on 2 S 2:15; ḫab-bōrīṯ was omitted in 6 owing to the following u-ḥārōṯi. Valeton’s vindication of the traditional reading bē-māsōrṯ ḫab-bōrīṯ (ZAT 13, 256; see also Krætzhmar ad loc.) is untenable.

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MESUKKAN, ACACIA NILOTICA

In my paper on Magana and Melukha (OLZ 10, 489)¹ I pointed out that mēsukkān, Is. 40:20 denoted the Acacia nilotica; it is the Assyr. musukkānu (ZA 9, 111) = Sumer. mēš- or mus-Magana, the tree of Egypt. Mēš is the older form (OLZ 17, 454) of gēš, tree, wood (SG1 97). The adjective Maganian is in Assyrian Makkānū with k = Sumer. g (cf. Delitzsch, Assyr. Studien, 1874, p. 159). I suggested this etymology of musukkānu more than thirty-five years ago (see Delitzsch, Paradies, p. 130, below; cf. Lyon, Sargon, 16, 61; MVAG 18, 2, p. 38).

Tērūmā after mēsukkān in Is. 40:20 is not a corruption of tamār, palm (as I assumed in my translation of Is. 40 in Drugulin’s Marksteine; cf. JHUC, No. 163, p. 57) but a transposition of timōrā, post, pillar (AJSL 22, 256). The text of the prosaic gloss following the line yē-el-mū tēqāmmējun ēl, u-mad-dēmūṯ tārēḵū-lo, To whom will ye liken Him, what likeness compare to Him? is very much disjointed: the two clauses yē-ḵōrēf baz-zuḥū ʾēraqqēʾēnū u-šē-reyqūqōt kūsīf irḵōf (not ʾḵōrēf!) should stand, not after the first ḫārāš, but after ḫārāš ḫakām; they refer, not to the gilding of a cast image, but to the overlaying of a wooden core with plates of gold. These golden statues were built up upon a wooden frame braced (Heb. raḵūf) by rods of metals. Phidias’ chryselephantine statue of Pallas Athene was constructed in this way.

The ha- prefixed to pāsl (cf. JBL 35, 191) and mēsukkān is not the article, but the interrogative hā- (6 ḥā, 3 nūmquid?). Hap-pāsl nasāḵ ḫārāš would mean The image cast a craftsman, but the meaning is: (What likeness can you compare to Him?)

¹ For the abbreviations see above, p. 75.
An image which a craftsman cast? or an acacia (block) which an experienced craftsman selected, and which a goldsmith overlaid with plates of gold, and which he joined with silver braces to sustain it so that it does not fall? The çoréf after rëtúqót kásf is a corruption of ircôf; it is not necessary to say irçôfêhu or îéraççéfênnû (cf. AJSL 24, 123, 1. 4). The stem raçâpu, to join, is common in Assyrian (HW 627a). In Ethiopia it appears as çarâba; a çarrâbî is a joiner or carpenter, &c. In the late (post-Septuagintal) gloss 1 K 6: 21 ya' abbèr bê-rattiqót means he made a (transverse) barrier with cancelli; cf. Talmud. rîtqâ, rail, fence. Arab. rátâqa means to join, cement, mend, and iverâq, Eccl. 12: 6 ( = Assyria. ittariq) has the privative meaning it is disjoined, sundered (contrast AJSL 32, 65).

The relative clause ìebraq̲qawi lû after hârâs hašâm must be inserted after the tertiary gloss timôrâ, post. 'Èc lô irqâb, wood which does not rot (G xiôn òσηττων) is an additional explanatory gloss to mêsukkân. According to Jerome, amsuchan is a genus ligni imputabile (see Isaiah, SBOT, 129, 26). G has xiôl òσηττα for 'āçè šîttim, acacia wood. The šîttâ tree (Arab. sunî) is not the Acacia nilotica (Herod. 2, 96: ãkaæba; Plin. 24: 107, 109: spîna) but the Acacia seyal (cf. Bædeker's Palästina, p. 158). This wood is exceedingly hard and is not attacked by insects (DB 4, 507a).

The Hebrew text should be read as follows:

The traditional rendering he that is so impoverished that he hath no oblation is as preposterous as the translation of Prov. 23: 34 discussed above, p. 79. Duhm's emendations ha-mêsak-kin tîmûnâ, he who carves an image, or ha-mêkônên tîmûnâ, he who sets up an image, do not help matters.  

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