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LITERARY GENRES IN POETIC TEXTS FROM THE DEAD SEA SCROLLS

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For Mom and for Matt –A small cloud of witnesses.

For Grace and Jake and Mary – Had I the heavens' embroidered cloths...

“Many persons have believed that this book's miraculous stupidities were studied and disingenuous; but no one can read the volume carefully through and keep that opinion. It was written in serious good faith and deep earnestness, by an honest and upright idiot who believed he knew something of the language, and could impart his knowledge to others.”

Mark Twain

Introduction to the US edition of *English as She is Spoke*

by Jose da Fonseca and Pedro Carolinho

1855

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Soli Deo gloria

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FOREWORD

More years ago than is reasonable, I sat, with my back to the spring sunshine, giving a presentation to my classmates in Professor Golb's office. More often than not, I fear that I bored everyone with my thoughts on Col. XX of 1QHa.

Was it poetry?

Was it *Biblical* poetry?

Was it *good* Biblical poetry?

I don't remember what my position was.

When I finished, some people agreed. When they agreed, they were cautious in their agreement.

Others disputed. When they disputed, they may well have been right.

"It's very interesting." Professor Golb encouraged us, with the kind smile of a wise man who has heard it all before. "But what if I told you –" My friends and I like to write what we think is Biblical poetry?" "And what if I told you –" What everyone in my neighborhood thinks is - That I write the best Biblical poetry on the block." "Based on what would we know that?"

We looked at one another.

We looked at Professor Golb.

We stared at our notes.

Why didn't he ask a question about parallelism?

Why weren't we talking about grammar?

We usually talked about grammar.

“We all have ideas about poetry.” Professor Golb encouraged us, refusing to grant our premises, in the way gifted teachers do. “We all think we know what “Biblical” poetry is.” “And we all have our own ideas about good or bad poems.” “But they didn’t tell us – The Biblical authors. What I’m asking is - What did they think a poem should be? What made a poem good for them?

I’m pretty sure I said something about parallelism. Or grammar. Maybe both. But I don’t think it got very far. I have been trying to answer that question for a long time. Perhaps it’s a question without an answer. Or at any rate, without an answer that everyone is going to agree on. But the following study is one attempt to make sense of it.

1. INTRODUCTION:

Among the texts of the Dead Sea Scrolls, there are four literary compositions that bear the superscriptional designations שִׁיר (*shir*) and מִזְמוֹר (*mizmor*)¹. It is a lexical reality that these designations correspond directly to superscriptional designations provided many times in both the now-canonical Psalter and the various witnesses to those texts unearthed at Qumran². On its face, this fact seems reasonably to raise the question whether – and in what ways – the presence of the terms *shir* and *mizmor* is indicative of a generic relationship among the whole group of texts. Interestingly however, a review of the relevant literature does not seem to reflect a particularly strong interest in that question³. Instead, we are confronted with three basic approaches to the question of literary classification for either the non-canonical *shir* and *mizmor*

¹ Relatively well-preserved examples include: 1QH^a 5.1-6.7, 7.11-31; 4Q400 1.1-21; 4Q403 1.1 30-46, 1.2 18-38; 4Q404; 4Q405 III.2 frag 8-9; 4Q405 frag 20 col 21-22 (=11Q17 VII). These terms also occur in other non-canonical works, although they only refer to the existence of such compositions; they do not include the content of the works to which they refer. I will focus only on those uses of *shir* and *mizmor* for which the content of the composition is substantially recoverable.

² Because the terms *shir* and *mizmor* are included in both the superscriptions to the now-canonical Psalter and also (where the existing content makes observation possible) throughout the various fragments and collections of the now-canonical Psalter unearthed at Qumran, the comparison between non-canonical texts (such as the ones listed in note 1) and now-canonical compositions with the same superscriptional identifiers appears valid even within the narrow historical context of early Judaism, and without introducing the now-canonical Hebrew Bible as an arbitrary standard of evaluation for non-canonical texts. See P.W Flint, *The Dead Sea Psalms Scrolls and the Book of Psalms* (Leiden: Brill, 1997), 86-134 for an exhaustive listing of the relevant data. For an explanation of the distinction that I am making between “non-canonical” and “now-canonical,” see below (Definitions: “Non-canonical” and “now-canonical.”)

³ Of all studies that I have been able to find, E.M. Schuller comes closest to addressing this question, inasmuch as she treats the question of *shir* and *mizmor* as classifications directly (“The Use of Biblical Terms as Designations for non-Biblical Hymnic and Prayer Compositions” in *Biblical Perspectives: Early Use and Interpretation of the Bible in Light of the Dead Sea Scrolls: Proceedings of the First International Symposium of the Orion Center for the Study of the Dead Sea Scrolls and Associated Literature*, 12-14 May 1996 (eds. M. Stone and E. Chazon; Leiden: Brill 1998) 207-22. Unfortunately, Schuller’s study is only intended to answer the question whether these terms may be indicative of Biblical influence. She makes no attempt to describe the formal characteristics of *shir* or *mizmor* discourse, even if such an influence could be shown.

texts or (if we cast our nets more broadly) for the non-canonical collections that include compositions designated as *shir* or *mizmor*:

1. A presumption that the non-canonical texts have been modeled after now-canonical compositions, with no mention of the question whether *shir* and *mizmor* can be useful for understanding the classification of texts
2. A presumption that the non-canonical texts have been modeled after now-canonical compositions, coupled with agnosticism about whether *shir* and *mizmor* can be useful for understanding the classification of texts
3. Isolation of non-canonical texts from compositions in the now-canonical psalter.

The three basic approaches are laid out in greater detail below:

Now-canonical influence, no mention of shir and mizmor

In one form or another, this approach is the dominant one among authors who have addressed questions of literary classification in either the non-canonical texts at the core of this study or the collections that contain them. Among these, B. Nitzan's treatment of the relation between explicitly Biblical tradition and the Jewish religious literature of the Second Temple period is striking⁴:

With the destruction of the First Temple, the life patterns, both of each individual within Israel and of the people as a whole, were totally disrupted...Nevertheless, the destruction of the temple did not cut off the people from its ancient culture. In order to preserve it, and possibly also as a defense against alien cultural and religious influences, *the biblical literature was gathered together, thereby embracing the past and the hopes for its renewal, both of which were expressed in new writing modeled upon the ancient literature...(This) canonization of biblical literature stimulated new authors to imitate the Bible in the hope that "the old will be renewed and the new will become sanctified."*⁵

⁴ Nitzan includes sections of both the *Hodayot* and Songs of the Sabbath Sacrifice in her study.

⁵ P. 5. *Emphasis mine*. Note particularly Nitzan's assertion that *canonization* was either in progress or had already taken place during the time when these texts were being composed. I am not persuaded that this canonization was necessarily complete in the way that Nitzan may be suggesting. However, this kind of language is surely indicative of the degree to which previous

Of direct relevance for this study, Nitzan views the now-canonical Psalter as a particularly important factor in the renewal and sanctification process that she has described:

The Book of Psalms contributed directly to the preservation of older habits of writing. In the literature of the Second Temple, this may be observed in conventional biblical genres – petition, thanksgiving, hymn, felicitation – and in the biblical influence on its poetic style. It would therefore appear that those changes wrought by time generally took place *within the framework of biblical models, in terms of both form and content*.⁶

A more recent example of substantially the same approach is I. Mizrahi, who has addressed the literary genre of 4Q403 (Songs of the Sabbath Sacrifice) directly from the perspective of Form Criticism in the Hebrew Bible:

From a form-critical point of view, the *Cycle of Summons* clearly belongs to the psalmodic genre of the *hymn*... The genre of the *hymn*, which is widely recorded in Biblical psalmody, kept its popularity throughout the Second Temple period. It is well-attested also in the poetic works found among the Qumran writings, and its presence in the Songs of the Sabbath Sacrifice... has already been recognized in the scholarship.⁷

Mizrahi adduces B. Nitzan⁸ and B. Uffenheimer⁹ in support of his assertion that 4Q403 is an example of Biblical hymnody in an extra-Biblical context, although he makes no attempt to prove validity of the designation “hymn” (understood by him as a distinct Form Critical *gattung*) for the study of ancient texts.

commenters have been willing to assume that now-canonical compositions did in fact serve as the models upon which the non-canonical texts would have been built.

⁶ P.7 *Emphasis mine*. As the beginning of this quote suggests, Nitzan treats the nature of the connection between non-canonical texts and now canonical texts largely in terms of the observations made by Form Critics of the Hebrew Bible.

⁷ “The Cycle of Summons: A Hymn from the Seventh Song of the Sabbath Sacrifice,” *Dead Sea Discoveries* 22 (2015) 43-67.

⁸ Qumran Prayer and Religious Poetry, pp. 173-200, 307-9.

⁹ “From the Biblical Hymn to the Mystical Hymn,” in *Rikvah Shatz-Uffenheimer Memorial Volume* (2 vols.; ed. Rachel Elijor and Joseph Dan; Jerusalem Studies in Jewish Thought, 12-13; Jerusalem: Hebrew University, 1996) 1:1-31.

Now-canonical influence + agnosticism about shir and mizmor

While reaching only limited conclusions about the possibility of establishing a link between non-canonical and now-canonical texts based explicitly on the presence of superscriptional designations, including *shir* and *mizmor*, E.M. Schuller's brief study of "Biblical terms as designations for non-Biblical hymnic and prayer compositions" is noteworthy for its direct attempt to address the use of such language. After a generally positive description of H.J. Kraus's use of superscriptional designations as an organizing principle for his Psalms commentary, E.M. Schuller concludes:

Yet, Kraus has to acknowledge some of the limitations of his approach, especially since, "the titles of the OT Psalms not only are still now mostly inexplicable, but also without doubt introduce the most disparate poems," and, in the end, the Psalm titles do not really serve as his sole or fundamental interpretive tool.

*Thus, I do not have any illusions that when we turn to non-biblical prayer texts, all of the problems will be solved, or even illuminated, by looking specifically at what they are called. In fact, if the titles are only secondary and derivative, or introduced randomly to give a "biblical flavor" a focus on them may obscure features more salient for our understanding.*¹⁰

Unfortunately, it is not Schuller's intention to undertake a description of the formal characteristics of such generic classifications, to whatever extent they may finally be shown to exist. Nevertheless, she is clearly inclined to think that the study of the now-canonical Psalter is relevant for the study of non-canonical compositions, including the *Hodayot* and Songs of the Sabbath Sacrifice.

¹⁰ *Emphasis mine*. "The Use of Biblical Terms as Designations for non-Biblical Hymnic and Prayer Compositions," p. 209

S. Holm-Nielsen's position is similar to Schuller's, although it is both less explicit, and founded in a stated assumption that the *Hodayot* were indeed built on (other) biblical models. He begins with a general discussion of the use of the Hebrew Bible in the *Hodayot*:

That the *Hodayot* make extensive use of the Old Testament has been recognized ever since scholars first began to occupy themselves with the text. At times, these poems have in fact been described as a mosaic of Old Testament texts, and, even though it is an exaggeration as a general assessment of the degree of dependence upon the Old Testament...yet the numerous references will at all events leave none in doubt that there have at times been a very considerable use made of the Scriptures – a greater use, it would seem to me, than that made by the majority of the other writings from Qumran.¹¹

Holm-Nielsen qualifies this position with respect to the use of both expressions in common usage at the time and explicitly religious terminology (this would include designations like *shir* and *mizmor*, although he does not mention them directly). Nevertheless, his final assessment leaves little doubt that he regards both the non-canonical *Hodayot* and the now-canonical compositions of the Hebrew Bible as part of a single, historical and literary continuum, in which the non-canonical Qumran texts are built on what Holm-Nielsen characterizes as more-or-less Biblical models:

It is true in a number of cases that one cannot count on there being any question of an actual use of Scripture, even where there is a complete agreement of words and phrases. It may simply be a matter of the use of certain permanent phrases, stereotyped expressions, or customary terminology, which may well have originated somewhere or other in the the Old Testament, but which also existed in the everyday language of the time.¹² This would be the case, of course, particularly where it is not a matter of the ordinary language of the people,

¹¹ *Hodayot, Psalms from Qumran* (Aarhus: Universitets Forlaget, 1960) 302. In support of this position, Holm-Nielsen adduces Baumgarten and Mansoor, as well as G.S Glanzman and B. Otzen. In particular, he notes the following from Otzen: "There is hardly a line where we do not find something to remind us of the psalm book of the old covenant...the author has throughout, wherever there has been a possibility to do so, filled in with Old Testament phrases.

¹² By employing the phrase "use of Scripture," Holm-Nielsen refers specifically to the intentional and self-conscious appropriation of language and imagery from the Hebrew Bible, including both direct borrowing of words and phrases and literary allusion. Thus, he is not cutting off the possibility that the use of terms like *shir* and *mizmor* in non-canonical texts may be a result of their use in now canonical compositions. He is merely expressing agnosticism about the status of that influence as a "use of Scripture" as he defines it.

but of a special terminology, in this instance within the religious sphere... (In such cases), it would be quite unreasonable to speak of a use of the Scriptures. Instead, one must attribute it to there being a tradition, which certainly originated in the Old Testament, but which lived on uninterruptedly in the religious poetry.¹³

Isolation from now-canonical texts

Methodologically, this is clearly the most cautious approach to the data. C. Newsom is perhaps the best example of this way of thinking about the relation of non-canonical texts to now canonical compositions, and her study of the Songs of the Sabbath Sacrifice has been widely influential. As regards the provenance, form, and function of Songs of the Sabbath Sacrifice, Newsom makes virtually no reference to – and draws no parallels with – now-canonical texts. Instead, Newsom raises the possibility of comparison with “*Serekh Ha-Yahad*” and “the *Milhamah*,” as well as fragmentary texts from the so-called “*Cantiques du Sage*” (4Q511 2 11 and 4Q511 8 4):

Commentators have often suggested that the *Serekh Ha-Yahad* and the *Milhamah* began with לְמִסְכִּיל but unfortunately lacunae render these suggestions conjectural. In the recently published *Cantiques du Sage*, however, one encounters a heading form-critically similar to that of the Sabbath Shirot with the reference to the מְסִכִּיל *the identification of the type of composition*, and, apparently, the number of the composition.¹⁴

¹³ *Hodayot*, pp. 302-3.

¹⁴ *Songs of the Sabbath Sacrifice: A Critical Edition* (Harvard Semitic Studies 27; Atlanta: Scholars Press, 1985) 3. *Emphasis mine*. Note that the phrase “identification of the type of composition,” refers specifically to the use of the designation *shir*. Unfortunately, both selections noted by Newsom are too short and too fragmentary to present an opportunity for profitable analysis along the lines that I will pursue below. Thus, it is not possible to test Newsom’s suggestion. Nevertheless, it is worth noting that Newsom is also – at least in passing – among those who have wondered whether the use of the term *shir* in non-canonical texts might have some relevance for understanding their classification alongside other works.

Beyond this, Newsom's analysis of the literary forms in the Songs of the Sabbath Sacrifice – while extensive (if not particularly *poetic* in its thrust) – is entirely directed toward the forms on display in that text alone. She makes no extended attempt to compare any portion of the text with types of now-canonical texts.

Synthesis

Taken together, this body of evidence leads to at least two conclusions, which can be applied to the four non-canonical compositions that will make up the core of this study:

1. Some significant literary relationship between the non-canonical Qumran texts and now-canonical Psalms is widely assumed (Schuller, Nitzan, Holm-Nielsen, Mizrahi)
2. The study of both non-canonical texts and now-canonical Psalms has so far tended to neglect superscriptional evidence (all interpreters except Schuller and Newsom).

Purpose of the study

The purpose of this study is to address the second of these two observations and ask whether the terms *shir* and *mizmor* in both the non-canonical Qumran texts and the now-canonical Psalms are indicative of a literary resemblance among the whole group of texts; and – if such a relationship does exist – to evaluate the texts from Qumran in comparison with the now-canonical compositions (thus, building upon the first of the two observations above).

By taking this approach (the evaluation of non-canonical texts in light of now-canonical compositions), I do not mean to give the now-canonical compositions pride of place, or to suggest that the authors of the non-canonical texts must have regarded the now-canonical compositions as uniquely authoritative¹⁵. Instead, my justification for beginning this study of

¹⁵ Obviously, the latter of these justifications has been regarded as a live option by other interpreters (e.g. Nitzan and to some extent, Holm-Nielsen). Although I am not persuaded that the now-canonical Psalter had yet reached fully canonical status, there is good reason to think

early Jewish poetry with an extended inquiry into the characteristics of now-canonical compositions proceeds from two basic observations:

1. The assumption of a genealogical relationship leading from the now-canonical compositions to the non-canonical texts is well-established in the preceding literature. Thus, I believe that a similar starting point only serves to place this study within the mainstream of previous research.
2. Even among the early Jewish texts uncovered at Qumran and Masada, there are three collections of texts, for which the terms *shir* and *mizmor* function as superscriptional identifiers: Collections including the now-canonical Psalms, *Hodayot*, and Songs of the Sabbath Sacrifice. Of these, collections including the now-canonical Psalms are clearly the largest and most varied collection. Thus – even if it were necessary to carry out a comparison of early Jewish *shir* and *mizmor* texts in isolation from the now-canonical Psalter *as such* – something very like the now-canonical Psalter would still offer the widest field of study upon which to base a description of the characteristics of *shir* and *mizmor* compositions.¹⁶

Once the basic description has begun to take shape, it will then be worthwhile to return to the four compositions that form the core of this study and to make a more detailed examination of the ways in which those texts either conform to or diverge from (further refine?) the description based on the now-canonical compositions.

that the Psalter had already begun to stabilize into a collection of well-established religious literature around the time when the non-canonical texts were being composed. For that reason, something like mimicry of what are now the canonical Psalms might well have played a part in the literary development of compositions like the ones in the *Hodayot* and Songs of the Sabbath Sacrifice. The most recent and exhaustive treatment of this topic can be found in P.W. Flint, *The Dead Sea Psalms Scrolls and the Book of Psalms* (Leiden: Brill, 1997) 136-49.

¹⁶ See below for an explanation of this assertion.

DEFINITIONS:

“NON-CANONICAL” AND “NOW CANONICAL”¹⁷

In this study, the term “non-canonical” refers to early Jewish texts that have not been preserved in the modern Hebrew Bible. This includes both the *Hodayot* and Songs of the Sabbath Sacrifice, as well as other compositions that may have been vying for acceptance as authoritative during the Second Temple period. Thus, the identification “non-canonical” is intended to group texts together based only on their modern relationship to the now-established canon of Scripture. By using this term, it is not my intention to assert anything about the authority (or more properly, lack of authority) ascribed to these texts by their contemporary audiences. (= Flint “writings,” “non-bilbical”)

My use of the term “now-canonical” is intended to refer to the 150 compositions now collected in the Masoretic Text of the Hebrew Bible (MT-150), which includes all of the *shir* and *mizmor* compositions not included among the non-canonical texts defined above. As was the case with the term “non-canonical,” this is not intended to assert anything about the authority that may have been ascribed to these texts in early Judaism. Rather it is a term of convenience, which groups together one of the three bodies of early Jewish texts containing the superscriptional identifiers *shir* and *mizmor*. (= Flint “biblical,” “Scriptures”)

In my treatment of now-canonical texts, I will use MT-150 as the source material, despite the fact that MT-150 is not – as such – attested among the texts of the Dead Sea Scrolls. I have taken this approach for three reasons:

¹⁷ By using these terms, it is my intention to accomplish something like what Flint aims at in his limited use of the adjectives “biblical” and “non-biblical,” which he characterizes as “the best practical distinction, especially for the purposes of relating the Dead Sea Scrolls to the Scriptures of Judaism and Christianity” (Cf. Dead Sea Psalms Scrolls, 15-26).

1. **Substantial interchangeability and practical necessity**¹⁸: With the exception of macro-variations (e.g. differences in the order of arrangement), it happens to be the case that MT-150 is highly consistent with the overall textual evidence from the various Qumran psalters. Of the 54 now-canonical compositions studied here, less than half (24) reflect any variation with MT-150 for the extant portions¹⁹; of those 24 now canonical compositions, 160 individual variations are present, of which, none reflects a change to the basic poetic structure of the text²⁰. Thus, for the purposes of this study, MT-150 can be treated as a reasonable proxy for the overall textual evidence from the various Qumran psalters²¹.
2. **Ease of Reference**: There is no sequential system of textual ordering (e.g. chapters and verses) in the various now-canonical Psalm texts preserved among the Dead Sea Scrolls. Moreover, even if a sequential system of textual ordering did exist, it is nevertheless true that the order of the Psalms in the now-canonical collections is not consistent from one to another. Thus, MT-150 has the advantage of offering a standardized method for locating and partitioning all of the relevant texts without the need for cumbersome references to caves, textual designations, or column and line numbers (not to mention cross references

¹⁸ “No matter how positive one’s view of the Scrolls, no book in the Hebrew canon – with the exception of Isaiah – is fully preserved in the ancient manuscripts. As the only complete Hebrew text available to us, the MT is our standard text for practical purposes, which is admitted even by the most ardent proponents of textual pluriformity.” P.W. Flint, *The Dead Sea Psalms Scrolls and the Book of Psalms* (Leiden: Brill, 1997) 7.

¹⁹ Flint, 86-116.

²⁰ In many cases, the relevant variants listed by Flint are of the sort generated by scribal error (e.g. misspellings and mis-copied letters [*kaf*-for-*bet* and *bet*-for *kaf* are common]). Variant and *plene* spellings are also common, as is the insertion of *vav* at the beginning of clauses. I have reviewed all of the variants listed by Flint, but I have been unable to discover any variant in the texts under consideration here which creates a substantially different analysis of poetic structure.

²¹ Note that Flint himself takes this approach in his reconstruction – for example – of 4Q Psalms^e, cols I-IV (Dead Sea Psalms Scrolls, 162-3).

to duplicate texts in various fragments), which would be required under some other approach.

3. **Maximal textual evidence:** The Psalms texts uncovered at Qumran are very fragmentary. Thus, MT-150 provides the greatest amount of plausibly relevant data, upon which to develop a theory about the basic shape of *shir* and *mizmor* compositions as they were most likely understood by the authors of the non-canonical texts.

GENRE

My thinking about literary genres has been influenced by H. Najman's essay, "The Idea of Biblical Genre,"²² where she begins by presenting two contrasting ways of thinking about classifications of texts:

1. The texts were produced *as* members of relevant genres, and the norms governing their production included generic norms, which must have been known to those involved in text production. These norms determine a class of possible texts, while excluding other possible texts as ineligible for membership in the class.
2. Genre is an idea to be used primarily in the reader's classification of texts. Noticing certain patterns, the reader classifies some texts with others or distinguishes some texts from others. No claim is made that these patterns were consciously known to those involved in the production of the texts. The claim is only that the classification in question contributes productively to criticism.²³

Najman rightly identifies the first of these approaches as the Classical model for understanding how genres work. This involves a particular set of institutionalized standards, to which any text must adhere, and an outside arbiter who is capable of saying with certainty whether texts belong in one genre or another. This model, Najman asserts, is not at work in early Jewish literature, and

²² In *Prayer and Poetry in the Dead Sea Scrolls and Related Literature: Essays in Honor of Eileen Schuller on the Occasion of Her 65th Birthday*; eds. J. Penner, K.M. Penner, and C. Wassen (Leiden: Brill, 2012) 307-21.

²³ "Idea of Biblical Genre," p.309.

she is surely correct in this assessment²⁴. However, the second way of thinking about classes of texts, which she characterizes as an analogue – and in some respects even a challenge – to the Classical model, can be easily applied to the texts under consideration in this study.

Under Najman’s second model, genre formation occurs not from the top down, based on rigidly enforced norms of production, which authors know well and intend to follow, but rather from the ground up, as readers form their own ideas about “family resemblances” among texts, which they naturally observe as part of the process of interpretation²⁵. This is the kind of generic relationship (in Najman’s expression, “conventionalized” rather than “institutionalized”) that I want to inquire about among the non-canonical *shir* and *mizmor* texts and their parallels in the now-canonical Psalter²⁶: Can modern readers observe a constellation of “family resemblances” across

²⁴ As J. Collins agrees: “The conventions, expectations and intentions of ancient authors are certainly a worthy subject of investigation, but there was no systematic reflection on literary genre in ancient Judaism. Such genre labels as we find are quite inconsistent.” “Idea of Biblical Genre,” note 10 (p. 311).

²⁵ Najman associates this model for thinking about the classification of texts with the work of R. Williamson (“Peshet, a Cognitive Model of the Genre,” *DSD* 17 [2010]: 307-31) and extends it to the discussion of prototype theory and the idealized cognitive model as applied to ancient Jewish Texts (B. Wright, “Joining the Club: A Suggestion About Genre in Early Jewish Texts,” *DSD* 17 [2010] 288-313 and also C. Newsom, “Spying out the Land: A Report from Genology,” in *Seeking out the Wisdom of the Ancients*; eds. R. Troxel, K. Freibel and D. Magary [Winona Lake: Eisenbrauns, 2005] 437-50).

²⁶ It seems beyond question that this kind of thinking about the classification of texts has always played an important role in the study of at least some of these texts. Both the designation *Hodayot* and the distinction between “teacher hymns” and “community hymns” within that collection (E. Schuller, “Prayer, Hymnic, and Liturgical Texts from Qumran,” *The Community of the Renewed Covenant: The Notre Dame Symposium on the Dead Sea Scrolls and Associated Literature* [eds. E. Ulrich and J. VanderKam; Notre Dame: University of Notre Dame Press, 1994] 272-84) are excellent examples of this. None of these designations are explicitly ascribed to any of the works in those collections, leaving it entirely open to question whether the authors of those texts were themselves aware of any institutionalized standards of composition with which their works were required to comply. Nevertheless, commenters have readily adopted these textual classifications and justified them based on precisely the kinds of “family resemblances” mentioned above. These include: the use of standard introductory formulas, recurring vocabulary and terminology, and broad topical commonalities among the various compositions. For the *Hodayot*, this approach to textual classification has even spawned the

the whole group of non-canonical and now-canonical *shir* and *mizmor* texts? And if modern readers are capable of observing formal characteristics upon which it is possible to base meaningful ideas about that class of texts, then might ancient authors – who were only readers by another name – also have been engaged in some similar enterprise?

As we have already seen, the use of now-canonical texts as models for understanding the formal features of non-canonical compositions from early Judaism is both widely assumed and non-controversial in the relevant literature. Given the widespread use of superscriptional identifiers like *shir* and *mizmor* in both the non-canonical texts and the now-canonical Psalter during the Second Temple period, I can think of no reason to believe that an association of this kind could not have been made by ancient readers and encouraged by ancient authors. The nature and characteristics of this association – if it can be shown to exist – will need to be clarified by the interpretive approach that I will develop below (Chapter 2).

At this point, an additional observation regarding the topic of genre is in order: Most studies of the texts under consideration here are at least as much concerned with their identity as evidence about early Jewish religious practice as they are with their identity as literary (or more narrowly,

identification of “*Hodayot*-like” texts among the literature unearthed at Qumran (for a discussion of the development of this designation, cf. “The Classification *Hodayot* and *Hodayot*-Like [With Particular Attention to 4Q433, 4Q433A and 4Q440]” in *Sapiential, Liturgical and Poetic Texts from Qumran: Proceedings of the Third Meeting of the International Organization for Qumran Studies, Oslo 1988*, eds. D.K. Falk, f. Garcia Martinez, and E.M Schuller [Leiden: Brill, 2000] 182-93). A related – and equally non-controversial – example of this approach to textual classification would be the widespread acceptance of Apocalyptic literature as a topic of conversation in both Biblical and Qumran studies (e.g. J. Collins, ed., *Apocalypse: The Morphology of a Genre* [Semeia 14; Missoula: Scholars Press, 1979]). In fact, much recent work in the study of Apocalyptic literature is explicitly aware of this fact, and has made reference to Prototype-Exemplar theory, which Najman associates with her second approach (above), as a means of confirming the validity of their observations based on human behavioral psychology (cf. E. Rosch, “Cognitive Representations of Semantic Categories,” *Journal of Experimental Psychology (General)* 104 [1975]: 192-233 and G. Lakoff, *Women, Fire, and Dangerous Things: What Categories Reveal About the Mind* [Chicago: University of Chicago Press, 1987]).

poetic) texts. Thus, there is a great deal of emphasis placed on their authorship, relation to the Temple cult, and liturgical use²⁷, or on the kinds of religious experience described in or produced by them²⁸. There has been much less interest in these compositions primarily as varieties of *poetry*²⁹. When they do occur, studies of these texts as poetry tend to pursue one of two lines of inquiry:

1. Short, general, and impressionistic comparisons of well-known poetic tropes observed in the Hebrew Bible with the occurrence of similar tropes in the non-canonical texts³⁰
2. Speculation about the relationship of non-canonical texts and text forms to the development of later literary genres.³¹

²⁷ C. Newsom: "Reflections on the literary and rhetorical features of the Sabbath Shirot lead naturally to a consideration of their function... That this experience is intended as a communal experience of the human worshiping community is made clear by the first person plural forms which appear in 4Q400 2 6-8 (probably from the second song): "our priesthood; "the offering of our mortal tongue;" "How shall we be considered among them?"; "let us exalt." "Songs of the Sabbath Sacrifice, p. 17.

²⁸ C. Newsom: "Both the highly descriptive content and the carefully crafted rhetoric direct the worshiper toward a particular kind of religious experience, a sense of being in the heavenly sanctuary and in the presence of the angelic priests and worshipers... Even though the Sabbath Shirot do not appear to have been designed as vehicles for the incubation of visions or of mystical ascent by individuals, the sophisticated manipulation of religious emotion in the songs would seem to have increased the possibility of ecstatic experience among some of the worshipers." Songs of the Sabbath Sacrifice, p. 17.

²⁹ Given the connection of Form Critical *Gattungen* with *sitz im leben*, even those interpreters who rely on designations such as "hymn" to frame their analysis of these texts in a more-or-less literary sense are engaged at least as much in a discussion of religious practice use as they are in an investigation of poetic characteristics.

³⁰ E.g. S. Segert, "Observations on Poetic Structures in the Songs of the Sabbath Sacrifice" *Revue de Qumran* 13, (1988) 215-33; B. Thiering, "The Poetic Forms of the Hodayot" *Journal of Semitic Studies* 8 (1963) 190-209; C.F. Kraft, "Poetic Structure in the Qumran Thanksgiving Psalms" *Biblical Research* II (1957) 1-18; J. Carmignac, "Etude sur Les Procèdes Poétique des Hymnes," *Revue de Qumran* 8 (1960) 515-32.

³¹ E.g. C. Newsom, "Merkaba Exegesis in the Qumran Sabbath Shirot" *Journal of Jewish Studies* 38 (1987) 11-30; L. Schiffman, "Merkavah Speculation at Qumran: The 4Q Serekh Shirot Olat ha-shabbat," in *Mystics, Philosophers, And Politicians* (eds. J. Reinharz and D. Swetschinski; Durham: Duke University Press, 1982) 35-45; and J.M. Baumgarten "The Qumran Sabbath Shirot and Rabbinic Merkavah Tradition" *Revue de Qumran* 13 (1988) 199-213.

In contrast to these two approaches, it is my intention to address these texts specifically as varieties of *ancient* and *early Jewish poetry*, and to do so in a more detailed and comprehensive way than has been previously attempted. Interestingly however, the first of the two approaches enumerated above has not always reached the conclusion that all of these texts are actually to be classified in relation to the poetry of the Hebrew Bible³². For this reason it will also be useful to define what I mean by poetry before moving forward.

POETRY

Because we lack any native description of ancient Hebrew poetry, the definition and identification of its fundamental characteristics is a notoriously vexed question³³. In addition to this, it has been pointed out that “poetry” is – in some respects – a sliding scale, and not simply a bright-line distinction that can be applied to all texts³⁴. Nevertheless, it is also true that some compositions appear to be self-consciously intended as “poetry” in a relatively clear and meaningful sense. For the purposes of this study, in deference to the wide range of opinions about the identifying characteristics for ancient Hebrew poetry, as well as the open questions regarding the poetic status of the *Hodayot* in particular, the definition of poetry consists of a minimal description of that type of discourse, which is compatible with the overall contours of previous research, and can be consistently applied to each text in my corpus. Thus, poetry is to

³² So, the various interpreters who prefer to classify the *Hodayot* as “rhythmic prose,” based on what they perceive to be – for various reasons – the impossibility of establishing consistent patterns of arrangement that comport with the poetry of the Hebrew Bible. For example, C.F. Kraft “Poetic Structure in the Qumran Thanksgiving Psalms” *Biblical Research* II (1957) 1-18; D. Dombkowski-Hopkins “The Qumran Community and 1 Q *Hodayot*: A Reassessment,” *Revue de Qumran* 10 (1981) 324-31.

³³ It is not necessary to recount the details of this discussion here. For an extensive review of approaches to this question, cf. M. O’Connor (*Hebrew Verse Structure*, Winona Lake, IN: Eisenbrauns, 1997).

³⁴ J. Kugel, *The Idea of Biblical Poetry*, (Baltimore, MD: Johns Hopkins University Press, 1981) 59-95.

be defined as an explicitly identified variety of discourse (e.g., it includes a superscriptional identifier), the content and structure of which, is characterized by parallel lexical items and terseness of expression to a greater degree than is evident in prose texts³⁵.

Thus, I have two related objectives regarding the discussion of “genre” and “poetry,” which will have a direct influence on the order in which my findings are presented below: 1.) a description of the broad characteristics of poetic discourse on display in the now-canonical *shir* and *mizmor* texts [Chapter 3]; and 2.) a more focused discussion of the stylistic characteristics of particular *shir* and *mizmor* texts from among the Dead Sea Scrolls [Chapter 4]. Any patterns of expression that arise in either the now-canonical compositions or the non-canonical texts will reveal some of the ways in which these texts do or do not amount to meaningful literary “genres” in their own right (Chapter 5).

³⁵ For confirmation that this definition is sufficient to describe the basic difference between prose and poetry, cf. Ps. 136 in comparison to Genesis 1. Both terseness and parallelism characterize the poetic composition, although they are less readily evident in the corresponding prose account. For more on this topic, cf. A. Berlin, “Reading Biblical Poetry,” in A. Berlin, M. Brettler and M. Fishbane, *The Jewish Study Bible* (Oxford: Oxford University Press, 2005) 2100, ff.

2. METHOD

2.1 THE CLAUSE AS THE BASIC UNIT OF DISCOURSE FOR THIS STUDY

To answer the question whether there is any discernable “family resemblance” among the non-canonical and now-canonical *shir* and *mizmor* compositions under consideration in this study, and to do so in a way that treats all of these texts specifically as varieties of *poetry*, we are presented with three related facts, which must be addressed if we are to arrive at a true, “apples-to-apples” comparison:

1. When poetry is described, it is typically described in terms of “lines.”
2. None of the non-canonical texts in this study have been preserved using orthographic conventions that give us a non-conjectural idea about their lineation.
3. Some of the now-canonical texts in this study were preserved using orthographic conventions that give us varying ideas about their lineation

How, then, are we to read: A.) Texts for which we have no explicit system of lineation [non-canonical texts]; so that they can be compared with B.) texts for which varying approaches to lineation have been preserved [now-canonical compositions]; so that both [A] and [B] can be described as varieties of poetry?

To carry out such a study, we will need to: 1.) create a system of lineation for [A] that can be reasonably compared with the system of lineation on display across all texts in [B]; or 2.) identify some other means of reading both [A] and [B] so that they can be described as poetry in a consistent way.

Most commenters – whether or not they actually address questions of this kind – favor the use of something like option 1. In many cases, the nature of the evidence available for reading other texts may make that approach entirely unobjectionable. In my view however, the overall nature of the evidence available for this study, as well as the objectives in view for these particular texts, requires an attempt at option 2 if our findings are to be regarded as reliable.

2.2 PROBLEMS WITH THE “LINE”

The trouble with using “lines” as the basic unit of discourse for this study becomes doubly clear in light of the orthographic evidence about how the now-canonical compositions have been preserved. Not only do they reflect a system of lineation that is not evident for the non-canonical texts, but they also do not seem to agree among themselves about what system of lineation to use, or where the basic unit of discourse is located. Based on a comprehensive review of the data, E. Tov has laid out 5 orthographic approaches to the copying of biblical psalms at Qumran¹:

- **Type 1:** One hemistich per line

- **Type 2:** Two hemistichs per line separated by spaces

_____ _____
_____ _____

¹ “The Background of the Stichometric Arrangements of Poetry in the Judean Desert Scrolls,” in *Giving Thanks to the Lord: Essays on Prayer and Poetry in the Dead Sea Scrolls and Related Literature in Honor of Eileen Schuller on the Occasion of Her 65th Birthday* (eds. J. Penner, K.M. Penner, and C. Wasson; Leiden: Brill, 2012) 409-20.

- Type 3: Two stichs per line separated by spaces

_____ _____
 _____ _____

- **Type 4:** Two stichs per line with spaces between hemistichs and stichs

_____ _____ _____ _____
 _____ _____ _____ _____

- **Type 5:** Hemistichs or clusters of 2-3 words separated by spaces

If there were anything like a consistent approach to poetic structure in these five options, it would be easy enough to ask whether it is possible to break the non-canonical texts into a similar set of building blocks, and – if so – to describe whatever stylistic similarities emerged as the result of careful comparison as a definably *shir*-like or *mizmor*-like pattern of expression.

Unfortunately, the systems of lineation that Tov has described treat several different levels of discourse as the foundation for the structure of now-canonical psalmistry, leaving us with a somewhat more daunting challenge. Types 1 and 2 are clearly oriented toward the hemistich, while type 3 favors the stich, and type 4 gives equal footing to both hemistich and stich as the basic unit of discourse. Given only these options, and given the inconsistent ways in which these options have been applied to the copying of the biblical texts, it would already be difficult to see what system of lineation we might need to arrive at a description of either *shir*-like or *mizmor*-like structure as understood based on the evidence from the now-canonical textual witnesses. But this confusion is only made worse by type 5, which marks off units as small as 2 or 3 words, which – for reasons that remain un-elucidated – no one seems to regard as either hemistichs or stichs.

Taken together, the attestation of all five orthographic types at Qumran suggests that there was no universally accepted idea about the demarcation of anything like “lines” as the basic unit of discourse for broadly “poetic” compositions. This is not to suggest that something like the “line” may not have existed in the authors’ minds. Almost certainly – as the evidence attested by Tov makes clear – there were *several* such conventions in common usage, even as early as the 2nd century BCE. Rather, this is an acknowledgment that – whatever those notions may have been for one group of scribes or another – they had not yet coalesced into a normative tradition for thinking about poetic structure. Thus, we cannot undertake an analysis of the texts under consideration based on any of the systems described above without running the risk of applying a foreign standard of evaluation to at least some of the compositions.

2.3 ADVANTAGES OF THE CLAUSE

In contrast to the “line,” the clause is a grammatical phenomenon that is subject to something like an objective definition. For this definition to suffice as a means of access to the underlying structure of all texts in the study, we need not produce explicit evidence of modern grammatical analysis contemporary with the Qumran authors. Rather, we need to show that our definition of the clause applies with equal validity to all texts under consideration, and that it can be used to provide meaningful insight into how those texts can be understood specifically as varieties of poetry.

In what follows, a clause is defined (non-controversially) as the syntactic combination of a subject and predicate². While there may be occasional sentence fragments, or other bits of non-

² I regard this definition as essentially non-controversial, with versions of the same idea occurring in any number of standard reference works, e.g. B.K. Waltke and M. O’Connor, *An Introduction to Biblical Hebrew Syntax* (Winona Lake: Eisenbrauns, 1990) 63-69.

conforming content in each of these compositions, it seems beyond serious question that the definition does apply in a general sense across all texts. That is to say, we can break each of the texts under consideration down into syntactic combinations of subjects and predicates, with nothing – or at least almost nothing – left over. Because there is no evidence of any competing idea about the basic definition of a clause, either in the texts themselves or in modern linguistic research, I regard this as a solid starting point for the reading of all texts in the study.

Moreover, this definition of the clause aligns well with the intuitive (“conventionalizing,” as opposed to “institutionalizing”) experience of texts that stands behind the concept of genre as defined above. That is to say, it does not require any formal training in scribal practice, or even any particular set of ideas about the nature of poetry as a distinct variety of discourse, to operate effectively. All that is required for a clause-based encounter with texts to contribute to the process of genre formation described above is a basic competence in the use of the language itself and an exposure to a sufficient number of compositions. Add to this is the fact that many of the scribes who wrote these texts down (and many of the worshipers who used them) would have been likely to encounter the texts as either dictation or as oral performance, and clausal structure emerges as a pattern that may well have played a role in shaping how ancient interpreters first came to understand the structure of these compositions in actual practice.

For the purposes of this study, the linguistic theory of Functional Grammar offers an interesting and useful set of tools for understanding how each clause works. In his description of the foundation on which a “functional” approach to linguistic inquiry must be built, Dik draws a contrast between functional linguistics and the “formal” and “transformational” approaches that have tended to dominate the field in recent years:

There was a strong tendency in formal logic at the beginning of this century to regard natural languages as obscuring rather than revealing their true semantic or logical significance...Unfortunately, this tradition of formal logic was not without influence on the theory of transformational grammar, especially in its initial phase, when the central thesis was that the deep structure of linguistic expressions was in crucial cases quite different from their surface structure. In the early seventies, many studies appeared with arguments to the effect that “X is really Y,” trying to demonstrate that what at first sight looked like X (where X could be a category or construction) was in fact only the outward manifestation of some “deeper” category or construction Y. This idea, according to which languages are often not what they seem to be, easily leads to a non-empirical attitude toward linguistic analysis. Once it is assumed that languages often conceal rather than reveal their true underlying organization, one does not have to take actual surface structures very seriously anymore, and the road is clear for postulating all sorts of rather abstract and non-obvious analyses.³

This distinction is relevant for my purposes because of its emphasis on the *surface structure* of linguistic expression. My goal is not to develop a grammar of poetic expression, as if it were a unique linguistic system in its own right, or to describe its underlying structures exhaustively. Rather, my goal is to understand how the authors and interpreters of these texts actually used the language to create new literary expressions. Because the composition and interpretation of literary texts – and more broadly, the perception and identification of literary genres as described above – is fundamentally a question of surface structures, Functional Grammar’s focus on the surface structure of linguistic expression makes it an appealing tool for this study.

Perhaps the fundamental insight of this approach to the analysis of discourse has to do with the “mapping of underlying clause structure, which is mapped onto the actual form of corresponding linguistic expression by a system of expression rules, which determine the form, the order, and the prosodic contour of the constituents of the underlying clause structure⁴.” This insight is referred to as the layered structure of the Clause (LSC).

³ Dik, Vol. 1, pp. 17-18

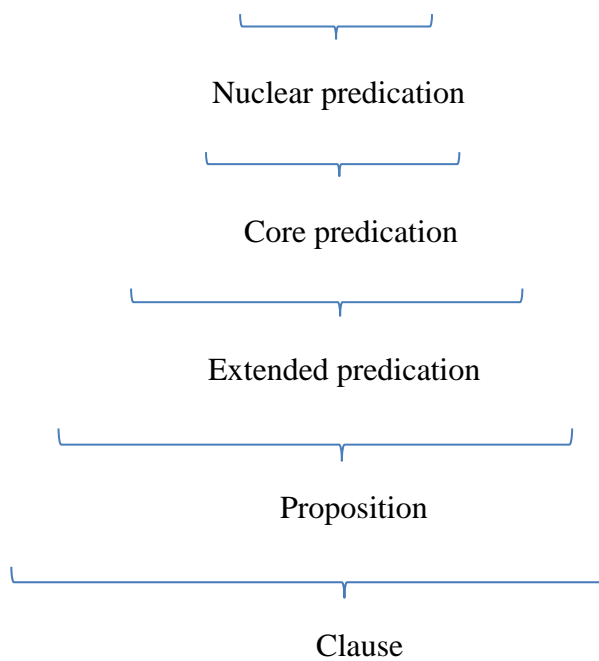
⁴ Dik, Vol 1, P. 49 (emphasis mine).

In what follows, I will offer a more detailed description of the LSC, along with an explanation of how I will use it to uncover the structural principles behind both the non-canonical texts and the now-canonical compositions under consideration in this study.

2.4 THE LAYERED STRUCTURE OF THE CLAUSE (LSC)

In *The Theory of Functional Grammar*⁵, S.C. Dik provides the standard description of the layered structure of the clause (LSC):

$P_4 E_i: [P_3 X_i: [P_2 e_i: [P_1 [\text{pred}] [f] [x_1 \dots x_n]] S_1] S_2] S_3] S_4$



⁵ *The Theory of Functional Grammar*. (Berlin: Mouton de Gruyter) 1997 (2 vols).

This notation indicates that a clause (E) is comprised of five parts, such that:

1. (E) is comprised of a predicate and its necessary complements ($[f] [x_1 \dots x_n]$), which are modified by 3 layers of operators and satellites⁶ (P₁/S₁ [Core predication], P₂/S₂ [Extended predication], P₃/S₃ [Proposition]), AND
2. (E) is itself modified by an additional layer of operators and satellites (P₄/S₄ [Illocution]).

