

**AN ATTEMPT TO DELINEATE THE  
CHARACTERISTIC STRUCTURE OF CLASSICAL  
(BIBLICAL) HEBREW POETRY**

by

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## INTRODUCTION

Many readers of the Bible, both trained and untrained alike, share a resistance to a literary treatment of the material they read. Perhaps as a subdued trace of the time when literalism was the key to biblical studies, the analysis of literary forms has yet to make a decisive impact outside of the realm of the biblical critics themselves.

If it can be said that there is such a thing as a “key” to understanding the scriptures, surely a major part of that key is an appropriation of the thought of the writers. It is necessary to know not only the historical backgrounds, not only the geography and sociology of the area concerned, but to get inside the minds of the writers of the passages being read and to see through their eyes. For this, a thorough understanding of *what* is being said must be supplemented by an understanding of *how* it is said. It is, so to speak, necessary to cease being observers and to become, instead, participants in the thought of the writers.

How is such a thing possible? Actually, whenever we read something that is particularly meaningful to us, it is just this that we do. The clue to the effect which an author has upon us is his ability to persuade us that he is writing, not about imaginary people and pretended events, but about our own situation and our own selves. If the Bible has survived as a gripping force for nearly 2,000 years, it is precisely because it, despite outward appearances, is concerned not only with names, dates, and events of history, but with us.

Yet, there is not one of us who would dare to claim that he has exhausted the values of the Bible, that he is ready now to move on to fresher pastures. Far to the contrary, every reader must admit that there is more to be found. But though we admit that this is the case, we are met by the difficulty of penetrating the outer wrapping of a book now 2,000 years old. Two solutions present themselves to us. One is to bring the book down to our level, to modernize it, as it were. To reinterpret what it has to say in modern terms. We are familiar with this approach, particularly in regard to children’s books about the Bible and also popularized novels about biblical characters. The other solution is to educate ourselves up, to broaden our own understanding and experience so as to find meaningful what was previously beyond our abilities.

The literary character of biblical materials is a major hurdle to be crossed in this process of education. On an elementary level, of course, this is obvious. We recognize the absurdities once committed, when poems were read as history, when parables were read as biography, and when legend was read as eye-witness reports. We now smile at attempts to locate the inn where the Good Samaritan stopped; Joshua’s command to the sun is no longer a source of astronomical information for us, and we do not take seriously expeditions that go searching for Noah’s ark. But beyond the elementary level we are not so sure.

As an example, it is often still not recognized by Bible readers that the sayings of Jesus in the New Testament are largely cast in poetic form. Even after the popular publication of the Gospel of Thomas, a perusal of which should convince even the most skeptical that we are dealing with Semitic poetry, the sayings are commonly still read as prose. On the other hand, we commonly hear (even in biblical commentaries) comments about the “poem of the flood,” even though that narrative is cast as a prose legend.<sup>1</sup>

What is the purpose of recognizing, and, equally important, analyzing biblical poetry? How can this affect our understanding of the material? In what way does such a study bring us closer to the mind of the writer?

Just as we find it necessary, and automatic, to read a recipe for cooking in a different way from a newspaper report; and just as a reader of detective stories finds his enjoyment greatly enhanced if he tries to follow the development of the story in the writer’s mind as he reads; so we open our minds to new levels of understanding when we consider how the biblical poet speaks to us as well as what it is that he speaks. A few examples may show how this can be.

Repetition is at the heart of Hebrew poetry.<sup>2</sup> To understand this is to begin to appreciate the text. Repetition lies at the heart of “parallelism,” though it is not limited to it. Parallelism, the most obvious and perhaps most basic element in Hebrew poetic structure, is essentially nothing more than the repetition of thought. Sometimes the repetition extends to fine details, so that every term finds a counterpart; sometimes the repetition is not only of thought but of actual words; sometimes the repetition is only of image or impression. These differences are differences of style, and their manipulation is responsible for much of the effect. But the fact of the repetition is essential. As an example,

---

<sup>1</sup> That the Gilgamesh Epic is cast as poetry is not really relevant here.

<sup>2</sup> Cf. James Muilenburg: “A Study in Hebrew Rhetoric.”

מִן אֶרֶם יִנְחֲנִי בִלְקָה  
 מִלֶּךְ מוֹאָב מִהַרְרֵי קָדֶם  
 לֵכָה אֶרֶה לִי יַעֲקֹב  
 וּלְכָה זַעֲמָה יִשְׂרָאֵל  
 מִה אֶקֶב לֹא קִבָּה אֵל  
 וּמִה אֲזַעֵם לֹא זַעַם יְהוָה  
 כִּי מִדָּאֵשׁ צָרִים אֲרָאֵנוּ  
 וּמִגִּבְעוֹת אֲשׁוּרֵנוּ  
 הֵן עִם לְבַדֵּד יִשְׁכֵּן  
 וּבְגוֹיִם לֹא יִתְחַשֵּׁב  
 מִי מִנֵּה עֵפֶר יַעֲקֹב  
 וּמִסֶּפֶר אֶת רַבֵּעַ יִשְׂרָאֵל  
 תִּמְתַּת נַפְשֵׁי מוֹת יִשְׂרָאֵל  
 וְתִהְיֶינָה אַחֲרֵיתֵי כִמְהוּ

Numbers 23:7-10

Two kinds of repetition are involved, the repetition within the lines, and repetition between lines. The key words **יעקב** and **ישראל** recur not merely twice, but three times (twice by name, once in the pronoun “him”). After each thought has been repeated within the line, the lines are themselves caught up by the repetition of the key terms.

An elementary lesson to be drawn from this is that we must expect the repetition, and not be misled by it. Most of us are familiar with the famous passage in Matthew, where a poetic passage from Zechariah was read as a historical prophecy, and the character of the repetition was not noted:

Εἶπατε τῇ θυγατρὶ Σιών· Ἰδοὺ ὁ βασιλεὺς σου ἔρχεται· σοὶ πρᾶϋς καὶ ἐπιβεβηκὼς ἐπὶ ὄνον καὶ ἐπὶ πῶλον υἱὸν ὑποζυγίου πορευθέντες δὲ οἱ μαθηταὶ καὶ ποιήσαντες καθὼς συνέταξεν αὐτοῖς ὁ Ἰησοῦς ἤγαγον τὴν ὄνον καὶ τὸν πῶλον καὶ ἐπέθηκαν ἐπάνω αὐτῶν τὰ ἱμάτια αὐτῶν

Matthew 21:5-7

The Old Testament quotation was misunderstood by the writer, with unfortunate consequences for his narrative about Jesus. The other three gospel writers interpreted the lines correctly:

גִּילִי מֵאֵד בֶּת צִיּוֹן  
 הֲרִיעֵי בֶת יְרוּשָׁלַם  
 הִנֵּה מֶלֶכְךָ יְבוֹא לָךְ  
 צָדִיק וְנוֹשֵׁעַ הוּא  
 עֲנִי וְרֹכֵב עַל חֲמֹר  
 וְעַל עֵיר בֶּן אֲתָנוֹת

Zechariah 9:9

If we are alert to discover what has happened here, we must be equally alert to avoid the same mistake ourselves:

הָאֲזִינוּ הַשָּׁמַיִם וְאֲדַבְרָה  
 וְתִשְׁמַע הָאָרֶץ אֲמָרִי פִי  
 יַעֲרֹף כַּמָּטָר לִקְחֵי  
 תֹּזַל כֹּטֶל אֲמָרִתִּי  
 כַּשְׁעִירִים עָלֵי דָשָׁא  
 וְכִרְבִּיבִים עָלֵי עֵשֶׂב

Deuteronomy 32:1-2

and we shall not fall into the trap of attempting to discover what role the sky plays in contrast to the earth, in the invocation.<sup>3</sup>

Nor when we read:

<sup>3</sup> Such an attempt which actually has been made is reported by G. Ernest Wright, in “The Lawsuit of God,” p. 46.

Πάτερ ἡμῶν ὁ ἐν τοῖς οὐρανοῖς  
 ἁγιασθήτω τὸ ὄνομά σου  
 ἐλθέτω ἡ βασιλεία σου  
 γενηθήτω τὸ θέλημά σου  
 ὡς ἐν οὐρανῷ  
 καὶ ἐπὶ γῆς  
 τὸν ἄρτον ἡμῶν τὸν ἐπιούσιον  
 δὸς ἡμῖν σήμερον  
 καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν  
 ὡς καὶ ἡμεῖς ἀφήκαμεν τοῖς ὀφειλέταις ἡμῶν  
 καὶ μὴ εἰσενέγκῃς ἡμᾶς εἰς πειρασμόν  
 ἀλλὰ ῥύσαι ἡμᾶς ἀπὸ τοῦ πονηροῦ

#### Matthew 6:10-13

will we attempt to determine the reason why God should lead us into evil, and contrast it with his saving power; nor will we state that the portion concerning debts must be apocryphal, because it requires God's forgiveness on the basis of our own action in forgiving.<sup>4</sup>

Apart from the simple use of repetition within lines, serving to emphasize, to clarify, to impress, and many other purposes as the poet wishes, there is the more complex repetition between lines. This was seen in the Numbers passage, and is evident in the Deuteronomy passage also, a passage in which each line picks up from the preceding, so that it is difficult to find a stopping point without copying out the major part of the poem. One special significance of the recognition of this aspect of repetition is the determination of poetic units.

Influenced, no doubt, by the fact that older Bibles had the custom of printing each verse as a separate paragraph,<sup>5</sup> Bible readers, commentators,<sup>6</sup> and printers have been very slow to recognize the elementary fact that sentences belong together. Biblical manuscripts generally run their materials all together, rather than separate the materials into sections according to content.<sup>7</sup> It is thus the task of the modern student to discover where the breaks between units of material come. In the prophets much of the meaning depends upon the proper discovery of where one poem ends and another starts.

Of great importance for an understanding of the message of Second Isaiah is the recognition that the so-called "Servant Songs" are not separate scraps inserted into alien material, but an integral part of a larger poem complex. The climactic proclamation in 44:28 depends upon, and is integral with, the beginning proclamation in 40:1. The integrity of the poem, 40:1-44:28 (except for an insertion in 44:9-20) is evident upon an analysis of the repetition of terms throughout the passage, meaningful repetition which (as in the Numbers 23 passage) delineates the structure.<sup>8</sup>

Less spectacular, but none the less significant, is the result for Psalm 137:

על נהרות בבל שם ישבנו גם בכינו בזכרנו את ציון  
 על ערבים בתוכה תלינו כנרותינו  
 כי שם שאלונו שובינו דברי שיר  
 ותוללינו שמחה שירו לנו משיר ציון  
 איך נשיר את שיר יהוה על אדמת נכר  
 אם אשכחך ירושלם תשכח ימיני  
 תדבק לשוני לחכי אם לא אזכרכי  
 אם לא אעלה את ירושלם על ראש שמחתי  
 זכר יהוה לבני אדום  
 את יום ירושלם

<sup>4</sup> Cf. Rudolf Bultmann: *Jesus and the Word*, p. 129; also cf. Karl Kundsinn: "Primitive Christianity in the Light of Gospel Research," p. 90.

<sup>5</sup> Once, just after the appearance of the whole *R.S.V.*, I showed a copy to a girl in a youth group who had previously known only the King James Version. "Why," she exclaimed in great surprise, "it's printed just like a real book!"

<sup>6</sup> A typical example, one of the better of its kind, is the second edition of *Peake's Commentary on the Bible*, which consists largely of verse by verse commentaries. Though written by modern scholars, it is possible in only a few of its commentaries to find a view of sections rather than individual sentences.

<sup>7</sup> The Dead Sea Manuscript 1QIs<sup>a</sup>, published in 1950 by Millar Burrows, may be an exception. See chapter 4 for a fuller discussion.

<sup>8</sup> On this subject the reader might refer to James Muilenburg, *op. cit.*, as well as the relevant portion of his commentary in the *Interpreter's Bible*, also see chapter 3 of this study.

האמרהים ערו ערו עד היסוד בה

בת בבל השדודה אשרי שישלם לך את גמולך שגמלת לנו  
אשרי שיאחו ונפץ את עלליך אל הסלע

As pointed out by Morgenstern,<sup>9</sup> this poem consists of two poems, which must therefore be read separately. The first poem, extending through the line which begins **אם לא אעלה** is characterized by much the same type of repetition as we have noticed previously. The key terms **זכר** and **ירושלם** and the use of the first person delineate the boundaries. This poem has been followed by another poem in which the two key terms occur in the initial lines (thus providing a transition, or mnemonic), but in which they are not central.<sup>10</sup>

Another example in which the meaning of a passage is directly related to the ability of the reader to discover the boundaries of the unit is this:

ויאמר האדם  
זאת הפעם עצם מעצמי  
ובשר מבשרי  
לזות יקרא אשה  
כי מאיש לקחה זאת  
על כן יעזב איש את אביו ואת אמו ודבק באשתו והיו לבשר אחד  
Genesis 2:23-24

It is clear that the poem consists of two lines, as above. The repetition which delineates the unit is, this time, not a repetition of words but of grammar and style (the theme “something from something”). The sentence which follows the poem is a commentary.<sup>11</sup>

Although the role of repetition is far from exhausted, we may turn to another, related, characteristic, the poetic line. Typically, though not always, biblical poetry consists of two-part lines, as has been evident in the specimens given above. Generally, biblical manuscripts do not divide the material into lines, and the modern reader must do this for himself.<sup>12</sup> The importance of recognizing the extent of the lines is demonstrated in a classic example:

οὗτος γάρ ἐστιν ὁ ῥηθεὶς διὰ Ἡσαΐου τοῦ προφήτου λέγοντος Φωνὴ βοῶντος ἐν τῇ ἐρήμῳ· Ἐτοι- μάσατε τὴν ὁδὸν Κυρίου εὐθείας ποιεῖτε τὰς τρίβους αὐτοῦ<sup>13</sup>

Matthew 3:3 = Luke 3:3 = Mark 1:3 = John 1:23

The Old Testament passage was misunderstood, with the result that it is difficult to determine whether the text was modified to fit the figure of John the Baptist, or the narrative about John the Baptist modified to fulfill the presumed prophetic text, which reads:

קול קורא  
במדבר פנו דרך יהוה  
ישרו בערבה מסלה לאלהינו  
Isaiah 40:3

The poetic line began with the words **במדבר**, as is shown by the parallel **בערבה**.

From the same poem:

הן עבדי אתמך בו  
בחירי רצתה נפשי

<sup>9</sup> Julius Morgenstern: “Jerusalem, 485 B.C.,” p. 145.

<sup>10</sup> The distinction between the two poems is, of course, also made obvious by the abrupt change of grammar and style, e.g. the use of **ש**, and the use of **ל** to form a direct object.

<sup>11</sup> Failure to recognize the character of the poetry led Monsignor Ronald Knox to write the following footnote to his translation of the passage: “It is not certain whether these words are represented as having been spoken by Adam or whether they are a commentary by the author.” Generally, throughout his translation Knox treated prose and poetry alike.

<sup>12</sup> Some exceptions to this observation are discussed in chapter 2.

<sup>13</sup> This passage, to be sure, is cited directly from the Septuagint by the four gospels. The Septuagint text may be read with “in the desert” applying to either the line which precedes or which follows. It was apparently a loss of the understanding for poetic form which resulted in the portrayal of John preaching in the desert.

נתתי רוחי עליו  
 משפט לגוים יוציא  
 לא יצעק ולא ישא  
 ולא ישמיע בחוץ קולו  
 קנה רצון לא ישבור  
 ופשתה כהה לא יכבנה  
 לאמת יוציא משפט  
 לא יכהה ולא ירוץ  
 עד ישים בארץ משפט  
 ולתורתו איים ייחלו  
 Isaiah 42:1-4

The concept of the “coastlands waiting for his law” is the result of the action of the servant, part of the eschatological event (as commonly in the prophetic literature), rather than a description of the situation that prevails while the servant acts. This is seen only when it is realized that the final phrase is the second part of a line, and must therefore be interpreted along with the first part.

A rather fine discrimination of sense in Psalm 2 depends upon the correct distinction of the lines:

אספרה אל הק יהוה  
 אמר אלי בני אתה  
 אני היום ילדתיך  
 שאל ממני  
 ואתנה  
 גוים נחלתך  
 ואחזתך אספי ארץ

The traditional interpretation runs “Ask from me and I will give you nations as your inheritance,” making the possession dependent upon a request. In the version given above, the text is a proclamation of the sovereignty of the king, rather than a statement of a promise to the king.

Past this point, the determination of repetition, of lines, and of units, we may not proceed without delving into rather precise analysis, for concerning other elements there is widespread disagreement among scholars. At this point we may consider that the examination has advanced far enough to support the contention that an understanding of the materials is directly dependent on an understanding of and appreciation for the form of these materials. It is possible for a translator or editor to do much in the way of helping the understanding of the reader. He may, for example, provide the reader with the division into lines and parts of lines. He may distinguish the various units from each other, though this is rarely done. Nevertheless, it is incumbent upon the reader to understand the meaning of these forms.

The justification for all biblical criticism is that it has as its goal a deeper penetration into the thought of those who wrote. It often appears, on the surface, to deal with items that are rather abstruse and which are only with difficulty related to the reading of scripture. Yet, when examined closely, it is commonly seen that what has appeared irrelevant is actually at the heart of understanding.

## PROCEDURE

As was pointed out in the preceding section, while there is general agreement concerning some of the basic characteristics of biblical Hebrew poetry, agreement is less evident in regard to other features. It is the principal purpose of this study to examine the poetry of the Hebrew Bible and to determine what can at the present time be learned. That there may be various methods of conducting such a study seems evident. The procedure adopted here is this:

After a review of the history of analysis of biblical Hebrew poetry, an attempt will be made to discover from the poetic texts their characteristic elements, starting with the most elementary. It would have been possible to begin by taking each of the major discoveries or theories in turn, and subjecting it to careful scrutiny on the basis of the text. To a very limited extent this has been done in the historical survey. However, it was felt that while such a procedure might prove useful, a more constructive approach could be found in a thoroughgoing analysis from the ground up. This should not be taken to mean that the work of previous scholars has been ignored. On the contrary, little of this analysis would have been possible without a detailed study of the work done by scores of persons in the past. This preliminary study is reflected, in part, in the bibliography of relevant material which begins on page 15. What it does mean is that the work of previous scholars has been brought in and utilized as it was relevant to the particular stages of the analysis when reached.

Thus, chapter 1, the Historical Survey, is by and large a review of work done by others, while the following chapters are, as far as practicable, a fresh examination. Naturally the influence of previous scholars' work has been felt and indeed been crucial. Whenever specific influences could be traced, an attempt has been made to give due credit in the notes.

It is an easy pitfall to assume a structure not on the basis of actual analysis but on the basis of habit or the experience of the observer in his own particular background. Particularly when dealing with a literature which grew up in a language outside the Indo-European family, there is a danger for the western student in making judgments about what is "obvious," or "beyond doubt," or "natural." A second pitfall to be avoided is the desire to extend results beyond the analysis. It sometimes happens that a discovery, perhaps in the excitement of the moment, is given too great an emphasis. Several times the writer too has had to check an impulse to turn a general observation into a hard and fast rule.

The consonantal text of the Hebrew Bible has been the basis of the analysis in this study. It has been felt that to employ the Massoretic formulation of the text would be to commit oneself to an interpretation of the text coming from a time after many of the principles of the ancient poetry may have been forgotten. Where it was deemed appropriate, use of the Samaritan Pentateuch, of various of the Dead Sea Scrolls, and of the Septuagint and other versions has been made in order to establish a text. On the other hand, textual emendation—except as based clearly upon such existing texts—has been excluded from the study. This is not from a conviction that the text does not need emending. Far to the contrary, it appears evident to the writer that much of the Hebrew text is in a bad state. Rather, it is due to an attempt to avoid introducing into the analysis the subjective element which would inevitably result from basing a study upon a text which has been conjecturally restored.

Quotations have been given in the original script, untranslated. It is assumed that the reader of this study has a working knowledge of biblical Hebrew (and, occasionally, Greek). This is due to the fact that in translation much of the character of the original is lost. That the Hebrew (and Greek) is used rather than a transliteration is a personal preference of the writer. Much of the material under study has been reproduced, in order to make it possible to point out various aspects of the text. Printed editions of the text commonly arrange the material according to the viewpoint of the editors (e.g. in the Kittel *Biblia Hebraica*, of the Massorettes), and this makes a fresh examination difficult. However, not all texts have been reproduced, and it is expected that the reader has for reference an edition of the Hebrew Bible.

This study has been limited, with a few exceptions, to an examination of the poetry in the Hebrew Bible. The study of the poetry of cognate languages (e.g. Ugaritic, Akkadian, Aramaic, Arabic) might yield much useful information concerning the origins of Hebrew poetic customs, and occasionally throws light upon the nature of these customs. Use of studies made of these languages has been made at various points, but generally it has been felt that Hebrew poetry has in and of itself a genre which may be studied. The Aramaic and Greek poetry of the Bible, as well as Hebrew poetry later than the Old Testament period, has been dealt with only superficially, as a careful treatment would extend this study beyond reasonable bounds. Nevertheless, where a surviving trait seems to make clear a point which is obscure in the biblical material itself, it has been discussed.

From time to time comment has been made on the practical value of various parts of the analysis, in the hope that this might lead thought in the direction of fuller investigation of the implications of the feature observed.



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## Part 1

## A Comprehensive List of Published Writings on the Subject of Hebrew Poetry

It is intended that this bibliography be as complete and inclusive as possible. Without doubt there are other publications which deserve to be listed but have escaped notice. Nevertheless, certainly the bulk of major writings on the subject has been included.

In principle, writings which deal with only a particular text and are concerned only incidentally with poetic analysis are excluded from this list. An exception has been made, however, for a few studies which in the course of examination of a particular poem have yielded new material for the development of the study of biblical poetics.

Reference to books in the bibliography has been made in the body of this study by mentioning the name of the author and the title of his work (occasionally, as in the case of long titles, the first part of the title). The reader is advised to turn to the bibliographical listing for further details of publication.

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## Chapter 1:

## HISTORICAL SURVEY

Although a great deal of research into the nature of biblical Hebrew poetry is relatively modern, its roots go back to a fairly early period. To be sure, between the time of writing of the poetry and the first known attempts at analyzing it, there was a considerable lapse of time. We may never know how the Hebrew poets themselves conceived their poetry. Much of our analysis is inevitably subject to the criticism that we are formulating rules and procedures whereas the poet actually composed instinctively or with only a partially conscious pattern. Nevertheless, such evidence as there is should save us from the pitfall of supposing that there was no formal structuring at all.

As we shall see in chapters 2 and 4, early evidence is quite scanty. There is inconclusive, but suggestive, evidence that the original manuscripts had poetic passages written out in poetic lines, even though the Massoretic manuscripts generally treat poetry as prose in this respect. There is also some suggestion that strophic structure was recognized in early manuscripts.

Early discussions of the character of Hebrew poetry are known only within the Christian period. Josephus, Philo, Eusebius, Origen and Jerome are known to have given some consideration to the subject. Typical of their treatments are the comments of Josephus:

They passed that whole night in melody and mirth, Moses himself composing in hexameter verse a song to God to enshrine his praises:<sup>14</sup>

Then he recited to them a poem in hexameter verse, which he has moreover bequeathed in a book preserved in the Temple...<sup>15</sup>

David, being now free from wars and dangers, and enjoying profound peace from this time on, composed songs and hymns to God in varied meters—some he made in trimeters, and others in pentameters.<sup>16</sup>

Unfortunately, no satisfactory explanation of what was meant by “hexameter, trimeter, pentameter” appears to have been given.

Of more significance than chance remarks of the other early writers is the treatment which Jerome afforded the Hebrew poetry in the Bible. In his capacity as translator of the biblical texts, Jerome apparently devoted careful study to Hebrew poetic character. Some of the results of his study anticipated later conclusions. First, his comments concerning Job (which reflect to an extent the same type of characterization as was given by Josephus, i.e. application of Greek metrical terminology) indicate an ability to distinguish between prose and poetry which has not always existed after his time:

At the beginning, then, of this volume, up to Job’s speech, according to the Hebrew the text is prose. From Job’s speech, in which he says

Let the day perish in which I was born,  
And the night in which it was said “A child has been conceived”

up to the point where, before the end of the volume, it is written:

Therefore I blame myself,  
And I repent in coals and ashes

there are hexameter verses, composed of dactyls and spondees. And due to the character of the language, other feet are also possible, not with the same syllables but with the same times<sup>17</sup>

In his letter no. 30 to Paula, Jerome comments on the alphabetic poems in the Bible, and in the course of his comments states that in Psalm 100-111 each line starts with a different letter of the alphabet, and is an iambic trimeter. Psalm 144 and Deuteronomy 32 are written in iambic trimeters. It should be noted that this contrasts with the statement of Josephus given above, which referred to Deuteronomy 32 as being written in hexameter verse.

It is in his preface to Isaiah that Jerome makes the claim that much, though not all, of the prophetic writing in Israel was in poetic form. This truth was not recognized by many after Jerome’s time, and we shall see in chapter 7 that even as recent a translation as the *Revised Standard Version* does not recognize as much poetry in the prophets as did Jerome. Isaiah and Ezekiel were translated by Jerome as poetry, and he carefully distinguished the poetic lines in writing his translation. Indeed, not only the lines but the parts of lines were distinguished, an accomplishment which appears to have been forgotten for some centuries after his time.

Origen also commented on the poetic form in Hebrew, when in discussing Psalm 118:1 he said:

<sup>14</sup> Josephus: *Jewish Antiquities*, book 2, chap. 16, section 4, referring to Exodus 15.

<sup>15</sup> *Ibid*, book 4, chap. 8, section 44, referring to Deuteronomy 32.

<sup>16</sup> *Ibid*, book 7, chap. 12, section 3.

<sup>17</sup> Jerome: “Praefatio in Librum Job.”

This is a line. For Hebrew lines, as someone has said, are metrical. The poem in Deuteronomy is hexameter, while the Psalms are trimeter or tetrameter. But Hebrew lines are different from ours. If we want to preserve them, we must make the line thus: "Happy are the perfect in conduct, who follow the Lord's law." We may begin the next in the same way. It must be realized that the Greek translators made two lines out of the one Hebrew line (when writing it, they placed the start of each line at the margin), but what they considered to be the second line was clearly a continuation of the first. This they did throughout the text.<sup>18</sup>

After the early Church Fathers, there seems to have been a decline in Hebrew poetic analysis, and it is only in the eighteenth century that discussion began again in earnest. It is common to refer to Lowth as being the first major analyst of the poetry, but Lowth himself refers to a number of predecessors. He quotes from an earlier Jewish writer, Abarbanel,

It cannot be doubted that the canticles of the second species were possessed of a certain melody or metre, which through the length of the captivity is become obsolete.<sup>19</sup>

The purpose of the quotation was to support a point that ancient Hebrew poetry must certainly have been based upon a metrical system, but that it was now irrecoverable.

A second reference by Lowth to a Jewish writer is more intriguing. Rabbi Azarias is referred to,<sup>20</sup> and an example of Azarias' analysis is given:

Thy right hand, O Jehovah = 2  
Is all glorious in power = 2

making the line a tetrameter. Similarly:

My-doctrine shall-drop as-the-rain;  
My-word shall-distill as-the-dew

is titled a hexameter.

This counting looks suspiciously like the system later rediscovered by Budde and detailed by Sievers, that is, the counting of significant terms (or, in the case of Sievers, accented syllables) as the basis of a metrical system. Unfortunately Lowth tells us no more about Rabbi Azarias and his analysis.

We are more fortunate in regard to another predecessor of Lowth, Bishop Hare, for in an appendix Lowth takes Hare severely to task, and in so doing gives a fairly detailed description of Hare's system.<sup>21</sup> Although Lowth had nothing but contempt for the system, and subjected it to extreme ridicule, it is extraordinarily similar to the system currently being promoted by Mowinckel. Lowth apparently did not understand the bases of Hare's analysis, or, if he did, was unwilling to give them. However, his reprint of Hare's analysis of Psalm 111 indicates the nature of the system quite clearly:

odéh javóh becól lebáb,  
besód jesárim veyedáh  
gédolím maysé javóh,  
déruśím lecól chepzéhem.  
hód vehádar póyaló,  
vezidkathó yomédeh lávad.  
zecér yasáh leníphlotháv;  
chánun vérachúm javóh.  
téreph náthan líreáv,  
jízcor lévolám berítho.  
coách mayasáv higíd leyamó,  
lathéth lahém nachálath góim.  
maysé jadáv eméth umíspat;  
neemánim cól pikdúav:  
semúcim lávad lévolám,  
yasuím beeméth vejásar,  
pedúth salách leyamó,  
zívah lévolám berítho.

<sup>18</sup> A German translation of this text, with interpretation, was given by J. Ley: "Origines über hebräische Metrik." The Greek text was cited by Erwin Preuschen, in his article with the same title.

<sup>19</sup> Robert Lowth: *Lectures on the Sacred Poetry of the Hebrews*, p. 191.

<sup>20</sup> *Ibid*, pp. 214-5.

<sup>21</sup> *Ibid*, pp. 393-398.

kádos vénorá semó;  
 resíth chocmáh jiráth javóh.  
 sécol tób lecól yoséhem,  
 tehíllathó yomédeth láyad.<sup>22</sup>

As may be seen from a perusal of the sample, the system is one of alternating accented and unaccented syllables. Each half-line contains exactly four accented syllables, so that there are eight in each line. Occasionally two unaccented syllables in a row are necessary for the count, but this is uncommon. The pronunciation is simply that given by the Massoretic punctuation, reading vocal shewas as full vowels, and ignoring for the most part the Massoretic scheme of stress accent. The rules which Lowth cites from Hare (whether he is actually quoting them or is making them himself from what he believes Hare to have said is unclear) are as follows:

1. In Hebrew all the feet are two syllables.
2. No regard is paid to the quantity of the syllables.
3. When the number of the syllables is even, the verse is trochaic, placing the accent on the first syllable.
4. If the number of syllables be odd, they are to be accounted iambics, and the accent is to be placed on the second syllable, in order to preserve the rhythm.
5. The periods mostly consist of two verses, often three or four, and sometimes more.
6. The verses of the same period, with few exceptions, are of the same kind.
7. The trochaic verses mostly agree in the number of feet; there are, however, a few exceptions.<sup>23</sup>

It should be noted that (perhaps due to a misprint, or to a misunderstanding on the part of Lowth), rules three and four are in direct contradiction to the text, but order is restored if for “even” we read “odd” and the reverse.

Lowth’s principal objection to the system, apart from his seeming inability to understand its purpose, was one which still remains fundamentally valid: the system is based upon the traditional Massoretic pronunciation, and we have no assurance that the Massoretic pronunciation is accurate for the time the material was written. Further, the system, while adopting the Massoretic vocalization, departs from the Massoretic scheme of stress accent, and presupposes a quite irregular scheme.

Unnoticed by Lowth, but striking to a student of linguistics, is the problem which this raises. If the stress accent in a term was entirely dependent upon its position in the poetic line, then apparently stress was not phonemic in classical Hebrew. But if stress was not phonemic, then we are dealing not with meter at all, but with a kind of rhythm. This would not vitiate the analysis, but it would pose a problem for our study of Hebrew.<sup>24</sup>

Lowth is commonly reputed to be the first to establish the character of Hebrew poetic lines and their parts. Although his references to earlier writers, as we have seen, belie this reputation, his book *De Sacra Poesi Hebraeorum*, published in 1753, does appear to contain the first extended treatment of this aspect of Hebrew poetry. As with many of the early writers, some of his conclusions were passed over at first and had to be rediscovered at a later time. His lasting contributions to the subject appear to be these:<sup>25</sup>

First, the presence of parallelism in Hebrew poetry was determined and analyzed, though not at length. Each line of Hebrew poetry consists of two parts, which parallel each other in vocabulary, thought, or (in any event) grammar. Lowth distinguished three kinds of parallelism: synonymous,

<sup>22</sup> *Ibid*, p. 393. No corrections have been made in this reproduction of the text, though Lowth’s presentation of it appears to contain several errors.

