

## THE «SPLIT COUPLET» IN UGARITIC VERSE

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### 1. Introduction

In a study of the opening lines to the Krt Legend<sup>1</sup>, Dietrich and Loretz identified a verse pattern which they called the «broken stichos»<sup>2</sup>. As they pointed out, it had hardly been noticed before. They described it as follows: «In einen Stichos können vor seinem Abschluß ein oder zwei Stichen eingeschoben werden». As examples they suggested KTU 1.14 i 12-14. 26-27. 29-30 and 32-34, all from the Prologue to *Krt*. Although the stichometry they proposed was later revised<sup>3</sup>, so that these passages could no longer be considered «split couplets», the verse-pattern does exist elsewhere in Ugaritic verse<sup>4</sup>. In fact, several more instances were identified by del Olmo Lete. In his translation of the Ugaritic myths and legends he discussed this strophic pattern and listed further examples<sup>5</sup>. De Moor had also remarked on the pattern, which he called «embracing parallelism» and he, too, gave several examples<sup>6</sup>. And as part of an article on strophic chiasmus in Ugaritic, I discussed this pattern rather briefly<sup>7</sup>. However, whereas some examples from *Krt* should now be excluded, as has been mentioned, and the putative examples in KTU 1.3 iv 47-53 || v 38-43 || 1.4 i 9-18 || iv 50-57 are actually part of a different verse pattern, as has been demonstrated by

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<sup>1</sup> M. Dietrich - O. Loretz, *Der Prolog des Krt-Epos*, in: H. Gese - H.P. Rüger (eds.), *Wort und Geschichte. Fs. für Karl Elliger zum 70. Geburtstag* (AOAT 18), Neukirchen-Vluyn 1973, 31-36.

<sup>2</sup> «Das Stilmittel des aufgebrochenen Stichos», Dietrich - Loretz, *Der Prolog des Krt-Epos*, 35.

<sup>3</sup> M. Dietrich - O. Loretz, *Der Prolog des Krt-Epos. Eine Ergänzung*, UF 5, 1973, 283; *Das Porträt einer Königin in KTU 1.14 I 12-15. Zur ugaritischen Lexikographie (XVIII)*, UF 14, 1980, 199-204.

<sup>4</sup> It is not to be confused with the «couplet-pince» identified by H. Sauren - G. Kestemont, *Keret, roi de Hubur*, UF 3, 1971, 181-221, in KTU 1.14 i 1-5.41-43.44-46; iii 48-49.50-51; v 41-46; vi 2-3; 1.15 ii 19-20.21ff.; v 6-7.7-8; 1.16 i 41-48.49-50; vi 57-58 etc., which is very much open to question.

<sup>5</sup> MLC, 34. The list includes 1.2 i 38-39; 1.3 iv 49-53; 1.3 vi 12-18; 1.4 iv 4-7.9-12; 1.4 viii 1-4; 1.16 i 46-49; 1.18 i 17-19.19-22; 1.19 ii 12-15.19-23; 1.19 iii 47-49; 1.19 iv 5-7.36-39.43-46.

<sup>6</sup> J.C. de Moor, *The Art of Versification in Ugarit and Israel I: The Rhythmical Structure*, in Y. Avishur - J. Blau (eds.), *Studies in the Bible and the Ancient Near East Presented to S. E. Loewenstamm on his Seventieth Birthday*, Jerusalem 1978, 119-39 (137 and n. 41 [KTU 1.5 vi 23-25; 1.6 i 6-8.62-65; 1.14 i 14-15; 1.17 vi 30-33; 1.19 iv 41-43.44-46; 1.23 40-42.43-46.46-49]). See also D.T. Tsumura, *Literary Insertion, AXB Pattern, in Hebrew and Ugaritic - a Problem of Adjacency and Dependency in Poetic Parallelism*, UF 18, 1986, 351-61; *Literary Insertion (AXB Pattern) in Biblical Hebrew*, VT 33, 1983, 468-82.

<sup>7</sup> For Ugaritic, cf. W.G.E. Watson, *Traditional Techniques in Classical Hebrew Verse* (JSOTSS 170), Sheffield 1994, 319-20.

Loretz<sup>8</sup>, other passages with the split couplet have since been identified. Accordingly, all possible occurrences, including those previously unrecognised, have been re-examined and are set out below in full, the whole topic is discussed, and at the close some examples from other verse traditions are provided<sup>9</sup>.

## 2. Split Couplets with Inserted Bicolon

### 2a. KTU 1.2(RS 3.367) i 38-39

*ap anš zbl b'1*  
 [w yuḥ]d byd mšḥt  
 bm ymn mḥš  
 ḡlmm yš[u..]

Then Prince Baal becomes livid<sup>10</sup>:  
 [he seize]s the mace in his hand,  
 in his right hand a smiter,  
 the lads he s[trikes(?)]...

Although the text breaks off here, it is followed by another couplet («[His right hand A]nat seizes / His left hand Athtart seizes») so that these six lines may form a unit. However, Smith takes the first line to be an introductory monocolon: «Then Prince Baal is shaken» – followed by a tricolon: «[He seize]s with his hand a striker, In his right hand a slayer. The lads he st[rikes (?)]»<sup>11</sup>. It is not a clear example.