Dik argues that each layer of the clause (P₁/S₁...P₄/S₄) provides particular kinds of information about the nuclear predication, and that the kinds of information communicated by each layer are as follows:

- **L₁ (Core predication)**⁷
 - P₁ – Grammatical means through which additional features of the nature or quality of the State of Affairs (SoA) are specified; qualifies the SoA as expressed in the nuclear predication, but does not create a different type of the SoA.
 - *Examples*⁸: (Im)perfective, phasal aspect, predicate negation, manner, speed, beneficiary, company, instrument, quality, direction, source, path, locative
 - S₁ – Lexical means through which additional features can be specified of the SoA as defined in the nuclear predication.
 - *Examples*: Terms indicating additional participants, means or manner, spatial orientation, (Cf Dik, Hengeveld, Vester, and Vet [1989] for additional examples).

⁶ As defined by Dik, Operators are the grammatical means through which additional features of the nature or quality of a State of Affairs may be specified, while Saltellites are the lexical means through which additional features of the nature or quality of a State of Affairs may be qualified.

⁷ *TFG*, Vol. 1, 219-230.

⁸ Here and throughout, it should be noted that there is sometimes less-than-perfect agreement among FG practitioners, regarding the placement of operators. These examples are drawn from M. Anstey “Layers and Operators Revisited” Working Papers in Functional Grammar 77 (Amsterdam: University of Amsterdam, 2002), following the placement of operators that he attributes to Dik. Anstey’s essay provides a helpful tabular analysis of previous argumentation on the topic.

- **L₂ (Extended predication)⁹**
 - P₂ – Grammatical means through which the SoA designated by the core predication can be quantified and located with respect to temporal, spatial, and cognitive parameters.
 - *Examples:* Locative, perfect, prospective, quantifying, habitual, tense, objective modality (deontic, epistemic)
 - S₂ – Lexical means through which through which the SoA designated by the core predication can be quantified and located with respect to temporal, spatial, and cognitive parameters.
 - *Examples:* Terms indicating location, circumstance, result, purpose, reason, cause.
- **L₃ (Proposition)¹⁰**
 - P₃ – Grammatical means through which the speaker specifies his attitude towards the propositional content
 - *Examples:* Subjective modality, evidential modality
 - S₃ – Lexical means through which the speaker specifies his attitude towards the propositional content
 - *Examples:* Terms indicating subjectivity, experience, inference, quotation, or reporting.
- **L₄ (Illocution)¹¹**
 - P₄ – Grammatical means through which the illocutionary value of the clause can be specified or modified
 - *Examples:* Declarative, imperative, interrogative.
 - S₄ – Lexical means through which the illocutionary value of the clause can be specified or modified
 - *Examples:* “Frankly,” “since you are interested,” “in case you haven’t heard,” “I tell you.”

⁹ *TFG*, Vol. 1 236-246.

¹⁰ *TFG*, Vol. 1 294-298.

¹¹ *TFG*, Vol. 1 299-308.

not require such a high level of resolution in order to be understood. Because that is so, Dik's basic description is adequate for my purposes.

Following are several examples, mapping the underlying structure for the English translation of various clauses occurring in the Now-canonical Psalter¹⁵:

- **Nuclear predications¹⁶**

אתה קדוש

holy You

“You are holy.”

holy [A] (You [N])

יהוה צבאות עמנו

with-us hosts YHWH-of

“YHWH of hosts is with us.”

with us [A_{Loc}] (YHWH of Hosts [N])

אלהים שופט צדיק

Righteous judge God

“God is a righteous judge.”

righteous judge [N_{Ind}] (God [N])

¹⁵ It is important to note that all layers of the LSC are applicable for all clauses, regardless of how few terms are present. So, for example, the sentences that I use here to exemplify the nuclear predication are not described in terms of aspect, tense, location, attitude, etc., and do not have satellites – despite the fact that all of these things are potentially part of the overall mapping of the clause (see *TFG*, vol. 1 54 [example 11] for some discussion of this point). These examples are only intended to demonstrate some of the ways in which nuclear predications, core predications, propositions, and illocutions occur, without unnecessarily complicating the presentation of each example.

¹⁶ *TFG*, Vol. 1 51, 63, 78, 217-219.

אתה תהללות ישראל

Israel praises-of you

“You are the praises of Israel.”

the holy one of Israel [N_{Def}] (You [N])

- **Core predications¹⁷**

אודה יהוה בכל לבי

with-my-whole-heart YHWH I-praise

“I praise YHWH with my whole heart.”

P1: ASPECT_{Imperfective} f: (praise [I] [YHWH]) S1: (with my whole heart)_{Manner/Means}

יהוה משמים השקיף

he-looked-down¹⁸ from-heaven YHWH

“YHWH looked down from heaven.”

P1: ASPECT_{Perfective} f: (look down [x1: YHWH]) S1: (from heaven)_{Source}

אעבר בסך

among-the-multitude I-pass-over

“I pass over among the multitude.”

P1: ASPECT_{Imperfective} f: (pass over [x1: 1c.s.]) S1: (among the multitude)_{Company}

¹⁷ TFG, Vol. 1 51-52, 64-65, 218-219.

¹⁸ Hebrew qatal forms are marked for perfectivity. This is often expressed in English translation using past tense, because that is the simplest way to express the complete, indivisible, external idea communicated by perfective aspect. However, this translation should not be taken to mean that qatal forms are primarily marked for tense.

- Extended predications¹⁹

יחילו דרכו בכל עת

in-every-season his-ways they-prosper

“His ways prosper in every season.”

P1 ASPECT_{Imperfective} f: (prosper [x1: his ways]) S1: 0) S2: (in every season)_{Time}

ישבתי עם מתי שוא

with-men-of-falsehood I-sat

“I sat with men of falsehood.”

P1 ASPECT_{Perfective} f: (sit [x1: 1c.s.]) S1: 0) S2: (with men of falsehood)_{Location}

- Proposition²⁰

עששה מכעס עיני

my-eye because-of-my-grief it-wasted

“My eye wasted away because of grief.”

P₃: OBJECTIVE MODALITY X: () S₃: (because of my grief)_{Inferential}

P₁: ASPECT_{Perfective} f: (waste away [x₁: eye]) S₁: 0) S₂: 0

¹⁹ TFG, Vol. 1 52, 65.

²⁰ TFG, Vol. 1 52, 65-71, 241-243, 291-299. Brackets used in this section are not intended to mimic Hengeveld’s description of the LSC. They are merely intended to aid the reader’s interpretation by keeping related elements of the clause on a single line.

יגמלני יהוה כצדקי

according-to-my-righteousness YHWH he-rewards-me

“YHWH rewards me according to my righteousness.”

P₃: SUBJECTIVE MODALITY X: () **S₃: (because of my righteousness)**_{Evidential}

P1 ASPECT_{Imperfective} f: (reward [x₁: YHWH] [x₂: 1c.s.]) S₁: 0 S₂: 0

- **Illocution**²¹ (3:2, 17:1, 43:2, 44:1)

יהוה מה רבו צרי

my-foes how-they-abound O YHWH!

“Oh YHWH, how my foes abound!”

P₄ EXCLAMATION E: ()... **S₄ (Oh YHWH!)**_{Exclamation})

P₃ 0 X: (P₂ TENSE_{Present} e: (P₁: ASPECT_{Perfective} f: ([abound] x₁ [foes]

יהוה צדק הקשבה

Hear! righteousness Oh-YHWH

Hear what is righteous, Oh YHWH!”

P₄ DECLARATION E: ()... **S₄ (Oh, YHWH!)**_{Declaration}

P₃ IMPERATIVE X: (P₂ TENSE_{Present} e: (P₁ ASPECT_{Perfective} f: ([hear] x₁: [2m.s.] x₂: [righteousness]

²¹ *TFG*, Vol. 1 299-309, Vol. 2 Chapter 11. Brackets used in this section are not intended to mimic Hengeveld’s description of the LSC. They are merely intended to aid the reader’s interpretation by keeping related elements of the clause on a single line.

begging, and moves us very little distance at all in the direction of saying how a clause (E) contributes to the overall structure of a poem (P) which makes up a part of the literary class (G). Instead, we are left with a description of isolated sentences that says nothing about the contribution of those sentences to the structure of a completed poetic text.

To pick one related example, this is one area where O'Connor's description of the line in Hebrew poetry seems insufficient. For O'Connor, the terms "line" and "poem" are logically inseparable; the presence of one entails the presence of the other. Therefore, it is not necessary to examine a "line" of poetry in any broader context, in order to understand what makes it poetic. For O'Connor, the lines of a poem are poetic because poetry is made up of lines. That being so, O'Connor is free to discard parallelism as a "congeries of phenomena," and to leave his description of "tropes" notably under-developed. Unfortunately, this leaves O'Connor with a description of poetry that is comprised of little more than a few dozen isolated sentence types, any of which may be just as likely to occur in prose texts as in poetic ones. His is not so much a description of *poetry* as it is a collection of *sentence diagrams*.

In order to avoid a similar problem in this study, it will be necessary to treat the LSC of each clause as *inseparable from* its broader context. That is to say, it will not be enough to argue that a clause (E,) is poetic simply because it occurs in an explicitly literary text (T), or even because it has a particular variety of LSC. Not all clauses in a poem are necessarily equally artful, and there is no variety of LSC that is only appropriate for poetic compositions. What makes one turn of phrase or another notably poetic is its harmony with – and contribution to – the overall composition in which it occurs. And what makes one text or another relatable to other similar texts is its adherence to a common and identifiable set of structural principles. Therefore, it will be critical to understand what the LSC of (E) has to do with the LSC of clauses adjacent to it,

and what the collocation of those clauses has to do with the development of the overall discourse in (P). Only then will it be possible to say how a particular clause contributes to the overall structure of the composition, and how those facts help us to understand what it means to compose a literary text that legitimately belongs in one genre or another.

2.6 SEMANTIC CONTENT

Toward that end, it will be useful to introduce a second kind of analysis, which takes into account not only the contribution of each clause to the overall structure of a composition, but also allows us to understand which words have been chosen to make up each clause and how their meanings relate to one another as the discourse moves forward. In order to accomplish this goal, I will combine Dik's approach to the LSC (as detailed above) with D. Pardee's method for the analysis of semantic content in Hebrew poetry²³.

²³ "Ugaritic and Hebrew Poetic Parallelism", *VTSup* 39, Leiden: Brill 1998, "Structure and Meaning in Hebrew Poetry: The Example of Psalm 23," *Maarav* 5-6, 1990 (239-280); "Acrostics and Parallelism: The Parallelistic Structure of Psalm 111," *Maarav* 8, 1992 (117-138). It should be noted that mine is only a limited appropriation of Pardee's method. The purpose of Pardee's approach is to trace the various semantic patterns that run throughout a text by cataloguing every occurrence of each lexical item. In contrast to this, my observations about semantic categories are only intended to track a limited set of correspondences, occurring under particular circumstances, and linking contiguous clauses.

For each lexical item, Pardee assigns a designation reflecting the general semantic class for that word (designated by an Arabic numeral), the specific lexical item within that class (represented by a Roman numeral), and the numbered occurrence of the vocabulary item under consideration (represented by a superscript Arabic numeral), over the course of the poem. Thus, the lexical content of Psalm 29:1-2 would be analyzed in the following way:

ועז	כבוד	ליהוה	הבו	אלים	בני	ליהוה	הבו
and-strength	glory	to-YHWH	give!	Gods	sons-of	to-YHWH	give!
5II ¹	5I ¹	2I ²	1I ²	4I ¹	3I ¹	2I ¹	1I ¹

Ascribe to YHWH, O sons of the Gods, ascribe to YHWH glory and strength,

קדש	בהדרת	ליהוה	השתחו	שמו	כבוד	ליהוה	הבו
holiness	in-glory –of	to YHWH	bow-down!	His-name	glory-of	to-YHWH	give!
9I ¹	5III ¹	2I ⁴	7I ¹	6I ¹	5I ²	2I ³	1I ³

Ascribe to YHWH the glory (due) his name. Bow down to YHWH in the splendor of the sanctuary.

Combining Pardee’s method with Functional-Grammatical analysis will allow me to describe the structure of poetic clauses with respect to both syntactical and semantic arrangement. By doing this, I will be able to understand how Hebrew poetic utterances are arranged with respect to both “terseness” and “parallelism,” and how those two axes of analysis are related to one another in the composition of poetic texts.

2.7 APPLICATION OF FUNCTIONAL GRAMMAR AND SEMANTIC ANALYSIS

Following are several examples, demonstrating the concepts of “terseness” and “parallelism” as they will be defined in this study.

2.7.1 “Terseness” (and Un-terseness)

Despite the recognition usually given to “terseness” as a defining characteristic of Hebrew poetry, terse clauses are not the exclusive province of poetic discourse; nor is it the case that poetic discourse is made up only of terse clauses. For that reason, this study also considers the various ways in which a clause can depart from terseness, as another possible window into the prevailing structure of *shir* and *mizmor* compositions. Thus, it will be necessary to offer a description of both terseness and un-terseness before moving forward with a discussion of parallelism.

In Functional-Grammatical terms, I define “terseness” as a characteristic of some clauses, which restrict themselves to semantic content required by the State of Affairs (SoA) under consideration, or which omit semantic content that would be expected given the SoA under consideration. In contrast to this, I have defined “un-terseness” as a characteristic of some clauses, which fail to restrict themselves to semantic content required by the SoA under consideration.

Terse clauses:

Generally speaking, terse clauses include the smallest possible number of clause constituents, given the semantic requirements of the State of Affairs (SoA) under consideration.

1. Jesus wept.
2. The book is boring.
3. This hurts my head.

In Functional-Grammatical terms, clauses of this kind contain semantic content that describes only the nuclear predication.

- The SoA in example 1 is fully described using only a first argument and verb.
- The SoA in example 2 is fully described using a first argument a copula and a nominal predicate.
- The SoA in example 3 is fully described using a first argument, a verb, and a second argument.

It is important to note however, that not all terse clauses are necessarily as simple as the examples above suggest. As Dik explains, “The fundamental structure of the nuclear predication is determined by the combinatorial possibilities (the valency) of the predicate, as defined in the predicate frame.”²⁴ Dik identifies two kinds of valency, which will vary from predicate to predicate depending on the types of information allowable as part of the overall SoA:

- **Quantitative valency:** “The number of arguments that the predicate takes to form nuclear predications...In terms of quantitative valency, we distinguish one-place (or monovalent), two-place (or bivalent), and three-place (or trivalent).”²⁵
- **Qualitative valency:** “The types of arguments that the predicate takes, as specified by the semantic functions of the arguments, and the selection restrictions placed on them.”²⁶

²⁴ TFG, p. 78.

²⁵ TFG, p. 79

²⁶ TFG, p. 79.

Thus, the following clause must also be regarded as terse, despite the fact that it may seem to include a phrase that qualifies the verb:

4. Jake gave the book to Mary.²⁷

The English verb “give” is a three-place predicate, whose frame allows space for an Agent (Jake), a goal (book), and a recipient (Mary). Thus, the construction “to Mary” is not a satellite expressing the manner or the direction in which Jake’s giving occurs. Rather, it is part of the complete articulation of the predicate “give.”

Clauses can also be terse by ellipsis, if they omit a clause constituent that is otherwise supplied from context. The second sentence in each of the following examples is terse by virtue of ellipsis.

5. The first sentence in these examples has a verb. The second – no verb.
6. How much does Grace hate beets? A lot.

In Functional-Grammatical terms, clauses of this kind lack some element of the nuclear predication²⁸.

²⁷ For clauses of this type, Dik illustrates the predicate frame as follows: (f_i: give) [V] (x₁:, animate)_{Agent} (x₂)_{Goal} (x: <animate>)_{Recipient}. *TFG*, p. 78.

²⁸ This approach to ellipsis is in keeping with discussions of the phenomenon to be found in, e.g., John Lyons, *Introduction to Theoretical Linguistics* (Cambridge: Cambridge University Press, 1971), 174-5, and M. A. K Halliday and Rugaiya Hasan, *Cohesion in English* (English Language series 9; London: Longman, 1976), 142-3. C.L. Miller has also put forward a somewhat more technical definition of ellipsis in BH poetry (“A Linguistic Approach to Ellipsis in Biblical Poetry; Or, What to Do When Exegesis of What is There Depends on What Isn’t”), *Bulletin for Biblical Research* 13.2 (2003) 251-70), which “excludes from consideration those sentences in which the second line is appositional to the final constituent of the first line.” Miller explains that such constructions do not result in the fragmentation of the surface structure, because the remaining “lines” retain their own grammatical integrity, and are not – for that reason – elliptical in their own right. I have not chosen to adopt Miller’s definition of Ellipsis because I am not using “lines” as the basic unit of expression. In relation to the clause as such, Miller’s exclusion of content that would be considered elliptical under other definitions leaves me – in many cases – with incomplete sentences, which cannot be analyzed in Functional Grammatical terms.

- The second SoA in example 7 lacks an explicit verb.
- The second SoA in example 8 lacks both an explicit verb and an explicit subject.

This phenomenon is less common than the one described in examples 1-6.

Un-terse clauses:

Un-terse clauses include clause constituents that are not required by the semantics of the SoA under consideration.

7. Reggie struck out in the first inning.
8. Reggie struck out on three pitches.
9. I can't believe Reggie struck out.
10. I can't believe Reggie struck out on three pitches in the first inning.
11. We the people of the United States, in order to form a more perfect union, establish justice and ensure domestic tranquility, provide for the common defense, promote the general welfare and ensure the blessings of liberty to ourselves and our posterity, do ordain and establish this constitution for the United States of America.

In Functional-Grammatical Terms, clauses of this kind contain constituents that qualify or expand the nuclear predication beyond its necessary boundaries, using any of the following elements:

- Adverbial satellite expressions
 - Locating the SoA (example 9)
 - Qualifying the SoA (example 10)
 - Evaluating the SoA (example 11)
 - Multiple modifications of the SoA (example 12)

Clauses of this kind are very common in both the Biblical prose and poetry selections.

2.7.2 “Parallelism” (Repetition)

In the final analysis, any attempt to define parallelism so that it includes everything that goes by the name seems bound to end either in tears or not at all²⁹. Under this approach, parallelism quickly becomes little more than “one damned thing after another,” and we are left with a paradigm that conceives of parallelism as theoretically un-definable, but practically known whenever observed.³⁰ The problem then, is one of false positives: Standard definitions of parallelism would be insufficient for this study, because they fail to exclude enough “non-poetic” data from the conversation³¹. “Parallelism” is wherever the reader finds it, and any definition of the phenomenon also applies to other forms of discourse that are clearly not poetic in nature (as, e.g., James Kugel has shown compellingly in his work on the topic). With that drawback in place, it would be difficult to arrive at a definition of *shir/mizmor* discourse that is necessarily distinct from anything else.

²⁹ “Parallelism has both delighted us, for its effects are unmistakable, and frustrated us for the way that it works is elusive. We have sought it by collecting and classifying its types, as Lowth began, and when the three original types could not capture its essence, we added more types and subtypes, so that we now hear not only of synonymous, antithetic, and synthetic parallelism, but also of incomplete parallelism, Janus parallelism, staircase parallelism, metathetic parallelism, and so on. Given the power of discretion that the human mind possesses, the longer we examine parallelism, the more discrete types we are likely to find.” A. Berlin, *The Dynamics of Biblical Parallelism* (Bloomington: Indiana University Press, 1992) 2.

³⁰ Again, Berlin, who sees the situation clearly, even if her assessment is perhaps less pessimistic than the one that I have portrayed above: “Lowth may have been mistaken in some of his ideas, and he was certainly limited in his linguistic knowledge, but he was right about the essence of parallelism; it is a correspondence of one thing with another.” *Dynamics of Biblical Parallelism*, p. 2. Another example of the same realization would be Kugel’s formulation “A is so and what’s more B.”

³¹ As J. Kugel has argued, by his analysis of various parallelistic passages in Genesis and Exodus (putatively non-poetic compositions), as well as the so-called Moabite Stone (perhaps not even a literary text in any respect), which leads him to conclude, “the same traits that characterize Hebrew “poetry” also seem to crop up in what is clearly not poetry.” *The Idea of Biblical Poetry* (New Haven: Yale University Press, 1981) 63.

For the purposes of this study then, I will confine myself to the discussion of phenomena which – it seems to me – would have to qualify as parallelism under any definition of the phenomenon, no matter how restrictive. This is not to suggest that other forms of parallelism should be regarded as invalid, but to narrow the field of view for this undertaking, so that the data that can be used to define one type of discourse (*shir/mizmor* compositions), over against another type of discourse (prose). To that end, I define “parallelism” as the repetition of semantic or phonetic content, either within or across clauses. As I have defined it, repetition involves the re-use of terse clause constituents in terse clauses and the re-use of un-terse clause constituents in un-terse clauses. By the use of the phrase, “terse clause constituents,” I mean clause constituents that occupy the nuclear predication level of the clause (in Functional-Grammatical terms, L1 semantic content), and by the use of the phrase, “un-terse clause constituents,” I mean clause constituents that locate, qualify, or evaluate the clause in some way (in Functional-Grammatical terms, L2-L4 satellite expressions).

Thus, any of the following phenomena in terse clauses would qualify as a form of parallelism, narrowly defined:

12. William is silly. William seems harmless.
13. William is harmless. Norman is kind.
14. William is harmless. Dennis is handsome.
15. William is harmless. Petra is wise.
16. Flattery is embarrassing. The examples are embarrassing.

Example 12 demonstrates repetition of the grammatical subject, examples 13-15 demonstrate repetition of the clause predicator, and example 16 demonstrates repetition of the predicate.

Similarly, any of the following phenomena in contiguous un-terse clauses would qualify as repetition:

17. There are strange things done in the midnight sun by the men who moil for gold.³²

18. After midnight, we gonna shake, jump, and shout.³³

19. After great pain, a formal feeling comes.³⁴

Example 17 contains two satellite expressions; the first indicating the location where strange things are done (“in the midnight sun”), and the second indicating the means by which strange things happen (“by the men who moil for gold”). The semantic item “midnight” is repeated in example 18, which contains one satellite, indicating the time when shaking/jumping/shouting occurs (“after midnight”), and the semantic item “after” is repeated in example 19, as part of a satellite expression indicating when a formal feeling comes (“after great pain.”). In each case, semantic content not strictly required by the predicate frame is repeated in a contiguous clause.

For both terse and un-terse clauses, repetition can be described in several different ways, depending on the nature, location, and amount of the repetition:

³² “The Cremation of Sam McGee,” Robert Service

³³ “After Midnight,” Eric Clapton

³⁴ “After great Pain a Formal Feeling Comes (372),” Emily Dickinson

Nature

As I define it, repetition can be of several kinds:

1. **Direct** – The same clause constituent is repeated: “*It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of light, it was the season of darkness, it was the spring of hope, it was the winter of despair.*”³⁵
2. **Phonetic** – A pair of clause constituents with the same or similar phonetic characteristics: “*There once was a man from Nantucket, who kept all his cash in a bucket. His daughter, named Nan, ran off with a man. And as for the bucket, Nan took it.*”
3. **Semantic** – A pair of clause constituents with meanings that are not closely linked, but which sound similar :
“*I rather fancy, sir, that I have discovered a plan of action.*”
“*Or scheme?*”
“*Or scheme, sir. A plan of action or scheme which will meet the situation.*”³⁶
4. **Referential** – A pair or group of clause constituents that do not have similar meanings, but which clearly refer to the same thing: “*This blessed plot, this Earth, this realm, this England.*”³⁷

Location

Repetition of clause constituents can occur either within the clause or across contiguous clauses.

Within Clauses: “*All the heavens seem to twinkle with a crystalline delight, keeping time, time, time in a sort of runic rhyme to the tintinnabulation that so musically wells from the bells, bells, bells, bells, bells.*”³⁸

³⁵ *A Tale of Two Cities*, Charles Dickens, p. 1

³⁶ *Very Good, Jeeves!*, P.G. Wodehouse, p. 102

³⁷ *King Richard II*, Act 2 Scene 1, William Shakespeare

³⁸ “The Bells,” Edgar Allan Poe

Across Clauses:

I do not like them in a box.

I do not like them with a fox.

I do not like them in a house.

*I do not like them with a mouse.*³⁹

Amount

Complex repetition is a subset of extra-clausal repetition, in which several clause constituents are re-used. Repetition of multiple constituents within a clause is not complex, because it involves the content within a single clause only. It does nothing to connect consecutive parts of the discourse.

Simple (repeats only one item): “*He shoots! He scores!*”

Complex (repeats multiple items): *It is high! It is far! It is gone!*

The following examples depict adjacent clauses in Biblical Hebrew poetry, analyzed according to both terseness and semantic content, as described above.

In what follows, I will arrange the data into the following columns:

- Column A - Chapter number or text designation
- Column B – Verse number
- Column C - Clause number
- Column D - Expansion (Terseness [0] and un-terseness [n]⁴⁰ or [-n]⁴¹)

³⁹ *Green Eggs and Ham*, Dr. Seuss

⁴⁰ The number of satellite expressions is recorded as a positive integer.

⁴¹ The number of additional verbal complements is recorded as a negative integer.

- Column E – Repetition (As I define the phenomenon, repetition is observable in four categories, representing a gradual attenuation of the repetitive relationship: Direct repetition [4], Phonetic repetition [3], Semantic repetition [2], and Referential repetition [1])⁴²
- Column F – Extra-clausal (repetition that occurs from one clause to the next)
- Column G – Intra-clausal (repetition that occurs within the clause)
- Column H – Up (anaphoric; repeats from the previous clause) or down (kataphoric; repeated in the following clause).

⁴² Repetition is observable in four categories, representing a gradual attenuation of the repetitive relationship:

- **Direct repetition (4)** – Content from the clause is explicitly repeated in a contiguous clause (e.g. “O YHWH...O YHWH...”; “in the temple...in the city...”; “for Israel...against Israel...”)
- **Phonetic repetition (3)** – Content from the clause is mirrored by content in a contiguous clause that sounds the same (e.g. “*kol...qol...*”; “*heykhal...halakh...*”; “*El [God]...el [toward]...al [upon]*”)
- **Semantic repetition (2)** – Concepts from the clause are repeated using semantically related content in a contiguous clause (e.g. “on His holy mountain...in the courts of Zion...”; “save us...deliver your people...”)
- **Referential repetition (1)** – Concepts from the clause are referred to again in a contiguous clause (“incline your ear to the righteous man...lift up your right hand in his defense...”)

2.8 EXAMPLES

2.8.1 Terse with no repetition

Psalm 9:17.1-9:17.2

“Yahweh has been known.

He has made judgment.”

Table 2.1 – Psalm 9:17.1-2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
נֹדַע יְהוָה				YHWH has been known			
2 ¹ 1 ¹							
מִשְׁפָּט עָשָׂה				Judgment he-has-done			
4 ¹ 3 ¹							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
9	17	1	0	0	N/A	N/A	N/A
9	17	2	0	0	N/A	N/A	N/A

Despite the emphasis traditionally placed on semantic parallelism in the description and analysis of Hebrew poetry, terse clauses without repetitive content are actually not uncommon. This suggests that terseness is not – in itself – a significant structural feature of Biblical Hebrew poetry. Although clauses of this type are more common in poetic texts than in prose, they are also well-represented in narrative prose, and the use of terse clauses in poetry does not seem to put any constraints on the author’s next predication.

In functional grammatical terms, a terse clause provides the reader with no information beyond the bare minimum required by the nuclear predication. That is to say, no specific piece of

information seems to be marked for the reader’s attention. Therefore, the author is free to either create emphasis in the following clause (by means of repetition), or to move the discourse forward in some other direction (by avoiding repetition). The content of the clause itself, however, does not seem to invite any obvious connection with the content before or after.

2.8.2 Terse with repetition

Psalm 6:3.3-6:4.1

“Heal me, O YHWH.

For my bones are troubled.

Indeed, my spirit is very troubled.”

Table 2.2 – Psalm 6:3.3-4

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
רפאני יהוה				Heal-me, O-YHWH			
כי נבהלו עצמי				For they-are-troubled <u>my</u> -bones			
ונפשי נבהלה מאד				And-my-spirit it-is-troubled very-much			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
6	3	3	1	0			
6	3	4	0	4	,		Up
			0	4	,		Down
6	4	1	1	0			

This selection isolates a repetitive terse clause in the midst of un-terse clauses with similar semantic content. The first-person suffix in 3.4 is both preceded and followed by semantically

repetitive first person suffixes. The effect of this arrangement is to keep the reader’s attention on the speaker’s plight, by helping to emphasize his presence in the discourse.

2.8.3 Terse by ellipsis

Without satellites

Psalm 4:3.1-4:3.3

“Sons of men – How long will my glory be mocked?”

How long will you love illusion?

How long will you seek out fraud?”

Table 2.3 – Psalm 4:3.1-4.3.3

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
בְּנֵי אִישׁ עַד-מָה כְּבוֹדִי לְכַלְמָה				Sons-(of) man <i>How-long</i> my-glory for-mockery			
תִּאְהַבֶּזֶן רִיק				<i>(How long)</i> will-you-love illusion?			
תִּבְקְשׁוּ כֶזֶב				<i>(How long)</i> will-you-see-out fraud?			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
4	3	1	2	0			
4	3	2	0	-1			
4	3	3	0	-1			

This selection involves the simplest possible relation between elliptical clauses and their antecedents. There is no obvious semantic repetition of any content among the words that have

been used, although there is an implied repetition of the interrogative particle from 3.1 in both 3.2 and 3.3.

With satellites

Psalm 21:10:3-21:12.1

And fire consumes them.

You will wipe their fruit from the face of the earth.

Indeed, you will wipe out the seed of the sons of men.

Table 2.4 – Psalm 21:10.3-11.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
וְתֹאכְלֵם אֵשׁ:				And-it-will-consume-them <u>fire</u>			
פְּרִימוֹ מֵאֶרֶץ תֵּאַבֵּד				Their-fruit <u>from-the-earth</u> you-will-destroy			
LOCATION							
וְזֶרְעָם מִבְּנֵי אָדָם:				And-their-seed <u>from-the-sons-of man</u>			
LOCATION							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
21	10	3	0	0			
21	11	1	1	4	מ		Down
			1	1	אֶרֶץ		Down
21	11	2	1	4	מ		Up
			1	1	בְּנֵי אָדָם		Up
			0	-1			

The structure of this set of clause relationships is essentially the same as above, with the addition of satellite expressions in each clause, creating additional semantic repetition. In this case, the satellites are doubly repetitive with one another, including the same prepositional element and a

pair of expressions that can be classed under the semantic heading of humanity/culture. Note that this semantic classification does not follow a strict, lexical understanding of semantic value. On the face of things, the single word ארץ (“earth”) and the expression בני אדם (“sons of man”) occupy different semantic fields. However, in the context of this composition, it is clear that their function is to refer the reader to a similar idea. Thus, the two elements have been noted with a repetition value of 1 (referential repetition).

Also, note that it is possible for a clause to contain both terse and un-terse elements. In the case of תאבד, the expressions מארץ and מבני אדם clearly communicate information that is “unnecessary” for the predicate frame of אבד. Thus 11.1 and 11.2 are clearly un-terse clauses in some significant sense. Nevertheless, this clause has also been constructed with elision of the main verb. In this way, the clause can also be characterized as terse. Both phenomena have been noted.

2.8.4 UN-TERSE

One satellite

Psalm 79:4.1-79:4.2

“We have become a reproach for our neighbors.

(We have become) scorn and derision for those around us.”

Table 2.5 – Psalm 79:4.1-79.4.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
הַיְיִנוּ חִרְפָּה לְשִׁכְנֵינוּ 4				We-have-become a-reproach <u>to-our-neighbors</u> .			
לְעַג וְקִלְס לְסַבִּיבוֹתֵינוּ				Scorn and-derision <u>to-those-around-us</u> .			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
79	4	1	1	4	ל		Down
			1	2	שְׁכִינִים		Down
			1	4	נו		Down
79	4	2	1	4	ל		Up
			1	4	ל		Down
			1	2	סַבִּיבוֹת		Up
			1	4	נו		Up
			0	-1			

These clauses combine the relations demonstrated above, with the addition of a directly repetitive 1cp suffix in both satellites. Thus, the clauses are triply repetitive. All phenomena have been noted.

Multiple satellites

Psalm 4:2.1-4:2.2

“When I cry out to you, answer me, O my righteous God!

In my distress, be gracious to me!”

Table 2.6 – Psalm 4:2.1-4.2.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
בְּקִרְאֵי עֲנֵנִי אֱלֹהֵי צְדִיקִי 2				<i><u>In-my-crying-out</u></i> , answer-me, O-god-(of) my-righteousness			
בְּצָר הִרְחַבְתָּ לִּי				<i><u>In-the-distress</u></i> , be-gracious <i><u>to-me</u></i> .			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
4	2	1	2	4	ב		Down
			2	2	קרא		Down
			2	4	י		Down
4	2	2	1	4	ב		Up
			1	2	צר		Up

Additional complements

Psalm 75:4.1-4.2

“The Earth and all its pillars melt.

But as for me, I keep its pillars firm.”

Table 2.7 – Psalm 75:4.1-75.4.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
נִמְגִים אָרֶץ וְכָל-יִשְׁבֵּיהָ				Melting <u>the-Earth</u> and- <u>all its-pillars</u> .			
אֲנִכִּי תִכְנֶנְתִּי עִמּוּדֶיהָ				<u>me</u> , <u>I</u> -keep firm its-pillars			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
75	4	1	-1	1	אָרֶץ	כָּל יוֹשְׁבֵיהָ	
75	4	2	-1	2	אֲנִכִּי		

This selection demonstrates the two most common phenomena related to repetition of un-terse verbal complements. The phenomenon can occur with either subjects or objects, and may involve the use of un-terse nouns or pronouns. Whereas the repetition of satellite content is almost always between clauses, it should be noted that the repetition of verbal complements seems to occur only within the clause. This phenomenon is actually much more common in prose selections than in poetic ones.

In the data analysis that follows, I will describe the pattern of expression that marks now-canonical *shir/mizmor* discourse apart from narrative prose, thus establishing that there is a formal, stylistic distinction to be drawn between the two, which can be used to evaluate the resemblance of *shir* and *mizmor* compositions from among the Dead Sea Scrolls in comparison to the now-canonical exemplars.

3. NOW-CANONICAL TEXTS – DATA ANALYSIS

The following discussion is based on an analysis of 1043 clauses of poetic discourse from now-canonical *shir* and *mizmor* compositions. The purpose of this analysis is to describe each clause in terms that can be related to the “standard description” of Hebrew poetry, as comprised of terse clauses and parallel structures.

3.1 FINDINGS

When compared with the data gathered from 400 clauses of narrative and procedural discourse, statistical analysis shows that the now-canonical texts use an identifiable pattern of clause types and interrelationships that is not characteristic of Biblical prose, and which occurs in every text under consideration for this study. Arising out of these clause types and interrelationships, it is also possible to discern a constellation of key concepts (semantic content), which seem to provide additional insight into the overall shape of the genre. Thus, the now-canonical texts should be regarded as making up a single genre of literary expression, formally distinct from other forms of discourse in the Hebrew Bible, and topically unified by the presence of particular concepts.

Biblical *shir* and *mizmor* texts are stylistically marked by (at least) the following pattern of expression:

- Repetition of any semantic content in terse clauses
- Repetition of un-terse semantic content in un-terse clauses
- Repetition must be across clauses (not within the clause) **AND EITHER**
 - Complex in nature (using more than one semantic item from the clause **OR**
 - Of a certain kind (phonetic or semantic only)

When these criteria are applied to clauses from *shir/mizmor* discourse, they retain 60% of *shir/mizmor* clauses and eliminate 75% of narrative clauses. A less-stringent test can also be applied, in which the either/or requirement (multiple items OR phonetic/semantic repetition) is dropped, retaining 70% of *shir/mizmor* clauses and eliminating approximately 60% of prose discourse. Either test is highly significant ($p = <.01$), although the more stringent one is possibly preferable, because it demonstrates a more powerful distinction between “poetry” and “prose”, eliminating a higher percentage of “false positives” (prose clauses qualifying as potential *shir/mizmor* discourse), while still retaining a high percentage of *shir/mizmor* clauses. The following table depicts a step-wise analysis of clause counts meeting each of the criteria described above, and delineates what I perceive as “weak” and “strong” indicators for the presence of *shir/mizmor* discourse:

Table 3.1 – Poetry characteristics

Total sample: 1750 poetry observations in 1043 clauses, 532 prose observations in 400 clauses				
“Weak” or “Strong” indicators for the presence of “poetry”	“Poetry” prefers	“Poetry” avoids	% of clauses	Based on % of clauses in “poetry” and “prose,”...
“Weak”	Terse	Expansion of the clause by verbal complements	Non duplicate poetry clauses that meet these criteria: 1089 (99.8%) Non duplicate prose clauses that meet these criteria: 357 (99.7%)	“poetry” is NOT identifiably distinct from “prose” for this condition P>.73
	Or			
	Un-terse with satellites			
	And			
	Repetition of terse clause constituents	Clauses without repetitive content	Non duplicate poetry clauses that meet these criteria: 791 (72.5%) Non duplicate prose clauses that meet these criteria: 178 (50%)	“poetry” is identifiably distinct from “prose” for this condition P= .01
	Or			
Repetition of satellite constituents				
And				
“Strong”	Repetition occurs across clauses	Intra-clausal repetition	Non duplicate poetry clauses that meet these criteria: 757 (70%) Non duplicate prose clauses that meet these criteria: 140(39%)	“poetry” is identifiably distinct from “prose” for this condition P=<.01
	And			
	Repetition includes more than one constituent	Repetition of single constituents	Non duplicate poetry clauses that meet these criteria: 638 (60%) Non duplicate prose clauses that meet these criteria: 94 (25%)	“poetry” is identifiably distinct from “prose” for this condition P=<.01
	Or			
Semantic or phonetic repetition	Direct and referential repetition			

In contrast to the pattern of expression evident in *shir/mizmor* discourse, narrative and procedural prose from the Hebrew Bible tends to take a different approach. The most basic difference between the two modes of expression seems to be that *shir/mizmor* compositions are built on a “web-like” sequence of repetitions (with repetitions that connect one clause to the next), while narrative and procedural prose are more “chain-like” in their construction (with repetitions that tend to occur only within the clause). To pick one simple example, Psalm 4:2.1-2 favors complex, extra-clausal repetitive connections:

Answer me when I cry out, O my righteous God!

Be gracious to me when trouble comes.

Table 3.2 – Psalm 4:2.1-2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
בְּקִרְאֵי עֲנֵנִי אֱלֹהֵי צְדִקָּי				In-my-crying-out answer-me O-God-(of) my-righteousness.			
בְּצָר הִרְחַבְתָּ לִּי				In-the-trouble be-gracious to-me			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
4	2	1	2	4	ב		Down
			2	2	קרא		Down
			2	4	י		Down
4	2	2	2	4	ב		Up
			2	2	צר		Up

Meanwhile, passages like 1 Samuel 1:1.1-1:2.and Leviticus 1:12.1-13.1, while still repetitive, tend to deploy their repetitive connections both simply and intra-clausally:

1Samuel 1:1.1-1:2.1

Now, there was a certain man from Ramathayim of the Suphites, from the hill country of Ephraim.

His name was Elqanah, son of Yehoram, son of Eliyahu, son of Tohu, son of Tsuph the Ephrathite.

And he had two wives.

Table 3.3 – 1 Samuel 1:1.1-1:2.1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
וַיְהִי אִישׁ אֶחָד מִן הָרְמַתִּים צוֹפִים מֵהַר אֶפְרַיִם				And he-was a-man one from Ramathayim (of) Suphites from -mountain-(of) Ephraim			
וּשְׁמוֹ אֶלְקָנָה בֶּן יִרְחָם בֶּן אֵלִיהוּא בֶּן תְּחוּ בֶּן צוֹף אֶפְרַתִּי				And-his,-name Elqanah son -(of) Yehoram son -(of) Eliyahu son -(of) Tohu son -(of) Tsuph Ephrathite			
וְלוֹ שְׁתֵּי נָשִׁים				And-to him a-pair-(of) wives			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
1	1	1	0	4		מִן - מִן	
1	1	2	0	4		בֶּן - בֶּן - בֶּן	
			0	4	וְ		Down
1	2	1	0	4	וְ		Up

Leviticus 2:12.1-13.1

When it has been cut into sections, the priest is to arrange its head and its suet on the wood that is on the fire that is on the altar, and then he is to wash the entrails and the legs with water.

Table 3.4 – Leviticus 2:12.1-13.1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
ונתח אתו לנתחיו				And-when-he-has-cut it to-its-sections			
ואת ראשו ואת פדרו וערך הכהן אתם על העצים אשר על האש אשר על המזבח				Then-its-head and-its-suet he-will-arrange the-priest them upon the-wood which (is) upon the-fire which (is) upon the-altar			
והקרב והכרעים ירחצ במים				Then-the-entrails and-the-legs he-will-wash in-water.			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	12	1	1	0			
		2	1	4		על-על-על	
				4		אשר-אשר	
	13	1	1	0			

3.2 PROTOTYPE EXEMPLAR THEORY

Although this finding is significant for the study of genre as it relates to *shir/mizmor* discourse in the Hebrew Bible, it should be pointed out that this set of parameters is not intended as an exhaustive list of characteristics that identify *shir/mizmor* discourse. Rather, I conceive of this grouping of clausal interrelationships as – potentially – one among several identifying features,

any of which might be used to evaluate the success or failure of the Qumran authors in mimicking their putative Biblical models. These characteristics just happen to be the ones most readily observable using the tools and questions that I have selected for this study. In adopting this approach to the question of genre, I am at odds with many traditional approaches to the question, but well in keeping with current research in the field. The best recent research on the question of literary genre adopts exemplar prototype theory from the field of cognitive psychology, to better understand how learners classify disparate things that are also typically regarded as part of a larger class of objects¹.

Prototype exemplar theory posits that classification of texts within a genre is not merely a matter of listing characteristics and checking off boxes. Rather, the identification of genre requires the recognition of prototypical exemplars that together create a template against which other possible group members are judged. According to Daniel Chandler, three sets of variables usually make up this template²:

¹ For an explanation of prototype theory and the idealized cognitive model as applied to ancient Jewish texts, see B. Wright, "Joining the Club: A Suggestion About Genre in Early Jewish Texts," *DSD* 17 (2010): 288-313; Williamson, "Peshet: A Cognitive Model of the Genre," 335-359; C. Newsom "Spying Out the Land: A Report from Genology," in *Seeking Out the Wisdom of the Ancients* (ed. R. Troxel, K. Freibel, and D. Magary; Winona Lake, IN: Eisenbrauns, 2005): 437-450. The theoretical basis for prototype theory has largely been provided by E. Rosh, "Cognitive Representations of Semantic Categories," *Journal of Experimental Psychology (General)* 104 (1975): 192-233 and G. Lakoff, *Women, Fire, and Dangerous Things: What Categories Reveal About the Mind* (Chicago: University of Chicago Press, 1987).

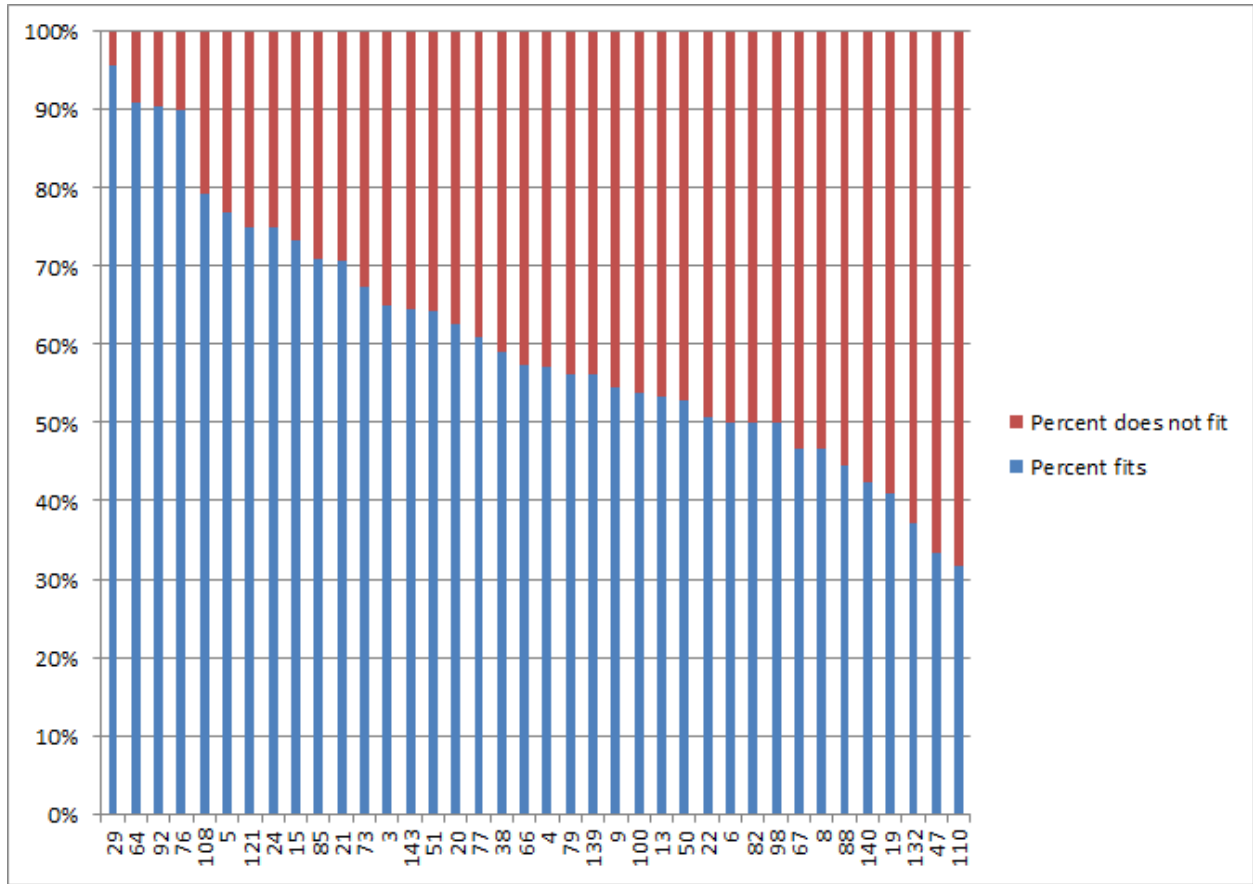
² Daniel Chandler, "Schema Theory and the Interpretation of Television Programs," Aberstwyth University, Media and Communications Studies 1997.