<sup>23</sup> *Ibid*, p. 394.

<sup>24</sup> That is: if stress did not play a part in the language, in determining the meaning of individual words (as it does in English: cf. pérfume and perfúme, rébel and rebél, prógress and progréss, cónvict and convíct), then what we are concerned with is rhythm rather than meter. In English, stress is so integral a part of the pronunciation of words that it is often hard for an English speaker to imagine a language in which stress is meaningless. However, some sentences, composed entirely of one syllable words, can be composed for demonstration purposes. For example, “he said he would go to school with me.” The net dictionary meaning of this phrase is identical, regardless of the rise and fall, or force and lightness, with which any of the words is pronounced. One could sing the sentence to any tune, and emphasis on any particular syllable would not change the overall dictionary sense, though it would of course change the effect of the sentence. If all English were similar in structure to that sentence, English would be a language in which stress was “non-phonemic,” and English poetry, like French, would be based not upon stress meter but upon other criteria, such as the rhythm which the poet wished to give his poem, number of syllables per line, etc.

<sup>25</sup> What follows is a concise resume of the principal points in Lowth’s book as they relate to this study. Except where noted, illustrative examples have been selected from those given by Lowth at various points in his book.



antithetic, and synthetic. In synonymous parallelism, individual thoughts of one half of the line are repeated in the other half. So, for example, in Isaiah 60:1

קומי אורי כי בא אורך  
וכבוד יהיה עליך זרה

the **בא** finds its parallel in **זרה**, and the **אורך** in **כבוד יהיה...ך**. Further suggested examples include Isaiah 60:2-3; Psalm 114:3-4; Hosea 6:1-2.

Antithetic parallelism means that thoughts in one half of the line are contrasted with opposing thoughts in the second half, e.g. Proverbs 27:6:

נאמנים פצעי אוהב  
ונעתרות נשיקות שונא

Cf. also Proverbs 27:7; Isaiah 54:7-8, 65:13-14; 1 Samuel 2:4-7.

In synthetic parallelism, which Lowth also called constructive parallelism, the two halves of the line form a continuous thought, but there is a grammatical similarity, e.g. Isaiah 14:9:

עורר לך רפאים כל עתודי ארץ  
הקים מכסאותם כל מלכי גוים

Other suggested examples given by Lowth include Psalms 19:8-11, 77:18-19; Isaiah 14:4-8. It is this last category that has been most criticized in Lowth. His examples commonly fall into the first two categories, or have little recognizable parallelism at all. It would seem to be a catch-all category for items difficult to classify otherwise.

Although, for the most part, parallelism is found in two halves of a poetic line, occasionally there are lines which seem to include three parts, and among these Lowth suggests we note Psalm 77:7, 17-20.

The presence of poetry in the prophetic books was once again recognized, and prose sections in the prophets were distinguished from poetry.

A sort of strophic structure was recognized, though not discussed at length. Isaiah 31:4, Zechariah 9:5, Psalm 33:13-14, Deuteronomy 32:43 are among the examples given.

Lowth also recognized a peculiar poetic form which he called the Kinah, although he was unable to determine precisely what it was that made it stand out. The poetry in Lamentations, Psalms 19, 42, 43, and others, was cited for special notice. He suggested that the lines (in this study called half-lines) average about 12 syllables in the Massoretic punctuation, but he seemed uncertain how much reliance to place upon this observation.

Although convinced that, in order to be poetry, the Hebrew material must originally have been based upon some metrical system, Lowth was so sceptical of the Massoretic punctuation as to deny it any reliability. No other evidence for ancient pronunciation of Hebrew being known, he concluded that the ancient metrical scheme has been forever lost.

Following the work of Lowth, researchers have tended to stress one or two aspects of poetic analysis, rather than attempt an overall characterization. It becomes necessary at this point to follow the development of theories of parallelism, meter, strophes, and other items separately.

## PARALLELISM

Following Lowth, it was some time before the world as a whole recognized quite what the distinctive characteristics of the poetic line are. Lowth spoke of "verses," rather than lines, and for many years it was the custom to take the Massoretic verse division as the basic unit of poetry. Even as late as 1939 Lund could propose a theory based upon the Massoretic verses, although scholars as a whole have long since given this up. The failure to distinguish between verse and line vitiated much important work. As we will see shortly, such significant research into strophic structure as was done by Köster in 1831 is today almost useless because of this confusion. It is said that it was not until 1871, 140 years after Lowth, that the distinction between line and verse was first emphasized by Merx in his *Das Gedicht von Hiob*.<sup>26</sup>

The distinction of types of parallelism remains basically that of Lowth, although later work has detailed the types far more carefully. G. Buchanan Gray is credited with having given the "classical exposition" of Hebrew parallelism in this century.<sup>27</sup> His analysis distinguished between complete parallelism (= Lowth's synonymous parallelism), e.g. Psalm 91:6:

<sup>26</sup> According to Theodore H. Robinson: "Basic Principles of Hebrew Poetic Form," p. 449.

<sup>27</sup> G. Buchanan Gray: *The Forms of Hebrew Poetry*.



מדבר באפל יהלך  
מקטב ישוד צהרים

where each term in one half-line finds a corresponding parallel term in the other; incomplete parallelism without compensation, e.g. Amos 2:9c:

ואשמיד פריו ממעל  
ושרשיו מתחת

where one or more terms in the first half are not paralleled in the second; incomplete parallelism with compensation, e.g. Amos 4:2b:

ונשא אתכם בצנות  
ואחריתכן בסירות דוגה

where one of the three terms in the initial half is not paralleled in the second, but a third term is added in the second to balance it; and formal parallelism (= Lowth's synthetic parallelism), e.g. Amos 5:11b:<sup>28</sup>

בתי גזית בניתם  
ולא תשבו בם

where there is no clear parallelism of individual terms.<sup>29</sup>

A most thorough analysis of parallelism, based upon Gray's distinctions but detailing them minutely, was made by I. Newman and William Popper, in a study of Amos and Isaiah 1-10, published by the University of California in 1918. Newman considered carefully the similarities between Hebrew parallelism and that found in Chinese, Egyptian, Babylonian, Assyrian, Arabic, and Finnish poetry, and then found in Amos numerous examples of what he termed complete parallelism (simple, or double structure), incomplete parallelism (with or without compensation, with four term variations), reduplication (lines in which it is unclear whether there are three separate parts, or only two, e.g. Amos 2:2b, 4:5a, 5:21), alternate parallelism (clear, near prose, non-synonymous, saj), Qinah parallelism, synthetic parallelism (clear, doubtful), and other types. Both Newman and Popper attempted emendation of texts on the basis of parallelism.

Two important observations may be drawn from the work of Newman and Popper: first, that on the basis of their studies it is possible to detect parallelism in substantially all lines of Hebrew poetry; secondly, that in actual texts all the various types of parallelism were used indiscriminately. While the use of parallelism per se is a distinctive characteristic of Hebrew poetry, the use of various types of parallelism is a characteristic of style and for an overall characterization of the poetry is only of secondary relevance. Study of parallelism appears to have reached its culmination in the studies by Newman and Popper, at least since their time the attention of most researchers (to judge by their publications) seems to have been devoted to other aspects of Hebrew poetry.

A still relatively unexplored aspect of parallelism is the terms used in parallel. The discovery of the Ugaritic materials has given rise to considerable discussion of the relations between Ugaritic poetry and Hebrew. A significant number of common pairs of parallel terms in Hebrew poetry are also found in Ugaritic poetry.<sup>30</sup> As yet this phenomenon has not been integrated into an overall theory of Hebrew poetry, but it is discussed at some length in Chapter 2.

Turning from the study of parallelism, upon which there is general agreement, we may consider the development of theories of Hebrew metrics. Here the survey becomes rather complex, and the amount of agreement is singularly small.

## METER

Mention has already been made of the statements by early writers in regard to metrical form in Hebrew poetry. Unfortunately, no explanation is forthcoming for the meaning of the terms they used as applied to Hebrew, or for the apparent contradiction used in identifying Deuteronomy 32 both as hexameter (Josephus) and as trimeter (Jerome). Mention has also been made of Rabbi Azarias' system, as cited by Lowth. Again, unfortunately, details of the system are lacking, though it appears identical to that later propounded by Budde. However, in the eighteenth century at least one

<sup>28</sup> These three examples of parallelism have been drawn from Louis I. Newman and William Popper: *Studies in Biblical Parallelism*, pp. 141-170.

<sup>29</sup> This discussion of Gray is based on Robinson, *op. cit.*, and Newman and Popper, *op. cit.*

<sup>30</sup> Cf. Cyrus H. Gordon: *Ugaritic Manual*; C. L. Feinberg: "The Poetic Structure of the Book of Job and the Ugaritic Literature;" Stanley Gevirtz: "The Ugaritic Parallel to Jeremiah 8:23;" H. L. Ginsburg: "Ugaritic Studies and the Bible;" Robert Boling: "Synonymous Parallelism in the Psalms;" U. Cassuto: *The Goddess Anath*.

full-fledged metrical scheme was proposed by Bishop Hare, and undoubtedly there were others. C. G. Anton<sup>31</sup> is said to have defined the extent of the poetic line by reference to the alphabetic Psalms, and then to have worked out a system of meter based upon the counting of stress accents.<sup>32</sup> It was only in 1875, however, that a metrical study was published by Carl Budde which gave rise to the metrical theory which remains most popular today.<sup>33</sup>

Shortly before the appearance of Budde's work, J. Ley had published a study of Hebrew rhythm.<sup>34</sup> His contributions include the recognition that each line consists of two corresponding parts (already noted by Lowth), and that the second part of the line is commonly shorter than the first.<sup>35</sup> He attempted a phonetic analysis of the verses, and formulated a phonetic relation between the halves: that the halves are related in the number of significant tones (accented syllables), without regard to the unaccented syllables.<sup>36</sup> He might, therefore, be considered the father of the widely accepted accent-counting theory, if it were not that considerable spade work was yet to be done.

In 1882 Budde's article on the Lamentation, or Qinah, Meter was published, and its subsequent influence has been considerable. Most biblical students are familiar with the term "Qinah Meter," even when totally unfamiliar with other aspects of the theory in whose construction Budde played a great part. Budde, it should be said, was sceptical of attempts to find a metrical form in Hebrew poetry, and claimed that it took considerable thought to bring him to a recognition of the Qinah Meter.

The development of the theory was due in part to a series of a priori assumptions, and these assumptions have in recent times been called seriously into question.<sup>37</sup> According to the presentation in his article, it would seem that Budde developed, from the observation of Ley as to the relative lengths of the half-lines, the conclusion that a normal poetic line must have a minimum of 5 elements: 3 in the first and 2 in the second (conventionally called 3+2 in current writing). In order to be sure of the extent of the poetic lines, he went to chapter 3 of the Book of Lamentations, where the alphabetic structure of the poems makes clear where each line begins and ends. Following a scheme patterned after Ley's, in which one-syllable minor terms are ignored, Budde determined that the typical line in the Lamentations poems does indeed consist of three terms in the first half and two in the second. Various other passages were then studied, being of a fairly similar poetic nature, e.g. Isaiah 44:4-21, Ezekiel 19, Psalm 137, and the conclusion was drawn that in these too the 3+2 pattern is standard. With the help of textual emendation, some of the deviant lines could be counted in the pattern.

Two observations in regard to Budde's procedures are of importance for this historical survey: first, that he did not attempt to give a phonetic basis for the pattern, as did Ley and some who came after him; secondly, as has often been stated by proponents of metrical theories, he failed to notice that the 3+2 pattern is not limited to one category of poetry but is a fairly common one.

The name Qinah was given to the pattern, from the fact that it was first noted in the book of Lamentations, and Budde postulated it as the dominant pattern for poems of the literary genre to which Lamentations belongs. Qinah meter continues to be a popular item in poetic analysis, despite the shortcomings of Budde's study. Prominent among the shortcomings was the fact that a great deal of textual emendation was required in order to make the Qinah meter dominate in the poems which were analyzed.<sup>38</sup>

After Budde, various writers attempted to build a theory of metrics following the paths marked out by Ley and Budde. Grimme is said to have tackled the problem of when a term in a line could be considered as having double value, allowing (for example) a Qinah line to consist of only four terms (2+2).<sup>39</sup> It was Edward Sievers, however, with his book *Metrische Studien, I*, published in 1901, who

<sup>31</sup> C. G. Anton: *Conjectura de metro Hebraeorum antiquo*.

<sup>32</sup> E. Lund: "Eine metrische Form in Alten Testament," p. 251.

<sup>33</sup> Carl Budde: "Das hebräische Klagelied."

<sup>34</sup> J. Ley: *Grundzüge des Rhythmus des Vers- und Strophenbaues in der hebräischen Poesie*.

<sup>35</sup> This was Ley's chief contribution, according to Carl Budde: *op. cit.*, p. 5.

<sup>36</sup> This aspect of his work, considered in Robinson: "Basic Principles of Hebrew Poetic Form," p. 440, certainly influenced Budde's work, but is given little notice in Budde's article.

<sup>37</sup> Cf. chapter 5.

<sup>38</sup> E.g., in Lamentations 3, the first chapter analyzed by Budde, of the 66 lines only 37 have the 3+2 pattern; in Isaiah 44:4-21, of 31 lines only 21 have the 3+2 pattern; in Ezekiel 19, of 27 lines only 12 have the 3+2 pattern; in Psalm 137, of 11 lines only 4 have the 3+2 pattern.

<sup>39</sup> Cf. H. Grimme: "Abriss der biblisch-hebräischen Metrik," referred to in Robinson: "Basic Principles of Hebrew Poetic Form," p. 441.

developed the theory into its now classical form.

Sievers, after much discussion of the nature of poetry in general, attempted a reconstruction of the pronunciation of ancient Hebrew. As far as metrical theory is concerned, the purpose of such reconstruction was to determine the place of the stress accent and to discover a means of counting accents in poetry. A very detailed analysis led to a method of counting which was, in effect, an extension of Ley's and Budde's discoveries to all of Hebrew poetry.

Essentially, the method was this: accented syllables in each line were counted to see whether patterns could be found. A poem following the Qinah pattern would consist primarily of lines containing five accented syllables, as noticed previously. Other patterns might include four accented syllables (2+2), six accented syllables (3+3), etc. Generally, for Sievers, it was the total number of accented syllables per line that was significant. The distribution within the line should also follow set patterns, but he was forced to concede, in practice, a considerable amount of irregularity. The original poet would, presumably, have followed his chosen pattern quite clearly, but some allowance must necessarily be made for "poetic license."

The link between pronunciation and counting was actually much weaker than Sievers apparently realized, for it has become possible for his theory to survive independent of his phonetic analysis (as in the work of Theodore H. Robinson, or William F. Albright) long after it became antiquated.

In summary, Sievers' method consisted of the counting of accented syllables, with methods set out for determining the instances when a long word might have two accented syllables (primary and secondary) and for treating the less "significant" monosyllables and disyllables (particularly prepositions) and their clusters. Like Budde, Sievers resorted to a great deal of textual emendation in order to discover a pattern in the poems he treated. An unfortunate aspect of his work was that in the study proper he for the most part did not examine connected texts, but isolated lines collected from numerous texts. As a result, the presentation of the material is much more convincing than the examples of connected texts analyzed according to his theory.<sup>40</sup>

An interesting and important sidelight is that Sievers applied this theory to much material that before and after his time has been considered prose. One commentator has suggested that for Sievers it was impossible to find a distinction between prose and poetry.<sup>41</sup> And, in fact, such texts as the Mesha Stele, Genesis 2, and Ruth 1 are carefully set out by him in metrical form, along with several other prose portions of the Hebrew Bible.<sup>42</sup> It is evident from this that for Sievers the overriding characteristic of Hebrew poetry was rhythm. In the texts commonly considered poetic, a great deal of metrical uniformity was gained at the expense of ignoring (and often deleting) parallelism.

Despite the shortcomings of Sievers' analysis, his theory has become almost the standard analysis. Perhaps it is because even 48% regularity seems too significant to be overlooked, or perhaps it is because of a conviction among many students that Hebrew poetry must have had meter. Cf. the statement by William F. Albright in this respect:

In a Mediterranean world where music had reached such a high pitch of development, it is simply inconceivable that there was no "regular meter" in standard Canaanite and Hebrew poetry, all of which was composed to be chanted or sung.<sup>43</sup>

A great amount of poetic analysis has been done, based upon Sievers' work. Among current proponents of Sievers' theory, or a modification of the theory, is William F. Albright. He claims that both in Ugaritic and in Hebrew, meter, substantially that diagnosed by Sievers, is to be found.<sup>44</sup>

A variation of Sievers' theory, which may be termed the Significant Terms theory, is that put forth by Theodore H. Robinson and formulated by him in these terms:

If a line of poetry contains three significant thought elements, balanced by three more, it is obvious that there will be three significant words in each part. And each significant word, however many syllables it and its subsidiary words (*e.g.* prepositions) contain, is dominated so fully by a single stressed syllable that the rest are usually negligible from the metric point of view. Hence we can describe a Hebrew line of poetry by the number of significant words or accents it contains in each *stichos*...

It should be added that there seem to be occasions when a word carries so great a weight of meaning and of sound that it may take the place of *two* logical terms. This will occur especially where a plural

<sup>40</sup> Sample analyses by Sievers, and others treated in this chapter, may be found in Appendix 1.

<sup>41</sup> T. H. Robinson: "Basic Principles of Hebrew Poetic Form," p. 443.

<sup>42</sup> Of the 338 lines of Psalm texts which Sievers analyzed in Part II of his book (published 1904), 122 (= 33%) are emended, and 54 are left without fitting into the prescribed pattern, so that only 48% of the text actually supports the analyses. For comparison, 42% of the Mesha Stele gives the metrical pattern postulated for it, 65% of Genesis 2, and 22% of Ruth 1, as he has set them out.

<sup>43</sup> William F. Albright: "A Catalogue of Early Hebrew Lyric Poems (Psalm LXVIII)," p.6.

<sup>44</sup> William F. Albright: "The Old Testament and Canaanite Literature," p.21.

word has a pronominal suffix and is preceded by a preposition. Even so, the double-stressed word is rare, and never occurs in a two-stress *stichos*.<sup>45</sup>

A reaction against metrical theory is vigorously put forth by Cyrus H. Gordon, who denies the existence of a sound meter in Ugaritic, and who begins his attack with the comment:

Structurally different verses and strophes occur constantly within the same poem in Ugaritic. It is therefore unsound to attribute similar variety in the Bible to the blending of different poems. Perhaps the most important fact to bear in mind is that the poets of the ancient Near East (e.g. Acc., Ug., Heb., Eg.) did not know of exact meter. Therefore emendations *metri causa* are pure whimsy. All of the evidence that is needed can be found in C. D. Young's treatment of the subject in JNES 9 1950 124-125. How little understood these simple facts are may be seen by glancing at the *m(etri) c(ausa)* emendations in the Kittel O.T. or at W. F. Albright's work on the subject (e.g. HUCA 23 1 1950-1951 1-39; N.B. p.7, N.15: "the metric nihilism to which Dr. Young seems to be moving is certainly far beyond rational discussion"). All that is asked of those who maintain metric hypotheses is to state their metric formulae and to demonstrate that the formulae fit the texts. Instead they emend the texts to fit their hypotheses. A sure sign of error is the constant need to prop up a hypothesis with more hypotheses.<sup>46</sup>

An attempt to set up a metrical hypothesis on other lines than those followed by Sievers has achieved some degree of popularity. It was noted earlier that Bishop Hare seemed to have worked out a system of Hebrew metrics, in which the assumption was made that alternate syllables in Hebrew are stressed, and within a poem the number of stressed syllables is equal for each line. This line of thought was taken up again by Bickell, in 1878, and has been developed by Hölscher, 1920, Horst, 1953, and Mowinckel in recent times.<sup>47</sup> The theory has remained substantially the same. Basically the pronunciation assumed for the alternating system of metrics is the Massoretic. In that it assumes that a term might have more than one stressed syllable, and does not rely greatly upon the presumed natural stress in words, its results differ considerably from those of Sievers' theory. In that it must rely on a pronunciation substantially similar to the traditional Massoretic, it, like Sievers', finds regularity throughout a poem more the exception than the rule. Stanislav Segert has provided the means for a significant comparison of the two systems, by publishing analyses of the Song of Solomon according to four principles: "Wortmetrik" (substantially that of T. H. Robinson), Sievers', Haller's (a modification of Sievers', in 1940), and the "Alternierende Metrik."<sup>48</sup> Two specimen tables from this study indicate the closeness of the variations on Sievers' theory, and the differences of results between them and the alternating analysis:

I. (1,2—4) Lied der Braut			
Wortmetrik	Akzentuierende Metrik		Alternierende
	Sievers 1901	Haller 1940	Metrik
2:3+3	3+3	3+3	4,4
3a: 3	3:	3+2!	4
3b: 3+3	:3, an 2	3+3	3,3?
4a: 3+3	3:3	3+3	4,4?
4b: 3+3	3:3	3+3	4,4
4c: 2	2	dl	3/4

<sup>45</sup> Oesterley and Robinson: *An Introduction to the Books of the Old Testament*, pp. 142-3.

<sup>46</sup> Cyrus H. Gordon: *Ugaritic Manual*, p. 108.

<sup>47</sup> Cf. Sigmund Mowinckel: "Zum Problem der hebräischen Metrik," and "Die Metrik bei Jesus Sirach."

<sup>48</sup> Stanislav Segert: "Die Versform des Hohenliedes."

## VI. (2, 8-14) Vorte der Braut und ein Lied des Bräutigams

Wortmetrik	Akzentuierende Metrik		Alternierende Metrik
	Sievers 1901	Haller 1940	
8a: 2+2/3	4:	2+2	2,2
8b: 2(3)+2(3)	:4	2+2	3,3
9a: 3+2(3)	5	dl	3,4/3
9b: 2+2	4?	2+2	3.2
9c: 3/2+3/2	3+3?	2+2	3,3
10: 4/3+3+2/3	3:(3)	dl, 3+2	4,4/3,3
11: 3/4+4	3:3	3+3	4,4
12a: 3+3	3:3	3,3!!	4,3
12b: 2+2	3(4)?	3,2!!	2,2
13a: 3+4	3:(3)	3+3!	4,4
13b: 3+3/2	(3)	3+2	4?3?
14a: 3+2	5	3+2	4,4
14b: 3/2+3/2	4:	2+2	3/4,3/4
14c: 3/2+2	:4	2+2	3,3

Theories based on different principles have not been lacking. One rather heroic attempt at determining a system of meter on the basis of the Massoretic text with a minimum of emendation was that of E. Lund, in 1939.<sup>49</sup> Observing the stress pattern given by the Massoretic punctuation, and working on the basis of verses rather than lines, he found in Psalm 58 the following structure:

verse 2	4+4 (i.e. accents)
3	4+4
4	3+4
5	4+4
6	4+3
7	4+4
8	3+4
9	4+4
10	4+3
11	4+4
12	4+4

This pattern is at the cost of some inconsistency in the counting of small terms such as כִּמְנוֹ. The poem thus appears to separate into two symmetrical halves, bound together by the pivotal verse 7.

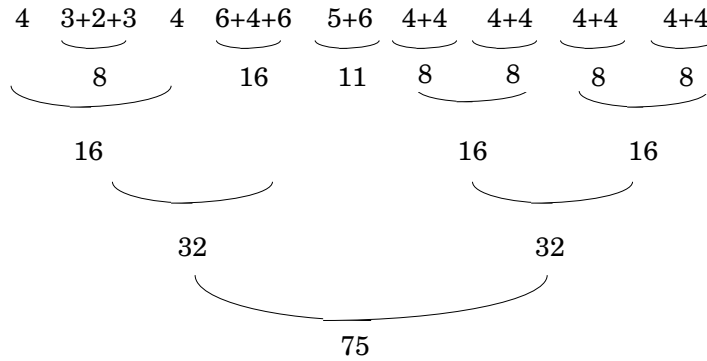
By a relatively complex system of mathematics, he finds similar symmetry in other poems. E.g., in the Song of Solomon chapter 2:

verses 1-9	3+2	2+3	6+6	6+7	5	7+6	4+4	6	4+4
	10	12	13	13	8	8			
	22	31	22						
		75							

<sup>49</sup> E. Lund: "Eine metrische Form in Alten Testament."



verses 10-17



In order to achieve his system, Lund rejected most of the traditional principles of poetic literary analysis, e.g. the line, the stanza, the literary unit, occasionally also parallelism, in favour of the Massoretic verse division and the chapter divisions in our current Bibles.

## STROPHES

Turning from metrical analyses, we may center our attention on another type of analysis which has been the subject of considerable dispute, the strophe or stanza. The first commentator to present a detailed strophic theory for Hebrew poetry appears to have been Friedrich Köster, in 1831.<sup>50</sup> Convinced that all of Hebrew poetry is essentially strophic, though at some periods the poetry was more inclined to exact strophes than at other periods, Köster set about formulating the rules for strophes. His point of departure was the parallelism of poetic lines, as he searched for similar parallelism between lines and groups of lines.

Unfortunately for the progress of Hebraic studies, Köster's work was for the most part vitiated by a complete failure to recognize that the Massoretic verse division does not always reflect the poetic line division. Assuming that the basic unit was the verse, while recognizing that for the most part verses have but two or three parts, he found it necessary to incorporate into his understanding of parallelism the presumed relationship between 5, 6, or even 7 parts of a verse. Nevertheless, he laid the principles for strophic analysis.

Among the discoveries made by Köster may be noted the role played by refrains, e.g. in Isaiah 9:7-10:4, where the refrain marks out 4 strophes of 7 poetic lines each. The frequent term סלה in the Psalms was claimed as a strophe marker (supported by the translation  $\mu$  in the Septuagint), with due recognition that the term may have been miswritten occasionally as copyists were no longer aware of its meaning.

The principles for determination of strophes were, specifically, the same principles as those for determination of lines on the basis of parallelism:

1. Word parallelism,—e.g. strophes in the alphabetic Psalms, consisting of the text associated with each letter of the alphabet. Thus, in Psalm 119 the strophes are 8 lines long.
2. Synonymous thought parallelism,—e.g. in Psalm 24, which contains 5 strophes of 2 lines each; or in Isaiah 9:7-10:4 (already mentioned).
3. Antithetic thought parallelism,—e.g. in Psalm 1 (103, 4-6).
4. Synthetic thought parallelism,—e.g. in Isaiah 5:1-6 (2 strophes of 6 lines each).
5. Identical thought parallelism,—e.g. in Isaiah 48:1-8 (Köster claims 4 strophes).

Following on the work of Köster, D. H. Müller in 1898 attempted a further systematization of strophic structure.<sup>51</sup> His analysis included the relationships between strophes, under the headings of responsion, concatenation, and inclusion. Shortly thereafter Paul Ruben expanded strophic analysis and revised Köster, but still based his work on Massoretic verses.<sup>52</sup> He was led to the assumption that refrains in the Psalms may not mark strophes of equal length (e.g. in Psalms 42, 43, 56, 107),

<sup>50</sup> Friedrich Köster: "Die Strophen, oder der Parallelismus der Verse der hebräischen Poesie." Interestingly, apparently through an original misreading of the German possessive form (which uses no apostrophe), this author's name is commonly cited as Kösters in English literature, indicating, perhaps, that the original article has rarely been re-examined.

<sup>51</sup> David Heinrich Müller: *Strophenbau und Responsion*, cited in Robinson: "Basic Principles of Hebrew Poetic Form," p. 449.

<sup>52</sup> Paul Ruben: "Strophic Forms in the Bible."

due to his counting of verses rather than lines. His work was also distorted to some extent by a failure to distinguish the limits of poetic units.

It remained for William Popper, in a volume which also in several ways marks the culmination of studies of parallelism, to undertake a careful examination of First Isaiah's strophic structure on the basis of carefully delineated poetic lines. Isaiah 1-10 was divided into strophes of from one to two lines (two to four half-lines).<sup>53</sup>

Despite the auspicious beginning with Köster's work, no major analysis has yet appeared to establish the place of the strophe as a regular part of Hebrew poetry, although its existence is taken for granted by various students. The typical opinion seems to be summarized by Oesterley and Robinson, who view the strophe as being a sporadic phenomenon:

It may be repeated that there are two essential conditions for the recognition of strophic arrangement. The first is regularity in length—probably even uniformity; and the second is a clear division in thought at the end of each strophe. Only where these are fulfilled, are we safe in describing the structure of a given poem as strophic.<sup>54</sup>

These conditions not being met in most of biblical poetry, the strophe could not be considered a regular feature of the poetry.

Nevertheless, the discrimination of strophes has been carried out in detail for many individual texts. Worthy of mention is A. Condamin's work, published in 1933.<sup>55</sup> A recent analysis of Job by Samuel Terrien<sup>56</sup> discovers a fairly complex strophic pattern:

Job 4:2-5:27 consists of 4 parts: 4:2-11, 4:12-21, 5:1-17, 5:8-27. In part 1 there are two sections of two strophes of three and two lines respectively. In part 2, the same pattern occurs in reverse. In part 3 there is one strophe of seven lines. In part 4 there are two sections of three strophes each of three lines each, and a concluding line.

A scholar at the same institution as Terrien, James Muilenburg, also worked with a strophic theory and the analysis of Second Isaiah which he carried out includes a strophic system.<sup>57</sup>

Various other features of Hebrew poetry have been examined to a greater or lesser extent, and some of them have yielded interesting results, though none of them has as yet become popularized among the bulk of scholars.

## ALLITERATION

In 1929 Ignaz Gábor suggested that alliteration is a major feature of Hebrew poetry.<sup>58</sup> He grouped together a number of passages in which alliteration appears to be present, e.g. Ezekiel 27-30 (5 times); Hosea 12:2, 9:6; Isaiah 12:6, 17:2, 24:23; Micah 1:6, 3:7; Nahum 1:10, 2:11; Joel 2:16. By assuming that the stress accent was on the first root syllable of the word, Gábor formulated various types of alliteration:

4 beats with accent on 2 alliterated syllables, e.g. Proverbs 16:17, 23:2

4 beats with double alliteration, e.g. Proverbs 13:22

3 beats with accent on 2 alliterated syllables, e.g. Proverbs 14:34, 11:8

Tetrameter and trimeter with threefold alliteration, e.g. Proverbs 14:35, 29:7

Tetrameter and trimeter with two alliterated syllables in each line, e.g. Proverbs 18:24, 9:7, 11:4

Tetrameter with threefold alliteration, e.g. Proverbs 16:14, 6:18, 15:27, 22:4, 28:19

Such analysis depends to some extent on an assumption that we know the ancient pronunciation of Hebrew, though it relies principally on the consonants. Gábor failed to demonstrate that alliteration was a regular part of Hebrew poetics, and did not suggest any continuous text in which it occurred as a principal feature.

A field of inquiry which promises to yield interesting results is the study of repetition as a formal characteristic of the poetry.

<sup>53</sup> Newman and Popper: *Studies in Biblical Parallelism*, part 2.

<sup>54</sup> Oesterley and Robinson: *An Introduction to the Books of the Old Testament*, p. 149. T. H. Robinson expounds this view at some length in *The Poetry of the Old Testament*, pp. 41-46.

<sup>55</sup> Albert Condamin: *Poèmes de la Bible, avec une Introduction sur la Strophique Hébraïque*.

<sup>56</sup> Samuel Terrien: "Introduction to Job."

<sup>57</sup> James Muilenburg: "Commentary on Second Isaiah," and "A Study in Hebrew Rhetoric." See also chapter 4.

<sup>58</sup> Ignaz Gábor: *Der hebräische Urrhythmus*, reviewed by Oliver Shaw Rankin: "Alliteration in Hebrew Poetry."

