

Chapter IV.

SUMMATION.

There is no doubt whatever that there was Canaanite literary influence upon the book of Isaiah. In instance after instance it has been shown that the influence did not only cause similarities in language but literal agreement word for word. Such agreement could not happen by accident. The connection between Ugaritic literature and Isaiah is especially evident in the poetic parts of Isaiah -- the major portion of the book -- and is found throughout the whole book.

We have shown that the language of Ugarit was a Canaanite language and that the Ugaritic epics belong to a substratum of Canaanite literature. Therefore the Ugaritic literature has been considered as representative of Canaanite literature. Realizing the close affinity of the Ugaritic language and Biblical Hebrew we expect a considerable part of Isaiah's vocabulary to be found in Ugaritic. This is true also of hapax legomena and rare words in Isaiah. Grammatically one does not expect as many connections with Ugaritic as in the case of compositions of the tenth century B.C. or in even earlier material such as the Song of Deborah. The intervening centuries and the steady development of the language must be considered.

The strongest influence of Canaanite literature upon Isaiah was exercised upon the artistic conceptions and form. Repeatedly we have pointed out that it was the artist in the Hebrew prophet who was attracted to Canaanite literature. The Canaanite musicians around the Temple of YHWH in Jerusalem kept the Canaanite artistic tradition alive and we believe that their influence upon the Hebrew prophets was frequently decisive in regard to their form of expression.