- **Compulsory properties:** Characteristics that must exist in order for something to be identified as a member of the class (e.g. a dog is always an animal)
- **Default properties:** Characteristics that should apply to all members of the class, although possibly in different ways for particular individuals (e.g. barring injury or abuse, a dog typically has fur and four legs, or likes to take walks and play fetch)
- **Optional properties:** Characteristics that commonly occur for members of the class, but do not appear to be essential for membership in the class (e.g. a particular dog may be big or small, may have floppy or pointy ears, or may tend to bark a lot).

This template helps to establish the boundary markers for inclusion in the class, but leaves room for a broad range of compliance with the prototypical exemplars. Thus, under an exemplar prototype approach, genre identification does not require either the identification of, or strict adherence to, any iron rule of classification. Rather, the members of a class are loosely organized around a “gestalt” that makes room for fuzzy boundaries and atypical members of the class. In this way, it is not problematic for this study that *shir* and *mizmor* compositions do not seem to be readily distinguishable from one another, or that some of the *shir/mizmor* compositions under consideration fail to adhere very strongly to the parameters that I have described.

As I have conducted this study, the *sine qua non* of *shir/mizmor* discourse is the presence of a superscriptional designation. This then, is the compulsory property for the genre designation. The set of clause characteristics and interrelations that I have identified, because it occurs in every member of the group, and does not occur with statistically significant frequency in prose discourse, can be regarded as a default property for the genre. That is to say, its presence should apply to any text identified as *shir/mizmor* discourse, although the frequency with which it presents itself is not necessarily important for membership in the group; even within the Biblical corpus, there are “good” *shir/mizmor* compositions and “bad” ones, as the following table demonstrates:

Table 3.5 – Percent conforming



Mean = 60.44

Standard deviation = 17.28

- Texts above 76.72 (more than one standard deviations above the mean) may be regarded as “prototypical” exemplars: **Psalms 29, 64, 92, 76, 108, and 5**
- Texts between 60.44 and 76.72 (one standard deviations above the mean) may be regarded as “good” exemplars: **Psalms 121, 24, 15, 85, 21, 73, 3, 143, 51, 20, and 77**
- Texts between 60.44 and 43.16 (one standard deviation below the mean) may be regarded as “typical” exemplars: **Psalms 38, 66, 4, 79, 139, 9, 100, 13, 50, 22, 6, 82, 98, 67, and 8**
- Texts below 43.16 (more than one standard deviation below the norm) may be regarded as “atypical” exemplars: **Psalms 88, 140, 19, 132, 47, and 110.**

There is no need then, for any one composition to adhere perfectly to the parameters of clause construction and interrelationship that I have laid out (and indeed, none do); it is enough to say that all members of the group show evidence of the expected formal/structural characteristics, and to be able to point out the general tendency of the entire corpus to conform, more-or-less, with our parameters . With such a set of properties in place, we are already well on the way to a working template for the evaluation of other candidates as possible members of the genre.

3.2.1 Default properties

Following are key examples of the pattern of expression described above, drawn from each of the compositions under consideration. For each selection, I have included the Hebrew text and semantic analysis, along with a woodenly literal translation (for the purposes of comparison, and in this case, clarity), and an analysis of clause structure and semantic relations. Satellite expressions are noted with a description below, and repeated content is bolded and underlined.

As backup for the following detailed discussion of data analysis, please refer to the dataset available online, which reflects all observations for all clauses under consideration:

Direct and semantic repetitive structures

These phenomena are a subset of the classic “parallelistic” relationships that have always been observed and discussed in the study of ancient Hebrew poetry. Thus, it comes as no surprise that direct and semantic repetitive structures make up the backbone of the structural agenda described above. Either category of repetition can occur in isolation from the other, with chains of direct repetition carrying across a half-dozen clauses or more in some cases.

Following are several key examples of how direct and semantic repetition work, both independently and in combination:

- Unbroken chain of direct repetition (Psalm 66:3.2-4.3)
- Unbroken chain of semantic repetition (Psalm 3:8.1-4)
- Mixed repetition
 - Two-term mixed repetition (Psalm 76:2.1-3.2)
 - Three-term mixed repetition
 - Direct-Semantic-Direct (Psalm 51:3.1-4.2)
 - Direct-Semantic -Semantic (Psalm 120:2.1-5.2)
 - Semantic-Direct-Semantic (Psalm 129:7.1-2)

For each of these texts, I will provide a brief explication of the data along with the text and translation, to ensure that the significance of each passage is adequately communicated.

Unbroken chain of direct repetition

Psalm 66:3.2-4.3 includes three un-terse clauses in succession, followed by a single, terse clause. Clause 66:3.2 includes two satellite expressions, while 66:4.1 and 2 include one satellite expression each. Three satellite expressions in the first three clauses include preposition *l*, plus 2 m.s. suffix, as (for the s m.s. suffix) does the single, terse clause at the close of this section. The result is a chain of direct repetitions, linking the four clauses by 11 connections across clauses.

“Because of your great strength, your enemies will tremble before you.

All the Earth will bow down before you.

And they will sing praises for you.

They will sing your name.”

Table 3.6 – Psalm 66:3.2-4.3

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
בָּרַב עֲזוֹתָ יִכְחָשׁוּ לְךָ אֹיְבֵיךָ:				In-greatness-(of) your-strength they-will-tremble to-you your-enemies			
DIRECTION		REASON					
כָּל-הָאָרֶץ יִשְׁתַּחֲוּוּ לְךָ 4				All-(of) the-Earth they-will-bow-down to-you			
DIRECTION							
וַיִּזְמְרוּ-לְךָ				And-they-will-sing for-you			
BENEFICIARY							
יִזְמְרוּ שִׁמְךָ				They-will-sing your -name			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
66	3	2	2	4	ך		Down
			2	4	ל		Down
			2	4	ך		Down
66	4	1	1	4	ל		Up
			1	4	ך		Up
			1	4	ל		Down
			1	4	ך		Down
66	4	2	1	4	ל		Up
			1	4	ך		Up
			1	4	ך		Down
66	4	3	0	4	ך		Up

Unbroken chain of semantic repetition

Psalm 3:8.1-4 includes three un-terse clauses, followed by a single, terse clause. Each of the un-terse clauses includes a single satellite expression. The semantic linkages in this section unite clauses 8.1 and 8.2 and clauses 8.3 and 8.4 using pairs of words from the semantic categories “God” and “body parts” respectively.

Note that there are no other compelling examples of “parallelistic” linkage among the four clauses, with the possible exception of אֹיְבֵי (“my enemies”) and רְשָׁעִים (“the wicked,”) although

there is no necessary semantic connection between those two items³, other than the one provided by context.

“Arise, O YHWH!

Deliver me, O my God!

For you have struck all of my enemies on the jaw.

You have broken the teeth of the wicked.”

Table 3.7 – Psalm 3:8.1-4

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
קוּמָה יְהוָה				Arise, O- <u>YHWH</u>			
VOCATIVE							
הוֹשִׁיעֵנִי אֱלֹהֵי				Deliver-me, O-My- <u>God</u> .			
VOCATIVE							
בִּיהֶבֶתְךָ אֶת-כָּל-אֹיְבֵי לִחֵי				For you-strike all-(of) my-enemies (on)-the- <u>jaw</u> .			
RECIPIENT							
שֵׁנֵי רְשָׁעִים שִׁבְרָתְךָ				The- <u>teeth</u> -(of) the-wicked you-break.			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
3	8	1	1	2	יהוה		Down
3	8	2	1	2	אלוהי		Up
3	8	3	1	2	לח		Down
3	8	4	0	2	שן		Up

³ Strictly speaking, “enemies” is simply an assessment of the relationship that exists between people or groups. Such assessment may also – coincidentally – say something about the goodness or badness of “enemies,” but that information is perhaps best understood as information supplied by context.

Mixed repetition

More interesting than these kinds of connections are the cases in which a particular cluster of direct and semantic repetitions helps to drive the progress of the discourse from one clause to the next. When this occurs, it typically happens in binary or trinary clusters with the same order of terms.

Two-term mixed

Psalm 76:2.1-3.2 contains 2 un-terse clauses (each with a single satellite expression), followed by two terse clauses. Each satellite expression is in the form preposition *b* + place name. This arrangement of terms generates a consistent set of linkages across all clauses, with each of the middle two clauses doubly linked, by both direct and semantic repetition, with the clauses preceding and following them.

"God is known in Judah.

In Jerusalem, his name is great.

And his tabernacle was in Salem.

And his dwelling is in Zion."

Table 3.8 – Psalm 76:2.1-3.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
נוֹדַע בִּיהוּדָה אֱלֹהִים 2				Known in-Judah (is) God			
LOCATION							
בְּיִשְׂרָאֵל גְּדוֹל שְׁמוֹ:				In-Jerusalem great (is) his-name.			
LOCATION							
וַיְהִי בְשָׁלֵם סִבּוֹ 3				And-it-was in-Salem his-tabernacle.			
LOCATION							
וּמְעוֹנָתוֹ בְּצִיּוֹן				And-his-dwelling (is) in-Zion			
LOCATION							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
76	2	1	1	4	ב		Down
			1	2	יהודה		Down
76	2	2	1	4	ב		Up
			1	2	ישראל		Up
			1	4	ב		Down
			1	2	ישראל		Down
76	3	1	0	4	ב		Up
			0	2	שלם		Up
			0	4	ב		Down
			0	2	שלם		Down
76	3	2	0	4	ב		Up
			0	2	ציון		Up

Three-term mixed

Three-term mixed repetition occurs with great frequency and variety in the biblical *shir/mizmor* compositions. Following are several examples:

Direct-Semantic-Direct

Psalm 51:3.1-4.2 contains four successive clauses, each linked by direct-semantic-direct repetition of content. Three of four clauses in this section are un-terse, with one or two satellite expressions. Single-item satellites do not appear to play any role in the linkage across clauses for this section. The first pair of clauses is linked by *k* + “mercy” + 2 m.p. suffix constructions, while the second pair of clauses is linked by *min* + “sin” + 1 c.s. suffix constructions.

“Be gracious to me, O God, according to your lovingkindness.

According to the greatness of your mercy, blot out my transgressions.

Thoroughly wash me of my sins

And cleanse me from my sins.”

Table 3.9 – Psalm 51:3.1-4.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
חַנּוּנֵי אֱלֹהִים בְּחַסְדֶּךָ 3				Be-gracious-to-me O-God according-to-your-mercy			
MANNER VOCATIVE							
בְּרַב רַחֲמֶיךָ מָחָה פְּשָׁעַי:				According-to-greatness-(of) your-mercy blot-out my-sin			
MANNER							
הֲרַבָּה בְּבִסְגִי מֵעוֹנֵי 4				Thoroughly wash-me from-my-sin			
MANNER							
וּמַחֲטָאתִי טַהַרְנִי:				And-from-my-sin cleanse-me			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
51	3	1	2	4	כ		Down
			2	2	חסד		Down
			2	4	ך		Down
51	3	2	1	4	כ		Up
			1	2	רב רחמים		Up
			1	4	ך		Up
51	4	1	1	0			
51	4	2	1	4	מן		Up
			1	2	חטאת		Up
			1	4	י		Up

Direct-Semantic-Semantic

Psalm 120:2.1-2 contains two un-terse clauses, inherently linked by verbal ellipsis, and also linked by direct-semantic-semantic repetition of items from satellite expressions. Each clause contains *min* + “body part” + “deceit” syntax, which creates the explicit connection across clauses.

“O, YHWH, deliver me from lying lips.

(Deliver me) from deceitful talk.”

Table 3.10 – Psalm 120:2.1-2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
יהוה הצילה גפשי משפת שקר 2				O-YHWH! Deliver my-soul <u>from-lip-(of) lying</u>			
VOCATIVE							
מלשון רמיה:				(Deliver-me) <u>from-tongue-(of) deceit</u>			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	2	1	1	0			
	2	2	0	4	מן		Up
			0	2	לשון		Up
			0	2	רמיה		Up
			0	-1			

Semantic-Direct-Semantic

Psalm 129:7.1-2 contains two terse clauses inherently linked by verbal gapping, and also linked by semantic-direct-semantic repetition of terse content. Each clause contains “body part” + 3 m.s. suffix + “agriculture” syntax, which creates the explicit connection across clauses.

“Which will not fill the reaper’s hand.

Nor will it make an armful for the binder.”

Table 3.11 – Psalm 129:7.1-2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
שְׁלֹא מְלֵא כַּפּוֹ קוֹצֵר 7				Which-not he-fills <u>his-hand reaper</u>			
וְחִצְנוֹ מְעִמֵּר:				And (not he-fills)- <u>his-bosom binder</u>			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	7	1	0	2	כף		Down
			0	4	ו		Down
			0	2	קוצר		Down
	7	2	0	2	חצן		Up
			0	4	ו		Up
			0	2	עמר		Up

Referential repetitive structures

As mentioned above, referential repetition is – in some ways – the “weakest” form of repetition across clauses in this study. It occurs in isolation (no chains of referential repetition), usually as an adjunct to other kinds of connectivity, and most often involves pronominal substitution for another term. Thus, it tends to fill the slot that could have been used for either direct or semantic repetition under other circumstances.

Nevertheless, there are numerous cases in which it seems clear that there is a meaningful link across clauses, involving a kind of repetition that is neither direct nor semantic. Following are examples of three types of referential repetition, which can be classified under two general headings:

- Pronominal substitution
 - Pronoun-for-noun (Psalm 5:4.1-2)
 - Noun-for-pronoun (Psalm 9:20.3-21.1)
- Juxtaposition of disparate semantic items (Psalm 20:3.1-2)

Pronominal substitution

The simplest form of referential repetition involves the use of pronouns and pronominal suffixes. This phenomenon is quite common and can occur such that a noun in clause 1 serves as the antecedent for a following pronoun, or such that a pronoun in clause 1 refers proleptically to a noun in the following clause.

Psalm 5:4.1-2 demonstrates pronoun-for-noun referential repetition. The section contains two un-terse clauses, each with a pair of satellite expressions. The noun serving as the antecedent for the following pronoun occurs first in clause 1, while the pronoun in clause two occurs as the last item in the section.

“O, YHWH, in the morning, hear my voice!

In the morning, I pray to you.”

Table 3.12 – Psalm 5:4.1-2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
יְהוָה בִּקְרָא תִשְׁמַע קוֹלִי				O- <u>YHWH</u> <u>morning</u> hear my-voice			
TIME VOCATIVE							
בִּקְרָא אֶעֱרֹד לְיָ				<u>Morning</u> I-pray to-you.			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
5	4	1	2	1	יהוה		Down
			2	4	בקר		Down
	5	4	0	4	בקר		Up
			0	1	ך		Up

Psalm 9: 20.3-21.1 reverses the order of operations above. This section contains two un-terse clauses. The first clause contains a single satellite expression, while the second clause contains two satellites. In this case, the proleptic pronoun occurs at the end of clause 1, while the noun to which it refers occurs early in clause 2.

Let the nations be judged before you!

O YHWH, make them fearful!

Table 3.13 – Psalm 9:20.3-21.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
ישפטו גוים על-פניך				Let-them-be-judged nations before your-face.			
LOCATION							
שיתת יהוה מורה להם				Put O-YHWH fear to-them.			
DIRECTION VOCATIVE							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
9	20	3	1	3	על		Up
			1	1	ך		Down
9	21	1	2	1	יהוה		Up
			2	1	הם		Down
9	21	2	0	1	גוים		Up

It should be noted however, that referential repetition is not always a tagalong phenomenon, nor is it necessarily a simple matter of using pronominal suffixes to direct the reader’s attention either up or down the page. In some cases, it is actually the dominant (only) form of connection between clauses, using disparate semantic items to refer to the same thing in context.

Juxtaposition

Psalm 20:3.1-2 demonstrates the use of semantic content that is not – strictly speaking – similar to other semantic content, with which it clearly corresponds. In this case, the connection between קדש (“sanctuary”) and ציון (“Zion”) is obvious. Clause 1 contains a single satellite expression, with the form *min* + noun. That satellite expression is immediately followed by another *min* +

noun satellite expression in the following clause, leaving virtually no question that the nouns in each satellite are intended to correspond.

May he send your help from the sanctuary.

And may he sustain you from Zion.

Table 3.14 – Psalm 20:3.1-2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
יִשְׁלַח-עֲזָרָה מִקֹּדֶשׁ				May-he-send your-help <u>from-sanctuary</u>			
SOURCE							
וּמִצִּיּוֹן יִסְעֶדְךָ:				And- <u>from-Zion</u> may-he-sustain-you			
SOURCE							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
20	3	1	1	4	מ		Down
			1	1	קדש		Down
20	3	2	1	4	מ		Up
			1	1	ציון		Up

Phonetic repetitive structures

Despite the common view that there is no such thing as “rhyme” in ancient Hebrew poetry, this class of repetition is actually quite common in the texts under consideration. As was the case with referential repetition (above), phonetic repetitive structures typically occur in isolation and as adjuncts to other forms of repetition. Most of the time, phonetic repetition occurs with the use of prefixes, suffixes, and particles, although it can also employ stand-alone semantic items.

The following examples will demonstrate some interesting features of phonetic repetition as used in the biblical *shir/mizmor* corpus:

- Phonetic repetition using particles, suffixes, and prefixes
 - Psalm 22:3.2-4
 - Psalm 11.1-2
 - Psalm 6:4.1-2
 - Psalm 20:7.2-3
- Stand-alone semantic items
 - Psalm 73:7.1-2
 - Psalm 66:9.1-2

Particles, suffixes, prefixes

Psalm 22:3.2-4 contains one terse clause followed by two terse ones. This section serves as case-in-point for the existence of semantic repetition in these compositions. Simply put, there is no other logical or syntactical link between the clauses in this section. Moreover, the phonetically repetitive content that does occur in this section is located exactly where it should be, based on the patterns of expression described above. The negative particle in clause 1 is part of a terse construction, while the stand-alone lexical item in clause 2 (לִלְהֵ) and the $l + 1$ c.s. suffix construction in clause 3 make up the satellite content for the clauses in which they occur. The resulting series of phonetic repetitions is based on the consistent use of /l/ and /y/consonants.

And you do not answer.

(Though I cry)⁴ by night.

And there is no rest for me.

Table 3.15 – Psalm 22:3.2-4

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
וְלֹא תַעֲנֶנּוּ				And- not you-answer			
וְלַיְלָה				And- by-night			
TIME							
וְלֹא־דֹמְמָה לִי				And-not rest for-me			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
22	3	2	0	3	לא		Down
22	3	3	1	3	לילה		Up
			1	3	לילה		Down
22	3	4	1	3	לי	לא	
			1	3	לי		Up

Psalm 6:4.1-2 contains two un-terse clauses, each with at least 1 satellite expression. In each clause, the final satellite expression contains a particle with guttural + voiced dental.

Additionally, clause 2 of this section begins with the 2 m.p. pronoun (guttural + un-voiced dental), which seems to work as a hinge between the two clauses, strengthening the impression that these basic sounds are intended to provide linkage as the discourse moves forward.

⁴ The Hebrew here is laconic.

And my spirit is very troubledl.

But you, O YHWH – How long?

Table 3.16 – Psalm 6:4.1-2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
וּנְפִשִׁי נִבְהֵלָה מְאֹד				And-my-spirit is-troubled to-a-great-degree.			
וְאַתָּה יְהוָה עַד-מַתַּי				But-you, <u>O-YHWH</u> – <u>How-long!</u>			
INTERROGATIVE VOCATIVE							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
6	4	1	1	3	מְאֹד		Down
6	4	2	1	3	עַד		Up

Stand-alone semantic items

Table 3.17 – Psalm 66:9.1-2

He is the one who gives us life.

And he does not allow our feet to stumble.

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
9 הַשֵּׁם נִפְשָׁנוּ בְּחַיִּים				The-one-who-puts our-souls in-life			
וְלֹא-נָתַן לְמוֹט רַגְלֵנוּ:				And-not he-gave to-stumbling our-foot			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
66	9	1	0	3	חַיִּים		Down
			0	4	נֹ		Down
66	9	2	0	3	לְמוֹט		Up
			0	4	נֹ		Up

This selection contains two terse clauses, bound together by a play on words involving lexical items from the semantic field of life/death and a similar-sounding word from a completely unrelated semantic field. Thus, the first clause asserts that YHWH gives life (חיים) to His people, while the second affirms that he will not allow his people to stumble (מוֹת/מוֹט). Note that there is really no other way to conceive of these two clauses as “parallel” in the traditional sense. Until the pattern of expression noted in this study is applied as an interpretive lens, the relation of 9.1 and 9.2 seems tenuous at best. But under this approach to the text, the chiasmic repetition of body part + 1 cp suffix, followed by phonetically repetitive construction / phonetically repetitive construction, followed by body part + 1 cp suffix makes the relationship perfectly clear.

Verbal complements as false satellites

In some cases, verbal complements seem to function as false satellites, containing repetitive content in the same way that satellite constructions would be expected to behave, despite the fact that they are not actually un-terse with respect to the specific predicate frame in view. This occurs most often with verbs that are often accompanied by a preposition + object construction, or with non-verbal clauses predicating existence in a particular place:

False satellite repeating the previous clause's satellite content:

Table 3.18 – Psalm 9:11.2-9:12.11

For you do not abandon those who seek you, O YHWH.

Sing to YHWH, O you who dwell in Zion!

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
כִּי לֹא־עֲזַבְתָּ דֹרְשֵׁיךָ יְהוָה				For not you-abandon your-seekers <u>O-</u> <u>YHWH</u> .			
VOCATIVE							
זַמְרוּ לַיהוָה יֹשֵׁב צִיּוֹן				Sing to- <u>YHWH</u> dweller-(of)-Zion.			
DIRECTION							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
9	11	2	1	1	יהוה		Up
			1	4	יהוה		Down
9	12	1	0	4	יהוה		up

False satellite content repeated in the following clause:

Table 3.19 13:6.1-13:6.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
וְאֲנִי בְּתַסְדֵּךָ בְּטַחְתִּי				And-me <u>in-your</u> -lovingkindness I-will-trust			
יִגַּל לְבִי בִישׁוּעֶתְךָ				It-exults my-heart <u>in-your</u> -salvation.			
REASON							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
13	6	1	0	4	ב		Down
			0	2	חסד		Down
			0	4	ך		Down
13	6	2	1	4	ב		Up
			1	2	ישועה		Up
			1	4	ך		Up
			1	4	ך		Down

Constructions of this kind seem to be evidence of the non-formal nature of the pattern of expression under consideration here. The author's intuition that prepositional phrases often contain content that is repetitive drives the repetition of semantically necessary lexical items in a contiguous clause, despite the fact that no such repetition would be required under a formal analysis of the pattern of expression that actually occurs across the Biblical corpus.

Interestingly, the clauses resulting from this phenomenon are almost always either: 1.) Un-terse, including a satellite expression with repeated content, or 2.) Terse with repeated content:

Table 3.20: Psalm 5:3.1-5:4.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
הַקְשִׁיבָה לְקוֹל שׁוֹנֵי מַלְכִי וְאֱלֹהֵי				Hearken to-the-sound-(of)- <u>my-cry</u> my-king and-my- <u>God</u> .			
VOCATIVE							
כִּי-אֵלֶיךָ אֶתְפַּלֵּל				For <u>to-you</u> I-pray			
יְהוָה בֶּקֶר תִּשְׁמַע קוֹלִי				<u>YHWH morning</u> you-should-hear my-voice			
TIME VOCATIVE							
בֶּקֶר אֶעֱרֹךְ-לְךָ				<u>Morning</u> I-will-pray to-you.			
DIRECTION TIME							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
5	3	1	1	2	מלכ	אלהים	
			1	3	אלי		Down
			<i>FALSE</i>	3	ל		<i>Down</i>
5	3	2	0	3	אל		Up
			0	1	ך		Down
5	4	1	2	1	יהוה		Up
			2	1	יהוה		Down
			2	4	בקר		Down
5	4	2	2	4	בקר		Up
			<i>FALSE</i>	1	ך		<i>Up</i>

5:3.1

לְקוֹל שׁוֹמְעִי – The verb קָשַׁב regularly takes a preposition + object construction in Biblical Hebrew. Thus, Brown, Driver, and Briggs translate it as “hearken to.” Note however, that an element of the false satellite has been repeated in the following clause, as if it were a satellite requiring repetition. Despite this apparent misanalysis, the actual satellite expression is fully repeated in the following clause.

5:3.2

אֱלֹהִים – The verb פָּלַל is a 2-place predication, allowing for an indirect object indicated by the preposition אֶל or לְ. Thus, אֱלֹהִים is not a satellite indicating the direction of prayer, but simply a verbal complement indicating the object of the speaker’s praying. Nevertheless, אֱלֹהִים has been treated as a satellite expression and contains the only repeated semantic content in the clause.

5:4.2

לְ – The verb עָרַךְ is a 2-place predication like פָּלַל. Thus, לְ is not a satellite indicating the direction of prayer, but simply a verbal complement indicating the object of the speaker’s praying. Regardless of this potential misanalysis no element of לְ is repeated and the actual satellite expression constitutes a direct repetition of satellite content from the previous clause.

Thus, the misanalysis of these clauses by their authors does not interfere with the proper function of the basic pattern of expression as defined in this study.

3.2.2 Optional Properties

In addition to these compulsory and default properties of *shir/mizmor* discourse, a tabulation of the repeated semantic content in both terse and un-terse clauses reveals a cluster of “main ideas,” which seem to form the semantic core of Biblical *shir* and *mizmor* compositions. This list of semantic categories, because they appear frequently and/or prominently in particular members of the group, can be regarded as optional properties for the genre.

Interestingly, there is a great deal of overlap in the semantic fields repeated by terse and un-terse clauses throughout the Biblical *shir/mizmor* corpus. This suggests that the semantic fields emphasized by this particular pattern of expression is actually important to the overall meaning of the texts, since the same “main ideas” seem to arise in both types of clauses. To my mind, this indicates an ongoing interest in those topics, which is not tied to any grammatical feature of the clauses. For the Biblical data, the following semantic fields have been observed repetitively:

1. 1 c.s.
 - a. 3.2.2, 3.3.1, 3.4.2, 3.5.1, 3.6.4, 4.2.1, 4.2.2, 4.8.1, 5.2.2, 5.9.2, 6.3.4, 6.8.2, 6.9.1, 6.9.2, 6.,10.1, 6.10.2, 22.11.2, 22.12.1, 22.18.1, 38.3.1, 38.3.2, 38.4.1, 38.4.2, 38.5.1, 38.11.2, 38.14.1, 38.14.2, 38.17.2, 38.18.2, 38.19.1, 38.19.2, 38.22.2, 38.23.1, 51.4.2, 51.14.1, 51.16.2, 51.17.2, 64.2.1, 64.2.2, 66.13.2, 66.14.1, 66.14.2, 66.17.1, 66.17.2, 66.18.1, 73.21.1, 73.21.2, 73.26.1, 73.28.2, 77.2.1, 77.2.2, 77.2.3, 77.3.1, 77.4.4, 77.5.1, 77.7.2, 77.7.3, 88.3.1, 88.3.2, 88.15.1, 88.17.1, 88.17.2, 88.18.2, 88.19.1, 92.12.1, 92.12.2, 108.9.1, 108.9.2, 139.13.1, 139.13.2, 139.23.2, 139.23.3, 139.23.4, 140.6.1, 143.3.1, 143.3.2, 143.4.2, 143.7.2, 143.7.3, 132.4.2.

b. אָני 6.3.1, 73.28.1, 88.16.1, 143.12.3.

2. Prepositions

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d. פלא 77.12.2

e. פעלים 77.13.1

f. עלליות 77.13.2

g. נראות 139.14.2

h. נפלאים 139.14.3

i. מעסה 143.5.3

67. Work/Labor עמל 73.5.1

68. Moan/Complain

a. המה 77.4.2

b. שיח 77.4.3

69. Quake/Tremble

- a. רגז 77.19.3
- b. רעש 77.19.4

70. Know

- a. ידע 82.5.1, 92.7.1
- b. בין 82.5.2, 92.7.2

71. Meet/Greet

- a. פגש 85.11.1
- b. נשק 85.11.2

72. Give נתן 85.13.1, 85.13.2

73. Fool

- a. איש בער 92.7.1
- b. כסיל 92.7.2

74. Thanksgiving/Praise

- a. תודה 100.4.1
- b. תהלה 110.4.2

75. Secret (places)

- a. סתר 139.15.2
- b. תחתיות ארץ 139.5.3

76. Way/Road דרך 139.24.2, 139.24.3

77. Keep/Protect שמר 121.5.1

78. If אם 132.3.1, 132.3.2, 132.4.1

3.2.3 Prototype Exemplar text

Psalm 29 is comprised of 23 clauses, with 22 clauses obeying the stylistic parameters laid out in this section of the study. In what follows, I will conduct a close reading of the text, based on the patterns of terseness and repetition for each clause in succession, demonstrating that – by reading the text in this way – it is possible to observe not only the patterns of expression that make *shir/mizmor* discourse unlike narrative discourse, but also to discern the structure of the composition itself.

29:1.1-2.2

Ascribe to YHWH – O sons of the Gods –

Ascribe to YHWH glory and honor.

Ascribe to YHWH the glory of his name!

Bow down to YHWH in the holy sanctuary!

Table 3.21 – Psalm 29:1.1-2.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
הָבֹוּ לַיהוָה בְּנֵי אֱלֹהִים				Ascribe to-YHWH O-sons-of the-gods			
VOCATIVE RECIPIENT							
הָבֹוּ לַיהוָה כְּבוֹד וְעֹז:				Ascribe to-YHWH glory and-honor			
RECIPIENT							
הָבֹוּ לַיהוָה כְּבוֹד שְׁמוֹ				Ascribe to-YHWH the-glory-of his-name			
RECIPIENT							
הִשְׁתַּחֲוּוּ לַיהוָה בְּהַדְרַת־קֹדֶשׁ				Bow-down to-YHWH in-the-holy-sanctuary			
DIRECTION							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
29	1	1	2	4	ל		Down
			2	4	יהוה		Down
29	1	2	1	4	ל		Up
			1	4	ל		Down
			1	4	יהוה		Up
			1	4	יהוה		Down
29	2	1	1	4	ל		Up
			1	4	ל		Down
			1	4	יהוה		Up
			1	4	יהוה		Down
29	2	2	2	4	ל		Up
			2	4	יהוה		Up

The opening section is bound together by complex, direct repetition, using the satellite

expression לַיהוה, which occurs in each clause, emphasizing the focal point of the various

ascriptions of power and acts of worship described throughout.

29:3.1-8.2

The voice of YHWH is above the waters.

The glorious God thunders.

YHWH is above the many waters.

The voice of YHWH is majestic.

The voice of YHWH shatters cedars.

Indeed, YHWH shatters the cedars of Lebanon.

And he makes Lebanon skip like a calf.

And he makes Sirion skip like a young wild bull.

The voice of YHWH kindles flames of fire.

The voice of YHWH makes the wilderness convulse.

The voice of YHWH makes the wilderness of Qadesh convulse.

Table 3.22 – Psalm 29:3.1-8.2

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
קול יהוה על־הַמַּיִם	The-voice-of YHWH <u>upon</u> -the- <u>waters</u>
אֱלֹהֵי הַכְּבוֹד הַרְעִים	The- <u>God</u> -of glory he- <u>thunders</u>
יְהוָה עַל־מַיִם רַבִּים	<u>YHWH</u> (is) <u>upon</u> the-many- <u>waters</u>
קול־יְהוָה בְּכַחַת	The- <u>voice-of YHWH</u> (is) <u>in</u> - <u>power</u>
קול יהוה בְּהַדָּר:	The- <u>voice-of YHWH</u> (is) <u>in</u> - <u>majesty</u>
קול יהוה שֹׁבֵר אֲרָזִים	The- <u>voice-of YHWH</u> <u>shatters</u> <u>cedars</u>
וַיִּשְׁבֵּר יְהוָה אֶת־אֲרָזֵי הַלְּבָנוֹן:	And-he- <u>shatters</u> , <u>YHWH</u> , the- <u>cedars</u> -of Lebanon
וַיִּרְקִדֵם בְּמוֹעֵגַל לְבָנוֹן	And-he-causes-them-to-skip <u>like a calf</u> , Lebanon
MANNER	
וַיִּשְׁרִיץ בְּמוֹ בֹרְאָמִים:	And Sirion (he causes to skip) <u>like the son-of a-wild-ox</u>
MANNER	
קול־יְהוָה חָצַב לְהַבֹּת אֵשׁ:	The- <u>voice-of YHWH</u> kindles flames-of fire
קול יהוה יַחִיל מִדְּבַר	The- <u>voice-of YHWH</u> <u>causes-to-convulse</u> <u>the-wilderness</u>
יַחִיל יְהוָה מִדְּבַר קִדְשׁ	He- <u>causes-to-convulse</u> , <u>YHWH</u> , <u>the-wilderness-of</u> Qadesh

Table 3.22, continued

CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
29	3	1	0	3	על		Down
			0	2	מים		Down
29	3	2	0	3	אל		Up
			0	3	אל		Down
			0	2	רעם		Up
			0	2	רעם		Down
29	3	3	1	3	על		Up
					מים		Up
29	4	1	1	4	ב		Down
			1	2	כה		Down
29	4	2	1	4	ב		Up
			1	2	הדר		Up
29	5	1	0	4	אזרים		Down
29	5	2	0	4	אזרים		Up
29	6	1	1	4	כמו		Down
			1	2	עגל		Down
29	6	2	1	4	כמו		Up
			1	2	בן ראמימ		Up
29	7	1	0	4	קול יהוה		Down
29	8	1	0	4	קול יהוה		Up
			0	4	יהוה		Down
29	8	2	0	4	יהוה		Up
			0	4	יהוה		Down

The second section is comprised of four sub-sections, each of which introduces a different set of semantic categories for its organizing principle:

- **Three un-terse clauses**, bound by phonetic and lexical similarities, organized around semantic content dealing with God and his superiority over the natural world. This grouping is made more complex by the incorporation of semantic repetition. Note that the

three clauses turn on the second clause and its use of אֱלֹהִים (“God”) to play on the use of עַל (“upon”) in the preceding and following clauses.

- **Four terse clauses**, bound by complex, direct repetition of semantic content dealing with God and his power, while continuing on with the use of nature imagery from the previous sub-section.
- **Two un-terse clauses**, bound by complex, direct repetition of more semantic content dealing with nature imagery.
- **Three terse clauses**, bound by complex, direct repetition of semantic content dealing with God, his vigorous power, and – in keeping with the rest of the section – nature imagery.

29:9.1-9.3

The voice of YHWH makes hinds calve.

And it strips forests.

And in his temple, everything says, “Glory!”

Table 3.23 – Psalm 29:9.1-9.3

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
קוֹל יְהוָה יְחַלֵּל אֵילוֹת				The-voice-of YHWH causes-to-calve hinds			
וַיַּחַשֵׁף יַעֲרֹת				And-it-strips forests			
וּבְהִיכָלוֹ כָּלֹּ אָמַר כְּבוֹד				And-in-his-temple everything says glory			
LOCATION							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
29	9	1	0	4	יהוה		Up
			0	2	אילות		Down

Table 3.23, continued

29	9	2	0	2	יערות		Up
29	9	3	1	0			

The third section demonstrates a weak link to the previous clauses, with direct repetition of יהוה (“Yahweh”). This is followed by a pair of clauses (one terse, one un-terse) that repeat only semantic content dealing with nature imagery.

29:10.1-11.2

YHWH sits upon the flood.

YHWH sits as a king forever.

YHWH gives strength to his people.

YHWH will bless his people with peace.

Table 3.24 – Psalm 29:10.1-11.2

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
יהוה למבול ישב	YHWH sits <u>upon</u> -the- <u>flood</u>
LOCATION	
וישב יהוה מלך לעולם:	Sitting (is) YHWH as-a-king <u>for-ever</u>
DURATION	
יהוה עז לעמו יתן	YHWH, strength <u>to-his-people</u> he-gives
BENEFICIARY	
יהוה יברך את עמו בשלום	YHWH, he-will-bless his-people with- <u>peace</u>
MANNER	

Table 3.24, continued

CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
29	10	1	1	4	ל		Down
			1	3	מבול		Down
29	10	2	1	4	ל		Up
			1	4	ל		Down
			1	3	עולם		Down
29	11	1	1	4	ל		Up
			1	3	לעמו		Up
29	11	2	1	3	שלום		Up

The final section is comprised of two sub-sections, and returns to key themes from previous sections, while also pronouncing a benediction over God's people.

- **Two un-terse clauses**, bound by complex, direct and phonetic repetition of semantic content describing nature and YHWH's superiority over it.
- **Two un-terse clauses**, bound by complex, direct and phonetic repetition of semantic content related to God's people and peace.

4. NON-CANONICAL TEXTS – ANALYSIS AND FINDINGS

The following discussion is based on a close analysis of four compositions, each explicitly labeled as *shir/mizmor* discourse in the scrolls. The compositions range in length from 15-28 intact, contiguous clauses, and show evidence of a good understanding for the biblical *shir/mizmor* patterns described above. In these texts, it is also possible to identify certain characteristics that may be indicative of some development in the overall understanding of poetic structure, as well as some sections of text that are good candidates for reconstruction, leaving us with a group of compositions that are – with respect to the structural and semantic characteristics already identified as typical of *shir/mizmor* compositions – more “biblical” than the biblical corpus itself. Note that the texts in this section have been presented in a slightly different way from the rest of the study. Because this is primarily an investigation of poetic style in the Dead Sea Scrolls, and because that investigation entails a level of interaction with the textual and philological data that is not strictly necessary for the Biblical texts, I have provided an attempt at “smooth” English translation of each clause in the right-hand column of each chart, with word-for-word analysis below the chart. This approach leaves sufficient room for text-critical and philological interaction with previous interpreters that is more easily lined up with the various topics to be pointed out.

Songs of the Sabbath Sacrifice (4Q404 and 4Q400)

4.1.1 Editions and translations

Charlesworth, J.H. Carol Newsom, et al. *The Dead Sea Scrolls: Hebrew, Aramaic, and Greek Texts with English Translations, vol. 4B, Angelic Liturgy: Songs of the Sabbath Sacrifice* (Tubingen: Mohr Siebeck; Louisville: John Knox, 1999).

Garcia-Martinex, F., et al. “11QShirot ‘Olat ha-Shabbat.” In *Qumran Cave 11* 11Q2-18, 11Q20-31, 259-304, *DJD* 23 (Oxford: Clarendon, 1998).

Newsom, C. *Songs of the Sabbath Sacrifice; A Critical Edition* (Atlanta: Scholars Press, 1985).

----- *Shirot 'Olat Hashabbat,*” in *Qumran Cave 4. VI, Poetical and Liturgical Texts*, Part 1, ed. Esther Eshel, et al., 173-401, *DJD* 11 (Oxford: Clarendon, 1998).

Strugnell, J. “The Angelic Liturgy at Qumran – 4Q *Serek Shirot 'Olat Hassabat,*” in *Congress Volume: Oxford 1959*, 318-45. *VTSup* 7 (Leiden: Brill, 1960).

4.1.2 INTRODUCTION:

The so-called Songs of the Sabbath Sacrifice were discovered in nine fragments from Qumran Cave 4, with a tenth fragment also identified by Yigael Yadin at Masada. Despite the fact that only a portion of the original work has been recovered, and that much of what has been recovered is only fragmentary, the work of Newsom and others has ensured that we have significant sections of continuous text.

Paleographic evidence dates the earliest manuscripts to the late Hasmonean Period (c. 75-50 BCE), while the later manuscripts appear to come from the middle of the first century CE. The relatively large number of manuscripts recovered (along with their distribution across multiple sites) has generally been taken as an indication of the text’s religious importance within later Second Temple Judaism and has played an important role in shaping the kinds of questions that have dominated scholarship on the work.

4.1.3 HISTORY of INTERPRETATION:

Despite constant reference in the literature to questions of genre, there has been very little close investigation of the formal characteristics of these texts as a window into their place within the development of ideas about Hebrew *poetry* during the second temple period. As was also common for the *Hodayot*, almost all conversation about the classification of these texts seems to

be filtered through speculation about provenance and liturgical use, or the observation of thematic similarities with Jewish Apocalyptic literature and later *Merkabah* and *Hekhalot* compositions. Analysis of the poems *as poems* is thin on the ground, with commentary on formal characteristics generally limited to broad themes and literary observations about the repetition of particular phrases and religious terminology.¹

Newman's assessment of the situation is apt:

“A brief consideration of the genre of the *Shirot* must set the stage. The significance of their distinctiveness and its implications for establishing their possible liturgical function is often given insufficient or imprecisely described attention by scholars. This seems especially to be the case among those scholars of Jewish mysticism who wish to emphasize thematic continuities with later apocalyptic or *Hekhalot* and *Merkabah* literature, *often neglecting formal generic differences.*”² (*emphasis mine*)

¹ Carol Newsom's work has been tremendously influential in shaping this aspect of research on the Songs. It seems impossible to carry on a conversation about these works without mentioning Newsom's approach and findings, although I do not believe that much of what she has done is really relevant to this undertaking. Thus, I will cover her findings here, as an acknowledgment of its indispensability for research on the SSS, despite the fact that I do not intend to return to her discussion of authorship and religious use in any detailed way as part of my own investigation of genre. I will – of course – return to her work in my comments on the text and translation, where her narrower philological research will be of much greater use.

As Segert has rightly observed, Newsom's approach to the Poetry of SSS “follows the line of Jonathan (*sic*) KUGEL in discerning “the differing intensities of heightening features and their function within the text,” while not deciding whether a given section of the songs is or is not poetry. While this approach enabled her to appropriately characterize different sections of this liturgical collection, the characteristic features of poetry distinguishing it from prose have to be determined.” (Segert refers to James Kugel, although he has misattributed the quote to “Jonathan.” [cf. Segert's notes 14 and 10;] Segert, S. , “Observations on Poetic Structures in the Songs of the Sabbath Sacrifice” *Revue de Qumran* 13, (1988) 215-33). Thus, Newsom's work on SSS is more a literary analysis of the text than a poetic one. Her most important observations about the work as poetry have to do with broad questions of overall structure and the repeated use of certain keywords and phrases, which help to give the collection its overall shape.

² Newman, J.H. “Priestly Prophets at Qumran: Summoning Sinai through the Songs of the Sabbath Sacrifice,” in *The significance of Sinai: Traditions about Sinai and Divine revelation in Judaism and Christianity* (ed. G.J Brooke, H. Najman, L.T. Stuckenbruck).

Part of the reason for this deficit may be that there has always been some question about the basic status of these compositions as poetry, although a similar set of questions seems to be on the table for the *Hodayot*, and those questions have not shut down the study of formal characteristics and prosody in quite the same way. At this time, the only detailed investigations of poetic structure in the Songs of the Sabbath Sacrifice that I am aware of are those of Segert³ Abusch⁴, and Mizrahi.

Segert

Segert's work, while limited in scope, is directly relevant to the questions under consideration here. Unlike the huge majority of inquiry into the structure of these texts, Segert's article actually treats the compositions as poetry and describes their key characteristics in terms related to the study of poetic compositions as commonly understood. He proposes to follow Carmignac's method of analysis, finding that "the *parallelismus membrorum*, already relaxed in later biblical poetry, appears in even more relaxed variants in the Qumran poetry. This device is supplemented in (SSS) by features based on repetition of words or their radical bases."⁵ He connects the latter phenomenon with the principle of *ampleur* ("the accumulation of phonologically and semantically similar or even equivalent words, contribut(ing) to the cohesion of poetic

³ "Observations on Poetic Structures in the Songs of the Sabbath sacrifice," *RevQ* 13/49-52 (1988) 215-23.