## REPETITION

In 1906 Condamin published a study of the use of repetition in the book of Lamentations.<sup>59</sup> He noted that, in general, there is a symmetry in the structure of Hebrew Poetry (postulated long before him by Köster), and chose Lamentations as a demonstration piece because there are other criteria for determining the limits of the materials. Within the first chapter of Lamentations he noted the symmetrical repetitions in the verses:

verses 1 and 22 .....	רבת
2 and 21 .....	כל אי(ה)ב & אין מנחם
3 and 20 .....	צר
4 and 19 .....	כהן
5 and 18 .....	הלך שבי
6 and 17 .....	ציון
10 and 13 .....	פרש
11 and 12 .....	נבט & ראה

Condamin also noted that the strophic structure need not follow the alphabetic pattern, and divided the poem into two major sections (1-11, 12-22) formed of symmetrical strophes: 1-3, 4-6, 7-11, 12-16, 17-19, 20-22.

In recent times, Muilenburg<sup>60</sup> has stressed the importance of repetition as a key factor in the structure of poetry, pointing out, among other examples, the Fable of Jotham (Judges 9:8-15) as a major specimen. The determination of poetic units on the basis of structure (largely repetition) led him to postulate the unity of Second Isaiah and the role of the Servant Songs as an integral part of the larger poem in which they are found.

Liebreich in 1956 made a detailed list of Psalms in which key words play a major role.<sup>61</sup> These included Psalms in which a key term was repeated in the beginning and end, and in which there is a distinct similarity between the initial verses and the final verses. Psalms 34 and 145 were analyzed in detail on the basis of repetition of key terms.

It is not possible to mention here the work of many scholars, and the reader is referred to the bibliography for a listing of other items. Nevertheless, a cross-section of the work in the analysis of Hebrew poetry has been presented, with an attempt to summarize the major trends.

Two observations may be drawn that are of interest at this point. One is that in recent decades there has been little attempt at a systematic analysis of Hebrew poetry in all its aspects, such as characterized the work of Lowth, but rather individual aspects have been stressed by students, often to the detriment of other aspects. The second is that, with the possible exception of parallelism, no analysis has been carried through for the whole of Hebrew poetry and, at the same time, received general acceptance.

The time seems ripe for a new, thoroughgoing examination of biblical poetry, which takes into account both our increasing knowledge of Hebrew and the results of recent studies. It seems advisable to begin at the most elementary level and to examine carefully any observations which may be drawn. Inevitably, work done by previous students must be used, but at the same time, their conclusions must not be accepted unless the evidence provides strong support. In particular, an attempt must be made to distinguish carefully between the sporadic or coincidental and the characteristic phenomena.

<sup>59</sup> Albert Condamin: "Symmetrical Repetitions in Lamentations Chapters I and II."

<sup>60</sup> James Muilenburg: "A Study in Hebrew Rhetoric."

<sup>61</sup> Leon J. Liebreich: "Psalms 34 and 145 in the Light of Their Key Words."



## Chapter 2:

## THE POETIC LINE

## Repetition as a Key to Line Structure

It seems desirable to approach the analysis of Hebrew poetry with relatively open minds and as few presuppositions as possible. No doubt there are some presuppositions which cannot be avoided, among them that certain texts (e.g. the Psalms) are poetry and may safely be examined as such, but for the most part we may do best to avoid prejudicing the analysis by assumptions based upon our experience of other poetry.

At the risk of repeating work done long ago, particularly by Lowth, Gray, and others, but in order to insure that our conclusions do in fact come from the texts rather than from unexamined assumptions, we may begin the analysis by the scrutiny of a block of poetry. It is not possible, at this initial stage, to be certain that the block which we choose is a complete unit, though that may not be essential in the preliminary stages. The content of Psalm 1 gives the impression of being a complete unit, and may serve as the first material for analysis.

אשרי האיש אשר לא הלך בעצת רשעים ובדרך חטאים לא עמד ובמושב לצים לא ישב כי אם  
בתורת יהוה חפצו ובתורתו יהגה יומם ולילה כעץ שתול על פלגי מים אשר פריו יתן  
בעתו ועלהו לא יבול וכל אשר יעשה יצליח לא כן הרשעים כי אם כמץ אשר תדפנו רוח על  
כן לא יקמו רשעים במשפט וחטאים בעדת צדיקים כי יודע יהוה דרך צדיקים ודרך רשעים  
תאבד

In reading through this block of material, one is struck by the abundance of repetition. This is of two kinds. There is a repetition of terms throughout the text: **אשרי האיש** **הטאים** **רשעים** **אשר** **צדיקים** **יהיה** etc. There is also a repetition of terms or thoughts in close sequence.

In the initial portion of the text:

אשרי האיש אשר לא הלך בעצת רשעים  
ובדרך חטאים לא עמד  
ובמושב לצים לא ישב

**אשרי האיש** **אשר** **לא** **הלך** **בעצת רשעים** / **מושב** **דרך** **עצת** / **לצים** **חטאים** **רשעים** are three sets of nearly synonymous terms which conjoin to give almost identical images. One term, **לא**, appears three times in succession. The three sets of similar terms are not neatly separated, but are intertwined in a clear pattern. There is a grammatical repetition which is apparent in the manner in which the material was set out above.

The subsequent text shows a strikingly similar feature:

כי אם בתורת יהוה חפצו  
ובתורתו יהגה יומם ולילה

It is, in fact, possible to set out the entire text in this fashion:

1a	אשרי האיש אשר לא הלך בעצת רשעים
b	ובדרך חטאים לא עמד
c	ובמושב לצים לא ישב
2a	כי אם בתורת יהוה חפצו
b	ובתורתו יהגה יומם ולילה
3a	והיה כעץ שתול על פלגי מים
b	אשר פריו יתן בעתו
c	ועלהו לא יבול
d	וכל אשר יעשה יצליח
4a	לא כן הרשעים כי אם כמץ
b	אשר תדפנו רוח
5a	על כן לא יקמו רשעים במשפט
b	וחטאים בעדת צדיקים
6a	כי יודע יהוה דרך צדיקים
b	ודרך רשעים תאבד <sup>62</sup>

A perusal of the text so set out makes the repetitions quite evident. There is both striking regularity and striking irregularity. The regularity is in the sequence of a simple, relatively complete

<sup>62</sup> Verse numbers have been given as an aid for reference only; they are not intended as a part of the analysis.

statement with a second statement (complete or incomplete) which in some way repeats or expands the image. The irregularity is manifest in the number of repetitions, the kind of repetitions, and the length of the statements.

There has been considerable confusion as to the naming of the phenomena so far observed. Some students, taking over terminology from Indo-European poetry, have spoken of *stichoi*, *kola*, *caesurae*, etc. It would seem best to avoid comparisons with Indo-European poetry. Due to the fact that each set of statements within the text makes a relatively distinct and independent image, while the individual statements within each set are interdependent, we may be safe in speaking of each set as a “line,” and of the individual statements as “half-lines” (in the majority of cases) or as “third-lines” or “fourth-lines” (in what we will discover to be a small minority of instances). When there appears to be little or nothing to distinguish the character of third or fourth-lines from half-lines, for convenience we may in generalizations merely speak of lines and half-lines.

Psalm 1 would then seem to consist of 7 lines, each with 2 or 3 subdivisions. The break between the half-lines comes, as was already mentioned, at the close of a substantially complete statement and at the start of a repetition which may or may not be complete.

Other repetitions also deserve mention at this point. Examination of the text indicates that 1a, b, are quite similar to 5a and b, though with reversed images. 2a and 6a contain similar terms, **כִּי** and **יְהוָה**. 1b and 6b speak of the **דֶּרֶךְ הַטָּאִים** and the **דֶּרֶךְ רִשְׁעִים** respectively. There is, therefore, a symmetry in the poem. The first three lines find counterparts in the last three lines.

For purpose of analysis, we will confine ourselves at this point to the observations to be drawn from the first type of repetitions, and reserve the second for the following chapter.

It is of importance to discover whether what we have observed in Psalm 1 is a chance occurrence, or part of an overall structural pattern in Hebrew poetry. From Psalm 1 we may turn to a counterpart in the book of Jeremiah, Jeremiah 17:5-10.

אָרוּר הַגִּבֹּר אֲשֶׁר יִבְטַח בְּאָדָם וּשְׁם בָשָׂר זִרְעוֹ וּמִן יְהוָה יִסֹּר לְבוֹ וְהָיָה כְּעֶרְעֵר בְּעֶרְבָה  
וְלֹא יִרְאֶה כִּי יָבוֹא טוֹב וּשְׁכֵן חֲרָרִים בְּמִדְבָּר אֶרֶץ מִלְחָה וְלֹא תִשָּׁב בְּרוּךְ הַגִּבֹּר אֲשֶׁר יִבְטַח בִּיה  
וְהָיָה יְהוָה מִבְטָחוֹ וְהָיָה כְּעֵץ שְׁתוּל עַל מַיִם וְעַל יוֹבֵל יִשְׁלַח שְׂרָשָׁיו וְלֹא יִרָא כִּי יָבוֹא חֶם וְהָיָה  
יָהּ עֹלְהוֹ רֵעֵנוּ וּבִשְׁנַת בָּצָר לֹא יִדָּאֵג וְלֹא יִמִּישׁ מַעֲשׂוֹת פְּרִי עֵקֶב הַלֵּב מִכָּל וְאָנֹשׁ הוּא מִי יִדַּע  
נֹו אֲנִי יְהוָה חֹקֵר לֵב בַּחֲן כְּלִיּוֹת וְלֹתֵת לְאִישׁ כְּדָרְכּוֹ כַּפְרִי מַעַלְלָיו

The same kinds of repetition are found in this text as in Psalm 1 (with which it has many verbal affinities). Following the procedure developed for Psalm 1, this text may be set out as follows:

17:5a	אָרוּר הַגִּבֹּר אֲשֶׁר יִבְטַח בְּאָדָם
b	וּשְׁם בָשָׂר זִרְעוֹ
c	וּמִן יְהוָה יִסֹּר לְבוֹ
6a	וְהָיָה כְּעֶרְעֵר בְּעֶרְבָה
b	וְלֹא יִרְאֶה כִּי יָבוֹא טוֹב
c	וּשְׁכֵן חֲרָרִים בְּמִדְבָּר
d	אֶרֶץ מִלְחָה
e	וְלֹא תִשָּׁב
7a	בְּרוּךְ הַגִּבֹּר אֲשֶׁר יִבְטַח בִּיהוָה
b	וְהָיָה יְהוָה מִבְטָחוֹ
8a	וְהָיָה כְּעֵץ שְׁתוּל עַל מַיִם
b	וְעַל יוֹבֵל יִשְׁלַח שְׂרָשָׁיו
c	וְלֹא יִרָא כִּי יָבוֹא חֶם
d	וְהָיָה עֹלְהוֹ רֵעֵנוּ
e	וּבִשְׁנַת בָּצָר לֹא יִדָּאֵג
f	וְלֹא יִמִּישׁ מַעֲשׂוֹת פְּרִי
9a	עֵקֶב הַלֵּב מִכָּל
b	וְאָנֹשׁ הוּא מִי יִדַּעֵנוּ
10a	אֲנִי יְהוָה חֹקֵר לֵב
b	בַּחֲן כְּלִיּוֹת
c	וְלֹתֵת לְאִישׁ כְּדָרְכּוֹ
d	כַּפְרִי מַעַלְלָיו

This text appears to have 10 lines, all but 2 of which have 2 subdivisions, while 2 have 3. We note a number of new types of repetition within the text. 5a and 7a are very close in terminology and

image; 6a and 8a, 6b and 8c are similarly close; 8d and 8f are similar. Lines 5a through 6e and 7a through 8f thus form sections which have considerable similarity in expression. As with Psalm 1 these sections are unequal in size.

The findings from Psalm 1 and Jeremiah 17:5-10 may be summarized as follows:

1. The text includes a regular series of repetitions of terminology or image.
2. The repetitions form a pattern: there is first a statement, followed by one or more partial or complete repetitions of the statement. The statement, and the repetition, we term half-lines; the combined half-lines we term a line.
3. There is no observable pattern in the length of the half-lines, or in the choice of repetitions.
4. Apart from the repetitions within lines, there is a pattern of repetitions between sections of the poem. The pattern is irregular.

These observations are, however, not general rules, for they are based merely upon two texts which show remarkable affinities for each other. Other texts must be examined. The selection of further texts for examination is inevitably arbitrary. The justification for those chosen below is merely that they appear to be legitimate specimens of various writers.

**Jeremiah 4:23-26:**

ראיתי את הארץ והנה תהו ובהו ואל השמים ואין אורם ראיתי ההרים והנה רעשים וכל  
הגבעות התקלקלו ראיתי והנע אין האדם וכל עוף השמים נדדו ראיתי והנה הכרמל המדבר  
וכל עריו נתצו מפני יהוה מפני חרון אפו

4:23a	ראיתי את הארץ והנה תהו ובהו
b	ואל השמים ואין אורם
24a	ראיתי ההרים והנה רעשים
b	וכל הגבעות התקלקלו
25a	ראיתי והנה אין האדם
b	וכל עוף השמים נדדו
26a	ראיתי והנה הכרמל המדבר
b	וכל עריו נתצו
c	מפני יהוה
d	מפני חרון אפו

All the previous observations apply to this text except for the fourth. There is a pattern of repetitions throughout the text, but the text does not divide neatly into sections. This need not concern us at present (it will be considered further in the next chapter), and we may for the moment remove observation 4 from the list.

Let us now turn our attention to two longer texts:

**Exodus 15:1b-18:**

15:1b	אשירה ליהיה כי גאה גאה
c	סוס ורכבו רמה בים
2a	עזי וזמרת יה
b	ויהי לי לישועה
c	זה אלי ואנוהו
d	אלהי אבי וארממנהו
3a	יהוה איש מלחמה
b	יהוה שמו
4a	מרכבת פרעה וחילו ירה בים
b	ומבחר שלשיו טבעו בים סוף
5a	תהמת יכסימו
b	ירדו במצולת כמו אבן
6a	ימינך יהוה נאדרי בכח
b	ימינך יהוה תרעץ אויב
7a	וברב גואנך תהרס קמין

b	תשלח חרנך
c	יאכלמו כקש
8a	וברוח אפיך נערמו מים
b	נצבו כמו נד נולים
c	קפאו תהמת בלב ים
9a	אמר אויב ארדף אשיג
b	אחלק שלל
c	תמלאמו נפשי
d	אריק חרבי
e	תורישמו ידי
10a	נשפת ברוחך כסמו ים
b	צללו כעופרת במים אדירים
11a	מי כמכה באלם יהוה
b	מי כמכה נאדר בקדש
c	נורא תהלת
d	עשה פלא
12a	נטית ימינך
b	תבלעמו ארץ
13a	נחית בחסדך עם זו גאלת
b	נהלח בעזך אל נוה קדשך
14a	שמעו עמים ירגזון
b	חיל אחז ישבי פלשת
15a	אז נבהלו אלופי אדום
b	אילי מואב יאחזמו רעד
c	נמגו כל ישבי כנען
16a	תפל עליהם אימתה ופחד
b	בגדל זרעך ידמו כאבן
c	עד יעבר עמך יהוה
d	עד יעבר עם זר קנית
7a	תבאמו ותטעמו בהר נחלתך
b	מכון לשבתך פעלת יהוה
c	מקרש ארני כוננו ידיך
18	יהוה ימלך לעולם ועד

**Isaiah 1:**

2a	שמעו שמים
b	והאזיני ארץ
c	יהוה דבר
d	בנים גדלתי ורוממתי
e	והם פשעו בי
3a	ידע שור קנהו
b	וחמור אבוס בעליו
c	ישראל לא ידע
d	עמי לא התבונן
4a	הוי גוי חטא
b	עם כבד עון

c	זרע מרעים
d	בנים משחיתים
e	עזבו את יהוה
f	נאצר את קדוש ישראל
g	נזרו אחור
5a	על מה תכו עוד
b	תוסיפו סרה
c	כל ראש לחלי
d	וכל לבב דוי
6a	מכה רגל ועד ראש אין בו מתם
b	פצע וחבורה ומכה טריה
c	לא זרר
d	ולא חבשו
e	ולא רככה בשמן
7a	ארצכם שממה
b	עריכם שרפות אש
c	אדמתכם לנגדכם זרים אכלים אתה
d	ושממה כמהפכת זרים
8a	ונותרה בת ציון כסכה בכרם
b	כמלונה במקשה
c	כעיר נצורה
9a	לולי יהוה צבאות הותיר לנו שריד כמעט
b	כסדם היינו
c	לעמרה דמינו
10a	שמעו דבר יהוה קציני סדם
b	האזינו תורת אלהינו עם עמרה
11a	למה לי רב זבחיכם יאמר יהוה
b	שבועתי עלות אילים וחלב מריאים
c	ודם פרים וכבשים ועתודים לא חפצתי
12a	כי תבאו לראות פני
b	מי בקש זאת מידכם רמס חצרי
13a	לא תוסיפו הביא מנחת שוא
b	קטרת תועבה היא לי
c	חדש ושבט קרא מקרא
d	לא אוכל און ועצרה
14a	חדשיכם ומועדיכם שנאה נפשי
b	היו עלי לטרח
c	נלאיתי נשא
15a	ובפרשכם כפיכם אעלים עיני מכם
b	גם כי תרבו תפלה אינני שמע
c	ידיכם דמים מלאו
16a	רחצו הזכו
b	הסירו רע מעלליכם מנגד עיני
c	חדלו הרע
17a	למדו היטב
b	דרשו משפט
c	אשרו חמוץ
d	שפטו יתום
e	ריבו אלמנה

18a	לכו נא
b	ונוכחה יאמר יהוה
c	אם יהיו חטאיכם כשנים
d	כשלג ילבינו
e	אם יאדימו כתולע
f	כצמר יהיו
19a	אם תאבו ושמעתם
b	טוב הארץ תאכלו
20a	ואם תמאנו ומריתם
b	חרב תאכלו כי פי יהוה דבר
21a	איכה היתה לזונה קריה נאמנה
b	מלאתי משפט
c	צדק ילין בה
d	ועתה מרצחים
22a	כספך היה לסיגים
b	סבאך מחול במים
23a	שריך סוררים
b	וחברי גנבים
c	כלו אהב שחד
d	ורדף שלמנים
e	יתום לא ישפטו
f	וריב אלמנה לא יבוא אליהם
24a	לכן נאם האדון יהוה צבאות
b	אביר ישראל
c	הוי אנחם מצרי
d	ואנקמה מאויבי
25a	ואשיבה ידי עליך
b	ואצרף כבר סיגך
c	ואסירה כל בדילך
26a	ואשיבה שפטיך כבראשנה
b	ויעציק כבתחלה
c	אחרי כן יקרא לך עיר הצדק
d	קריה נאמנה
27a	ציון במשפט תפדה
b	ושביה בצדקה
28a	ושבר פשעים וחטאים יחדו
b	ועזבי יהוה יכלו
29a	כי יבשו מאילים אשר חמדתם
b	ותחפרו מהגנות אשר בחרתם
30a	כי תהיו כאלה נבלת עלה
b	וכגנה אשר מים אין לה
31a	והיה החסן לנערת
b	ופעלו לניצוץ
c	ובערו שניהם יחדו
d	ואין מכבה

These two texts take us somewhat farther along the line of defining the poetic structure. As was observed previously, although there is a highly consistent pattern of repetition within the texts, there are occasional instances when the repetition appears to be lacking, or requires a stretch of the imagination. Thus, for example, in Exodus 15:1b and c, it would appear that **סוס ורכבו** and **גאה גאה** replace the expected set of repetitions; although it is at least open to doubt whether 15:1b and c are indeed part of the poem, or an introductory section. However, in 2 we come upon the already very familiar pattern of repetition, and the pattern continues throughout the poem in a sometimes more and sometimes less rigorous fashion. But verse 18 lacks a second part.

In the Isaiah 1 passage we encounter a phenomenon not discovered previously: that whereas in previous texts the initial statement in the line was substantially complete and independent, here we find a number of lines which are highly dependent on the previous lines, and initial half-lines which are not substantially complete when removed from context. Thus, **זרע מרעים** in 4c could not stand alone, but requires the preceding line. In 6a we are met by a difficulty which cannot at this point be resolved, whether we are in the realm of two half-lines or merely one.

Our earlier observations might be reformulated now, on the basis of the examined texts, into a hypothesis which can be tested by references to the remaining poetry:

1. The basic structural unit of Hebrew poetry is a relatively independent image followed by a repetition of part or all of that image, with or without added elements. This unit we have termed a line, and the parts half-lines.

a. The initial half-line may be fully independent, i.e. capable of being removed from context, or only relatively so, i.e. depending upon context for its meaning.

b. The second half-line occasionally may include not a repetition as such, but an expansion of the image.

2. There is no overall regularity in regard to the kind of repetition, nor in regard to the structure of the second half lines.

3. There is no observable regularity in regard to the length of the lines or their parts.

We may now proceed to examine a few more Psalms, to check our hypothesis.

#### **Psalm 2:**

1a	למה רגשו גוים
b	ולאמים יהגו ריק
2a	יתיצבו מלכי ארץ
b	ורונונים נוסדו יחד
c	על יהוה
d	ועל משיחו
3a	ננתקה את מוסרותימו
b	ונשליכה ממנו עבתימו
4a	יושב בשמים ישחק
b	אדני ילעג למו
5a	אז ידבר אלימו באפו
b	ובחרונו יבהלמו
6a	ואני נסכתי מלכי על ציון
b	הר קדשי
7a	אספרה אל חק יהוה
b	אמר אלי בני אתה
c	אני היום ילדתיך
8a	שאל ממני
b	ואתנה
c	גוים נחלתך
d	ואחזותך אפסי ארץ
9a	תרעם בשבט ברזל
b	ככלי יוצר תנפצם
10a	ועתה מלכים השכילו
b	הוסרו שפטי ארץ

- 11a עבדו את יהוה ביראה  
b וגילו ברעדה
- 12a נשקו בר פן יאנף  
b ותאבדו דרך כי יבער כמעט אפו  
c אשרי כל חוסי בו

### *Psalm 3:*

- 2a יהוה מה רבו צרי  
b רבים קמים עלי
- 3a רבים אמרים לנפשי  
b אין ישועתה לו באלהים
- 4a ואתה יהוה מגן בעדי  
b כבודי ומרים ראשי
- 5a קולי אל יהוה אקרא  
b ויענני מהר קדשו
- 6a אני שכבתי ואישנה  
b הקיצותי כי יהוה יסמכני
- 7a לא אירא מרובות עם  
b אשר סביב שתו עלי
- 8a קומה יהוה  
b הושיעני אלהי  
c כי הכית את כל איבי לחי  
d שני רשעים שברת
- 9a ליהוה הישועה  
b על עמך ברכתך

### *Psalm 4:*

- 2a בקראי ענני אלהי צדקי  
b בצר הרחבת לי  
c חנני ושמע תפלתי
- 3a בני איש עד מה כבודי לכלמה  
b תאהבון ריק  
c תבקשו כזב
- 4a ודעו כי הפלה יהוה חסיד לו  
b יהוה ישמע בקראי אליו
- 5a רגזו ואל תחטאו  
b אמרו בלבבכם על משכבכם ודמו
- 6a זבחו זבחי צדק  
b ובטחו אל יהוה
- 7a רבים אמרים מי יראני טוב  
b נסה עלינו אור פניך יהוה
- 8a נתתה שמחה בלבי  
b מעת דגנם ותירושם רבו
- 9a בשלום יחדו אשכבה ואישן  
b כי אתה יהוה לבדד לבטח תושיבני



**Psalm 5**

2a	אמרי האזינה יהוה
b	בינה הגיגי
3a	הקשיבה לקל שועי מלכי ואלהי
b	כי אליך אתפלל
4a	יהוה בקר תשמע קולי
b	בקר אערך לך ואצפה
5a	כי לא אל חפץ רשע אתה
b	לא יגרך רע
6a	לא יתיצבו הוללים לנגד עיניך
b	שנאת כל פעלי און
7a	תאבד דברי כזב
b	איש דמים ומרמה יתעב יהוה
8a	ואני ברב חסדך אבוא ביתך
b	אשתחוה אל היכל קדשך ביראתך
9a	יהוה נחני בצדקתך למען שוררי
b	הושר לפני דרכך
10a	כי אין בפיהו נכונה
b	קרבים הוות
c	קבר פתוח גרנם
d	לשונם יחליקון
11a	האשימם אלהים
b	יפלו ממעצותיהם
c	ברב פשעיהם הדיחמו
d	כי מרו בכך
12a	וישמחו כל חוסי בכך
b	לועלם ירננו
c	ותסך עלימו
d	ויעלצו בכך אהבי שמך
13a	כי אתה תברך צדיק יהוה
b	כצנה רצון תעטרנו

These texts support the previous observations, with one important qualification. It is clear that there are some lines in which no image is repeated.<sup>63</sup> Examples include Psalm 3:7 and Psalm 4:5. The frequency of such lines makes it probable that from the beginning the use of two-part lines and repetition of image was a general feature rather than an absolute norm.

### Evidence for Line Divisions in Ancient Times

Evidence that Hebrew poetry was originally written in the form of lines and half-lines is naturally lacking, as no autographs of the poems exist. There is, however, a considerable amount of evidence that manuscripts at about the start of the Christian period did, in part, contain at least some of the poetry written in such a way as to distinguish the half-lines. The discovery of this evidence does not prove that the poems were originally written in this manner, since the manuscripts are from a far later period than the originals of the poetry. It is possible that the distinction was introduced secondarily, as we know to have been the case with the Vulgate.<sup>64</sup>

The Septuagint text is transcribed in the early manuscripts with the half-lines of poetry in vertical columns.<sup>65</sup> It is interesting and valuable to note that the arrangement of Psalm 1 corresponds exactly

<sup>63</sup> These lines correspond to Lowth's category of synthetic parallelism.

<sup>64</sup> Jerome worked out the lines and half-lines for the prophetic material, and indicated them in his translation. Cf. his "Praefatio in Librum Isaiae."

<sup>65</sup> Cf. Henry Barclay Swete: *The Old Testament in Greek*, pp. v-vi. Only material traditionally supposed to be

to that worked out earlier in this chapter on the basis of repetition, with the exception of 4a where the Septuagint has a different text.<sup>66</sup>

The Dead Sea Manuscript of Isaiah, 1QIs<sup>a</sup>, in its transcription of Isaiah 61:10-62:9. and the Dead Sea Scroll fragments of Deuteronomy 32, and Psalms 86, 92, 96, and 119 are so written that the half-lines are distinguished.<sup>67</sup>

### **Isaiah 61:10-62:9**

The printed transcription of the Dead Sea text ignores, for the most part, spacing of letters and words in the scroll. It is therefore necessary to work with the photograph of the text, rather than the transcription.

Unlike the remainder of the text of Isaiah in this manuscript, the passage mentioned is written out with easily observable spaces after each group of three words or so. These spaces are considerably larger than those left between words, and can be accurately identified at a glance. The text is reproduced below, with the word groupings placed in a vertical column instead of the horizontal placement in the manuscript, to aid examination.

61:10a	שיש אשיש ביהוה
b	תגל נפשי באלוהי
c	כיא הלבישני בגדי ישע
d	מעיל צדקה יעטני
e	כחתן ככוהן פאר
f	וככלה תעדה כליהא
11a	כי כארץ תוציא צמחה
b	וכגנה זרועיה תצמיח
c	כן יהוה אלוהים יצמיח צדקה
d	ותהלה נגד כול הגואים
62:1a	למען ציון ולוא אחרוש
b	ולמען ירושלים לוא אשקוט
c	עד יצא כנוגה צדקה
d	וישועתה כלפיד תבער
2a	וראו גואים צדקכי
b	וכל מלכים כבודך
c	וקראו לך שם חדש
d	אשר פי יהוה יקובנו
3a	והיית עטרת תפארת ביד יהוה
b	וצנוף מלוכה בכף אלוהיכי
4a	ולוא יאמר לך עוד עזובה
b	ולארצך לוא יאמר עוד שוממה
c	כיא לך יקראו חפצי בהא
d	ולארצך בעולה
e	כיא חפץ יהוה בך
f	וארצך תבעל
5a	כיא כבעול בת. בתולה
b	יבעלוכי בניך

poetry (e.g. Psalms, Exodus 15, etc.) was so treated, not the prophets.

<sup>66</sup> In general, the division in the Septuagint manuscripts corresponds to that worked out for the other Psalms also. But discrepancies do occur, particularly in Psalm 2. Other significant discrepancies are at 3:8, 4:3, 4:5 (the Septuagint has a different reading, or an interpretation of the Hebrew), 4:6, 5:3, 5:11c, 5:12, 5:13.

<sup>67</sup> These texts were published by: Millar Burrows, *The Dead Sea Scrolls of St Mark's Monastery*; and D. Barthélemy and J. T. Milik: *Discoveries in the Judaean Desert* (see volume 1, pp. 60, 69-70, and plates 10, 13).

c	ומשוש חתן על כלה
d	ישיש עליך אלוהיך
6a	על חומותיך ירושלים
b	הקד י. שו...ם
c	כול היום וכול הלילה
d	לוא יחשו המזכירים את יהוה
e	אל רמי לכמה
7a	ואל תתנו דמי לו
b	עד יכין ועד יכונן
c	ועד ישים את ירושלם תהלה בארץ
8a	נשבע יהוה בימינו ובזרוע עוזו
b	אם אתן עוד דגנך מאכל ל.יביך
c	א.ישתו בני נכר תירושך
d	אשר יגעתי בזה
9a	כיא אם מאספ.הי יאכולוהי
b	ויהללה את שם יהוה
c	ומקבצו ישתוהי ב.צרות קדשי
d	אמר אלוהיך

That such an extensive portion of text should be written with the half-lines distinguished is very helpful in the analysis of Hebrew poetic form. That it should be so written in among a number of other texts which are also poetic but do not have half-lines distinguished is difficult to explain.

There are numerous passages in the same manuscript which show signs of partially distinguished lines and half-lines. Chapter 50, in particular, places large spaces between most of the poetic lines, and many (but not all) of the half-lines. Unfortunately, the distinction is by no means as obvious as in the passage reproduced above, and the observation of the spaces tends in many instances to be subjective, since the scribe varied considerably in the amount of space he left between words. One hypothesis would be that the Dead Sea manuscript was copied from an earlier manuscript in which the half-lines were consistently distinguished, at least for some units of text, while the scribes of the Dead Sea manuscript felt no interest in preserving the distinctions and thus did so only sporadically.

### *Deuteronomy 32*

It is possible to deduce from the published fragments of Deuteronomy 32 from the Dead Sea caves that this poem was written in such a way that the poetic lines were distinguished. None of the fragments is large enough to make this obvious, but the judgment of Barthélemy and Milik to that effect is quite sound.<sup>68</sup> It is assumed, for the argument, that two lines of poetry were written in each column line of the manuscript.

*Fragment 17* includes the text אל  
באפי

from verses 21 and 22. אל is followed by a large blank space in the photograph, under which the word from verse 22 is located, indicating that the available space in the column did not end there. אל is the final word in an initial half-line, making it reasonable to conclude that the manuscript separated the half-line from the subsequent half-line. The fragment does not make it possible to determine whether a similar space followed באפי.

### *Fragment 18*

ה  
מי רשף  
דרים  
שבית מ  
לא אדני  
יבי

<sup>68</sup> *Discoveries*, p.60.

from verses 22-29. In the first line of the fragment the bottom of the ה of the word **יבלה** is visible, and there is no trace of a subsequent letter. This word is the last in a half-line. However, the curvature of the fragment does not preclude a letter from having been written immediately after, or after a word-dividing space, since the following letter would be ו and this does not normally extend very far down.

After **רשף** there is a space before two small dots which are presumably the bottom of subsequent writing, but the fragment is such that no material is present at that point to prove or disprove the absence of a blank space. **רשף** also ends a half-line.