### 2b. KTU 1.2(RS 3.346) iii 19-20

[ ] ḥ by tr il ab[y]  
 ank in bt[l]y [km i]lm  
 [w]ḥzr [kbn qd]š  
 lbum ard bn[p]šny

... me, Bull El, [my Father],  
 I, I have no house [like] the gods,  
 nor a court [like the holy on]es.  
 (Like) a lion I will descend with my desire<sup>12</sup>.

Smith comments as follows: «Within these four lines the second and third lines represent a formulaic bicolon known elsewhere, and the first line is prefixed to the other two lines ... The fourth line appears to have built onto the preceding bicolon»<sup>13</sup>.

<sup>8</sup> O. Loretz, *Hexakola im Ugaritischen und Hebräischen. Zu KTU 1.3 IV 50-53 et par.*, UF 21, 1989, 237-40.

<sup>9</sup> For clarity, the transcription is minimal, with word-dividers omitted. For details consult KTU<sup>2</sup>, etc.

<sup>10</sup> For *anš* cf. DLU, 41.

<sup>11</sup> M.S. Smith, *The Ugaritic Baal Cycle. Vol. 1 Introduction with Text, Translation & Commentary of KTU 1.1-1.2* (VTS 55), Leiden 1994, 268.

<sup>12</sup> Smith, *Ugaritic Baal Cycle*, 268. KTU<sup>2</sup>, reads *ḥdm* here.

<sup>13</sup> Smith, *Ugaritic Baal Cycle*, 223. For the formulaic couplet, cf. K.T. Aitken, *Word Pairs and Tradition in an Ugaritic Tale*, UF 21, 1989, 17-38 (23).

2c. KTU 1.4 (RS 2.[008]+3.341+3.347) iv 4-7    9-12	
<i>mdl ʿr šmd p̄hl</i>	Saddle an ass, harness a donkey,
<i>št gpm̄ dt ksp</i>	put on a harness of silver,
<i>dt yrq nqbnm</i>	trappings of gold,
<i>ʿdb gpn atnty</i>	prepare the harness of my she-ass <sup>14</sup> .

The central bicolon is descriptive and non-essential to the meaning.

2d. KTU 1.4 (RS 2.[008]+3.341+3.347) viii 1-4	
<i>idk al ttn pnm</i>	Then <sup>15</sup> surely set face
<i>ʿm ḡr tr ḡzz</i>	towards Mount T.
<i>ʿm ḡr ṫrmg</i>	towards Mount T̄.
<i>ʿmt lm ḡsr arš</i>	towards the twin peaks at the earth's rim.

The two central lines are redundant as they are synonymous with «twin peaks». This is a good example<sup>16</sup>. KTU 1.5 vi 23-25 (cf. 1.6 i 6-8) may be another example, but both translation and stichometry are difficult<sup>17</sup>. However it is interesting that Wyatt comments on this passage as follows: «I have construed this as two monocola framing a bicolon, and integrating well with it»<sup>18</sup>.

2e. KTU 1.6 (RS 2.[009]+5.155) i 62-65	(And Awesome Athtar exclaims:)
<i>lamlk bšrrt špn</i>	«I cannot rule in the recesses of Šapunu!»
<i>yr̄d ʿṫr ʿrz</i>	Awesome Athtar goes down
<i>yr̄d lkḫṫ aliyn bʿl</i>	goes down from Mighty Baal's throne,
<i>wymlk barš il klh</i>	but he will rule on the earth entirely <sup>19</sup> .

It can be argued that the introductory line, in effect Athtar's words, is a separate monocolon and the three lines which follow form a tricolon. This is how Xella sets these lines out, in fact<sup>20</sup>, but it can also be argued that the use of the verb *mlk* in both the first and last lines frames the whole unit.

14 Cited in full in Watson, *Traditional Techniques*, 320. For *atnty* the parallel text (1.4 iv 9-12) has, of course, *atnth*.

15 Unless anacrusis (or more precisely, extra-colonic); cf. N. Wyatt, *Le centre du monde dans les littératures d'Ougarit et d'Israël*, JNSL 21, 1995, 123-42 (136, n. 29).

16 Tsevat argues that *trḡzz* and *ṫrmg* are forms of the Hurrian mythical names \**tḡzz* (cf. *tḡzt* in KTU 1.24:3) and *ṫmg*, both with secondary *r*. M. Tsevat, *Sun Mountains at Ugarit*, JNSL, 1973, 71-75.

17 N. Wyatt, *The Titles of the Ugaritic Storm-God*, UF 24, 1992, 403-24 (412-14).

18 Wyatt, *The Titles of the Ugaritic Storm-God*, 413.

19 «Entirely» is used as a translation of *il klh* to fit the line.

20 P. Xella, *Les pouvoirs du dieu ʿAṫtar. Morphologie d'un dieu du panthéon ugaritique*, in N. Wyatt - W.G.E. Watson - J.B. Lloyd, (eds.), *Ugarit, Religion and Culture. Proceedings of the International*



The central couplet is merely descriptive<sup>25</sup>.