⁴ "Sevenfold Hymns in the Songs of the Sabbath Sacrifice and the Hekhalot Literature: Formalism, Hierarchy, and the Limits of Human Participation," in *The Dead Sea Scrolls as Background to Postbiblical Judaism and Early Christianity*, ed James Davila, [Brill: Leiden, 2003] 220-247.

⁵ P.217

structure”), which – interestingly for this study – Carmignac had previously identified as characteristic of poetry in the *Hadayot*.⁶

Segert examines three short selections from SSS, one of which (4Q403, ll.30-34) forms part of the focus of this study. In treating the poetic structure of that section, he finds:

In this sample no parallelistic features appear within verses. The semantic cohesion is enhanced by frequent repetition of certain words or roots. Among 59 words in this section, 42 belong to only 9 lexical items: The root R-W-M “to be elevated,” appears not less than 9 times, the word of “God” ‘LWHYM, 7 times, roots M-L-K “to reign,” Q-D-S “holy,” and S-B-H “to praise,” as well as the noun ‘L “deity” each 5 times.

Sometimes, these related words appear together, the most prominent instance is to the use of the same root in 33c” RWMMW RWMMW LMRWM “exalt his exaltedness to the exalted place.” Related words can also appear as chains connecting two cola even beyond syntactic boundaries, such as between the verbal clause in 30 and the vocative construction in 31a, MRWMYM-HRMYM “exalted places”-“O exalted ones!” Nouns appear with verbal forms of the same root in 31b-32b. Constructions consisting of a noun in the construct state, followed by the substantival attribute expressed in the plural form of the same noun, can be observed in 34d, “king of kings,” and with high probability also in the fragmentary colon 34b. These and other repetition, whether in immediate vicinity, in chiasmic arrangement, or in distance of several cola, contribute to establishing of semantically closed structures. The cohesion of these structures is supported by the regularity not affected by varieties of the length of cola consisting in 8 instances of three words and 4 instances of two full words.

Although I do not follow Segert in drawing a qualitative distinction between “parallelism” and “repetition,” the study below will show how closely many of his findings anticipate my own, even if they are arrived at by a somewhat different method.

Abusch

Abusch’s reading differs from Segert’s in both its approach to the analysis of the text and the questions that it is finally concerned to answer. Abusch takes a discourse-analytical approach to

⁶ p.218

selected sections of the text, observing various rigid formal patterns of arrangement in two of the so-called “sevenfold hymns,” which appear to anticipate aspects of later *Hekhalot* compositions. The boundaries of Abusch’s analysis do not overlap with any portion of the text under consideration in this study, although his findings might still shed some useful light on the overall question of formal generic characteristics in Songs of the Sabbath Sacrifice, if they were easily relatable to anything like “poetic structure” as I have conceived of that idea. Unfortunately, Abusch’s concern is not so much with delineating anything like “lines” of text and describing the semantic correspondences among them, as it is with identifying the various thematic blocks that make up the text and cataloguing their reoccurrence across units of discourse with no necessary formal resemblance to one another⁷.

Thus, Abusch’s analysis does not really interact with the question of “poetic structure” as it is usually understood, and adds little to the questions of central concern in this study.

Mizrahi

Mizrahi’s close reading of 4Q403 ll 31-40 overlaps directly with one of the two compositions under consideration in this study, and includes extensive interaction with the textual and linguistic data. He objects to the conclusion that the composition exhibits a pattern that “is not so regular and is frequently broken by insertions.” Instead, he argues that a close reading “requires revision of this characterization, since sustained attention to its text reveals linguistic and stylistic markers that allow one to discern a carefully crafted structure.” Mizrahi finds that 4Q403 ll 31-40 follows the basic architecture of the biblical Hymns, manipulating the building blocks into a

⁷ Interestingly, Abusch moves in the direction of providing a true “poetic” analysis in his tabulation of the *Hekhalot* compositions later on. He provides no reason for this shift in the depiction of the text.

chiastic structure of seven stanzas, organized rather rigidly around a series of calls to worship based on the use of particular verbal roots. The first three stanzas and the last three stanzas each declare an invitation to worship, including – in most cases – a justification for the call, while the middle stanza, which Mizrahi characterizes as the key to the composition’s overall meaning, is conspicuous by its lack of any such invitation. For Mizrahi, the net effect of this structure is to emphasize the nature of worship itself:

While God can *create* the angels and the angels can *establish* his kingship by admitting it, human speech is unable to perform these functions by itself; mortals are only able to *describe* the former and *invoke* the latter, but they will never be able to do the real things, no matter how much energy they invest in their speech and how many times they repeat their words.”⁸

Although the majority of Mizrahi’s argument tends to focus on macro-elements of poetic structure, it is noteworthy that almost every aspect of his attempt to divide the text into its stanzaic components is confirmed by the analysis that I will offer below. Mizrahi’s focus is on the repetition of vocabulary and grammatical forms throughout the text to delineate basic “building blocks” drawn from traditional literary analysis of the biblical forms, while my own analysis suggests the same – or substantially the same – division of the text based on the repetition of un-terse content from one clause to another. Mizrahi’s interaction with the relevant textual and philological data is extensive, and will be treated throughout my own remarks on the text, below.

SYNTHESIS:

Research on the Songs of the Sabbath Sacrifice has so far been dominated by questions of authorship and liturgical use. Textual studies focused on questions of prosody and literary

⁸ P. 65.

structure are uncommon, with only two existing investigations treating selections from the scroll that form a part of this study. Of the two, Segert's seems to have pride of place with respect to citation by other scholars, although Mizrahi's is clearly preferable, providing extensive interaction with the data and an impressive close reading of 4Q403. I will interact directly with both Segert and Mizrahi in the following analysis, demonstrating that my own research confirms many of their findings by a different method.

4.1.4 - 4Q404, ll. 30-46⁹

Twenty-two of 22 clauses (100%) conform to the expectations of Biblical *shir/mizmor* texts.

If the Biblical corpus is used as the standard of evaluation, this composition must be considered a PROTOTYPICAL EXEMPLAR of the form. Characteristics of observed patterns in Biblical poetry include: extensive use of satellite expressions, complex and semantic repetition across clauses, and vocabulary from semantic categories well attested in other *shir/mizmor* texts.

This set of observations suggests a powerful awareness of the overall biblical pattern of expression, with very few deviations from both the nature of repetition and terseness, as well as a relatively close adherence to the subject matter appropriate for *shir/mizmor* compositions.

⁹ Vol 2 pp. 818-20

REVIEW OF THE DATA:

The following review of data from 4Q404 uses repeated semantic content occurring in clauses that conform to the observed biblical pattern of expression as a window into the topical structure of the poem. The objective of this review will be to show in detail how each of the clauses either does or does not follow the conventions of Biblical *shir/mizmor* discourse¹⁰.

SECTION 1 – Clauses 1-5 (CALL TO PRAISE OF GOD)

Section 1 contains alternating un-terse and terse clauses, in which a preponderance of repeated content comes from the semantic categories “God,” “praise,” “kingship,” and “greatness.”

¹⁰ Interestingly, the division of the text arrived at in what follows is substantially the same as Noam Mizrahi’s stanzaic presentation. Mizrahi’s reading is oriented exclusively toward traditionally acknowledged elements of the composition. Additionally, Mizrahi includes several lines in his analysis, which have been left out of the present study. Thus, there are differences between the two readings. However, most major transitions in the text agree, suggesting by independent analysis and confirmation, that my division of the text and his may not be far from the truth about how the original audience would have understood the composition.

Table 4.1 4Q404 Section 1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
הללו אלוהי מרומים הרמים בכול אלי דעת				Praise the god of the heights, O you exalted ones, among all the gods of knowledge			
LOCATION		VOCATIVE					
יקדילו קדושי אלוהים למלך הכבוד המקדיש בקדוש לכול קדושו				Let the holy ones of God magnify the glorious king – sanctifier of all his holy ones with holiness!			
ראשי תושבחות כול אלוהים שבחו לאלוהי השבחות הוד				O, you chiefs of the praises of all the gods , praise the god of glorious praise!			
VOCATIVE							
כי בהדר תשבחות כבוד מלכותו				For the glory of his kingdom is in the magnificence of praise .			
בה תשבחות כול אלוהים עם הדר כול מלכותו				In it are all the praises of the gods, along with the magnificence of his whole kingdom .			
COMPANY							
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	1	1	2	4	כול		Down
	1	1	2	2	אלים		Down
	1	1	2	2		אלוהים	
	1	2	0	2	אלוהים		Up
	1	2	0	4	כול		Up
	1	2	0	1		קדושים	
	1	2	0	4	אלוהים		Down
	1	3	1	4		תשבחות	
	1	3	1	4	תשבחות		Down
	1	3	1	4	כול		Up
	1	3	1	4	אלוהים		Up

Table 4.1, continued

	1	4	0	4	תשבחות		Up
	1	4	0	3	כבוד		Down
	1	4	0	4	מלכות		Down
	1	4	0	4	ו		Down
	1	4	0	4	הדר		Down
	1	5	1	3	כול		Up
	1	5	1	4	הדר		Up
	1	5	1	4	מלכות		Up
	1	5	1	4	ו		Up

הללו | אלוהי | מרומים | הרמים | בכול | אלי | דעת
 Knowledge | Gods (of) | Among-all | exalted-ones | Heights | God-(of) | Praise!

אלוהי מרומים - Vocative

בכול אלי דעת - Location

הרמים – Newsom reads הרמים. The epigraphic concerns here are not important for this study. My translation follows Newsom, who admits the possibility that הרמים may modify מרומים אלוהי. With Newsom, I agree that the phrase is more likely דעת בכול אלי דעת. This vocative expression appears intended to mirror similar expressions in the following volitive clauses.

יקדילו | קדושי | אלוהים

God | holy-ones-(of) | Let-them-magnify!

יקדילו – An apparent scribal error for יגדילו. This reading has been adopted by most interpreters, although Newsom rejects this reading in favor of יקדישו. Interestingly, if יקדישו were admitted as the correct reading, it would create new repetition (upward only) in the following clause, based on the apparent presence of בקודש (see below). I agree with Newsom’s analysis of the verb as a jussive (cp. Psalm 107: 1-2 and 148:5, 13), where jussives alternate with imperatives in exhortations to praise.

למלך | הכבוד | המקדיש | בקודש | לכול | קדושו

His-holy-ones | For-all | In-holiness | The-sanctifier | The-glory | (the)-King-(of)

בקדש – Following Garcia-Martinez, Newsom, and others. The text reads בקודעו. Mizrahi explains that this is evidently a copyist’s error, suggesting that the Vorlage contained a damaged ש or שו, which has been deciphered as עו¹¹. A similar error seems to occur in 4Q407. As additional evidence, Mizrahi cites Tov’s reading of Neh 7:7 and 1 Chr 9:11¹².

קדושיו = קדושו.

ראשי תושבחות כול אלוהים שבחו לאלוהי השבחות הוד
 Glory | Praises-(of) | God-(of) | Praise! | Gods| all | Praises-(of) |Chiefs-(of)
 ראשי תושבחות כול אלוהים - Vocative

תושבחות - Jastrow, p. 1659

השבחות - Jastrow, p. 1512; definition 2.

כי בהדר תשבחות כבוד מלכותו
 His-kingdom |(the)-glory-(of) | (is) | Praise | In-magnificence-(of) | For
 בה תשבחות כול אלוהים עם הדר כול מלכותו
 His-kingdom | all | (the) magnificence (of) | With | Gods | All | Praises (of) | (are) | In-it
 עם הדר כול מלכותו - Company

בה – Newsom suggests the translation “From it...” based on Jouon (section 133c).

¹¹ “The Cycle of the Summons: A hymn from the Seventh Song of the Sabbath Sacrifice (4Q403 1i 31-40)” *Dead Sea Discoveries* 22 (2015) p. 47.

¹² P. 47, citing E. Tov, *Textual Criticism of the Hebrew Bible* (3rd edition; Minneapolis: Fortress Press, 2012), 231-2.

SECTION 1 FINDINGS:

All clauses conform; complex and semantic repetition of satellite content in both terse and un-terse clauses.

SECTION 2 – Clauses 6-12 (JUSTIFICATION FOR PRAISE – SUPREMACY AND WISDOM)

Section 2 contains seven un-terse clauses, with either one, two, or three satellite expressions. There is extensive direct repetition of semantic content from all satellites, with the preponderance of repetition occurring in the semantic categories of “God,” “height,” and “wisdom.”

Table 4.2 – 4Q404 Section 2

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
ורוממו רוממו למרום אלוהימ מאלי רום	And exalt his exaltation to the heights , O you Gods , more than the high gods
AMOUNT VOCATIVE DEGREE	
ואלוהות כבודו מעל לכול מרומי רום	And (exalt) his glorious divinity more than all the highest heights .
DEGREE	
כיא הוא אל אלים לכול ראשי מרומים	For he is the god of gods for all the chiefs of the heights .
BENEFICIARY	
ו מלך מלכים לכול סודי עולמים ברצון דעתו	And he is king of kings for all the eternal councils by his wise will .
MANNER BENEFICIARY	

Table 4.2, continued

לאמרי פיהו יהיו כול אלי רום				All the high gods exist for the words of his mouth;			
PURPOSE							
למוצא שפתיו כול רוחי עלמים				All the eternal sprits (exist) for what comes out of his lips;			
PURPOSE							
ברצון דעתו כול מעשיו במשלחם				By his wise will, all his works (exist) in their enterprises.			
MANNER		REASON					
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	2	6	3	4	ל		Down
	2	6	3	4	מרום		Down
	2	6	3	2		אלוהים	
	2	6	3	2		אלים	
	2	6	3	4	מן		Down
	2	6	3	3	אלים		Down
	2	6	3	4	רום		Down
	2	7	1	4	ל		Up
	2	7	1	4	מרומים		Up
	2	7	1	4	מן		Up
	2	7	1	3	על		Up
	2	7	1	4	ל		Down
	2	7	1	4	כול		Down
	2	7	1	2		מרומים	
	2	7	1	4	מרומים		Down
	2	7	1	2		רום	
	2	7	1	4	רום		Up
	2	8	1	4	ל		Up
	2	8	1	4	כול		Up
	2	8	1	4	ל		Down
	2	8	1	4	כול		Down

Table 4.2, continued

	2	8	1	4	מרומים		Up
	2	9	2	4	ל		Up
	2	9	2	4	ל		Down
	2	9	2	4	כול		Up
	2	9	2	4	ו		Down
	2	10	1	4	ל		Up
	2	10	1	4	ל		Down
	2	10	1	2	פה		Down
	2	10	1	4	ו		Down
	2	11	1	4	ל		Up
	2	11	1	2	שפה		Up
	2	11	1	4	ו		Up
	2	11	1	4	ו		Down
	2	12	2	4	דעת		Down
	2	12	2	4	ו		Up
	2	12	2	4	ו		Down

רום מאלי אלוהים למרום רוממו ורוממו

High | More-than-the gods-(of) | (O, you)-gods | To-the-heights | His-exaltation | And-exalt!

למרום - Direction

אלוהים - Vocative

מאלי רוֹם - Degree

ורוממו רוממו – Following Garcia Martinez, Newsom, and others. Newsom explains this reading by treating the second רוממו as a nominal form (plus 3 m.s. suffix) not otherwise attested, serving as the object of the preceding imperative¹³. An alternate approach would be to treat the phrase as a pair of repeated imperatives. Mizrahi suggests that this could be related to similar uses of רומה רומה (1QM 14:16) and עורי עורי (Jud 5:12 and Isa 51:8, 52:1).

¹³ DJD 11:269.

ואלוהות כבודו מעל לכול מרומי רום

Height | Heights (of) | All | More-than | His-glory | And-(exalt)-divinity (of)

מעל לכול מרומי רום - Degree

אלוהות – Jastrow, p.76. Jastrow notes two spellings (אלוהות and אלוהות).

ואלוהות כבודו – My translation is the same as Newsom’s, who notes that this clause contains no verb, but that it can only be construed as a nominal sentence with great difficulty. On the form אלוהות, Newsom notes that it is not BH, but that it occurs in MH and 4Q Berakhot.

מעל – Newsom notes that the use of מעל followed by ל is rare in BH, occurring only in s-called LBH, where it seems to be synonymous with על and ממעל ל.

ביא הוא אל אלים לכול ראשי מרומים

Heights | Chiefs (of) | For-all | Gods | God (of) | (is) | He | For

לכול ראשי מרומים - Beneficiary

ו מלך מלכים לכול סודי עולמים ברצון דעתו

His-knowledge | In-(the)-will (of) | Eternity | Councils (of) | For-all | Kings | King (of) | (he is) | And

לכול סודי עולמים - Beneficiary

ברצון דעתו - Manner

ברצון דעתו - The text shows indication of a scribal error here. Mizrahi explains it as homoioteleuton¹⁴. For the purposes of this reading it is interesting to note that the scribal correction does not delete repetitive content across contiguous clauses. Newsom calls this a case of “dittography from line 35.”¹⁵

לאמרי פיהו יהיו כול אלי רום

High | Gods (of) | All | They-exist | His-mouth | For-(the)-words (of)

¹⁴ “The scribe’s eye skipped from עולמים on line 34 to עולמים on line 35, and he began writing ברצון דעתו that follows upon the latter. Upon realizing his mistake, he cancelled the two superfluous words and continued with the text as it is at present.” P. 47.

¹⁵ DJD 11:271.

לאמרי פיהו - Purpose

למוחא שפתיו כול רוחי עלמים
Eternity | Spirits (of) | All | (they exist) | His-lips | For-what-comes-out (of)

למוצא שפתיו - Purpose

ברצון דעתו כול מעשיו במשלחם
In-their-enterprises | His-works | All | (they exist) | His-knowledge | In-(the)-will (of)

ברצון דעתו - Reason

במשלחם - Manner

מעשיו – Newsom suggests “his creatures,” based on the following phrase, which seems to suggest agency. The translation is not significant for this study, so I have adopted the more common meaning, although Newsom’s point is well taken.

SECTION 2 FINDINGS:

All clauses conform; complex and semantic repetition of satellite content.

SECTION 3 – Clauses 13-17 (CELEBRATE GOD’S WISDOM)

Section 3 contains five un-terse clauses, four of which have 1-3 satellite expressions each.

Once more, there is extensive, direct repetition of semantic content from all satellites in this section, with virtually all repeated items drawn from the semantic categories of “celebration,” “speech” and “wisdom”

Table 4.3 – 4Q404 Section 3

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
רננו מרנני דעתו ברזון באלוהי פלא				Sing, O you celebrants of his knowledge , with rejoicing among the wonderful gods.			
LOCATION MANNER VOCATIVE							
והגו כבודו בלשון כול הוגי דעת				And proclaim his glory with the tongue , all you proclaimers of knowledge .			
VOCATIVE INSTRUMENT							
פלאו בפי כול הוגי בו				Marvel with the mouth , all you who proclaim him.			
VOCATIVE INSTRUMENT							
כיא הוא אלוהים לכול מרנני דעת עד				For he is god for all those who rejoice in his knowledge forever.			
BENEFICIARY							
ו שופט בגבורתו לכול רוחי בין				And he is judge because of his might for all spirits of knowledge .			
BENEFICIARY REASON							
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	3	13	3	2	מרננים		Down
	3	13	3	4	דעת		Down
	3	13	3	4	דעת		Up
	3	13	3	4	ו		Up
	3	13	3	4	ב		Down
	3	14	2	4	ב		Up
	3	14	2	4	ב		Down
	3	14	2	2	לשון		Down
	3	14	2	2	הוגים		Up
	3	14	2	4	הוגים		Down
	3	14	2	4	דעת		Up
	3	15	2	4	ב		Up
	3	15	2	2	פה		Up

Table 4.3, continued

	3	15	2	4	כול		Down
	3	15	2	4	הוגים		Up
	3	16	1	4	ל		Down
	3	16	1	4	כול		Up
	3	16	1	4	כול		Down
	3	16	1	2	מרנני		Up
	3	16	1	2	דעת		Down
	3	17	2	4	ל		Up
	3	17	2	4	כול		Up
	3	17	2	4	כול		Down
	3	17	2	2	בין		Up

רננו מרנני דעתו ברונן באלוהי פלא

Wonder | In-gods (of) | In-rejoicing | His-knowledge | Celebrants (of) | Sing-joyfully!

מרנני דעתו - Vocative

ברונן - Manner

באלוהי פלא - Location

ברונן – This translation agrees with Newsom and others, although – as Newsom notes – the noun ברונן is not attested elsewhere.

והגו כבודו בלשון כול הוגי דעת

Knowledge | Proclaimers (of) | All | With-tongue | His-glory | And-proclaim!

בלשון - Manner

כול הוגי דעת - Vocative

פלאו בפי כול הוגי בו

In-him | Proclaimers (of) | All | With-mouth | Marvel!

בפי - Manner

כול הוגי בו - Vocative

עד דעת מרנני לכול הוא אלוהים

Forever | Knowledge | Rejoicers (of) | For-all | (is) God | He | For

לכול מרנני דעת עד - Beneficiary

דעת - The text shows evidence of scribal error here (deletion dots). As Mizrahi explains, this seems to result from the confusion of similar expressions across lines of text. Line 36 contains מרנני, followed by a gap that could contain דעת. He conjectures that when the scribe reached מרנני in line 37, his eye skipped back to מרנני earlier in the text, and mistakenly re-copied the previous דעת. For the purposes of this study, it is interesting to note that the deletion would not interfere with other cases of repetition across contiguous clauses, although it would reduce the overall repetition based on the presence of בין in the following clause. It is also interesting to note that Mizrahi expresses some skepticism about the validity of the scribal cancellation based explicitly on the loss of repetition just mentioned¹⁶.

ו שופט בגבורתו לכול רוחי בין

Knowledge | Spirits (of) | For-all | In-his-might | (is) judge | And (he)

בגבורתו - Reason

לכול רוחי בין - Beneficiary

בין – Newsom notes that the form is not attested as a noun in BH or QH, although it is attested in the dictionary of Ben Yehuda.

SECTION 3 FINDINGS:

All clauses conform; complex and semantic repetition of satellite content. This section and the following section make up the most straight-forward and successful replication of the

¹⁶ P. 47, note 8.

pattern of expression observed for *shir/mizmor* discourse in the biblical psalter. Each clause begins with terse content and concludes with one or more satellite expressions. The first and second clauses invert the order of repeated content, while the third clause follows the pattern reflected in the previous clause. The fourth and fifth clauses introduce a new, interdependent structure, based on nominal clauses, gapping, and repeated semantic content.

Thus:

- **Clause 13:** (Predication) (Vocative [Celebrant – PRAISE-KNOWLEDGE]) (Tool [PREPOSITION-PRAISE]) (LOCATION)
- **Clause 14:** (Predication) (Tool [PREPOSITION-BODY PART]) (Vocative [Celebrant – PRAISE -KNOWLEDGE])
- **Clause 15:** (Predication) (Tool [PREPOSITION-BODY PART]) (Vocative [Celebrant – PRAISE – 3m.s.])
- **Clause 16:** (Subject) (Predicate) (Beneficiary [PREPOSITION-ALL...KNOWLEDGE])
- **Clause 17:** (Ellipsis) (Predicate) (Means) (Beneficiary [PREPOSITION-ALL...KNOWLEDGE])

SECTION 4 – Clauses 18-22 (GOD IS GLORIOUS KING AND JUDGE)

Section 4 contains five un-terse clauses. The first clause contains two verbal satellites, while all remaining clauses in this section contain only a single satellite. The tendency toward extensive and widespread direct repetition of semantic content continues in these clauses,

with the majority of repeated items drawn for the semantic categories of “God,” glory,” kingship,” and “judgment.”

Table 4.4 – 4Q404 Section 4

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
הודו <u>כול</u> אלי הוד למלך ההוד				Give thanks to the glorious king , all you glorious gods .			
VOCATIVE							
כיא לכבודו יודו כול אילי דעת				So that all the gods of knowledge may give thanks for his glory .			
REASON							
וכול רוחות צדק יודו באמתו				And all righteous spirits may give thanks for his truth .			
REASON							
וירצו דעתם <u>במשפטי פיהו</u>				And that they might make their knowledge acceptable by the judgments of his mouth .			
MEANS							
והודותם <u>במשוב יד</u> גבורתו <u>למשפטי</u> שלומים				And (that) they (might make) their confessions (acceptable) by the turning of his mighty hand for judgments of retribution.			
MEANS							
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	4	18	1	4	כול		Up
	4	19	1	4	ל		Up
	4	19	1	2	כבוד		Up
	4	19	1	1	ו		Up

Table 4.3, continued

	4	19	1	4	ו		Down
	4	20	1	4	ב		Down
	4	20	1	4	ו		Up
	4	20	1	4	ו		Down
	4	21	1	4	ב		Up
	4	21	1	4	ב		Down
	4	21	1	3	משפטים		Down
	4	21	1	4	משפטים		Down
	4	21	1	2	פה		Down
	4	21	1	4	ו		Down
	4	22	1	4	ב		Up
	4	22	1	3	מושב		Up
	4	22	1	2	יד		Up
	4	22	1	4	ו		Up
	4	22	1	4	ל		Down
	4	22	1	4	משפטים		Up

הודו כול אלי הוד למלך ההוד

The-glory | To-king (of) | Glory | gods (of) | all | Give thanks!

הוד - כול אלי הוד - Vocative

כיא לכבודו יודו כול אילי דעת

Knowledge | Gods (of) | All | They-give-thanks | To-his-glory | For

לכבודו

דעת – Should be understood as an attribute of the gods. Thus, something like “knowledgeable gods” might – strictly speaking – be preferable here.

באמתו	יודו	צדק	רוחות	וכל
In-his-truth		They-give-thanks		Righteous
				Spirits (of)
				And-all
				<u>באמתו</u> - Reason
פיהו	במשפטי	דעתם		וירצו
Is mouth		In-(the)-judgments-(of)		Their-knowledge
				And-they-make-acceptable
				<u>במשפטי פיהו</u> – Manner

רצה D-stem – וירצו

גבורתו	יד	במשוב		והודותם
his-might		(the)-hand-(of)		In-returning-(of)
				(they make acceptable)
				And-their-thanksgivings
				Reason
				<u>במשוב יד גבורתו למשפטי שלומים</u>

(they make acceptable) – Following Newsom who notes that the verb applies to both this clause and the previous.

במושב – Following Newsom, who notes that the form does not occur in BH and suggests instead “a verbal noun or Aramaizing infinitive.” The form occurs frequently in 1QS and 1QM.

שלומים	למשפטי
Retribution	
	For-judgments-(of)

למשפטי – Following Garcia-Martinez and others. There may be an indication of scribal deletion at the י of למשפטי, although I am inclined to agree with Newsom that no such mark

was intended¹⁷. Mizrahi covers several possible readings of the text if a deletion is accepted here, although none seems as convincing as Newsom's simpler approach.

שלומים – Others read שלומם¹⁸. This translation takes שלומים as a D-Stem infinitive + plural suffix¹⁹.

SECTION 4 FINDINGS:

All clauses conform; complex, semantic repetition of satellite content. This section continues the close overall adherence in the composition to the biblical mode of expression.

Once more, the first and second clauses place repeated un-terse content in inverted locations, while the third, fourth and fifth clauses conclude with satellite expressions, each of which is closely based on satellite content from the preceding clause. Thus:

- **Clause 18:** (Predication) (vocative) (Beneficiary [PREPOSITION-GOD]) (Object [GOD])
- **Clause 19:** (Reason [PREPOSITION...GOD]) (Predication) (subject)
- **Clause 20:** (Subject) (Predication) (Scope [PREPOSITION...GOD])
- **Clause 21:** (Predication) (Object) (Tool [PREPOSITION...BODY PART-GOD])
- **Clause 22:** (Gap) (Object) (Tool [PREPOSITION...BODY PART-GOD])

¹⁷ DJD 11:271

¹⁸ Cf. J. Davila, *Liturgical Works* (Grand Rapids: Eerdmans, 2000) p. 124, note h, with translation “their wellbeing.”

¹⁹ For further discussion of the overall reading, cf. Mizrahi, p. 51. See also, Uri Mor, “On the Verbal Nouns of שלם in the Heavy Conjugation,” in *Zaphenat-Paneah: Linguistic Studies Presented to Elisha Qimron on the Occasion of His Sixty-Fifth Birthday* (ed. Daniel Sivan, David Talshir, and Chaim Cohen; Beer-Sheva: Ben-Gurion University of the Negev Press, 2009), 279-87. For discussion of the plural ending as an intensifier, cf. P. Jouon and T Muraoka, *A Grammar of Biblical Hebrew* (Rome: Gregorian and Biblical Press, 2011), p. 471, section 136 i.

SEMANTIC CONTENT:

Following is a list of repeated semantic content for this composition.

1. "All"
 - a. כול – 1:1; 1:3; 1:5; 2:7; 2:8; 2:9; 3:15; 3:16; 3:17; 4:18
2. God/Gods
 - a. אלים – 1:1; 2:6 (2); 4:18
 - b. אלוהים – 1:2; 1:3; 2:6
 - c. מלך הכבוד – 4:18
 - d. 3ms – 1:4; 1:6; 2:9; 2:10; 2:11; 2:12; 3:13; 4:19; 4:20; 4:21; 4:22

Item A not used in biblical corpus.

3. Praise
 - a. תשבחות – 1:3; 1:4
 - b. מרננים – 3:13
 - c. הוגים – 3:14; 3:15

Items A and C not used in biblical corpus.

4. Glory
 - a. כבוד – 1:4; 4:18; 4:19
5. Kingship (Category not used in biblical corpus.)
 - a. מלכות – 1:4; 1:5
6. Preposition
 - a. מן – 2:6; 2:7
 - b. על – 2:7
 - c. ל – 2:7; 2:8; 2:9; 2:10; 2:11; 3:16; 3:17; 4:18; 4:22
 - d. ב – 3:14; 4:20; 4:21; 4:22
7. High (Category not used in biblical corpus.)
 - a. רום – 2:6; 2:7
 - b. מרומים – 2:7; 2:8
8. Body parts

- a. פה – 2:10; 3:15; 4:21
 - b. שפה – 2:11
 - c. לשון – 3:14
 - d. יד – 4:22
9. Knowledge/Wisdom
- a. דעת – 2:12; 3:13; 3:14; 3:16
 - b. בין – 3:17
10. Judgment
- a. משפטים – 4:21; 4:22
11. Turn/Return
- a. מושב – 4:22

FINDINGS FOR SEMANTIC CONTENT:

The semantic content repeated across clauses in this composition is closely comparable to the data from biblical *shir/mizmor* discourse. Eighteen of 24 items also occur as repeated items in the biblical material, and of the remaining six items, all occur somewhere in the biblical compositions under consideration – often quite frequently. Interestingly however, two semantic categories are not attested among the repeated content in biblical discourse:

- Kingship
- High

This may suggest an attitude toward generic identity that allows some fluidity with respect to topical selection.

OVERALL FINDINGS FOR 4Q404:

The extant, contiguous clauses for 4Q404, ll 30-46 show strong evidence of having been composed in keeping with the pattern of expression observable in biblical *shir/mizmor* discourse.

4.1.5 - 4Q400, Frag 1, ll 1-21

Eleven of 15 clauses (74%) conform to the expectations of Biblical *shir/mizmor* texts. If the Biblical corpus is used as the standard of evaluation, this composition must be considered a GOOD EXEMPLAR of the form. Characteristics of observed patterns in Biblical poetry include: extensive use of satellite expressions, complex and semantic repetition across clauses, and vocabulary from semantic categories well attested in other *shir/mizmor* texts.

It should be noted however, that there are also other ways in which this composition is obviously at odds with the prevailing Biblical model. In particular, the following characteristics seem significant:

- Intra-clausal repetition is very common
- Clauses are often much longer than in any of the Biblical exemplars.
- Some semantic categories occurring as repeated items in this composition do not occur as repeated content in the biblical corpus.
- Some vocabulary occurring as repeated items in this composition does not occur as repeated content in the biblical corpus.

This set of observations suggests a good awareness of the overall biblical pattern of expression, with some deviations from (innovations in?) both the nature of repetition and terseness, as well as a shift in some of the subject matter appropriate for *shir/mizmor* compositions.

REVIEW OF THE DATA:

The following review of data from 4Q400 uses repeated semantic content occurring in clauses that conform to the observed biblical pattern of expression as a window into the topical structure of the poem. The objective of this review will be to show in detail how each of the clauses either does or does not follow the conventions of Biblical *shir/mizmor* discourse.

SECTION 1 – Clauses 1 and 2 (A call to the praise of God)

Section 1 includes two un-terse clauses. Both clauses contain one satellite expression each.

There is extensive, extra- and intra-clausal repetition of semantic content, all from the semantic category of “God.”

Table 4.5 – 4Q400 Section 1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
הללו לאלוהי...ה אלוהי קדושי קדושים				<i>Praise the god of..., Oh you most holy gods!</i>			
VOCATIVE							
ובאלוהתו מלכותו גיל				<i>And because of his divinity praise His kingdom!</i>			
REASON							
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	1	1	1	4		קדושים	
	1	1	1	4		קדושים	
	1	1	1	2	אלהים		Down
	1	2	1	2	אלהות		Up
	1	2	1	4		ו	
	1	2	1	4		ו	

הללו לאלוהי...ה אלוהי קדושי קדושים

Holy-ones | holy-ones-(of) | (you) **gods**-(of) | God-of... | Praise

קדושי קדושים - Vocative

הללו – It is grammatically possible that this could be construed as a perfective verb. However, the position of this form at the opening of the composition makes an imperative more likely. Cp. The frequent use of הללו at the beginning of Biblical Psalms.

לאלוהי – Newsom notes that the use of ל elsewhere in these texts makes it clear that the first phrase following the verb is the grammatical object. The same construction occurs in BH (especially Chronicles, where it occurs regularly with הלל).

ובאלוהתו מלכותו גיל

Rejoice | his-kingdom | and-in-its-**divinity**

ובאלוהתו – Reason

אלוהות – This abstract form does not occur in BH. It occurs in MH and in 4Q Berakhot.

SECTION 1 FINDINGS:

Clauses 1 and 2 conform to the expected biblical pattern of expression; extra-clausal repetition (semantic) of un-terse content. Note however, the use of intra-clausal repetition to enhance the repetitive nature of the clause. This phenomenon occurs in both clauses.

SECTION 2 – Clauses 3-5 (Justification for praise in the temple)

Section 2 contains three un-terse clauses, each with a single satellite expression. There is extensive, direct extra- and intra-clausal repetition across all clauses in this section.

Table 4.6 – 4Q400 Section 2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
כי יסוד בקדושי עד קדושי קדושים				<i>For He will establish the eternal holy ones (as) the holiest of holy ones.</i>			
PURPOSE							
ויהיו לו לכוהני קורב במקדש מלכותו				<i>And they will be his, as priests of the presence, in his royal temple.</i>			
PURPOSE							
משרתי פנים בדביר כבודו				(They will be) servants of his presence in his glorious sanctuary .			
LOCATION							
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	2	3	1	4		קדושים	
	2	3	1	2	קדושים		Down

Table 4.6, continued

	2	4	1	4	ב		Up
	2	4	1	2	מקדש		Up
	2	4	1	2	מקדש		Down
	2	5	1	4	ב		Up
	2	5	1	4	ב		Down
	2	5	1	4	דביר		Up
		קדושים	קדושי	עד	בקדושי	יסוד	כי

Holy-ones | **holy-ones-(of)** | eternity | the-holy-ones-(of) | He-will-establish | For

קדושי קדושים - Purpose

מלכותו במקדש קורב לכהני לו ויהיו

his-kingship | **in-(the)-temple-(of)** | presence(?) | for-priests-(of) | for-him | And-they-will-be

לכוהני קורב במקדש מלכותו - Purpose

כוהני קורב – This translation follows Newsom, who compares it with other phrases, such as כוהני רומי and קדושי קדושים, which she takes as a reference to “angelic beings with priesly functions, i.e. the angels of the Presence.” The form קורב is equivalent to BH qereb (“midst”). For evidence of this, Newsom points to the BH phrase בקרב אלוהים (Psalm 82:1), which is rendered בקורב אלוהים in 11Q Melch. For QH’s preference for qutl forms, see Goshen-Gottstein (“Linguistic Structure”).

משרתי פנים בדביר כבודו

His-glory | **in-the-sanctuary-(of)** | the-presence | servants-(of)

בדביר כבודו - Location

SECTION 2 FINDINGS:

Clauses 3-5 conform; complex and semantic repetition across clauses. Once more, note the use of intra-clausal repetition in clause 3 to enhance repetition.

SECTION 3 – Clauses 6-9 and following (Praise for God’s wisdom and divinity)

Section 3 contains two un-terse clauses, each with a pair of satellite expressions. Direct repetition of un-terse content dominates the section, with almost all semantic content in the first clause’s satellites repeated intra-clausally. The majority of repeated content in this section is drawn from the semantic categories of “assembly,” “God,” and “knowledge.

Table 4.7 – 4Q400 Section 3

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
<u>בעדה לכול אלי דעת ובסודי כול רוחות אלוהים</u>	<i>In the assembly of all the gods of knowledge and in the councils of all the spirits of God,</i>
LOCATION	
חרת חוקיו לכול מעסי רוח	<i>he has engraved his ordinances for all his spiritual works.</i>
PURPOSE	
ומשפטי כבודו לכול מיסדי דעת עם בינות כבודו	<i>Indeed, (he has engraved) his glorious judgments for all those who establish his knowledge and glorious wisdom</i>
BENEFICIARY	
לקרבי דעת	<i>(He has engraved them) for those near his knowledge.</i>
BENEFICIARY	

Table 4.7, continued

TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	3	6	2	4	ב		Up
	3	6	2	2		אלים	
	3	6	2	2		אלהים	
	3	6	2	4	ל		Down
	3	6	2	4	כול		Down
	3	6	2	4	רוחות		Down
	3	7	1	4	ל		Up
	3	7	1	4	כול		Up
	3	7	1	4	ל		Down
	3	7	1	4	כול		Down
	3	7	1	3	מעשים		Down
	3	7	1	4	רוח		Up
	3	8	1	4	ל		Up
	3	8	1	4	כול		Up
	3	8	1	3	מיסדים		Up
	3	8	1	4		דעת	
	3	8	1	4	דעת		Down
	3	8	1	4		בינות	
	3	9	1	4	דעת		Up

בעדה לכול אלי דעת ובסודי כול

| all | and-in-the-councils-(of) | knowledge | gods-(of) | to-all | In-the-assembly

באדה לכול אלי דעת – Newsom compares this construction with בעדה אל in Psalm 82:1. She notes that the use of ל to break up construct chains is not infrequent in the Shiroth. In BH, the use of ל to indicate possession is frequent (cf. B. Waltke and M. O'Connor, Introduction to Biblical Hebrew Syntax [Winona Lake: Eisenbrauns, 1990]: 206-7).

רוחות אלוהים תרת חוקיו לכול מעשי רוח

| spirit | works-(of) | for-all | his-ordinances | he-has-engraved | God | spirits-(of)

באדה לכול אלי דעת ובסודי כול רוחות אלוהים - Location

לכול מעסי רוח - Beneficiary

חרת – The root occurs only once in BH (Exo 32:16), but several times in QH (1QS [passive participle], 1QM [verb], 1QH [noun]).

ומשפטי כבודו לכול מיסדי דעת עם בינות

| **knowledge (of)** | with | **Knowledge** | **Founders (of)** | **For all** | his-glory | and-judgments-(of)

לכול מיסדי דעת עם בינות כבודו - Beneficiary

עם – Newsom suggests that this form could also be translated “people,” based on the use of **עם בינות** in BH.

כבודו לקרבי דעת

Knowledge | **For** near ones (of) | His glory

לקרבי דעת - Beneficiary

SECTION 3 FINDINGS:

The length and complexity of both clauses in this section make of it case in point for the irregular (innovative?) nature of this composition when considered in light of the biblical corpus. Viewed merely in terms of the abstract qualifiers that we have identified for *shir/mizmor* compositions, both clauses do adhere to the pattern of speech under consideration. That is to say, there is complex repetition of semantic content from satellite expressions across clauses in both places.

However, these clauses are also undeniably unlike the majority of clauses observed in the biblical compositions. To begin with, both clauses are considerably longer than the majority of their biblical counterparts, with even the first satellite expression of clause 6 exceeding the length of many biblical clauses. Additionally, the pattern of relying on intra-clausal repetition to enhance the repetitive nature of the composition (observed in both of the previous sections) continues in both parts of this section. The ongoing occurrence of this phenomenon (intra-clausal repetition and longer clauses) may be best understood as a shift in the tradition, under which something less than clause-level discourse can be treated as the basic unit of poetic construction. See “Overall Findings for 4Q400” for further discussion of this possibility.

SECTION 4 – Clauses 10-11 and following

Section 4 contains two un-terse clauses, each with a pair of satellite expressions containing direct repetition of un-terse content accounts for all observable clausal connections, with a mix of both intra- and extra-clausal repetition in both clauses. Almost all repeated content comes from the semantic categories of “holiness” and “law.”

Table 4.8 – 4Q400 Section 4

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
<p style="text-align: center;">וחוק בחוק יגברו לשבעה סודי עולמים</p>				<p><i>And ordinance by ordinance, they become strong for the seven eternal councils.</i></p>			
PURPOSE		MEANS					
<p style="text-align: center;">כיא יסדם לו לקדושי קודשים משרתים בקודש קודשים</p>				<p><i>For he established them for himself as the holiest of holy ones, serving in the holy of holies.</i></p>			
PURPOSE		BENEFICIARY					
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	4	10	2	4		חוק	
	4	10	2	4		חוק	
	4	10	2	4	ב		Down
	4	10	2	4	ל		Down
	4	11	2	4	ל		Up
	4	11	2	4		ל	
	4	11	2	4		ל	
	4	11	2	4		קודשים	
	4	11	2	4		קודשים	
	4	11	2	4	ב		Up
	4	11	2	4		קודש	
	4	11	2	4		קודשים	

וחוק בחוק יגברו לשבעה סודי עולמים

Eternal | councils-(of) | **for-the-seven** | they-become-strong | **in-ordinance** | And **ordinance**

וחוק בחוק - Manner

לשבעה סודי עולמים - Purpose

כיא יסדם לו לקדושי קודשים

| **holy-ones** | **for-holy-ones-(of)** | **for-him** | he-established-them | For

משרתים בקודש קודשים
 Holy-ones | **in-the-holy-one**-(of) | serving-ones
 לו - Beneficiary
 לקדושי קודשים - Purpose
 משרתים בקודש קודשים - Manner

SECTION 4 FINDINGS:

Clauses 8 and 9 conform; complex repetition of semantic content. Note that the pattern of additional intra-clausal repetition continues, with similar phenomena in both clauses.

SECTION 5 – Clauses 10-13

Section 5 includes one terse clause followed by three terse clauses, each with a single satellite expression. Repetitive connections are sparse in this section, with direct repetition of 3m.p. suffix accounting for almost all clausal connections.

Table 4.9 – 4Q400 Section 5

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
ולוא יבלכלו כול נעוי דרך	<i>And they do not assist anyone of depraved ways.</i>
ואין טמא בקודשיהם	<i>And there is nothing unclean in their holy offerings.</i>
LOCATION	

Table 4.9, continued

וְחֻקֵי קֹדְשִׁים חָרַת לָמוֹ				<i>And he has engraved holy ordinances for them.</i>			
BENEFICIARY							
בְּם יִתְקַדְּשׁוּ כֹל קְדוֹשֵׁי עַד				<i>By them, all the eternal holy ones sanctify themselves.</i>			
MEANS							
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	5	10	0	0			
	5	11	1	3	קֹדְשִׁים		Down
	5	11	1	4	הֵם		Down
	5	12	1	4	הֵם		Up
	5	12	1	4	הֵם		Down
	5	13	1	4	הֵם		Up

ולוא כלכלו כול נעוי דרך

Path | depraved-(of) | all | they-assist | And-not

כלכלו - Provide with everything; sustain (Jastrow, p. 643)

Clause 10 does not conform; no repetition.

ואין טמא בקודשיהם

In-their-holy things (offerings?) | unclean | And-there-is-not

Location - בקודשיהם

וְחֻקֵי קֹדְשִׁים חָרַת לָמוֹ

For-them | He has engraved | holy ones | And-ordinances-(of)

Beneficiary - לָמוֹ

בְּם יִתְקַדְּשׁוּ כֹל קְדוֹשֵׁי עַד

Eternal | holy-ones-(of) | all | they-sanctify-themselves | In them

SECTION 5 FINDINGS:

This section begins and ends with non-conforming clauses (10 and 13). Clauses 11 and 12 conform; complex repetition of satellite content.

SECTION 6 – Clauses 14-15

Section six contains two un-terse clauses, each one with a single satellite expression.