Due to the shape of this fragment, little more can be said concerning the positioning of the words.

#### Fragment 16

אבתיכם  
ס בניו ובנותיו  
ם לא אמנב  
ל

includes words from lines 17-21. The first two lines of the fragment show the concluding words of two poetic lines, and the third line includes the start of the last word of a poetic line. Beside the first two lines there is a large blank space visible.

#### Psalm 86

דני טוב וסל  
פלתי רהק  
י

This fragment contains material from verses 6-8, if the identification of the last line is correct. A large space is clearly visible between the two words in the second line of the fragment, corresponding to a break between half-lines. However, if the third fragment line is really from verse 8, then verse 7 has somehow been omitted from the manuscript.

#### Psalm 92

ים שמעה  
רו בלבנרן  
יה

As with the fragment of Psalm 86, the text of this fragment was so arranged that corresponding ends of consecutive poetic lines were under each other, from verses 12-14.

#### Psalm 96

ל מנוחתי  
שיר חדש  
ברכו שמו

A substantial blank space is visible following each of these items, and under the **שמו** of the third fragment line there is enough manuscript visible to indicate a blank space (while part of the final letter of the preceding word is visible). This series of spaces corresponds to the expected spaces following the initial half-lines of verses 1-3, the initial half-line of verse 3 being one word shorter than those of verses 1 and 2. It is noteworthy that the fragment also includes the final words of Psalm 95 as its first line.

#### Psalm 119

A substantial part of the text of this Psalm is reproduced in the fragments. Here again both the positioning within the written lines of text, and the spacing between half-lines indicates that poetic lines were written separately, with half-lines distinguished from each other by an extra space. The relevant parts of the Psalm may be filled in, and when the fragment material is underlined, the results are quite obvious:

119:31	דבקתי בעדותיך יהוה על תבישני
32	דרך מצותך ארוץ כי תרחיב לבי
33	הורני יהוה דרך חקיך ואצרנה עקב
34	הבינני ואצרה תורתך ואשמרנה הכל לב
43	ואל תצל מפי דבר אמת עד מאד כי למשפט יהלתי
44	ואשמרה תורתך תמיד לעולם ועד
45	ואתהלכה ברחבה כי פקדיך דרשתי
46	ואדברה בעדתיך נגד מלכים ולא אבוש
47	ואשתעשע במצותיך אשר אהבתי
48	ואשא כפי אל מצותיך אשר אהבתי ואשיחה בחקיך

77	יבאוני רחמיך ואחיה כי תורתך שעשעי
78	יבשו זרים כי שקר עותוני אני אשיח בפקודיך
79	ישובו לי יראיך וידעו עדתיך
80	יהי לבי תמים בחקיך למען לא אבוש

Both the relative positioning of lines and the spacing between half-lines is clear from the fragments.

### **Other Psalm fragments**

Too little is visible of the remaining Psalm fragments to determine anything in respect to the line structure. In Psalm 128:3 the text shows no sign of a letter before כשתלי, which must therefore begin at the margin of the column.

In the fragment of Psalm 44, a space is visible after נצח at the close of verse 24.

### **Ecclesiasticus**

It has been known for some years that Ecclesiasticus in the Hebrew text was traditionally copied in the form of lines and half-lines.<sup>69</sup> Until the publication of the Dead Sea Scrolls, however, it could not be shown that the traditional form had ancient roots, since the Cairo Geniza manuscripts date from a late period, about the 11th century A.D.

Among the Dead Sea fragments portions of Ecclesiasticus have been found. Though highly fragmentary, it is possible to deduce from the spacing on them that they were written in much the same fashion as the manuscript from the Cairo Geniza.<sup>70</sup>

### **Qumran Non-Biblical Texts**

There is at least one poetic fragment among the non-biblical scrolls which should also be taken into consideration:

בלבבי...קים להל	בלבבם
עם ל..ים....	באבן נגף <sup>71</sup>

As noted by the editors of the fragment, this appears to be a portion of a poem, with a large intervening space between the half-lines, rather than portions of two columns containing two separate texts.

## **Evidence Within the Biblical Texts for Line Division**

Within the traditional text of the Old Testament there are several important indications for line division. These include the structure of certain poems, the traditional transmission of some poems, and the way certain poetic lines are quoted in the New Testament.

### **Alphabetic poems**

A series of poems utilizes the line and half-line structure in a remarkable way, namely to fit into an alphabetic scheme. Psalms 25, 34, 145, and Proverbs 31:10-31 all begin each poetic line with a new letter of the alphabet. Psalms 111 and 112 begin each half-line with a new letter. Psalm 119 begins each of eight consecutive lines with the same letter, before proceeding to a subsequent letter. Lamentations 3 follows the same procedure, but with three rather than eight lines. Apart from these poems, notice must be taken of Psalms 9-10, 37, and Lamentations 1, 2, and 4, which begin regular groupings of lines with different letters of the alphabet, indicating that the authors were aware of and counted the lines in their poems. Finally, in Psalm 136 each half-line is followed by a refrain.

### **Line Division in the Massoretic Text**

Although for the most part Massoretic manuscripts do not present the consonantal text of poetry in a different manner from prose, in six instances line division is usually indicated: Exodus 15, Deuteronomy 32, Judges 5, 2 Samuel 22 = Psalm 18, Ecclesiastes 3:2-8.<sup>72</sup> It should be noted that the

<sup>69</sup> Cf. S. Schechter and C. Taylor: *The Wisdom of Ben Sira*, published in 1899. Manuscript B from the Cairo Geniza, published in this book, contains the text in two columns, one half-line in each column line.

<sup>70</sup> Cf. Barthélemy and Milik, *Discoveries*, vol. 3, p.76, for discussion and restoration of the texts. In general, it should be acknowledged that Barthélemy and Milik discovered and discussed briefly the line division in those Dead Sea fragments which they published. Details of more recent discoveries of Ecclesiasticus texts have not been available for examination and discussion here.

<sup>71</sup> Barthélemy and Milik: *Discoveries*, vol. 1, p. 142.

<sup>72</sup> There is variation among the Massoretic manuscripts on this point. In some, the texts of Job, many or all Psalms, and Proverbs are also presented in "poetic form."

Samaritan Pentateuch adds to this list the first portion of Leviticus 26.

When the Massoretic presentation of Exodus 15 is compared with that set out previously in this chapter, the principal differences are seen to be these:

- 2a and b are not divided
- 3a and b are not divided
- 5a and b are not divided
- 7b and c are not divided
- 9b and c are not divided
- 9d and e are not divided
- 11c and d are not divided
- 12a and b are not divided

All of the lines, therefore, and 40 of the 48 half-lines are preserved in the Massoretic arrangement.

Deuteronomy 32: All the lines and half-lines are carefully distinguished in the Massoretic tradition. However, an important qualification must be made: the Samaritan Pentateuch has a half-line which is absent in the Massoretic Text, at verse 15. It seems likely that this half-line has dropped fairly recently from the Massoretic tradition, since up to that point the Massoretic line and verse divisions coincide, but subsequent to that point the Massoretic manuscripts end the lines at mid-point in the verse. With the half-line reintroduced, the verse and line endings again coincide. Interestingly, the absence of the half-line in verse 15 forced a recombination of all the subsequent half-lines in the poem.

2 Samuel 22 = Psalm 18: While for the most part these texts are substantially the same and are set out in similar fashion, there are several important differences:

2 Samuel 22:3 has an extra half-line of three terms. However, the text is disorderly at this point, so that it is difficult to press a conclusion from the observation.

2 Samuel 22:13 has combined, both in spacing and in wording, what are two half-lines in Psalm 18.

Psalm 18:14 has three terms repeated from the end of verse 13, indicating perhaps an error due to the setting of the text with each poetic line on a fresh column line.

2 Samuel 22:15 has combined two half-lines which are separate in Psalm 18.

2 Samuel 22:20 = Psalm 18:20, except that the fourth term in the Samuel line is included with the second half-line, but with the first half-line in Psalm 18.

2 Samuel 22:36 consists of one unbroken line, while Psalm 18:36 consists of two half-lines, the second of which includes two extra terms.

2 Samuel 22:45 and Psalm 18:45 differ in the order of their half-lines, but not in text.

2 Samuel 22:50 presents as an unbroken line what in Psalm 18:50 is presented as two half-lines.

Thus it is seen that in four instances the Samuel text has combined half-lines which are separate in Psalm 18. This appears to be a stage in the evolution of the text, leading to the point represented by the majority of the poetic texts, where no half-lines are distinguished. The instances of different ordering of terms and half-lines suggests a history of transmission in which the half-lines were carefully differentiated.

The fact that part of Leviticus 26 is divided into half-lines in the Samaritan Pentateuchal manuscripts is an indication that before the Massoretic period other poems were written poetically, but subsequently written in the same fashion as prose.

### ***New Testament Quotations***

A final piece of evidence for half-line division is indirect, but may be found in a perusal of the New Testament quotations from the Old Testament.

Genesis 1:27c, a poem which is not now distinguished in either Septuagint or Massoretic manuscripts, is quoted in Matthew 19:4: ἄρσεν καὶ θήλυ ἐποίησεν αὐτούς (cf. also Mark 10:6), a complete half-line.

A half-line from Genesis 25:32b is quoted in Romans 9:12: ὁ μείζων δουλεύσει τῷ ἐλάσσονι.

From Leviticus 19:12b a very popular phrase was taken: ἀγαπήσεις τὸν πλησίον σου ὡς σεαυτόν. (Matthew 19:19 = 22:39 = Mark 12:31 = Romans 13:9 = Galatians 5:14 = James 2:8).

A full poetic line from Deuteronomy 32:21 was quoted in Romans 10:19: ἐγὼ παραζηλώσω ὑμᾶς ἐπ' οὐκ ἔθνη ἐπὶ ἔθνη ἀσυνέτῳ παροργισῶ ὑμᾶς.

A half-line from Deuteronomy 32:35a appears in Hebrews 10:30: ἐμοὶ ἐκδικήσεις ἐγὼ ἀνταποδώσω.

A full poetic line from 2 Samuel 7:14a is reproduced in Hebrews 1:5: ἐγὼ ἔσομαι αὐτῷ εἰς πατέρα καὶ αὐτὸς ἔσται μοι εἰς υἱόν.

In Romans 15:9 a full line from 2 Samuel 22:50 = Psalm 18:50 is reproduced: διὰ τοῦτο ἐξομολογήσομαι σοι ἐν ἔθνεσι καὶ τῷ ὀνόματί σου ψαλῶ.

The quoting of these texts, in the form of full lines or of half-lines, does not by itself prove that the New Testament writers had before them Old Testament poetic texts in which the material was set out poetically. To be sure, the Septuagint manuscripts did distinguish poetry in some instances, as



has already been pointed out. In the case of those quotations from texts which were not recognized as poetic in the Septuagint manuscripts, all that can be said is that there is a possibility that either the written or the oral tradition of these texts preserved a consciousness of the lines and half-lines.

### Summary Comments

The evidence is very strong that manuscripts from the late pre-Christian period (perhaps about second to first century B.C.) did, at least in part, recognize line and half-line arrangement, not only in the Psalms but also in prophetic and Torah material. While it is possible that the Dead Sea materials, the Massoretic text, the Samaritan Pentateuch, the Septuagint manuscripts, and the New Testament quotations all trace back to a single manuscript source for their text, this seems highly unlikely. In chapter 5 it will be argued that, on the basis of a comparison of duplicated texts, the written manuscripts known to us go back not to a single original written source but to varying oral sources. There may well have never been any one "original" form for the poetic materials. Nevertheless, the evidence indicates that a tradition of line and half-line arrangement was preserved fairly strongly as late as the start of the Christian period.

Of considerable importance for the study of the poetic line is the coincidence of the line structure as indicated by the manuscripts and that determined on the basis of repetition earlier in this chapter. It should be noted that, on the one hand, the phenomena which were distinguished on the basis of repetition are to be found also in the manuscript evidence, and, on the other hand, the manuscript evidence rarely is in opposition to the structure determined through study of repetition. The importance of this will be more fully appreciated when the discussion of meter is at hand. In that connection it will be helpful to remember that the lines may be of greatly varying length, as may also be the half-lines. The manuscript evidence suggests that an arrangement of the poetic materials in the form of lines and half-lines is not a priori, but a re-establishment of the form which was lost (for most of the poems) in the Massoretic tradition.

### Terms Chosen for Parallelism

Directly related to the study of the line is the study of the terms which were chosen to provide the repetitional structure. The discovery of Ugaritic poetic materials has stimulated a number of persons to examine this subject, since several "parallel pairs" of terms which occur frequently in Hebrew poetry were discovered to occur also in Ugaritic.<sup>73</sup> Ugaritic poetry is quite similar to Hebrew poetry in structure,<sup>74</sup> as, for that matter, is much of the poetry of the ancient Near East.<sup>75</sup>

Tables compiled on the basis of comparison with Ugaritic, or simply on the basis of frequency of occurrence within the Hebrew texts can be misleading, in that they share a defect with many other studies of Hebrew poetry. That is, they tend to be eclectic, no single poetic text is analyzed completely, but parts of widely scattered lines are brought together.

Repetition has already been seen to be the basis of parallelism. It is, however, a legitimate question to ask what principles, if any, were employed in the selection of the terms used to perform

<sup>73</sup> Cf. a partial list of studies in note 30, chapter 1.

<sup>74</sup> Basic to Ugaritic poetry is repetition. Cf. the comment of C. Young, "The one outstanding mark of this poetry is the phenomenon of the repetition of thought in parallel stichs." ("Ugaritic Prosody," p. 132.)

<sup>75</sup> Repetition, in the form of parallelisms, is so much a part of Near Eastern poetry, that it may be rather disturbing to one unaccustomed to it. Cf. a choice complaint by Leonard Cottrell:

Incidentally, although this has no direct bearing on *Lost Cities*, I cannot forbear from a mild protest against the exaggerated admiration sometimes given to these ancient poems. Surely respect for their age and historical value should not blind one to their literary defects! Some of them, for example, *The Epic of Gilgamesh*, are magnificent, and take their place alongside the heroic literature of the world, but too many, in my view, are marred by the irritating repetitive trick which one finds in a more modified form in Hebrew verse. At its best this effect can be intensely moving,...But carried to excess it can become grotesque and even faintly comic, as in the passage quoted above:

Like fat, like good princely fat,  
Ninue, the mother of the land, like fat,  
Like fat, like good princely fat,  
Gave birth to Nimmu...

(*Lost Cities*, p. 58)

Such comments reflect the background of the observer more than they do artistic taste. Very similar comment would, no doubt, be made by an ancient Semite on viewing the place of rhyme in modern poetry, or meter in classical poetry, both of which can become terribly irritating to the ear.



ענה	6	צרה once each:
נצל	5	רנה
עז	5	קרה
צדק	5	כבס
גאל	4	חטא
שוב	4	רפא
שמע	4	ירש
לבטח	3	בוש
קרא	3	דהם
רחם	3	ימן
קבץ	3	ברך
שפט	3	צלה
חלץ	3	נתן
שפל	3	איר פנים
אלהיםיהוה	3	דין
זעק	3	פלט

שלח	2	שמר
סמך	2	פלל
עזב	2	קרב
קדם	2	בנה
נפל	2	חום
חסד	2	עשה
with itself	4	ידע
no parallel	56	ריב
		גבר
		סתר

As a noun, **ישע** is used only in poetry.

Two items are evident in the table given above. One is that no term is used predominantly as a parallel for **ישע**, the other is that the terms used in parallel were sometimes synonymous, sometimes antonymous, rarely neutral. Most of the neutral-looking terms when actually used in context were synonyms or antonyms of **ישע**.

There is no precise synonym of **ישע** in biblical Hebrew. However, the first several terms in the table above are, in descending order, the nearest equivalents.

Habakkuk 1:3 consists of two lines. In the first line there is again a double set of parallels:

**און-עמל** and **ראה-נבט**

both of these sets are frequent in biblical poetry, the first occurring some 12 times, the second 8 times. However, each of these terms is frequently used. The parallels for **עמל** are:

און	8
מרמה	2
הוה	2
עשה	2
תהו בשת כשרון שוא	1 each
מר-נפש המס חטא שד	
חסר-נפש	
parallel to itself:	5
no parallel:	29

It is to be noted that **עמל** occurs almost exclusively in poetry.

The frequency of the pair **עמל-און** is, therefore, notable, but does not necessarily require explanation other than that they are close synonyms.

The pair **ראה-נבט** is somewhat different, in that while they appear together in parallel 12 times, **ראה** is used some 1,300 times and **נבט** about 68. The popularity of **ראה** would necessarily make it a popular choice as a parallel for **נבט**, while the search for parallels to **ראה** would result in the selection of **נבט** occasionally.

In part two of 1:3 there is no close parallelism of terms. It is the image rather than the vocabulary which really forms the basis of the repetition. However, an interesting phenomenon appears here which holds true in a number of instances. This is the use of common phrases to form the basis of selection of parallelisms.

**חמס ושד** is a popular expression in biblical Hebrew, appearing some 6 times, although only this once in the order **שד וחמס**. **שד ריב ומדון** does not appear as an expression elsewhere in the texts, but, interestingly, the two words are used in parallel, elsewhere, twice. They are used close together, also, in Jeremiah 15:10 and Proverbs 26:21. It is quite common that terms which appear with some frequency in the Hebrew literature as parallels are found also together as a phrase rather frequently, both in prose and in poetry. This is true of some of the terms already examined, e.g. **עמל ואון** (twice), **נבט וראה** (12 times), **זעק ושוע** (once). This phenomenon needs to be taken into account in the formulation of a theory concerning the selection of parallel terms.

1:4, again containing two lines, continues the pattern of a plurality of parallelisms within the same line.

The pair **תורה-משפט** is, like those mentioned above, popular to some extent not only as a parallel pair (used 3 times elsewhere), but as an expression used 4 times. Both terms are popularly used independently, about 125 and 425 times respectively. The pair **פוג-לא יצא** is not found elsewhere, and **פוג** is a very rare term. In the case of both pairs, the choice appears to have been due to a desire to find appropriate synonyms.

In the second pair of 1:4, there is no parallelism (repetition) as such.

1:5 includes a repetition of the pair **ראה-נבט**, this time consecutive. The parallelism in this line is

grammatically a repeated command in each half-line. Cf. a similar use of **תמה תמה** in Isaiah 29:9. The style is continued into the second line of 1:5.

The parallelism in 1:6, first line, is a descriptive one: a proper name paralleled by a descriptive phrase. In the second line there is again no parallelism as such. The same is true in 1:7.

Enough has been said to characterize the choice of parallelisms in Habakkuk. Several observations may be made.

Not all lines include parallelisms, as was observed previously in this study. Parallelisms do characterize the majority of the lines, however, and tend to be composed of (near-)synonyms, occasionally antonyms.

The choice of the terms to be used as parallels is satisfactorily explained by a statistical examination of the frequency of the possible synonyms and antonyms in the language. This is not to imply that the poet consciously chose parallels according to such a principle, but that the most frequently used synonym tended to be chosen most frequently as a parallelism.

The choice of parallelisms might also have been influenced to some extent by the use, in prose, of nearly synonymous terms in succession as a popular type of expression. When, for example, two terms with the sense of “look” were popular, they tended to be used together, perhaps for emphasis, and provided an excellent pair for use in parallel. It may be significant that all of the frequent pairs in poetry are also found used in this fashion both in prose and poetry.

A backwards glance at the poetic samples analyzed previously in this study, with reference to a concordance, will confirm that the observations made from Habakkuk apply equally well to Hebrew poetry in general.

### General Summary

The structure of classical Hebrew poetry may be approached in two ways. Either the poetry may be examined freshly, in order to determine what structure is made apparent by the material itself, or manuscripts may be examined to determine what the traditions have considered to be the structure. Ideally both methods should be applied. While the manuscript traditions may not be reliable, on the one hand, examination of content alone runs the risk of reaching subjective and erroneous conclusions. As it happens, however, both approaches lead to substantially identical conclusions.

When the content of the poems is examined closely, it becomes at once apparent that repetition plays a major role.

This repetition may be of individual terms, but more often is of concepts via the use of synonyms. The pattern formed by the use of repetition is such that generally each statement made in the poem is followed immediately by a repetition of part or of all the statement. Such a pair may together be said to constitute a line of poetry, and the individual parts may conveniently be called half-lines. This does not exhaust the role played by repetition, but other roles will be considered at length in chapters 3 and 4.

Using repetition, commonly termed “parallelism,” as the basis for distinguishing lines and half-lines, it may be observed that the length and character of the units may vary considerably. Within a poem, a half-line may range from one to many words in length. While in one line the parallelism may consist of synonyms, in another line it may involve antonyms, repetition of grammatical phenomena, or no parallelism at all. Equally, within the same poem lines may sometimes include complete repetition of the initial images, or only partial repetition.

These considerations apply to the poetry throughout the classical period, and beyond. No noticeable difference in the patterns may be observed between pre-exilic, post-exilic, and post-biblical poetry. However, the difficulty of dating poetic texts makes elaboration of this impossible.

Manuscript evidence for the structure of the poetry is surprisingly abundant, though little attempt has been made in the past to take it into account. The Septuagint manuscripts, 1QIs<sup>a</sup> in chapters 61:10-62:9 and elsewhere, other Dead Sea fragments, and Ecclesiasticus texts indicate half-lines and line divisions, as do the alphabetic poems, and certain parts of the Massoretic and Samaritan manuscript traditions. The New Testament quotations of Old Testament poetry correspond to the half-line and line divisions. The evidence of manuscripts supports and corroborates the conclusions reached independently from an examination of the poetic material alone.

The terms which play such a fundamental role in the poetry, that is, the terms which are used to form the parallelisms, are most commonly synonyms, only very occasionally antonyms. Their selection reflects their popularity in the language as a whole, and to some degree also reflects their use both in prose and in poetry as phrases.

## Chapter 3:

### REPETITION AS A LINK

It was noticed in the preceding chapter that not only is there a regular pattern of repetition within the Hebrew poetic texts in regard to lines, but there is apparently significant repetition between the links as well. Thus, to return to the first text examined, Psalm 1, it was found that the first three lines have counterparts in the last three lines (see page 41). In the subsequent passages which we examined, we also found a large degree of repetition between lines, and in each case we postponed further examination until this chapter.

The observations which might be drawn from the texts so far examined are these:

**Psalm 1:** Repetition links each of the first three lines with the last three lines; the first line also has affinities, through repetition, with the final line. The repetition marks the poem off into two parts. This division into parts reflects at the same time a contrast in thought within the poem.

**Jeremiah 17:5-10:** Repetition marks the linking of several lines in this text. The first two lines are linked with the fourth through sixth lines, and the sixth and seventh lines are linked. There is a natural division in thought at the end of the third line. There is a further division in thought at the end of the seventh line. As in Psalm 1, these divisions do not form sections of equal length, although the divisions in thought reflect to a large degree the divisions marked by repetition.

**Jeremiah 4:23-26:** Of the five lines, the first four begin in the same way; all of the first four lines have similar grammatical structure, without perfect repetition in any instance. The climax to the text, in the fifth line, is radically different in structure and in vocabulary, repeating nothing of what went before.

**Exodus 15:1b-18:** This text is considerably more extensive than the preceding, and isolating the repetitions is a greater task. The name **יהוה** appears in 1b, 2a, 3a,b, 6a,b, 11a, 16c, 17b, and 18. **אלהים** and **אל** are also in 2c,d, and 11a. It is interesting to notice, at this point, that lines 1-3b are thus set apart as repeating the name in one of its forms.

The **ים** appears in 1c, 4ab, 8c, and 10a; under other names it appears again in 5a, and 8c, 8a, and 10b. It is interesting to notice that, along with **יהוה** there is a cluster of uses in the general section 1-11.

The refrain of sinking into the sea is a recurrent one, in 1c, 4b, 5a-b, 8c, 10b, and 12b, to which must be added the covering action of the sea in 10a. Indeed there is a striking verbal similarity throughout the whole of 1, 4-5, 7-8, and 10.

The **כנף** appears in 1c and 4a. **גאה** in 1b and 7a. Arm or hand appears in 6a,b, 9e, 12a, 16b, 17c. **אוי** is in 6b, 7a, and 9a. **רוח** in 8a and 10a. Stone in 5b, 10b, and 16b. **קדש** in 11b, 113b, and 17c. **חיל** in 4a and 14b.

Significant as occurring within a limited space are **עם** in 13a, 14b, 16c,d (cf. 13a and 16d in their entirety); **אחז** in 14b and 15b; to lead in 13a,b and 17a. And there are other repetitions not mentioned.

The location of the repetitions indicates a regular pattern within a block, 1b-12b, and 13a-17c. There are, apart from this, also repetitions between the two blocks, in at least five instances.

It will be noticed that there is a natural division of sense at the end of line 12b, which is the final half-line in a series of repetitions concerning the sinking of the pursuers. Thus the division indicated by the sense of the poem.

The refrain in 5b, 8c, 10b, and 12b appears to mark off sections of three lines each. In the initial portion of the poem there is a link between lines 1-2, not only in regard to the use of the name **יהוה** but in regard to the use of a verb of praise, and the use of the first person singular (in 3a the person changes to the third person singular). There are, therefore, five sections of three lines each, marked off by the use of repetitions within the first major division of the poem. Between these sections there are significant links. Thus, the name **יהוה** appears as the key term not only in 1 and 2, but in the initial line of most of the following sections: 3a,b, 6a,b, 11a. The initial line, as well as the concluding line, of each section is now seen to be marked by its use of vocabulary. It should also be noted that there is no line within the section which does not have another line linked to it through repetition.

In the second section of the poem, starting at 13a, there is a pattern of repetitions which draws the attention rather quickly. In 13b, **נוה קדשך** reminds us of **מקדש אדני** in 17c. The aspect of leading in 13a reminds us of 17a. The **עם זו** of 13a reminds us of 16d. The other repetitions link the lines together closely.

To summarize the observations from the Exodus 15 passage: a regular pattern of repetition links all the lines. The first major section of the poem is marked out into equal parts by the use of repetition, although the second section is not so marked. Nor are the two major sections of equal size.

**Isaiah 1:** This text is considerably longer than the preceding, and offers proportionately greater

complexities. The reader is again struck, on reading through the material, by the amount of repetition. On the basis of this repetition, the text divides generally as follows:

Part 1: 2-9. Within this part, lines are intricately linked. The **בנים** of 2d is repeated in 4d; the **ידע** of 3a is repeated in 3c; the **עם** of 3d is repeated in 4b. The **עזב** and synonyms in 4e-g is repeated by the **סרה** of 5b. The **ראש** of 5c is repeated in 6a, while the **אין בו מתם** of 6a is repeated by the various verbs in 6c-e. The **ארץ** of 7a-b refers back to 2b, and is repeated by **אדמה** in 7c. The **עיר** of 7b is repeated in 8c. In 9a the verb **יתר** repeats the verb in 8a, while the divine name **יהוה** brings us back to 2c. It is thus seen that there is no line in the section which is not verbally related to another line within the same section.

Within part 1 it is, of course, possible to discover subdivisions on the basis of the repetition. One might divide: 2a-3d, 4a-5b, 5c-6e, 7a-9c.

Part 2: 10-17. The opening line 10a-b refers us back to the opening line of the first part, 2a-b, while 11a **יהוה יאמר** refers us back to the **יהוה דבר** of 2c. In 11a-13b the key image is sacrifice, which is connected to other celebrations by the similarity between 13b and 13d. The celebrations blend again into sacrifices in 15, and the key word **דם** reappears in 15c (repeated from 11c), and **יד** in 15c refers us back to 12b.

Part 3: 18-23. A most striking use of repetition is in the linking of line 17 of the preceding part with line 23e-f of this part. Within the section, the four lines 18c-20b each start with **אם**.

Part 4: 28-31. More interplay between sections characterizes the material. Thus, the vocabulary of 21 is reflected in 26, and that of 22 in 25.

Between parts 1 and 4 there is a series of interesting parallels. Thus, the image in 4e is caught up in 28b; the figure of burning is in 7b and 31c; the garden image is in 8a, 29b, and 30b; Yahweh is the **קדוש ישראל** in 4f and the **אביר ישראל** in 24b; **פשע** and **חטא**, attributed to the people in 2e and 4a, reappear in 28a. Zion is in 8a and 27a.

The refrain **יהוה דבר**, or a variant of this, appears in 2c, 10a, 18b, and 24a, at the beginning of each part, as well as in 11a and in 20b (closing the series with **אם**).

The four parts of Isaiah 1 as outlined on the basis of repetition may also be isolated on the basis of content. Thus, part 1 (2-9) presents the picture of a people who deserted God, are sick beyond recovery, and whose land has been destroyed until only Zion is left. Part 2 (10-17) presents a condemnation of the bringing of sacrifices and holding of festivities, and demands that justice be performed. Part 3 (18-23) brings the hope of pardon and purification, but contrasts it with the lack of justice being performed. Part 4 (24-31) brings promise of restoration and purification, with the place of Zion emphasized, and the destruction of rebels.

At this point we may draw a few tentative observations.

1. The poems observed have all been illustrative of the use of repetition as a link between lines.
2. On the basis of repetition, it is possible within these poems to isolate sections which also bear some direct correlation with sections delineated on the basis of the content of the poems.
3. Organic unity can be seen through the use of repetition in each of the poetic texts examined.

### **Isaiah 41:1-42:4**

Muilenburg has pointed out the significance of repetition for an understanding of Second Isaiah and the relation of the Servant Songs to the overall text. Drawing upon his analysis of key words and repetitions, it is possible to work out a pattern for Second Isaiah which is substantially similar to that worked out above for Isaiah 1. Illustrative of this is the material in Isaiah 41:1-42:4.<sup>76</sup>

41:1a	החרישו אלי אים
b	ולאמים יחליפו כח
c	יגשו אז ידברו יחדו
d	למשפט נקרבה
2a	מי העיר ממזרח
b	צדק יקראהו לרגלו
c	יתן לפניו גוים
d	ומלכים ירך
e	יתן כעפר חרבו
f	קקש נדף קשתו

<sup>76</sup> Cf. James Muilenburg: "A Study in Hebrew Rhetoric," and his article in *Interpreter's Bible* concerned with Second Isaiah. The analysis given here has gone considerably beyond Muilenburg's published studies, and in some instances differs from his conclusions.

