mṭ.ydh.* El lowers his scepter,
El is generous with the “staff” in his
hand.
- 37–39 *yšu / yr.šmmh.
yr.bšmm.ṣr.
yḥrṭ.yšt / l pḥm.* He lifts, he shoots skyward,
He shoots a bird in the sky,
He plucks and sets it on the coals.

- 39 *il.aṭtm.kypt.* El charms the pair of maids.
hm.aṭtm.tṣḥn If the maiden pair cries out:
- 40 *ymt.mt.* “O husband! husband!
nḥtm.ḥṭk. Lowered is your scepter,
mmnnm.mṭ ydk Generous the “staff” in your hand.
- 41 *hl[.]ṣr.tḥrr.lišt.* Look! a bird roasted on the fire,
ṣḥrrt.lphmm Basted and browned on the coals.”
- 42 *a[t]tm.aṭt.il.* They then would be his wives,
aṭt.il.w.ṣlmb. Wives of El, his wives forever.
- 42–43 *whm / aṭtm.tṣḥn.* But if the maiden pair cries out:
- 43–44 *y.ad.ad.* “O father! father!
nḥtm.ḥṭk / Lowered is your scepter,
mmnnm.mṭ ydk. Generous the “staff” in your hand.
- 44–45 *hl.ṣr.tḥrr.lišt* Look! a bird roasted on the fire,
wṣḥrrt.lphmm. Basted and browned on the coals.”
- 45–46 *btm.bt.il.* They then would be his daughters,
bt.il / wṣlmb. Daughters of El, his daughters forever.
- 46 *whn.aṭtm.tṣḥn.* Lo! the maiden pair cries out:
- 46–47 *y.mt.mt /* “O husband! husband!
nḥtm ḥṭk. Lowered is your scepter,
mmnnm.mṭ ydk. Generous the “staff” in your hand.
- 47–48 *hl.ṣr / tḥrr.lišt.* Look! a bird roasted on the fire,
wṣḥr<r>t.lphmm. Basted and browned on the coals.”
- 48–49 *aṭtm.aṭ[t.il]* The pair became his wives,
aṭt.il.wṣlmb. Wives of El, his wives forever.

49–50 *yhbr.špthm.yšq /* He bows down to kiss their lips,
hn.špthm.mtqtm. Ah! their lips are sweet,
mtqtm.klrmn[m] Sweet as succulent fruit.

51 *bm.nšq.whr.* In kissing, conception,
bhbq.ḥmhmt. In embracing, pregnant heat.

51–52 *tqt[nšn w] / tldn.* The two travail and give birth
šhr.wšlm. to the gods Dawn and Dusk.

The announcement celebrating the divine births.

52 *rgm.lil.ybl.* Word is brought to El:

52–53 *at[ty] / il.ylt.* “Paired wives of El have given
mh.ylt. birth.”
yldy.šhr.wšl[m] “What did they bear?”
 “A pair is born, Dawn and Dusk.”

54 *šu.‘db.lšpš.rbt.* “Raise an offering to the Lady Sun,
wlkbkbm.knm Thanks to the immovable stars.”

Repetition of the description of El's intercourse.

55 *yhbr.špthm.yšq.* He bows down to kiss their lips,
hn.špthm.mtqt[m.] Ah! their lips are sweet,
[mtqtm.klrmnm] Sweet as succulent fruit.

56 *bm.nšq.whr.* In kissing, conception,
bhbq.wh[m]ḥmt. In embracing, pregnant heat.

56–57 *yṭbn / yspr.lḥmš.* They recite again five more times,
lš[šr.pḥr] [. . .] the assembly [si]ngs(?).

57–58 *klat / tqtnšn.wtldn.* Both travail and give birth,
tld[.i]lm.n‘mm. Birth to the gracious gods.

- 58–59 *agzr ym / bn.ym.* Paired devourers of the day that bore
ynqm.bap[.]ḏḏ[.št] them,
 Who suck the teats of [the Lady's(?)]
 breasts.

Second announcement.

- 59 *rgm.lil.ybl* Word is brought to El:
 60 *aṭṭy.il.ylt.* “Paired wives of El have given
mb.ylt. birth.”
ilmy.n^cmm []¹ “What did they bear?”
 “The gracious gods ...
 61 *agzr ym.bn ym.* Paired devourers of the day that
 bore them,
ynqm.bap.ḏḏ.št. Who suck the teats of the Lady's
 breasts.”

**A description of the ravenous appetite
of the newborn gods.**

- 61–62 *špt / larṣ.* One lip to earth,
špt lšmm. The other to sky.
 62–63 *wy^crb.bphm.* Then enter their mouths
‘sr.šmm / Birds of the sky,
wdg bym. Fish from the sea.
 63–64 *wḡdd.gzr[.]l<g>zr[.]* Rushing to eat, bite by bite,
y^cdb.uymn/ušmal.bphm. Gorging their mouths left and right,
wl[.]tšb^cn. But even so, not sated.

**El commands the gods to search for
food in the wilderness. Eventually
they happen upon the Guardian of the
sown land who gives them suste-
nance.**

- 64–65 *y.aṭṭ.itrḥ* “O wives whom I wed,
y.bn.ašld. O sons whom I sire,

65–66	<i>šu.‘db.tk.mδbr.qdš tm.tgrgr.labnm.wl.‘sm.</i>	Raise an offering in the holy desert, There sojourn mid rock and brush.”
66–67	<i>šb^c.šnt / tmt. tmn.nqpt.‘d.</i>	Seven years complete, Eight cycles full,
67–68	<i>ilm.n^cmm.ttlkn / šd. tšdn.pat.mδbr.</i>	The gracious gods roam the steppe, They hunt the desert fringe.
68–69	<i>wngš.hm.ngr / mδr. wšh.hm.‘m.ngr.mδr.</i>	They approach the Guardian of the sown, They cry out to the Guardian of the sown.
69–70	<i>y.ngr / ngr.pth.</i>	“O Guardian, Guardian, open!”
70–71	<i>wpth[.]hw.prš.b^cdhm w^crb.hm.</i>	He opens a breach for them, They enter (and say:)
71–72	<i>hm[.it l]hm. wtⁿ / wnlhm.</i>	“If [there is b]read [...] Then gi[ve] that we may eat,”
72	<i>hm.it[] [w]tn.wnšt</i>	“If there is [wine. . .], Then give that we may drink.”
73	<i>w^cn hm.ngr mδr[.]</i>	The Guardian of the sown answers,
73–74	<i>[]xt it.yn.d^crb.btk[]</i>	[“There is bread for him who comes ... ,] “There is wine for him who enters[...]”
75–76	<i>mğ.hw.lhn.lg.ynh[] whbrh.mla yn[]</i>	He approaches his flask of wine [... ,] His companion is full of wine [...]

Notes

1. The *y* on the end of *ilmy* may be a mistake (although cf. *yldy* in line 53). Several letters occur at the end of the line, but they are unclear. Some have thought that the scribe started writing the next word (*agzr*) only to erase it when he ran out of room.

The Betrothal of Yarikh and Nikkal-Ib

24. CAT 1.24

Translated by David Marcus

This is a short poem of fifty lines, the first part of which recounts the myth of the betrothal of the West Semitic moon god, Yarikh ("moon"), with the Mesopotamian moon goddess, Nikkal-Ib ("great lady," "the fruit," or "radiant one"). The prelude of the first part is fragmentary. In the body of the poem, Yarikh asks Khirikhbi, the divine matchmaker, to arrange his marriage to Nikkal, and offers an enormous marriage price of silver, gold, and precious stones. Khirikhbi makes a counterproposal of two other prospective brides including Padriya, one of Baal's daughters. But Yarikh insists on Nikkal. Thereupon, the marriage price is paid, with all of Nikkal's family (father, mother, brothers, and sisters) in attendance as witnesses. The second part of the poem pertains to a human bride called PRBKHTH (vocalization unknown). It contains an ode to the *katharat*-goddesses, the patronesses of wedlock and conception, a listing of the bride's dowry, and an acclamation of the bride. It is possible that the poem was recited at marriage ceremonies to ensure for the bride the same blessing and protection by the *katharat* as was accorded the goddess Nikkal at her wedding.

Prelude

1	<i>a[š]r nkl wib/</i>	Let me sing of Nikkal-Ib
2-3	<i>hṛḥb mlk qz</i> <i>hṛḥb [m]/lk aḡzt.</i>	Khirikhbi, king of summer, Khirikhbi, king of marriage (?)
		(The rest of the prelude is fragmentary. There is a threefold mention of the Katharat-goddesses, the patronesses of wedlock and conception [lines 6, 11, & 15], and a wish that the bride give birth to a child [line 7].)
3	<i>bs[. . . .]/</i>	
4	<i>yṛḥ yṭkḥ [.]/</i>	
5	<i>tld bt[.]</i>	
5-6	<i>[lk]/ṭrt.</i> <i>lbnt. hl[l smnt]/</i>	To the Katharat, The radiant daughters of the new moon.

Khirikhbi makes a counteroffer.

23–26 [w]/y^cn h^rh^b mlk qz
[l]/ n^cmn [i]lm
l^ht[n]/m. b^cl

Khirikhbi, king of summer, responds:
“O favorite of El,
O brother-in-law of Baal!

26–27 tr^h pdry b[t ar]/
aqrbk abh b^c[l]/

Wed Padriya, daughter of Light!
I will introduce you to her father
Baal.

28–30 yg^r. t^r
t/r^h lk ybrdmy. b[t]/
bh lbu y^crr.

If Ashtar ... ,
Then wed Yaparudmay, daughter of ... !
The lion will stir up (?)”

Yarikh's insistence on Nikkal.

30–32 w[y^cn/ y^rh nyr šmm
wn^c[n]/ ^cmn nkl h^tny

But Yarikh, the luminary of the sky,
replies:
“Now! look here! My marriage must be
with Nikkal!”

The bride-price is paid.

32–33 [a^h]r/ nkl y^rh ytr^h.

Then Yarikh pays the bride-price for
Nikkal.

33–37 adnh/ yšt mšb. mznm
umb/ kp mznm.
i^hb y^tr/ mšrm.
a^htt^h la/bn mznm.

Her father sets up the balance stand,
Her mother positions the trays of the
scales,
Her brothers ready the standard
weights,
Her sisters ready the ingots.