Table 4.10 – 4Q400 Section 6

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
ויטהר טהורי אור לגמול כול נעוני דרך				<i>And he purifies the purified ones of light, that they may deal with anyone of depraved ways.</i>			
PURPOSE							
ויכפרו רצונו בעד שבי פשע				<i>And they will appease his will for the benefit of those who return from sin.</i>			
BENEFIT							
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	6	14	1	4	כול		Up
	6	14	1	2	נעטים		Down
	6	15	1	2	פשע		Up

ויטהר טהורי אור לגמול כול נעוי דרך

Path | depraved-(of) | **all** | to-deal-with | light | purified-ones-(of) | And-he-purifies

לגמול כול נעוי דרך - Purpose

ויכפרו רצונו בעד שבי פשע

Sin | turners-(of) | in-favor-of (?) | his will | And-they-will-atone

בעד שבי פשע - Beneficiary

SECTION 6 FINDINGS:

Clause 14 conforms; complex repetition of satellite content. Clause 15 does not conform.

SEMANTIC CONTENT:

Following are the repeated items, listed by semantic category.

1. God

- a. אלהים – 1:1 (2); 3:6
- b. אלהות – 1:2
- c. אלים – 3:6

Items B and C not used in biblical corpus

2. Preposition

- a. ב – 2:4; 2:5; 3:6 (2); 4:8 (2)
- b. ל – 3:6 (2); 3:7; 4:8 (2)

3. Holiness

- a. קדושים – 2:3 (2); 4:8 (4); 5:10

Item not used in biblical corpus

4. Temple

- a. מקדש – 2:4

b. דביר – 2:5

Items A and B not used in biblical corpus.

5. Service (Category not used in Biblical corpus.)

a. משרתים – 2:5

6. Assembly (Category not used in Biblical corpus.)

a. אדה – 3:6

b. סוד – 3:6

7. “All”

a. כול – 3:6 (3); 3:7; 6:1

8. Spirit

a. רוח – 3:6 (2)

9. Work (Category not used in Biblical corpus.)

a. מעסים – 3:6

10. Foundation (Category not used in Biblical corpus.)

a. יסד – 3:7

11. Knowledge

a. דעט – 3:7 (2)

b. בינות – 3:7

Items A and B do not occur in biblical corpus.

12. Law

a. חוק – 4:8 (2)

Item not used in biblical corpus.

13. 3mp – 5:10; 5:11; 5:12

14. Sin/Depravity

a. נעוים – 6:14

b. פשע – 6:15

Item A not used in biblical corpus.

FINDINGS FOR SEMANTIC CONTENT:

In general, the semantic content repeated across clauses in this composition is comparable to much of the data from biblical *shir/mizmor* discourse. Seven of 21 items also occur as repeated items in the biblical material, and of the remaining 14 items, all but one occurs somewhere in the biblical compositions under consideration – often quite frequently.

Interestingly however, there are four semantic categories that are not attested among the repeated content in biblical discourse:

- Service
- Assembly
- Work
- Foundation

Taken in combination with the data regarding clausal construction and repetition, this suggests an attitude toward generic identity that is far more fluid with respect to topical selection than it is to pattern of expression.

OVERALL FINDINGS FOR 4Q400:

The extant, contiguous clauses for 4Q400, frag 1, ll1-21 show strong evidence of having been composed in keeping with the pattern of expression observable in biblical *shir/mizmor* discourse. Strictly speaking, this segment of text would fall at the top end of the GOOD

EXEMPLAR grouping, with some of the texts most closely resembling it actually among the PROTOTYPICAL EXEMPLAR grouping.

The texts most resembling this composition include: 108, 5, 121, 24, 15

- Psalm 108
- Psalm 5
- Psalm 121
- Psalm 24
- Psalm 15

Structural deviations from the biblical pattern of expression may suggest an understanding of basic discourse units that is less clause-based than what was observed in other texts.

Thus, the following re-analysis of section 3 might be proposed, maintaining the basic linkage of contiguous units by means of repeated semantic content, while doing away with the unwieldy divisions of text produced by a clause-level reading. Such a division of the text would account for the use of longer clauses and the increased frequency of intra-clausal repetition of semantic content in this composition:

Table 4.11 – Proposed reconstruction of 4Q400 Section 3

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
באדה לכול אלי דעת				In the assembly, for all the gods of knowledge			
ובסודי כול רוחות אלוהים				And in the assemblies of all the spiritual gods			
חרת חוקיו לכול מעסי רוח				He has engraved his statutes for all his spiritual works.			
ומשפטי כבודו לכול מיסדי דעת				And (he has engraved his glorious judgments for all the assemblies of knowledge			
עם בינות כבודו לקרבי דעת				Along with his glorious knowledge for those near knowledge.			
TEXT	SECTION	UNIT	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
		1	N/A	4	ב		Down
		1	N/A	2	אדה		Down
		1	N/A	4	כול		Down
		1	N/A	2	אלים		Down
		2	N/A	4	ב		Up
		2	N/A	2	סודים		Up
		2	N/A	4	כול		Up
		2	N/A	4	רוחות		Down
		2	N/A	2	אלוהים		Up
		3	N/A	4	ל		Down
		3	N/A	4	כול		Down
		3	N/A	3	מעסים		Down
		3	N/A	4	רוה		Up
		4	N/A	4	ל		Up
		4	N/A	4	ל		Down

Table 4.11, continued

		4	N/A	4	כול		Up
		4	N/A	3	כול		Down
		4	N/A	3	מיסדים		Up
		4	N/A	2	דעת		Down
		5	N/A	2	בינות		Up
		5	N/A	4	כבוד		Up
		5	N/A	4	ו		Up
		5	N/A	4	ל		Up
		5	N/A	3	קורבים		Up
		5	N/A	2	דעת		Up

באדה לכול אלי דעת

| knowledge | gods-(of) | for-all | In-the-assemblies

In the assemblies of all the wise gods,

ובסודי כול רוחות אלוהים

| God | spirits-(of) | all | and-in-the-council-(of)

And in the council of all the spirits of God

חרת חוקיו לכול מעסי רוח

spirit | works-(of) | for-all | his-ordinances | he-has-engraved

he has engraved his ordinances for all his spiritual works.

ומשפטי כבודו לכול מיסדי דעת

knowledge | founders-(of) | for-all | his-glory | and-judgments-(of)

And (he has also engraved) his glorious judgments for all those who establish his glorious knowledge.

עם בינות כבודו לקרבי דעת

knowledge | for-those-near-ones-(of) | his glory | knowledge (of) | with

as well as his glorious knowledge for those near knowledge.

It should be noted however, that this re-analysis of section 3 does not explain away all deviations from the biblical pattern of expression. Even if such a new understanding of basic poetic structure is allowed, there are still two clauses which clearly do show evidence of repeated satellite content, for which that repetition obviously does not occur outside the basic unit:

Table 4.12 - Reconstruction

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
וחוק בחוק יגברו לשבעה סודי עולמים				<i>And ordinance by ordinance, they become strong for the seven eternal councils.</i>			
כיא יסדם לו לקדושי קודשים משרתים בקודש קודשים				<i>For he established them for himself as the holiest of holy ones, serving in the holy of holies.</i>			
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	4	8	2	4		חוק	
	4	8	2	4		חוק	
	4	8	2	4	ב		Down
	4	8	2	4	ל		Down
	4	9	2	4	ל		Up
	4	9	2	4		ל	
	4	9	2	4		ל	

Table 4.12, continued

	4	9	2	4		קודשים	
	4	9	2	4		קודשים	
	4	9	2	4	ב		Up
	4	9	2	4		קודש	
	4	9	2	4		קודשים	

Thus, there is really no way to square the circle and make 4Q400 a prototypical exemplar of biblical *shir/mizmor* discourse.

The best available understanding seems to be that the author(s) had a good, working understanding of the basic structure for similar biblical compositions, and that they mimicked that structure at least as well as the majority of their source material. It seems very likely that they had a different understanding of basic poetic units than the one used for this study, but even if that were so, it would only seem to emphasize their success in following the biblical pattern of intra-unit linkage by repeated un-terse semantic content.

4.2 HODAYOT

4.2.1 Editions and Translations

Bardtke, H. "Die Loblieder von Qumran," *TLZ* 81 (1956):149-154, 589-604, 715-724 and *TLZ* 82 (1957): 2-19

Dupont-Sommer, A. "Le Livre des Hymnes decouvert pres de la Mer Morte (1QH): Traducion integrale avec intoroducion et notes," *Sem* 7 (1957) 1-120.

Gaster, T.H. *The Scriptures of the Dead Sea Sect* (London: Secker & Warburg, 1956) 131-217.

Holm-Nielsen, Hodayot

Licht, J. *The Thanksgiving Scroll: a Scroll from the Wilderness of Judaea. Text, Introduction, Commentary, and Glossary* (Jerusalem: Bialik Institute, 1957).

Mansoor, M. *The Thanksgiving Hymns: Translated and Annotated with an Introduction* (STDJ 3, Leiden: Brill, 1961).

Morawe, G. *Aufbau und Abrenzung der Loblieder von Qumran* (TA16, Berlin: Evangelische Verlangsanstalt, 1961).

Sukenik, E. *The Dead Sea Scrolls of the Hebrew University* (Jerusalem: Magnes Press) 1955.

4.2.2 Introduction

The designation “*Hodayot*” comes from E. Sukenik, who observed the distinctive opening phrase אודך אדוני with which several compositions in the overall work begin²⁰. Sukenik published preliminary editions of some parts of the scroll in 1948 and 1950, with the complete edition prepared by Nahman Avigad after Sukenik’s death, and an English edition in 1955.

4.2.3 History of Interpretation

Similarities and allusions to biblical texts have long been noted in the *Hodayot*.²¹ Not surprisingly, the presence of these similarities and allusions has led to a great deal of commentary on questions related to the literary character of the texts. Unfortunately for the

²⁰ “Since the great majority begin with the phrase אודך אדוני, I have called the entire group the Thanksgiving Scroll (*mgylt hhwdywt*).” p. 39.

²¹ For example, Svend Holm-Nielsen, *Hodayot: Psalms from Qumran* (ATDan II; Aarhus: Universitetsforlaget I Aarhus, 1960); Jean Carmignac, “Les Citations dans l’ancien testament, et specialement des poems du serviteur, dans les hymnes de Qumran, *RevQ 2* (1959-1960) 357-94; P. Wernberg-Moller, *The Contribution of the Hodayot to Biblical Textual Criticism*,” *Textus 4* (1964) 145-73.

purposes of this study, the formal question of literary genre has often been controlled by historical and theological questions about authorship and *sitz im leben*. With some notable exceptions, this has tended to squeeze out “the possibility that an appreciation of the medium might contribute to the understanding of the message.”²² Thus, the identification of so-called “Teacher Hymns” and “Community Hymns” is now ubiquitous in scholarship on the compositions, and much ink has been spilled – especially among early commenters – in speculation about individual or cultic use of the compositions, either among the so-called Qumran community or elsewhere in early Judaism. Literary and poetic investigations of the text are more-or-less limited to the small group of articles and monographs described below.

Literary study of the text:

More recent interpreters have begun to read the *Hodayot* as a collection of literary texts whose prosody and literary merits can be evaluated apart from speculation about provenance and religious use. These studies were not always fulsome in their investigation of such matters, although they have produced theories and observations that are more directly related to this investigation. Of particular note are the works of Kraft²³, Carmignac²⁴, Thiering²⁵ Kittel²⁶, and Williams²⁷, which will provide a useful foundation for further inquiry.

²² J.A Hughes, *Scriptural Allusions and Exegesis in the Hodayot* (Brill: Leiden, 2006) 17. Cf. also the comments of W.E. Nickelsburg, “Currents in Qumran Scholarship: The Interplay of Data, Agendas, and Methodology,” in *The Dead Sea Scrolls at Fifty* (ed. R.A. Kugler and E.M. Schuller; Atlanta, Scholars Press, 1999) 79-99.

²³ “Poetic Structure in the Qumran Thanksgiving Psalms,” *BR* 2 (1957) 1-18.

²⁴ “Etude sur les procedes poetiques des Hymnes.” *RevQ* 2 (1959-60)515-532.

²⁵ “The Poetic Forms of the Hodayot.” *JSS* 8 (1963) 189-209.

²⁶ *The Hymns of Qumran: Translation and Commentary*, SBL Dissertation Series 50 (Chico, CA: Scholars Press 1981).

²⁷

Kraft

Kraft's short investigation constitutes the earliest specific study of prosody in the poems. His main concern is to understand strophic structure in the *Hodayot*, taking on 220 lines of Sukenik's text, none of which forms a part of this study. Kraft provides an impressionistic description of the text's overall literary characteristics, based on his own understanding – and assumptions – about the nature of ancient Hebrew poetry. He offers some basic analysis of one complete poem, but does not enter into a line-by-line explication of the work. In the end, Kraft finds that the text is marked by “basic, but not rigid parallelism,” “metrical chaos,” and “strophic structure of a relatively non-uniform sort.” In comparing the compositions of the *Hodayot* with other late biblical poetry, Kraft concludes:

It is possible, of course, that some of the poets were not adept at their art – mere imitators, and poor ones at that – while others were men of poetic genius. Or perhaps there was variety in conception as to the nature of poetry even among the poets themselves. It may have been possible to have an Edgar Guest and a Carl Sandburg in the same Qumran scriptorium – although at opposite ends of the room.²⁸

Carmingnac

Carmingnac organizes his study in ascending size of unit, from *stich* to couplet to strophe. Using parallelism, rhyme, and repetition to identify the *stich*, he argues that the poems diverge from Biblical norms by using longer *stichs* (as many as seven words), and groupings of as many as seven or eight *stichoi*, combined into larger literary units. In principle, this is intended as a

²⁸ P. 17.

description of the basic literary character of the *Hodayot*, and many commentators seem to have treated Carmignac's study as an important insight into questions regarding their structure.

However, it must be admitted that Carmignac does not provide anything like an exhaustive examination of the data, nor has he given particularly detailed explication of the lines that he treats. Regardless, Carmignac finds as follows regarding the overall structure of the collection:

Pour l'auteur, l'element essentiel est la strophe. C'est elle qui consitute la charpente de son system poetique. Il jouit d'une souveraine liberte pour donner a chaque stique les dimension suggerees par son inspiration. Il agence a son gre les stiques pour faire rimer sa pensee en couplet varies de deux, trois, quatre elements, ou meme davantage. Mais il s'impose de constuire des strophes uniformes, selon un modele precis, inspire en general par des considerations symboliques.²⁹

Thiering

Thiering agrees with early interpreters that the *Hodayot* suffer when subjected to direct comparison with biblical poetry. Instead, she proposes to apply Lund's work on the principle of chiasmus to the texts, in an attempt to give them a more independent analysis. When examined with the purpose of discovering their own poetic conventions, Thiering finds that the *Hodayot* are – in fact – “written according to strong principles of form,” and “more formally constructed than most O.T. poetry.” For Thiering, it is precisely the repetition of words, which others had characterized as “monotonous,” or “disorienting,” that ultimately proves to be foundational for the organization of these compositions, shedding light on chiastic and chain structures throughout the text.

Thiering examines no less than thirteen short selections from the text as reconstructed by Sukenik, although none of them are among the sections under consideration in this study. The

²⁹ Pp 527-8.

two main devices that Thiering uncovers in her reading of the text are: 1.) The use of “lists³⁰”; and 2.) The deployment of “gather lines³¹”; both of which she identifies as “often used in conjunction with the overall principle of chiasmus.” Her analysis is more detailed than Kraft’s, but – not surprisingly, based on her interest in the principle of chiasmus – still not exhaustive in its scope.

Ultimately, Thiering finds that:

The general impression given by cols. I-XII, when examined according to the principles outlined above, is that few passages or hymns were written without some kind of formal structure. In many places, gaps in the text prevent discovery of possible patterns, indicated by a few surviving repetitions. Some of the patterns are more complicated or disciplined than others. But enough evidence can be found of the continued presence of forms to make it necessary to withdraw the charge of formlessness or aimless repetition made against these hymns.³²

Thiering moves from this basic observation to a discussion of stylistic cleavages within the overall text, which she believes may be indicative of independent authorship, although her conclusions in this regard are only tentative.

Kittel

Kittel’s analysis of poetic techniques in the *Hodayot* is more detailed than the ones already mentioned, covering eight hymns (about one third of the *Hodayot* scroll). Unfortunately, Kittel

³⁰ “This appears to be chiefly a mnemonic device. In each of a series of consecutive lines (this term being used for the minimum poetic unit, the half-distich) a significant word appears, and these words when isolated are seen to form a list of repeated items. For instance, it frequently occurs that three, or seven, or more consecutive lines each contain a word for one of the attributes of God, or words connected with some doctrinal interest.” P.190.

³¹ “One line weaves together several words, one word out of each of two, three, or four consecutive lines, either preceding or following the gather line.” P. 191.

³² P. 203

offers no specific analysis of the selections under consideration in this study, although the scope of her investigation is broad enough – and her findings detailed enough – that it will offer some opportunity for interaction, both here and in what follows. Kittel synthesizes her findings under seven categories:

1. Opening arrangements
2. Parallelism and cola arrangements
3. Stylistic features
4. Grammatical structure
5. Prominent use of prepositions
6. Linguistic features
7. Stanzaic development and metrical balance

Of particular interest here are her findings for categories 2, 4, and 5 (parallelism, grammatical structure, and use of prepositions).

Parallelism:

The most notable point in regard to parallelism in the *Hodayot* is that it is generally more like the parallelism of the prophets rather than that of the psalter – it is often loose and incomplete. The exception is the opening stanzas, which are tightly organized and employ more complete parallelism in well-matched bicola.³³

It is a fault of Kittel’s study that she provides no clear explanation of the “loose” parallelism that she claims to observe. As I will show in what follows, my own findings do not support such an analysis. In fact, there is a great deal of direct repetition throughout the poem, and those

³³ p. 158.

instances of direct repetition are often the elements that help to provide structure for each individual work. The disparity here probably has two points of genesis: 1.) It is doubtful that Kittel conceives of “parallelism” in terms of individual clause constituents; 2.) Kittel’s linear analysis creates different expectations about where parallels are to be found, and may actually preclude some observations that I am more easily able to make.

Additionally, Kittel draws attention to the use of tricola, which she considers to be more common in the *Hodayot* than in canonical poetry:

The first line often contains the main clause while the second and third lines are subordinate and parallel. Quite often, there is no real parallelism in the tricolon, and the lines are rather prosaic and divided into equal units by the grammatical clauses. One type of “prosaic” arrangement in the bicolon and tricolon might be mentioned specifically: that in which the second line begins with an infinitive clause subordinated to the first (or second) line.³⁴

The basic observation that independent and subordinate clauses often combine to form longer constructions seems to be well-accepted among all interpreters. As I will show however, it is probably better to follow Thiering in our understanding of this fact: These characteristic expressions are not “prosaic” in nature (as Kittel suggests), but are actually a keystone poetic identifier.

Grammatical Structure:

The *Hodayot* consistently use two types of grammatical structure more frequently than do the canonical psalms: The noun sentence and the infinitive clause. The latter difference is particularly marked. These grammatical differences would seem to reflect more than the peculiarities of a single author; all of the sectarian writings show a marked preference for the infinitive clause.³⁵

³⁴ P.159.

³⁵ p. 163.

The usefulness of some of this discussion is obscured by Kittel's (un-explained) understanding of where lines begin and end, but the basic observation is of interest, given my findings for both the biblical psalter and the *Hodayot*.

Use of Prepositions:

Prepositions are used in the *Hodayot* somewhat more frequently and more prominently than in the Psalter...More interesting than mere statistics however, is that frequently in the *Hodayot* there are two prepositions in a poetic line, a phenomenon occurring rarely in the canonical psalms. This is to be expected in poetry that makes great use of infinitive clauses, and this grammatical feature is one of the more distinctive differences between the *Hodayot* and canonical poetry.³⁶

Williams

Williams' analysis of prosody in the *Hodayot* is both narrower and more extensive than anything carried out by previous interpreters. He does not concern himself with the broad, literary characteristics of the overall collection, undertaking instead a detailed and comprehensive examination of parallel structures in 647 lines from Sukenik's text, including some passages that overlap directly with this study. In Williams's estimation, "most of what has been written about parallelism in the *Hodayot* is impressionistic and either incorrect or too vague to be of much value."³⁷ He applies this remark explicitly to Cross, Mansoor, Kraft, Holm-Nielsen, Thiering, and Kittel, whom he generally faults for a lack of precision in their description of characteristics such as "loose" structures, the "breakdown" of "many classical forms of thought rhyme," and other imprecise ideas. As a corrective to this gap in the previous scholarship, Williams offers

³⁶ P. 166-7.

³⁷ P.17.

more than 800 pages of close, technical reflection on the structure of “basic units³⁸”, as well as grammatical and semantic parallelism and the relationship of the latter two elements throughout the *Hodayot*. He synthesizes his findings in a complete listing of unit types and their various grammatical and semantic characteristics, which he compares against selections from “early biblical poetry,” as well as Isaiah 1-8 and Isaiah 40-45. For Williams, there is sufficient similarity among the four corpora to conclude that they are all part of a single tradition, although he does isolate at least 6 areas in which the *Hodayot* diverge from their biblical fore-runners:

1. More extensive use of triplets, quatrains, and longer “basic units”
2. Longer lines
3. Less repetition in consecutive lines
4. More parallelism of grammatically divisible units
5. Less grammatical parallelism at the surface level
6. More semantic parallelism at a deep level.

Because Williams’s basic approach to textual division and analysis differs considerably from my own, it is difficult to offer much direct interaction with his overall findings, although I will provide detailed remarks on his treatment of all texts included in this study (see below). In general, Williams is correct about the lack of detail in previous prosodic investigations of the *Hodayot*, and his careful analysis is certainly a welcome addition to the field. However, the basic aims of his dissertation are – in the final analysis – not properly focused to offer anything like an understanding of the stylistic peculiarities that may or may not set these works apart as distinct

³⁸ By this expression, Williams means “couplets, triplets, quatrains, and longer units.” He provides a useful explanation of how he delimits one “basic unit” from another, although he is less clear about his understanding of lineation within each unit.

poetic compositions. Based on Williams's findings, it is not possible to ascribe any generic category more specific than "poetry" to these works. He finds them to be both like and unlike the biblical compositions with which he compares them, but makes no attempt to describe the reasons for any differences, or to ask what these might mean about the character of individual selections from the *Hodayot*.

SYNTHESIS:

The basic literary characteristics of the *Hodayot* remain poorly understood, despite a long history of claims by various scholars to have investigated the topic. Generally speaking, the consensus of interpreters seems to be that the prosody of the *Hodayot* is both like and unlike biblical texts with which it can plausibly be compared. This finding, while much repeated, is nevertheless not a little disappointing; it is difficult to imagine how any reasonably perceptive or sustained investigation of the various texts under consideration could fail to find both similarities and differences. Unfortunately, it seems clear that previous research on these texts has been merely impressionistic in most cases, focusing on broad characteristics of the overall collection, without ever offering a detailed analysis of the poetic structures that give each composition its shape. Williams's recent addition to the field has been an important step forward, for its exhaustive and painstaking description of parallel structures, although his findings are less useful than they might have been for this study because they are ultimately based on a different set of questions.

4.2.4 - IQHa Col.V, ll. 13-23³⁹

³⁹ V1, p. 150

Sixteen of 22 clauses (73%) conform to the expectations of Biblical *shir/mizmor* texts. If the Biblical corpus is used as the standard of evaluation, this composition must be considered a GOOD EXEMPLAR of the form. Characteristics of observed patterns in Biblical poetry include: extensive use of satellite expressions, complex and semantic repetition across clauses, and vocabulary from semantic categories well attested in other *shir/mizmor* texts.

Taken in isolation, this set of observations suggests a strong awareness of the overall biblical pattern of expression, as well as a relatively close adherence to the subject matter appropriate for *shir/mizmor* compositions. It should be noted however, that a closer examination of the sections that least resemble biblical *shir/mizmor* discourse also lends itself to a pair of proposed emendations that would bring the remaining composition in perfect conformity with the earlier tradition. See below (“Overall findings for 1QHa Col V”) for further discussion of the proposed emendations.

REVIEW OF THE DATA:

The following review of data from 1QHa Col V, ll. 13-23 uses repeated semantic content occurring in clauses that conform to the observed biblical pattern of expression as a window into the topical structure of the poem. The objective of this review will be to show in detail

how each of the clauses either does or does not follow the conventions of Biblical *shir/mizmor* discourse.

SECTION 1 – Clauses 1-8 (GOD THE ETERNAL JUDGE)

This section contains eight clauses, seven of which are un-terse. Clause one contains five satellite expressions, all occurring in an unbroken string at the end of the construction. The remaining six un-terse clauses in this section each contain either one or two satellites, with extensive direct repetition of semantic content occurring throughout. Repetition of content drawn from the semantic categories of “time” and “eternity” is common in this section.

Table 4.13 – IQHa Col. 5 Section 1

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
<p>ואלה אשר הכינותה <u>מקדם עולם</u> לשפוט במ את כול מעסיך בתרם בראתם עם צבע רוחיך ועדת קדושיך עם רקיע קודשך וכול צבאותיו עם הארץ וכול צאצאיה בימים ובתהומות ככול מחשבותיך לכול קצי עולם ופקודות עד</p>	<p>Now, these are the ones whom you set up before eternity, in order to judge all your works by them before you created them along with your spiritual hosts and your holy assembly along with your holy firmament and all its hosts along with the earth and its produce in the sea and in the deeps according to your will for all the ages and the eternal musterings.⁴⁰</p>
<p>VARIOUS</p>	

⁴⁰ This has been presented and translated as a single clause. For another approach to the division of this text according to sub-clausal units, see below.

Table 4.13, continued

כי אתה הכינותם מקדם עולם				For you yourself set them up before eternity			
TIME							
ומעסה ... תה <u>בם</u> בעבור יספרו כבודך בכול ממשלתך				And you [...] by them , so that they might recount your glory in all your dominion.			
PURPOSE		MEANS					
כי הראיתם את אשר לא ראו ... אשר קדם				For you have shown them what they had not seen – all that [had been] before .			
ולברוא חדשות להפר קימי קדם להקים נהיות עולם				By creating new things to overturn what was before – to set up what will be forever.			
PURPOSE		PURPOSE					
כי אתה הכינותם מעז				For you yourself set them up long ago .			
TIME							
ואתה תהיה לעולמי עד				And you (alone) will exist for ages and ages .			
DURATION							
וברזי שכלכלה פלגתה כול אלה להודיע כבודך				And by the mysteries of your insight, you have apportioned all these things to make known your glory.			
PURPOSE		MEANS					
		CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	1	1	6	4	מן		Down
	1	1	6	4	קדם		Down
	1	1	6	4	עולם		Down
	1	2	1	4	מן		Up
	1	2	1	4	קדם		Up
	1	2	1	4	עולם		Up
	1	3	2	4		ב	
	1	3	2	4	ם		Down
	1	4	0	4	ם		Up
	1	4	0	4	קדם		Down
	1	5	2	4	קדם		Up
	1	5	2		עולם		Down
	1	6	1		עז		Up
	1	6	1	3	עז		Down

Table 4.13, continued

	1	7	1	4	ל		Down
	1	7	1	3	עד		Up
	1	8	1	4	ל		Up
	1	8	1	4	ל		Down
	1	8	1	2	ידה		Down

ואלה אשר הכינותה מקדם עולם

Eternity | From-before | You -stablished | Which | And-these

לשפוט רוחחך במ את כול מעסיך בתרם בראתם עם צבע

Your-spirit | Host (of) | With | You-created-them | Before | Your-works | All | In-them | To-judge

ועדת קדושך עם רקיע קודשך

Your holiness | Firmament (of) | With | Your holy ones | And-council (of)

וכל צבאותיו עם הארץ וכול צאצאיה בימים ובתהומות

And in the deeps | In (the) seas | Its-produce | And-all | The-earth | With | Its-hosts | And-all

ככול מחשבותיך לכול קצי עולם ופקודות עד

Forever | And-musterings | Eternity | Times (of) | For-all | Your-plans | According-to-all

מקדם עולם - Time

Purpose - לשפוט במ את כול מעסיך

בתרם בראתם עם צבע רוחחך ועדת קדושך

Accompaniment - עם רקיע קודשך וכול צבאותיו

Accompaniment - עם הארץ וכול צאצאיה בימים ובתהומות

עד ואלה ... ופקודות עד The meaning of this clause is very difficult to establish, given its elliptical construction. My basic understanding of the overall pronouncement is that YHWH has created “these” for the pre-judgment of his entire creation, whether spiritual or material, according to his plans, for the entire creation.

עד “..and the eternal musterings...” Holm-Nielsen argues that it is impossible to determine the meaning of פקודות. He argues that its only other occurrence in Hodayot is at 1:17, where it seems to mean “visitation to punish.” Gaster translates “...a perpetual charge...,” which has been adopted by several other translators. I have suggested “population,” based on the meaning in B Bath. 121 b, where it refers to those mustered or included in a census⁴¹. The meaning here is at least in keeping with other vocabulary throughout the clause, which also seems to refer to large numbers of countable things.

עולם	מקדם	הכינותם	אתה	כי
Eternity	From-before	You-established-them	You	For
			<u>מקדם עולם</u>	- Time
			בם	ומעסה
			In-them	you... And-work
ממשלתך	בכול	כבודך	יספרו	בעבור
Your-dominion	In-all	Your-glory	They-might-recount	So-that
			<u>בם</u>	- Manner
				Purpose - בעבור יספרו כבודך בכול ממשלתך
				משל - Jastrow p.795-6; = b.h. ממשלתך

⁴¹ Jastrow, Dictionary, p. 1207. Note, however, that the usage in question is masculine.

כי הראיתם את אשר לא ראו ... אשר קדם

(was) before | What | They-saw... | Not | What | You show-them | For

Bardtke, Licht, Gaster, and Dupont-Sommer all read כול ראוה in the lacuna. Holm-Nielsen, Bardtke, Gaster, and Licht do not seem to see the א of אשר. Gaster finds that he is unable to offer a suggestion, while Bardtke, Gaster, and Licht suggest לשר.⁴²

ולברוא חדשות להפר קימי קדם להקים נהיות עולם

To-overturn | New-things | And-creating

להפר קימי קדם - Purpose

להקים נהיות עולם - Purpose

ולברוא – Reading the expression as an exegetical use of ל + infinitive. Segal notes that the use of the infinitive as a finite verb does not occur in MH, although it is very common in Aramaic⁴³. Possibly, the *lamedh* is a scribal error (misheard?) for *taw*, making this a finite verb, with the translation “and you will create.”

קימי – m. pl. cstr קים “that which is established or certain.”⁴⁴ Holm-Nielsen objects that this reading introduces a meaning foreign to the text⁴⁵, although it is not clear how his translation (That which has been”) is really different. Bardtke translates “*zu zerbrechen die uralten Gegner.*”

כי אתה הכינותם מעז

From (eternity) | You-established-them | You | For

מעז - Time

ואתה תהיה לעולמי עד

⁴² Holm-Nielsen, p. 213.

⁴³ *A Grammar of Mishnaic Hebrew*, p. 165. For the use of similar constructions in Aramaic, cf. Noeldeke, *Syriac Grammar*, s. 295.

⁴⁴ Jastrow, *Dictionary*, p. 1362.

⁴⁵ P. 213.

Eternity | For-ages (of) | You-will-be | And-you

לְעוֹלָמִי עַד - Duration

פּלִגְתָּהּ

שְׂכַלְכְּלָהּ

וּבְרָזִי

| You-have-appointed | Your-knowledge | And-in-(the)-mysteries (of)

כְּבוֹדְךָ

לְהוֹדִיעַ

כֹּל אֱלֹהִים

Your-glory | To-make-known | These |All

וּבְרָזִי שְׂכַלְכְּלָהּ - Manner

לְהוֹדִיעַ כְּבוֹדְךָ - Reason

SECTION 1 FINDINGS:

All clauses conform; complex semantic and phonetic repetition of satellite content. Note however, the anomalous length of clause 1:1, which – despite its length – shows relatively sparse extra-clausal repetition, but a very great deal of inter-clausal repetition. See below (“Overall Findings for 1QH^a Col V”) for further reflection on the significance of this observation.

SECTION 2 – Clauses 9-16 (WHAT IS FLESH?)

Section 2 contains eight clauses. Five consecutive clauses in this section are terse, with a pair of un-terse clauses occurring at the beginning of the section and one more at its conclusion. The introduction of so many consecutive terse clauses at this point may have some interpretive significance (see below).

Table 4.14 – IQHa Col. 5 Section 2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
ומה אף הוא רוח בשר להבין בכול אלה ולהסביל בסוד פלאך הגדול				But what is the spirit of flesh to understand all these things, or to understand your wondrous, great counsel?			
ומה ילוד אשה בכול מעסיך הנוראים				And what is one who was born of a woman compared to all your fearsome works?			
והוא מבנה עפר ומגבל מים				He is a structure of dust and a thing made of water,			
אשר עוון חטאה סודו				Whose counsel is the iniquity of sin			
ערות קלן ומקור נדה				The shame of dishonor and source of impurity.			
ורוח נעוה משלה בו				And a depraved spirit rules over him			
ועם ירשע				And if he should sin			
והיה לעות עולם ומופות דורות דראון לכול בשר				Then he will be an eternal sign and a portent for generations – shame for all flesh.			
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	2	9	3		מה		Down
	2	9	3		ל		Up
	2	9	3			ל	
	2	9	3		בין		Up
	2	9	3			בין	
	2	9	3	4	ב		Down
	2	9	3	4	כול		Down
	2	9	3	2	פלא		Down

Table 4.14, continued

	2	9	3	4	ך		Down
	2	10	2		מה		Up
	2	10	2	4	ב		Up
	2	10	2	4	כול		Up
	2	10	2	2	נוראים		Up
	2	10	2	4	ך		Up
	2	11	0	0			
	2	12	0	0			
	2	13	0	0			
	2	14	0	0			
	2	15	0	0			
	2	16	0	0			

ומה אף הוא רוח בשר להבין בכול אלה

These | All | To-understand | Flesh | Spirit (of) | It | (is) | Indeed | And-what

הוא – For this usage of הוא in BH, cf. B. Waltke and M. O'Connor, *An Introduction to Biblical Hebrew Syntax* (Winona Lake: Eisenbrauns, 1990): 130-1. For the usage in MH, cf. M.H. Segal, *A Grammar of Mishnaic Hebrew* (Oxford: Clarendon Press, 1986): 198-9.

ולהסביל בסוד פלאך הגדול

The-great | Your-wonder | Counsel (of) | And-to-understand

אף ומה - Interrogative

להבין בכול אלה - Purpose

פלאך הגדול ולהסביל בסוד - Purpose

להסביל – “to understand.” The C-stem of סבל could also be translated with causative effect. If so, “to cause to understand,” “to instruct,” “to teach” might be preferable.

ומה ילוד אשר בכול מעסיד הנוראים

The-wondrous-ones | Your-works | In-all | that | Born-one | (is) | And-what

ומה - Interrogative

בכול מעסיד הנוראים

והוא מבנה עפר ומגבל מים

Water | And kneaded one (of) | Dust | Built-one (of) | (is) | And-he

אשר עון חטאה סודו

His-counsel | (is) | sin | Iniquity-(of) | which

סודו – Holm-Nielsen and Licht translate “foundation.” Both meanings are acceptable. Possibly, the translation is intended to draw a connection with מקור in the following clause. If so, this would create new repetition, but I have not insisted on the similar meaning because the repetition should not be required in this case. There is no need to force the interpretation.

ערות קלן ומקור נדה

impurity | And-source-(of) | dishonor | Shame-(of)

ורוח נעוה משלה בו

Over-him | It-rules | depravity | And-(a)-spirit-(of)

ועם ירשע

He-should-sin | And-if

והיה לעות עולם ומופות דורות דראון לכול בשר

Flesh | For-all | Shame | Generations | And-(a)-sign (of) | Eternity | For-(a)-sign | And-it-was

SECTION 2 FINDINGS:

Two of eight clauses conform to biblical expectations; all non-conforming clauses are terse, making their failure to conform somewhat more surprising, since – in the biblical pattern – terse clauses are not restricted to repetition of semantic content in satellite expressions, but are permitted to re-use any semantic content, regardless of function. It is also noteworthy that the semantic content in this section of the work seems not to resemble the topics under consideration in the rest of the text. See below (“Overall Findings for 1QHa Col V”) for further discussion of this finding.

SECTION 3 – Clauses 17-20 (GOD IS GOOD)

Section 3 includes four consecutive un-terse clauses. The first three clauses contain one satellite expression, while the final clause contains two. Clauses 1-3 contain three-term mixed (direct-semantic-direct) repetition, with the form *b* + noun + 2 m.s. suffix. The most significant repeated semantic content in this section is drawn from the semantic category of “goodness.”

Table 4.15 – IQHa Col. 5 Section 3

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
רק בטובך יצדק איש				Only by your goodness is a man righteous.			
MEANS							
וברוב רחמיך יטהר				And by the abundance of your mercy is a man purified.			
MEANS							
בהדרגת תפארתו				By your splendor you make him beautiful.			
MEANS							
ותמשיליהו ברוב עדנים עם שלום עולם ואורך ימים				And you establish him over many many pleasures with eternal peace and length of days .			
MANNER		COMPANY					
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	3	17	1	4	ב		Down
	3	17	1	2	טוב		Down
	3	17	1	4	ך		Down
	3	18	1	4	ב		Up
	3	18	1	2	רחם		Up
	3	18	1	4	ך		Up
	3	18	1	4	ב		Down
	3	18	1	4	ך		Down
	3	19	1	4	ב		Up
	3	19	1	4	ב		Down
	3	19	1	4	ך		Up
	3	19	1	4	ך		Down
	3	20	2	4	ב		Up
	3	20	2	4	ך		Up
	3	20	2	2		ימים	

רק בטוֹדךּ יִצְדַּק אִישׁ

(a) Man | He-will-be-righteous | In-your-goodness | only

רק בַּטּוֹבֵךְ – Manner/Means

וּבְרוּב רַחֲמֶיךָ יִטְהַר

He-will be-pure | Your-mercy | And-in-much

וּבְרוּב רַחֲמֶיךָ - Means

בְּהַדְרֶךָ תִּפְאֲרֵנוּ

You crown us | In-your-glory

בְּהַדְרֶךָ - Means

וּתְמַשִּׁילֵהוּ בְרוּב עֲדָנִים עִם שְׁלוֹם עוֹלָם וְאוֹרֶךְ יָמִים

Days | And-length(of) | Eternal | Peace | With | Good-things | In-much | And-you-make-him-rule

בְּרוּב עֲדָנִים - Manner

עִם שְׁלוֹם עוֹלָם וְאוֹרֶךְ יָמִים - Manner

SECTION 3 FINDINGS:

All clauses conform; complex semantic repetition of satellite content.

SECTION 4 – Clauses 21-22 (CLOSING AFFIRMATION)

Section 4 contains one terse clause and one un-terse clause, with clause-final phonetic repetition of semantic content.

Table 4.16 – IQHa Col. 5 Section 4

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
כי אמת אתה				For you are truth			
ודברך לא ישוב אחור DIRECTION				And your word does not turn back .			
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	4	21	0	3	אתה		Down
	4	22	1	3	אחר		Up

אתה כי אמת

You | (are) | Truth | For

אחר ישוב לא ודברך

Back | It-will-turn | Not | And-your-word

אחור - Direction

SECTION 4 FINDINGS:

Both clauses conform; phonetic repetition of satellite content

SEMANTIC CONTENT:

Following is a list of repeated semantic content.

1. Preposition

- a. מן – 1:1, 1:2
- b. ב – 2:3 (2), 4:9, 4:10, 5:17, 5:18, 5:19, 5:20
- c. ל – 3:7, 3:8, 4:9 (2)

2. Time

- a. קדם – 1:1, 1:2, 2:4, 2:5

- b. עולם – 1:1, 1:2, 2:5, 6:20
- c. עז – 3:6
- d. עד – 3:7
- e. ימים – 6:20

Items A and C do not occur as repeated semantic content in the biblical exemplars.

- 3. 3 m.p. – 2:3, 2:4
- 4. Knowledge
 - a. ידה – 3:8
 - b. בין – 4:9
 - c. סבל – 4:9

None of these items occur as repeated semantic content in the biblical exemplars.

- 5. Interrogative
 - a. מה – 4:9, 4:10
- 6. “All”
 - a. כול – 4:9, 4:10
- 7. Goodness/Mercy
 - a. טוב – 6:17
 - b. רחם – 6:18

Item A does not occur as repeated semantic content in the biblical exemplars.

- 8. YHWH
 - a. 2 m.s. (sfx) – 6:17, 6:18, 6:19
 - b. אתה – 6:21
- 9. Peace
 - a. שלום – 6:20
- 10. Backwards (This category does not occur as repeated semantic content in the biblical exemplars.)
 - a. אחור – 6:22

FINDINGS FOR SEMANTIC CONTENT:

The semantic content repeated across clauses in this composition is closely comparable to the data from biblical *shir/mizmor* discourse. Thirteen of 20 items also occur as repeated items in the biblical material, and of the remaining seven items, all occur somewhere in the biblical compositions under consideration – often quite frequently. Only one semantic category is not attested among the repeated content in biblical discourse.

Interestingly, the semantic content that is least comparable to the biblical exemplars does not occur as repeated content in this composition, and can plausibly be read out of the underlying poem as a later interpolation (see below [“Overall Findings for 1QH_a Col. V”]).

This semantic profile may suggest an attitude toward generic identity that allows some fluidity with respect to topical selection, although – if the proposed emendation is accepted – only later in the tradition.

OVERALL FINDINGS FOR 1QH_a Col V:

The extant composition shows evidence of a good understanding for biblical *shir/mizmor* texts on the part of the author(s). Biblical psalms with a similar profile for conformity to the expected mode of expression include:

- Psalm 108

- Psalm 5
- Psalm 121
- Psalm 24
- Psalm 15

However, there is also reason to suspect that the final form of the text may not reflect the underlying tradition for this composition. In fact, the original poem may actually be a PROTOTYPICAL EXEMPLAR of the form. In order to show how this can be, I propose the following two emendations:

Clause 1:1:

As mentioned above, the obvious problem here is a complete lack of anything like terseness when considered at the clause level. However, there is evidence elsewhere in these compositions that a later development of in the understanding of basic poetic units may allow sections below the clause level to stand alone. Under this approach, Clause 1:1 becomes a single, 1-expansion clause, followed by six additional terse (sub-clause) units with extensive linkage by direct repetition of semantic contents, as follows:

Table 4.17 – Proposed reconstruction of IQHa Col. 5 Clause 1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
ואלה אשר הכינותה מקדם עולם				Now, these are the ones whom you set up before eternity ,			
לשפוט במ את כול מעסיך בתרם בראתם				in order to judge all your works by them before you created them			
עם צבע רוחיך ועדת קדושיך				along with your spiritual host And your holy counsel,			
עם רקיע קודשך וכול צבאותיו				along with your holy firmament and all its hosts,			
עם הארצ וכול צאצאיה בימים ובתהומו				along with the earth and all its produce in the sea and in the deeps			
ככול מחשבותיך				according to all your will			
לכול קצי עולם ופקודות עד				for all the ages and the eternal task.			
N/A	N/A	UNIT	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
N/A	N/A	1	1	3	עולם		Down
N/A	N/A	2	N/A	3	בם		Up
N/A	N/A	2	N/A	4	עם		Down
N/A	N/A	2	N/A	4	ך		Down
N/A	N/A	3	N/A	4	ך		Up
N/A	N/A	3	N/A	4	עם		Up
N/A	N/A	3	N/A	4	עם		Down
N/A	N/A	4	N/A	4	כול		Down
N/A	N/A	4	N/A	4	עם		Up
N/A	N/A	4	N/A	4	כול		Down
N/A	N/A	4	N/A	4		ב	

Table 4.17, continued

N/A	N/A	4	N/A	4		ב	
N/A	N/A	5	N/A	4	כול		Down
N/A	N/A	6	N/A	4	כול		Up

Given the dissimilarities between this new section of text and the rest of the composition, it seems reasonable to conclude that these units may be a later interpolation, inserted to meet the perceived need for greater adherence to some theological agenda. Note the intrusion of celestial beings and natural world imagery that is simply out of keeping with the tenor of the remaining lines, which are entirely concerned with the relation between God and Man:

- צבע רוחיך
- עדת קדושיך
- רקיע קודשך וכול צבאותיו
- הארץ וכול צאצאיה בימים ובתהומו

Even more importantly, if the new units are treated as a later addition to the original poem, their removal from the text leaves us with a succession of clauses that makes perfect sense in light of the biblical mode of expression that we have observed elsewhere:

Table 4.18

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
ואלה אשר הכינותה מקדם עולם				Now, these are the ones whom you set up before eternity ,			
כי אתה הכינותם מקדם עולם				For you yourself set them up before eternity			
ומעסה ... תה במ				And you ... by them ,			
בעבור יספרו כבודך בכל ממשלתך				So that they might recount your glory in all your dominion.			
כי הראיתם את אשר לא ראו ... אשר קדם				For you have shown them what they had not seen, which was there before .			
וברוא חדשות להפר קימי קדם להקים נהיות עולם				By creating new things to overturn what was before – to set up what will be forever.			
כי אתה הכינותם מעז				For you yourself set them up long ago .			
N/A	N/A	UNIT	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
N/A	N/A	1	1	4	מן		Down
N/A	N/A	1	1	4	קדם		Down
N/A	N/A	1	1	4	עולם		Down
N/A	N/A	2	1	4	מן		Up
N/A	N/A	2	1	4	קדם		Up
N/A	N/A	2	1	4	עולם		Up
N/A	N/A	3	1	4	ב		Down
N/A	N/A	4	1	4	ב		Up
N/A	N/A	5	0	4	קדם		Down
N/A	N/A	6	2	4	קדם		Up
N/A	N/A	6	2		עולם		Down

Table 4.18, continued

N/A	N/A	7	1	4	עז		Up
N/A	N/A	7	1	4	עז		Down

This reconstruction of the text provides six clauses of roughly comparable length, divided into three couplets of *vav*-initial syntax, followed by *kiv*-initial syntax. The repetitive content focuses entirely on the re-use of prepositions and time words, generating a simpler and more compelling point to the overall section.