- 3a ירדפם יעבור שלום  
b ארח ברגליו לא יבוא
- 4a מי פעל ועשה קרא הדרות מראש  
b אני יהוה ראשון  
c ואת אחרנים אני הוא
- 5a ראו איים וייראו  
b קצית הארץ יחרדו  
c קרבו ויאתיון
- 6a איש את רערהו יעזרו  
b ולאחיו יאמר חזק
- 7a ויחזק חרש את צרף  
b מחליק פטיש את הולם פעם  
c אמר לדבק טוב הוא  
d ויחזקהו במסמרים לא ימוט
- 8a ואתה ישראל עבדי  
b יעקב אשר בחרתיך  
c זרע אברהם אהבי
- 9a אשר החזקתיך מקצות הארץ  
b ומאציליה קראתיך  
c ואמר לך עבדי אתה  
d בחרתיך ולא מאסתיך
- 10a אל תירא כי עמך אני  
b אל תשתע כי אני אלהיך  
c אמצתיך אף עזרתיך  
d אף תמכתיך בימין צדקי
- 11a הן יבשר ויכלמו כל הנחרים בך  
b יהיו כאין ויאבדו אנשי ריבך
- 12a תבקשם ולא תמצאם אנשי מצתך  
b יהיו כאין וכאפס אנשי מלחמתך
- 13a כי אני יהוה אלהיך מחזיק ימינך  
b האמר לך אל תירא אני עזרתיך
- 14a אל תיראי תולעת יעקב  
b מתי ישראל  
c אני עזרתיך נאם יהוה  
d וגאלך קדוש ישראל
- 15a הנה שמתך למורג  
b חרוץ חדש בעל פיפיות  
c תדוש הרים ותדק  
d וגבעות כמץ תשים
- 16a תזרם ורוח תשאם  
b וסערה תפיץ אותם  
c ואתה תגיל ביהוה  
d בקדוש ישראל תתהלל
- 17a העניים והאביונים מבקשים מים ואין  
b לשונם בצמא נשתה  
c אני יהוה אענם  
d אלהי ישראל לא אעזבם
- 18a אפתח על שפיים נהרות  
b ובתוך בקעות מעינות



c	אשים מדבר לאגם מים
d	וארץ ציה למוצאי מים
19a	אתה במדבר ארו שטה והרס ועץ שמן
b	אשים בערבה ברוש תדהר ותאשור יחדו
20a	למען יראו וידעו
b	וישימו וישכילו יחדו
c	כי יד יהוה עשתה זאת
d	וקדוש ישראל בראה
21a	קרבו ריבכם יאמר יהוה
b	הגישו עצמותיכם יאמר מלך יעקב
22a	יגישו ויגידו לנו את אשר תקרינה
b	הראשנות מה הנה הגידו
c	ונשימה לבנו ונדעה אחריתן
d	או הבאות השמיענו
23a	הגידו האתיות לאחור נדעה כי אלהים אתם
b	אף תיטיבו ותרעו ונשתעת ונרא יחדו
24a	הן אתם מאין
b	ופעלכם מאפע
c	תועבה יבחר בכם
25a	העירותי מצפון ויאת
b	ממזרת שמש יקרא בשמי
c	ויבא סגנים כמו חמר
d	וכמו יוץ ירמס טיט
26a	מי הגיד מרוש ונדעה
b	ומלפנים ונאמר צדיק
c	אף אין מגיד
d	אף אין משמיע
e	אף אין שמע אמריכם
27a	ראשון לציון הנה הנם
b	ולירשלים מבשר אתן
28a	וארא ואין איש
b	ומאלה ואין יועץ
c	ואשאלם וישיבו דבר
29a	הן כלם און
b	אפס מעשיהם
c	רוח ותהו נסכיהם
42:1a	הן עבדי אתמך בו
b	בחירי רצתה נפשי
c	נתתי רוחי עליו
d	משפט לגוים יוציא
2a	לא יצעק ולא ישא
b	ולא ישמיע בחוץ קולו
3a	קנה רצוע לא ישבור
b	ופשתה כהה לא יכבנה
c	לאמת יוציא משפט
d	לא יכהה ולא ירוץ
4a	עד ישים בארץ משפט
b	ולתורתו איים ייחלו



An examination of the first ten lines in chapter 41 yields the following pattern of repetition:

איים	41:1a, 5a	42:4b
נגש	41:1c	41:21a, 22a
דבר	41;1c	41:28c
משפט	41:1d	42:1d, 3c, 4a
קרב	41:1d, 5c	41:21a
עור	41:2a	41:25a
לפני	41:2c	41:26b
מזבח	41:2a	41:25b
צדק	41:2b, 10d	41:26b
קרא	41:2b, 4a, 9b	41:22a, 25b
גוי	41:2c	42:1d
מלך	41:2d	41:21b
בוא	41:3b	41:22d, 25c
פעל	41:4a	41:24b
ראש	41:4a	41:26a
ראשון	41:4b	41:22b, 27a
אחר	41:4c	41:22a, 23a
אתה	41:5c	41:23a, 25a
איש	41:6a	41:28a
טוב	41:7c	41:23b
עבד	41:8a, 9c	42:1a
בחר	41:8b, 9d	41:24c, 42:1b
שתע	41:10b	41:23b
אף	41:10d	41:23b, 26:c,d,e

If the repetitions listed above are put in the form of a diagram, or are underlined in the text, it is seen that they outline three sections: the first ten verses from which they were taken (sixteen lines), another ten verses left blank (sixteen lines), and thirteen verses again with underlining (seventeen lines).

Other instances of repetition may be observed and added to the diagram already formed:

הן	41:11a, 15a	41:24a, 27a, 29a, 42:1a
אין	41:11b, 12b, 17a	41:24a, 26c, d,e, 18:a,b
ריב	41:11b	41:21a
אפס	41:12b	41;29b
שים	41;15d, 18c, 19c, 20b	41:22c, 42:4a
רוח	41:16a	41:29c, 42:1c
יצא	41:18d	42:1d, 3c
ידע	41:20a	41:22c, 23a, 26c

If the instances of repetition listed above are underlined in a second color or otherwise distinguished in the text, it is seen that they provide a link between the second and third sections, while remaining separate from the first section.

Another series of repetitions may be examined:

יחדו	41:1c	41:19b, 20b	41:23
נתן	41:2c	41:19a	41:27b, 42:1c
עשה	41:4a	41:20c	41:29b
יהוה	41:4b	41:13a, 14c, 16c, 17c, 20c	41:21a
תאה	41:5a	41:20d	41:28a
ירא	41:5a, 10a	41:13b, 14a	41:23b
ארץ	41:5b, 9a	41:18d	42:4a
אמר	41:6b, 7c, 9c	41:13b	41:21a, 26b
אתה	41:8a, 9c	41:16b	41:23a, 24a
יעקב	41:8b,	41:14a	41:21b

אלהים 41:10b----- 41:13a, 17d----- 41:23a

If these are underlined in a third color, or are otherwise distinguished, it will be noted that they form clusters within the three sections.

Finally:

אני 41:4b, 10a----- 41:13a, 14c, 17c  
 עזר 41:6a, 10c----- 41:13b, 14c  
 חזק 41:6a, 7a, 9a ----- 41:13a  
 ישראל 41:8a ----- 41:14b, 16d, 17d, 20d  
 ימין 41:10d ----- 41:13a

These terms are common to the first and second sections. When they are marked out in the text, it is seen that they are associated with the clusters previously noted.

This series of tables indicates that in the text there are 11 terms used throughout the material, 24 found only within the first and final sections, 8 found within the second and final sections, and 5 found within the first and second sections.

Within the three sections, there are key phrases and terms which also delineate the sections by their repetition, e.g. קדוש ישראל in section two, נגד and שמע in section three.

As with earlier texts, these sections indicated by the repetition of vocabulary (which could be expanded by the introduction of repeated images and synonyms) coincide with sections which might be marked off on the basis of content. The repetition of themes is important in this respect. Thus, the first section begins with an appeal to “draw near for judgment,” continues with a proclamation of the powerful acts of Yahweh, moves on to a statement against idols, and ends with the proclamation of Israel as Yahweh’s servant. The third section begins with an appeal to “set forth your case,” continues with a proclamation against idols, moves on to a statement of Yahweh’s powerful acts, followed by a reiteration of the condemnation of idols, and ends with the proclamation of Yahweh’s servant. The second section, which in terms of vocabulary appears to be a connecting link, in terms of content is also a connecting text, a statement of the value which Yahweh places on Israel and, particularly, of the glory of Yahweh.

It is evident from an extension of vocabulary analysis to the following chapters that the poem begun in chapter 41 does not end at 42:4 but continues, except for the intrusion 44:9-20, until the end of chapter 44, and has considerable affinities with the subsequent material in Second Isaiah.

Although principally prophetic writings have been subjected here to analysis, there is abundant material in the Psalms to be examined in the light of the search for the role of repetition. Two particularly valuable studies have been published by Liebreich and by Muilenburg concerning the use of key words, refrains, and repetitions in the structure of Hebrew poetry.<sup>77</sup> Use is made below of many of their discoveries, though an attempt has been made to allow the texts to speak for themselves rather than to rely upon the conclusions of earlier investigators.

Liebreich pointed out that approximately half of the Psalms include a repetition in their opening and closing lines. His list includes: Psalm 1:1,6; 3:2,8 3,9; 6:3-4, 11; 8:2,10; 9:5,20; 10:3,17; 11:2,6 3,7; 12:2,9 17:1,15; 18:3,49 3,51 4,49; 20:2,10; 21:2,14; 25:1,20 2,20 3,31; 26:1,11 ; 29:1,11; 30:2,12 3,1,13; 33:5,22; 34:2,23; 35:4,26; 36:2,12; 41:3,12 5,11; 47:3,8,9; 50:5,23; 52:3,11; 55:4,23; 56:4-5 11-12; 57:4,11; 58:2,12; 59:2,8; 60:3,12; 62:4,13; 64:4-5 8-9; 67:2,8; 69:2,36; 70:2,6; 71:1,24; 73:1,28; 74:4,23; 75:5,11; 79:4,12; 80:4,20; 82:1,8; 84:2,4,13; 85:2,13; 86:2,16; 89:2,50; 92:3,16; 96:1,13; 97:1,12; 98:3,9; 99:3,5,9; 101:2,6 2,7 3,7; 103:1,22; 104:1,35; 106:1,48; 107:1,43; 109:1,30; 111:3,10; 112:3,9; 114:1,7; 116:2,17 3,13,17; 118:1,29; 121:3,8; 122:1,9; 126:2,6; 130:3,8; 132:1,17; 134:1,3; 136:1,26; 138:2,8; 139:1,23 3,24; 141:4,9; 143:1,11 2,12 2,11 3,12; 145:1,21; 148:1,4,13; 149:1,9.<sup>78</sup>

On the basis of key words repeated in Psalms 34 and 145, he finds the following divisions for those poems:

Psalms 34: section 1: 2-4.....הלל, יהוה  
 .....2: 5-11.....טוב, חסר, ירא, יהוה  
 .....3: 12-15.....רע, טוב  
 .....4: 16-23.....הציל, צדיק  
 .....throughout, שמע is a key term for all sections.

<sup>77</sup> Leon J. Liebreich: “Psalms 34 and 145 in the Light of Their Key Words,” and James Muilenburg: “A Study in Hebrew Rhetoric.”

<sup>78</sup> Cf. a similar detailed analysis of the key words in the book of Isaiah, in Leon J. Liebreich: “The Compilation of the Book of Isaiah.”

Psalm 145: prelude: 1-2  
 section 1: 3-6  
 section 2: 7-9  
 interlude: 10  
 section 3: 11-13  
 section 4: 14-20  
 postlude: 21

The key word for the prelude, interlude, and postlude is **ברך**.

Muilenburg's analyses bring to light, among other things, the following significant passages:

Isaiah 9:7-10:4, in which the refrain **וְעוֹד יָדוֹ נְטוּיָה** occurs four times, marking off sections of 7, 7, 6, and 7 lines respectively.

Ezekiel 18:5-17 divides into three sections of 9, 8, and 8<sup>1</sup>, parallel in terminology and thought. It is significant to note that, as was found previously (e.g. with Jeremiah 4:23-26), the repetition is never perfect. While the phraseology is repeated with considerable closeness, there is nevertheless a difference in detail with each repetition.

Ezekiel 14:12-20 divides into four parts of 4, 3, 3, and 3 lines, apart from the introductory material in verse 12. Again, each of the parts follows a general pattern common to the other parts, and there is verbal repetition in each instance, but in no instance is the repetition quite exact, although the final part is quite close to the first.

Job 31 divides into six parts, all but the second consist of three sets of phrases begun by **אם** followed by a climactic statement begun, for the most part, with **כי**. These sections, of 9, 6, 5, 5, 7, and 5 lines, are as follows:

1. **אם** in verses 5, 7, 9  
**כי** in 11 and 12
2. **אם** in verses 13, 16  
**כי** in 18
3. **אם** in verses 19, 20, 21  
**כי** in 23
4. **אם** in verses 24, 25, 26  
**כי** in 28
5. **אם** in verses 29, 31, 33  
**כי** in 34
6. **אם** in 36, 38, 39  
 climax in 40

This pattern is quite clear without resorting to emendation of the text. When emendation is employed, as in the *R.S.V.*, it is simple to discover a pattern of five lines in each section except the first. A further feature of this chapter is the parallelism between verses 8 and 40.

Judges 9:8-15 (Jotham's Fable) divides into four parts, which, like those already examined, follow a common pattern of content and phraseology, yet each contains individual differences.

It may be seen from the passages examined to this point that repetition played a major role in the formal structure of a number of Hebrew poems, and, at least for those poems in which it was important, a recognition of the repetition leads to a (partial) recognition of the structure. This, in turn, is of considerable value in understanding a passage, and particularly in delineating the limits of a unit of material.

Two observations, of equal importance, may be drawn from the examination thus far:

1. Repetition may play a major role in delineating the formal structure of a poem.
2. It is apparently normal that repetition should not be perfect. A feature common to the poems is that when material or a pattern is repeated, it is varied in some fashion.

In order to decide whether the observations thus made are valid for Hebrew poetry generally, we must proceed to an examination of further poems.

The three-part poem in Genesis 3:14-19 offers material for study of repetition:

**אָרֹר אַתָּה מְכַל הַבְּהֵמָה**  
**וּמְכַל חַיַּת הַשָּׂדֶה**  
**עַל גִּחְנֹךְ תֵּלֶךְ**  
**וְעֵפֶר תֹּאכַל כָּל יְמֵי חַיֶּיךָ**  
**וְאִיבָה אֲשִׁית בֵּינְךָ וּבֵין הָאִשָּׁה**  
**וּבֵין זֶרְעֶךָ וּבֵין זֶרְעָהּ**  
**הִוָּה יִשׁוּפֶךָ רֹאשׁ**  
**וְאַתָּה תִּשׁוּפְנוּ עֲקֵב**

הרבה ארבה עצבונך והרנך  
 בעצב תלדי בנים  
 ואל אישך תשוקתך  
 והוא ימשל בך  
 ארורה האדמה בעבורך  
 בעצבון תאכלנה כל ימי חיך  
 וקוץ ודרדר תצמיח לך  
 ואכלת את עשב השדה  
 בזעת אפך תאכל לחם  
 עד שובך אל האדמה  
 כי ממנה לקחת  
 כי עפר אתה  
 ואל עפר תשוב

The first and third parts present considerable similarities. They both consist of four lines, and each begins with a condemning **אָרור** (ה). As seen previously, the repetition is imperfect. Eating, in the second line of the first part, is expanded in the second line of the third part. The second part offers no similarities with the other two parts.<sup>79</sup>

In Psalm 2, among several striking repetitions is the repetition of the **מַלְכִים** in verses 2 and 10, and of **אָפּוֹ** in verses 5 and 12. The admonition to the kings to serve Yahweh, in 10-12, parallels the complaint in 1-3 that they are in rebellion against Yahweh.

If we take it as tentatively established that repetition plays a major role in the construction of Hebrew poetry, we may examine in its light some test cases. The Song of Solomon appears to furnish good material for a study of repetition. A thorough analysis has been published by the writer, one of the goals being to establish whether the text is a unity or a compilation of independent poems.<sup>80</sup> Certain of the items considered at length there are relevant at this point.

There are points of contact in vocabulary and content between the first and last chapters in at least the following verses: 1:4 and 8:2; 1:5 and 8:4; 1:6,14 and 8:11,12; 1:13 and 8:8,10. More important than the repetition of individual terms, however, is the repetition of specific phrases, thoughts, and images throughout the text. Especially significant are the repetitions of "bring me to..." (1:4, 2:4, 3:4, 8:2); the left hand under the head (2:6, 8:3); the adjuration to the daughters of Jerusalem (2:7, 3:5, 5:8, 8:4) each time with almost but not quite identical texts; the comparison to a gazelle (2:9, 2:17, 8:14); the expression **דודי לִי** (2:16, 6:3); and **שאהבה נפשי** (1:7, 3:1-4); the sequence with the guards (3:3, 5:7) with rather different results though almost identical vocabulary; the "who is this?" question (3:6, 6:10, 8:5); the description of eyes, hair, and teeth (4:1-2, 6:5-6); the request to hear the voice (2:14, 8:13). The vocabulary is consistent throughout the material, with such terms as **כרם** and **רמון** being repeated numerous times.

The specific implications of the use of repetition for the structure of the Song of Solomon cannot be discussed here. For our purposes it is enough to point out that repetition appears to confirm the unity of the material, and as with other items examined serves as a connective for the poem.

The prayer of Hannah in 1 Samuel 2:1-10 presents a pattern of repetitions, though of a less obvious sort. The **קָרַן** occurs at the start and the end, verses 1 and 10. Enemies and their defeat are the subject of 1b and 10a. The weighing of actions in 3b is paralleled by the judging of the ends of the earth in 10b. The gift of strength is in 4 and 10b.

## Conclusions

1. As a general rule, the repetition of individual terms, as well as of themes and images, plays a prominent role in biblical Hebrew poetry.
2. It is often possible to delineate the limits of a unit through an examination of repetition, and through it also to delineate, at least broadly, sections within the unit.
3. In some units of poetry a definite pattern or scheme is made visible through observation of repetition, while in other units such a phenomenon does not occur.

<sup>79</sup> It should be noted that a portion of the second part reappears in another poem, at Genesis 4:7.

<sup>80</sup> Cf. Donald Broadbitt: "Thoughts on the Song of Solomon."

## Chapter 4:

### SUBDIVISIONS WITHIN POEMS

The function of repetition has now been seen to be two-fold: as paralelism, it is the distinctive feature of the poetic line, and as a feature of the poem as a whole it serves to link the lines. Manuscript evidence for the recognition of lines was considered in chapter 2, and vocabulary analysis was considered in chapter 3.

Not all the formal evidence presented by the manuscripts has yet been considered. Both the Massoretic Text and the Dead Sea Scrolls present a feature which we will now proceed to examine. In the Massoretic text two types of “paragraphing” are known: open (often indicated by a פ) and closed (ס). That they did not originate in the Massoretic Text is indicated by the fact that similar phenomena are found in the Dead Sea Scrolls.

The reader of 1QIs<sup>a</sup> is struck by the numerous blank spaces.<sup>81</sup> The ends of many lines are left blank and the subsequent material begins a new line, while inside written lines there are blank spaces varying in size but considerably larger than the space left between words. A comparison of the spacing in the 1QIs<sup>a</sup> with that in the M.T. is interesting, and is as follows:

About 453 sections are set apart in the 1QIs<sup>a</sup>.<sup>82</sup> This compares with some 226 in the M.T. They are not different sets, however. 89% (202) of the spacings in the M.T. are found also in the 1QIs<sup>a</sup>. Thus, it is seen that the spacing arrangement in the 1QIs<sup>a</sup> is the same as that in the M.T., but far more extensive.<sup>83</sup> It should be noted that of the 24 discrepancies between the spacing of the two texts, the majority are only one line or one verse different.

It would not be an unreasonable hypothesis to suppose that the divisions within the M.T. are an abbreviation of a much more extensive system of division such as is found in the Dead Sea text.<sup>84</sup>

A careful examination of the sections as marked out in the 1QIs<sup>a</sup> indicates that for the most part they are relatively short (commonly 4-8 poetic lines), although there is no regularity in their length. For most, though not all, it is possible to discover reasons why the limits might be placed as they are in the scroll.

Chapter 43 is a fairly typical example of the phenomena. The 1QIs<sup>a</sup> divides it into 11 sections (cf. 5 in the M.T.): verses 1-2 (4 poetic lines); 3-7 (8 lines); 8 (1 line); 9-10 (6 lines), 11-13 (4 lines); 14-15 (3 lines); 16-21 (9 lines); 22-24 (5 lines); 25 (1 line); 26 (1 line); 27-28 (2 lines).

The first section (verses 1-2) concerns promises to Israel and (together with the second section) is marked by an abundance of ׀ endings (כה in the scroll), and direct address on the part of Yahweh.

The second section (3-7) lacks the initial כי which links verses 3 and 2 in the M.T., and has as a theme the bringing together of Israel from throughout the earth. There is a pattern of repetition to be found in sections one and two:

יהוה verses 1,3  
גאל and ישע verses 1,3  
ישראל verses 1,3  
אל תירא verses 1,5  
ברא and יצר verses 1,7  
קרא בשם verses 1,7

while the theme of salvation is common to both sections, there is a distinct change of emphasis at the end of verse 2, from Israel to the nations which have enslaved Israel. Thus, while sections 1 and 2 appear to be closely interrelated, there is a natural break at the close of verse 2, supported by the pattern of repetition.

<sup>81</sup> Some of these were discussed in chapter 2, and represent spacing between poetic lines, particularly in Isaiah 61 and 62.

<sup>82</sup> These figures can only be approximate, as a number of the columns in the 1QIs<sup>a</sup>, particularly near the beginning of the scroll, are damaged. More sections might have been indicated in the damaged parts.

<sup>83</sup> The percentages are different for different parts of the book. Chapters 1-39 contain approximately 254 sections in the 1QIs<sup>a</sup> and 134 in the M.T., with 16 of the M.T. sections different from those in the scroll. In percentages, 50% of the scroll divisions are presented in the M.T., with 12% of the M.T. divisions being at variance. In chapters 40-66 the scroll has about 219 and the M.T. 92 sections, with 8 differences. Thus, 38% of the scroll's sections are reproduced, and 9% of the M.T. sections are at variance.

<sup>84</sup> Malachi Martin, in *The Scribal Character of the Dead Sea Scrolls*, sets out the formal details of the sections, which he calls “paragraphing,” and gives a summary discussion of previous attempts to interpret the paragraphs. Cf. particularly pp. 120-127, and reference lists 5a-k, 6d. According to his presentation, few people have devoted much thought to the reasons underlying the sections.



The third section (8) consists of an appeal with deep overtones of a subdued condemnation.

The fourth section (9-10) is a challenge culminating in a forthright proclamation of Yahweh's uniqueness. The M.T. ends its first section at this point. However, verses 9-10 are closely linked to the fifth section (11-13), which is set off in both the 1QIs<sup>a</sup> and the M.T. Here again a pattern of repetition is evident:

הגיד verses 9,12

השמיע verses 9, 12

עד verses 9, 10, 12

מי verse 9, 13

יהוה verses 10, 11, 12

אל verses 10, 12

When diagrammed, these repetitions seem to set off two parts, as supported by the manuscripts, but as with sections 1 and 2, they provide a tight link (in opposition to the M.T.)

The sixth section (14-15) constitutes a second oracle.

The seventh section (16-21) begins another oracle. The exodus motif (old and new) is consistent throughout.

The eighth section (22-24) is a series of negatives.

The ninth section (25) is a proclamation of pardon.

The tenth section (27-28) concerns the ancestors' sins, and Yahweh's retribution. Chapter 44 appears to begin another oracle.

The sections as outlined have, to a large extent, a degree of consistency. In the case of the first, second, fourth, fifth, sixth, seventh and eighth sections it is likely that these lines would have been set apart even without manuscript evidence, on the basis of their vocabulary. The other sections are less obvious. Taken as a whole, the sections represent a series of theme units. They are, of course, not the only possible way of dividing the text. Their importance lies in the fact that they are found in the manuscript, and do represent a consistent type of division.<sup>85</sup>

The fact that the M.T. varies from the 1QIs<sup>a</sup> in that it contains only about half of its spacings (more nearly a third, in chapter 43), and occasionally has differences which are more in accord with what is expected,<sup>86</sup> appears to indicate that the M.T. sections do not trace back to this particular manuscript. It may be concluded that the 1QIs<sup>a</sup> copied its sections from an earlier manuscript, a conclusion supported by the evidence concerning discrimination of lines (see chapter 2).

Certain criteria for the distinction of sections as found in the 1QIs<sup>a</sup> can be formulated on the basis of a study of the text, which apply to most of the sections. They are these:

1. An introductory phrase or image may be repeated, and when repeated commonly begins a new section. For example, **כה אמר יהוה** in 42:1, 14, 16; **אנכי אנכי** in 43:11, 25.

2. A particular word or phrase may be repeated in each of a series of consecutive lines, forming the major part or the totality of a section. For example, **לא** in 43:22-24; **אני** and **אנכי** in 43:11-13.

3. A particular theme or image may be continued in a series of consecutive lines. A break in this theme or image may then signal the end of a section and the start of a new. For example, the exodus theme in 43:16-21; failure to honor Yahweh in 43:22-24.

4. A radical change in grammar or style, e.g. from first to third person, from command to question, from speaking of the past to speaking of the future, may accompany a change in sections, as at verses 8, 27.

Illustrative of these various criteria are the series of sections in Isaiah 40:1-11 (1-2, 3-5, 6-8, 9-11), each of which begins with a command, and in 40:12-31 (12-16, 17-24, 25-26, 27-31), in which an initial question marks each section, with the exception of the second.<sup>87</sup> The first set of sections features the term **קול** prominently in the initial lines of all but the first section; in the second set, **מי** is prominent.

When the sections marked out in the scroll are compared with those worked out independently on the basis of repetition of vocabulary, a close correspondence is visible. For Isaiah 1, the 1QIs<sup>a</sup>

<sup>85</sup> Cf. a similar conclusion reached by Malachi Martin (*op. cit.*, pp. 123, 126-7), who does not, however, appear to understand the significance of the conclusion.

<sup>86</sup> E.g., the M.T. makes 44:1-5 a unit, while the 1QIs<sup>a</sup> separates the text into three parts, 1, 2a, 2b-5; 46:8-11 is a unit in the M.T. while the 1QIs<sup>a</sup> has 8 and 9-11; 48:3-11 is a unit in the M.T., but 3-9 and 10-11 are separated in 1QIs<sup>a</sup>. Such instances are very few, but deserving of notice.

<sup>87</sup> It should be noted at this point that in the scroll the scribe met with some difficulty. A large blank space was left following 14a, and the scribe resumed writing with verse 17. Another hand filled in the missing material, though not quite filling the space.

separates 1, 2-5b, 5c-9, 10-17, 18-20, 21-23, 24-31. The M.T. reproduces all but the first two section divisions, adding however a break at the end of verse 28. A comparison with pages 59-60 shows that the 1QIs<sup>a</sup> has marked each of the sections which were distinguished on the basis of repetition. it has also distinguished the prose introduction (verse 1) from the poetry, and indicated a break in verse 5 corresponding to what was considered a subdivision on page 60. The break at the end of verse 20 corresponds to a stylistic section within which each line begins with א.

In chapter 41, the three major sections distinguished on the basis of vocabulary (see pages 63-64) are reproduced in the 1QIs<sup>a</sup> sections, and broken down into smaller units. Verse 11 however is included with the first section. The M.T. has a quite different set: 1-7, 8-13, 14-16, 17-20, 21-24, 25-29.

The criteria given above do not suffice to explain all the sections shown by the 1QIs<sup>a</sup>. A substantial number, though only a small proportion of the total, appear to be more easily explained by the hypothesis that lines (and occasionally half-lines) are distinguished by the spacing. The number of instances which cannot be explained satisfactorily either on the basis of distinction of (half-)lines or of thematic sections is very small, and reduced considerably when the M.T. sections are also taken into consideration.

It is not an unfeasible thesis that the sections in the 1QIs<sup>a</sup> (and, ultimately, those in the M.T.) trace back to earlier manuscripts in which (at least for part of the book) lines and half-lines were distinguished, and in which sections were regularly distinguished on the basis of criteria similar to those outlined.<sup>88</sup>

Further direct manuscript evidence is lacking. The sections in the M.T. are insufficient in number to warrant a conclusion about their origin without such evidence as is given by the 1QIs<sup>a</sup>.

There are a few poems in which sections are indicated by other means, e.g. the alphabetic poems such as Psalm 119, or Lamentations 1-3. Here the poems are divided into equal sections, with each section begun by a new letter of the alphabet. Genesis 49 and Deuteronomy 33 are divided into parts, each concerned with another tribe of Israel. Is it possible to find a way of determining sections without the aid of manuscript markings or unusual characteristics such as alphabetization?

The criteria established on the basis of the Isaiah texts can be applied to other texts, in order to judge their relative applicability and the probability that they represent the conscious working of the writers' minds. The unique dialog form of the Song of Solomon makes the transition points more obvious and helps in applying the criteria.<sup>89</sup>

1:2a	ישקני מנשיקות פיהו
b	כי טובים דדיך מיין
3a	לריח שמניך טובים
b	שמן תורק שמך
c	על כן עלמות אהבוך
4a	משכני אחריך נרוצה
b	הביאני המלך חדריו
c	נגילה ונשמחו בך
d	נזכירה דדיך מיין
e	מישרים אהבוך

An intricate series of parallel phrases and repetitions links this text together. It falls into two equal halves, of which the final half-lines complement each other.

5a	שחורה אני
b	ונאוה בנות ירושלם
c	כאהלי קדר
d	כיריעות שלמה
6a	על תראני שאני שחרחרת
b	שזפתני השמש
c	בני אמי נחרו בי
d	שמני נטרה את הכרמים
e	כרמי שלי לא נטרתי

<sup>88</sup> Cf. the close similarity of strophic analyses sometimes made before the appearance of the Dead Sea Scrolls, e.g. in Edward J. Kissane: *The Book of Isaiah*.

<sup>89</sup> Cf. a fuller treatment of the details of strophic structure in the Song of Solomon, in Donald Broadbent: "Thoughts on the Song of Solomon."



The final half-line will find its complement only in 8:12a. The material has a unified theme (blackness, and its reason), corresponding to the unified address (second person plural, feminine).

7a	הגידה לי שאהבה נפשי
b	איכה תרעה
c	איכה תרביץ בצהרים
d	שלמה אהיה כעטיה על עדרי חבריך
8a	אם לא תדעי לך
b	היפה בנשים
c	צאי לך בעקבי הצאן
d	ורעי את גדיתיך
e	על משכנות הרעים

The twofold structure seen in the first section is again evident, with the final half-lines of each part complementing each other. The question and answer technique serves to demonstrate the two parts also, while the pastoral motif remains constant.

9a	לססתי ברכבי פרעה
b	דמיתך רעיתי
10a	נאו לחייך בתרים
b	צוארך בחרוזים
11a	תורי זהב נעשה לך
b	עם נקדות הכסף
12a	עד שהמלך במסבו
b	נרדי נתן ריחו
13a	צרור המר דודי לי
b	בין שדי ילין
14a	אשכל הכפר דודי לי
b	בכרמי עין גדי

Again the contrast between two speakers, each speaking of the other. The connection between the two sets of lines is less obvious than before, though there is a continuity through the anatomical references and an interesting parallelism of grammatical form.

15a	הנך יפה רעיתי
b	הנך יפה עיניך יונים
16a	הנך יפה דודי
b	אף נעים
c	אף ערשנו רעננה
17a	קרות בתינו ארוים
b	רחיטנו ברותים
2:1a	אני חבצלת השרון
b	שושנת העמקים
2a	כשושנה בין החוחים
b	כן רעיתי בין הבנות
3a	כתפוח בעצי היער
b	כן דודי בין הבנים
c	בצלו חמדתי וישבתי
d	ופריו מתוק לחכי

The interplay between the two persons reaches a culmination here, interrupted only by the third line which seems out of place on many grounds.<sup>90</sup> Each line finds its counterpart in the mouth of the

<sup>90</sup> Not the least of these grounds is the question of what the text means. That we expect six rather than seven lines is not necessarily a cause for deleting a line, since we have no reason for an a priori supposition of uniformity in the number of lines. In fact, previous sections varied between five and six lines. Whether the line is authentic or not, however, is of little significance for an overall view of the structure of the poem.

other speaker.

4a	הביאני אל בית היין
b	ודגלו עלי אהבה
5a	סמכוני באשיות
b	רפדוני בתפוחים
c	כי חולת אהבה אני
6a	שמאלו תחת לראשי
b	וימינו תחבקני
7a	השבעתי אתכם בנות ירושלם
b	בצבאות או באילות השדה
c	אם תעירו
d	ואם תעוררו את האהבה עד שתחפץ

The continuity between these two unequal sections is provided by the **אהבה** which comes, as we might have expected, in the third and the sixth lines, as well as in the first.

Enough has been seen of the Song to indicate that there is in this poem, as in the Isaiah texts, an apparent structure. We must be wary of overcategorizing the structure. As with other elements of Hebrew poetry, there is a balance between apparent uniformity and variety. Each item contributes a slightly (or, sometimes, radically) new form to the pattern. What can be said of these passages from the Song (and, if the reader carries it through, in general of the entire Song) is that there definitely are sections within the poem. As a rule, a set of approximately three lines is linked closely with a consecutive set of about three lines, the link being one of theme, vocabulary, and repetition.