Concluding hymn

37–39 nkl wib/ dašr.
ar y^rh.
wy/r^h yark

Oh, Nikkal-Ib, whom I sing.
May Yarikh shine bright,
May Yarikh shine on you.

.....

Epilogue

- 40–42 *[ašr ilht kṛt* Let me sing of the Katharat-god-
bn]/t hll. snnt. desses,
«bnt h/l» bʿl gml. The radiant daughters of the new
 moon,
 The lord of the sickle,
- 42–45 *yrdt/ bʿrgzm.* Who descend with ʿrgz-plants,
bgbz tdmʿ/ llay. ...
ʿm lzpṇ [i]/l dpid. With Kindly El Benign.
- 45–47 *hn bpy sp/rhn.* See, their number is on my mouth,
bšpty mn/thn Their counting is on my lips.³
- 47–48 *tlḥb wmlgh* Let her parting gifts and dowry,
y/ttqt ʿmh Be weighed out (?) for her.
- 48–50 *bqʿt/tqʿt ʿm prbhṭ/* Bursts (?) of handclapping for
 PRBKHTH,
dmqt šgrt kṛt The fairest and youngest of the
 Katharat.⁴

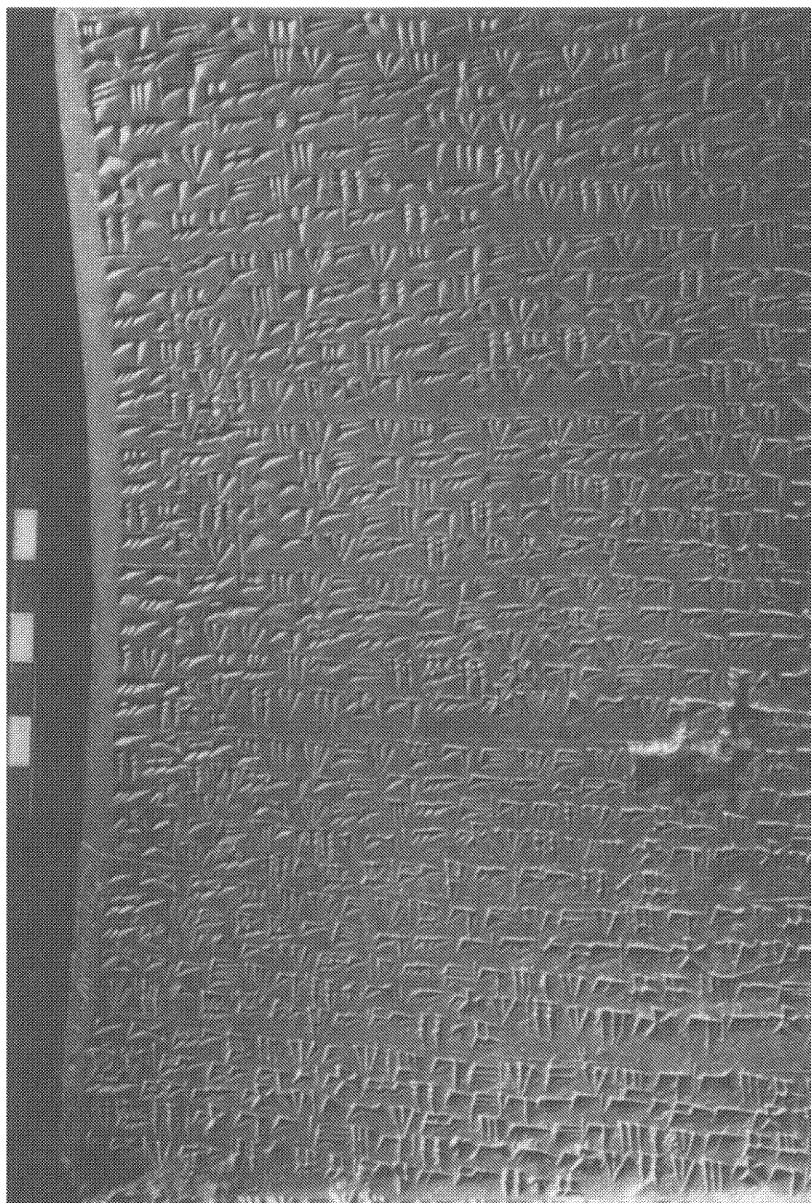
Notes

1. This line has often been compared with Isa 7:14, “Look, the young woman is with child and about to give birth to a son.”

2. Referring to a wife as a field to be cultivated was common in the ancient Near East. A popular proverb read, “a woman without a husband is like an uncultivated field.”

3. It is unclear whether the number refers to the preceding Katharat, or to the following marriage gifts.

4. The human bride PRBKHTH is here compared metaphorically to one of the Katharat.



Photograph of CAT 1.100 by Wayne Pitard and Theodore Lewis,
West Semitic Research
Courtesy Department of Antiquities, Syria

The Mare and Horon

25. CAT 1.100

Translated by Simon B. Parker

Even though this text is completely preserved and has been the subject of numerous studies, no completely satisfying interpretation of the whole has yet appeared. This is explained in part by the lack of any congeneric text, and in part by the fact that several individual words and lines are susceptible of more than one interpretation, none entirely convincing in some cases.

What is clear is that the mother of horses asks her mother, Shapsh, the sun goddess, to take a message to a series of deities. (The sun goddess, whose daily journey takes her over the world and through the underworld, is ideally suited to convey messages to the various homes of the gods.) The precise nature of this message is disputed, but it certainly refers to a spell or incantation against the venomous bite of the viper. I take it to be a request for such a spell, that the mother of horses can then make available to an exorcist, who will then be able to remove the poison. In the case of the first eleven requests, no permanent disposal of the poison is achieved—the exorcist only binds and feeds the viper. The twelfth appeal is to the deity Horon, whose creatures are being bereaved, presumably as a result of snakebite. Horon goes to a town called Arashshikh (otherwise known as the Hurrian name of the River Tigris) and there himself disposes of the venom, using materials whose names suggest words meaning “dispel.”] He then proceeds to “the house of the spell,” in which “she”—presumably the original goddess, the mother of horses—has now locked herself. He demands entry, and she successfully bargains for the snakes, now rendered harmless, as an appropriate gift. Thus she finally gets what she may have sought all along.

The narrative refers to a ritual in lines 65–67, and the twelvefold repetition in lines 2–60 suggests that the narrative itself may have been used in a ritual of some kind. While the text hints at relations with snake charming and snake goddesses, those relations are uncertain.

1 *um.phl.phlt.*
 bt.ʿn.bt.abn.
 bt.šmm.wthm/

The mother of stallion and mare,¹
 Daughter of spring, daughter of stone,
 Daughter of Heavens and Deep,

2	<i>qrit.lšpš.umh.</i>	Is calling to Shapsh, her mother:
2-3	<i>špš.um.ql.bl.</i> <i>‘m/il.mbk nhrm.</i> <i>b‘dt.thmtm/</i>	“Shapsh, mother, carry my cry To El at the source of the Rivers, At the confluence of the Deeps,
4-5	<i>mnt.ntk.nhš.</i> <i>šmrr.nhš‘qšr.</i>	For a spell for a viper's bite, For a sloughing viper's venom. ²
5-6	<i>lnh.mlhš abd.</i> <i>lnh.ydy/hmt.</i>	Let the exorcist banish the bane, Expel from it the poison.”
6	<i>hlm.ytq.nhš.</i> <i>yšlh̄m.<nhš>³qšr/</i>	But he only binds the viper, Feeds the sloughing viper,
7	<i>y‘db.ksa.wytb/</i>	Arranges a chair and sits.

(Without the first verse [tricolon], this passage is repeated nine more times, each stanza beginning, after a scored line: *tqru.lšpš.umh.* According to a note in the margin, one of the stanzas was omitted and is to be inserted, for a total of eleven stanzas. Otherwise, apart from occasional scribal errors, the text is identical in each stanza except for the colon stating the name and residence of the deity to whom the message is carried. These read as follows:)

(Without the first verse [tricolon], this passage is repeated nine more times, each stanza beginning, after a scored line: “She calls to Shapsh, her mother.” According to a note in the margin, one of the stanzas was omitted and is to be inserted. Otherwise, apart from occasional scribal errors, the text is identical in each stanza except for the lines stating the name and residence of the deity to whom the message is carried. These read as follows:)

9	<i>‘m.b‘l.mrym.spn.</i>	(Second stanza) To Baal on the Heights of Zaphon
14-15	<i>‘m/dgn.ttlh.</i>	(Third stanza) To Dagan in Tuttul

- 19–20 *‘m!/^cnt w^c[.]ttrt inbbb.* (Fourth stanza)
To Anat in INBB
- 25–26 *‘m/yrh.lrgth.* (Fifth stanza)
To Yarikh in RGT
- 30–31 *‘m/ršp.bbth.* (Sixth stanza)
To Rashap in Bibit
- 78 *‘m ‘ttrt.mrh* (This in the stanza to be inserted following *ršp*, according to the marginal note.) (Seventh stanza)
To Athtart in Mari (This is in the stanza to be inserted following *Resheph*, according to the marginal note.)
- 35–36 *‘m/ẓz.wkmṭ.hryth.* (Eighth stanza)
To SS and Chemosh in HRYT
- 40–41 *‘m/mlk.‘ttrth.* (Ninth stanza)
To Milk in Athtart
- 45–46 *‘m.ḳtr.wḥss.kptrh.* (Tenth stanza)
To Kothar and Khasis in Capthor
- 51–52 *‘m/šhr.wšlm šmmh.* (Eleventh stanza)
To Shahar and Shalim in the Heavens⁴
- (A twelfth stanza follows the same pattern but stops short of the last verse [tricolon] as follows.) (A twelfth stanza follows the same pattern, but stops short of the last verse [tricolon] as follows.)
-
- 57 *tqra.lšpš.umh.* She calls to Shapsh, her mother:
- 57–58 *špš.um.ql.bl/* “Shapsh, mother, carry my voice
‘m.ḥrn.mšdh. To Horon in MSD,
- 58–59 *mnt.nṯk nhš* For a spell for a viper’s bite,
šmrr.nḥš.‘qšr. For a sloughing viper’s venom.