Clauses 2:11-16:

These clauses simply do not reflect any credible understanding of the mode of expression for the remainder of the composition. There is only single satellite expression, and the semantic content – which does not repeat – is primarily concerned with an exposition of man’s sinfulness and the shame associated with it. Thus, clauses 11-16 seem structurally and semantically out of place in the company of everything that surrounds them. For this reason, I propose that they be understood as an additional interpolation, also added to the underlying text for religious purposes. As was the case with non-compliant content in clause 1:1, the removal of these clauses from the overall composition leaves a structurally

sound and logically consistent set of lines, as follows (for simplicity, data below text and translation reflect only the interrelationships for clauses 2 and 3 of the new section):

Table 4.19 – IQHa Col. 5 Section 4

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
ומה אף הוא רוח בשר להבין בכול אלה ולהסביל בסוד פלאך הגדול				But what is the spirit of flesh to understand all these things, or to understand your wondrous, great counsel?			
ומה ילוד אשה בכול מעסיך הנוראים				And what is one who was born of a woman among all your fearsome works?			
רק בטובך יצדק איש				Only by your goodness is a man righteous.			
וברוב רחמך יטהר				And by the abundance of your mercy is he purified.			
N/A	N/A	UNIT	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
N/A	N/A	2	2	4	ב		Down
N/A	N/A	2	2	4	ך		Down
N/A	N/A	3	1	4	ב		Up
N/A	N/A	3	1	4	ך		Up
N/A	N/A	3	1	4	ב		Down
N/A	N/A	3	1	4	ך		Down

Note that this new arrangement of the text provides a pair of interrogative clauses, followed by a pair of answers to those questions. Additionally, it should be pointed out that the repeated semantic items do not change for clause three of the new section; what had been

downward-only in their orientation as written are now up-and-down oriented repetitions, so that there is a seamlessly smooth transition across clauses 2-4 of the set.

4.2.5 - 1QHa Col. VII, ll. 11-24

Twenty-one of 28 readable clauses (75%) conform to the expectations of Biblical *shir/mizmor* texts. If the Biblical corpus is used as the standard of evaluation, this composition must be considered a GOOD EXEMPLAR of the form. Characteristics of observed patterns in Biblical poetry include: extensive use of satellite expressions, complex and semantic repetition across clauses, and vocabulary from semantic categories well attested in other *shir/mizmor* texts.

Taken in isolation, this set of observations suggests a strong awareness of the overall biblical pattern of expression, as well as a relatively close adherence to the subject matter appropriate for *shir/mizmor* compositions.

REVIEW OF THE DATA:

The following review of data from 1QHa Col V, ll. 13-23 uses repeated semantic content occurring in clauses that conform to the observed biblical pattern of expression as a window into the topical structure of the poem. The objective of this review will be to show in detail

how each of the clauses either does or does not follow the conventions of Biblical

shir/mizmor discourse⁴⁶.

SECTION 1: Clauses 1-2 (DETERMINATION TO FOLLOW GOD’S COMMANDS)

Table 4.20 – IQHa Col. 7 Section 1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
הקימותי לבלתי סוד מכול אשר צויתה				I have set myself up against turning away from anything that you command.			
PURPOSE/MANNER							
ואחזיקה על רבים מ... לבלתי עזוב מכול חוקיך				And I prevail upon the many ... against deserting any of your prescriptions.			
PURPOSE/MANNER							
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	1	1	1	4	לבלתי		Down
	1	1	1	4	מן		Down
	1	1	1	4	כול		Down
	1	1	1	3	אשר		Down
	1	1	1	2	צוה		Down
	1	2	1	4	לבלתי		Up
	1	2	1	4	מן		Up
	1	2	1	4	כול		Up
	1	2	1	3	עזוב		Up
	1	2	1	2	חוקים		Up
	1	2	1	4	ך		Down

⁴⁶ Interestingly, the division of the text arrived at in what follows is substantially the same as that of J.A. Hughes (*Scriptural Allusions and Exegesis in the Hodayot* [Leiden: Brill, 2006] 63-134). There are differences of translation between the two readings. However, all major transitions in the text agree, suggesting by independent analysis and confirmation that my division of the text and his may be reasonably close to the truth about how the original audience would have understood the composition.

הקימותי לבלתי סוד מכול אשר צויתה

You have commanded | Which | From all | turning | Lest | I have established

לבלתי סוד מכול אשר צויתה - Purpose

לבלתי סוד – Following Licht, et al.; against Sukenik, who reads only]swr. Support for this reading comes from similar language in Col. VI.

ואחזיקה על רבים מ... לבלתי עזוב מכול חוקיד

Your statutes | From all | Deserting | Lest | ... | Many ...| Upon | And I strengthen

על רבים מ... לבלתי עזוב מכול חוקיד - Purpose

אחזקה “...I encourage...” Following Jastrow: Hif. “To strengthen, to encourage, abet.”⁴⁷ Holm-Nielsen suggests “I will keep myself near to:” “In this context, which obviously refers to the right way of life in the community, it is natural to take רבים as signifying the leading class of the community, as often appears in 1QS. On the other hand, there are others who would take it if the community as a whole and not specifically of one of its classes. It strikes me that here (the correctness of the translation assumed), it would seem to refer to a small part of the community , a group who could be taken as exemplary.”⁴⁸

[LACUNA]

SECTION 1 FINDINGS:

Both clauses conform; complex, semantic and phonetic repetition of satellite content.

⁴⁷ M. Jastrow, *Dictionary of the Targumim, Talmud Bavli, Talmud Yerushalmi, and the Midrashic Literature*, p.444.

⁴⁸ S. Holm-Nielsen, *Hodayot – Psalms from Qumran*, Aarhus: Universitat Forlaget, 1960) p. 229.

SECTION 2 – Clauses 3-9 (MAN CANNOT DETERMINE HIS WAY)

Table 4.21 – IQHa Col. 7 Section 2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
ואני ידעתי בבינתך				For I understand by your wisom			
MEANS							
כיא לא ביד בשר ...				That it is not by the hand of flesh ...			
MEANS							
ולוא לאדם דרכו				And a man's way is not his own.			
ולוא יוכל אנוש להבין צעדו				And a man is not able to understand his steps.			
PURPOSE							
ואדעה				But I know			
כי בידך יצר כול רוח				That the impulse of every spirit is in your hand			
LOCATION							
וכול פעולתו הכינותם בטרם בראתו				And you understood all his work before you made him.			
TIME							
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	2	3	1	4	ב		Down
	2	4	1	4	ב		Up
	2	5	0	3	לוא		Down
	2	5	0	4	ל		Down
	2	5	0	2	דרך		Down
	2	5	0	4	ו		Down
	2	6	0	4	ל		Up
	2	6	0	2	בין		Down
	2	6	0	2	צעד		Up
	2	6	0	4	ו		Up

Table 4.21, continued

	2	7	0	2	ידה		Up
	2	8	0	4	ב		Down
	2	8	0	4	כול		Down
	2	9	1	4	ב		Up

ואני ידעתי בבינתך

(in) your thoughts | I know | And I

בבינתך - Means

ידעתי בבינתך “I understand by your wisdom...,” reading ב as indicative of means (Cf. M.H. Segal⁴⁹). Holm Nielsen translates, “...by thy insight...,” also reading ב as indicative of means. Others favor ב as indicative of direct object. There is also good evidence for this syntax, although the usual meaning of בינה is something like “knowledge” or “wisdom,”⁵⁰ which seems better suited to Holm-Nielsen’s approach.

כיא לא ביד בשר ...

Flesh | In (the) hand (of) | Not | that

.. ביד בשר - Means

ולוא לאדם דרכו

His way | To man | And not

ולוא יוכל אנוש להכין צעדו

His step | To establish | Man | He is able | And not

⁴⁹ A Grammar of Mishnaic Hebrew, Oxford: Clarendon Press, 1986. P 171-2.

⁵⁰ Cf. Jastrow, Dictionary, p. 162-3.

ואדעה

And I know

כי בידך יצר כול רוח

Spirit | All | Desire (of) | (is) | In your hand | That

בידך - Location

רוח יצר כול רוח "...inclination of every spirit..." Holm-Nielsen suggests "forming of every spirit."⁵¹

וכול פעולתו הכינותם בטרם בראתו

You created him | Before | You established them | His work | And all

בטרם בראתו - Time

SECTION 2 FINDINGS:

All clauses conform; complex, semantic and phonetic repetition of satellite content.

SECTION 3 – Clauses 10-16

Table 4.22 – IQHa Col. 7 Section 3

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
ואיכה יוכל כול להשנות את דבריכה	How then is any man able to change your words?
INTERROGATIVE	
רק אתה בראתה צדיק	You – you alone – have created the righteous man.
MANNER	

⁵¹ P. 230.

Table 4.22, continued

ומרחם הצינותו למועד רצון				And from the womb you appointed for him the right time			
PURPOSE		ORIGIN					
להשמר בבריתך				(You appointed him) to be vigilant about your covenant			
PURPOSE							
ולתהלך בכול				And (you appointed him) to walk in all (your paths)			
PURPOSE							
לה... עליו בהמון רחמך				(You appointed him) for ... ing upon him with the abundance of your mercy.			
PURPOSE							
ולפתוח כול צרת נפשו לישועת עולם ושלוש עד ואין מחסור				And (you appointed him) to open up all of the narrowness of his soul to eternal salvation and everlasting peace without want.			
PURPOSE							
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	3	10	1	3	איכה		Down
	3	11	2	3	רק		Up
	3	11	2	3	רק		Down
	3	12	1	3	רחם		Up
	3	12	1	4	ל		Down
	3	13	1	4	ל		Up
	3	13	1	4	ל		Down
	3	13	1	4	ב		Down
	3	14	1	4	ל		Up
	3	14	1	4	ל		Down
	3	14	1	4	ב		Up
	3	14	1	4	ב		Down
	3	15	1	4	ל		Up
	3	15	1	4	ל		Down
	3	15	1	4	ב		Up
	3	16	1	4	ל		Up

ואיכה יוכל כול להשנות את דבריכה

Your words | To make new | All | He is able | And how

ואיכה - Interrogative

רק אתה בראתה צדיק

Righteous (one) | You created | You | Only

רק - Manner

ומרחם הציגותו למועד רצון

Appropriate | For-time | You-appointed-him | And-from-womb

ומרחם - Origin/Time

למועד רצון - Purpose

למועד רצון “...for the right time...” Holm-Nielsen suggests “...for the time of Grace...”⁵² “In this context, the emphasis lies upon רצון in contrast to “the day of slaughter: in line 17, so that it does not only signify the will of God but also his grace.” I am not inclined to accept this reading because of the separation between the two ideas. The comparison is – of course – possible, but Holm-Nielsen’s approach treats the poem as if it were more of a systematic-theological exposition (in which a succession of broad, logical categories are programmatically compared and contrasted) than I am prepared to admit.

להשמר בבריתך

In-your-covenant | To-keep | (You-appointed-him)

להשמר בבריתך - Purpose

⁵² P. 230.

להשמר בבריתך “...to be vigilant about your covenant...” Nifal Inf. Cstr. of שמר “be on one’s guard.”⁵³ Reading ב in the sense of “with respect to.”⁵⁴

ו לתהלך בכול

In all | To walk | And (you-appointed-him)

לתהלך בכול - Purpose

לתהלך בכול Hifil inf. Cstr with syncopated ה. Holm-Nielsen notes that בכול may be either a scribal omission for that in which to walk, “or that the word elliptically can have the meaning *in bonam partem*, “to walk uprightly.” Cf. the common encouragement to walk in the right ways in later Jewish Wisdom literature, Tob. 1:3, for example.”⁵⁵

לה... עליו בהמון רחמיד

Your-mercy | In-abundance-(of) | Upon-him | For...ing | (you-appointed-him)

לה... עליו בהמון רחמיד - Purpose

ו לפתוח כול צרת נפשו

His-soul | Narrowness-(of) | All | To-open | And (you-appointed-him)

לישועת עולם ושלום עד אין מחסור

Want | Is-not | eternal | And-peace | Eternal | To-salvation

ולפתוח כול צרת נפשו לישועת עולם ושלום עד ואין מחסור - Purpose

SECTION 3 FINDINGS:

All but one clause conforms; complex semantic and phonetic repetition of satellite content.

SECTION 4 – Clauses 17-26

⁵³ Jastrow, Dictionary, p. 1601.

⁵⁴ Cf. Segal, Grammar, and p.172.

⁵⁵ P. 230.

Table 4.23 – IQHa Col. 7 Section 4

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
ותרם מבשר כבודו				And you raised his glory above humanity.			
AMOUNT							
ורשעים בראתה לקץ חרוגך				But the wicked you have created for the time of your wrath.			
PURPOSE							
ומרחם הקדשתם ליום הרגה				And from the womb you have sanctified them for the day of slaughter.			
PURPOSE ORIGIN							
כי הלכו בדרך לא טוב				For they walk in a way that is not good.			
וימאסו בבריתכה				And they reject your covenant.			
...ך תעבה נפשם				Their soul loathes your...			
ולא רצו בכול אשר ציותה				And they take no pleasure in what you command.			
ויבחרו באשר שנאתה כול...ך				And they choose whatever you hate ...			
הכינותם לעסות במ שופטים גדולים לעיני כול מעסיך				You have set them up to do great judgments among them before the eyes of all your creation.			
ולהיות לאות מופת לדורות עולם לדעת כול את כבודך הגדול				And (you have set them up) to be a wondrous sign for eternal generations so that all will know your great glory.			
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	4	17	1	0			
	4	18	1	4	ל		Down

Table 4.23, continued

	4	18	1	2	קץ		Down
	4	19	1	4	ל		Up
	4	19	1	2	יום		Up
	4	20	0	4	ב		Down
	4	21	0	4	ב		Up
	4	22	0	0			
	4	23	0	4	ב		Down
	4	23	0	4	אשר		Down
	4	24	0	4	ב		Up
	4	24	0	4	אשר		Up
	4	25	1	4	ל		Down
	4	25	1	4	ל		Down
	4	26	2	4	ל		Up
	4	26	2	4	ל		Up

ותרם מבשר כבודו

His glory | More than flesh | And-you-raised-up

Degree - מבשר

מבשר “...above humanity...” Licht, Gaster, Bardtke, Holm-Nielsen adopt this translation. As

Holm-Nielsen explains, “The question is whether one should take flesh to refer to sinful and

mortal man; if one should, then the thought comes close to the concepts of the gnostics.

More frequently however, the word has the more general meaning of ‘man,’ which is also

the most likely here; by this means, the reference comes to the honor and dignity which

God has bestowed upon the members of the covenant as opposed to mankind in general.⁵⁶

ורשעים	בראתה	לקץ	חרונך
--------	-------	-----	-------

Your wrath | For (the time (of) | You have created | And wicked (ones)

לקץ חרוןך - Purpose

לקץ חרוןך “...for the time of your wrath...” Following Licht, et al. Bardtke, Gaster, and

Holm-Nielsen read רצונך.⁵⁷ J. Carmignac proposes לעתי זכרוןך.⁵⁸

ומרחם	הקדשתם	ליום	הרגה
-------	--------	------	------

Slaughter | For (the) day (of) | You have set them apart | And from the womb

ומרחם – Origin/Time

ליום הרגה - Purpose

כי	הלכו	בדרך	לא	טוב
----	------	------	----	-----

Good | Not | In a path | They walk | for

וימעסו	בבריתכה
--------	---------

Your covenant | And they reject

ך...	תעבה	נפשם
------	------	------

Their spirit | It loathes | Your ...

⁵⁶ Hodayot, p. 231.

⁵⁷ Hodayot, p. 231.

⁵⁸ RevQ 1959/60, p. 269.

ולא רצו בכול אשר ציוטה

You have commanded | Which | All | They enjoy | And not

Reason - בכול אשר ציוטה

ויבחרו באשר שנעתה כול...ך

You hate | Whatever | And they choose

ך Holm-Nielsen notes that, “the gap may have contained an object for the next verb, as is reflected in its suffix; probably it was personal. Another possibility is, as Licht, to read כי instead of the uncertain כול and continue לפי רזי שכלך.

הכינותם לעסות במ שופטים גדולים לעיני כול מעסיך

שופטים Only occurs as a noun here in the Hodayot. Holm-Nielsen notes similarities with Ex.

6:6 and 7:4.⁵⁹

ולהיות לאות מופת לדורות עולם לדעת כול את כבודך הגדול

SECTION 5 FINDINGS:

Eight of 9 clauses conform; complex semantic and phonetic repetition of satellite content

(one clause is too broken to evaluate with certainty).

⁵⁹ Hodayot, p.231.

SECTION 6 – Clauses 27-29

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
ומה אפ הוא בשר				So what then is flesh?			
INTERROGATIVE							
כי ישכיל ברזיך				That it should understand your mysteries?			
עפר איך יוכל להכין צעדו				How is dust able to understand its path?			
INTERROGATIVE							
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	5	27	1	0			
	5	28	0	0			
	5	29	1	0			

ומה אפ הוא בשר

Flesh | it | (is) | Then | And what

כי ישכיל ברזיך

Your mysteries | It should understand | that

עפר איך יוכל להכין צעדו

Its step | To establish | It is able | How | dust

SECTION 6 FINDINGS:

No clauses conform.

SEMANTIC CONTENT:

1. Preposition

- a. לְבִלְתִּי – 1:1, 1:2
- b. מִן – 1:1, 1:2
- c. ב – 2:3, 2:4, 4:12-15, 5:20, 5:21, 5:23, 5:24
- d. ל – 2:5, 2:6, 4:12-16, 5:18, 5:19, 5:25 (2), 5:26 (2)

2. “All”

- a. כּוֹל – 1:1, 1:2, 3:8, 3:9

3. Law

- a. צוּה – 1:1
- b. חוֹקִים – 1:2

Items A and B do not occur as repeated semantic content in the biblical psalter.

4. “Not”

- a. לֹא – 3:5, 3:6

5. Man

- a. 3 m.s. – 3:5, 3:6

6. Walk/Path (This category does not occur as repeated semantic content in the biblical psalter.)

- a. דֶּרֶךְ – 2:5
- b. צֶעֶד – 2:6

7. Knowledge

- a. בֵּין – 2:6
- b. סִבֵּל – 3:7

Items A and B do not occur as repeated semantic content in the biblical psalter.

8. Interrogative

- a. אֵיכָה – 3:10

9. Only (This category does not occur as repeated semantic content in the biblical psalter.)

a. רק – 4:11

10. Womb

a. רחם – 4:12

11. Time

a. קץ – 5:18

b. יום – 5:19

Item A does not occur as repeated semantic content in the biblical psalter.

12. Which

a. אשר – 5:23, 5:24

FINDINGS FOR SEMANTIC CONTENT:

In general, the semantic content repeated across clauses in this composition is comparable to much of the data from biblical *shir/mizmor* discourse. Twelve of 18 items also occur as repeated items in the biblical material, and of the remaining six items, all occur somewhere in the biblical compositions under consideration – often quite frequently. Interestingly however, there are two semantic categories that are not attested among the repeated content in biblical discourse:

- Only
- Walk/Path

Taken in combination with the data regarding clausal construction and repetition, this suggests an attitude toward generic identity that is far somewhat fluid with respect to topical selection.

OVERALL FINDINGS FOR 1QHa VII 11-24:

The extant, contiguous clauses for 4Q400, frag 1, ll1-21 show strong evidence of having been composed in keeping with the pattern of expression observable in biblical *shir/mizmor* discourse.

STYLISTIC DEFICIENCIES OF THE QUMRAN COMPOSITIONS:

While the data adduced here seem to show a clear and successful attempt on the part of Qumran authors to *mimic* the biblical tradition, it would probably be a mistake to conclude that these compositions constitute an *advance* in the development of *shir/mizmor* discourse. It is true that these works reproduce many of the phenomena observed in the biblical exemplars. However, they show very little variety in their approach to the challenge, and many of the most obvious innovations seem either to be later interpolations with very little aesthetic value, or imprecise appropriations of the basic structural principles under consideration.

As discussed above, there are several sections in which clauses are much longer than anything that might be expected in the biblical exemplars, as well as sections in which the preponderance of intra-clausal repetition suggests an understanding of basic poetic units that is somewhat unlike the one observed throughout this study. The existence of these sections is a fact that cuts two ways for the status of Qumran *shir/mizmor* discourse in relation to the biblical corpus. On one hand, their presence in the texts seems to detract from the success of the final form of each composition in conforming to the biblical mode of expression. On the other hand, the easily-isolated nature of some such sections may be indicative of later additions to the text. If – as I have proposed – the non-conforming clauses are read out of the existing compositions, and the second part of this either/or is accepted, the underlying tradition for those texts becomes highly successful in mimicking the earlier formal tradition.

In addition to these obvious differences, there is also a restriction in the kind of repetition that occurs across clauses in the Qumran compositions. There is no evidence of referential repetition and a reduced incidence of semantic and phonetic repetition compared to the *shir/mizmor* compositions on display in the biblical psalter. Of 244 observations across 87 clauses in this study, 75% (184) are for direct repetition of semantic content, with that form of clausal interrelationship often occurring in highly predictable ways:

4Q404, ll. 30-46

SECTION 2 – Clauses 7-11 (JUSTIFICATION FOR PRAISE – SUPREMACY AND WISDOM)

This section of text is dominated by direct repetition of semantic content, much of it occurring with machine-like regularity at the opening of satellite expressions.

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
ואלוהות כבודו מעל לכול מרומי רום	And exalt his glorious divinity more than all the highest heights.
כיא הוא אל אלים לכול ראשי מרומים	For he is the god of gods for all the chiefs of the heights.
ו מלך מלכים לכול סודי עולמים ברצון דעתו	And he is king of kings for all the eternal councils by his wise will.
לאמרי פיהו יהיו כול אלי רום	All the high gods exist for the words of his mouth.
למוחא שפתיו כול רוחי עלמים	All the eternal sprits exist for what comes out of his lips.

TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	2	7	1	4	מן		Up
	2	7	1	3	על		Up
	2	7	1	4	ל		Down
	2	7	1	4	כול		Down
	2	7	1	2		מרומים	
	2	7	1	4	מרומים		Down
	2	7	1	2		רום	
	2	7	1	4	רום		Up
	2	8	1	4	ל		Up
	2	8	1	4	כול		Up
	2	8	1	4	ל		Down
	2	8	1	4	כול		Down
	2	8	1	4	מרומים		Up
	2	9	2	4	ל		Up
	2	9	2	4	ל		Down
	2	9	2	4	כול		Up
	2	9	2	4	ו		Down
	2	10	1	4	ל		Up
	2	10	1	4	ל		Down
	2	10	1	2	פה		Down
	2	10	1	4	ו		Down
	2	11	1	4	ל		Up
	2	11	1	2	שפה		Up
	2	11	1	4	ו		Up
	2	11	1	4	ו		Down

1QH_a Col V

SECTION 3 – Clauses 17-20 (GOD ALONE JUSTIFIES)

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
רק בטודך יצדק איש				Only by your goodness is a man righteous.			
וברוב רחמך יטהר				And by the abundance of your mercy is a man purified.			
בהדרך תפארנו				By your splendor you make him beautiful.			
ותמשילהו ברוב עדנים עם שלום עולם ואורך ימים				And you establish him over many many pleasures with eternal peace and length of days.			
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	3	17	1	4	ב		Down
	3	17	1	2	טוב		Down
	3	17	1	4	ך		Down
	3	18	1	4	ב		Up
	3	18	1	2	רחם		Up
	3	18	1	4	ך		Up
	3	18	1	4	ב		Down
	3	18	1	4	ך		Down
	3	19	1	4	ב		Up
		19	1	4	ב		Down
	3	19	1	4	ך		Up
	3	20	2	4	ב		Up
	3	20	2	2		ימים	

Additionally, 77% of clauses in the Qumran compositions contain satellite expansions, with only 23% terse clauses. Of those terse clauses, only a minority include any form of repetition with

items from a contiguous clause. This failure to employ what is actually a common form of clause connection in the biblical exemplars (repetition of terse content in terse clauses) suggests an additional deficiency in the Qumran authors' appropriation of the existing tradition. Theirs is clearly something of a "one-trick pony" approach to the composition of *shir/mizmor* discourse.

Taken together, all of this suggests that the Qumran authors were intuitively aware of a tendency for biblical *shir/mizmor* compositions to employ a relatively straightforward structural principle to the organization of information. For the Qumran authors, that structural principle was mainly focused on the expansion of clauses by what we have identified as verbal satellites and the somewhat slavish repetition of expansive content as quickly as possible. This intuition allowed them to produce credible imitations of the biblical form, but with very little of the variety that the earlier tradition reflects. The result is a group of compositions that is – in some sense – more biblical than the biblical exemplars, but with very little of the variety that we were able to discern among the earlier works.

5. CONCLUSION

Despite the problems inherent in an examination of literary genre for a tradition in which there appears to be no explicit description of literary genre, the following conclusions seem to be justified by both the current state of relevant research and the available textual evidence:

1. Even in the absence of a working definition for any generic category, it is still possible for authors to talk meaningfully about genres of literature, and for interpreters to evaluate putative members of any given class based on a comparison with similar compositions.
2. The biblical authors were able to produce works that they identified as *shir* and/or *mizmor* compositions, such that those texts adhere to a broad and statistically identifiable set of formal characteristics, which form a credible basis for evaluating the status of any given text as an exemplar of the genre.
3. The authors of 4Q400, 4Q404, and 1QHa were able gain a solid working knowledge of the formal characteristics common to biblical *shir/mizmor* discourse, and to produce texts that credibly resemble their model compositions.
4. Despite their success in reproducing many of the formal characteristics common among biblical *shir/mizmor* compositions, the Qumran authors did not move beyond mimicry of the earlier texts, or to make any serious contribution to the development of the form.

Biblical *shir/mizmor* discourse

The data in this study clearly indicate that there is an identifiable pattern of expression for biblical *shir/mizmor* texts that is distinct from prevailing patterns of expression in narrative and procedural texts.

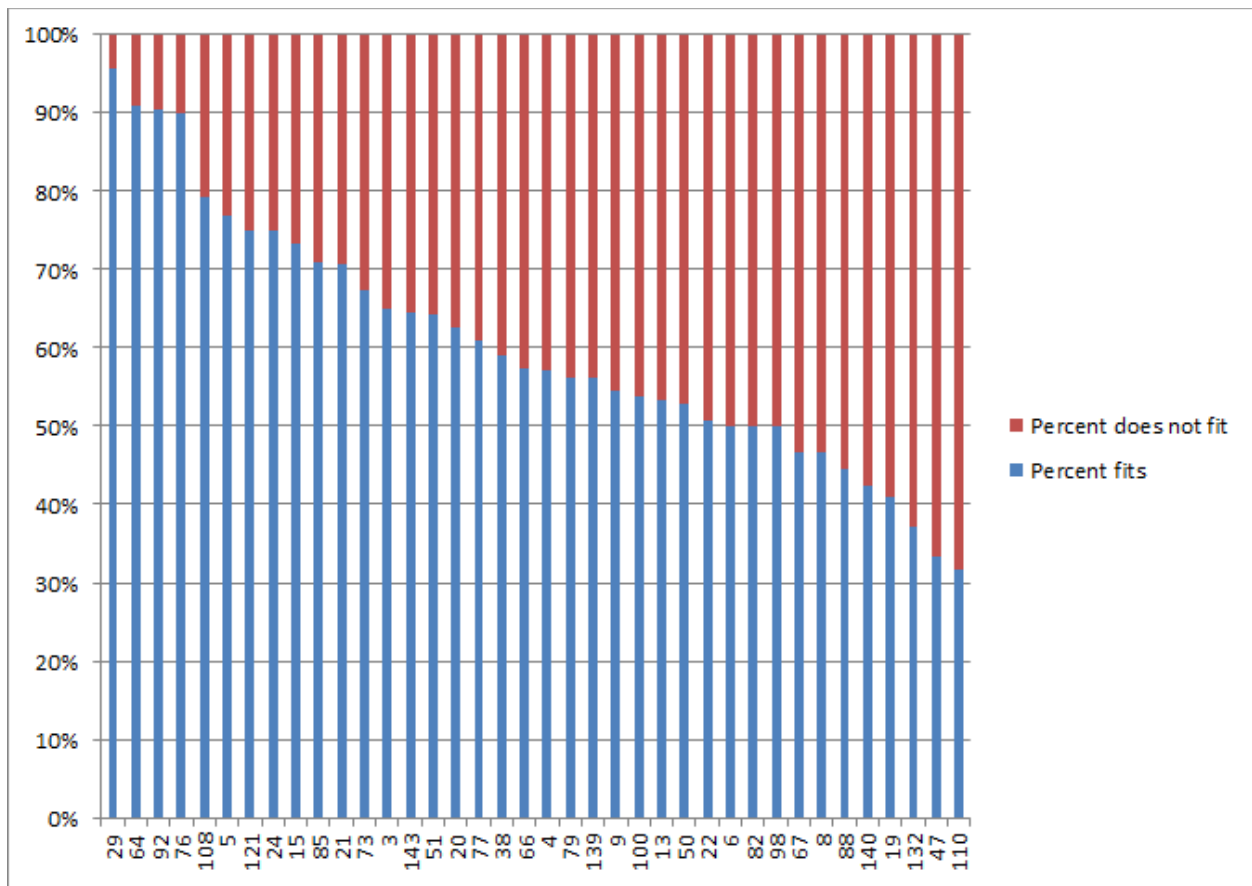
Broadly speaking, biblical *shir/mizmor* compositions tend to be constructed as a web of semantically, phonetically, and referentially interrelated clauses that adhere to the following set of preferences:

Table 5.1 – Poetic characteristics **Total sample: 1750 poetry observations in 1043 clauses, 532 prose observations in 400 clauses**

“Weak” or “Strong” indicators for the presence of “poetry”	“Poetry” prefers	“Poetry” avoids	% of clauses	Based on % of clauses in “poetry” and “prose,”...
“Weak”	Terse	Expansion of the clause by verbal complements	Non duplicate poetry clauses that meet these criteria: 1089 (99.8%) Non duplicate prose clauses that meet these criteria: 357 (99.7%)	“poetry” is NOT identifiably distinct from “prose” for this condition P>.73
	Or			
	Un-terse with satellites			
	And			
	Repetition of terse clause constituents	Clauses without repetitive content	Non duplicate poetry clauses that meet these criteria: 791 (72.5%) Non duplicate prose clauses that meet these criteria: 178 (50%)	“poetry” is identifiably distinct from “prose” for this condition P= .01
	Or			
Repetition of satellite constituents				
And				
“Strong”	Repetition occurs across clauses	Intra-clausal repetition	Non duplicate poetry clauses that meet these criteria: 757 (70%) Non duplicate prose clauses that meet these criteria: 140(39%)	“poetry” is identifiably distinct from “prose” for this condition P=<.01
	And			
	Repetition includes more than one constituent	Repetition of single constituents	Non duplicate poetry clauses that meet these criteria: 638 (60%) Non duplicate prose clauses that meet these criteria: 94 (25%)	“poetry” is identifiably distinct from “prose” for this condition P=<.01
	Or			
Semantic or phonetic repetition	Direct and referential repetition			

The presence of clauses that adhere to this basic agenda applies to any text identified as *shir/mizmor* discourse, although the frequency with which this kind of clausal interrelation presents itself is not necessarily important for membership in the group; even within the Biblical corpus, there are “good” *shir/mizmor* compositions and “bad” ones, as the following table demonstrates:

Table 5.2



Mean = 60.44

Standard deviation = 17.28

This distribution of clause conformity across the explicitly identified *shir/mizmor* compositions in the Hebrew bible allows us to construct the following hierarchy of *shir/mizmor* discourse, based on the formal pattern of expression and clausal interconnection observed in each poem:

- Texts above 76.72 (more than one standard deviations above the mean) may be regarded as “prototypical” exemplars: **Psalms 29, 64, 92, 76, 108, and 5**
- Texts between 60.44 and 76.72 (one standard deviations above the mean) may be regarded as “good” exemplars: **Psalms 121, 24, 15, 85, 21, 73, 3, 143, 51, 20, and 77**
- Texts between 60.44 and 43.16 (one standard deviation below the mean) may be regarded as “typical” exemplars: **Psalms 38, 66, 4, 79, 139, 9, 100, 13, 50, 22, 6, 82, 98, 67, and 8**
- Texts below 43.16 (more than one standard deviation below the norm) may be regarded as “atypical” exemplars: **Psalms 88, 140, 19, 132, 47, and 110.**

Qumran *shir/mizmor* discourse

In some sense, the Qumran compositions are more biblical than the biblical corpus itself. All four texts examined in this study adhere closely to the formal characteristics described above:

- 4Q404 (100 percent of clauses conforming)
- 4Q400 (60 percent of clauses conforming)
- 1QHa Col. V (73 percent of clauses conforming)
- 1QHa Col. VII (76 percent of clauses conforming)

This profile places all Qumran *shir/mizmor* compositions well within the top half of the formal hierarchy for biblical compositions, and suggests two important conclusions:

1. A clear awareness that the mode of expression described in this study was typical for biblical *shir/mizmor* discourse
2. A self-conscious attempt to mimic the earlier texts.

There is also evidence of some slippage/innovation in the understanding of basic poetic units.

These facts are indicative of a third conclusion with respect to the status of Qumran shir/mizmor discourse as a contribution to the existing tradition: They make no meaningful contribution to the overall development of the form.

APPENDIX A – Data for statistical analysis

(Supplementary data set available online)

APPENDIX B – Characteristic clause connections (Biblical)

In what follows, I will present examples of characteristic clause combinations from the Biblical psalter. These passages include long sections of text in which all (or almost all) consecutive clauses follow the pattern of expression described above, as well as shorter selections in which the text's adherence to that pattern of expression is particularly striking. As above, all texts are presented with a smooth English translation, intended to reflect the analysis in the grid that follows. The grids reflect both Hebrew text and literal translation, along with notations indicating the type of satellite (if any), followed by a notation of all observable characteristics for each clause that follows the expected pattern of expression.

As I have done with previous biblical selections, these translations and analyses do not include critical notes. There are three reasons for this:

1. Strictly speaking, this is a dissertation on DSS, and not a study of the Hebrew Bible as such. This study is not the place for extended and detailed interaction with the scholarly literature about text criticism in Biblical studies.
2. This dissertation is a study of poetic composition and not a study of epigraphy or the process of canon development. Close attention to possible changes in spelling or speculation about the effects of scribal practice on the copying of the canonical Psalms is unlikely to yield much insight into the matters under consideration.
3. The Biblical Psalm scrolls unearthed at Qumran show a remarkably close resemblance to the Masoretic Text, at least as regards the actual content of the 150 psalms now regarded as part of the Hebrew Bible. There is good reason to think that the modern text of the 150 psalms in the Hebrew Bible is – for all intents and purposes – a reasonably good

approximation of the texts that earlier authors would have been aiming at in their attempt to create “Biblical” shir/mizmor compositions.¹

3:3.2-4:1

He has no salvation in God.

But you, O YHWH, are a shield around me.

Table B.1 – Psalm 3:3.2-4.1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
אֵין יְשׁוּעָתָהּ לּוֹ בְּאֱלֹהִים				There-is-not salvation to-him in-God.			
SOURCE							
וְאַתָּה יְהוָה מִגֵּן בְּעַדִּי				And-you O YHWH shield about-me.			
VOCATIVE							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
3	3	2	1	2	אלוהים		Down
3	4	1	1	2	יהוה		Up

¹ Extensive comparisons of the Qumran psalms scrolls with their counterparts in the modern Hebrew Bible can be found in P.W. Flint, *Dead Sea Psalms Scrolls and the Book of Psalms*, (Leiden: Brill) 1997. Flint shows that the majority of differences between the two bodies of literature have generally to do with the order of the individual psalms and the inclusion – in some cases – of compositions not included with the 150 works in the modern psalter (cf. especially pp. 27-49 and 86-116).

3:6.1-6.3

As for me, I lie down.

And I sleep.

I wake up.

Table B.2 – Psalm 3:6.1-3

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
אֲנִי שֹׁכֵבְתִי				I I-lie-down.			
וְאִישָׁנָה				And-I-sleep.			
הִקְיָצוֹתִי				I-wake-up.			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
3	6	1	0	2	שָׁכַן		Down
			-1	0			
3	6	2	0	2	יָשָׁן		Up
			0	2	יָשָׁן		Down
3	6	3	0	2	קָצָה		Up

3:8.1-8.4

Arise, O YHWH!

Deliver me, O my God!

For you will strike all my enemies on the cheek.

And you will break the teeth of wicked men.

Table B.3 – Psalm 3:8.1-4

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
קוּמָה יְהוָה				Arise O <u>YHWH</u>			
VOCATIVE							
הוֹשִׁיעֵנִי אֱלֹהֵי				Deliver-me, O- <u>My-God</u> .			
VOCATIVE							
כִּי־הִכִּיתָ אֶת־כָּל־אֹיְבֵי לִחֵי				For you-strike all enemies-of-me <u>cheek</u> .			
TARGET							
שֵׁנֵי רְשָׁעִים שִׁבְרָתָ				<u>Teeth</u> -(of) wicked-ones you-break.			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
3	8	1	1	2	יהוה		Down
3	8	2	1	2	אלוהי		Up
3	8	3	1	2	לח		Down
3	8	4	0	2	שן		Up

4:2.1-2.2

Answer me when I cry out, O my righteous God!

In time of trouble, be gracious to me!

Table B.4 – Psalm 4:2.1-2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
בְּקִרְאֵי עֲנֵנִי אֱלֹהֵי צְדִקוֹ				In my crying out answer-me O-God-(of) my-righteousness.			
CIRCUMSTANCE							
בְּצָר הִרְחַבְתָּ לִּי				In-trouble, be-generous to-me			
BENEFICIARY CIRCUMSTANCE							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
4	2	1	2	4	ב		Down
			2	2	קרא		Down
			2	4	י		Down
4	2	2	1	4	ב		Up
			1	2	צר		Up
			1	4	י		Up

4:5.2-5.3

And do not sin.

Speak privately on your bed.

Table B.5 – Psalm 4:5.2-3

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
וְאַל־תִּחַטָּאוּ				And- <u>not</u> you-will-sin.			
אָמְרוּ בְלִבְבְּכֶם עַל־מִשְׁכְּבְּכֶם				Speak in-your-heart <u>on</u> -your-bed.			
LOCATION		MANNER					
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
4	5	2	0	3	אל		Down
4	5	3	2	3	על		Up
			2	4	ם	ם	

5:2.2-4.2

Be mindful of my utterance!

Hearken to the sound of my cry, O my king and my God!

For I pray to you.

O YHWH, in the morning, hear my voice!

In the morning, I will pray to you.

Table B.6 – Psalm 5:2.2-4.2

TEXT AND SEMANTIC ANALYSIS		TRANSLATION	
בִּינָה הַגִּינִי		Be-mindful <u>my</u> -utterance.	
הִקְשִׁיבָה לְקוֹל שׁוֹטֵי מַלְכִי וְאֱלֹהֵי		Hearken to-the-sound-(of)- <u>my</u> -cry my-king and-my- <u>God</u> .	
VOCATIVE	DIRECTION		

Table B6, continued

כִּי־אֶלֶיךָ אֶתְפַּלֵּל				For <u>to-you</u> I-pray			
DIRECTION							
יְהוָה בִּבְקֶרֶת תִּשְׁמַע קוֹלִי				YHWH <u>morning</u> you-should-hear my-voice			
TIME VOCATIVE							
בִּבְקֶרֶת אֶעֱרֹךְ־לְךָ				Morning I-will-pray to-you.			
DIRECTION TIME							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
5	2	2	0	2	הגג		Down
			0	4	י		Down
5	3	1	1	2	מלכ	אלהים	
			1	3	אלהי		Down
5	3	2	0	3	אל		Up
			0	1	ך		Down
5	4	1	2	1	יהוה		Up
			2	1	יהוה		Down
			2	4	בקר		Down
5	4	2	1	4	בקר		Up

5:6.2-11.3

You hate all evildoers.

You destroy those who tell lies.

YHWH abhors a man of blood and deceit.

I enter your holy temple because of your multiple kindnesses.

O YHWH, lead me in your righteousness on account of my enemies

Make straight your path before me.

For there is no sincerity in their mouths.

Their innermost being is malice.

Their throat is an open grave.

Their tongues are slippery.

Condemn them, O God.

May they fall because of their own devices.

Cast them out because of the greatness of their sins.

Table B.7 – Psalm 5:6.2-11.3

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
שׂוֹאֵת כָּל-פְּעֻלֵי אֲנִי	You-hate all <u>doers-(of) evil</u> .
תִּאבֵד דְּבָרֵי כָזָב	You-destroy <u>speakers-(of) lies</u>
אִישׁ-דָּמִים וּמְרֹמָה יִתְעַב יְהוָה	<u>Man-(of) blood and-deceit</u> , he-abhors YHWH
וְאֲנִי בְרַב חֶסֶדְךָ אָבוֹא בֵיתְךָ	But-me, in-greatness-(of) <u>your-love</u> , I-enter your-house.
REASON	
אֲשַׁתְחִוהוּ אֶל-הַיְכָל־קִדְשֶׁךָ בִּירְאֲתֶךָ	I-bow-down to temple-(of) <u>your holiness</u> in- <u>your-fearfulness</u> .
REASON DIRECTION	
יְהוָה נַחֲנִי בְצַדִּיקֹתֶיךָ לְמַעַן שׂוֹרְרֵי	O-YHWH, lead-me in- <u>your-righteousness</u> on-account-of <u>my-enemies</u> .
REASON PATH VOCATIVE	
הַיֹּשֶׁר לְפָנַי דְּרֹכְךָ	Make-straight before- <u>me</u> your-path.
LOCATION	
כִּי אֵין בְּפִיהוּ נְכוֹנָה	For there-is-not in- <u>his-mouth sincerity</u>
קִרְבָּם הַנּוֹת	<u>Their-innermost-being</u> malice.
קֶבֶר-פְּתוּחַ גְּרוֹנָם	An-open-grave <u>their-throat</u>
לְשׁוֹנָם יַחְלִיקוּן	<u>Their-tongue</u> they-make-slippery.

Table B7, continued

הַאֲשִׁימָם אֱלֹהִים				Condemn-them, O-God.			
VOCATIVE							
יִפְּלוּ מִמַּעֲצוֹתֵיהֶם				May-they-fall from- their-own-devices .			
REASON							
בְּרַב פְּשָׁעֵיהֶם הַדִּיחָמוֹ				Because-of-the-greatness-of their sins , cast-them-out.			
REASON							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
5	6	2	0	2	פאלי עון		Down
5	7	1	0	2	דברי כזב		Up
			0	2	דברי כזב		Down
5	7	2	0	2	איש דמים ומרמה		Up
5	8	1	1	4	ך		Down
					ב		Down
5	8	2	2	4	ך		Up
			2	4	ב		Up
			2	4	ב		Down
5	9	1	3	4	ך		Up
			3	4	ך		Down
			3	4	ב		Up
5	9	2	1	4	י		Up
5	10	1	0	0	פי		Down
5	10	2	0	2	קרב		Down
			0	4	ם		Down
5	10	3	0	2	גרון		Up
			0	4	ם		Up
			0	2	גרון		Down
			0	4	ם		Down
5	10	4	0	2	לשון		Up
			0	4	ם		Up
5	11	1	1	3	אלוהים		Down
5	11	2	1	3	הם		Up
			1	2	מעצות		Down

Table B7, continued

			1	4	הם		Down
5	11	3	1	2	פּשעים		Up
			1	4	הם		Up

6:2.1-9.1

O YHWH, do not, because of your anger, punish me.

And do not chastise me because of your fury.

Be gracious to me, O YHWH.

For I myself am languishing.

Heal me, O YHWH.

For my bones are afraid.

And my spirit is very afraid.

But you, O YHWH, how long?

Turn, O YHWH!

Rescue my spirit.

Deliver me because fo your righteousness.

For there is no memory of you in death.

In Sheol, who gives you praise?

I am weary because of my groaning.

Every night, I drench my bed.

I melt my couch with tears.