The criteria developed through analysis of the Isaiah texts are quite serviceable here, particularly when they are combined with a study of repetition.

It cannot be said with definite assurance that any such scheme was consciously in the mind of the author(s) of the poem. Nevertheless, the intricate arrangement of the poem makes that a reasonable hypothesis.

A pitfall to be avoided is the impulse to give an overall name and characterization to the sections. While it is clear that the sections in the Isaiah texts and those in the Song have a certain degree of similarity (so that they may be distinguished fairly easily with the same set of criteria), nevertheless there are important differences. It is unclear whether we should speak of sections and double-sections in the Song, or of sections and semi-sections. Again, a longer analysis of the Song seems to indicate that there are still larger groupings within the poem, interrelated through vocabulary and repetitions. This very uncertainty may be the key to much of the contradictory findings of researchers whose concern is to find, or disprove, strophes.

It is not yet the place to make generalizations about the whole of Hebrew poetry. More texts must be examined.

A fairly extensive piece of poetry is desirable if subdivisions within it are to be analyzed. This limits the number of possible items for selection to the major prophets, Job, Proverbs, Ecclesiastes, and the texts already examined. After examination, it may be possible to turn to smaller items with some confidence as to procedure.

The book of Proverbs provides an intriguing starting point for further examination, in that there is no "story-line" as such, but what appears to be a rather haphazard collection of thoughts.

1:2a	לדעת חכמה ומוסר
b	להבין אמרי בינה
3a	לקחת מוסר השכל
b	צדק ומשפט ומשרים
4a	לתת לפתאים ערמה
b	לנער דעת ומזמה
5a	ישמע חכם ויוסף לקח
b	ונבון תחבלות יקנה
6a	להבין משל ומליצה
b	דברי חכמים וחידתם

7a יראת יהוה ראשית דעת  
b חכמה ומוסר אוילים בזו

The continuity of these lines is assured by the repetition, while the division into two sets of three lines is indicated by the stylistic use of ...ל in each of the first three lines.

8a שמע בני מוסר אביך  
b יאל תטש תורת אמך  
9a כי לוית חן הם לראשך  
b וענקים לגרגרתיך  
10a בני אם יפתוך חטאים אל תבא  
b אם יאמרו לכה אתנו

11a נארבה לדם  
b נצפנה לנקי חנם  
12a נבלעם כשאול חיים  
b ותמימים כיורדי בור  
13a כל הון יקר נמצא  
b נמלא בתינו שלל  
4a גורלך תפיל בתוכנו  
b כיס אחד יהיה לכלנו  
15a בני אל תלך בדרך אתם  
b מנע רגלך מנתיבתם  
16a כי רגליהם לרע ירוצו  
b וימהרו לשפך דם  
17a כי חנם מזרה הרשת  
b בעיני כל בער כנף  
18a והם לדמם יארבה  
b יצפנו לנפשם  
19a כן אחרות כל בצע בצע  
b את נפש בעליו יקה

We are clearly dealing with a mixture of themes here. The first two lines do not connect directly with what follows, but it should be noticed that the initial שמע follows nicely upon the ישמע of three lines earlier. The last ten lines are thematically connected, and verse 15 is a good parallel to 10 and 11a, while 16 picks up its theme from 15. There would seem to be no justification for a division between verses 10 and 15, and the final four lines can be split off only to a minor extent.

20a חכמות בחוץ תרנה  
b ברחבות תתן קולה  
21a בראש המיות תקרא  
b בפתחי שערים בעיר אמריה תאמר  
22a ער מתי פתים תאהבו פתי  
b ולצים לצון חמדו להם  
c וכסילים ישנאו דעת  
23a תשובו לתוכחתי  
b הנה אביעה לכם רוחי  
c אודיעה דברי אתכם  
24a יען קראתי ותמאנו  
b נסיתי ידי ואין מקשיב  
25a ותפרעו כל עצתי  
b ותוכחתי לא אביתם  
26a גם אני באידכם אשחק

b	אלעג בבא פחדכם
27a	בבא כשאווה פחדכם
b	ואידכם כסופה יאתה
c	בבא עליכם צרה וצוקה
28a	אז יקראנני ולא אענה
b	ישחרנני ולא ימצאנני
29a	תחת כי שנאו דעת
b	ויראת יהוה לא בחרו
30a	לא אבו לעצתי
b	נאצו כל תוכחתי
31a	ויאכלו מפרי דרכם
b	וממעצתיהם ישבעו
32a	כי משובת פתים תהרגם
b	ושלות כסילים תאבדם
33a	ושמע לי ישכן בטח
b	ושאנן מפחד רעה

The last ten lines easily divide into two parallel parts, each beginning in a similar fashion and ending in parallel thoughts. These two five line sections in turn are separate from but connected with the preceding four lines, which are separated in the M.T. also.

The pattern which emerges is, then, a series of units, each of which breaks down into connected yet relatively separate sections. Thus the first chapter of Proverbs contains four such units (1-7, 8-9, 10-19, 20-33), which subdivide as follows:

1-4  
5-7  
8-9  
10-15  
16-19  
20-23  
24-28  
29-33

The sections may vary from two to six lines, and no pattern can be seen in regard to their structure, except that each unit is given internal consistency through repetition. At this point we may remark that such a term as “paragraphing” may not be too inaccurate a description.

The scheme in chapter one is not, of course, representative of the entire book. Other portions of the writing have their own patterns. For example, in chapter seven:

7:1a	בני שמר אמרי
b	ומצותי תצפן אתך
2a	שמר מצותי וחיה
b	ותורתי כאישון עיניך
3a	קשרם על אצבעתיך
b	כתבם על לוח לבך
4a	אמר לחכמה אחתי את
b	ומדע לבינה תקרא
5a	לשמרך מאשה זרה
b	מנכריה אמריה החליקה
6a	כי בחלון ביתי
b	בעד אשנבי נשקפתי
7a	וארא בפתאים
b	אבינה בבנים נער חסר לב

8a	עבר בשוק אצל פנה
b	ודרך ביתה יצעד
9a	בנשף בערב יום
b	באישון לילה ואפלה
10a	והנה אשה לקראתו
b	שית זרנה ונצרת לב
11a	המיה היא וסדרת
b	בביתה לא ישכנו רגליה
12a	פעם בחוץ פעם ברחבון
b	ואצל כל פנה תארב
13a	והחזיקה בו ונשקה לו
b	העזה פניה ותאמר לו
14a	זבחי שלמים עלי
b	היום שלמתי נדרי
15a	על כן יצאתי לקראתך
b	לשחר פניך ואמצאך
16a	מרבדים רבדתי ערשי
b	חטבות אטון מצרים
17a	נפתי משכבי מר
b	אהלים וקנמון
18a	לכה נרוה דדים עד הבקר
b	נתעלסה באהבים
19a	כי אין האיש בביתו
b	הלך בדרך מרחוק
20a	צורר הכסף לקח בידו
b	ליום הכסא יבא ביתו
21a	הטתו ברב לקחה
b	בחלק שפתיה תדיחנו
22a	הולך אחריה פתאם
b	כשור אל טבח יבא
c	וכעכם אל מוסר אויל
23a	עד יפלה חץ כבדו
b	כמהר צפור אל פח
c	ולא ידע כי בנפשו הוא
24a	ועתה בנים שמעו לי
b	והקשיבו לאמרי פי
25a	אל ישט אל דרכיה לבך
b	אל תתע בנתיבותיה
26a	כי רבים חללים הפילה
b	ועצמים כל הרגיה
27a	דרכי שאול ביתה
b	ירדות אל חדרי מות

The pericope on the prostitute thus covers a series of six sections which may be distinguished much as were those in Isaiah. The initial section is characterized by imperatives, the second concerns the young man (masculine forms), the third the prostitute (feminine forms and address), the fourth is a description of activity in the first person, the fifth returns to the third person and masculine forms,

the sixth returns to imperatives and warning. The repetition and similarity between the initial and final sections is clear, and other stylistic devices familiar from previous poems are noticed.

The book of Ecclesiastes may be considered similarly:

1:2a	הבל הבלים אמר קהלת
b	הבל הבלים הכל הבל
3a	מה יתרון לאדם בכל עמלו
b	שיעמל תהת השמש
4a	דור הלך ודור בא
b	והארץ לעולם עמדת
5a	וזרח השמש ובא השמש
b	ואל מקומו שואף זורח הוא שם
6a	הולך אל דרום
b	וסובב אל צפון
c	סובב סבב הולך הרוח
d	ועל סביבתיו שב הרוח
7a	כל הנחלים הלכים אל הים
b	והים איננו מלא
c	אל מקום שהנחלים הלכים שם
d	הם שבים ללכת
8a	כל הדברים יגעים
b	לא יוכל איש לדבר
c	לא תשבע עין לראות
d	ולא תמלא אذن משמע
9a	מה שהיה הוא שיהיה
b	ומה שנעשה הוא שיעשה
c	ואין כל חדש תהת השמש
10a	יש דבר שיאמר ראה זה חדש הוא
b	כבר היה לעלמים אשר היה מלפננו
11a	אין זכרון לראשנים
b	וגם לאחרנים שיהיו
c	לא יהיה להם זכרון
d	עם שיהיו לאחרנה

The material here is organized in sets of two lines, which are nevertheless related in that each repeats the same theme with a new illustration. The entire block is set off from what follows by a change of person, the third person forms predominating thus far are now abandoned for first persons.

Job (apart from the introduction and conclusion) is organized into a series of speeches, and these may be taken as formal sections within the poem as a whole. It is to the question of sections within these speeches that we may turn our attention. Beginning with chapter 3:

3:3a	יאבד יום אולד בו
b	והלילה אמר הרה גבר
4a	היום ההוא יהי חשך
b	אל ידרשהו אלוה ממעל
c	ואל טופע עליו נהרה
5a	יגאלהו חשך וצלמות
b	תשכן עליו עננה
c	יבעתהו כמרירי יום

6a	הלילה ההוא יקחהו אפל
b	אל יחד בימי שנה
c	במספר ירחים אל יבא
7a	הנה הלילה ההוא יהי גלמוד
b	אל תבא רגנה בה
8a	יקבהו אררי יום
b	העתידים ערר לויתן
9a	יחשכו כוכבי נשפו
b	יקו לאור ואין
c	ואל יראה בעפעפי שחר
10a	כי לא סגר דלתי בטני
b	ויסתר עמל מעיני

The condemnation of the day and night form two parallel sections of unequal size. Their continuity is assured by the dependence of the fourth line (verse 6a) upon the first (verse 3b).

11a	למה לא מרחם אמות
b	מבטן יצאתי ואגוע
12a	מדוע קדמוני ברכים
b	ומה שדים כי אינק
13a	כי עתה שכבתי ואשקוט
b	ישנתי אז ינוח לי
14a	עם מלכים ויעצי ארץ
b	הבנים חרבות למו
15a	או עם שרים זהב להם
b	הממלאים בתייהם כסף
16a	או כנפל טמון לא אהיה
b	כעללים לא ראו אור
17a	שם רשעים חדלו רגז
b	ושם ינוחו יגיעי כח
18a	יחד אסירים שאננו
b	לא שמעו קול נגש
19a	קטן וגדול שם הוא
b	ועבד חפשי מאדניו

The pattern observed before is repeated. Two sections, of unequal length, parallel each other, with their initial lines integrally related. The apparent contrast in illustration (kings in the first, slaves in the second section) serves only to expand a common theme.

20a	למה יתן לעמל אור
b	וחיים למרי נפש
21a	המחכים למות ואיננו
b	ויחפרהו ממטמונים
22a	השמחים אלי גיל
b	ישישו כי ימצאו קבר
23a	לגבר אשר דרכו נסתרה
b	ויסך אלוה בעדו
24a	כי לפני לחמי אנחת תבא
b	ויתכו כמים שאגתי
25a	כי פחד פחדתי ויאתיני
b	ואשר יגרתי יבא לי



26a  
b

לא שלותי ולא שקטתי  
ולא נחתתי ויבא רגז

The sections are marked by the change in persons: third person for the first four lines, then first person for the next three. Unlike previous sections, there is no obvious continuity between these two, and the final section is as easily a summation of the entire passage as it is a continuation of the preceding lines. It is not with surprise that we find that the next lines begin a new speech by a new character. Nevertheless, the last section is not entirely divorced in thought from what immediately precedes.

The pattern in this passage is rather similar to that discovered in the Song of Solomon. There is, however, an important difference. Whereas in the Song the two sets of lines which formed a major section were so closely connected as to cause doubts whether they could be separated formally throughout, in the Job passage the two sets of lines are much more independent. Whether a similar pattern obtains for the following passage is easily determined:

4:2a  
b

הנסה דבר אליך תלאה  
ועצר במלין מי יוכל

3a  
b

הנה יסרת רבים  
וידים רפות תחזק

4a  
b

כושל יקימון מליך  
וברכים כרעות תאמץ

5a  
b

כי עתה תבוא אליך ותלא  
תגע עדיך ותבהל

6a  
b

הלא יראתך כסלתך  
תקותך ותם דרכיך

7a  
b

זכר נא מי הוא נקי אבד  
ואיפה ישרים נכחדו

8a  
b

כאשר ראיתי חרשי און  
וזרעי עמל יקצרהו

9a  
b

מנשמת אלוה יאבדו  
ומרוח אפו יכלו

10a  
b

שאגת אריה וקול שחל  
ושני כפירים נתעו

11a  
b

ליש אבד מבלי טרף  
ובני לביא יתפרדו

Continuity between the first and fourth lines (verses 2 and 5) is gained, among other ways, through the use of **אליך** (ו)תלאה. The change from a second to a third person emphasis marks the transition from the first section to the second. Within the second section two parts are marked by the use of **עבר** in verses 7 and 9 to mark off one sub-section, and the lion image to mark off a second sub-section.

Beginning with verse 12 there is a change to the first person:

12a  
b

ואלי דבר יגנב  
ותקח אזני שמץ מנהו

13a  
b

בשעפים מחזינות לילה  
בנפל תרדמה על אנשים

14a  
b

פחד קראני ורעדה  
ורב אצמותי הפחיד

15a  
b

ורוח על פני יחלף  
תסמר שערות בשרי

16a  
b  
c

יעמד ולא אכיר מראהו  
תמונה לנגד עיני  
דממה וקול אשמע

17a	האנוש מאלוה יצדק
b	אם מעשהו יטהר גבר
18a	הן בעבדיו לא יאמין
b	ובמלאכיו ישים תהלה
19a	אף שכני בתי חמר
b	אשר בעפר יסודם
c	ידכאום לפני עש
20a	מבקר לערב יכתו
b	מבלי משים לנצח יאבדו
21a	הלא נסע יתרם במ
b	ימותו ולא בחכמה

The two sections are fairly clear, the second containing a judgment on mankind. There is no objective cause for dividing these sections into subsections as there was for the preceding material.

Again in Job it is possible to find evidence for the division of longer passages into smaller interrelated units. The length of these units varies, though those examined generally were five lines long. The sections are primarily sense-units reinforced by vocabulary repetition and grammatical continuity.

Turning from Job, we may proceed to examine the material in Jeremiah, to see whether similar patterns of sections are to be found. The material in chapter 2 furnishes a sufficiently long connected text for study:

2:2b	זכרתי לך חסד נעורייך
c	אהבת כלולתיך
d	לכתך אחרי במדבר
e	בארץ לא זרועה
3a	קדש ישראל ליהוה
b	ראשית תבואתה
c	כל אכליו יאשמו
d	רעה תבא אליהם <small>נאם יהוה</small>
4a	שמעו דבר יהוה בית יעקב
b	וכל משפחות בית ישראל
	<small>כה אמר יהוה</small>
5a	מה מצאו אבותיכם בי עול
b	כי רחקו מעלי
c	וילכו אחרי ההבל ויהבלו
6a	ולא אמרו איה יהוה
b	המעלה אתנו מארץ מצרים
c	המוליך אתנו במדבר
d	בארץ ערבה ושוחה
e	בארץ ציה וצלמות
f	בארץ לא עבר בה איש
g	ולא ישב אדם שם

The first section is marked off in the M.T. It divides into two equal parts, followed by a pause and a new introduction. The second section is also divisible into two semi-independent parts (verses 5-6a, 6b-g), but the division is more subjective: the first part refers to ancestors, the second primarily to the desert. The third persons come to an end after verse 6, giving way to second persons:

7a	ואביא אתכם אל ארץ הכרמל
b	לאכל פריה וטובה
c	ותבאו ותטמאו את ארצי
d	ונחלתי שמתם לתועבה
8a	הכהנים לא אמרו איה יהוה

b	ותפשי התורה לא ידעוני
c	והרעים פשעו בי
d	והנביאים נבאי בבעל
e	ואחרי לא יועלו הלכו

The second persons have given way to third persons in the third line, so that we might conclude that there is a secondary break after verse 7. Continuity is assured by the dependence of the second set on the first. It is significant that the third line of the section parallels the third line of the preceding section.

9a	לכן עד אריב אתכם	נאם יהוה
b	ואת בני בניכם אריב	
10a	כי עברו איי כתיים וראו	
b	וקדר שלחו והתבוננו מאד	
c	וראו הן היתה כזאת	
11a	ההימיר גוי אלהים	
b	והמה לא אלהים	
c	ועמי המיר כבודו בלוא יועיל	

12a	שמו שמים על זאת	
b	ושערו חרבו מאד	נאם יהוה
13a	כי שתים רעות עשה עמי	
b	אתי עזבו	
c	מקום מים חיים	
d	לחצב להם בארות	
e	בארת נשברים	
f	אשר לא יכלו המים	

The two sections are marked with the **נאם יהוה**. Interestingly, each section was begun with a first person reference, regardless of the overall reference of the material. The last line of the first section above is parallel to the last line of the preceding section. The law court setting of the poem lends a further dimension to the sections, in that the second section above constitutes an accusation.

14a	העבד ישראל	
b	עם יליד בית הוא	
c	מדוע היה לבז	
15a	עליו ישאגו כפרים	
b	נתנו קולם	
c	וישיתו ארצו לשמה	
d	עריו נצתה מבלי ישב	
16	גם בני כף ותחפנס ירעוך קדקד	
17a	הלוא זאת תעשה לך	
b	עזבך את יהוה אלהיך בעת מוליכך בדרך	
18a	ועתה מה לך לדרך מצרים	
b	לשתות מי שחור	
c	ומה לך לדרך אשור	
d	לשתות מי נהר	
19a	תיסרך רעתך	
b	ומשבותיך תוכתך	
c	ודעי וראי כי רע ומר	
d	עזבך את יהוה אלהיך	
e	ולא פחדתי אליך	
f	נאם אדני יהוה צבאות	

Verse 16 seems strikingly out of place, and may well be an insertion. There is a definite break at the end of verse 17. The picture of desolation in verses 14-17 is quite different from the rebuke in verses 18-19. If we except verse 17, the grammar is also strikingly different.

The poem continues, but the general pattern has been established. The material is organized in groups of some four to six lines, for the most part. The sections are relatively independent, but contain close links with each other through repetition. Many of them can be subdivided, but not all.

It may now be possible to turn from the longer books to some short poems, which are abundant within the Old Testament text.

### ***Psalms***

The first five Psalms were set out in chapter 2. The first and second Psalms were analyzed in regard to the use of repetition, in chapter 3. At this point the reader is referred back to these chapters for a review of comments made there concerning the Psalms.

**Psalm 1** was seen to fall into two definite sections, clearly distinguished by vocabulary repetition.

**Psalm 2** is difficult to interpret, and how it is divided must necessarily depend to a large degree upon its interpretation. It is possible to see the following sections, if the poem is viewed as a call for support of a new king at his coronation at a time when the country is directly or indirectly under foreign control (perhaps the Maccabean period):

Verses 1-3: Call to throw off foreign oppression

4-6: Yahweh proclaims his own king

7-9: Yahweh's promises to his king

10-12: Challenge to the world

**Psalm 3:** Division into sections is facilitated by a regular change of address. Yahweh is addressed in the second person in verse 4,<sup>91</sup> and again in verse 8. The image changes from enemies to defence in verse 4, to confidence in verse 6, to appeal in verse 8, and to proclamation in verse 9. The M.T. places סִלָּה at the end of verses 3 and 5. It appears natural to divide this Psalm into five sections, each of which (except the last) has two lines.

**Psalm 4:** Here again it is difficult to find the meaning of all the text as it now stands. In particular, verse 7 seems meaningless. On the basis of repetition and of changes in image, it may be possible to place a break after verse 2 (appeal to Yahweh), 4 (assurance), 7 (challenge to act justly?), and 9 (confidence). However, such division is rather subjective and cannot be considered to be conclusive. In this Psalm the M.T. has סִלָּה at the end of verses 3 and 5.

**Psalm 5:** In this Psalm, division is easier to delineate:

Verses 2-4: Appeal to Yahweh

5-7: Proclamation of Yahweh's hatred of evil

8-9: Proclamation of Yahweh's mercy to me

10: Description of the enemies

11: Call for destruction of enemies

12-13: Proclamation of confidence

Here, even more clearly than before, the basis for division is that of subject matter and grammar.

### **Summary and Conclusions**

The Isaiah scroll, 1QIs<sup>a</sup>, gives support to the belief that early manuscripts did divide the text of the Isaiah poems into relatively small sections. These sections, at least for the book of Isaiah (the only one which can be checked accurately), are reproduced fairly accurately in the M.T., in so far as they are preserved at all, but only about 44% of them are preserved. The sections do not appear to be erratic, but are meaningful in two respects. First, it is possible to make general, formal criteria for determining where the sections occur. Secondly, each portion of text so set off appears to be a theme-unit, that is, has a unified theme running through it which is not equally continuous into the next section.

Specifically, the formal criteria are these: there is a grammatical unity within each section, so that when a major change in grammar occurs (such as the change from first to third persons), the manuscript indicates a new section. There is much use of repetition: either a special introductory (or concluding) phrase to start (or end) sections, or a particular word or phrase running consistently through an individual section.

When the sections indicated in the Isaiah scroll are examined for their use of vocabulary, it is seen that they correspond closely to the patterns outlined in chapter 3 of this study. As a result, it seems

<sup>91</sup> In verse 1 the name Yahweh seems more an ejaculation than a subject of address.

reasonable to believe that for the Isaiah text there is enough formal evidence for objective division of the material.

When an examination of other materials is made, it is discovered that the same criteria could be applied successfully, and sections so discovered conform to such external criteria as are available. Thus, in the Song of Solomon, the change of speakers; in Job, contrasts; and, in Jeremiah, relatively intricate schemes of repetition furnish secondary criteria for distinguishing sections. In the Psalms the secondary criteria seem much weaker. Theme appears to play a major role as the principal criterion for division into sections.

It is when the studies in this section are combined with those in chapter 3 that a definite conclusion may be reached. In chapter 3, thirteen poems were analyzed for the role which repetition plays in their structure. It was found that for a major part of Hebrew poetry, including a large proportion of the Psalms, the use of repetition demonstrates definite patterns, ranging from very intricate (e.g. Isaiah 41) to fairly simple (e.g. Jeremiah 4:23-26).

In this chapter, eleven more poems have been examined with an eye to viewing the extent to which formal criteria other than repetition may figure in determining sub-divisions. Poems examined for repetition have also, in this chapter and the last, been examined for the applicability of these other criteria.

It may be said with confidence that biblical poetry in general can be subdivided objectively. This appears true of all but the shortest poems. To the extent that the subdivisions are an integral part of the structure of the poem, they are said to represent a regular feature of Hebrew biblical poetry, but to the extent that they are little more than "paragraphing," they cannot be assigned the same status as strophes in Indo-European poetry.

Undoubtedly the poems in the Bible were intended for varying uses. It seems probable that the substructure of poems might depend upon the use to which the poems were put. A text intended to be sung might well be structured differently from one to be recited, or to accompany a dramatic representation in the cult, or perhaps to be read silently as poetry. Apart from conjectures, we have no knowledge whatever of the use for which any of these poems was intended. We must be wary of making overall conclusions as to the strophic character of the poetry, and equally wary of ignoring formal subdivisions when they do appear.

## Chapter 5

### THE QUESTION OF METER

A brief treatment of various metrical theories has been given in the historical survey in chapter 1. Metrical approaches constitute by far the majority of studies in biblical poetry, as can be seen by surveying the titles in the Bibliography.

There has been some confusion among researchers which has been due not only to a difference of view concerning method, but also to a difference in meaning attached to the term “metrical.” For some students meter is taken to mean some sort of counting of syllables. This might be counting of stresses or of syllable length. For others, the term meter has practically been identified with rhythm. Strictly speaking, rhythm refers to the use of stress within a line, and is only incidentally related to natural stress accent.<sup>92</sup> Still others have spoken loosely of parallelism itself as “meter.” Sometimes one reads of a “metrical balance” of the lines, meaning little more than the phenomenon of lines and half-lines. For the study which follows, meter is taken to have a more precise sense of counting syllables in some fashion. By and large this is a feature common to the various metrical theories proposed in the past.

It is possible that the principal factor behind the search for metrical form is not textual evidence at all, but rather the influence of the Indo-European cultural heritage upon the researchers. It may be significant that leading the field in metrical studies are persons from Germanic backgrounds (where stress accent is particularly strong and traditionally basic to poetic form), while few persons from a French background (where stress accent meter is negligible in poetry) have played a role in developing the studies. There hardly appears to be a need to suggest that what seems to be “beyond doubt” to a person from one background may seem quite unnecessary to another. Cf. on this Albright’s statement (quoted on page 35), or the statement by Sigmund Mowinckel:

Poetry is, formally considered, not merely rhythmic speech—in any event, all speech and writing is rhythmic—but rhythmic speech which is closely tied to definite metric rules.<sup>93</sup>

Such thoughts as these are belied by modern French poetry. But we need not turn so far afield. Curiously, it was once the custom in many English speaking churches to sing English prose translations of the Psalms, quite without textual change. Such texts are not, of course, strictly speaking poetic. A closer parallel to non-metric poetry is to be found in a large group of Negro spirituals, popular as folk songs throughout the United States. In such songs repetition plays a definite role, and is in fact the only clear distinguishing feature of the poetry, but neither meter nor line length are of importance. As a result, many of these songs have been set to a variety of tunes.

It is instructive to read the comments of C. Young regarding Ugaritic poetry, which might also apply quite well to Hebrew:

To Occidentals who associate poetry with meter, the illusion of meter in the poetry of Ugarit is created by the accidents of Semitic morphology and parallelism of thought. A poetry in which the outstanding feature is parallelism of thought; a poetry written in a language in which the majority of words are of one, two, or three syllables, and in a language in which almost any clause can be couched in from two to four words, is a poetry which naturally lends itself to the creation of the impression of lines of uniform metric length.<sup>94</sup>

Summarizing the principal approaches to meter, it is possible to outline five aspects which have commonly been considered in the traditional analyses:

1. Simple counting of syllables
2. Counting or arranging stressed syllables
3. Counting or arranging vowel or syllable length
4. Counting words
5. Counting concepts

The first three bring with them the disadvantage that the analyst is required to make some judgment concerning the pronunciation of the ancient language, when that pronunciation is still obscure. The fourth and fifth can be applied to more easily observed material.

Each of the first three approaches to meter is concerned with the pronunciation of Hebrew at the time the texts were composed. This may be a fairly extensive period of time, though only a few of the texts can be dated at all closely. It is somewhat of a leap of faith to assume that the consonantal

<sup>92</sup> For example, in “I think that I shall never see a poem lovely as a tree,” only three words have a natural stress accent (*never, poem, lovely*), and the others are given a stress to create the rhythm.

<sup>93</sup> Sigmund Mowinckel: “Der metrische Aufbau,” p. 168.

<sup>94</sup> C. Young: “Ugaritic Prosody,” p. 132.



texts which we know, e.g. from the Dead Sea Scrolls, are substantially similar to the originals, though inscriptions and documents from earlier periods do seem to confirm the orthography.<sup>95</sup>

In regard to the vocalization of texts, the situation is far less satisfactory than with the consonantal texts. Vocalized texts from the Christian period are relatively abundant. Apart from the Massoretic (Tiberian) vocalization, there is the Samaritan tradition currently being analyzed in some detail,<sup>96</sup> remnants of the non-Tiberian vocalization,<sup>97</sup> portions of the second column of Origen's *Hexapla*.<sup>98</sup> and various terms cited by Church fathers in the Latin and Greek alphabets.<sup>99</sup> Of these texts, only the Massoretic and Samaritan traditions indicate stress accent regularly. An examination of assimilation, vowel changes, and other linguistic phenomena in the Greek and Latin transcriptions indicates that the phenomena noted in the Massoretic and Samaritan traditions (which differ widely) trace back to early Christian times, but do not furnish material for an extensive treatment of the question of stress accent. Stress accent could be deduced from such texts, through an analysis of the appearance and disappearance of vowels and syllables, providing that some objective knowledge of an earlier dated form of the language were had. Unfortunately, reconstructions of proto-Semitic forms generally lack scientific foundations.

For the pre-Christian period vocalization is quite tentative. Although Dead Sea Scrolls indicate plene writing in a large number of instances, the majority of syllables is left obscure, and little can be told concerning stress accent. Transcriptions of names must furnish the bulk of information for earlier vocalization of Hebrew. Such information is, however, of less value than often is assumed. On the one hand, the exact pronunciation of the ancient languages into which names were transcribed is largely in doubt, even for classical Greek; on the other hand, names tend to preserve forms which are no longer current in the spoken language, and are often subject to changes other than those which affect the language as a whole.

A great amount of reconstruction of ancient Hebrew pronunciation is due to a comparative study of the Semitic languages. Of these, apart from medieval and modern Hebrew, only Arabic is known definitely, and that in a relatively modern form. Of the ancient Semitic languages no longer in existence, something is known tenuously of the pronunciation of Ugaritic.<sup>100</sup> For these traces a reconstruction of early Semitic forms is possible in general, though for specific forms in a specific language reconstruction is highly tentative. This fact, long recognized in Indo-European linguistics, needs much more emphasis than is commonly given. As a parallel:

It is possible, on the basis of French, Spanish, Italian, Portuguese, Rhaeto-Romansch, Rumanian, Catalan, and other Romance languages to reconstruct the vulgar Latin etymons for the vocabulary common to those languages, and then by following the patterns discovered to reconstruct, tenuously, etymons for vocabulary not common to them. Similarly, it is possible to reconstruct Indo-European etymons.<sup>101</sup> It is not, however, possible on the basis of these etymons, or even the developed forms of the Romance languages, to derive the forms of an unknown Romance language. That is, from vulgar Latin, French, Italian, and Portuguese, it would not be possible to derive the precise form of Spanish without a sound knowledge of the development of Spanish throughout the centuries, since no language is spoken abstractly but only in concrete, specific forms. To give one specific example, one may know

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<sup>95</sup> There are, of course, no known manuscripts dating from a period earlier than the Dead Sea Scrolls, presumably the immediate pre-Christian period. The only inscriptions *in Hebrew* of any length seem to be limited to the Lachish letters and the Siloam inscription. While these inscriptions do seem to corroborate generally the consonantal spellings and grammar found in biblical texts which purport to come from their periods, they do not yield enough material to allow extensive study. It should also be kept in mind that the written form of a language is commonly somewhat different from the spoken form. "Silent letters" are frequent in alphabetic writing, and full syllables may appear or disappear in writing with little relevance to the contemporary spoken language.

<sup>96</sup> Cf. Ze'ev Ben-Hayyim: *Studies in the Traditions of the Hebrew Language*, and *The Literary and Oral Traditions of Hebrew Amongst the Samaritans*; Paul Kahle: *The Cairo Geniza*; A. Murtonen: *Materials for a Non-Massoretic Hebrew Grammar*.

<sup>97</sup> Cf. Paul Kahle: *op. cit.*

<sup>98</sup> Cf. Cardinal Mercati's recent edition.