59–60	<i>lnb.mlḥš/abd. lnb.ydy.ḥmt.</i>	Let the exorcist banish the bane, Expel from it the poison.”
61–62	<i>bḥrn.pnm.trḡu{w}. wtḡkl/bnwth</i>	Horon's face turns dark; His creatures are deprived of their young.
62	<i>ykr.ʿr.dqdm/</i>	He ... the city of the east. ⁵
63–64	<i>idk.pnm.lytn. tk aršḥ.rbt/ waršḥ.trrt.</i>	Then he sets his face Toward Arashshikh the Great, Toward Arashshikh the Little.
64–65	<i>ydy.bʿšm.ʿrʿr/ wbšḥt.ʿš.mt.</i>	From the trees, he drives out the tamarisk, From the bushes, the tree of death.
65–67	<i>ʿrʿm.ynʿm!ḥ/ ssnm.ysynb. ʿdtm.yʿdynb. yb/lm.yblnb.</i>	With the tamarisk he scatters it, With the cluster of dates he clears it out, With the swirl he swills it, With the channel he discharges it. ⁷
67–68	<i>mgy.ḥm.lbth. w/yštql.lḥzrb.</i>	Horon arrives at his house, And comes to his court.
68–69	<i>tlū.ḥ<m>t.km.nḥl/ tplg.km.plg/</i>	The poison peters out like a stream, Dissipates like a ditch. ⁸
70–71	<i>bʿdh.bḥtm.mnt. bʿdh.bḥtm.sgrt/ bʿdh.ʿdbt.tlt.</i>	Behind her, the house of the spell— Behind her, she's closed the house, Behind her, she's slipped the bolt. ⁹
71–72	<i>pḥ.bt.mnt/ pḥ.bt.wuba. hkl.wištql/</i>	“Open the house of the spell, Open the house—I would enter, The palace—I would come.”
73–74	<i>tn.{km.} nḥšm.yḥr<n?></i>	“Give me { } vipers, O Hor(on),

tn.<nhšm.>km/mbry.
*wbn.bṭn.itnny*¹¹

Give <vipers> as my gift,¹⁰
 The serpent's brood as my present."

75–76 *ytt.nhšm.mbrk.*
bn.bṭn/itnnk/

"I give vipers as your gift,
 The serpent's brood as your present."¹²

Notes

1. Or "the stallion's mother, the mare."

2. Snakes are particularly poisonous after sloughing.

3. Restored on the basis of the following stanzas.

4. Some of the places associated with the various deities are unknown. Some, however, are known as cult centers of the deity (so Tuttul, Mari, Athtart), or— from various myths—as their mythological residences (so the heights of Zaphon, INBB, Caphtor, the Heavens). The mythological residences may also be real locations: Mt. Zaphon is north of Ugarit and Caphtor is Crete.

5. Or "the ancient city."

6. The tablet reads *a*.

7. "It" evidently refers to the poison. My translation attempts an English counterpart to the play on the sound of the verb and the noun in the Ugaritic of each of these four cola.

8. The images are apparently of a wadi that dries up and an irrigation channel which divides into smaller channels until the water supply is exhausted.

9. Literally, "arranged the bronze"—presumably an idiom.

10. The word for "gift"—*mbr*—is commonly used of a marriage gift. Cf. the previous text and Exod 22:16–17 (Heb 15–16).

11. The emendations yield a common form of tricolon, to which the following bicolon is a direct response. A slighter emendation yields:

tn.km.<mbry.>nhšm.

yḥr.tn.km/mbry.

wbn.bṭn.itnny/

"Give as <my gift> vipers,

Give a noxious lizard as my gift,

The serpent's brood as my present."

But this introduces between the parallel "vipers" and "serpent's brood" a new creature ("noxious lizard"), which is then ignored in the following response. Similarly del Olmo Lete 1992: 248 n. 116.

12. The three speeches are evidently by Horon, the mother of horses, and Horon.

26. CAT 1.96

Translated by Mark S. Smith

This text is remarkable because it narrates a scene unique in ancient Near Eastern literature: the protagonist eats the flesh and drinks the blood of his or her "brother" in lines 4–5. The protagonist is the major interpretive issue. For decades scholars have regarded the text's very first word as a reference to Anat (*ʿnt*), either by reading *ʿnt* or by emendation. Accordingly, the text has been compared with Dionysiac rites of *sparagmos* (the tearing apart of a live victim), Orphic orgies, Egyptian impregnation texts, the Indian goddess Kali devouring Shiva, incest cannibalism or warrior cannibalism (by which warriors ingest the strength of their victims),¹ or a love song.² In any case, the text seems to describe Anat's consumption of Baal, as long as the first word is read as, or emended to, *ʿnt*. This view would also accord to some degree with Anat's savage character known from 9 II 4–30 and CAT 1.13.

A further problem involves the relationship between lines 1–5 and 6–13, an issue that few commentators have addressed. Lines 1–5 may represent Anat's intense mourning for her deceased brother as in 12 II³ and lines 6–13 her subsequent purification as in 9 II. Lines 6–13 may describe some sort of movement from spring to spring (Oldenburg 1969: 79–80), perhaps implying a series of ritual washings at different springs. Anat's warfare in 9 II may in part be comparable to 26: her consumption of enemies is followed by an act of washing and anointing with oil. Washing in both instances signifies the removal of impurity derived from warfare or, more specifically, contact with a corpse. In either case, such washing and anointing "may be traced to a purificatory rite which was used to prepare for the change in status" (Pardee 1977: 17). This narrative perhaps then drew on and adapted material known from traditional themes of Anat's discovery of Baal's corpse in 12 II and her savage feasting, known from texts involving the West Semitic warfare "ban" called *ḥrm* (9 II 4–30; CAT 1.13; KAI 181; and Isaiah 34; see Smith 1995).

Anat's ingestion of her brother in lines 4–5 seems to involve a phenomenon more complicated than mourning. Relating Anat's ingestion of her brother in lines 4–5 to the mention of springs in lines 6–13, Caquot suggests that a nature myth lies behind this text (Caquot, Szymer, and Herdner 1974: 87). He argues that the text represents Anat, the spring, absorbing the substance of her brother, the rainwater. Astour (1963: 20; 1988) criti-

cizes this approach both for assuming that ‘*n* (“spring”) is the etymology of Anat’s name,⁴ and for explaining Anat’s consumption of Baal’s blood without explaining as well her consumption of his flesh. Astour’s two criticisms do not disqualify Caquot’s proposal. A secondary or folk etymology may have associated Anat’s name with ‘*n*, thereby offering a connection between Anat’s action in lines 1–5 and her visits to the springs in lines 5–13. Moreover, it is unnecessary to equate Baal’s blood with rainwater in order to explain this text as a nature myth. Instead, Anat’s cannibalism of both his flesh and blood may constitute her incorporation of his power over rainwater. In accordance with Caquot’s approach, Messer suggests that the motif of Anat’s warfare cannibalism may represent a means of expressing the natural reality of waters from above appearing below in springs.⁵

The various interpretations of Anat in this text have lessened in probability, now that the reading of the goddess’s name in line 1 has been challenged and another interpretation of the text has been proposed. Lewis (1996) has definitively shown that the first word is not ‘*nt* but ‘*nn*, which is adopted also in CAT. Assuming the reading ‘*nn*, del Olmo Lete (1992), anticipated by Lichtenstein (1979: 236 n. 392), plausibly proposes that the text is not a narrative describing Anat but an incantation against the evil eye which travels to and from various places.⁶ Different aspects of this interpretation have yet to be resolved: Is the evil eye said elsewhere to devour its “brother”? Moreover, the text, at least the first part, hardly appears to belong to the genre of incantations.

The interpretation of ‘*nn* in line 1 as a textual mistake for the name of Anat remains plausible. Indeed, Anat does have a brother; she does engage in consumption of others and she is associated with springs. Despite the coherence of this view, any attempt to read Anat in this text remains tentative. Because of the interpretational ambiguity, the translation below offers both possibilities.

Transliteration⁷

Translation

1–3 ‘*nn*⁸.*hlkt.wšnwt/*
 tp.abh.
 wn‘m.abh/kysmsm.

Anat/The Eye Consumes Her Brother

Anat/the Eye went and admired⁹
 The beauty of her brother,¹⁰
 Indeed, her brother’s loveliness,¹¹ hand-
 some as he is.

3–5	<i>tspi.širh</i> ¹² / <i>l.blhrb.</i> <i>tšt.dmh/lbl.ks.</i>	She eats his flesh without a knife, She drinks his blood without a cup. ¹³
5–6	<i>tpnn.ʿn/bty.</i> <i>ʿnbtt.tpnn</i>	Anat Visits Springs (?) ¹⁴ She faces the spring of sex (?), ¹⁵ The spring of sex (?) she faces:
7–8	<i>ʿn.mhr.</i> <i>ʿn.phr/</i> <i>ʿn.tgr.</i>	The spring of the market, The spring of the assembly, The spring of the gate.
8–11	<i>ʿntgr/ltgr.ttb.</i> <i>ʿn.¹⁶phr/lphr.ttb.</i> <i>ʿn.mhr/lmhr ttb</i>	To the spring of the gate from the gate she turns, To the spring of assembly from the assembly she turns, To the spring of market from the market she turns,
11–13	<i>ʿn.bty/lbty.ttb.</i> <i>ʿ[n.1¹⁷btt]/lbtt.[ttb]</i> ¹⁸	To the spring of sex (?) from the place of sex (?) she turns, To the spring of sex (?) from the place of sex (?) [she turns.]

Notes

1. For these suggestions, see Lewis 1996: 117. For the proposal that this text involves an inversion of warfare cannibalism, add Cazelles 1969 and Smith 1995 (cf. *Iliad* 22:338–60, esp. 346–48). Cazelles suggests that Anat strengthens herself by devouring her defeated warrior-brother.

2. Lipiński 1965: 45–73; de Moor 1987: 109–10. For criticism of Lipiński's approach, see Lichtenstein 1979: 236 n. 392; Day 1991: 329 n. 15. Walls (1992: 213) notes that the content of lines 4–5 would be unprecedented for a love song.

3. So most recently Walls 1992: 214.

4. Opinions on the etymology of Anat's name differ.

5. E. Messer, personal communication, cited with permission. I wish to thank Dr. Messer for discussing this text with me.

6. For others considering this approach to the text, see Lewis 1996: 119 n. 16. For the evil eye in a number of different cultures, see the essays in Maloney 1976.