My eyes are wasted because of vexation.

They are worn out because of all my foes.

Run away from me, all you doers of evil!

Table B.8 – Psalm 6:2.1-9.1

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
יְהוָה אֵל־בְּאַפְּךָ תוֹכִיחֵנִי	O-YHWH do-not <u>in-your-anger</u> you-punish-me
REASON VOCATIVE	
וְאֵל־בְּתַמְתֶּךָ תִּסְרְנֵי	And-do-not <u>in-your-fury</u> you-chastise-me
REASON	
חַנּוּנֵי יְהוָה	Be-gracious-to-me <u>O-YHWH</u> .
VOCATIVE	
כִּי אֲמַלֵּל אֲנִי	For I-am-languishing I
רַפְּאֵנִי יְהוָה	Heal-me O-YHWH.
VOCATIVE	
כִּי נִבְהָלוּ עַצְמֵי	For they-are-afraid <u>my-bones</u>
וְנַפְשִׁי נִבְהָלָה מְאֹד	And-my-spiritit-is-afraid much
וְאַתָּה יְהוָה עַד־מַתַּי	But-you <u>O-YHWH</u> – <u>How-long</u>
INTERROGATIVE VOCATIVE	
שׁוּבָה יְהוָה	Turn, <u>O-YHWH</u>
VOCATIVE	
חַלְצֵה נַפְשִׁי	Rescue <u>my-spirit</u>
כִּי אֵין בְּמוֹת זְכָרֶךָ	For there-is-not <u>in-death</u> your-memory
LOCATION	
בְּשֹׁאֵל מִי יוֹדֵה־לָּךְ	<u>In-Sheol</u> , who he-will-give-praise to-you
DIRECTION INTERR LOCATION	
יִגְעֵתִי בְּאַנְחֹתֵי	I-am-weary <u>in-my-groaning</u> .
CAUSE	
אֲשַׁחָה בְּכָל־לַיְלָה מִטָּתִי	I-drench <u>in-all-night</u> my-bed.
TIME	

Table B8, continued

				In-tears my-couch I-melt			
INSTRUMENT							
				From-vexation it-is-wasting my-eye			
CAUSE							
				It-is-worn-out in-all-of my-foes.			
CAUSE							
				Flee from-me, all doers-(of) evil.			
VOCATIVE DIRECTION							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
6	2	1	2	4	ב		Down
			2	2	אף		Down
			2	4	ך		Down
6	2	2	1	4	ב		Up
			1	2	חמה		Up
			1	2	ך		Up
			1	1	ך		Down
6	3	1	1	1	יהוה		Up
6	3	2	-1	3	אני		
6	3	3	1	0			
6	3	4	0	4	י		Up
6	4	1	1	3	מאד		Down
6	4	2	2	4	יהוה		Down
			2	3	עד		Up
6	5	1	1	4	יהוה		Up
6	5	2	0	0			
6	6	1	1	4	ב		Down
			1	2	מות		Down
			1	4	ך		Down
6	6	2	3	4	ב		Up
			3	4	ב		Down
			3	2	שאל		Up
			3	4	ך		Up

Table B8, continued

6	7	2	1	4	ב		Up
			1	4	ב		Down
6	7	3	1	4	ב		Up
			1	2	דמעה		Down
6	8	1	1	2	כעס		Up
6	8	2	1	4	כל		Down
			1	1	צרר		Down
			1	4	י		Down
6	9	1	2	4	כל		Up
			2	1	פעלי עון		Up
			2	4	י		Up

8:2.1-3.1

O YHWH, our Lord, how great is your name in all the Earth!

For you have spread your glory across the heavens.

From the mouths of infants and small babies, you have founded your strength on account of your foes to put an end to the enemy and the avenger.

Table B.9 – Psalm 8:2.1-3.1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
יְהוָה אֲדֹנָינוּ מִה־אֲדִיר שְׁמֶךָ בְּכָל־הָאָרֶץ				O-YHWH Our-Lord, How great your-name in-all the-Earth.			
LOCATION		INTERROGATIVE		VOCATIVE			
אֲשֶׁר תִּגַּל הוֹדֶךָ עַל־הַשָּׁמַיִם				For you-have-spread your-glory upon-the-heavens.			
LOCATION							
מִפִּי עוֹלָלִים וּיְנָקִים יִסְדָּתְךָ עָז לְמַעַן צוֹרְרֶיךָ לְהַשְׁבִּית אֹיֵב וּמִתְנַקֵּם				From-the-mouth-of <u>infants</u> and <u>small-babies</u> , you-have-founded strength on-account-of your- <u>foes</u> , to-put-an-end-to the <u>enemy</u> and the <u>avenger</u> .			
VARIOUS							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
8	2	1	3	1	יהוה אדונינו		Down

Table B9, continued

			3	2	ארץ		Down
8	2	2	1	2	שמים		Up
8	3	1	3	2	עוללים	ינקים	
			3	2	צורריך	איב	
			3	2	איב	מתנקם	

9:8.2-12.1

He sets up his throne for judgment.

And he judges the world righteously.

He judges the people justly.

And YHWH is a haven for the oppressed.

He is a haven for the needy in times of trouble.

And those who know your name trust in you.

For you do not abandon those who seek you, O YHWH.

Sing to YHWH, who dwells in Zion!

Table B.10 – Psalm 8:2.1-12.1

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
כֹּונֵן לְמִשְׁפַּטְ כְּסֵאוֹ	Setting-up-one <u>for-judgment</u> his throne
PURPOSE	
וְהוּא יִשְׁפֹּט-תֵּבֵל בְּצֶדֶק	And-he he-will-judge the-world <u>in-righteousness</u> .
MANNER	
יִדְיִן לְאֲמִים בְּמִישָׁרִים	He-will-judge the-peoples <u>in-justice</u> .
MANNER	
וְיִהְיֶה יְהוָה מְשֹׁבֵב לְדָבָר	And-he-will-be YHWH a-haven <u>for-the-oppressed</u> .
BENEFICIARY	
מְשֹׁבֵב לְעֵתוֹת בְּצָרָה	haven <u>for-needy-ones</u> <u>in-trouble</u> .
TIME BENEFICIARY	
וַיִּבְטְחוּ בְךָ יוֹדְעֵי שְׁמֶךָ	And-they-will-trust <u>in-you</u> knowers-(of) your-name

Table B10, continued

כִּי לֹא־עֲזַבְתָּ דֹרְשֵׁיךָ יְהוָה				For not you-abandon your-seekers O-YHWH.			
VOCATIVE							
זַמְרוּ לַיהוָה יֹשֵׁב צִיּוֹן				Sing to-YHWH dweller-(of)-Zion.			
DIRECTION							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
9	8	2	1	4	ל		Up
			1	2	משפט		Down
9	9	1	1	2	צדק		Up
			1	2	צדק		Down
9	10	1	1	4	ל		Down
			1	2	ך		Up
9	10	2	1	4	ל		Up
9	11	1	0	1	ך		Down
9	11	2	1	1	יהוה		Up
			1	4	יהוה		Down
9	12	1	0	4	יהוה		up

9:19.1-21.2

For the needy will not be forgotten forever.

Nor will the hope of the afflicted be lost forever.

Arise, O YHWH!

Do not let man be strong.

Let the nations be judged before you.

O YHWH, make them fearful!

Let the nations know!

Table B.11 – Psalm 9:19.1-21.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
כִּי לֹא לְנִצַּח יִשְׁכַּח אָבִיוֹן				For not <u>for ever</u> he-will-be-forgotten needy-one			
DURATION							
תִּקְוַת עֲנֻוִים תֵּאבֵד לְעַד				Hope-(of) afflicted-one it-will-be-lost <u>for- ever</u> .			
DURATION							
קוּמָה יְהוָה				Arise O YHWH			
VOCATIVE							
אַל-יַעַז אֲנֹשׁ				<u>Not</u> let-him-be-strong man			
יִשְׁפְּטוּ גוֹיִם עַל-פְּנֵיךָ				Let-them-be-judged nations <u>before-you</u> .			
LOCATION							
שִׂיתָה יְהוָה מוֹרָה לָהֶם				Put O <u>YHWH</u> fear to- <u>them</u> .			
VOCATIVE							
יִדְעוּ גוֹיִם				Let them know <u>nations</u>			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
9	19	1	1	4	ל		Down
			1	2	נצח		Down
9	19	2	1	4	ל		Up
			1	2	עד		Up
			0	-1	לא		
9	20	1	1	0			
9	20	2	0	3	אל		Down
9	20	3	1	3	על		Up
			1	1	ך		Down
9	21	1	2	1	יהוה		Up
			2	1	הם		Down
9	21	2	0	1	גוים		Up

13:2.1-3.2

How long, O YHWH, will you completely ignore me?

How long will you hide your face from me?

How long will I have cares in my soul?

Grief is in my heart every day.

Table B.12 – Psalm 13:2.1-3.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
עד־אָנָה יְהוָה תִּשְׁכַּחֲנִי נָצַח				How-long O-YHWH you-will-ignore-me completely			
MANNER		VOC. INTERROG.					
עד־אָנָה תִּסְתִּיר אֶת־פְּנֵיךָ מִמֶּנִּי				How-long you-will-hide your-face from-me			
MANNER		INTERROGATIVE					
עד־אָנָה אֶשִׂית עֲצוֹת בְּנַפְשִׁי				How-long I-will-cause-to-put cares in-my-soul			
INTERROGATIVE							
יָגוֹן בְּלִבִּי יוֹמָם				Grief (is) in-my-heart day			
FREQUENCY							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
13	2	1	3	4	עד		Down
			3	4	אָנָה		Down
13	2	2	2	4	עד		Up
			2	4	אָנָה		Up
			2	4	עד		Down
			2	4	אָנָה		Down
13	3	1	1	4	עד		Up
			1	4	אָנָה		Up
13	3	2	1	3	יוֹמָם		Down

13:6.1-6.3

And as for me, I will trust in your lovingkindness.

My heart exults because of your salvation.

Let me sing for YHWH.

Table B.13 – Psalm 13:6.1-3

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
וְאֲנִי בְּתִסְדֵּךְ בְּטַחְתִּי				And-me <u>in-your</u> -lovingkindness I-will-trust			
יִגַּל לִבִּי בִישׁוּעֶתְךָ				It-exults my-heart <u>in-your</u> -salvation.			
REASON							
אֲשִׁירָה לַיהוָה				Let-me-sing for- <u>YHWH</u>			
BENEFIT							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
13	6	1	0	4	ב		Down
			0	2	חסד		Down
			0	4	ך		Down
13	6	2	1	4	ב		Up
			1	2	ישועה		Up
			1	4	ך		Up
			1	4	ך		Down
13	6	3	1	1	יהוה		Up

15:1.1-1.2

O YHWH, who will sojourn in your tent?

Who will dwell on your holy mountain?

Table B.14 – Psalm 15:1.1-2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
יְהוָה מִי־יִגֹּר בְּאֹהֶלֶךָ				O-YHWH, <u>who</u> he-will-sojourn <u>in</u> <u>your</u> tent			
LOCATION INTERROG. VOC.							
מִי־יִשְׁכֵּן בְּהַר קֹדֶשׁ				Who he-will-dwell <u>in-mountain-(of)</u> <u>your</u> holiness			
LOCATION INTERROG.							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
15	1	1	2	4	מי		Down
			2	4	ב		Down
			2	2	אהל		Down
			2	4	ך		Down
15	1	2	2	4	מי		Up
			2	4	ב		Up
			2	2	הר קדש		Up
			2	4	ך		Up

15:3.2-3.3

He has not done harm to his neighbor.

And he has not taken up a reproach against his fellow.

Table B.15 – Psalm 15:3.2-3

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
לֹא-עָשָׂה לְרֵעֵהוּ רָעָה				Not he-has-done to <u>his neighbor</u> <u>harm</u>			
TARGET							
וְחָרְפָה לֹא-נִשָּׂא עַל-קָרְבוֹ				And-reproach not he-has-taken-up against <u>his fellow</u> .			
TARGET							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
15	3	2	1	2	רעה		
			1	3		רעה	
			-1	2	רעה	חרפה	
15	3	3	1	2	קרב		
			1	4	ו		Down

19:5.1-5.3

In the whole world, their voice goes out.

And their word goes out to the ends of the world.

He has placed a tent for the sun in them.

Table B.16 – Psalm 19:5.1-3

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
בְּכֹל-הָאָרֶץ יֵצֵא קוֹם				<u>In</u> -all the- <u>world</u> it-goes-out their-voice			
LOCATION							
וּבִקְצֵה תְּבֵל מִלֵּיהֶם				And- <u>to the-ends-of the-world</u> their-word			
DIRECTION							
לְשֶׁמֶשׁ שָׁם-אֶהָל בָּהֶם				For-the-sun he-placed a-tent <u>in-them</u>			
LOCATION BENEFICIARY							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
19	5	1	1	4	ב		Down
			1	2	ארץ		Down
19	5	2	0	-1			
			1	4	ב		Up
			1	2	קצה תבל		Up
			1	4	ב		Down
			1	1	קצה תבל		Down
19	5	3	2	4	ב		Up
			2	1	הם		Up

19:12.1-14.1

Indeed, your servant pays attention to them.

There is much reward in keeping them.

Who knows about errors?

Clear me of unknown guilt.

Indeed, protect your servant from arrogant things

Table B.17 – Psalm 19:12.1-14.1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
גַּם־עֲבָדֶיךָ נֹזְהָר בָּהֶם				Indeed, your-servant he-pays-attention <u>in-them</u>			
בְּשִׂמְרֵם עֵקֶב רַב				<u>In-keeping-them</u> reward great			
REASON							
שְׂגִיאוֹת מִיַּיִבִּין				Errors, <u>who</u> he-knows			
INTERROGATIVE							
מִנְסַתְרוֹת נִקְנִי:				<u>From-unperceived-guilt</u> clear-me			
גַּם מִזֵּדִים חֲשֵׁךְ עֲבָדֶיךָ				Indeed, <u>from-arrogant-things</u> protect your-servant			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
19	12	1	0	4	ב		Down
			0	4	הם		down
19	12	2	1	4	ב		Up
			1	4	הם		Up
19	13	1	1	3	מי		Down
19	13	2	0	3	מנסתרות		Up
			0	4	מ		Down
			0	2	נסתרות		Down
19	14	1	0	4	מ		Up
			0	2	זדים		Up

20:3.1-7.4

May he send your help from the sanctuary.

And may he sustain you from Zion.

May he remember all of your meal offerings.

And may he grant your request.

May he give to you according to your heart's desire.

And may he fulfill all of your plans.

We will shout for joy because of your victory.

And let us be ... because of the name of our God.

May YHWH fulfill all of your requests.

Now, I know that YHWH will deliver his anointed one.

He will answer him from his holy heaven.

With mightydeeds, his right hand will save.

Table B.18 – Psalm 20:3.1-7.4

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
ישלח עזרך מקדש	May-he-send your-help from-the-sanctuary
SOURCE	
ומציון יסעדך:	And- from-Zion may-he-sustain-you
SOURCE	
יזכר כל-מנחתך	May-he-remember all-of- your-meal-offerings
ועולתך ידשנה	And- your-request may-he-grant
יתן-לך כל-לבבך	May-he-give-to you according-to- your -heart
MANNER	
וכל-עצתך ימלא:	And-all-of your -plans may-he-fulfill
נרננה בישועתך	Let-us-shout-for-joy at-your -victory
REASON	

ובשם-אלהינו נדגל And-**in**-the-name-of-**our-God** let-us-be (...)

Table B18, continued

יִמְלֵא יְהוָה כָּל-מִשְׁאָלוֹתֶיךָ:				May-he-fulfill YHWH all-of your-requests			
עַתָּה יָדַעְתִּי				Now I-know			
TIME							
כִּי הוֹשִׁיעַ יְהוָה מִשִּׁיחוֹ				That he-will-deliver YHWH his-anointed-one			
יַעֲנֵהוּ מִשָּׁמַי קְדוֹשׁוֹ				He-will-answer-him from-his -holy- heaven			
SOURCE							
בְּגִבּוֹרֹת יִשַׁע יְמִינוֹ:				In-mighty-deeds it-will-save, his-right-hand			
MEANS							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
20	3	1	1	4	מ		Down
			1	1	קדש		Down
20	3	2	1	4	מ		Up
			1	1	ציון		Up
20	4	1	0	2	מְנַהֵת		Down
			0	4	ך		Down
20	4	2	0	2	עוֹלֵת		Up
			0	4	ך		Up
20	5	1	1	4	ך		Up
	5	1	1	4	ך		Down
20	5	2	0	4	ך		Up
20	6	1	1	4	ב		Down
			1	1	ישועתך		Down
20	6	2	1	4	ב		Up
			1	1	אלוהינו		Up
			1	1	אלוהינו		Down
20	7	1	1	0	יהוה		
20	7	2	1	0			
20	7	3	0	3	מִשִּׁיחוֹ		Down
20	7	4	1	3	מִשָּׁמַי		Up

21:2.1-3.2

O YHWH, the king rejoices because of your strength.

And because of your salvation, he rejoices very much.

You have given the desire of his heart to him.

And the request of his lips you have not denied.

Table B.19 – Psalm 21:2.1-3.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
יְהוָה בְּעִזָּךְ יִשְׂמַח-מֶלֶךְ				O-YHWH <u>in-your-strength</u> he-rejoices the-king			
REASON VOCATIVE							
וּבִישׁוּעַתְךָ מִהַיְגִיל מְאֹד				And- <u>in-your-salvation</u> how he-rejoices much			
AMOUNT REASON							
תַּאֲוֹת לְבוֹ נָתַתָּה לּוֹ				Desire-(of) his-heart you-have-given <u>to-him</u>			
RECIPIENT							
וְאִרְשֵׁת שְׂפָתָיו בַּל־מִנַּעַת				And-the-request-(of) his-lips you-have- <u>not</u> -denied			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
21	2	1	2	4	ב		Down
			2	2	עז		Down
			2	4	ך		Down
21	2	2	2	4	ב		Up
			2	2	ישועה		Up
			2	4	ך		Up
21	3	1	0	4	ו		Down
21	3	2	0	3	בל		Up

21:7.1-12.2

For you have set him up with blessings forever.

You have happily gladdened him with your presence.

For the king trusts in YHWH.

And because of the lovingkindness of the Most High he will not be shaken

Your hand reaches out against all your enemies.

Your right hand reaches out against those who hate you.

You will set them ablaze like a fire furnace when you are angry.

In his anger, YHWH will destroy them.

And fire consumes them.

You will wipe their fruit from the face of the earth.

Indeed, you will wipe out the seed of the sons of men.

Table B.20 – Psalm 21:7.1-12.1

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
כִּי־תִשְׂתַּחֲוֶהוּ בְּרִכּוֹת לְעַד	For you-have-set-him-up blessings forever
DURATION MANNER	
תִּחְדָּדְהוּ בְּשִׂמְחָה אֶת־פְּנֵיךָ:	You-have-gladdened-him with-joy with-your-face
MANNER	
כִּי־הַמֶּלֶךְ בִּטַּח בִּיהוָה	For the-king he-trusts in-YHWH
וּבְחַסְדֵי עֲלִיוֹן בְּלִימוֹט:	And-in-the-lovingkindness-of the-most-high not he-will-be-shaken
REASON	
תִּמְצֵא יָדְךָ לְכָל־אֹיְבֶיךָ	It-is-going-out your-hand to-all your-enemies
DIRECTION	

Table B20, continued

יְמִינְךָ תִּמְצָא שְׂנְאִיֶּךָ:				Your-right-hand it-is-going-out <u>your haters</u>			
DIRECTION							
תְּשִׂיתֵמוּ כְּתִנּוֹר אֵשׁ לְעֵת פְּגִידָה				You-set-them like-a-furnace-(of) <u>fire</u> for-the-time-(of) your-anger			
PURPOSE		MANNER					
יְהוָה בְּאַפּוֹ יִבְלַעֵם				YHWH in-his- <u>anger</u> he-will-destroy-them			
MANNER							
וְתֹאכְלֵם אֵשׁ:				And-it-will-consume-them <u>fire</u>			
פְּרִימוֹ מֵאֲרֶץ תֵּאבֵד				Their-fruit <u>from-the-earth</u> you-will-destroy			
LOCATION							
וְזֵרְעֵם מִבְּנֵי אָדָם:				And-their-seed <u>from-the-sons-of man</u>			
LOCATION							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
21	7	1	2	3	ברכות		Down
			2	2	ברכות		Down
21	7	2	1	3	ב		Up
			1	2	סמחה		Up
21	8	1	1	4	ב		Down
			1	2	יהוה		Down
21	8	2	1	4	ב		Up
			1	2	עליון		Up
21	9	1	1	4	ך		Down
			1	2	איב		Down
21	9	2	1	4	ך		Up
			1	2	סנא		Up
21	10	1	2	2	אש		Down
21	10	2	1	2	אף		Up
21	10	3	0	0			

Table B20, continued

21	11	1	1	4	מ		Down
			1	2	ארץ		Down
21	11	2	1	4	מ		Up
			1	2	בני אדם		Up
			0	-1			

22:3.2-3.4

And you do not answer.

Even by night.

So that there is no rest for me.

Table B.21 – Psalm 22:3.2-4

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
וְלֹא תַעֲנֶה				And- <u>not</u> you-will-answer			
וְלַיְלָה				And- <u>night</u> (you will not answer)			
וְלֹא־דֹמִיָּה לִי				And-not rest <u>for-me</u>			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
22	3	2	0	3	לא		Down
22	3	3	0	3	לילה		Up
			0	3	לילה		Down
			0	-1			
22	3	4	0	3	לי	לא	
			0	3	לי		Up

22:8.2-14.1

They open their mouths.

They shake their heads.

Let him commit to YHWH.

Let him rescue him.

Let him save him.

For he takes pleasure in him.

For you drew me from the womb, making me secure on my mother's breast.

I have cast myself upon you since birth.

You are my god since my mother's womb.

Do not be far away from me.

For trouble is near.

For there is no one to help me.

Many bulls surround me.

Mighty ones of Bashan encircle me.

They open their mouths against me like a lion who roars and tears.

Table B.22 – Psalm 22:8.2-14.1

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
יִפְתְּרוּ בְשֵׁפָה	They-cause-to-open in- <u>the-lip</u>
יִנִּיעוּ רֵאשׁ:	They-shake <u>the-head</u>
גָּל אֶל־יְהוָה	Let-him-commit to-YHWH
RECIPIENT	

Table B22, continued

יִפְלֹטֵהוּ	Let-him-rescue-him
יִצִּילֵהוּ	Let-him-save-him
כִּי תִפְּנֵן בּוֹ	For he-has-taken-pleasure in-him
כִּי-אַתָּה גָחִי מִבֶּטֶן מְבֹטֵיחִי עַל-שְׂדֵי אִמִּי	For you drew-me from- the-womb , making-me-secure upon the- breast-of my-mother
MANNER SOURCE	
עָלֶיךָ הִשְׁלַכְתִּי מִרְחֹם	Upon -you I-cast-myself from-birth
DURATION DIRECTION	
מִבֶּטֶן אִמִּי אֵלַי אַתָּה:	From -the-womb-(of) my- mother my-God you-are
DURATION	
אַל-תִּרְחַק מִמֶּנִּי	Not- you-will-be-far-away from -me
בִּי-צָרָה קְרוּבָה	For trouble near
בִּי-אֵין עֹזֵר:	For there-is-not helper
סָבְבוּנִי פָּרִים רַבִּים	They-surround-me bulls many
אַבְרֵי בָשָׁן כְּתֹרֹנִי:	Mighty-ones-of Bashan they-encircle-me

Table B22 continued

פָּצְוּ עָלַי פִּיהֶם אֲרִיָּה טָרַף וְשָׂאָג				They-open against-me their-mouths like-a-lion tearing and-roaring			
MANNER		DIRECTION					
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
22	8	2	0	2	שפה		Down
22	8	3	0	2	רוש		Up
22	9	1	1	0			
22	9	2	0	2	פלט		Down
22	9	3	0	2	נצל		Up
22	9	4	0	0			
22	10	1	2	4	על		Down
22	11	1	2	4	על		Up
			2	2	רחם		Up
			2	2	רחם		Down
22	11	2	1	2	אם		Down
			1	4	י		Down
22	12	1	0	4	י		Up
22	12	2	0	4	כי		
22	12	3	0	4	כי		
22	13	1	0	3	רבים		Down
22	13	2	0	3	אבירים		Up
			0	2	אבירים		Down
22	14	1	2	2	אריה		Up

22:18.2-24.3

As for them, they look on.

They watch me.

They divide my garments for themselves.

And they cast lots for my clothing.

But you, O YHWH – Do not be far away!

Hasten to my aid, O my strength!

Save my life from the sword!

Save me from the hand of the dog!

Save me from the mouth of the lion!

And rescue me from the horns of the bull.

I will tell my brothers about your name.

I will praise you in the midst of the congregation.

Praise him, O you who fear YHWH!

Table B.23 – Psalm 22:18.2-24.3

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
הִמָּה יִבִּיטוּ	As-for-them they- look-on
יִרְאוּ-בִי:	They- watch me
יִחְלְקוּ בְּגָדֵי לְהֵם	They-divide my-garments for -themselves
BENEFICIARY	
וְעַל-לְבוּשֵׁי יִפִּילוּ גֹרְלִי:	And- over -my-clothing they-cast lots
PURPOSE	
וְאַתָּה יְהוָה אַל-תִּרְחַק	But-you O-YHWH Do-not-be-far-away
VOCATIVE	
אֵילֹתַי לְעֶזְרָתִי חוּשָׁה:	O-my-strength to-my-aid hasten
VOCATIVE	
הַצִּילָה מִחֶרֶב נַפְשִׁי	Save from -the-sword my-life

Table B23, continued

מִיַּד־כָּלֵב יִחַדְתִּי:				From-the-hand-of the-dog save-me			
הוֹשִׁיעֵנִי מִפִּי אַרְיֵה				Save-me from-the-mouth-of the-lion			
וּמִקֶּרְנֵי רַמִּים עֲנִיתָנִי:				And- from-the-horns-of the bull rescue-me			
אֲסַפְּרָה שְׁמֶךָ לְאָחֵי				I-will-tell-about your-name to- my-brothers			
DIRECTION							
בְּתוֹךְ קֶהָל אֶהְלֵלְךָ:				In-the-midst-of the-congregation I-will-praise-you			
LOCATION							
יִרְאֵי יְהוָה הִלְלוּהוּ				O-fearers-of YHWH praise-him			
VOCATIVE							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
22	18	2	0	2	נבט		Down
22	18	3	0	2	ראה		Up
22	19	1	1	0			
22	19	2	1	2	לבוש		Up
22	20	1	1	3	אל		
22	20	2	1	3	אילותי		Up
			1	1	אילותי		Up
22	21	1	0	4	מ		
			0	3	חרב		
22	21	2	0	4	מ		Up
			0	4	מ		Down
			0	1	יד כלב		Up
			0	2	יד		Down
			0	2	כלב		Down
22	22	1	0	4	מ		Up

Table B23, continued

			0	4	מ	Down
			0	2	פי	Up
			0	2	פי	Down
			0	2	אריה	Up
			0	2	אריה	Down
22	22	2	0	4	מ	Up
			0	2	קרנים	Up
			0	2	רמים	Up
22	23	1	1	1	אחי	Down
22	23	2	1	1	תוך קהל	Up
			1	1	תוך קהל	Down
22	24	1	1	1	יראי יהוה	Up
			1	1	יראי יהוה	Down
22	24	2	1	4	כל	Down
			1	1	זרע יעקוב	Up
			1	1	זרע יעקוב	Down
22	24	3	2	4	כל	Up
			2	4	זרע	Up
			2	2	ישראל	Up

22:28.2-29.1

And let all the ends of the Earth turn toward YHWH.

And let all the tribes of the nations bow down before you.

For the kingship belongs to YHWH.

Table B.24 – Psalm 22:28.2-29.1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
וּשְׁבוּ אֶל־יְהוָה כָּל־אֲפִסֵי־אָרֶץ				And-let-them-turn toward-YHWH all the-ends-of the-earth			
DIRECTION							
וַיִּשְׁתַּחֲוּוּ לְפָנָי כָּל־מְשַׁפְּחוֹת גּוֹיִם:				And-let-them-bow-down before-you all-the-tribes-of the-nations			
LOCATION							
כִּי לַיהוָה הַמְּלוּכָה				For to-YHWH (is) the kingship			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
22	28	2	1	3	אל		Down
			1	2	יהוה		Down
22	28	3	1	3	ל		Down
			1	1	ך		Up
			1	1	ך		Down
22	29	1	0	3	ל		Up
			0	1	יהוה		Up

24:2.1-5.2

For he himself has founded it upon the waters.

Indeed, he has built it on the waters.

Who will go up to the mountain of YHWH?

And who will stand in his holy place?

The clean of hands.

And the pure of heart.

The one who has not taken a false oath by my life.

And the one who has not sworn deceitfully.

He will carry away a blessing from YHWH.

And he will carry away a just reward from the God of his salvation.

Table B.25 – Psalm 24:2.1-5.2

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
כִּי־הוּא עַל־יַמִּים יִסְדָּהּ	For he <u>on-the-waters</u> he-has-founded-it
LOCATION	
וְעַל־נְהָרוֹת יְכוֹנְנָהּ:	And- <u>on-the-waters</u> he-has-built-it
LOCATION	
מִי־יַעֲלֶה בְּהַר־יְהוָה	<u>Who</u> he-will-go-up <u>into-the-mountain-of-YHWH</u>
DIRECTION INTERROG.	
וּמִי־יָקוּם בְּמִקְוֵם קִדְשׁוֹ:	And- <u>who</u> he-will-stand <u>in-his-holy-place</u>
LOCATION INTERROG.	
נְקֵי כַפַּיִם	The- <u>clean</u> -(of) <u>hands</u>
וּבַר־לֵבָב	And-the- <u>pure</u> -(of) <u>heart</u>
אֲשֶׁר לֹא־נִשְׁבַּע לְשׁוּא נַפְשִׁי	Who not he-has-taken-an-oath <u>falsely</u> (by) my life
MANNER	
וְלֹא נִשְׁבַּע לְמַרְמָה:	And-not he-has-sworn <u>deceitfully</u>
MANNER	
יִשָּׂא בְרָכָה מֵאֵת יְהוָה	He-will-carry-away a blessing <u>from-YHWH</u>
SOURCE	

Table B25, continued

וְצִדְקָה מֵאֱלֹהֵי יִשְׁעֵךְ				And-a-just-reward <u>from-the-God-of-his-salvation</u>			
SOURCE							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
24	2	1	1	4	על		Down
			1	2	ימים		Down
24	2	2	1	4	על		Up
			1	2	נהרות		Up
24	3	1	2	4	מי		Down
			2	4	ב		Down
			2	3	הר יהוה		Down
24	3	2	2	4	מי		Up
			2	4	ב		Up
			2	2	מקום קדשו		Up
24	4	1	0	2	נקי		Down
24	4	2	0	2	בר		Up
24	4	3	1	4	ל		Down
			1	2	שוא		Down
24	4	4	1	4	ל		Up
			1	2	מרמה		Up
			1	3	מרמה		Down
24	5	1	1	4	מ		Down
			1	3	מ		Up
			1	2	יהוה		Down
24	5	2	1	4	מ		Up
			1	2	אלוהים		Up

38:2.1-2.2

O YHWH, do not punish me because of your anger!

And because of your wrath, do not chastise me!

Table B.26 – Psalm 38:2.1-2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
יהוה אל-בקצפך תוכיחני				O-YHWH not <u>in-your-anger</u> you-will-punish-me			
REASON VOCATIVE							
ובחמתך תיסרני				And- <u>in-your-wrath</u> (not) you-will-chastise-me			
REASON							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
38	2	1	2	4	ב		Down
			2	2	קצף		Down
			2	4	ך		Down
38	2	2	1	4	ב		Up
			1	2	חמה		Up
			1	4	ך		Up
			0	-1			Up

38:11.1-13.2

My heart reels.

My strength fails me.

And the light of my eyes has gone away.

My enemies and my companions stand far away from my affliction.

And even my kinsmen stay far away.

And those who seek my life lay traps.

And those who seek to hurt me talk maliciously.

Table B.27 – Psalm 38:11.1-13.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
לְבַי סָחַרְחַר				<u>My-heart</u> it-reels			
עֲזָבַנִי כַחֲ				It-fails-me <u>my-strength</u>			
וְאוֹרְעֵינִי גַם־הֵם אֵין אִתִּי:				And-the-light-(of) my-eyes even that is-not with-me			
אֲהַבִּי וְרַעֵי מִנֶּגֶד נִגְעֵי יַעֲמָדוּ				My-enemies and-my-companions <u>from</u> -before-my-affliction they-stand			
LOCATION							
וְקִרְוֵי מֵרָחֵק עָמְדוּ:				And-as-for-my-kinsmen <u>from</u> -afar they-stand			
LOCATION							
וַיִּנְקְשׂוּ מִבְּקֵשֵׁי נַפְשִׁי				And-they-lay-traps the- <u>seekers-of my</u> -life			
וְדַרְשֵׁי רַעֲתֵי דְבָרוּ הַזֹּאת				And-the- <u>seekers-of-my</u> -hurt they-speak malice			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
38	11	1	0	2	לב		Down
			0	4	י		Down
38	11	2	0	2	כח		Up
			0	4	י		Up
38	11	3	0	0			
38	12	1	-1	2	רעי	אהבי	
			1	4	מן		Down
38	12	2	1	4	מן		Up
38	13	1	0	2			Down
38	13	2	0	2			Up

38:17.2-20.2

Table B.28 – Psalm 38:17.2-20.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
יִשְׂמְחוּ-לִי				They-will-rejoice over-me			
בְּמוֹט רַגְלֵי עָלִי הִגְדִּילוּ:				In-the-stumbling-of my-feet over-me they-will-exult			
TIME							
כִּי-אֲנִי לְצִלַּע נָכוֹן				For I for-stumbling ready			
PURPOSE							
וּמְכַאֲבֵי נִגְדֵי תָמִיד:				And-my-pain before-me always			
כִּי-עוֹנֵי אֲנִיד				For my-sin I-will declare			
אֲדַאֵג מִחַטָּאתַי:				I-will-worry from-my-sin			
REASON							
וְאֵיבֵי חַיִּים עֲצָמוּ				And-my-enemies-(of) life they-are-mighty			
וְרַבּוֹ שֹׁנְאֵי שִׁקֵּר				And-my-haters-(of) deceit many			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
38	17	2	1	3	ל		Down
			1	4	י		Down
38	17	3	1	2	מוט		Down
38	18	1	1	2	צלע		Up
38	18	2	0	4	י		Down
38	19	1	0	4	עון		Down

Table B28, continued

			0	4	י		Up
			0	4	י		Down
38	19	2	1	2	חטאת		Up
				4	י		Up
38	20	1	0	2	איב חיים		Down
			0	2	עצם		Down
38	20	2	0	2	שנאי שקר		Up
			0	2	רבה		Up

47:3.1-5.1

For YHWH, Most High, is fearsome.

(YHWH is) the great king over the whole Earth.

He appoints nations for subjugation to us.

And (to be) peoples under our feet.

Table B.29 – Psalm 47:3.1-5.1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
כִּי־יְהוָה עֲלִיּוֹן גּוֹרָא				For YHWH most-high fearsome			
מֶלֶךְ גָּדוֹל עַל־כָּל־הָאָרֶץ:				The-king-of greatness over all-of the earth			
SCOPE							
יִדְבֵר עַמִּים תַּחְתֵּינוּ				He-appoints nations under- us			
PURPOSE							
וְלֵאמִים תַּחַת רַגְלֵינוּ:				And-peoples under our -feet			
PURPOSE							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN

Table B29, continued

47	3	1	0	2	יהוה עליון	Up
47			0	3	עליון	Down
47	3	2	1	3	על	Up
47			1	2	כל הארץ	Down
			0	-1		
47	4	1	1	4	תחת	Down
47			1	4	נו	Down
47	4	2	1	4	תחת	Up
47			1	4	נו	Up
			0	-1		

50:7.1-11.2

Listen, O my people!

And let me speak, O Israel.

For I will testify about you.

I am your God.

I do not reprove you because of your altars.

And (I do not reprove you for) your ever-present offerings.

I will not take one bull from your house.

(I will not take) male goats from your folds.

For all of the living things of the field belong to me.

The cattle of a thousand hills are mine.

I know every bird of my mountains.

Table B.30 – Psalm 50:7.1-11.2

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
7 שְׁמַעַה עִמִּי	Hear! O-my-people
VOCATIVE	
וְאִדְבַרְהָ יִשְׂרָאֵל	And-let me-speak O-Israel
VOCATIVE	
וְאֶעֱיֵדָה בְּךָ	And-I-will-testify in-you
אֱלֹהִים אֱלֹהֶיךָ אֲנֹכִי:	God your-god I-am
8 לֹא עַל-זִבְחֶיךָ אוֹכִיחֶךָ	Not upon your-altars I-reprove-you
REASON	
וְעוֹלֹתֶיךָ לְנִגְדֵי תָמִיד:	And-your-offerings before-me always
DURATION LOCATION	
9 לֹא-אֶקַּח מִבֵּיתֶךָ פָּר	Not I-take from-your-house bull
SOURCE	
מִמְבְּלָאֲתֶיךָ עֲתוּדִים:	(Not I-take) From-your-folds male-goats
SOURCE	
10 כִּי-לִי כָל-חַיֵּי-תוֹיַעֲר	For to-me (are) all its-living-things-(of) the-field
בְּהֵמוֹת בְּהַרְרֵי-אֶלְפָּה:	(To-me [are]) cattle in-mountains-(of) thousand
11 יֵדַעְתִּי כָל-עוֹף הָרִים	I-know every bird-(of) my-mountains

Table B30, continued

זִזַּי שְׂדֵי עֵמֶד							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
50	7	1	1	1	עמי		Down
50	7	2	1	1	ישראל		Up
50			1	1	ישראל		Down
50	7	3	0	1	ך		Up
50	7	4	-1	4	אלוהים	אלוהים	
50	8	1	1	3	על		Down
50			1	2	זבח		Down
50			1	4	ך		Down
50	8	2	1	0			
50	9	1	1	4	מן		Down
50			1	4	ך		Down
50	9	2	0	-1			
50			1	4	מן		Up
50			1	4	ך		Up
50	10	1	0	2	חיי		Down
50	10	2	0	2	בהמות		Up
50			0	2	בהמות		Down
50			0	-1			
50	11	1	0	2	עוף		Up
50			0	2	עוף		Down
50	11	2	0	2	זיז שדי		Up

50:17.1-20.2

And as for you, you hate discipline.

And you cast my words behind you.

If you see a thief, you are pleased with him.

And (if you see) adulterers, you forgive evil with your mouth.

And you ... evil with your tongues.

You sit in judgment of your brother.

You slander the son of your mother.

Table B.31 – Psalm 50:17.1-20.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
17 וְאַתָּה שָׁנֵאתָ מוֹסֵר				You you-hate discipline			
וּתְשִׁלֵּךְ דְּבָרֵי אַחֲרֶיךָ:				An-you-cast my-words behind-you			
DIRECTION							
18 אִם-רָאִיתָ גֹּנֵב				If you-see a-thief			
MODE							
וּתְרַץ עִמּוֹ				Then you-are pleased with-him			
וְעַם מְנַאֲפִים חִלְקֶד:				And-if adulterers			
MODE							
19 פִּיךָ שִׁלַּחַת בְּרָעָה				Your-mouth you-forgive evil			
INSTRUMENT							
וְלִשׁוֹנְךָ תִצְמִיד מְרָמָה:				And-your-tongue ... evil			
INSTRUMENT							
20 תֵּשֵׁב בְּאַחֶיךָ				You-sit-down in-(judgment of)-your-brother			
בְּבֶן-אִמְךָ תִתֵּן-דָּפִי:				In-son-(of) your-mother you-give slander			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
50	17	1	0	2	אתה		Down
50	17	2	1	2	ך		Up

Table B31, continued

50	18	1	1	3	אמ	Down
50	18	2	0	3	עמו	Up
			0	3	עמו	Down
50	18	3	1	3	עמ	Up
50	19	1	1	2	רע	Down
50	19	2	1	2	מרמה	Up
50	20	1	0	4	ב	Down
50			0	2	אה	Down
50			0	4	ך	Down
50	20	2	0	4	ב	Up
50			0	2	אמ	Up
50			0	4	ך	Up

51:3.1-11.2

O God, be gracious to me according to your mercy!

Blot out my sin according to the greatness of your mercy!

Wash me thoroughly from my sin!

And cleanse me of my iniquity!

For I know my sins.

For my transgressions are always before me.

I have sinned against you alone.

And I have done evil in your eyes.

So that you are justified when you speak.

And you are clean when you judge.

Behold, I was born in sin.

Indeed, my mother brought me forth in sin.

Behold, you desire truth in the innermost.

And you teach me wisdom in secret places.

Purify me with hyssop, and I will be clean.

Wash me and I will be whiter than snow.

Let me hear joyful, happy news.

Let the bones that you broke rejoice.

Hide your face from my sins.

And blot out all my transgressions.

Table B.32 – Psalm 51:3.1-11.1

TEXT AND SEMANTIC ANALYSIS		TRANSLATION
חַנּוּנֵי אֱלֹהִים בְּחַסְדֶּךָ 3		Be-gracious-to-me O-God according-to-your-mercy
MANNER VOCATIVE		
בְּרֹב רַחֲמֶיךָ מְחַה פְּשָׁעֵי:		According-to-greatness-(of) your-mercy blot-out my-sin
MANNER		
הִרְבָּה כְּבַסְנִי מֵעוֹנֵי 4		Thoroughly wash-me from-my-sin
MANNER		
וּמִחַטָּאתַי טַהַרְנִי:		And-from-my-sin cleanse-me
כִּי־פִשְׁעֵי אָנִי אֲדַע 5		For my-sins I I-know
וְחַטָּאתַי נִגְדִי תָּמִיד:		And-my-sins (are) before-me always
DURATION		
לָךְ לְבַדְּךָ חַטָּאתַי 6		To-you only-you I-have-sinned
POINT OF VIEW		

Table B32, continued

וְהָרַע בְּעֵינַיִךְ עֲשִׂיתִי POINT OF VIEW	And-the-evil in-your-eyes I-have-done
לְמַעַן תִּצְדַּק בְּדַבְרֶיךָ TIME	So-that you-are-justified in-your-speaking
תִּזְכָּה בְּשִׁפְטֶיךָ: TIME	And-you-are-clean in-your-judging
7 הֵן-בְּעֵוֹן חוֹלַלְתִּי MANNER DECLARATIVE	Look! In-sin I-was-born
וּבַחֲטָא יִחַמְתַּנִּי אַמִּי: MANNER	And-in-sin she-brought-me-forth my-mother
8 הֵן-אַמֶּת חִפְצָת בְּטָחוֹת DECLARATIVE	Look! Truth you-desire in-the-inmost
וּבְסִתְּמִם חֲכָמָה תוֹדִיעֵנִי: MANNER	And-in-hidden-things wisdom you-make-me-know
9 תְּחַטְּאֵנִי בְּאַזּוֹב INSTRUMENT	Purify-me in-hyssop
וְאַטְהַר MANNER	And-I-will-be-clean
תְּכַבְּסֵנִי MANNER	Wash-me
וּמִשְׁלֵג אֲלָבִין: AMOUNT	And-more-than-snow I-will-be-white
10 תְּשִׂמְעֵנִי שְׂשׁוֹן וְשִׂמְחָה MANNER	Cause-me-to-hear joy and-happiness
תְּגַלְּנָה עַצְמוֹת דְּכִיתָ: MANNER	Let-them-rejoice bones (that) you broke

Table B32, continued

11 הַסִּתֵּר פְּנֵיךָ מִחַטָּאִי				Hide your-face from-my-sin			
MANNER							
וְכָל-עֲוֹנֹתַי מַחֶה				And-all my-sins blot-out			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
51	3	1	2	4	כ		Down
			2	2	חסד		Down
			2	4	ך		Down
51	3	2	1	4	כ		Up
			1	2	רב רחמים		Up
			1	4	ך		Up
51	4	1	1	0			
51	4	2	1	4	מן		Up
			1	2	חטאת		Up
			1	4	י		Up
51	5	1	0	0			
51	5	2	1	0			
51	6	1	1	3	ל	לבד	
			1	4	ך	ך	
			1	4	ך		Down
51	6	2	1	4	ך		Up
51	6	3	1	4	ב		Down
			1	2	דבר		Down
			1	4	ך		Down
51	6	4	1	4	ב		Up
			1	2	שפט		Up
			1	4	ך		Up
51	7	1	2	4	ב		Down
			2	2	עון		Down
51	7	2	1	4	ב		Up
			1	4	ב		Down
			1	2	חטא		Up
51	8	1	1	0			
51	8	2	0	4	ב		Up
			0	4	ב		Down

Table B32, continued

			0	2	סתם		Up
51	9	1	1	4	ב		Up
51	9	2	0	2	טהר	Down	
51	9	3	0	2	כבס		Up
51	9	4	1	0			
51	10	1	-1	2	ששון	שמחה	
51	10	2	0	0			
51	11	1	1	3	מחטאי		Down
51	11	2	0	3	מחה		Up

51:15.1-21.2

Let me teach wicked men your ways.