<sup>99</sup> Cf. Compilations in Paul Kahle, *op. cit.*, and Ben-Hayyim: *Studies in the Traditions of the Hebrew Language*.

<sup>100</sup> Cf. discussion in C. H. Gordon: *Ugaritic Manual*.

<sup>101</sup> Cf., for example, Indo-European etymons postulated by Ernout and Meillet in *Dictionnaire Etymologique de la Langue Latine*, or Hjalmar Frisk in *Griechisches etymologisches Wörterbuch*. While substantially in agreement on Indo-European etymons, the two works often differ in details. For vulgar Latin etymons, cf. W. Meyer-Lübke: *Romanisches etymologisches Wörterbuch*.



that Latin had the form *hominem*, French *homme*, Portuguese *homen*, Italian *uomo*, yet despite this no one could guess the Spanish form *hombre* without special knowledge of the developments which took place in Spanish. Similarly, from Latin *aquam*, French *eau*, Portuguese *agoa*, Italian *acqua*, one could not guess that in most Spanish dialects the term is *áwa* (written *agua*). The consonantal forms of these terms would only increase the confusion: *hmn̄m*, *hmm*, *m*, *hm̄br*; *qm*, —, *g*, *cq*, *g* (in this last instance, the written consonantal form would completely destroy any relation to the actual spoken form).

If it is possible, as seems reasonable, to transfer the lesson illustrated above to Semitic linguistics, it must be concluded that very little reliance may be placed upon the results of comparative Semitic studies for the actual pronunciation of Hebrew at any specific time and in any specific dialect.

Similarly, working back from currently known vocalized texts in Hebrew can be of little practical use, since language changes its sound character so quickly. Even if it were possible to work out fairly reliable common pronunciations for Hebrew about the first century A.D. (when Hebrew appears not to have been a vernacular tongue), this could tell us nothing reliable about the sound of Hebrew some four, five, six, or seven hundred years previously, nor could it give any clue to the numerous dialects which presumably existed when Hebrew was a living tongue.

In regard to stress accent the situation is even more obscure, in that it appears that classical Arabic, at least, had no phonemic stress.<sup>102</sup> Phonemic stress may not be an ancient phenomenon in the Semitic languages at all.

It appears a necessary conclusion that, while for pronunciation of Hebrew in Christian times much can be learned, and pronunciation of Hebrew in immediate pre-Christian times can be learned, for pronunciation of Hebrew in early exilic and the pre-exilic periods almost all is conjecture.

The implications of this conclusion for specific metrical approaches may be outlined as follows:

**1. Counting of syllables:** for the most part, the number of syllables within given vocalized texts is similar. Thus simple counting of syllables is fairly safe as early as the beginning of the Christian period, and perhaps late post-exilic times. An example is the poem in Exodus 15, which can be compared in the Massoretic rendition and in the Samaritan.<sup>103</sup> Assuming that Massoretic vocalic shewas should be counted as full syllables, the count of syllables in each line is:

verse	Samaritan	Massoretic
1	11+8 .....	11+9 (reading <i>Yahweh</i> )
2a	6+8 .....	6+7
2b	7+11 .....	7+11
3	8+4 .....	6+7
4	11+12 .....	12+11
5	7+11 .....	7+10
6	10+10+9 .....	12+10+13
7	6+7 .....	7+6
8	9+9+8 .....	12+10+9
9a	8+4+5 .....	8+5+6
9b	4+5 .....	4+6
10	10+12 .....	11+13
11a	8+9 .....	9+9
11b	4+5 .....	5+4
12	6+5 .....	7+6
13	10+11 .....	12+13
14	10+8 .....	8+9
15	8+8+9 .....	9+10+10 (note that parts a,b,c in the M.T. are in the order a,c,b in the Samaritan)
16a	10+1	11+11
16b	7+8	9+9
17	11+10+9	16+11+12

<sup>102</sup> Cf. Harris Birkeland's conclusion: "If we keep to this irrefutable presupposition, it can be demonstrated that the 'Arabiya cannot have had any accent at all, not even as a phonetic phenomenon.'" (*Growth and Structure of the Egyptian Arabic Dialect*, p. 22) "The conclusion that no accent can have existed before Stage II is, therefore, absolutely unavoidable. The classical language consequently cannot have had any accent at all, not even a phonetic, let alone a phonematically relevant, accent." (*Ibid*, p. 33.)

<sup>103</sup> Cf. Ben-Hayyim: *The Literary and Oral Tradition of Hebrew Amongst the Samaritans*, vol. 3, part 1, pp. 37-39.

A comparison of the Massoretic rendition of Psalm 30 with the Hexapla transcription (unfortunately, no text is available in a Samaritan rendition) indicates:

verse	Hexapla	Massoretic
2	11+8 .....	11+9
4	9+7 .....	11+9
5	10+7 .....	9+8
6a	6+5 .....	6+5
6b	6+?.....	7+6
7	8+5 .....	9+6
8	14+10 .....	14+11
9	6+7 .....	7+8
10a	6+6 .....	6+6
10b	6+7 .....	6+7
11	3+3 .....	4+4
12	?+12.....	10+13
13	12+9 .....	14+11

While, of course, the three traditions give varying syllable counts for the lines of text, the counts are fairly similar, and it is not impossible to discern patterns which make the discrepancies of less significance.

Unfortunately the counting of syllables has not yielded any significant metrical theory, although it is utilized in the alternating theory currently propounded by Mowinckel.

**2. Counting and arranging stressed syllables:** introduction of stress involves a subjective item in the analysis, in that the existence of stressed syllables in ancient Hebrew, and their location if they existed, is unknown.

**3. Counting and arranging vowel or syllable lengths:** what was said concerning stress is applicable here also.

**4. Counting words:** here, at least, there is objective evidence. Although from a linguistic point of view "word" is a difficult, or even meaningless, concept, from a historical point of view it is a reality in the written texts. As early as inscriptions date it was apparently the practice to separate texts into words, substantially identical in extent with those known to us in the biblical manuscripts.

**5. Counting concepts:** at this point subjectivity again enters the picture, in that a "concept" is a subjective, and vague, affair. Nevertheless, the approach particularly popularized by T. H. Robinson involves a combination of concept counting with word counting, in that it is concerned with "significant words."

No metrical system has yet been discovered in any of the languages cognate with Hebrew in ancient times, which is significant in that the poetry in some of these languages (particularly Ugaritic) is so similar to that of Hebrew as to be apparently identical in form.<sup>104</sup>

When all is said and done, however, it is a close examination of the Hebrew texts themselves which must furnish a definitive answer regarding metrical questions. It is for this reason unfortunate that the early history of the texts is so much in doubt. With the earliest available manuscripts dating from only the approximate period of the start of the Christian era, presumably much later than the composition of many, most, or all of the poetic texts, it is easy to justify the view that textual corruption has made certain features of the poetry obscure. It is common practice for metrical analysts to make textual emendations not only on the basis of manuscript, textual, or other evidence, but also on the basis of metrical theories which they are attempting to prove.

Rather in reaction to the custom of making metrically based emendations, Young has pointed out that precisely the same features which give rise to metrical emendations for Hebrew texts occur also in Ugaritic texts for which no history of written transmission need be asserted.<sup>105</sup> Whereas it might be claimed that for Hebrew texts textual damage suffered during early transmission might have

<sup>104</sup> Of the cognate languages contemporary with Hebrew, only the Ugaritic texts offer any hope of discovering vocalization, though this hope is very slender. Concerning Ugaritic poetry, C. Young wrote: "An exhaustive analysis of the poems demonstrates that there is no consistency in the sequence of similar stich combinations within a poem or within sections of a poem, much less a consistency of an accent-per-word pattern for the successive stichs themselves." ("Ugaritic Prosody," p. 125.) "What is here maintained is that exact metrical balance is not obligatory. When it occurs it is accidental, not essential to the nature of the poetry (whose essence is parallelism, not metrics)." (*Ibid*, p. 126.) Albright's reaction to Young's forthright statement is well known, but he does not appear to have produced any evidence which would disturb Young's conclusions.

<sup>105</sup> *Ibid*.

been preserved out of a feeling for the sacredness of the texts, the Ugaritic texts must have been acceptable as good poetry in the form in which they were copied.

So much may be said for theory, both for and against the practice of making textual emendations on the basis of metrical theory. From an empirical point of view, there is a small but significant amount of textual material which may be called into service for further consideration of the question of transmission, namely those texts which are preserved for us in two or more places.<sup>106</sup> It may be that a close examination of these texts can answer, or at least suggest answers for, some of the questions which arise as to the extent and nature of the damage done to the texts during their transmission.

While there are quite a few poetic texts within the Hebrew Old Testament which are given twice, some appear even more often, e.g. one short line which is found fifteen times. In its most common form it reads:

הודו ליהוה כי טוב  
כי לעולם חסדו

found in 1 Chronicles 16:34, Psalm 106:1, Psalm 107:1, Psalm 118:1 and 29, Psalm 136:1.

There are, however, several variant forms:

2 Chronicles 5:13                      בהלל ליהוה כי טוב  
כי לעולם חסדו

2 Chronicles 20:21                      הודו ליהוה  
כי לעולם חסדו

2 Chronicles 7:3                      והודות ליהוה כי טוב  
כי לעולם חסדו

1 Chronicles 16:41; 2 Chronicles 7:6                      להדות ליהוה  
כי לעולם חסדו

Ezra 3:11                      בהלל ובהודות ליהוה כי טוב  
כי לעולם חסדו

Jeremiah 33:11                      הודו את יהוה צבאות כי טוב יהוה  
כי לעולם חסדו

Psalm 100:5                      כי טוב יהוה  
לעולם חסדו

Psalm 136:26                      הודו לאל השמים  
כי לעולם חסדו

Thus, six of the fifteen instances of the line are uniform, and appear to be the basis of all fifteen. However, six of the instances preserve the line with a different number of words, either fewer or more. There is no hesitation in changing the specific form of the words, particularly the first word. Further observations may conveniently be held in reserve until more texts have been examined.

Appearing only seven times is another isolated line:

1 Kings 8:25; 2 Chronicles 6:16                      לא יכרת לך איש מלפני  
ישב על כסא ישראל

1 Kings 2:4, 9:5                      לא יכרת לך איש  
מעל כסא ישראל

2 Chronicles 7:18                      לא יכרת לך איש  
מושל בישראל

Jeremiah 33:17                      לא יכרת לדוד איש  
ישב על כסא בית ישראל

To these quite similar lines must be added one which is clearly related to them:

Jeremiah 35:19                      לא יכרת איש ליונדב בן רכב  
עמד לפני כל הימים

Two tendencies, observed in the previous line also, are clearly noticeable in this line:

<sup>106</sup> I am indebted to Young (*Ibid*) for the suggestion that such an examination be made.

1. The line is often expanded or contracted by the addition or subtraction of terms.
2. Different, though similar, terms are often substituted into the line.

Another, somewhat longer piece is found three times:

Jeremiah 7:34	Jeremiah 16:9	Jeremiah 25:10
והשבתי מערי יהודה ומחצות ירושלם	הנני משבית מן המקום הזה לעיניכם ובימיכם	והאבדתי מהם
קול ששון וקול שמחה	קול ששון וקול שמחה	קול ששון וקול שמחה
קול חתן וקול כלה	קול חתן וקול כלה	קול חתן וקול כלה

The last two lines are found in still another location, Jeremiah 33:11.

What is a line of poetry in Jeremiah 7:34 is a line of prose in 16:9, a phenomenon which we will study more closely in regard to a passage from Ezekiel, in chapter 7. The line between prose and poetry is often more indistinct than we might like, and, as we shall see at a later point in this chapter, theories of textual transmission are affected by this fact.

While lines 2 and 3 of the quotation are identical in all three texts, the first line, without substantial change in sense, has been preserved as poetry in one text, as prose in a second text, and presumably as prose in a third text (unless we wish to make the gratuitous assumption that it is a poetic half-line, whose mate has been lost).

The same phenomena as those already observed are again present: while the sense of the text has been preserved, the actual wording is quite different in each of the texts.

A longer text presents still again the same phenomena:

2 Samuel 20:1	1 Kings 12:16	2 Chronicles 10:16
אין לנו חלק בדוד ולא נחלה בנו בן ישי	מה לנו חלק בדוד ולא נחלה בן ישי	מה לנו חלק בדוד ולא נחלה בן ישי
איש לאהליו ישראל ויעל כל איש ישראל מאחרי דוד...	לאהליו ישראל ועתה ראה ביתך דוד וילך ישראל לאהליו	איש לאהליו ישראל עתה ראה ביתך דוד וילך כל ישראל לאהליו

We note that in the initial line the first word is given in two different fashions,<sup>107</sup> and in the second part of that line the text in Samuel is one word longer. In the second line, the Kings passage lacks the first word of the line, and all three passages lack a full half-line. There then follows a third line, which is clearly prose in the 2 Samuel passage but seems to have been poeticized in the other two passages. Once again, the expansion and contraction of lines, and substitution of terms is evident.

The Dead Sea Isaiah scroll 1QIs<sup>a</sup> provides another witness to some texts which are repeated in the Old Testament. One extensive text is reproduced below:

Isaiah 2:2-4	Micah 4:1-3	Joel 4:10
נכון יהוה הר בית יהוה בראש ההרים ונשא מגבעות	יהיה הר בית יהוה נכון בראש ההרים ונשא הוא מגבעות	
ונהרו אליו כל הגוים והלכו עמים רבים	ונהרו עליו עמים והלכו גוים רבים	
ואמרו לכו ונעלה אל הר יהוה (אל בית אלהי יעקב)	ואמרו לכו ונעלה אל הר יהוה ואל בית אלהי יעקב	
וירנו מדרכיו ונלכה בארחתיו	וירנו מדרכיו ונלכה בארחתיו	
כי מציון תצא תורה ודבר יהוה מירושלם	כי מציון תצא תורה ודבר יהוה מירושלם	
ושפט בין הגוים והוכיח לעמים רבים	ושפט בין עמים רבים והוכיח לגוים עצמים עד רחוק	

<sup>107</sup> *מה* is evidently here being used as a negative, synonymous with *אין*. Such use is far from rare in biblical Hebrew. To the examples cited on page 498 of Koehler and Baumgartner's dictionary may be added Job 6:25, Job 31:1, the present passage, and various others.

וכתתו חרבותם לאתים  
 וחניתותיהם לצזורות  
 (ו)לא ישא גוי אל גוי חרב  
 ולא ילמדו עוד מלחמה

וכתתו חרבתייהם לאתים  
 וחניתותיהם למזמרות  
 לא ישא גוי אל גוי חרב  
 ולא ילמדון עוד מלחמה

כתו אתיכם לחרבות  
 ומזמרתכם לרמחים

The variations within this text are relatively few, but of the same character as seen previously. The order of words is significantly different in the first part of the text. In the second full line of text the Isaiah passage is longer by one word, but in the first full line it is the Micah passage which is longer. The Dead Sea Manuscript lacks a half-line, which may be attributable to poor copying, or to an attempt to harmonize the M.T. of Isaiah with that of Micah. The sixth full line is widely different in wording in the two texts. In the seventh line Joel furnishes a variant text which may be different in conception, but which presents a significant variation in the choice of words. Between the Isaiah and Micah texts there is frequent variation in regard to the terms chosen.

Such textual variations are the rule, rather than the exception, in the numerous instances when duplicated texts appear in the Bible. They are presented in detail in appendix 2. In this chapter only a few representative specimens will be given.

2 Chronicles 6:2

ואני בניתי בית זבל לך  
 ומכון לשבתך עולמים

1 Kings 8:13

בנה בניתי בית זבל לך  
 מכון לשבתך עולמים

2 Chronicles 6:41-42

ועתה קומה יהוה אלהים לנוחך  
 אתה וארון עזך  
 כהניך יהוה אלהים ילבשו תשועה  
 וחסידיך ישמחו בשוב  
 יהוה אלהים אל תשב פני משיחך  
 זכרה לחסדי דויד עבדך

Psalms 132:8-10

קומה יהוה למנוחתך  
 אתה וארון עזך  
 כהניך ילבשו צדק  
 וחסידיך ירגנו  
 בעבור דוד עבדך  
 אל תשב פני משיחך

Poetic form as such appears to be equally good in both variants. The final line, which is radically different in the two texts, is equally good poetry in both instances, through the Chronicles text corresponds more neatly to the norm for parallelism. The first two lines, longer in Chronicles than in the Psalm, present phenomena familiar to the reader of the prose text as well.

1 Chronicles 16:8-22

13a זרע ישראל עבדו  
 15a זכרו לעולם בריתו  
 19a בהיותכם מתי מספר  
 21a לא הניח לאיש לעשקם  
 22b ולנביאי אל תרעו

Psalms 105:1-15

זרע אברהם עבדו  
 זכר לעולם בריתו  
 בהיותם מתי מספר  
 לא הניח אדם לעשקם  
 ולנביאי אל תרעו

Only the lines which show a discrepancy have been reproduced above, due to the length of the text. The text reproduced below is in full, since it varies so widely in its two forms.

1 Chronicles 16:23-33

שירו ליהוה כל הארץ  
 בשרו מיום אל יום ישועתו  
 ספרו בגוים את כבודו  
 בכל העמים נפלאותיו  
 כי גדול יהוה ומהלל מאד  
 ונורה הוא על כל אלהים  
 כי כל אלהי העמים אלילים  
 ויהוה שמים עשה  
 הוד והדר לפניו  
 עז וחדוה במקמו

Psalms 96

שירו ליהוה שיר חדש  
 שירו ליהוה כל הארץ  
 שירו ליהוה ברכו שמו  
 בשרו מיום ליום ישועתו  
 ספרו בגוים כבודו  
 בכל העמים נפלאותיו  
 כי גדול יהוה ומהלל מאד  
 נורא הוא על כל אלהים  
 כי כל אלהי העמים אלילים  
 ויהוה שמים עשה  
 הוד והדר לפניו  
 עז ותפארת במקדשו

הבו ליהוה משפחות עמים הבו ליהוה כבוד ועז	הבו ליהוה משפחות עמים הבו ליהוה כבוד ועז
הבו ליהוה כבוד שמו שאו מנחה ובאו לפניו	הבו ליהוה כבוד שמו שאו מנחה ובאו לחצרותיו
השתחוו ליהוה בהדרת קדש חילו מלפניו כל הארץ	השתחוו ליהוה בהדרת קדש חילו מלפניו כל הארץ
אף תכון תבל בל תמוט ישמחו השמים ותגל הארץ ויאמרו בגוים יהוה מלך	אמרו בגוים יהוה מלך אף תכון תבל בל תמוט ידין עמים במישרים
ירעם הים ומלואו יעלץ השדה וכל אשר בו	ישמחו השמים ותגל הארץ ירעם הים ומלואו
אז ירננו עצי היער מלפני יהוה כי בא לשפט את הארץ	יעלזו שדי וכל אשר בו אז ירננו כל עצי יער
	לפני יהוה כי בא כי בא לשפט הארץ
	ישפט תבל בצדק ועמים באמונתו

1 Chronicles 16:34-36

הודו ליהוה כי טוב  
כי לעולם חסדו  
ואמרו הושיענו אלהי ישענו  
וקבצנו והצילנו מן הגוים  
להודות לשם קדשך  
להשתבח בתהלתך  
ברוך יהוה אלהי ישראל  
מן העולם ועד העולם  
ויאמרו כל העם והלל ליהוה

Psalms 106:1, 47-48

הודו ליהוה כי טוב  
כי לעולם חסדו  
הושיענו יהוה אלהינו  
וקבצנו מן הגוים  
להודות לשם קדשך  
להשתבח בתהלתך  
ברוך יהוה אלהי ישראל  
מן העולם ועד העולם  
ואמר כל העם אמן

The structure of the 1 Chronicles poem is peculiar, and may perhaps best be accounted for if it is concluded that three Psalms were intended to be recited consecutively. The fact that the first and last lines of Psalm 106 are cited may be an indication that the entire poem was to be inserted at this point, but for some reason was not copied in full as were the previous two Psalms. There might be various reasons for this.

It is noteworthy that of 32 Psalm lines duplicated in the 1 Chronicles passage, 18 are at variance. The variations include:

- 6 dropped (or added) half-lines
  - 1 major confusion of order of half-lines
  - 9 words with variance in number of syllables (chiefly due to added article, conjunction, etc.)
  - 1 word with no change in number of syllables, but appearing in a different form
  - 3 substitutions in wording with no change in syllable length
  - 4 substitutions in wording with change in syllable length
  - 2 added or subtracted functional words
  - 2 added or subtracted major words
- 
- 28 variations in 18 lines

No variations are such as would lead to a more regular "word-count meter" if the variant texts were conflated. The poem has obviously suffered considerably during transmission, or had no absolutely fixed text.

Psalms 115:4-11

עצביהם כסף וזהב  
מעשה ידי אדם  
פה להם ולא ידברו  
עינים להם ולא יראו

Psalms 135:15-20

עצבי הגוים כסף וזהב  
מעשה ידי אדם  
פה להם ולא ידברו  
עינים להם ולא יראו



אזנים להם ולא ישמעו אף להם ולא יריחון	אזנים להם ולא יאזינו אף אין יש רוח בפיהם
ידיהם ולא ימישון רגליהם ולא יהלכו לא יהגו בגרונם	
כמוהם יהיו עשיהם כל אשר בטח בהם	כמוהם יהיו עשיהם כל אשר בטח בהם
ישראל בטח ביהוה עזרם ומגנם הוא	בית ישראל ברכו את יהוה
בית אהרן בטחו ביהוה עזרם ומגנם הוא	בית אהרן ברכו את יהוה בית הלוי ברכו את יהוה
יראי יהוה בטחו ביהוה עזרם ומגנם הוא	יראי יהוה ברכו את יהוה

The discrepancies between these two texts are even more extensive than with the 1 Chronicles poem. Apart from the now familiar phenomena, note should be taken of the end of the two poems: where Psalm 115 has a refrain, Psalm 135 combines the half-lines to form new full lines. Another important item to note is that, taken by itself, each of the texts appears to form a good poem, and without the duplicate there would be no reason to suppose that any extensive corruption had taken place. In fact, only the third line of the Psalm 135 text shows any sign at all of corruption, at that point we might have presumed that אף should be parallel to אזנים and therefore must be a noun. Even with the two variant forms of the text, it would be impossible to determine objectively which is the original and which the corruption, assuming that either is original.

The problem of establishing a text for the poem is thus seen to be of great importance, before any attempt at a metrical analysis.

Psalm 68:8-9	Judges 5:4-5
אלהים בצאתך לפני עמך בצעדך בישימון	יהוה בצאתך משעיר בצעדך משדה אדום
ארץ רעשה אף שמים נטפו	ארץ רעשה גם שמים נטפו גם עבים נטפו מים
מפני אלהים זה סיני מפני אלהים אלתי ישראל	הרים נזלו מפני יהוה זה סיני מפני יהוה אלתי ישראל

The Psalm 68 text presupposes a text somewhat on the order of the Judges 5 text in order to explain its third line. Yet again, while some portions of the poem are identical in both texts, extreme liberties have been taken in the wording and form in other parts. Like the material cited immediately before this, the duplicated matter is found as a block within otherwise distinct poems.

The very long poem which forms Psalm 18, and is generally identical with the text of 2 Samuel 22, shows similar discrepancies. Only the variant lines are reproduced below:

Psalm 18	2 Samuel 22
2 ארחמך יהוה חזקי	
3a יהוה סלעי ומצודתי ומפלטי	(2) יהוה סלעי ומצודתי ומפלטי לי
3b אלי צורי אחסה בו	(3a) אלתי צורי אחסה בו
3c מגני וקרן ישעי משגבי	(3b) מגני וקרן ישעי משגבי
	(3c) ומנוסי משעי מחמס תשעני
4a מהלל אקרא יהוה	מהלל אקרא יהוה
4b ומן איבי אושע	ומאיבי אושע
5a אפפוני חבלי מות	כי אפפני משברי מות
5b ונחלי בליעל יבעתוני	נחלי בליעל יבעתני
6a חבלי שאול סבבני	חבלי שאול סבני
6b קדמוני מוקשי מות	קדמוני מקשי מות



7a	בצר לי אקרא יהוה	בצר לי אקרא יהוה
7b	ואל אלהי אשוע	ואל אלהי אקרא
7c	ישמע מהיכלו קולי	וישמע מהיכלו קולי
7d	ושועתי לפניו תבוא באזניו	ושועתי באזניו
8a	ותגעש ותרעש הארץ	ותגעש ותרעש הארץ
8b	ומוסדי הרים ירגזו	מוסדות השמים ירגזו
8c	ויתגעשו כי חרה לו	ויתגעשו כי חרה לו
11a	וירכב על כרוב ויעף	וירכב על כרוב ויעף
11b	וידא על כנפי רוח	וירא על כנפי רוח
12a	ישת חשך סתרו סביבותיו סכתו	וישת חשך סביבותיו סכות
12b	חשכת מים עבי שחקים	חשרת מים עבי שחקים
13a	מננה נגדו עביו עברו	מננה נגדו בערו
13b	ברד וגחלי אש	גחלי אש
14a	וירעם בשמים יהוה	ירשם מן שמים יהוה
14b	ועליון יתן קלו	ועליון יתן קולו
14c	ברד וגחלי אש	
15a	וישלח חציו ופיצם	וישלח חצים ופיצם
15b	וברקים רב ויהמם	ברק ויהמם
16a	ויראו אפיקי מים	ויראו אפיקי מים
16b	ויגלו מוסדות תבל	יגלו מוסדות תבל
16c	מגערתך יהוה	בגערת יהוה
16d	מנשמת רוח אפך	מנשמת רוח אפו
19a	יקדמוני ביום אידי	וקדמוני ביום אידי
19b	ויהי יהוה למשען לי	ויהי יהוה משען לי
20a	ויוציאני למרחב	ויצא למרחב אתי
20b	יחלצני כי חפץ בי	יחלצני כי חפץ בי
21a	יגמלני יהוה כצדקי	יגמלני יהוה כצדקתי
21b	כבר ידי ישיב לי	כבר ידי ישיב לי
23a	כי כל משפטיו לנגדי	כי כל משפטו לנגדי
23b	וחקתיו לא אסיר מני	וחקתיו לא אסור ממנה
24a	ואהי תמים עמו	ואהיה תמים לו
24b	ואשתמר מעוני	ואשתמרה מעוני
25a	וישב יהוה לי כצדקי	וישב יהוה לי כצדקתי
25b	כבר ידי לנגד עיניו	כברי לנגד עיניו
27a	עם גבר תתברר	עם גבר תתברר
27b	ועם עקש תתפתל	ועם עקש תתפתל
28a	כי אתה עם עני תושיע	ואת עם עני תושיע
28b	ועינים רמות תשפיל	ועיניך על רמים תשפיל
29a	כי אתה תאיר נרי יהוה	כי אתה נירי יהוה
29b	אלהי יגיה חשכי	ויהוה יגיה חשכי
30a	כי בך ארץ גדוד	כי בכה ארוץ גדוד
30b	ובאלהי אדלג שור	באלהי אדלג שור
32a	כי מי אלוה מבלעדי יהוה	כי מי אל מבלעדי יהוה
32b	ומי צור זולתי אלהינו	ומי צור מבלעדי אלהינו
33a	האל המאורני חיל	האל מעוזי חיל
33b	ויתן תמים דרכי	ויתר תמים דרכו
34a	משוה רגלי כאילות	משוה רגליו כאילות
34b	ועל במתי יעמידני	ועל במותי יעמידני

36a	ותתן לי מגן ישעך	ותתן לי מגן ישעך
36b	וימינך תסעדני	וענותך תרבני
36c	וענותך תרבני	
37a	תרחיב צעדי תחת	תרחיב צעדי תחת
37b	ולא מעדו קרסלי	ולא מעדו קרסלי
38a	ארדוף ואיבי ואשיגם	ארדפה איבי ואשמידם
38b	ולא אשוב עד כלותם	ולא אשוב עד כלותם
39a	אמחצם ולא יכלו קום	ואכלם ואמחצם ולא יקומון
39b	יפלו תחת רגלי	ויפלו תחת רגלי
40a	ותאזרני חיל למלחמה	ותאזרני חיל למלחמה
40b	תכריע קמי תחת	תכריע קמי תחתני
41a	ואיבי נתתה לי ערף	ואיבי נתתה לי ערף
41b	ומשנאי אצמיתם	משנאי ואצמיתם
43a	ואשחקם כעפר על פני רוח	ואשחקם כעפר ארץ
43b	כטיט חוצות אריכם	כטיט חוצות אדקם ארקעם
44a	תפלטני מריבי עם	ותפלטני מריבי עם
44b	תשימני לראש גוים	תשמרני לראש גוים
44c	עם לא ידעתי יעבדוני	עם לא ידעתי יעבדני
45a	לשמע און ישמעו לי	בני נכר יתכחשו לי
45b	בני נכר יכחשו לי	לשמוע און ישמעו לי
46a	בני נכר יבלו	בני נכר יבלו
46b	ויחרגו ממסגרותיהם	ויחרגו ממסגרותם
47a	חי יהוה וברוך צורי	חי יהוה וברוך צורי
47b	וירום אלוהי ישעי	וירום אלוהי צור ישעי
48a	האל הנותן נקמות לי	האל הנותן נקמת לי
48b	וידבר עמים תחת	ומריד עמים תחתני
49a	מפלטי מאיבי	ומוציאי מאיבי ומקמי תרוממני
49b	אף מן קמי תרוממני	מאיש חמסים תצילני
50a	על כן אודך בגוים יהוה	על כן אודך יהוה בגוים
50b	ולשמך אזמרה	ולשמך אזמרה

Of 54 lines, 44 show discrepancies, ranging from minor (such as the presence or absence of the conjunction) to quite serious (such as completely different texts).

The texts which have been presented are typical of the duplicated texts, which are treated fully in Appendix 2. It is remarkable that in very few instances, not in any major text, is there a completely uniform text. The differences between two variants of a text tend to be quite serious.

Another source of comparable texts would be passages in which the same lines are repeated. As is well known, this phenomenon was quite common in the cultures of the Fertile Crescent. It is, in fact, due to the tendency to repeat at great length that reconstruction of many ancient texts is possible, for while any one repetition of a repeated set of lines may be fragmentarily preserved, the total text can be pieced together by comparisons. Within the Hebrew texts such repetition is relatively rare, nevertheless it does occur. The song of Solomon, in particular, is a good source, though the possibility of some original variation in the wording must not be ignored.

#### Song of Solomon 4:1-3

הנך יפה רעיתי הנך יפה  
עיניך יונים מבעד לצמתך  
שערך כעדר העזים  
שגלשו מהר גלעד  
שניך כעדר הרחלים  
שעלו מן הרחצה

#### Song of Solomon 6:5-7

הסבי עיניך מנגדי  
שהם הרהיבני  
שערך כעדר העזים  
שגלשו מן הגלעד  
שניך כעדר הרחלים  
שעלו מן הרחצה

שכלם מתאימות  
ושכלה אין בהם  
כחוט השני שפתוחתיך  
ומדברייך נאווה  
כפלה הרמון רקתך  
מבעד לצמתך

שכלם מתאימות  
ושכלה אין בהם

What summary observations, and what conclusions can be drawn from these observations?

1. The arrangement of half-lines and of lines is generally preserved in the duplicate texts. When a portion of material is dropped, it tends to consist of a complete half-line or line.
2. Parallelisms as such seem rarely to be affected.
3. Synonyms, often of equal length, but occasionally of greater or lesser length, are commonly substituted in one text for words of the other.
4. A variation in the order of half-lines is not infrequent.
5. Terms not involved as part of parallelisms tend to be omitted, expanded, or grammatically changed.
6. The use of the conjunction, the article, the perfect in contrast to the imperfect, and the longer and shorter forms of prepositions is very variable.
7. Within any given text the number of lines which vary may be 80% or more.
8. While occasionally the discrepancies result in a text which stands out as corrupt, for the most part each of the duplicate texts is good poetry and would not arouse suspicions of corruption if it were not for the known duplicate.