7. The back of the tablet contains a scribal exercise. See *CAT* for further information and bibliography.

8. Emend to *ʿnt* (the name of the goddess, Anat)? See the discussion in the introduction.

9. The word *šnwt* is a matter of philological dispute. The least colorful and otherwise attested form in Ugaritic is the verb of motion, *šnt*, “I depart,” in 9 V 33 (and reconstructed in the parallel text, 7 III 18); both verbs are “final weak.” This interpretation of *šnwt* would also fit with the verb *hlt*. Other suggestions include Virolleaud’s “regardant,” and in favor of this view, Caquot (1974: 207) cites Soqotri and Mehri *sini* and Shauri *sene*, “to see.” Astour (1988: 15–16) compares Arabic *sana* in the meaning “to admire” (most tentatively adopted here). Pope (1977a: 358) presumes Syriac *šnâ*, “be insane, frenzied.” For these options offered for this word and for others below, see Astour 1963, 1988; Caquot in Caquot, de Tarragon, and Cunchillos 1989: 42–44; and Walls 1992: 210–14.

10. Walls (1992: 211) takes *nʿm* as a verb completing this line (“and he was lovely”), but this word is otherwise unattested as a verb in Ugaritic. Walls’s suggestion would provide, however, for a greater balance of lines.

11. Albright (1968: 132) and Pope (1977: 358; cf. 1994: 161, 372) take *tp*, *nʿm* and *ysmsm* as terms for Baal’s physical appearance, but Walls (1992: 213 n. 44) plausibly understands *tp* as the 3 fem. sg. G-stem prefix form for **phy*, “to look” (on this root, see Coote 1974). The second view provides reasonable sense with the direct objects, although Astour’s and Pope’s interpretations of *šnwt* (see n. 9) also resolve this difficulty. Less likely is the proposal of Astour (1988: 16) to take *tp* and *nʿm* as musical words, although it is philologically defensible. The implied picture of Baal playing music (?) followed by Anat’s consuming him may seem unlikely; she would appear to consume a deceased Baal.

12. The final letter is read by all, but it is not clearly visible in either Lewis 1996 (cover photograph) or in West Semitic Research Project photographs.

13. The two prepositional phrases may not be literal, but “metaphorical, expressing hurried or ravenous consumption” (Lewis 1996: 117).

14. If *ʿn* were to refer to “the eye” and not “spring,” then it would be the subject of the clauses in lines 6–13. The translation here assumes that Anat is the subject. The structure assumed in this translation derives from Greenfield (1965: 16–18) and Lichtenstein (1979: 237). The latter notes that *tpnn ʿn bty/ʿn btt tpnn* in lines 5–6 form an envelope with *ʿn bty lbty tṭb/ʿn [btt] lbtt t[ṭb]* in lines 11–13. The first half of the structure is governed by *tpnn*, while each clause in the second half uses *tṭb*. Furthermore, the five nouns in lines 5b–8a appear in reverse order in lines 8b–13. These five words may be words for places (see n. 15).

15. The words, *btt* and *bty*, remain extremely problematic; they may be the same word with two different forms of the Ugaritic final feminine ending (see Layton 1990: 241–45). Elsewhere *btt* is usually taken as “shame” (10 III 19, 21; cf. 7 IV 5). In 10 III 19, 21 the word is applied to a feast that apparently includes sexual relations (cf. BH *bōšet* referring to illicit sexual activity in 1 Sam 20:30 and Micah 1:11; *mēbūšaw* for genitals in Deut 25:11). If *btt* and *bty* were words for a location in 26 and mean “shame,” one might speculate that they refer to a setting reminis-

cent of 10 III 19 and 21 (a place of sexual relations?), but such an interpretation is offered only most tentatively. Comparison with Akkadian *būšu*, “goods,” has been proposed as well, and perhaps a place for (buying?) goods could be involved. Alternatively, if ‘*n*’ means “eye” throughout lines 6–13, *bīt* and *bīy* as well as *mhr*, *phr* and *igr* may be persons and not places (so de Moor 1987: 109–10).

16. The word divider is generally read, but it is not clear in either Lewis 1996 (cover photograph) or in West Semitic Research Project photographs.

17. CTA reads ‘*n*’, but only the first letter is visible in Lewis 1996 (cover photograph).

18. The last two lines of the text are not preserved according to Virolleaud (1960). CAT reads traces of a two wedges at the beginning of what would be line 14. Parts of wedges are evident from Lewis 1996 (cover photograph).

Concordances

WAW	CTA	CAT/KTU	RS
1	14	1.14	2.[003] + 3.324 + 3.344 + 3.414
2	15	1.15	3.343 + 3.345
3	16	1.16	3.325 + 3.342 + 3.408
4	17	1.17	2.[004]
5	18	1.18	3.340
6	19	1.19	3.322 + 3.349 + 3.366
7	1	1.1	3.361
8	2	1.2	3.367 + 3.346
9	3	1.3	2.[014] + 3.363
10	4	1.4	2.[008] + 3.341 + 3.347
11	5	1.5	2.[022] + 3.[565]
12	6	1.6	2.[009] + 5.155
13	-	1.133	24.293
14	8	1.8	3.364
15	10	1.10	3.362 + 5.181
16	11	1.11	3.319
17	12	1.12	2.[012]
18	-	1.83	16.266
19	-	1.114	24.258
20	20	1.20	3.348
21	21	1.21	2.[019] + 5.155
22	22	1.22	2.[024]
23	23	1.23	2.002
24	24	1.24	5.194

25	-	1.100	24.244
26	-	1.96	22.225

(Note: the numbers of the texts in BDFSN correspond to those in *CAT/KTU*. BDFSN's use of 00-, 10-, etc. before these numbers serves to distinguish the text as copied from *KTU* and subsequent collations and does not affect the basic identification of the text in BDFSN by its *CAT/KTU* number.)

<i>CAT/KTU</i>	WAW
1	7
2	8
3	9
4	10
5	11
6	12
8	14
10	15
11	16
12	17
14	1
15	2
16	3
17	4
18	5
19	6
20	20
21	21
22	22
23	23
24	24
83	18
96	26
100	25
114	19
133	13

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Glossary

Abiluma. The “Town of Prince Yarikh,” near the place where Aqhat was killed. One of three towns that Daniel curses after burying Aqhat’s remains.

Amurru. Either the coastal kingdom of the Late Bronze Age located to the south of Ugarit or the eastern region of Jebel Bishri. The Baal Cycle mentions it for its abundance of animals.

Anat (Anath). A goddess of war, daughter of El and sister of Baal. Full of concern for her brother, she is often depicted as being violent and obstinate toward others. Her epithet, “Anat the Girl” or “Adolescent Anat,” reflects her status as a young adolescent who has not borne children and who here operates outside the authority of father or husband. She sometimes appears in the form of a bird.

Aqhat. The son of Daniel and protagonist of the story which bears his name. He is killed due to Anat’s desire for his bow. His most common epithet is “Aqhat the Hero.”

Arsay. One of three women who are referred to as Baal’s “daughters” and “brides.” Her name means “Earthy” or “Underworldly,” perhaps related to Baal’s descent into the underworld. Her most common epithet is “Daughter of the Wide World (?).”

Asherah. See **Athirat.**

Astarte (Athtart). Goddess of war (as known especially from New Kingdom Egyptian texts). She is often paired with Anat. Her epithets include the “Name of (or: named with) Baal” (reflecting the two deities’ close relationship).

Athirat (Asherah). The consort of El and the mother of the gods, who are sometimes called “the (seventy) sons of Athirat.” Asherah is attested in the Hebrew Bible (2 Kgs 21:7; 23:4), in the Kuntillet ‘Ajrud inscriptions in the phrase “Yahweh and his Asherah,” and in inscriptions from Tel Miqne-Ekron. Her epithets include: “Creatress of the Gods,” “Mother of the Gods,” and “Lady Athirat of the Sea.” In a particular manifestation she is “Asherah of Tyre” (or the Tyrians) or “the Goddess of Sidon” (or the Sidonians). Variant forms of her name appear in Akkadian, Egyptian, and Hittite sources.

Athtar. An astral god and Athirat’s son, who is nominated to replace Baal as king in the Baal Cycle. His full title is “Athtar the Strong.”

Attenu. Teacher of the scribe Ilimalku and the chief of priests mentioned in the colophons at the end of the Baal Cycle and the first tablet of the Aqhat narrative.

Ayyamarri. One of two weapons, along with Yagarrish, made by Kotharwa-Khasis for Baal to use in his fight against Yamm. The name means literally “may he expel all.”

Baal. “Lord,” the Canaanite storm god and lord of the sky who resides on Mount Saphon. His proper name is Haddu. He is depicted as a warrior and his weapons are thunder (his voice) and lightning. His major battles are with Yamm and Mot. He also provides rain and fertility. Although El is the patriarch of the pantheon, Baal plays the largest role in the Ugaritic narratives. His epithets include: “Dagon’s Son” (he is not the son of El and Asherah, but refers to El as his father), “Prince Baal of the Earth,” “Mighty Baal,” “Mightiest of Warriors,” “Rider of the Clouds,” and “Most High.” Many of the motifs associated with Baal are used to describe Yahweh in the Hebrew Bible.

Bibit. A place associated with Rashap in text 25.

Byblos. A cosmopolitan city during the Bronze Age. It is located on the coast of Lebanon about twenty miles north of Beirut. It was a principal seaport and one of the most important Phoenician cities in later periods.

Caphtor. See **Kaphtor**.

Chemosh. Familiar from the Bible as the god of the Moabites, he is now known from the third millennium on in Syria and appears to have chthonic associations.

Dagan (Dagon). Although prominent in Syrian religion from the third millennium on, he has no major role in the Ugaritic narratives, appearing chiefly in Baal’s title “the Son of Dagan.” Later, he appears in the Bible as the god of the Philistines.

Danatiya. The wife of Daniel in the Aqhat narrative. Her fuller name is "Danatiya the Lady."

Daniel. The father of Aqhat and Paghit in the Aqhat narrative. His epithets include the following: "Man of Rapiu," "the Hero," "Man of the Harne-mite."

Dawn (Shahar). A minor god who is the sibling of Dusk. Their birth is recounted in text 23.

Death. See **Mot**.

Desire. Anat's opponent whom she defeats in text 9, also called "Beloved of El."

Ditana (Ditanu). An ancient ancestor of Kirta, a leader among the shades of the dead.

Dusk (Shalim). A minor god who is the sibling of Dawn. Their birth is recounted in text 23.

