

tions of the original Hebrew. Gordis strongly believed that the results of biblical scholarship should be made available to a wider audience, and this he attempted to do in his numerous articles. Many of these were later published in two volumes under the titles *Poets, Prophets, and Sages* (1971) and *The Word and the Book* (1976).

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David Marcus

Gordon, Cyrus Herzl

Cyrus H. Gordon (1908–2001) was one of the most prominent American scholars of the Bible within its Near Eastern context during the 20th century. He was trained at the University of Pennsylvania (PhD 1929) and Dropsie College (non-degree), where his two main teachers were James Montgomery and Max Margolis, respectively. Gordon's chief teaching positions were at Dropsie College (1946–56), Brandeis University (1956–73), and New York University (1973–89). Among his many doctoral students who enjoyed their own academic careers were Nahum Sarna, Anson Rainey, Michael Astour, Baruch Levine, Harry Hoffner, Edwin Yamauchi, Jack Sasson, David Owen, David Tsumura, Mark Geller, and Gary Rendsburg. Most of Gordon's students were active in the fields of Bible, Ugaritic, and Akkadian, but he also supervised dissertations on Hittite, Hurrian, Egyptian, Coptic, Aramaic, Syriac, Mandaic, Greek, Arabic, and archaeological subjects – a breadth unlike any other scholar (with the possible exception of William F. Albright). This scope of academic endeavors characterized Gordon's work throughout his career and speaks to the heart of his contributions, as he was able to make interconnections across time and space in the ANE (and beyond), with the Bible remaining the focus at all times.

Several examples of this scholarly trend in his research are noted here. Gordon understood the metropole of Ugarit as a cultural bridge between the worlds of classical Greece and biblical Israel. Through trade and diplomatic contacts, shared literary motifs and tropes appeared in the various literatures of the region. A prime illustration is the hero's quest to recover his wife (the Helen-of-Troy motif), which occurs in the Iliad with Menelaus and Helen, in the Epic of Kret with Kret and Hurray, and in the Bible with Abraham and Sarah (and, with variation, Dinah and her brothers). When one expands the cultural horizons to include both Egypt and Mesopotamia, still other major themes emerge. The most significant of these is the epi-

sodic journey motif culminated by the *nostos* or homecoming, as seen in the Odyssey, the Gilgamesh Epic, the Egyptian tales of Sinuhe, Shipwrecked Sailor, and Wenamon, and Israel's journey through Sinai and Transjordan capped by its return to Canaan. The broadening of the biblical horizons to include the Aegean is especially noteworthy, for Gordon was a true trailblazer in this regard.

Gordon was a master of ANE languages, with his series of books devoted to Ugaritic (from *Ugaritic Grammar* [1940] through *Ugaritic Textbook* [1965]) serving as the standard for decades. He frequently explained difficulties in the biblical text based on Ugaritic and other Semitic parallels; he was strongly averse to facile emendation of the MT.

Gordon also ran an independent course by opposing the Documentary Hypothesis, based on his observing the presence of doublets and different names and epithets to refer to the same deity in other ANE compositions.

Gordon truly represented the “grand synthesis” of biblical and ANE studies, as forged by his contemporaries such as Albright, Godfrey Rolles Driver, Harold Louis Ginsberg, Benjamin Mazar, and others.

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Gary A. Rendsburg

Gordon, Judah Leib

Born in Tsarist Russia, Judah (or Yehudah) Leib Gordon (1830–1892) is considered the premier author of *Haskalah* (Jewish Enlightenment) poetry in modern Hebrew literature. His poetry departed from a strict adherence to the flowery *melitsah* style of literary Hebrew of the times, which called for the exclusive use of Biblical Hebrew for high literature – poetry and prose – as a mark of linguistic “purity.” His poetry is characterized by an adherence to Biblical Hebrew terms, language, and themes, but also by a mix of styles, both biblical and postbiblical, in matters such as sentence form, syntax, and vocabulary. This hybridized form enriched his work and rendered it more flexible. While his poetry exhibits some hesitant steps to exploit these biblical borrowings to elicit significance and depth that go beyond the literal designation of terms within his poetic narratives, these are few, and often they are given second place to the conveyance of meanings borne by the loaned terms or sen-