2j. KTU 1.18 (RS 3.340) i 19-22

[tb <sup>c</sup> .bt]lt 'nt	Virgin Anat left,
idk lttn [pnm]	see, she set [face]
['m a]qht ġzr	[towards] Hero [A]qhat
balp š[d rbt] kmn	over a thou[sand fur]longs, a myriad leagues.

However, note that Margalit's stichometry is again somewhat different<sup>26</sup>:

[tb<sup>c</sup>.bt]lt 'nt  
idk lttn [pnm]

['m a]qht ġzr  
balp š[d]  
[rbt] kmn

2k. KTU 1.19 (RS 3.322+3.349+3.366) ii 12-15<sup>27</sup>

dnil ysb palth	Daniel went round his blighted land <sup>28</sup> ,
bšql yph bpalt	he saw a stalk in the blighted land,
bšql yph by ġlm	he saw a stalk in the weeds,
bšql yhbq wynšq	he hugged and kissed the stalk.
Similarly,	

n. 18); J. Tropper, *Das ugaritische Konsonanteninventar*, JNSL 20, 1994, 17-59 (37) and DLU, 138.

<sup>25</sup> Margalit, UPA, 153 (cf. 321-22), divides the text into a couplet (not included above) a tricolon and a monocolon and also gives a different translation:

«I know, my daughter, that you are manly,  
And none of the goddesses has your temper(ament).  
(But) let the pollution depart your heart,  
Discard what is in your bowels,  
Set aside that which is in your breast;  
He who impedes you will be trampled».

<sup>26</sup> Margalit, UPA, 323.

<sup>27</sup> With the generally accepted corrections. On the first word cf. J. Tropper, review of KTU<sup>2</sup> in AfO 42-43, 1995-96, 264-74, who comments: «Das vierte Zeichen ist sehr wahrscheinlich ein {h} und nicht ein {i}. Zwar ist unterhalb der drei waagrechten Keile ein kleiner Einstich zu erkennen, vergleichbare Einstiche gibt es jedoch auch unter dem vorausgehenden Zeichen. Eine Lesung {i} ist nicht zuletzt deshalb unwahrscheinlich, weil der senkrechte Keil des {i}-Zeichens im betreffenden Text stets sehr ausgeprägt ist» (270).

<sup>28</sup> On *palt* see W.G.E. Watson, *Ugaritic Lexical Studies in Perspective*, SEL 12, 1995, 217-28 (224-25; correct «ear of corn» to «stalk»); *Comments on Some Ugaritic Lexical Items*, JNSL 22, 1996, 73-84 (77); J. Tropper, *Ugaritisch palt und hebräisch pórôt*, UF 26, 1994, 483-86.

## 2l. KTU 1.19 (RS 3.322+3.349+3.366) ii 19-23

*dnil ysb aklt*  
*yph šblt baklt*  
*šblt yph bħmdrt*  
*šblt yḥ[bq] wynšq*

Daniel went round his parched land,  
 saw an ear of corn in the blighted land,  
 an ear of corn he saw in the arid land,  
 he hug[ged] and kissed the ear of corn.

## 2m. KTU 1.19 (RS 3.322+3.349+3.366) iii 47-49

*amd gr bt il*  
*‘nt brḥ p‘lḥm*  
*‘nt pdrdr*  
*‘db uḥry mṯ ydh*

Remain a guest in the house of Ilu,  
 now, always and forever,  
 now and for generations,  
 whose hand-stick is set as the last<sup>29</sup>.

If the translations of de Moor<sup>30</sup> or Margalit<sup>31</sup> are followed there is no split couplet here. The principal difficulty is knowing what *‘db uḥry mṯ ydh* means. Does it refer to the king uttering a curse while brandishing a stick (de Moor), or simply to Daniel moving on («Stooping, he picked up his walking-stick» – Margalit)? Here it is considered as part of the curse itself<sup>32</sup>.

## 2n. KTU 1.19 (RS 3.322+3.349+3.366) iv 5-7

*‘wrt yštk b‘l*  
*lht w‘lḥm*  
*l‘nt pdrdr*  
*‘db uḥry mṯ ydh*

May Baal make you blind, etc.

The remarks made on the previous passage also apply here.

## 2o. KTU 1.19 (RS 3.322+3.349+3.366) iv 36-39

*npš th pḡ [t] tkmt mym*  
*ḥspt lš‘r tl*  
*yd‘t hlk kbkbm*  
*npš hy mḥ*

In spirit may P., water-shoulderer, revive,  
 who collects dew from the barley,  
 who knows the course of the stars,  
 let her spirit be vigorously healthy!<sup>33</sup>

<sup>29</sup> Or: «let every last one make ready a staff for his hand», Gibson, CML<sup>2</sup>, 119.

<sup>30</sup> J.C. de Moor, *An Anthology of Religious Texts from Ugarit* (Nisaba 16), Leiden 1987, 259 translates: «The king struck Qoru-Mayima.... He put down the tip of his walking stick» (with five lines intervening). However, the parallel passage runs: «He raised his voice and cried (followed by six lines of verse). He put down the tip of his walking stick».