Eaters. Extraordinary beings whose birth is recounted, along with that of the Tearers, in text 17.

El. The patriarch of the gods and the patron of kings. (The word "El" is also the common noun for god.) He is depicted as an old, wise man with a grey beard. His epithets include the following: "Father of Humanity," "Father," "Bull El," "Creator of Creatures," "the King," "the Father of Years," and "Beneficent El the Benign." Many of the motifs associated with El are used to describe Yahweh in the Hebrew Bible.

Fire. Anat's opponent whom she defeats in text 9, also called "Bitch of El."

Flame. Anat's opponent whom she defeats in text 9, also called "Daughter of El."

Gapn. One of Baal's messengers who is paired with Ugar. His name means "vine," perhaps a reflection of the agricultural fertility produced by Baal's rains.

Habaya. A minor figure in text 19 who scolds El for his drunkenness. He has the epithet "He of two horns and a tail."

Hadd (Hadad). The Semitic storm god who controls elements of storms (rain, thunder, and lightning) and, therefore, fertility. He is usually referred to by his title, "Baal" ("Lord").

Hargub. The father of the birds in the Aqhat narrative whose belly is torn open in Daniel's search for his son's remains.

Hasis. See **Kothar**.

Hell. A modern translation for the underworld, which is not a fiery place of the devil, but a deep pit located beneath the earth. It serves as home to the dead and is the realm of Mot, the god of Death.

- Horon.** An underworld deity. His name is invoked in curses against enemies in Ugaritic narrative poems, against snakebites in text 25, and against demons elsewhere.
- Huraya (Lady Huraya).** The wife of Kirta and daughter of King Pabuli whom Kirta takes in marriage after negotiations with Pabuli. Her epithet is "The Fair One."
- Ilhau.** Kirta's second-born son.
- Ilmilku (Ilimalku).** A well-known scribe at Ugarit. His name appears in the colophons at the end of the Kirta narrative and Baal Cycle.
- Ilish.** The herald god; the herald of Baal's house.
- INBB.** Anat's home, mentioned in parallelism with UGR.
- ITHM.** A deity mentioned with SHGR in the Baal Cycle and in a god-list. Based on the association with SHGR, this minor deity may be regarded as a patron of some aspect of agricultural fertility.
- Kaphtor.** Crete. One of Kothar's two homes reflecting the association of both with metallurgy.
- Katharat.** Goddesses of conception in Aqhat and patrons of wedlock and conception in text 24. Their most common epithet is "the radiant daughters of the (new) moon."
- Khirikhbi.** The divine matchmaker in text 24. He is called the "King of Summer" and the "King of Marriage."
- Khubur.** The town in which Kirta lived and the capital city of his kingdom.
- Kirta.** The protagonist of the Kirta narrative. He is the king of Khubur. His epithets include the following: "Pleasant, Lad of El"; "Scion of El"; "Kirta the Noble"; "Devotee of El"; "Son of the Gentle and Holy One."
- KNRT.** The place where Daniel buries Aqhat's remains; it is paired with MDGT.
- Kothar (and Khasis).** The artisan(s) of the gods who produced Aqhat's bow, Baal's palace, and furniture for Athirat. The names mean "skilled and wise." Also called Hayyan.
- Lebanon.** A coastal mountain range running from north to south in modern Syria and Lebanon. It was famous for its cedars.
- Litan.** A cosmic enemy of Baal, mentioned as Leviathan in the Hebrew Bible (Isa 27:1; Ps 74:14; Job 3:8; 40:25). His epithets include the following: "the Fleeing Serpent," "the Twisting Serpent," "Potentate with Seven Heads."
- MDGT.** The place where Daniel buries Aqhat's remains, paired with KNRT.
- Memphis.** A city in Egypt, residence of the Egyptian artisan god, Ptah. The Baal Cycle and Aqhat mention it as one of Kothar's two homes.

- Milk.** A minor god mentioned in text 25, associated with Athtart (place name).
- Mot.** The god of death and the underworld, one of Baal's two major rivals in the Baal Cycle, in which he temporarily gains power over Baal. His name means simply "Death." His epithets include "Beloved of El."
- Mount KNKNY.** A mountain at the entrance to the underworld.
- Mount KS.** The mountain containing El's dwelling.
- Mount LL.** The mountain where the Ugaritic pantheon meets under the leadership of El. This mountain has been identified with Mount KS, the mountain of El's home, but this equation is uncertain.
- Mount Nani.** Mt. Anti-Casius.
- Mount Saphon (Mount Zaphon).** A mountain north of Ugarit where Baal resides. It is known in Akkadian and Hittite sources as Mount Hazzi, in classical sources as Mons Casius, and today as Jebel al-Aqra . See illustration.
- Mount THRMG.** A mountain at the entrance to the underworld, at the edge of the earth.
- Mount TRGZZ.** A mountain at the entrance to the underworld, at the edge of the earth.
- MRRT TGHLL BNR.** A town near the place where Aqhat was killed. It is one of three towns which Daniel curses after burying Aqhat's remains.
- Nahar.** An epithet of Yamm meaning "River," characteristically occurring in the expression "Judge River."
- Nikkal.** The Mesopotamian moon goddess. Her epithets include the following: "Great Lady," "the Fruit," and "Radiant One." In text 24 she marries Yarikh, the West Semitic moon god.
- Niqmadd.** A king of Ugarit in the mid-fourteenth century B.C.E. His name appears in the colophons at the end of the Kirta narrative and Baal Cycle.
- Pabuli.** The king of Udum, a city that Kirta attacks. Kirta takes Pabuli's daughter Huraya as his wife.
- Paghit.** The daughter of Daniel and sister of Aqhat, who sets out to avenge Aqhat's death in the Aqhat narrative. Her epithets include the following: "Bearer of Water," "Collector of Dew from the Fleece," and "Who knows the Course of the Stars."
- Pidray.** One of three women referred to as Baal's "daughters" and "brides." The meaning of her name is debated. She also has the title "Daughter of Light," perhaps a reflection of her meteorological kinship with Baal.
- QR-MYM.** A town near the place where Aqhat was killed. It is one of three towns that Daniel curses after burying Aqhat's remains.

Qudsh wa-Amrar. Athirat's servant. His double name may mean "Holy and Blessed." The second element may reflect the name Amurru, that of an Amorite god attested as the consort of Ashratu, the cuneiform equivalent of Athirat. He bears the title "Fisher of Athirat," reflecting Athirat's association with the sea.

Rahmay. A minor goddess mentioned in the Kirta narrative.

Rashap. The winged god of pestilence (cf. the biblical Resheph).

Rebel. Anat's opponent whom she defeats in text 9, also called "Calf of El."

Rephaim. The "shades" or inhabitants of the underworld. The Rephaim (Rapiuma), who are the focus of texts 20-22, are also mentioned in the Hebrew Bible, where they appear both as the dead and a race of giants.

RGT. A place associated with Yarikh in text 25.

Samal. The mother of the birds in the Aqhat narrative, in whose belly Aqhat's remains are finally found.

Sapan. See **Mount Saphon**.

Sea. See **Yamm**.

Shades. See **Rephaim**.

Shapsh. The sun goddess. The name means simply "Sun." She bears the title "Divine Lamp." She communicates El's will to other deities in her travels through both the world and the underworld.

Shataqat. A divine being created by El to heal Kirta from his illness. Her name means literally "The female who causes (the illness) to pass." Her epithets include the following: "Remover of Illness," "Dispeller of Disease."

SHGR. A deity mentioned together with ITHM in the Baal Cycle and in a god-list. The deity's name may reflect an association with the offspring of animals.

Sidon. A Phoenician coastal city associated with Asherah and paired with Tyre in the Kirta narrative.

Siryan. Inland mountains running from north to south east of the Lebanon range; also known as the Anti-Lebanon.

Tallay. One of three women referred to as Baal's "daughters" and "brides." She is called the "Daughter of Rain."

Tearers. Extraordinary beings whose birth is recounted, along with the Eaters, in text 17.

Thitmanit ("Octavia"). Kirta's eighth child. Her name means literally "the Eighth."

THRMN. Part of Niqmaddu's title (a place or divine name?) mentioned in the colophon at the end of the Baal Cycle.

Tunnan. One of the cosmic enemies which Anat claims to have defeated.

The Hebrew Bible mentions this figure as one of Yahweh's foes (Job 3:8), and a group of Yahweh's enemies, also known by this name, reside in the cosmic waters (Job 38:8; Pss 74:13; 89:10).

Tuttul. The cultic center of the god Dagan; mentioned in text 25.

Tyre. A Phoenician coastal city associated with Asherah and paired with Sidon in the Kirta narrative.

Udum. City of King Pabuli, which he claims as a gift from El, but which Kirta attacks in the Kirta narrative.

Ugar. One of Baal's two messengers, paired with Gapn. His name means "field," perhaps a reflection of the agricultural fertility produced by Baal's rains.

Yagarrish. One of two weapons, along with Ayyamarri, made by Kothar for Baal's fight against Yamm. The name means literally "may he drive."

Yaman. A region renowned for its abundance of wild oxen according to the Baal Cycle; its location is uncertain.

Yamm. One of Baal's two great rivals. The name means simply "Sea." (See also Nahar.) His full title is "Prince Yamm." Like Mot, he is called "Beloved of El." He is mentioned in the Hebrew Bible as Yahweh's enemy (Ps 74:13; Job 7:12; 26:12; 38:8).

Yarikh. The West Semitic moon god.

Yassib. Kirta's firstborn son. His name literally means "he who erects (his father's mortuary stele after his death)."

YD^c-YLHN. One of Athirat's sons nominated to be king of the pantheon during Baal's absence in the Baal Cycle. His name seems to mean "knowledgeable sage" or the like.

YRGB. Part of Niqmaddu's title (a place or divine name?) mentioned in the colophon at the end of the Baal Cycle.

YTPN. The "Sutean Warrior" who helps Anat in her plot to kill Aqhat.

Zaphon. See Mount Saphon.

