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on 2 S 2: 15; *hab-bôrit* was omitted in **6** owing to the following *u-hârôti*. Valeton's vindication of the traditional reading *bě-másort* *hab-bërit* (ZAT 13, 256; see also Krätzschar *ad loc.*) is untenable.

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### MĒSUKKĀN, ACACIA NILOTICA

In my paper on Magan and Melukha (OLZ 10, 489)<sup>1</sup> I pointed out that *mēsukkân*, Is. 40:20 denoted the *Acacia nilotica*; it is the Assy. *musukkānu* (ZA 9, 111) = Sumer. *mēš-* or *muš-Magana*, the tree of Egypt. *Mēš* is the older form (OLZ 17, 454) of *gēš*, tree, wood (SGL 97). The adjective Maganian is in Assyrian *Makkanû* 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).

*Tērûmâ* after *mēsukkân* in Is. 40:20 is not a corruption of *tamâr*, palm (as I assumed in my translation of Is. 40 in Drugulin's *Marksteine*; cf. JHUC, No. 163, p. 57) but a transposition of *tîmôrâ*, post, pillar (AJSL 22, 256). The text of the prosaic gloss following the line *u-ēl-mî tēdammēiun él, u-mad-dēmût ta'rēkû-lo*, To whom will ye liken Him, what likeness compare to Him? is very much disjointed: the two clauses *u-ēl-mî tēdammēiun él, u-mad-dēmût ta'rēkû-lo* should stand, not after the first *hârâš*, but after *hârâš haḳâm*; 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. *raḳûf*) by rods of metals. Phidias' chryselephantine statue of Pallas Athene was constructed in this way.

The *ha-* prefixed to *pâsl* (cf. JBL 35, 191) and *mēsukkân* is not the article, but the interrogative *hâ-* (**6** μή, **7** numquid?). *Hap-pâsl nasâk hârâš* would mean *The image cast a craftsman*, but the meaning is: (What likeness can you compare to Him?)

<sup>1</sup> 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 *çôrêf* after *rêtûqôt kâsf* is a corruption of *irçôf*; it is not necessary to say *irçêfêhu* or *îrçaççêfennû* (cf. AJSL 24, 123, l. 4). The stem *raçâpu*, to join, is common in Assyrian (HW 627<sup>a</sup>). In Ethiopie it appears as *çarâba*; a *çarrâbî* is a joiner or carpenter, &c. In the late (post-Septuagintal) gloss 1 K 6: 21 *uax'abbér bē-rattiqôt* means *he made a (transverse) barrier with cancelli*; cf. Talmud. *rîqâ*, rail, fence. Arab. *râtaqa* means *to join, cement, mend, and jeratêq*, Eccl. 12: 6 (= Assyr. *ittariq*) has the privative meaning *it is disjoined, sundered* (contrast AJSL 32, 65).

The relative clause *îçbaqqês-lô* after *hârâš haçâm* must be inserted after the tertiary gloss *tîmôrâ*, post. 'Eç lô *îrqâh*, wood which does not rot (Ⲭ ξύλον ἄσηπτον) is an additional explanatory gloss to *mēsukkân*. According to Jerome, *amsuchan* is a *genus ligni imputribile* (see *Isaiah*, SBOT, 129, 26). Ⲭ has ξύλα ἄσηπτα for 'āçê *šîṭṭîm*, acacia wood. The *šîṭṭâ* tree (Arab. *sunṭ*) is not the *Acacia nilotica* (Herod. 2, 96: ἄκανθα; Plin. 24: 107. 109: *spina*) but the *Acacia seyal* (cf. Bædeker's *Palästina*<sup>7</sup>, p. 158). This wood is exceedingly hard and is not attacked by insects (DB 4, 507<sup>a</sup>).

The Hebrew text should be read as follows:

18 ואל-מי תדמיון אל ומה-דמות תערכו-לו<sup>a</sup>

20, 19 (a) הַפֶּסֶל נֶכֶךְ חָרַשׁ { } : הַמִּכְבֵּן ββ יבחר חרש חכם || ויצרף בזהב ירקעני  
וברתקות כסף ירצף { } להכין הפסל ולא יכוש :

20 תכורה [יבקש-לו] עץ לא ירקב ββ

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-mēsak-kîn tēmūnâ*, he who carves an image, or *ha-mēçônén tēmūnâ*, he who sets up an image, do not help matters.

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