<sup>31</sup> Margalit, UPA, 431-33.

<sup>32</sup> Following Gibson, CML<sup>2</sup>, 119 and Del Olmo Lete, MLC, 396-97. Survey in N. Wyatt, *The Vocabulary and Neurology of Orientation: the Ugaritic and Hebrew Evidence*, in Wyatt - Watson - Lloyd, *Ugarit, Religion and Culture*, 351-80 (353).

<sup>33</sup> Alternatively,  
 «(By) my soul! May Pughatu, who carries water on her shoulder, live!  
 She who scoops up dew from the wool,

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*npš tḥ pḡ [t] tkmt mym*  
*ḥspt lš‘r tḷ*  
*yd‘t hlk kbkbm*  
*npš hy mḥ*

In spirit may P., water-shoulderer, revive,  
 who collects dew from the barley,  
 who knows the course of the stars,  
 let her spirit be vigorously healthy!<sup>33</sup>

<sup>29</sup> Or: «let every last one make ready a staff for his hand», Gibson, CML<sup>2</sup>, 119.

<sup>30</sup> J.C. de Moor, *An Anthology of Religious Texts from Ugarit* (Nisaba 16), Leiden 1987, 259 translates: «The king struck Qoru-Mayima.... He put down the tip of his walking stick» (with five lines intervening). However, the parallel passage runs: «He raised his voice and cried (followed by six lines of verse). He put down the tip of his walking stick».

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<sup>32</sup> Following Gibson, CML<sup>2</sup>, 119 and Del Olmo Lete, MLC, 396-97. Survey in N. Wyatt, *The Vocabulary and Neurology of Orientation: the Ugaritic and Hebrew Evidence*, in Wyatt - Watson - Lloyd, *Ugarit, Religion and Culture*, 351-80 (353).

<sup>33</sup> Alternatively,  
 «(By) my soul! May Pughatu, who carries water on her shoulder, live!  
 She who scoops up dew from the wool,

However, the stichometry proposed by Margalit<sup>34</sup> is again very different:

By-my-soul, may it live (O) Pughat-water-carrier,  
 Wringer of dew from the fleece,  
 Expert in the course of the stars;

[By-the-life] of my very soul (I swear): etc.

2p. KTU 1.19 (RS 3.322+3.349+3.366 iv 43-46)

ḏ[ḥt] ṭlbš npš ḡzr	Under(neath) she wore warrior's clothing <sup>35</sup>
tšt ḥ[lpn] bnšgh	she put a da[gger] <sup>36</sup> in her belt <sup>37</sup>
ḥrb tšt bt'ṛ[th]	a sword she put in [her s]cabbard,
w'ḏ ṭlbš npš aṭt	but on top she wore woman's clothing.

The first and last lines match each other closely but there is some uncertainty about the exact meaning of the second line. The line arrangement mimics the content here.

2q. KTU 1.100(RS 24.244):1-2

um pḥl pḥl	The mother of the stallion, Mare,
bt 'n bt abn	daughter of spring, daughter of stone
bt šmm wthm	daughter of sky and deep
qrit lšpš umh	called to Shapshu, her mother:

The elaborate introduction to speech<sup>38</sup> has no equivalent in the rest of this text where all the other speech-introductions are monocola<sup>39</sup>. This set is very like (2f) KTU 1.10 iii 29-32 (discussed above) and is a very good example of the split couplet.

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who knows the course of the stars,  
 may she travel smoothly!»: De Moor, *Anthology*, 263.

34 Margalit, UPA 165, cf. 450-51.

35 For the meaning of *npš* see S. Ribichini - P. Xella, *La terminologia dei tessili nei testi di Ugarit*, Rome 1985, 54-55 («equipaggiamento, dotazione, corredo, abbigliamento», etc.).

36 R.R. Stieglitz, *A Physician's Equipment List from Ugarit*, JCS 33, 1981, 52-55; Margalit, UPA, 240.

37 For the meaning of *nšg* see Ribichini - Xella, *La terminologia dei tessili*, 55. «A coat of mail» according to M. Dijkstra - J.C. de Moor, *Problematical Passages in the Legend of Aqhātu*, UF 7, 1975, 171-216 (211-12); Margalit, UPA, 340 (cf. 240).

38 Unnoticed in previous articles on this topic, e.g. W.G.E. Watson, *Introductions to Discourse in Ugaritic Narrative Verse*, AuOr 1, 1983, 253-61; *More on Preludes to Speech in Ugaritic*, UF 24, 1992, 361-66.

39 For a different analysis see D. Pardee, *A Philological and Prosodic Analysis of the Ugaritic Serpent Incantation UT 607*, JANES 10, 1978, 73-108 (74-75 and 86).



### 3. Split Couplets with Inserted Tricolon

#### 3a. KTU 1.4 (RS 2.[008]+3.341+3.347) iv 27-30

<i>hlm il kypnh</i>	As soon as Ilu saw her,
<i>yprq lšb wyšḥq</i>	he uncreased his forehead and laughed,
<i>pʿn lhdm ytpd</i>	his feet he placed on the footstool,
<i>wykrkr ušbʿth</i>	and he twiddled his fingers
<i>yšu gh wyšḥ</i>	he raised his voice and shouted.