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- Kaphtor: 7 IV 1, 18-19; 8 I 2; 9 VI 14-15; 25 lines 45-46.
- Khubur: 1 II 29; 1 IV 10; 2 I 1-2; 2 IV 8-9, 19-20; 2 V 25-26.
- KNRT: 6 III 41.
- Lebanon: 4 VI 20-21; 10 VI 18, 20; 22 side 2 19-20, 24-25.
- Mari: 25 line 78.
- MDGT: 6 III 41.
- Memphis: 4 V 21, 31; 7 IV beginning restored, 1, 19; 8 I 2; 9 VI 8-9, 13, 15.
- Mount KNKNY: 11 V 12-13.
- Mount KS: 7 IV 11-12, 22.
- Mount LL: 8 II 13-14, 19-20.
- Mount Nani: 3 I 8; 3 II 46.
- Mount Saphon (Zaphon): Intro; 3 I 6-7; 3 II 44-46; 7 II 5, 18; 9 I 20-22; 9 II 29; 9 IV 1, 19, 37-38; 10 IV 19; 10 V 23, 55; 10 VII 6; 11 I 11; 12 I 16, 57, 62; 12 VI 12-13; 15 III 30; 25 line 9.
- Mount THRMG: 10 VIII 3.
- Mount TRGZZ: 10 VIII 2.
- MRRT TGHLL BNR: 6 III 50, 51-52.
- MSD: 25 lines 57-58.
- Pit: 10 VIII 12; 11 II 15.
- QR-MYM: 6 III 45, 46.
- RGT: 25 lines 25-26.

SHMK: 15 II 9, 12.

Sidon (Sidonians): 1 IV 36, 39.

Siryon: 10 VI 19, 21.

THRMN (or possibly part of divine name): 12 VI 58.

TKM: 17 I 20.

Tuttul: 25 lines 14-15.

Tyre (Tyrians). 1 IV 35, 38.

Udum (Udumians): 1 III 4, 5, 29, 30, 31;
1 IV 47-48; 1 V 18-29, 40-42; 1 VI 10-
12, 36-38 (in translation only); 2 I 7.

UGR: 9 IV 34.

Yaman: 10 I 42.

YRGB: 12 VI 58.

4. Subjects

ancestor: 4 I 26-27, 44-45; 4 II 0-1, 16-17.
army: 1 II 32, 34; 1 IV 13, 14.

arrow(s): 1 III 12; 4 V 3, 13, 28; 4 VI 25; 5
IV 13, 41; 6 I 15; 15 II 7.

ass or donkey: 1 III 17; 1 V 9-10; 6 II 3-4,
8-9, 10-11; 10 IV 4-5, 7, 9, 12, 13-14;
10 VIII ending restored; 11 I 19; 12 I
28.

assembly: 7 III 2-4; 8 II 13-14, 14-15, 16-
17, 19-20, 30-31 (assembled council in
text 8); 10 III 13-14; 13 line 13; 15 I 4;
20 side 1 4-5; 23 lines 56-57; 26 lines 7,
9-10.

banquet. *See* feast.

basin: 1 II 8, 9; 1 IV 1, 2.

bird(s) or raptors: 1 II 17; 1 III 59; 5 IV
17, 20, 21, 28, 30; 6 I 32; 6 II 57; 6 III
1, 8, 12, 14, 15, 29, 42; 8 IV 13-14, 15-
16, 20-21, 23-24; 9 IV 1-2; 12 II 35-36;
22 side 2 10-11; 23 lines 38, 41, 44, 47,
62-63.

bear or give birth: 1 III 48; 2 II 23, 25; 2
III 5, 7, 8, 9, 10, 11, 12, 20, 21; 11 V
22; 15 III 1, 20, 35 (is born); 16 line 5;
17 I 25, 27; 23 lines 23, 52, 53, 58, 58-
59, 60, 61; 24 line 7.

bless(ing): 2 II 14, 18, 19; 2 III 17; 2 V 11;
4 I 23, 34-35; 6 IV 32; 17 I 26; 22 side
2 6-7.

blood: 4 VI 6; 5 I 11; 5 IV 24, 35; 9 II 14,
27-28, 30-31, 34; 9 V 2, 24; 10 III 44;
10 IV 37-38, 59; 11 IV 16; 17 II 46-47;
26 lines 4-5.

bow: 4 V 2, 12, 27, 35; 4 VI 13, 18, 24, 39;

5 IV 12, 40; 6 I 4-5, 14, 16; 9 II 16; 15
II 6.

bowl: 2 IV 24 (drinking bowl); 2 V 7; 10 I
41; 10 VIII ending restored; 11 I 21; 13
I 9.

bread: 1 II 30; 1 IV 11; 23 lines 71-72, 73-
74 (restored).

bricks: 10 IV 61-62; 10 V 11; 10 VI 34-
35.

brother: 1 I 9; 3 I 53, 55; 3 II 17, 31-32; 5
I 24; 6 IV 34, 39-40; 10 V 28; 10 VI 44;
10 VIII ending restored; 11 I 22-23, 24;
11 II 22, 23; 12 II 12; 12 V 19-20, 21-
22; 12 VI 10, 14; 15 II 25; 22 side 2 4-
6; 24 line 35; 26 lines 2, 3.

buffalo: 4 VI 21; 10 I 43; 10 VIII ending
restored; 11 I 17; 12 I 19; 12 VI 18; 13
line 7.

bull(s): 1 II 6, 23; 1 IV 6; 3 IV 2; 4 I 23; 4
VI 23; 7 II 9 (restored), 22; 7 III 12,
31; 7 IV 5, 26; 7 V beginning restored,
17-18; 8 I 16, 17, 19, 21-22; 8 II 16-17,
33, 36; 9 IV restored between lines 46-
47, 54; 9 V 10, 35; 10 I 4-5; 10 II 10;
10 III 31; 10 IV 1, 39, 47; 10 VI 41, 49;
10 VII 4-5; 12 IV 10; 12 VI 26; 13 line
14; 15 I 24; 15 II 9, 12; 15 III 20, 35;
16 line 3; 22 side 2 12-13.

calf (calves): 2 I 5; 7 III 31; 9 III 44; 10 VI
42-43; 11 V 4; 12 II 6-7, 28; 22 side 2
13-14.

captain(s): 2 IV 6, 8, 17, 19; 2 V 3, 13; 2
VI 7.

cedar: 10 V 10; 10 VI 19, 21; 10 VII 41.

- chariots: 1 II 2; 1 III 24, 26; 1 V 37; 1 VI 7, 20-21; 20 side 2 2-3, 4; 22 side 1 22, 23-24.
- chief(s): 2 IV 7, 18; 2 V 4; 4 V 7; 6 I 23; 12 VI 55, 56; 17 II 50, 51.
- child(ren): 1 III 48; 1 VI 33-34; 2 II 23; 4 VI 52; 6 IV 12, 16; 9 IV 49; 9 V 39-40; 10 I 13; 10 IV 52; 24 line 7.
- city-wall: 1 II 22; 1 IV 4.
- clouds: 6 I 39, 40, 43-44; 6 II 57; 8 IV 8, 28-29; 9 II 40; 9 III 38; 9 IV 4, 6; 10 III 11, 18; 10 V 8, 60; 10 VII 19-20, 28; 11 II 1 7; 11 V 6-7; 15 I 7; 15 III 36.
- club: 9 II 15-16.
- court: 1 III 29; 1 IV 42; 1 V 45; 1 VI 15; 2 II 23; 6 IV 10, 22; 7 V beginning restored, 14-15; 8 I 19-20; 9 IV 47-48; 9 V 3-4, 38-39; 10 I 10; 10 IV 51; 10 V 1, 28; 14 line 4; 19 side 1 17-18; 25 line 68.
- cow(s): 2 I 5; 10 IV 50; 11 V 18-19; 12 II 6-7, 28; 15 II 28; 15 III 1, 19, 22-23.
- cry or weep: 1 I 26, 31, 39; 1 II 7; 3 I 12-14, 25-26, 30, 55; 3 II 35-36.
- cup: 2 II 16-17; 3 V 39; 4 I 34; 4 VI 5-6 (goblet); 6 IV 54, 55; 7 III 9; 9 I 8-11, 13-15; 9 V 34; 10 III 16, 44, 46; 10 IV 37; 10 VI 59; 10 VIII ending reconstructed; 11 I 21; 11 IV 16, 17; 13 line 9; 26 lines 4-5.
- cymbals: 6 IV 26-27; 9 I 19.
- daughter(s): 2 III 5-6, 24; 3 I 29; 4 II 26-27, 31, 33, 36, 38, 40; 5 I 16, 17; 6 I 49; 9 I 22-25; 9 III 6, 7-8, 46; 9 IV 39-40, 50-53; 9 V 27-28, 41-42, 42-43; 10 I 16, 17, 18; 10 IV 55, 56, 57; 10 VI 10, 11; 11 V 10, 11; 17 II 43; 23 lines 45-46; 24 lines 5-6, 15, 26-27, 29, 40-41; 25 line 1.
- dead or death: 3 I 3-4, 17-18, 22; 3 II 37 (not-dying), 40, 43; 3 VI 1, 13; 4 VI 38; 6 II 42; 8 IV 1 (die), 3-4, 32, 34-35; 11 V 16-17, 18-19; 11 VI 7, 9, 23, 30; 12 I 6, 41-42; 12 II 20; 12 III 0-1; 12 VI 48-49; 15 I 11; 16 line 21; 20 side 1 1-3; 25 lines 64-65.
- decree: 7 IV 5; 9 V 30-31; 9 VI 24; 10 IV 41, 42-43, 10 VIII 32-33; 11 II 10, 17-18; 12 IV 10.
- the deep(s): 4 VI 48; 6 I 45; 7 IV 13; 8 I 4; 9 III 25; 9 IV 17; 9 V 6-7; 10 IV 24; 11 VI beginning restored; 12 I 33-34; 23 line 30; 25 lines 1, 3.
- desert. *See* wilderness.
- disease. *See* illness.
- dog: 1 III 19; 1 V 11; 3 I 2, 15; 3 II 38; 9 III 45; 19 lines 11-14, 29-31.
- dominion: 1 I 42; 3 VI 24 (rule), 38 (rule), 53 (rule); 7 III 25; 8 II 5; 8 IV 10, 13, 20; 9 IV 3; 10 VII 44; 12 V 6; 12 VI 34-35; 22 side 1 18.
- donkey. *See* ass.
- dream: 1 I 35; 1 III 46, 50; 1 VI 31; 12 III 4, 10.
- drink: 2 IV 27; 2 V 10; 2 VI 2, 4; 4 I 3, 8, 11, 13, 22; 4 II 31, 33, 35-36, 38; 4 V 19-20, 29; 4 VI 5, 30-31; 6 IV 53, 54, 57, 61; 9 I 8-9; 10 III 14, 16, 40, 43; 10 IV 35, 36; 10 V 48; 10 VI 55, 58; 10 VIII ending restored; 11 I 5, 25, 26; 11 II 24; 11 IV 12, 15; 12 I 10, 30; 12 VI 44; 19 lines 2-4, 16; 20 side 1 7; 22 side 2 22, 24; 23 lines 6, 72; 26 line 4.
- dwelling: 2 III 19; 4 V 32-33; 9 IV 48, 49, 50, 51, 52; 9 V 39, 40, 41, 42, 43; 10 I 12, 13, 14, 16, 18; 10 IV 52-53, 54-55, 57; 11 III 2, 3.
- dynasty: 1 I 23.
- ear (of corn): 6 I 18; 6 II 19, 21, 22, 23.
- eat: 2 IV 27; 2 V 10; 2 VI 2, 4; 3 VI 11, 17-18, 20; 4 I 31-32, ending restored; 4 II 4, 21, 30, 32-33, 35-36, 37-38; 4 V 19-20, 29; 5 IV 18-19, 29-30; 7 II 27 (fed); 8 II 20 (feast), 21; 10 III 40; 10 IV 35; 10 V 48; 10 VI 55; 10 VIII ending restored; 11 I 5-6, 19-20, 24, 32; 11 II 23; 11 IV 12; 12 VI 43-44; 12 V 20, 24 (consume), 25 (consume); 17 I 10; 19 line 2; 20 side 1 1, 6; 20 side 2 10 (fed); 22 side 2 22, 24; 23 line 6, 72; 25 line 6 (feeds); 26 line 3.
- enemy: 8 IV 8-9, 39; 9 III 37-38; 9 IV 4,