And let sinners turn to you.

Deliver me from bloodguilt, O God my salvation!

My tongue will sing your righteousness.

O MY Lord, open my lips!

And my mouth will declare your praise.

For you do not delight because of sacrifice.

A because of burnt offering you do not rejoice.

The sacrifices of God are a broken spirit

.A broken and contrite heart, O God, you do not despise.

Do good things for Zion because of your favor.

You will build up the walls of Jerusalem.

Then you will be pleased with righteous sacrifices.

Then bulls will go up in smoke on your altar.

Table B.33 – Psalm 51:15.1-21.2

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
15 אֲלַמְדָה פְּשָׁעִים דְּרַכֶּיךָ	Let-me-teach wicked-ones your-ways
וְחַטָּאִים אֵלֶיךָ יָשׁוּבוּ:	And-sinners to-you they-will-turn
DIRECTION	
16 הַצִּילֵנִי מִדַּמִּים אֱלֹהִים אֱלֹהֵי תְּשׁוּעָתִי	Deliver-me from-blood O-God God-(of) my-salvation
VOCATIVE VOCATIVE	
תִּרְנֵן לְשׁוֹנִי צְדֻקָתְךָ:	It-will-sing my-tongue your-righteousness
17 אֲדַנִּי שְׂפָתַי תִּפְתַּח	My-lord my-lips you-will-open
וְפִי יַגִּיד תְּהִלָּתְךָ:	And-my-mouth it-will-declare your-praise
18 כִּי לֹא תִחַפֵּץ זִבַח	For not not you-delight sacrifice
REASON	
עֹלָה לֹא תִרְצֶה:	Burnt-offering not you-rejoice
REASON	
19 זִבְחֵי אֱלֹהִים רוּחַ נִשְׁבָּרָה	Sacrifices-(of) God (are) spirit broken
לִבִּנְשָׁבֵר וְנִדְכָּה אֱלֹהִים לֹא תִבְזֶה:	Heart broken and-contrite O God not you-despise
VOCATIVE	
20 הֵיטִיבָה בְּרַצוֹנְךָ אֶת-צִיּוֹן	Do-good in-your-favor with Zion
REASON	

Table B33, continued

תְּבַנֶּה חוֹמוֹת יְרוּשָׁלַם:				You-will-build walls-(of) Jerusalem			
21 אַז תִּתְפַּח זְבַח־צֶדֶק				Then you-will-be-glad sacrifices-(of) righteousness			
REASON TIME							
אַז יַעֲלוּ עַל־מִזְבֵּחַ פָּרִים				Then they-will-go-up upon-your-altar bulls			
LOCATION TIME							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
51	15	1	0	3	אלמדה		Down
51	15	2	1	3	אליך		Down
51	16	1	2	4	אלוהים	אלוהים	
			2	3	אלוהים		Up
51	16	2	0	2	לשון		Down
			0	4	י		Down
51	17	1	1	0			
51	17	2	1	4	פה		Up
			1	2	י		Up
51	18	1	1	2	זבח		Down
51	18	2	1	2	עולה		Up
51	19	1	0	2	זבח		Up
			0	2	רוח		Down
51	19	2	1	0			
51	20	1	1	0			
51	20	2	0	2	ירושלם		Up
51	21	1	2	4	עז		Down
			2	2	זבחים		Down
51	21	2	2	4	עז		Up
			2	2	עולה		Up

64:9.2-11.2

All who see them will shake.

And every man will be afraid.

And they will declare the work of God.

The righteous man will be glad because of YHWH.

And he will take shelter in him.

Table B.34 – Psalm 64:9.2-11.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
יִתְנַדְּדוּ כָּל־רֹאֵה בָּם:				They-shake-heads all seers-(of) in-them			
10 וַיִּירָאוּ כָּל־אָדָם				And-they-will-fear all man			
וַיִּגִּידוּ פֶּעַל אֱלֹהִים				And-they-will-declare work-(of) God			
וּמַעֲשָׂהוּ הַשְּׂבִילוֹ:				And-his-work they-will-consider			
11 יִשְׂמַח צְדִיק בְּיְהוָה				He-will-be-glad the-righteous-one in-YHWH			
REASON							
וַחֲסָה בּוֹ				And-he-will-take shelter in-him			
LOCATION							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
64	9	2	0	4	כל		Down
			0	1	ראה במ		Down
64	10	1	0	4	כל		Up
			0	1	אדם		Up
64	10	2	0	2	פאל אלוהים		Down
64	10	3	0	2	מעשהו		Up

Table B34, continued

64	11	1	1	4	ב		Down
			1	1	יהוה		Down
64	11	2	1	4	ב		Up
			1	1	ו		Up

66:1.1-6.2

Shout to God all the Earth!

Sing the glory of his name!

Make his praise glorious!

Say to God, "How fearsome are your works!"

Because of your great strength, your enemies will to you.

All the Earth will bow down to you.

And they will sing to you.

They will sing your name.

Table B.35 – Psalm 66:1.1-6.2

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
הִרְיֵעוּ לְאֱלֹהִים כָּל־הָאָרֶץ:	Shout To-God all the-earth
VOCATIVE DIRECTION	
זַמְרוּ כְבוֹד־שְׁמֹ 2	Sing glory-(of) his-name
שִׁימוּ כְבוֹד תְּהִלָּתוֹ:	Put Glory his-praise
אִמְרוּ לְאֱלֹהִים 3	Speak to-God
DIRECTION	

Table B35, continued

מה-נֹרָא מַעֲשֵׂיךָ				How fearsome your-works			
INTERROGATIVE							
בְּרַב עֲזוֹךָ יִכְחָשׁוּ לָךְ אֹיְבֶיךָ:				In-much-(of) your-strength they will... to-you your-enemies			
DIRECTION REASON							
כָּל-הָאָרֶץ יִשְׁתַּחֲוּוּ לָךְ 4				All the-earth it-will-bow-down to-you			
DIRECTION							
וַיִּזְמְרוּ-לָךְ				And-they-will-sing to-you			
DIRECTION							
יִזְמְרוּ שְׁמִיךָ				They-will-sing your-name			
DIRECTION							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
66	1	1	2	1	אלוהים		Down
66	2	1	0	1	ו		Up
			0	4	ו		Down
66	2	2	0	4	ו		Up
			0	1	ו		Down
66	3	1	1	1	אלוהים		Up
			1	1	אלוהים		Down
66	3	2	1	1	ך		Up
			1	4	ך		Down
66	3	3	2	4	ך		Up
			2	4	ך		Down
66	4	1	1	4	ך		Up
			1	4	ך		Down
66	4	2	1	4	ך		Up
			1	4	ך		Down
66	4	3	0	4	ך		Up
			0	3	ך		Down

66:7.3-9.2

Bless our God, O you peoples!

And make his praise heard!

He gives us life.

And he has not let our feet stumble.

Table B.36 – Psalm 66:7.3-9.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
בְּרָכוּ עַמִּים אֱלֹהֵינוּ 8				Bless peoples our-god			
VOCATIVE							
וְהִשְׁמִיעוּ קוֹל תְּהִלָּתוֹ:				And-cause-to-hear voice-(of) his-praise			
הַשֵּׁם נִפְּשָׁנוּ בְּחַיִּים 9				The-one-who-puts our-souls in-life			
וְלֹא־נָתַן לַמּוֹט רַגְלֵנוּ:				And-not he-gave to-stumbling our-foot			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
66	7	3	1	3	למו		Down
66	8	1	1	3	עמים		Up
66	8	2	0	1	ו		Down
66	9	1	0	3	חיים		Down
			0	4	נו		Down
66	9	2	0	3	למוט		Up
			0	4	נו		Up

66:13.1-19.1

Let me enter your house with burnt offerings.

I will pay you my vows.

For my lips made them.

Indeed, my mouth spoke them in time of trouble.

I will offer up burnt offerings to you.

I will sacrifice with the odor of bulls and goats.

Come!

Hear!

And I will recount all of the fearful things of God

That he has done for my soul.

I cry out to him with my mouth.

And glorification is under my tongue.

If I imagined sin in my heart

God would not listen.

But he did hear.

He paid heed to my prayer.

Table B.37 – Psalm 66:13-1-19.1

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
אָבוֹא בֵּיתְךָ בְּעוֹלוֹת 13	I-will-go-into your-house in-burnt-offerings
MANNER	
אֲשַׁלֵּם לָךְ נְדָרַי:	I-will-pay to-you my-vows
אֲשֶׁר-פָּצוּ שְׂפָתַי 14	Because they-opened my-lips

Table B37, continued

	וְדַבֵּר־פִּי בַצַּר־לִי:	And-it-spoke my-mouth in-trouble for-me
BENEFICIARY	TIME	
	עֹלוֹת מַחֲוִים אֶעֱלֶה־לָּךְ 15	Burnt-offerings I-will-offer-up to-you
DIRECTION		
	עַם־קִטְרֹת אֵילִים אֶעֱשֶׂה בַקָּר עַם־ עֲתוּדִים	With odor-(of) rams I-will-make bull with-goats sacrifice
INSTRUMENT		
	לָכוּ 16	Come
	שִׁמְעוּ	Hear
	וְאֶסְפָּרָה כָּל־יִרְאֵי אֱלֹהִים	And-I-will-recount all fearful-things-(of) God
	אֲשֶׁר עָשָׂה לְנַפְשִׁי:	That he-has-done for-my-soul
BENEFICIARY		
	אֵלָיו פִּי־קָרָאתִי 17	To-him my-mouth I-cry-out
INSTRUMENT	DIRECTION	
	וְרוֹמֵם תַּחַת לְשׁוֹנִי:	And-glorification under my-tongue
	אֲוֹן אִם־רָאִיתִי בְלִבִּי 18	Sin if I-saw in-my-heart
LOCATION		
	לֹא יִשְׁמַע אֲדֹנָי:	Not he-would-hear lord
	אֲכֹן שָׁמַע אֱלֹהִים 19	But he-heard God

Table B37, continued

CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
66	13	1	1	2	עולות		Down
66	13	2	0	4	נדר		Up
			0	4	י		Down
66	14	1	0	2	שפה		Down
			0	4	י		Up
			0	4	י		Down
66	14	2	1	4	י		Up
			1	4			Down
66	15	1	1	4	ל		Up
66	15	2	2	4	עם	עם	
66	16	1	0	0			
66	16	2	0	0			
66	16	3	0	0			
66	16	4	1	4	י		Down
66	17	1	2	4	י		Up
			2	4	י		Down
			2	2	פה		Down
66	17	2	0	4	י		Up
			0	2	לשון		Down
			0	4	י		Up
			0	2	לשון		Down
66	18	1	1	4	י		Up
			1	2	לב		Up
66	18	2	1	4	שמע		Down
			1	2	עדוני		Down
66	19	1	0	2	שמע		Up
			0	2	אלוהים		Up

67:2.1-5.4

May God be gracious to us!

And may he bless us!

May he cause his face to shine on us, so that your path will be known on the earth and your salvation among all the nations.

The nations will praise you.

Oh God, all of the nations will praise you.

They will be glad.

And the peoples will rejoice.

Table B.38 – Psalm 67:2.1-5.4.

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
אֱלֹהִים יַחַנְנוּ 2	God may-he-be-gracious-to-us
וַיְבָרֲכֵנוּ	And-may-he-bless-us
יֵאָר פְּנֵיו אִתְּנוּ 3 לְדַעַת בְּאֶרֶץ דְּרָכֶיךָ בְּכָל-גּוֹיִם יְשׁוּעָתֶיךָ:	May-he-cause-to-shine his-face with-us for- knowing in-the-earth your-path in-all nations your-salvation
PURPOSE	
יִדְוּוּ עַמִּים 4	They-will-cause-to-praise-you nations
אֱלֹהִים יִדְוּוּ עַמִּים כָּלָם:	God they-will-cause-to-praise-you nations all-(of)-them
VOCATIVE	
יִשְׂמְחוּ 5	They-will-be-glad
וַיִּרְנְנוּ לְאֻמִּים :	And-they-will-rejoice peoples

Table B38, continued

CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
67	2	1	0	2	חנן		Down
			0	4	נו		Down
67	2	2	0	2	ברך		Up
			0	4	נו		Up
67	2	3	2	4	נו		Up
			2	4	ך	ך	
			2	4	ך		Down
67	4	1	0	4	ך		Up
			0	1	ך		Down
67	4	2	1	1	אלוהים		Up
67	5	1	0	2	סמה		Down
67	5	2	0	2	רנן		Up

73:5.1-6.2

Table B.39 – Psalm 73:5.1-6.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
5 בַּעֲמַל אֲנוֹשׁ אֵינָמוּ				In-labor-(of) man they-are-not			
וְעַם-אָדָם לֹא יִגָּעוּ:				And-with man not they they-are -afflicted			
6 לְכֹן עֲנֻקְתָּמוּ גִאֲוָה				Therefore it-adorns-them pride			
וַעֲטָף-שִׁית חָמָס לְמוֹ:				He-puts-on garb-(of) violence for-him			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN

Table B39, continued

73	5	1	0	3	עמל	Down
			0	2	אנוש	Down
			0	2	אינימו	Down
73	5	2	0	3	עם	Up
			0	2	אדם	Up
			0	2	לא	Up
73	6	1	0	3	לכן	Down
73	6	2	0	3	למו	Up

76:2.1-3.2

God is well-known in Judah.

In Israel, his name is great.

For his booth was in Salem.

And his den was in Zion.

There, he destroyed the arrows of the bow.

(He destroyed) the shield and the sword, and even battle itself.

You were gloriously illuminated from the mountains of prey.

Table B.40 – Psalm 76:2.1-3.2

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
גֹּדַע בִּיהוּדָה אֱלֹהִים 2	He-has-been-known in-Judah God
בְּיִשְׂרָאֵל גָּדוֹל שְׁמוֹ:	In-Israel great his-name
וַיְהִי בְשָׁלֵם סִכּוֹ 3	And-it-was in Salem his-booth
וּמַעֲוֹנָתוֹ בְּצִיּוֹן:	And-his-den in-Zion

Table B40, continued

CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
76	2	1	1	4	ב		Down
			1	2	יהודה		Down
76	2	2	1	4	ב		Up
			1	2	ישראל		Up
			1	4	ב		Down
			1	2	ישראל		Down
76	3	1	0	4	ב		Up
			0	2	שלם		Up
			0	4	ב		Down
			0	2	שלם		Down
76	3	2	0	4	ב		Up
			0	2	ציון		Up
			0	1	ציון		Down

76:7.1-9.1

At your blast, O God of Jacob, both horse and rider were stunned.

You – you are fearsome.

And who can stand against because of your anger?

You hand down judgment from heaven.

Table B.41 – Psalm 76:7.1-9.1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
7 מגַּעַרְתָּדָ אֱלֹהֵי יַעֲקֹב נִרְדָּם וְרֶכֶב וְסוּסִים:				From-your-blast God-(of) Jacob he-was-stunned and-chariot-and-horse			
VOCATIVE REASON							
8 אַתָּה נֹרָא אַתָּה				You fearsome you			
ומִי־יֵעַמַּד לְפָנֶיךָ מֵאִז אֶפְיָב:				And who he-will-stand before-you from-before you-anger			
REASON INTERROGATIVE							
9 מִשָּׁמַיִם הַשְּׁמַעְתָּ דִּין				From- heaven you-make-heard judgment			
SOURCE							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
76	7	1	2	1	אלהי יעקב		Down
			-1	2	רכב	סוס	
76	8	1	0	1	אתה		Up
			-1	4	אתה	אתה	
76	8	2	2	4	מ		Down
			2	1	ך		Up
76	9	1	1	4	מ		Up

77:2.1-3.2

My voice (goes out) to God.

Indeed, let me cry out with my voice to God.

For he has heard me.

In the day of my trouble, O God, I have sought you.

By night, my hand was restless.

Table B.42 – Psalm 77:2.1-3.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
קוֹלִי אֶל-אֱלֹהִים 2				My-voice to God			
DIRECTION							
וְאָצְעָקָה קוֹלִי אֶל-אֱלֹהִים				And-let-me-cry-out my-voice to-God			
DIRECTION INSTRUMENT							
וְהִאֲזִין אֵלַי:				And-he-has-caused to-hear to-me			
בְּיוֹם צָרָתִי אֲדַנִּי דְרָשְׁתִּי 3				In-day-(of) my-trouble my-lord I-have-sought			
TIME							
יְדִי לַיְלָה נִגְרָה				My-hand night it-was-stirred-up			
TIME							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
77	2	1	1	4	אל		Down
			1	4	אלהים		Down
77	2	2	2	4	קול		Up
			2	4	י		Up
			2	4	אל		Up
			2	4	אלהים		Up
			2	3	אל		Down
			2	4	י		Down
77	2	3	0	3	אל		Up
			0	4	י		Up

Table B42, continued

77	3	1	1	2	יום	Down
77	3	2	1	2	לילה	Up
			1	3	לילה	Down

79:1.1-2.2

O God, they have entered your domain!

They have defiled your holy temple!

They destroyed Jerusalem!

They gave the corpses of your servants as food for the birds of heaven!

(They gave) the flesh of your righteous ones to the creatures of the earth!

They poured their blood out like water all around Jerusalem!

Table B.43 – Psalm 79:1.1-2.2

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
אֱלֹהִים בָּאוּ גוֹיִם בְּנַחֲלָתְךָ	0-God they-have-entered nations in-your-domain
טָמְאוּ אֶת-הַיְכָל קִדְשֶׁךָ	They-have-defiled temple-(of) your-holiness
שָׂמוּ אֶת-יְרוּשָׁלַם לְעֵיִם:	They-put Jerusalem to-ruins
2 נָתְנוּ אֶת-נַבְלַת עֲבָדֶיךָ מֵאֲכָל לְעוֹף הַשָּׁמַיִם	They-gave the-corpse-(of) your-servants food for-bird-(of) the-heavens
MANNER	
בָּשָׂר הִסִּידֶיךָ לַחֲתוּ-אָרֶץ:	Flesh-(of) your-righteous-ones for-its-living- thing earth
MANNER	

Table B43, continued

CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
79	1	1	0	2	נחלה		Down
				4	ך		Down
		2	0	4	את		Down
				2	היכל קדש		Up
				2	היכל קדש		Down
				4	ך		Up
		3	0	4	את		Up
				2	ירושלם		Up
				4	ל		Down
	2	1	1	4	ל		Up
				4	ל		Down
				2	עוף השמים		Down
		2	1	4	ל		Up
				2	חיתו ארץ		Up

82:1.1-4.1

God has taken his place in the divine counsel.

He will pronounce judgment in the midst of the gods.

How long will you judge wickedly?

And (how long) will you favor the wicked?

Judge the wretched and the orphan (fairly)!

Do what is righteous for the lowly and poor!

Rescue the wretched and the needy!

Table B.44 – Psalm 82:1.1-4.1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
אֱלֹהִים נָצַב בְּעֵדֶת-אֱלֹ				God he-has-taken-his-stand in-counsel-(of) God			
LOCATION							
בְּקֶרֶב אֱלֹהִים יִשְׁפֹּט:				In-midst-(of) gods he-will-judge			
LOCATION							
עַד-מָתִי תִשְׁפֹּטוּ-עוֹל 2				How-long you-will-judge wicked			
INTERROGATIVE							
וּפְנֵי רָשָׁעִים תִּשְׂאוּ				And-faces-(of) wicked-ones you-will-favor			
שִׁפְטוּ-דָל וְיָתוֹם 3				Judge wretched and-orphan			
עֲנֵי וְרַשׁ הַצְּדִיקוּ:				Lowly and-poor cause-to-be-righteous			
פְּלִטוּ-דָל וְאַבְיוֹן 4				Rescue wretched and-needy			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
82	1	1	1	4	ב		Down
			1	2	אל		Down
82	1	2	1	4	ב		Up
			1	2	אלהים		Up
82	2	1	1	0			
82	2	2	0	2	רשעים		Up
82	3	1	-1	2	דל	יתום	
82	3	2	-1	2	עני	רש	Up
			-1	2	עני	רש	Down
82	4	1	0	2	דל		Up

85:3.1-4.1

You have forgiven the wickedness of your people.

You have covered up all of their sins.

You have controlled your wrath.

Table B.45 – Psalm 85:3.1-4.1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
נְשִׂאתָ עֲוֹן עַמֶּךָ 3				You-have-taken-up wickedness-(of) your-people			
בְּסִיף כָּל-חַטָּאתָם				You-have-covered all-(of) their-sins			
אִסְפַּתָּ כָּל-עֲבֹרֹתֶיךָ 4				You-have-gathered all-(of) your-wrath			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
85	3	1	0	2	עֲוֹן		Down
			0	1	עַמֶּךָ		Down
85	3	2	0	4	כָּל		Down
			0	2	חַטָּא		Up
			0	1	ם		Up
85	4	1	0	4	כָּל		Up
			0	2	עֲבֹרָה		Down
			0	4	ךָ		Down

85:6.1-6.2

Will you be angry forever?

Will you prolong your anger from generation to generation?

Table B.46 – Psalm 85:6.1-2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
6 הַלְעוֹלָם תִּאֲנַף-בָּנוּ				Until-forever? You-will-be-angry			
DURATION INTERROG.							
תִּמְשֹׁךְ אַפְּךָ לְדָר וּדָר:				You-will-stretch-out your-anger to-generation and-generation			
DURATION							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
85	6	1	3	4	ל		Down
			3	2	עולם		Down
85	6	2	1	4	ל		Up
			1	2	דור ודור		Up
			1	4	דור	דור	

88:2.1-3.1

O YHWH, God of my salvation, I have cried out to you day and night.

My prayer will come before you.

Bend your ear to my cry!

For my soul has had its fill of misfortune.

And they have struck me down to Sheol.

I have been regarded as one who is going down to the pit.

I have become like a man who has no support.

Table B.47 – Psalm 88:2.1-3.1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
<p>2 יהוה אלהי ישועתי יום-צעקתי בלילה נגדך:</p>				<p>YHWH God-(of) my-salvation day I-have-cried-out in-night before-you</p>			
VARIOUS							
<p>3 תבוא לפניך תפילתי</p>				<p>It-will-come before-you my-prayer</p>			
<p>הטה-אזנך לרנתי:</p>				<p>Cause-to-bend your-ear to-my-shout</p>			
DIRECTION							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
88	2	1	4	2	יום	לילה	
			4	2	נגד	לפני	
88	3	1	0	2	תפלה		Down
			0	2	י		Down
88	3	1	1	2	רנה		Up
			1	4	י		Up

88:7.1-7.3

You have settled me at the bottom of a pit.

(You have put me) in dark places.

(You have put me) in the depths.

Table B.48 – Psalm 88:7.1-3

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
שֵׁתַּנִּי בְּבוֹר תַּחְתִּיּוֹת 7				You-have-settled-me in-pit bottom			
LOCATION							
בְּמַחְשָׁיִם				In-dark-places			
LOCATION							
בְּמַצְלוֹת				In-depths			
LOCATION							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
88	7	1	1	4	ב		Down
			1	2	בור תחתיות		Down
88	7	2	1	4	ב		Up
			1	2	מחשכים		Up
			1	4	ב		Down
			1	2	מחשכים		Down
			0	-1			
88	7	3	1	4	ב		Up
			1	2	מצולות		Up
			0	-1			

92:13.1-14.1

The righteous man will bloom like a palm.

He will thrive like a cedar in Lebanon.

Planted in the house of YHWH, they will bloom in the courts of our God.

Table B.49 – Psalm 92:13.1-14.1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
צָדִיק בַּתְּמָר יִפְרָח 13				Righteous like-a-palm he-will-bloom			
MANNER							
בְּאֵרֶז בְּלִבְנוֹן יִשְׁגָּה:				Like-cedar in-Lebanon he-will-thrive			
MANNER							
14 שְׂתוּלִים בְּבַיִת יְהוָה בְּחִצְרוֹת אֱלֹהֵינוּ יִפְרִיחוּ:				Planted-ones in-house-(of) YHWH in-courts-(of) our-God they-will bloom			
LOCATION		MANNER					
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
92	13	1	1	4	כ		Down
			1	2	תמר		Down
92	13	2	1	4	כ		Up
			1	2	ארז		Up
92	14	1	2	4	ב	ב	
			2	2	בית יהוה	חצרות אלהינו	

98:4.2-7.1

Open up!

And shout!

And sing!

Sing to YHWH with the harp!

(Sing) with the harp and the sounds of songs.

Shout before YHWH the King with trumpets and the sound of horns!

Let the sea and all that is in it and those who live in the depths thunder.

Table B.50 – Psalm 98:4.2-7.1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
<u>פָּצְחוּ</u>				Open			
<u>וּרְנְנוּ</u>				And-shout			
<u>וּזְמְרוּ:</u>				And-sing			
5 <u>זְמְרוּ לַיהוָה בְּכִנּוֹר</u>				Sing to-YHWH in-harp			
INSTRUMENT DIRECTION							
<u>בְּכִנּוֹר וְקוֹל זְמִירָה:</u>				In-harp and-sound-(of) song			
INSTRUMENT							
6 <u>בְּחֲצֹצְרוֹת וְקוֹל שׁוֹפָר הָרִיעוּ לִפְנֵי הַמֶּלֶךְ יְהוָה:</u>				In-trumpets and-sound-(of) horn shout before the-king YHWH			
LOCATION INSTRUMENT							
7 <u>יִרְעַם הַיָּם וּמְלֵאֵוּ תְהִלּוֹת וַיִּשְׁבִּי בָּהֶם:</u>				It-will-thunder the-sea and-its-filling the-deep and-dwellers-(of) in-it			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
98	4	2	0	2	פצח		Down
98	4	3	0	2	רנן		Up
98	4	3	0	2	רנן		Down
98	4	4	0	2	זמר		Up
98	5	1	1	4	ב		Down
			1	4	כנור		Down
98	5	2	1	4	ב		Up
			1	4	כנור		Up

Table B50, continued

			1	4	ב		Down
			1	4	כנור		Down
			0	-1			
98	6	1	1	4	ב		Up
			1	4	שופר		Up
98	7	1	-1	2	ים	מלאו	

100:4.1-5.3

Enter his gates with praise!

(Enter) his courts with acclamation!

Praise him!

Bless his name!

For YHWH is good.

His kindness is eternal.

And his truth is from generation to generation.

Table B.51 – Psalm 100:4.1-5.3

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
בָּאוּ שְׁעָרָיו בְּתוֹדָה 4				Enter his-gates in-priase			
MANNER							
חֲצֵרָתָיו בְּתִהְלָה				His-courts in-acclamation			
MANNER							
הוֹדוּ-לוֹ				Praise to-him			
בְּרַכּוּ שְׁמוֹ:				Bless his-name			
בִּי-טוֹב יְהוָה 5				For good YHWH			
לְעוֹלָם חֶסֶדּוֹ				To-eternity his-kindness			
וְעַד-דָּר וְדָר אֱמוּנָתוֹ				And-until generation and-generation his truth			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
100	4	1	1	4	ב		Down
			1	2	תודה		Down
100	4	2	1	4	ב		Up
			1	2	תהלה		Up
100	4	3	0	4	ו		Down
100	4	4	0	4	ו		Up
100	5	1	0	1	יהוה		Up
100	5	2	0	2	עולם		Down
100	5	3	0	2	דור ודור		Up
			0	4	דור	דור	

108:2.2-8.3

I will sing.

Indeed, I will chant about my glory.

Awaken the harp and lyre!

I will rouse the dawn.

I will praise YHWH among the peoples.

And I will sing among the nations.

For your kindness is higher than the heavens.

And your truth is above the skies.

So that your beloved ones will be delivered,

Save with your right hand!

Answer me!

God has declared it in his sanctuary:

I will rejoice.

I will divide Shekem.

Table B.52 – Psalm 108:2.2-8.3

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
אֲשִׁירָה	I-will-sing
וְאֶזְמְרָה אִף־כְּבוֹדִי:	And-I-will-chant also my-glory
עוֹרָה הַנָּבֶל וְכַנּוֹר 3	Awake the-harp and-lyre
אֶעֱרָה שָׁחַר:	I-will-cause-to-wake dawn

Table B52, continued

אֹדֶדְךָ בְּעַמִּים יְהוָה 4				I-will-praise in-peoples YHWH			
LOCATION							
וְאֶזְמְרְךָ בְּלְאָמִים:				And-I-will-sing in-nations			
LOCATION							
כִּי־גָדוֹל מֵעַל־שָׁמַיִם חֶסֶדְךָ 5				For-great from-above heavens your-kindness			
AMOUNT							
וְעַד־שָׁחֲקִים אֲמַתְּךָ:				And-until skies your-truth			
רוֹמָה עַל־שָׁמַיִם אֱלֹהִים 6				Exalt upon-heavens God			
LOCATION							
וְעַל כָּל־הָאָרֶץ כְּבוֹדְךָ:				And-upon all the-Earth your-glory			
LOCATION							
לְמַעַן יִחַלְצוּן יְדֵי־יְיָ 7				So-that they-will-be-rescued your-beloved-ones			
הוֹשִׁיעָה יְמִינְךָ				Cause-to-deliver your-right-hand			
וְעַנֵּנִי:				And-answer-me			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
108	2	2	0	2	שִׁיר		Down
108	2	3	0	2	זִמְרָה		Up
108	3	1	0	2	נְבוֹלָה	כְּבוֹד	
108	3	2	0	0			
108	4	1	1	4	ב		Down
			1	3	עַמִּים		Down
108	4	2	1	4	ב		Up
			1	3	לְאֻמִּים		Up
108	5	1	1	2	שָׁמַיִם		Down

Table B52, continued

108	5	2	0	2	שחקים		Up
108	6	1	1	4	על		Down
			1	2	שמים		Down
			1	1	אלהים		Down
108	6	2	1	4	על		Up
			1	2	הארץ		Up
108	7	1	0	4	ך		Down
			0	3	ידידים		Down
108	7	2	0	4	ך		Up
			0	3	ימין		Up
108	7	3	0	0			

108:9.3-12.2

Gilead is mine.

Manasseh is mine.

And Ephraim is my best residence.

Judah is my scepter.

Moab is my wash-basin.

I will throw my shoe at Edom.

I will gloat of Philistia.

Who will lead me to the fortress?

Who will bring me to Edom?

O God, you have not rejected us – have you?

O God, you will go out with our armies – won't you?

Table B.53 – Psalm 108:9.3-12.2

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
9 לִי גִלְעָד	To-me Gilead
לִי מְנַשֶּׁה	To-me Manasseh
וְאֶפְרַיִם מְעוֹז רִאשִׁי	And-Ephraim residence-(of) my-head
יְהוּדָה מַחְקָקִי:	Judah my scepter
10 מוֹאָב סֵיר רַחְצִי	Moab pot-(of) my-washing
עַל-אֲדוֹם אֲשַׁלֵּךְ נַעְלִי	Upon Edom I-will-cast my-shoe
TARGET	
עַל־פְּלִשְׁתִּי אֶתְרוּעֵעַ:	Over Philistia I-will-shout
TARGET	
11 מִי יְבַלְנִי עִיר מְבָצָר	Who he-will-lead-me city-(of) fortification
DIRECTION INTERROGATIVE	
מִי נִתְּנִי עַד-אֲדוֹם:	Who he-will-bring-me unto Edom
DIRECTION INTERROGATIVE	
12 הֲלֹא-אֱלֹהִים זָנְחָתֵנוּ	Have-not God you-rejected-us
VOCATIVE INTERROGATIVE	
וְלֹא-תֵצֵא אֱלֹהִים בְּצַבָּאתֵינוּ:	And-not you-will-go-out God in-our-hosts
VOACTIVE INTERROGATIVE	

Table B53, continued

CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
108	9	1	0	4	ל		Down
				4	י		Down
				2	גלעד		Down
108	9	2	0	4	ל		Up
				4	י		Up
				2	מנשה		Up
108	9	3	0	2	אפרים		Up
				2	אפרים		Down
108	9	4	0	2	יהודה		Up
			0	2	יהודה		Down
108	10	1	0	2	מואב		Up
			0	2	מואב		Down
108	10	2	1	4	על		Down
			1	2	אדום		Up
			1	2	אדום		Down
108	10	3	1	2	על		Up
			1	4	פלשת		Up
108	11	1	2	4	מי		Down
108	11	2	2	4	מי		Up
108	12	1	2	4	לא		Down
			2	4	אלהים		Down
108	12	2	2	4	לא		Up
			2	4	אלהים		Up
			0	-1			

110:4.3-6.1

You are a priest forever, upon the order of Melkizedeq

My Lord is on your right hand.

He has crushed kings in the day of his anger.

He will give judgment among the nations.

He has filled (graves) with bodies.

He has crushed many heads on the Earth.

Table B.54 – Psalm 110:4.3-6.1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
אַתָּה־כֹּהֵן לְעוֹלָם עַל־דְּבָרְתֵי מַלְכֵי־צֶדֶק:				You priest forever upon...			
5 אֲדֹנָי עַל־יְמִינֶךָ				My-lord upon your-right-hand			
מִחַץ בַּיּוֹם־אָפּוֹ מְלָכִים:				He-has-crushed in-day-(of) his-anger kings			
6 יִדְּיוֹן בְּגוֹיִם				He-will judge in-nations			
מִלֵּא גוֹיֹת				He-has-filled bodies			
מִחַץ רֹאשׁ עַל־אֲרֶץ רַבָּה:				He-has-crushed head upon Earth much			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
110	4	3	2	3	עולם		Down
			2	4	על		Down
110	5	1	0	3	על		Up
			0	4	על		Up
110	5	2	1	4	ב		Down
110	6	1	0	4	ב		Up
110	6	2	0	2	גויות		Down
110	6	3	1	0			Up

139:6.3-8.2

It is a wonder too great for knowledge.

It is a mystery that I cannot understand.

Where will I go from your spirit?

And where will I flee from your face?

If I go up to the heavens,

You are there.

Table B.55 – Psalm 139:6.3-8.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
אֲנִי מֵרוּחְךָ 7				Where I-will-go from-your-spirit			
DIRECTION INTERROGATIVE							
וְאֵינִי מִפְּנֵיךָ אֶבְרַח:				And-where from-your-face I-will-flee			
DIRECTION INTERROGATIVE							
אִם-אֶסְקֶה שָׁמַיִם 8				If I-will-go-up heavens			
DIRECTION CONDITIONAL							
שָׁמַיִם אַתָּה				There you			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
139	7	1	2	4	אנה		Down
			2	4	מן		Down
			2	2	רוח		Down
			2	4	ך		Down
139	7	2	2	4	אנה		Up
			2	4	מן		Up
			2	2	פנים		Up
			2	4	ך		Up
139	8	1	2	3	שמים		Down
139	8	2	0	3	שם		Up

140:6.3-8.1

They have set traps for me.

I have said to YHWH

You are my God.

Listen to the sound of my pleas!

Table B.56 – Psalm 140:6.3-8.1

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
מְקַשִּׁים שְׂתוּלֵי				Traps they-set for-me			
7 אָמַרְתִּי לַיהוָה				I –have-said to YHWH			
אֱלֹהֵי אַתָּה				My-God you			
הַאֲזִינָה יְהוָה קוֹל תַּחֲנוּנָי:				Cause-to-hear O-YHWH sound-(of) my-pleas			
8 יְהוָה אֲדַנִּי עֹז יְשׁוּעָתִי סִפְתָּה לְרֵאשֵׁי בַיּוֹם נֶשֶׁק:				O-YHWH my-lord strength-(of) my-deliverance you-protected my-head in-day-(of) weapon			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
140	6	3	1	4	ל		Up
			1	4	ל		Down
140	7	1	1	4	ל		Up
			1	3	לי		Down
140	7	2	1	3	אלי		Up
			1	4	יהוה		Down
140	8	1	3	4	יהוה		Up
			3	4	יהוה		Down
			3	1	אדני		Up

Table B56, continued

			3	1	עז ישועתי		Up
--	--	--	---	---	-----------	--	----

143:3.3-7.1

My heart became hopeless.

I remembered earlier times.

I dwelt upon your deeds.

I recounted the works of your hands.

I stretched my hands out to you.

My spirit was like a land weary for your presence.

Answer me quickly, O YHWH!

Table B.57 – Psalm 143:3.3-7.1

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
ישתומם לבי:	It-became-hopeless my-heart
5 זכרתי ימים מקדם	I remembered days from-before
הגיתי בכל-פעלך	I ruminated in-all your-deeds
במעשה ידיך אשוחח:	In-works-(of) your-hands I-recounted
6 פרשתי ידי אליך	I-stretched-out my-hands to-you
DIRECTION	
נפשי פארץ-עיפה לך	My-spirit like land weary to-you

Table B57, continued

מְהֵרָה עֲנֵנִי יְהוָה 7				Quickly answer-me O-YHWH			
VOCATIVE MANNER							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
143	4	2	2	4	י		Up
143	5	1	0	0			
143	5	2	0	4	ב		Down
			0	2	פעל		Down
			0	4	ך		Down
143	5	3	1	4	ב		Up
			1	2	מעסה		Up
			1	4	ך		Up
			1	4	ך		Down
143	6	1	1	4	ך		Up
			1	4	ך		Down
			1	3	אליך		Down
143	6	2	1	3	לך		Up
			1	1	ך		Down
143	7	1	2	1	יהוה		Up

121:1.2-6.2

Where will my help come from?

My help is from YHWH, maker of Heaven and Earth.

He will not allow your foot to stumble.

Your keeper will not slumber.

Behold, he will not slumber.

Nor will the keeper of Israel sleep.

YHWH is your keeper.

YHWH is your protection at your right hand.

By day, the sun will not strike you.

Nor the moon by night.

Table B.58 – Psalm 121:1.2-6.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
מֵאֵין יבֹא עֲזָרִי: INTERROGATIVE				From-where it-will-come my help			
עֲזָרִי מֵעַם יְהוָה עֲשֵׂה שָׁמַיִם וָאָרֶץ: 2				My-help from-with YHWH maker-(of) heavens and-earth			
אֶל־יִתֵּן לְמוֹט רַגְלֶךָ 3				Not he-will-give to-stumble your-foot			
אֶל־יִנּוּם שְׁמֹרֶךָ: 4				Not he-will-slumber your-keeper			
הִנֵּה לֹא־יִנּוּם 4				Behold not he-will-slumber			
וְלֹא יִישַׁן שׁוֹמֵר יִשְׂרָאֵל: 5				And-not he-will-sleep keeper-(of) Israel			
יְהוָה שְׁמֹרֶךָ 5				YHWH your-keeper			
יְהוָה צִלְּךָ עַל־יַד יְמִינֶךָ: 6				YHWH your-protection upon hand you-right			
יוֹמָם הַשֶּׁמֶשׁ לֹא־יִכָּבֵד 6 TIME				Day the-sun not it-will-strike-you			
וַיָּרַח בַּלַּיְלָה: 7 TIME				And-moon in-night			
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	1	2	1	4	מִן		Down

Table B58, continued

			1	3	אין		Down
	2	1	0	4	מן		Up
			0	3	עם		Up
	3	1	0	0			
	3	2	0	4	אל		Down
			0	2	אל		Up
	4	1	0	0			
	5	1	0	4	שמר		Up
			0	4	יהוה		Down
			0	4	ך		Down
	5	2	0	4	ך		Up
	6	1	1	2	ימם		Down
	6	2	1	2	לילה		Up

132:17.1-18.2

There, I will make horn sprout up for David.

I have prepared a lamp for my anointed one.

His enemies, I will clothe with shame.

But on him, his crown will sparkle.

Table B.59 – Psalm 132:17.1-18.2

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
שם אצמיח קרן לדוד 17				There I-will-cause-to-sprout horn for-David			
PURPOSE		LOCATION					
ערכתי נר למשיחי:				I-have-prepared lamp for-my-anointed			
PURPOSE							
אויביו אלביש בשת 18				His-enemies I-will-cause-to-clothe shame			
MANNER							
ועליו יציץ נזרו:				And-on-him it-will-sparkle his-crown			
LOCATION							
CHAPTER	VERSE	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
	17	1	2	4	ל		Down
			2	1	דוד		Down
	17	2	1	4	ל		Up
			1	1	משיחי		Up
	18	1	0	4	יו		Down
	18	2	1	4	יו		Up

AFTERWORD

To the attentive reader, I suspect that my recollection of past events in the forward to this work will have lacked the tone that usually characterizes academic pursuits. That has been by design. In fact, the foreword to this work was actually intended as an exercise in mimicking the pattern of expression that this study has focused on. In this way, I hope that I have not only made a reasonable attempt to answer Professor Golb's original question, but also made my own limited – if belated – contribution to shir/mizmor discourse.

Table Afterword 1 – RECOLLECTIONS, AGREEMENTS, AND DISPUTES

TEXT AND SEMANTIC ANALYSIS							
<u>More</u> years ago than is reasonable, I sat, <u>with my</u> back to the spring sunshine, giving a presentation to my classmates in Professor Golb's office.							
TIME				CIRCUMSTANCE			
CIRCUMSTANCE				LOCATION			
<u>More</u> often than not, I fear that I bored everyone <u>with my</u> thoughts on Col. XX of 1QH ^a .							
FREQUENCY		DECLARATIVE		INSTRUMENT			
<u>Was</u> it poetry?							
INTERROGATIVE							
<u>Was</u> it <i>Biblical</i> poetry?							
INTERROGATIVE							
<u>Was</u> it <i>good</i> Biblical poetry?							
INTERROGATIVE							
I don't remember what my position <u>was</u> .							
<u>When</u> I finished, some people agreed.							
TIME							
<u>When agreeing</u> , they were cautious.							
TIME							
Others <u>disputed</u> .							
When <u>disputing</u> , they may well have been right.							
TIME				DECLARATIVE			
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
Foreword	1	1	4	4	More		Down
			4	4	with		Down
			4	4	my		Down

Table Afterword 1, continued

		2	3	4	More		Up
			3	4	with		Up
			3	4	my		Up
		3	1	4	Was		Down
		4	1	4	Was		Up
			1	4	Was		Down
		5	1	4	Was		Up
			1	4	Was		Down
		6	0	4	Was		Up
		7	1	4	When		Down
		8	1	4	When		Up
			1	2	agreeing		
		9	0	2	disputed		Down
		10	2	2	disputing		Up

Table Afterword 2 – PROFESSOR GOLB AND HIS STUDENTS

TEXT AND SEMANTIC ANALYSIS	TRANSLATION
"It's very interesting."	
Professor Golb encouraged us, with the kind smile of a wise man who has heard it all before.	
MANNER	
"But what if I told you –"	
INTERROGATIVE	
My friends and I like to write what we think is Biblical poetry?"	
"And what if I told you –"	
INTERROGATIVE	
What everyone in my neighborhood thinks is –	
That I write the best Biblical poetry on the block."	
"Based on what would we know that?"	
INTERROGATIVE	
We looked at one another.	
We looked at Professor Golb.	
We stared at our notes.	

Table Afterword 2, continued

Why didn't he ask a question **about** parallelism?

Why weren't we talking **about** grammar?

We usually talked **about** grammar.

"We all have ideas **about** poetry."

TOPIC

TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
Foreword	2	11	0	0			
		12	1	0			
		13	1	4	What		Down
		14	0	4	What		Up
			0	4	What		Down
		15	1	4	What		Up
			1	4	What		Down
		16	0	4	What		Up
		17	0	4	On		Down
		18	0	4	On		Up
		19	0	4	We		Down
			0	4	Looked		Down
			0	4	At		Down
		20	0	4	We		Up
			0	4	Looked		Up
			0	4	At		Up
			0	4	We		Down
			0	2	Looked		Down
			0	4	At		Down
		21	0	4	We		Up
			0	2	stared		Up
			0	4	At		Up
		22	0	4	Why		Down
			0	4	about		Down
		23	0	4	Why		Up
			0	4	About		Up
			0	4	About		Down

			0	4	Grammar		Down
		24	0	4	About		Up
					about		Down
			0	4	grammar		Up
		25	1	4	About		Up

Table Afterword 3 – WHAT MAKES A POEM GOOD?

TEXT AND SEMANTIC ANALYSIS				TRANSLATION			
Professor Golb encouraged us, refusing to grant our premises, in the way gifted teachers do.							
MANNER							
“We all think we know what “Biblical” poetry is.”							
“And we all have our own ideas about good or bad poems. ”							
“But they didn’t tell us – The Biblical authors. ”							
What did they think a poem should be?							
INTERROGATIVE							
What made a poem good for them?							
INTERROGATIVE							
TEXT	SECTION	CLAUSE	EXPANSION	REPETITION	EXTRA-CLAUSAL	INTRA-CLAUSAL	UP or DOWN
Foreword	3	26	1	0			
		27	0	2	Poetry		Down
		28	0	2	poems		Up
		29	0	4	they		Down
			-1	1	they	The Biblical authors	
		30	1	4	What		Down
		31	1	4	What		Up

Is it poetry?

Is it *Biblical* poetry?

Is it *good* Biblical poetry?

You’ll have to decide.

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