See discussion above/below.

#### 3b. KTU 1.17 (RS 2.[004]) vi 30-33

<i>kbʿl kyḥwy yʿšr ḥwy</i>	Just as Baʿalu, when he brings to life, invites the life-given one,
<i>yʿšr wyšqynh</i>	invites (him) and plies him with drink,
<i>ybd wyšr ʿlh n ʿmm[n]</i>	improvises and sings before him, the Cherished
<i>[w y/t] ʿnynn</i>	[and an]swers(?) him,
<i>ap ank aḥwy aqht [ḡ]zr</i>	«I also will give life to [H]ero Aqhatu!»

The translation and stichometry are by no means certain here but the suggestion of embracing parallelism here is de Moor's<sup>40</sup>. The central section may, of course, be a bicolon rather than a tricolon and the principal message is conveyed by the two outermost lines.

#### 3c. KTU 1.19 (RS 3.322+3.349+3.366) iv 41-43

<i>[td]d ttql bym</i>	She went forth; she plunged into the sea,
<i>trḥ[š ydm] wtkm</i>	she wash[ed hands] and shoulder(s),
<i>tid m b ḡlp ym</i>	she rouged herself with sea-mollusc,
<i>[??] dalp šd</i>	[whelks?] from a thousand <i>šiddu</i> away.
<i>zuh bym t[šlp(n) ?]</i>	She [remov]ed her tunic in the sea.

<sup>40</sup> De Moor, *The Art of Versification*, 138, n. 41. For the whole passage and rather different stichometry see M. Dietrich - O. Loretz, *Ugaritisch ʿšr, āširūma und äthiopisch ʿaššara*, in A. S. Kaye (ed.) *Semitic Studies in Honor of Wolf Leslau. On the Occasion of his 85th Birthday November 14th, 1991*, Vol. I, Wiesbaden 1991, 309-27. They translate as follows «[Wie Baal, wenn er belebt, einlädt den Lebenden, einlädt und ihm zu trinkenn gibt – es improvisiert und singt vor ihm der Liebliche! [Und sie antwortete ihm:] Wahrlich, ich werde mit Leben beschenken den Helden Aqhat!» (p. 322).

In the main, this is Margalit's edition of this passage, with his stichometry and, with a few changes, his translation<sup>41</sup>. Others have also considered these lines to be a split couplet but their readings and renderings are quite different in many respects<sup>42</sup>.

3d. KTU 1.108 (RS 24.252):3-5

<i>dyšr wydmr</i>	Who sings and plays
<i>bknr wtlb</i>	with lyre and flute,
<i>btp wmsltm</i>	with drum and cymbals,
<i>bmrqdm dšn</i>	with ivory castanets
<i>bbr ktr t̄bm</i>	in the company of sweet(-voiced) Kothar.

If correct, this stichometry indicates that *mrqdm dšn* refers to instruments, not to performers, since it closes a list of musical instruments<sup>43</sup>. For the sense, the list is optional.

3e. KTU 1.1 (RS 3.361) iii 10-12 (and par.)

<i>hšk 'šk [bšk]</i>	You hasten! You hurry! You r[ush]!
[ 'my p'nk t̄smn]	[To me let your feet run,]
'my twt̄h i[šdk]	To me let [your] l[egs] race,
[tk hršn] gr ks	[To the mountain,] Mount "Throne".

The text and translation are Smith's, although he sets these lines out as monocolon + tricolon<sup>44</sup>. The last line is missing from some of the parallel passages. An alternative translation of the first line is «Grasp your spear (and) your mace»<sup>45</sup>. This is by no means an unambiguous example. The meaning of (Mount) *ks/ksi* has been examined by Wyatt<sup>46</sup>.

Next comes a variant form: a tricolon with inserted bicolon, i.e. with the sequence bicolon, (inserted) bicolon, monocolon:

<sup>41</sup> Margalit, UPA 140.165.451-56. The restorations are somewhat different in KTU<sup>2</sup>.

<sup>42</sup> See Dijkstra - de Moor, *Problematical Passages in the Legend of Aqhātu*, 211; ARTU, 263. However, cf. MLC, 399.

<sup>43</sup> For the meaning «castanets» cf. Margalit, UPA, 447-48; MLC, 584; D. Pardee, *Les textes para-mythologiques de la 24e campagne (1961)*, (RSO 4) Paris 1988, 97-98.327. See also D. Pardee, BO 37, 1980, 290. Note that the last word is read *z̄bm* in KTU<sup>2</sup>.

<sup>44</sup> Smith, *Ugaritic Baal Cycle*, 156.159. 162.

<sup>45</sup> E.g. N. Wyatt, *The Liturgical Context of Psalm 19 and its Mythical and Ritual Origins*, UF 27, 1995, 559-96 (574); cf. MLC, 11; DLUI, 91.183.