- 5-6; 10 VII 35-37, 38-39; 15 II 24 (foes).
 ewes: 10 VI 48; 12 II 7-8, 29.
- father: 1 I 36-37, 41-42, 42-43; 1 II 6, 23-24; 1 III 31-32, 47; 1 IV 6; 1 V 43; 1 VI 13, 32; 2 VI 5; 3 I 3, 5, 6, 11-12, 14, 17-18, 19, 57, 60; 3 II 36, 40, 42, 45, 50; 3 VI 27, 28, 39-40; 4 I 23; 4 VI 49; 6 I 32; 6 II 9-10; 6 III 15; 6 IV 29; 7 IV 5, 23-24, 26; 7 V beginning restored, 18; 8 I 5, 16, 17, 19, 21-22; 8 II 10, 16-17, 33-36; 9 IV 39-40, restored 46-47, 54; 9 V 7-8, 10, 35; 10 I 5; 10 IV 1, 24, 47; 11 VI 2; 12 I 36; 12 IV 10; 12 VI 26-27; 17 I 9; 19 lines 11-14; 23 lines 32-33, 43-44; 24 lines 19-20, 27, 33-34
 fatling: 4 VI 4-5; 9 I 8; 9 IV 42; 10 III 43; 10 V 45; 10 VI 41-42, 57-58; 11 IV 14; 22 II 13.
- feast or banquet: 2 IV 28; 2 VI 5; 3 I 39-41, 61-62; 10 III 17, 18-21, 45-51; 19 side 1 6-8; 21 side 1 1, 5, 9; 22 side 1 2.
- field(s): 1 III 7; 1 IV 51; 3 I 34; 7 V beginning restored, 21; 9 III 16; 9 IV 10, 24-25, 30-31, 38-39; 10 V 56; 10 VIII 25; 11 V 19; 11 VI 7, 27-28; 12 II 16-17, 20, 34-35; 12 IV 1, 2, 12, 13; 12 V 17-18; 17 I 25; 17 II 43; 20 side 2 7, 9 (planted field); 22 side 1 25-26 (planted fields); 23 lines 13, 28; 24 lines 22-23.
- fire: 8 II 32-33 (flame); 9 III 45; 10 II 8; 10 VI 22, 25, 27, 30, 32; 12 II 33; 12 V 14; 17 I 10; 23 lines 14-15, 41, 44-45, 47-48.
- firestand: 23 lines 15, 31, 36.
- food: 1 II 16; 1 III 58; 3 III 14; 4 I 2, 6-7, 9-10, 11-12, 21; 7 II 2; 9 I 4-5; 10 IV 35-36; 10 VIII ending restored; 11 I 24; 11 II 23; 11 IV 11; 12 VI 11, 15.
- footstool: 2 IV 1; 4 II 11; 9 II 22, 37; 10 IV 29; 11 VI 13; 12 I 60; 12 III 15.
- gate(way): 3 I 52 (doorway); 4 V 6; 6 I 22; 9 II 3; 10 I 34; 26 lines 8, 9.
- gift: 1 III 31; 1 V 42; 1 VI 12; 8 II 37-38; 9 V 33-34; 10 I 20-22; 10 IV 45; 11 V 24; 14 line 1; 24 line 47; 25 lines 73-74, 75-76.
- god(s): 2 II 7, 11, 28; 2 III 17, 18; 3 I 22; 3 II 43; 3 IV 3, 6, 10; 3 V 11, 12-13, 14, 16, 17-18, 19, 20-21, 22; 4 I 2-3, 7-8, 10-11, 12-13, 21-22; 4 V 20, 29; 6 III 6, 20-21, 35; 6 IV 23, 29, 47, 49, 57, 57-58; 7 III 2, 6; 7 IV 18-19; 8 I 2-3, 19-20, 22; 8 II 18, 20-21, 21-22, 24-25, 25-26, 27-28, 29, 34-35, 37-38; 9 III 32, 39; 9 IV 34-35, 47-48; 9 V 3-4, 38; 10 I 10, 22; 10 II 36; 10 III 26, 29-30, 35, 40-41; 10 IV 32, 51; 10 V 1, 48; 10 VI 47, 49, 51, 53, 55; 10 VII 6, 49-52; 11 I 9; 11 II 13; 11 III 14, 15, 20; 11 IV 12; 11 V 16-17; 12 I 31; 12 VI 47, 48 (Divinities); 14 lines 2, 3-4; 15 I 3; 15 II 2, 5, 33; 15 III 8; 17 I 21-22, 28, 41; 18 line 2; 19 lines 1-2, 2-4, 6-8; 20 side 1 1-2 (spirits), 6-7 (spirits), 8-9; 20 side 2 1-2 (spirits), 7 (spirits), 9 (spirits); 21 side 1 3-4, 11-12; 22 side 1 5-6, 10-11, 13-14, 18-20, 20-21, 25-26; 23 lines 1, 4, 19, 23, 51-52 (in translation only), 57-58, 60, 67.
- goddess(es): 1 IV 35-36; 1 III 41 (in translation only); 1 IV 39; 1 VI 26-27 (in translation only); 2 III 26; 3 IV 4, 8, 12; 5 I 17; 9 II 18; 9 IV restored between 46-47; 9 V 28, 37; 10 I 7; 10 IV 49; 10 VI 48, 50, 52, 54; 12 I 40; 24 lines 11, 40.
- gold: 1 II 1, 19; 1 III 22, 34; 1 IV 2, 43; 1 V 35; 1 VI 5, 18; 3 I 45; 4 VI 5-6, 18; 6 II 5; 8 II 18-19, 35; 9 III 47; 10 I 26, 27, 32, 33-34, 37; 10 II 27-28; 10 III 44; 10 IV 6, 11, 37-38; 10 V 6, 18, 32-33, 33-34, 39; 10 VI 34, 37-38, 59; 10 VIII 37; 11 IV 16; 22 side 2 14-15; 23 line 21; 24 lines 20-21.
- grave: 3 I 3, 4, 17, 18; 3 II 25, 39, 41; 6 III 44.
- harp: 6 I 7-8 (lyre); 9 III 4-5.
- hawk(s): 5 IV 18, 20-21, 28-29, 30-31; 6 I 33.
- heal(s): 19 side 2 26-28.