<sup>46</sup> N. Wyatt, *The Significance of ŠPN in West Semitic Thought*, in M. Dietrich - O. Loretz (eds.), *Ugarit. Ein ostmediterranes Kulturzentrum im Alten Orient. Ergebnisse und Perspektiven der Forschung. Band I. Ugarit und seine altorientalische Umwelt (ALASP 7)*, Münster 1995, 213-37 (230-31).

## 3f. KTU 1.3 (RS 2.[014] + 3.363) vi 12-17

<i>idk al ttn pnm</i>	Then do set face
<i>tk ḥqkpt il klh</i>	toward Hikuḫtu ...
<i>kptr ksu ṭbth</i>	Kaptaru, the throne of his sitting,
<i>ḥkpt arš nḥlth</i>	Hikuḫtu, the land of his inheritance
<i>balp šd rbt kmn</i>	by the thousand tracts, the myriad miles <sup>47</sup> .

In some translations, the last line is understood as opening the following passage<sup>48</sup> as in KTU 1.4 (RS 2.[008]+3.341+3.347) viii 10-14

<i>idk al ttn pnm</i>	Then do set face
<i>tk qrth hmry</i>	toward his city, Miry <sup>49</sup> ,
<i>mk ksu ṭbth</i>	muck the throne of his sitting,
<i>ḥḥ arš nḥlth</i>	filth the land of his inheritance.

## 3g. KTU 1.17 (RS 2.[004]) ii 8-12

<i>bdnil pnm tšmḥ</i>	On Daniel (his) face gleamed,
<i>w<sup>l</sup> yšhl pit</i>	above, his brow shone <sup>50</sup> ,
<i>yprq lšb wyšḥq</i>	he uncreased his forehead and laughed,
<i>p<sup>c</sup>n lhdm yṭpd</i>	(his) feet he set on the footstool
<i>yšu gh wyšḥ<sup>51</sup></i>	he raised his voice and shouted.

The differences between this strophe and the similar strophe discussed above (1h) are the sequence of cola and the addition of an extra line. See discussion below.

## 3h. KTU 1.19 (RS 3.322+3.349+3.366) iii 53-56

<i>šršk bars al yp<sup>c</sup></i>	May your root not grow in the earth,
<i>riš ḡly bd ns<sup>c</sup>k</i>	Bow head in the hands of the hewer(?),
<i>‘nt brḥ p<sup>c</sup>lmḥ</i>	now, eternally and for ever,
<i>‘nt pdrdr</i>	now and for generations
<i>‘db uḥry mṭ ydh</i>	whose walking stick(?) is placed last.

See above on the near-parallel passages.

<sup>47</sup> Following MLC, 192.

<sup>48</sup> Gibson, CML<sup>2</sup>, 55.

<sup>49</sup> Cf. Akk *amirānu*, «standing water (after a flood)» (CAD A/2, 63a).

<sup>50</sup> The gender of the verb in each line fits the subject-noun in the *other line*. Is this a case of «metathetic parallelism»? On this topic cf. W.G.E. Watson, *More on Metathetic Parallelism*, WO 19, 1988, 40-44 (= *Traditional Techniques*, 249-55), with examples from Ugaritic.

<sup>51</sup> The text is difficult. Margalit's reconstruction of the first two lines is *b<riš> d!ni[!](.) <[pit]>. tšmḥ w<sup>l</sup>. yšhl <[pnm]>*, «On Dañel-<[brow]> the <[brow]> did brighten, Above his <[countenance]> did shine» (UPA, 120 and 146; cf. 173-74 for discussion).

## 4. Split Couplets with Various Inserts

The following example is difficult since it fits none of the preceding patterns. It would appear to be a monocolon (*tb<sup>c</sup> wlyṭb ilm*) followed by a split couplet within which two bicola have been inserted, though different stichometry is undoubtedly possible.

4a. KTU 1.5 (RS 2.[022] + 3.[565]) ii 13-16

<i>tb<sup>c</sup> wlyṭb ilm</i>	The gods left and did not stay.
<i>idk lytn pnm</i>	Then they set face
<i>‘m bn ilm mt</i>	toward divine Mot
<i>tk qrth hmry</i>	toward his city, Muddy,
<i>mk ksu ṭbth</i>	a pit is the seat of (his) throne,
<i>ḥḥ arṣ nḥlth</i>	filth, the land of his inheritance,
<i>tša ghm wtṣḥ</i>	They raised their voice and spoke.

It could be argued that the first and last lines form a couplet («The gods left and did not stay/ They raised their voice and spoke») but their destination would not be known. More probably we have here a set of three couplets followed by a monocolon.

4b. KTU 1.23(RS2.002): 39-42

<i>hm aṭtm tṣḥn</i>	If the two women cry out
<i>y mt mt nḥtm ḥṭk</i>	«O husband, husband! Low is your staff,
<i>mmnm mṭ ydk</i>	Sagging the rod, your hand!»
<i>h[l] ‘sr ṭhrr lišt</i>	Se[e,] the bird is heated on the fire,
<i>ṣḥrrt lḫmm</i>	it browns on the embers,
<i>a[t]tm aṭt il</i>	the two women are Ilu’s wives,
<i>aṭt il w‘lmh</i>	Ilu’s wives, yes, for always.

Here is yet another variant form, this time with two couplets inserted into a tricolon. The parallel passages (lines 42-46 and 46-49) are constructed in the same way. Similarly, perhaps,

4c. KTU 1.3 (RS 2.[014] + 3.363) ii 38-iii 2 || iv 42-45

<i>tḥspn mh wtrḥṣ</i>	She scooped up water and washed,
<i>ṭl ṣmm ṣmn arṣ</i>	dew of sky, oil of earth,
<i>rbb rkb ‘rpt</i>	showers of the cloud-rider,
<i>ṭl ṣmm tskh</i>	dew the skies poured for her,
<i>rbb nskh kbkbm</i>	showers the stars poured for her.
<i>tṭpp anḥbm</i>	She beautified herself with murex
<i>dalp ṣd ṣuh bym</i>	its source a myriad ṣ. in the sea <sup>52</sup> .

<sup>52</sup> Discussed by J.B. Lloyd, *Anat and the ‘double’ Massacre of KTU 1.3 ii*, in Wyatt - Watson - Lloyd, *Ugarit, Religion and Culture*, 151-65 (162). As he notes, one line is missing from the second passage (*rbb rkb ‘rpt*).

However, the structure is far from unambiguous. Note also KTU 1.19 (RS 3.322+3.349+3.366) iv 18-20:

wy'n [dnil m]t rpi  
y'tb ġzr m[t hrmmy]  
[y]šū gh wyšh

And Danil, man of R. answered,  
reply did the hero, man of H.,  
He raised his voice and exclaimed.

Although this could be described as a split couplet with a monocolon inserted<sup>53</sup>, it is more probably an AA'A" tricolon and therefore not included in our survey.

### 5. Discussion

The verse pattern in question, first identified by Dietrich and Loretz and later recognised by del Olmo Lete and by de Moor in several Ugaritic passages, is intriguing. The clearest cases are as follows: (2b), (2c), (2d), (2f), (2g), (2h), (2i), (2k), (2l), (2o), (2p), (2q), (3a), (3b), (3c) and (3d). It is used in verses involving formulaic expressions, but not in a wooden fashion as there is always a slight variation in wording or pattern. There can be expansion or contraction, as de Moor has shown for other aspects of Ugaritic verse<sup>54</sup>. Del Olmo Lete considers the central bicolon to be the core element and notes that it occurs in reversed form in KTU 1.4(RS 2.[008] + 3.341 + 3.347) iv 28-30. He argues that «[l]os otros elementos resultan ser un desarrollo, bien de la expresión general de alegría en el rostro (*šmh* / *šhl*), bien de un gesto complementario (*krkr*). Tales desarrollos pueden coordinarse con el formulario básico y formar un *tricolon* (cf. 1.4 IV 28-30; 1.6 III 14-17) o construir un *bicolon* independiente (cf. 1.17 II 8-9)»<sup>55</sup>. A variant form of these four lines is set out above under (3a)<sup>56</sup>. Viewed another way, the bicolon could be considered an *insertion*, as happens elsewhere. A clear case of such an insertion is provided by the opening lines of the *Aqht* narrative (KTU 1.17 i 1-3 and 16-22):

[apnk? dnil mt rp]i  
aph<n> ġzr [mt hrmmy]  
uzr ilm ylh̄m  
[uzr yšqy] bn qdš  
abyn at [d]nil mt rpi  
an̄h ġzr mt hrmmy

[Thereupon, Danil, man of Rapi]u  
at that, the hero, [man of H.]  
The *u.* of the gods he eats,  
The *u.* of the holy ones he drinks.  
Are you miserable, [D]anil, man of Rapiu,  
sighing, the hero, man of H.

53 S.B. Parker, *The Pre-Biblical Narrative Tradition* (SBL Resources for Biblical Study 24), Atlanta 1989, 22-23.

54 As shown for Ugaritic verse in general by M.C.A. Korpel - J.C. de Moor, *Fundamentals of Ugaritic and Hebrew Poetry*, in W. van der Meer- J.C. de Moor (eds.), *The Structural Analysis of Biblical and Canaanite Poetry* (JSOTSS 74), Sheffield 1988, 1-61.

55 G. del Olmo Lete, *Interpretación de la mitología cananea. Estudios de semántica Ugarítica* (Fuentes de la ciencia bíblica 2), Valencia 1984, 121.

56 On its function as an introduction to discourse see Watson, *Introductions to Discourse in Narrative Verse*, 257-58 (= *Traditional Techniques*, 419-20).

<i>din bn lh km aḥh</i>	for no son has he like his brothers,
<i>wšrš km aryh</i>	nor root like his kinsmen,
<i>bl iṭ bn lh k m aḥh</i>	He has not a son like his brothers,
<i>wšrš km aryh</i>	nor root like his kinsmen.
<i>uzrm ilm ylh̄m</i>	The <i>u.</i> of the gods he eats,
<i>uzrm yšqy bn qdš</i>	The <i>u.</i> of the holy ones he drinks <sup>57</sup> .