- heart: 4 II 14; 5 I 17; 6 I 34-35; 8 II 12; 9 II 26; 12 II 6, 7, 8, 28, 29; 6 IV 60-61; 17 I 13.
- heavens or sky: 1 II 22-23; 1 IV 5; 3 III 2; 6 IV 23-24, 30; 7 IV 14; 9 II 39, 40-41; 9 III 24, 26; 9 IV 16-18, 26, 42-43, 43-44; 9 V 18; 10 VIII 22-23; 11 I 4, 30-31; 11 II 2; 12 II 24-25; 12 III 6, 12; 15 I 5; 15 III 12; 18 line 6; 22 side 2 10-11; 23 lines 38, 61-62, 62-63; 24 lines 16-17, 31; 25 lines 1, 51-52.
- heifer: 11 V 18; 15 III 3.
- hell. *See* underworld.
- honey: 1 II 19; 1 IV 2; 12 III 7, 13.
- horn(s): 4 VI 22; 5 IV 10; 9 IV 26-27; 15 II 21-22; 17 I 30; 17 II 39; 19 lines 18-20.
- horses: 1 II 3; 1 III 24, 36; 1 V 37; 1 VI 7, 20-21; 20 side 2 2-3; 22 side 1 22.
- house: 1 I 7-8; 1 II 29, 43; 1 III 38; 1 IV 10, 21; 1 VI 23; 2 II 8-9, 10; 3 III 17; 3 IV 3-4, 7, 11; 3 VI 3; 4 I 25, 31-32, 42, ending restored; 4 II 4-5, 21, 22, 24, 26, 39-40; 6 I 32; 6 IV 8, 9-10, 20; 7 III 6, 21; 7 IV 27; 7 V beginning restored, 15; 8 I 7-8, 8-9, 10, 10-11, 19-20, 20-21; 8 IV 4-5; 9 II 4, 17, 29, 31; 9 IV 47; 9 V 3-4, 19-20, 38; 10 I 9; 10 IV 50-51, 62; 10 V 10, 11, 13, 18, 19, 28, 29-30, 33, 34, 36, 51, 53, 56, 61, 64; 10 VI 5, 8, 16, 22, 25, 27, 30, 33, 36-37, 38-39, 44; 10 VII 13-14, 17, 25-26, 42; 10 VIII 7-8, 35-36; 11 IV 21; 11 V 15; 14 line 3; 15 II 1, 4; 17 II 60-61; 19 lines 1-2, 11-14, 17-18; 20 side 2 0-1; 21 side 1 1-2, 2-3, 6-8, 9, 10-11; 22 side 1 1-2, 2-3, 3-4, 8-10, 18-20; 22 side 2 24-25; 23 line 36; 24 lines 17-19; 25 lines 67-68, 70-71, 71-72.
- hunt(ing): 4 VI 40; 5 I 27; 10 VI 26; 12 II 15; 17 I 34; 19 line 23; 22 side 2 10-11; 23 lines 16, 67-68.
- husband: 23 lines 40, 46-47.
- illness or disease: 1 I 17; 1 II 45-46; 1 IV 23-24 (ill); 3 I 56-57, 59-60; 3 II 19-20, 22-23; 3 V 11, 12, 14-15, 17-18, 20-21, 27-28, 50; 3 VI 9, 35-36, 50-52.
- incense: 6 IV 23-24, 30-31; 23 lines 14-15.
- kin: 4 I 19 (fellows), 20-21 (fellows); 4 II beginning restored, 15; 10 V 28-29; 10 VI 44; 10 VIII ending restored; 11 I 23, 25; 11 II 22-23, 24; 14 lines 7-8; 16 II 47 (fellows), 51.
- king: 1 I 8; 1 III 15-16, 27-28; 1 V 7-8, 12-13, 33, 44; 1 VI 3, 14, 37-38; 3 I 40, 56, 59, 62; 3 VI 37, 52-53; 4 VI 49; 7 IV 23-24; 8 I 5, 18, 22; 9 IV restored between 46-47; 9 V 7-8, 32, 35-36; 10 I 5; 10 IV 24, 38-39, 43-44, 48; 10 VII 43; 11 VI 2; 12 I 36, 46, 48, 54-55, 62; 12 VI 57; 17 II 58; 22 side 2 17; 23 line 7; 24 lines 2, 2-3, 17, 24.
- kingship: 1 I 41; 3 VI 23-24; 8 I 17-18; 8 IV 10; 12 VI 28; 22 side 1 17-18 (royalty).
- knife. *See* sword.
- lamb or kid: 1 II 13, 14, 15; 1 III 55-57; 3 VI 17-18, 20-21; 4 V 17, 22; 7 III 32; 9 V 1; 10 VI 43 (sheep); 10 VIII 18-19; 12 II 7-8, 22-23, 28-29; 22 side 2 13-14.
- lapis lazuli: 1 III 43; 1 VI 29; 10 V 19, 34; 10 VII 1; 23 line 21; 24 lines 21-22.
- lightning: 9 III 26; 9 IV 17-18; 10 V 9.
- liver: 5 I 18; 17 I 9-10, 13.
- livestock: 2 IV 4, 15; 2 V 1.
- love: 1 II 50; 1 IV 28; 3 I 32; 7 V beginning restored, 19-20; 9 III 5, 7, 15; 9 IV 9, 24, 29; 10 IV 39; 11 V 18; 24 line 23.
- message or word: 1 V 16, 33; 1 VI 3, 40; 6 II 26; 6 III 7, 21, 35; 6 IV 50; 7 IV 12, 13, 15; 7 V beginning restored, 17-18; 8 II 33-34, 42; 8 IV 6; 9 III 13, 20, 22, 27; 9 IV 7, 13, 14, 15; 10 VIII ending restored; 11 I 12; 18 line 14; 23 line 52.

- messengers: 1 III 20, 33; 1 IV 35; 1 V 18-29; 1 VI first restored line; 6 II 28; 8 II 11, 21-22, 25-26, 28, 30, 40-41, 41, 42, 44; 9 III 8-9.
 milk: 2 II 26; 7 III 9; 15 III 25-26; 23 lines 14-15.
 moon: 4 II 27, 31, 33-34, 36, 38, 40; 24 lines 5-6, 15, 41.
 mother: 1 I 9, 15; 2 I 6; 6 III 29; 12 VI 11, 15; 23 lines 32-33; 24 line 34; 25 lines 1, 2, 2-3, 57, 57-58.
 mountain(s): 3 I 6; 3 II 45; 3 IV 16; 3 VI 31, 44; 7 IV 9, 11-12, 22, 23; 7 V 1-3, 23; 8 I 5; 9 II 4-5; 9 III 29, 30; 9 IV 19-20; 9 V 7-8, 8-9; 10 IV 23; 10 V 15, 31-32, 38; 10 VII 5-6, 36-37; 10 VIII 5; 11 V 13-14; 11 VI 1; 11 VI 26-27; 12 I 34-35; 12 II 16; 15 III 11, 27-28, 31.
 ocean: 23 lines 34, 35.
 offering: 1 II 26; 1 IV 8; 8 II 37-38; 12 I 19, 21, 23, 25, 27, 29; 23 lines 54, 65-66.
 offspring: 4 I 19, 20, 25, 43; 4 II beginning restored, 15; 4 VI 29; 15 III 34.
 oil: 3 III 1, 16; 9 II 31-32, 39; 9 IV 42-43; 12 III 6, 12; 19 lines 29-31; 22 side 1 15; 22 side 2 14-15.
 orphan: 3 VI 49; 4 V 8; 6 I 25.
 ox(en): 1 III 18; 1 V 10-11; 4 II 29; 7 III 30 (large stock); 9 IV 41-42; 10 V 45; 10 VI 40-41 (large stock); 12 I 20; 15 III 2, 15-16, 21, 36; 17 I 31-32; 17 II 54-55; 22 side 2 12-13.
 palace: 1 III 28; 1 IV 40; 1 V 44; 1 VI 14; 2 II 22; 2 IV 21; 3 VI 25; 4 I 26, 43; 4 II 25; 4 V 39 (temple); 6 IV 9, 10, 21; 7 IV 27; 8 I 7-8, 8-9, 10, 10-11, 20-21; 9 II 18; 9 V 21; 10 III 45-51; 10 V 14, 30-31, 37, 52, 54, 57, 62, 65; 10 VI 6, 9, 17, 23, 25-26, 28, 30-31, 33, 37, 39-40, 45; 10 VII 18-19, 26-27; 10 VIII 37; 15 II 2, 5; 19 lines 1-2; 20 side 2 0-1; 21 side 1 2-3, 6-8, 10-11; 22 side 1 1-2, 3-4, 8-10, 18-20; 25 line 72.
 peace: 6 II 27-28; 7 V beginning restored, 20; 9 II 31-32; 9 III 16; 9 IV 9-10, 24, 29-30.
 peace offering: 1 III 26-27; 1 V 39-40; 1 VI 9-10.
 pigeon: 1 II 17; 1 III 59.
 progeny: 1 I 10, 21, 22.
 rain: 3 III 5, 6, 7, 8; 6 I 40-41; 9 I 24-25; 10 V 6; 11 V 7-8, 11.
 ram(s): 6 IV 60-61; 7 III 31; 10 VI 41-42, 47; 22 side 2 13-14.
 river(s): 4 VI 47; 8 I 4, 7-8, 8-9, 20-21, 23; 8 II 6-7, 11, 17, 21-22, 25-26, 28, 30, 33-34, 36-37, 40-41, 44, 45-46; 8 IV 3-4, 11-13, 14-15, 16-17, 19-20, 21-23, 24-25, 27, 29-30; 9 III 39; 9 V 6; 9 VI 6; 10 II 7; 10 IV 21; 10 VIII ending restored; 11 I 21-22; 11 VI beginning restored; 12 I 33; 13 lines 9-10; 25 line 3.
 sacrifice: 1 II 14, 18, 23, 25; 1 III 57, 59; 1 IV 5, 7; 7 III 28; 20 side 1 10; 23 line 27.
 sanctuary: 4 I 26-27, 44-45; 4 II 0-1, 16-17.
 scepter: 8 I 17-18; 12 VI 29; 23 lines 8-9, 37, 40, 43-44, 46-47.
 sea: 6 IV 41, 43; 9 III 2; 9 IV 46; 9 V 40-41; 9 VI 5; 10 I 13-14, 21; 10 II 6, 28-29, 31; 10 III 25, 27, 29, 34, 38; 10 IV 1-2, 3-4, 31, 40, 53; 10 V 2; 10 VII 15-16, 55, ending restored; 11 I 15-16; 12 I 44, 45, 47, 53; 12 V 18-19; 13 line 5; 14 lines 1-2, 8; 18 lines 4, 7; 23 lines 30, 33, 34, 62-63.
 serpent. *See* snake.
 servant. *See* slave(s).
 shades: 2 III 3, 14; 20 side 1 1; 20 side 2 1, 6, 8; 21 side 1 2, 3, 5-6, 9, 11; 22 side 1 3, 5, 8, 10, 13, 19, 20, 25; 22 side 2 8, 21, 23.
 sheep: 7 III 30 (small stock); 10 VI 41; 11 III 22, 23; 12 I 22; 22 side 2 12-13.
 shekel(s): 1 I 29; 6 II 34; 24 lines 20, 20-21.
 shrine: 1 IV 34-36; 20 side 2 1-2; 21 side

- 1 3-4, 11-12; 22 side 1 5-6, 10-11, 20-21; 22 side 2 2-3.
- siblings: 4 I 18-19, 20; 4 II beginning restored, 14-15; 6 IV 34, 39-40; 17 II 46-47, 48, 50-51.
- silver: 1 I 52; 1 II 18; 1 III 22, 34; 1 IV 1, 42; 1 V 34; 1 VI 4, 17; 3 I 44; 4 VI 17; 6 II 4; 7 III 21; 9 III 46; 10 I 25, 26, 31; 10 II 26-27; 10 IV 6, 10; 10 V 15, 18, 32, 33-34, 38; 10 VI 34, 37; 10 VIII 36; 11 IV 17; 22 side 2 14-15; 24 line 20.
- sister: 3 I 28-29, 31, 33, 38-39, 51; 4 VI 19, 25; 9 IV 39; 15 I 15; 15 II 16, 20; 15 III 3, 10; 24 line 36.
- sky. *See* heavens.
- slaves or servants: 1 II 2, 3; 1 III 23, 25, 35, 37, 51; 1 V 36, 38; 1 VI 6, 8, 19, 21-22, 34-35; 2 II 18-19; 3 III 13; 7 IV 17-18; 8 II 36; 9 IV 32; 10 IV 59, 60; 10 VIII 15; 11 II 12, 19.
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