Several times it is used for passages denoting travel: (2c), (2d), (2h), (2j), (2k), (2l), (3e), (3f), (3g) and (4a). Elsewhere, it is an introduction to speech: (2f), (2g), (2q) and (3a) or formulaic: (2b), (2k), (2l), (2m) and (2n). Distribution is wide, since it appears in literary texts of all types, with several examples in KTU 1.19. Not all the examples are certain, of course, and others may be identified.

It is interesting to see how this pattern is used in other verse traditions<sup>58</sup>, for example in Akkadian and Babylonian verse, where it is rare<sup>59</sup>. A clear example is Proverb II.vi from the collection of Šupē-amēli:

*ana SAL-ṭ[i] ARḤUŠ-ka e tap-ta-ši ŠÀ-ka*  
*ku-nu-uk lu ša-ap-ša-at lu ti-i-b[a-at]*  
*na-mu-úr-ta ina É NA<sub>4</sub>.KIŠIB-ka*  
*qé-re-eb KUŠ.NÍG.NA<sub>4</sub>-ka DAM-ka a-a il-mad*

(Even) to the woman who has your sympathy do not reveal your heart!  
 (Rather) lock up – be she obstinate, be she affectionate –  
 the gift (intended for her) in your treasure chamber!  
 Your wife should not learn the contents of your purse!<sup>60</sup>

Another possible example (in a variant form) occurs at the beginning of the Epic of Gilgamesh (I i 1-6). The inner tricolon is linked by the use of a form of *edû*, «to know», in each line:

<sup>57</sup> For this stichometry see M. Tsevat, *Eating and Drinking, Hosting and Sacrificing in the Epic of Aqht*, UF 18, 1986, 345-50 (350). The translation of several terms remains uncertain, in particular, *anḥ*, *uzr* and *šqy*. The last verb is understood to be in the G stem (i.e., not a causative), following J. Tropper, *Ugaritisch šqy: «trinken» oder «tränken»? Or 58, 1989, 233-42.*

<sup>58</sup> For this pattern in Hebrew cf. H.W.M. van Grol, *Paired Tricola in the Psalms, Isaiah and Jeremiah*, JSOT 25, 1983, 55-73.

<sup>59</sup> Atrahasis II i 11-19 was quoted in Watson, *Strophic Patterns*, 320.

<sup>60</sup> Text and translation (with a slight variation): M. Dietrich, *Babylonian Literary Texts from Western Libraries*, in J.C. de Moor - W.G.E. Watson (eds.), *Verse in Ancient Near Eastern Prose* (AOAT 42, 1993, 41-67 (54 and 59); see also Proverbs IV i and IV ii (*ibid.*, 61). For a different translation cf. B.R. Foster, *Before the Muses. An Anthology of Akkadian Literature*, Bethesda MD 1996<sup>2</sup>, Vol. II, 332. For examples in Hebrew, cf. Watson, *Traditional Techniques*, 341-46. See also Song 3:1c-2.

[šá] *nag-be i-mu-ru* [i-na ši] *d-di ma-a-ti*  
 [ta-ma-a]-*ti i-du-ú ka-la* [ú-lam-m] *i-su*  
 [šá-du]-*u mít-ḥa-riš i-[lu-u ú-še-du]*  
 [ra]-*áš ne-me-qi ša ka-la-mi i-[du-ú]*  
*ni-ir-ta i-mu-ru-ma ka-tim-tú ip-tu*  
*úb-la e-e-ma šá la-am a-bu-bu*

He who saw all throughout the length of the land,  
 came to know the sea, taught it all,  
 scaled and made known the mountains likewise,  
 the competent one who came to know all things,  
 discovered the secret and bared the veiled,  
 brought report of times before the Flood<sup>61</sup>.

Similarly, from an incantation against constipation (with an inner couplet, not a tricolon):

The insides are sick, covered over like a box,  
 Like water in a river, they know not where they go,  
 Like water in a well, they have no flow,  
 They are covered over like a brewing vat,  
 Food and water cannot enter them<sup>62</sup>.

The clearest examples of the split couplet are in texts from Syria which may indicate the origin of this verse pattern.

<sup>61</sup> Reconstructed text and translation as in Th. Jacobsen, *The Gilgamesh Epic Romantic and Tragic Vision* in T. Abusch - J. Huehnergard - P. Steinkeller (eds.), *Lingering Over Words. Studies in Ancient Near Eastern Literature in Honor of William L. Moran* (HSS 37), Atlanta 1990, 231-49 (246 and n. 22). Jacobsen's stichometry is different: «[We] assume that lines 1-3 present Gilgamesh as explorer, listing all the embracing range of his travels, while lines 4-6 present him as a discoverer of unknown and secret matter» (*ibid.*, 246, n. 22). For a translation based on a slightly different reconstruction cf. R.J. Tournay - A. Shaffer, *L'épopée de Gilgamesh* (LAPPO 15), Paris 1994, 38.

<sup>62</sup> Foster, *Before the Muses*, Vol. I, 124, with further references.