The implication of these observations for metrical analyses is far reaching. To begin with, the presence of such wide spread variations with duplicate texts makes it highly probable that no reliance can be placed upon other texts, not known in duplicate. In chapter 7 another aspect of this same matter will be discussed in detail, the presence of both poetic and prose versions of identical material and the evidence that occasional items of poetry have become prose during the course of transmission.

Although it is not impossible to term the great quantities of variations "errors," their regularity and uniformity, as well as their regular presence within the poetry of other related languages, makes it appear that they are normal.

To what extent do the variations affect metrical theories?

Metrical theories based on the counting of syllables, on the alternation of stressed syllables, or on "feet" (consisting of a more or less specific number of unstressed syllables combined with one stressed syllable) fare badly. It becomes apparent that, generally, the syllabic length of half-lines was very variable. Theories based on the counting of "stressed" words, or "significant" words fare not as badly, but are undercut to the extent that the evidence poses more problems rather than less. There is no known poem in biblical Hebrew which fits any metrical theory completely, without emendation. The evidence that as a general rule poems existed in a variety of texts, often strikingly dissimilar, causes even the most regular appearing texts to fall under suspicion.

A question which has not yet been treated satisfactorily is whether there can properly be said to have been any "originals" of the poems. The possibility that they may always have circulated in variant forms is a very real one.<sup>108</sup> Unless we assume that in each case there was a written original, an assumption rarely held at present, we must allow for a considerable amount of variation in the texts as they were recited from time to time. Unless a metrical theory could give convincing evidence that two divergent written texts trace back to a common written text, it is precarious to assume that one can be "corrected" by the other.

The duplicated texts show features which are in no way different from those which appear in duplicated prose texts. The extensive poetic texts found in Chronicles, presumably copied from, rather than the originals of, the texts in Psalms and Kings, show no variations not common to all the material in Chronicles. Grammar is "corrected," uncommon vocabulary is replaced by more familiar vocabulary, theologically potent references are adjusted to the Chronicler's viewpoint. In only a very few cases can "copyist's errors" be named as responsible for the variations. The conclusion seems inevitable. The text of the poems, just as the text of the prose, was expanded, contracted, and changed with apparent disregard of any metrical considerations.

What is evident in the material of Chronicles is by no means limited to that text. All of the duplicated texts show precisely the same features. The texts outside of Chronicles, however, show one other feature. The Chronicles texts give indication of having been copied from written sources. The other texts, e.g. Psalm 18 = 2 Samuel 22, the Jeremianic texts, etc., provide strong indications

<sup>108</sup> Cf. the incisive discussion in R. C. Culley: "An Approach to the Problem of Oral Tradition."

that they trace back to oral forms. Many of their variations have an audio base rather than a visual, or even more commonly betray memory slips. The common variation in order both of half-lines and of the parallel terms which are the heart of half-lines is evidently due to memory failure.

Theories of the structure of Hebrew poetry must take these phenomena into account. Certain aspects of poetic theory are reinforced by them. The existence of half-lines and the central place of parallelisms are examples. Metrical theories do not fare as well.

It is true that metrical form is no guarantee that a text will be preserved well. The Homeric poems are standard examples of texts which suffered greatly from corruption despite metrical form. On the other hand, when meter is a central feature, a text usually preserves the meter even when corrupt. It is the metrical rhythm which sticks in the mind when the precise wording has gone.

The case against meter is thus seen to be very strong. On the one hand, information concerning pronunciation is lacking for pre-Christian periods, and the very existence of stress-accent is questionable. On the other hand, evidence is impressive that the texts which we possess are far removed from their presumed originals and have been subject to a great deal of reworking. Early versions do not afford much help. Their variations are generally of the same type as those demonstrated by the duplicate texts. Finally, it is suggestive that not one text, big or small, has been found which fits any metrical theory without the emendation of one or more lines.

The case in favor of meter remains to be considered. To begin with, there are some texts which are tantalizing regular in their form. We must be wary of discarding known features in favor of an unproved metrical theory (e.g. discarding parallelism and half-line structure if they conflict with a theory). Keeping this in mind, we may turn to some texts which show a surprisingly regular form.

Exodus 32:18 might well lay claim to showing a regular metrical pattern, if it were not so short:

אין קול ענות גבורה  
ואין קול ענות חלושה  
קול ענות אנכי שמע

In order to discover a pattern, it would be necessary to contrast or compare this line with others in the same poem. As this line constitutes the entire poem, such comparison is impossible. It is notable that several comments may be made concerning its structure:

1. The number of syllables varies in each of the third-lines, but is very similar: 7-8-8, if we take the Massoretic pronunciation.
2. If stress is given to the first syllable of the line, and alternate syllables thereafter, it will be seen that each third-line contains four stressed syllables.
3. There are precisely four words distinguished in writing in each third-line.
4. A careful attention to repetition can account for the form. In the second part of the line each of the thoughts finds an exact parallel. In the third part two of the words are caught up to be combined with a climax. It is of interest to speculate how much of the pattern of 4 words + 4 words + 4 words is due to the fact that Hebrew was forced to use the participial construction to express an active present.

No pattern can be said to have been discovered, if there must be at least two lines to show a pattern.

Another intriguing specimen is found in Numbers 21:27-30:

27b	באו חשבון תכנה
c	ותכונן עיר סיחון
28a	כי אש יצאה מחשבון
b	להבה מקרית סיחון
c	אבלה ער מואב
d	בעלי במות ארנן
29a	אוי לך מואב
b	אבדת עם כמוש
c	נתן בניו פליטם
d	ובנתיו בשבית למלך אמרי סיחון
30a	וגירם אבד
b	חשבון עד דיבן

c  
dונשים עד נפח  
אשר עד מידבא

Evident textual corruption in the last line could leave room for emendations which might be useful from a metrical view. Again, the fifth line reads unnaturally, though it is difficult to pinpoint exactly where the unnaturalness enters.

The number of syllables varies with each line, and in the case of this poem does not seem more significant than we might expect.

The length of Hebrew clauses averages at 3.6 words, both in prose and poetry. The average Hebrew word, inclusive of proper names, is 2.3 syllables long if the Massoretic pronunciation is the standard.<sup>109</sup> As a result, we should expect a typical line of poetry, which contains two clauses, to contain approximately 16.6 syllables (with the range between 10 and 20), the same number as two consecutive clauses in prose. In actual fact, the Numbers poem given above contains an average of 13.1 syllables per line, with the range being 10-21.

By the same token, we should expect the average line of poetry to contain 7 stressed syllables, the same being true of two consecutive prose clauses. This would correspond to the average of seven two-syllable words in a two-clause line. The usual range would, of course, be 6-8, with lesser or greater numbers of words less common.

The statistics gained from actual poetic passages coincide remarkably well with the statistics derived from the language as a whole. Both prose and poetry display a tendency to clauses of 3 to 4 words in length, and exceptions are somewhat uncommon in both. A very striking regularity indeed would be necessary in poetry for a metrical theory to be useful in explaining the phenomena. It is probably these facts that explain the ease with which Sievers was able to analyze prose texts with his poetic metrical theory.

The various possible metrical theories when applied to the passage from Numbers 21 yield these results:

1. The number of syllables per line is 14, 15, 11, 10, 21, 10, 11.
2. If stress is given to the first syllable in each line, the alternating theory yields

4+3 4+7  
4+4 3+2  
3+3 3+3  
2+3

If the initial syllables are unstressed, the yield is

3+4 3+7  
3+4 2+2  
2+3 3+3  
2+3

By stressing or unstressing the first syllable in each half-line arbitrarily, it is possible to obtain a moderately regular pattern, e.g.

3+4 3+7  
3+4 3+2  
3+3 3+3  
2+3

and of course the 3+7 can be broken down by assuming textual corruption.

3. By judicious use of the “significant word” theory, which would in this case exclude כִּי from the count but include לָךְ, עַד, and אִי, it is possible to find a handsome pattern:

3+3 3+5  
3+3 2+3  
3+3 3+3  
3+3

With a little emendation of the lines, as suggested on page 97, a clear-cut 3+3 pattern could be evolved, leaving only one line outstanding.

On the other hand, the lines without emendation average out to 3.15 words per half-line, which is not significantly different from the overall average of 3+2 words per clause for the Hebrew language. Nothing except metrical theory would suggest emendation of line 29d, and such emendation as would be expected from the sense would not make line 30a-b any more “regular.”<sup>110</sup>

Among the Psalms, Psalm 136 shows the closest approximation to a regular feature, in that every half-line is followed by an invariable refrain, and 16 of the 26 half-lines are composed of three terms

<sup>109</sup> See chapter 7 for more details of these statistics.

<sup>110</sup> We would expect some substitution for the first line.

each. This number can be improved, if small functional terms are ignored, to 20 of the 26. Nevertheless, 6 lines remain to be accounted for, and it is difficult to find objective reasons for emending them.<sup>111</sup>

4a	לעשה נפלאות גדלות לבדו
9a	את הירח וכוכבים לממשלות בלילה
12a	ביד חזקה ובזרוע נטויה
13a	לגזר ים סוף לגזרים
15a	ונער פרעה וחילו בים סוף
24a	ויפרקנו מצרינו

Another case which at first sight appears to require special treatment is the Book of Job, which is frustratingly “regular” in the use of three significant terms for each half-line, with equally frustrating “irregularities”. It is, perhaps, the regularity rather than the irregularity which requires explanation in this book. As an example, the first chapter of poetry (chapter 3) may be analyzed as follows:

Number of words per line:

verse 3:	4+4	15:	5+3
4:	4+4+4	16:	5+4
5:	3+3+3	17:	4+4
6:	4+4+4	18:	3+4
7:	5+4	19:	4+3
8:	3+3	20:	4+3
9:	3+3+4	21:	3+2
10:	5+3	22:	3+4
11:	4+3	23:	4+3
12:	3+4	24:	5+3
13:	4+4	25:	4+4
14:	4+3	26:	4+4

an average of 3.7 words per half-line.

If “insignificant words” are discounted, a pleasant pattern may be obtained:

verse 3:	3+3	15:	3+3
4:	3+3+3	16:	3+3
5:	3+3+3	17:	3+3
6:	3+3+3	18:	3+3
7:	3+3	19:	3+3
8:	3+3	20:	3+3
9:	3+3+3	21:	3+3
10:	3+3	22:	3+3
11:	3+3	23:	3+3
12:	3+3	24:	3+3
13:	3+3	25:	3+3

<sup>111</sup> Israel Slotki would seek to explain them in connection with his antiphonal theory (see “The Strichometry and Text of the Great Hallel” and also “Typographic Arrangement of Ancient Hebrew Poetry.”). In brief, he suggests that when two lines in succession began with the same terms, they were arranged on stone tablets in such a way that only the distinctive items were written, e.g.

לעשה נפלאות גדלות  
לבדו

All the lines which are too long or too short are explained as being the result of miscopying the texts which were being transferred from stone to parchment.

Apart from being completely conjectural, this ingenious theory has several objections to it: first, the assumption that the poems were originally written on stone seems questionable. Secondly, it is difficult to explain why, if everyone could understand the short form of writing the text (as illustrated above), the person who made the first parchment copy did not understand the process, but so confused the lines, although he did not do so in the line immediately following. Thirdly, the theory completely eliminates oral transmission as the carrier of the poems until they were reduced to writing, while such transmission seems inevitable if we are to explain the doublets already discussed. Fourthly, to explain one poem in this fashion might be possible if the student were willing to suppose enough extraordinary circumstances, but to explain a large number of poems by assuming such radical misunderstanding in each instance seems ludicrous. Then again, the lines which do not fit the “metrical” pattern are catch phrases, at least in verses 9, 12, and 15. It should be noted further that according to the Septuagint, verses 7 and 23 would also be exceptions to the pattern.



14: 3+3                      26: 3+3

The pattern is certainly attractive, and only a small effort is needed to discover a reason for emending verse 3b to read **אשר** for **אמר**, and locating **אשר** among the “insignificant” words.

The cost of obtaining this pattern is, however, very high. The following terms must be considered to be insignificant:

בה	כי	או	לפני
ל(ו)אל	לא	שם(ו)	לי
הוא(ה)	אז	למה	
הנה	עם	אשר	

A fair amount of inconsistency must also be involved in the count. Thus, in 7b either **אל** or **בו** must be given a count; in 19a, **הוא** or **שם** must be counted; in 11a, **למה** or **לא** must be counted; in 22a, **אלי** (synonymous with **אל**) must receive a count; in 26a, **ולא** or **לא** must be counted, but not in 26b. On the other hand, there must be a double count for one of the words in 21b, either for **ויחפרהו** or **ממטמונים**.

It is possible to formulate a theory which would take these phenomena into account, and to compile an ever growing list of terms which do or do not receive a count, perhaps adding a restriction that certain combinations of uncounted terms may receive one count. At best, this still leaves a certain proportion of lines which will stubbornly refuse to fit the pattern (e.g. verse 3) without emendation. But the task is an endless one, as each poem treated requires adjustment in the list, and in the end the student is confronted with the unpleasant fact that prose passages yield equally regular patterns.

Another approach to the problem of the presence or absence of meter is one which has not, apparently, been given much consideration in the past. This is the interesting observation that there are a few instances in which the same line is used in both prose and poetic texts without change. The problem of identifying poetry and distinguishing it from prose is well known, particularly in regard to short passages. Chapter 7 has been devoted to this topic.

### *Summary and Conclusions*

There are several possible definitions for “meter,” and numerous ways of approaching metrical analysis. For Hebrew poetry the study is complicated by the lack of direct evidence for the pronunciation of the ancient texts, and varying manuscript traditions concerning the exact wording of the texts. Known varying vocalizations of the texts do not affect metrical speculations significantly, but there is some reason to doubt projected vocalization of pre-Christian texts.

Several dozen duplicate texts which are known to us in the Massoretic Bible, which together with the duplicate traditions afforded by the Samaritan Pentateuch and the Dead Sea Scrolls disclose a rather free treatment of the material. Words are regularly replaced by synonyms, obscure terms are clarified and expanded, perfect and imperfect are interchanged, long and short forms of prepositions are used indiscriminately, the order both of words and of half-lines is unstable. Parallelisms as such are resistant to change, but the remaining items in a line are highly variable. The length of lines, both in terms of syllables and of words, varies considerably in the various traditions.

Added to the uncertainties of text caused by the duplicate traditions, uncertainties shared equally with prose materials, there is the uncertainty whether any single original form ever existed for many, most, or all of the poems. Prominence now given to oral hypotheses for the transmission of texts makes this question particularly significant.

Most damaging for metrical theories, however, is the lack of significant difference between prose and poetic texts in regard to the items which are counted in metrical analysis. Both prose and poetic texts show identical phenomena: an average of 3.6 words per clause, 2.3 syllables per word. The work of Sievers stands as a demonstration of how easy it is to set out prose clauses as if they were poetry. In chapter 7 similar divergences of view, leading to the printing of prose as poetry, will be considered, to indicate how easily prose and poetry may be confused when line length is a major criterion.

No metrical theory has yet been proposed which explains any one text completely without resorting to textual emendations which would not be suggested on other grounds, or admission of chaotic irregularity equivalent to prose.

In view of these considerations, it seems necessary to conclude that the evidence of the texts is decidedly against metrical theories.



## Chapter 6:

## VOCABULARY AND GRAMMAR

It is difficult to pinpoint matters of style, and in regard to poetry what appear to be characteristic elements may at times be merely individual peculiarities of the author(s). Nevertheless, the reader of Hebrew poetry gets a distinct impression that there is a difference between the poetic style and prose, which cannot be accounted for entirely by considerations of parallelism and repetition. There would probably be little justification for speaking of a poetic dialect used in the materials, yet certain peculiarities can be detected which, if not completely absent from prose, are principally to be found in poetry.

Vocabulary is one outstanding area in which poetic and prose writings differ in Hebrew. There is a large body of terms, both individual roots and inflected forms, limited to poetic writings, and another (smaller) body of terms which predominate in poetry though they are occasionally found also in prose. To a certain extent these terms may be due to chance, or to an attempt by the poet to search out obscure or foreign terms. It is a commonplace even in our own day that the poet tends to make his choice of terms not only on the basis of lexical meaning but also (often largely) on the basis of the impressions the terms may make.

On the other hand, a significant portion of the peculiarly "poetic" terminology in Hebrew is quite popular, and rivals common prose terms in frequency of use. Whether any explanation of this phenomenon can be found must be considered after the terms themselves have been examined.

In the following list the poetic terminology has been given using the list of poetic passages in chapter 7 as the basis for selection. When a root with all its inflected forms appears to have been limited to poetic use, it is the root form which is given in the list. When only inflected forms are "poetic," they are listed in their respective alphabetical positions. When a root or inflected form had several meanings, only certain of which were "poetic," these meanings have been indicated alongside the term. Otherwise, the general sense of the term has been given in each case, to permit easier identification of the term and, in the case of homographs, to determine which of several terms might be meant.

After listing, the approximate frequency of the term(s) in question has been given. This number cannot always be accurate, since variant readings, doubt as to intended sense, occasional doubt as to the root, etc., may influence the count.

2 bud-----	אב
3 manger-----	אבוס
8 wing-----	אבל
3 dry up-----	אבל
5 rush-----	אגמון
3 gather-----	אגר
7 powerful-----	אדר אדרה
4 aloewood-----	אהלות אהלים
3 log-----	אוד
5a foolish-----	אויל אולי אולת
80 wickedness-----	און
3 demons-----	איים
24 disaster-----	איד
11 doe-----	אילה
5 pupil-----	אישון
13 cruel-----	אכזר אכזרי אכזריות
2 press-----	אכף
3 corrupt-----	אלח
18 god-----	אליל
2 alas-----	אללי
13 familiar-----	אלף אלוף
16 wither-----	אמל
37 word-----	אמרה
8 mourn-----	אנה אניה תאניה
8 incurable-----	אנוש

2 stores	אסם
18 stream-bed	אפיק
10 darkness	אפל
14 ends of the earth	אפסי ארץ
3 snake	אפעה
5 surround	אפק
2 pluck	ארה
56 path	ארח
9 long life	ארך ימים
2 window	אשנב
6 quiver	אשפה
3 ashpit	אשפת
7 go straight; reprove	אשר
10 step	אשר
21 come	אתה
6 boasting	בד
3 emptiness	בהו
4 terror	בהלה
15 tread	בוס מבוס
4 shame	בוזה
67 (negative)	בל
4 brighten	בלג
10 terror	בלהה
3 mash	בליל
7 confuse	בלע
2 devastate	בלק
2 terrors	בעות
12 stupid	בער
17 cut	בצע
7 devastate	בקק
89 high	גא גאה גאווה גאון גאות גאיון
4 swarm	גבה גבי
2 ditch	גבע
2 heal	גהה
3 raid	גוד
4 attack	גור
9 lion	גור
3 caterpillar	גום
3 stump	גוע
18 charcoal	גחל
54 rejoice	גיל גילה
16 waves	גל
12 wheel	גלגל
4 sterile	גלמוד
11 loathe	געה
15 rebuke	גערה
10 shake	געש
8 throat	גרון
3 gnaw	גרם
6 bone	גרם
2 crush	גרס

5 despair	דאב דאבה דאבון
3 thorn	דבר
2 pasture	דבר
5 cause	דברה
4 breast	דד
2 dart	דהר דהרה
48 love	דוד ידיד ידדת
4 wax	דונג
3 stack	דור מדורה
7 push	דחה דחי מדחה
5 ascend	דלג
2 bucket	דלי
8 foliage	דלית
2 sleepless	דלף
3 leak water	דלף
18 still	דמה
11 knowledge	דע דעה
8 extinguish	דעך
2 thistles	דרדר
2 bird	דרור
16 grass	דשא
2 behold	הא
9 aha!	האה
Also a musical term in Psalms 9, 92. 10 mutter	הגה
3 desire	הוה
16 destruction	הוה
26 wealth; power	הון
7 (interjection)	הידד
6 walk (etc.)	הליכה
flash	הלל אהל
11 strike	הלם הלמות מהלמות
7 wolf	זאב
5 temple	זבל
17 (functional element)	זו
6 turn aside	זור
3 creep	זחל
8 act rightly; clean	זכה
5 lavish	זלל
Not limited to the content of poetic texts, but always associated with them. 110 sing	זמר זמיר זמרה מזמר
7 a little (?)	זעור מזער
4 chains	זקים
11 storm	זרם
11 labor	חבל
13 destroy	חבל
2 asphodel	חבצלת
3 cave (?)	חגו
9 sharp	חד חדד
2 nightshade	חדק
2 horizon	חוג
6 inform	חזה
3 cloud	חזיו

2 twig	חטר
18 palate	חך
3 fish-hook	חכה
3 ornament	חלי חליה
2 cut up	חלף
3 summer	חם
5 sun	חמה
2 oppress	חמוץ חמוץ
3 turn	חמק חמוק
2 wine	חמר
57 take refuge	חסה חסוה מחסה
32 loyal person	חסיד
6 insect	חסיל
6 supply	חסן
2 strong	חסן
17 be ashamed	חפר
2 pebbles	חצץ
3 divide	חצץ
8 inscribe	חקק
5 command	חקק
4 club	חקק
3 nettles	חרול
6 gold	חרוץ
4 threshing instrument	חרוץ
9 dragnet	חרם
5 grind teeth	חרק
9 glow	חרר
5 strip	חשף
2 draw water	חשף
3 rake together	חתה
4 wind	חתל חתול חתלה
13 mud	טיט
3 smear	טפל
18 bring	יבל
6 throw	ידה
8 vex	יכה
45 Yahweh	יה
2 haughty	יהיר
8 a shoot	יונק יניקה
34 howl	ילל יללה
9 locust	ילק
3 goat	יעל יעלה
10 shine	יפע יפעה
2 obedience	יקחה
7 desert	ישימון
Also as a proper name in prose 11 great	כבר כביר
3 burn	כזה כי
3 Pleiades	כימה
3 basket	כלוב
2 annihilation	כליון
30 insult	כלמה כלמות
4 honor	כנה

8 tradesman	כנען כנעני
2 moon	כסא כסה
2 cut off	כסה
4 Orion	כסיל
76 stupid	כסל כסיל כסילות
3 confidence	כסל כסלה
2 rock	כף
5 bow	כפף

In Genesis 19:11 and Exodus 7:18 לאה 17 tired  
means “be able,” these references are not counted here; it may be that  
elsewhere some of the other references also have this other sense.

34 people	לאם
3 ruin	לבט
14 lion	לביא לביאה לבא לבאה
3 moon	לבנה
17 flame	להבה
6 crooked (etc.)	לוז לזות
5 serpent (etc.)	לויתן
6 eat	לחם
3 lion	ליש
16 “because of his name”	למען שמו
2 talk	לעע
25 prattle	לץ לצון ליץ
9 teaching, understanding	לקח
2 slander	לשן
15 scales	מאזנים
5 curse	מארה
2 confusion	מבוכה
2 hope	מבט
17 trust	מבטה
7 good	מגד
11 horror	מגור מגורה
2 sickle	מגל
3 give	מגן
5 insolent	מגנ מגנה
2 hurl	מגר
2 path	מדרכה
6 overthrow	מהפנה
7 plan	מועצה
2 ulcer, boil	מצור
2 belt	מזח מזיח
19 plan	מזמה
4 pruning-knife	מזמרה
3 clap	מחא
6 dance	מחול
15 smash	מחץ
7 ruin	מחתה
4 terror	מחתה
6 planting-place	מטע
3 lower	מכך
3 pen	מכלא
5 net	מכמר מכרת

38 word	מלה
2 saying	מליצה
4 wither	מלל
10 refuge	מנוס מנוסה
6 mix	מסך
12 hiding	מסתר
13 track	מעגל
7 totter	מעד
6 answer	מענה
3 billhook	מעצד
9 chaff	מצ
9 net	מצוד מצודה
13 depth	מצולה צול
12 decay	מק מקק
2 cucumber field	מקשה
53 height	מרום
2 festival	מרוה
6 roomy place	מרחב
10 pasture	מרעית
16 refuge	משגב
3 hedge	משוכה מסוכה
5 waves	משבר
12 apostasy	משובה
2 bag	משך
5 support	משען
Also פתים used once 2 saddlebags	משפתים
4 jaw bones	מתלעות
23 sweet	מתק מתוק ממתקים
12 pretty	נאה נאווה
2 abandon (?)	נאר
4 treat with contempt	נבל
14 flow	נבע מבוע
26 shine	נגה נגהה
15 music	נגינה מנגינה
25 noble	נדיב נדיבה
9 drive away	נדף
10 lament	נהה נהי ני
9 growl	נהם נהמה
3 stream	נהר
4 shine	נהר נהרה
4 thrive	נוב
26 pasture	נוה
12 sleep	נום נומה תנומה
2 sprinkle	נוף
15 flow	נזל
11 bronze	נחוש נחושה
4 snort	נחר נחרה
7 rest	נחת
3 shoots	נטישות
17 drip	נטף
5 angry	נטר
5 fruit	ניב

5 till	נור
2 misfortune	נכר
6 leopard	נמר
3 tremble	נסס
29 pleasant	נעים מנעמים
5 honey	נפת
3 cleft	נקיק
4 strike	נקף
2 blow	נשב
4 fog	נשיא
2 blow	נשף
3 burn	נשק
4 dry	נשת
26 path	נתיב נתיבה
2 natron	נתר
2 interwoven	סבך
21 confidence	סוד
15 storm wind	סופה
8 lead oxide	סיג
5 thorn	סירה
2 reject	סלה
3 pay	סלה
74 musical term	סלה
3 bristle	סמר
7 slap	ספף
74 anger (etc.)	עברה
10 desire	עגב עגבה עגבים
2 bird	עגור
2 grieve	עגם אגם
4 prey	עד
48 always	עד
8 ornament	עדה
7 delight	עדן
11 pervert	עות עותה
4 stylus	עט
2 darkness	עיפה
2 spider	עכביש
36 rejoice	עלז עליו עלם עלץ עליצות
2 insert	עלל
4 row of grain	עמור
9 be deep	עמק
17 delight	ענג תענוג
2 bind	ענד
6 tread	עסס עסיס
10 eyes	עפעפים
4 shape	עצב
5 pain	עצבת
4 crooked	עקל עקלקל עקלתות
2 uproot	עקר
18 crooked, falsehood	עקש עקשות
10 please	ערב
20 tyrant	עריץ



5 lay bare	ערר	ערער
4 moth	עש	
2 ready	עתד	
5 temples	פאה	
2 piece	פאה	
7 boughs	פארה	
2 glow	פארור	
11 produce	פוח	
2 trough	פורה	
4 paw	פרש	
9 gold	פז	
3 charcoal	פחם	
3 forge hammer	פטיש	
4 decay	פיד	
2 double edged	פיפיות	
10 canal	פלג	
21 escape	פלט	
4 level	פלס	
4 watch, indicate	פלס	
5 shudder	פלץ	פלצות
5 roll	פלש	
6 corals	פונינים	
7 step	פעם	
4 open wide	פער	
7 shout	פצה	
3 shatter	פצץ	
4 stir	פרר	
2 open wide	פשק	
19 foolish	פתי	
6 cobra	פתן	
11 descendants	צאצאים	
5 cry out	צרח	צריח
2 honey-comb	צוף	
5 bright	צח	צחה
6 demon	צי	
18 desert	ציה	ציון
6 messenger	ציר	
18 darkness	צלמות	
2 harpoon	צלצל	
3 veil	צמה	
15 silence	צמת	
3 insignificant; keeper	צער	
4 viper	צפעני	
2 shout	צרח	
5 deceive	קבץ	
7 burn	קדח	קדחה
44 wait for	קוה	
2 collect	קוה	
7 loathe	קוט	
2 dig	קור	
4 kill	קטל	
13 summer	קיץ	

18 dishonor	קלון
3 weeds	קמוש
4 thicken	קפא
5 branch	קציר
5 wink; shape; compress	קרע
12 cold	קרר קר קראת קרת
9 wild ox	ראם
6 rain	רביבים
3 agitate	רגע
2 clothing	רדיד
12 trouble	רהב
2 diminish	רזה
7 official	רזן רזון
3 shake; hover	רתף
6 slanderer	רכיל
4 throw	רמה
15 loose; deceit	רמיה
4 bridle	רסן
5 tremble	רעל תערעלה
7 break	רעע
8 the dead	רפאים
3 spread out	רפד
5 stir up mud	רפש רפס
8 rottenness	רקב רקבון
4 plague	רשף
2 shatter	רשש
4 boil	רתח
3 chain	רתק רתקות
6 desolate	שאה שאון שאיא שאת
23 roar	שאה שאון תשואה
16 secure	שאן שאנן
14 pant (etc.)	שאף
7 dignity	שאת
8 praise	שבח
3 soothe	שבח
2 path	שביל
9 big	שגא שגיא שגה
3 gaze	שגח
24 breast (demon, 2)	שד
81 destroy	שד שדד
3 harrow	שדד
13 field	שדי
12 storm; disaster	שואה
6 put	שוח
3 flood	שוט
3 barefoot	שולל
25 cry for help	שוע
3 snatch	שוף
3 overflow	שוק
4 street	שוק
2 thirsty	שוקק
15 look at	שור

2 descend	שור
5 wall	שור שורה
3 swim	שחה שחו
18 bow	שחה
7 lion	שחל
38 laugh	שחק
12 look for	שחר
23 pit; grave	שחת
3 gift	שי
7 pit	שיחה שוחה
2 clothing	שית
2 flame	שלהבת
3 perfume	שמן
5 dregs	שמר
9 sharpen	שנן
15 delight	שעע שעשועים
4 horrible	שערור שערורי
10 track	שפי
8 rush	שקק משק
3 umbilical cord, navel	שר
2 intertwine	שרג
2 let loose	שרה
2 purple	שרק
3 vine	שרק שרקה
2 red lead	ששר
11 transplant	שתל שתיל
36 world	תבל
10 perversity	שהפכת
4 grief	שוגה
3 mark	תו
2 crimson cloth	תולע
4 top	תועפות
12 effective work	תושיה
6 direction	תחבלות
4 oppression	תך
5 furrow	תלם
5 produce	תנובה
6 a kind of fruit	תפוח
6 improper	תפל תפלה
3 post	תרן
3 desire	תשוקה

In all, 478 terms, about 14% of the entire known biblical Hebrew vocabulary.

In addition to this substantial list of “poetic vocabulary” proper, a considerable, though lesser, number of terms are found predominantly in poetic texts. As a rather arbitrary means of selection, the occurrence of at least 80% of the uses of a term in poetic passages has qualified the term for this second category. Since somewhat over 50% of the known Hebrew texts are poetic, it might be expected that at least 50% of the occurrences of any term would be in poetry. 80% was chosen as a figure that would be likely to indicate a significant deviation from what is expected. In actual fact, most of the terms that fall in this category would qualify under a much more rigorous scheme of selection.

In the following list terms found predominately (80% of occurrences or more) in poetry are given. In each case the number of poetic occurrences is contrasted with the prose occurrences, e.g. 54:1 (54 poetic, 1 prose).

8:2 pool	אגם
9:1 power, wealth	און
54:1 word	אמר
41:1 man	אנוש
9:1 sigh	אנק אנקה
7:1 defend	גנן
4:1 pounce	דאה
62:4 judge	דין מדון מדין
23:1 tears	דמע דמעה
71:3 nothingness	הבל
21:1 think, consider	הגה
5:1 footstool	הדם
12:1 insolent	וד
12:3 tremble	זוע זועה זעוה
25:4 immorality	זמה
17:2 reject	זנה
30:3 curse	זעם
5:1 wound	חבורה
9:1 corrupt	חבל
15:1 companion	חבר חברה חברת
46:6 see	חזה
22:3 alienate	חמף חמפה
20:2 grass	חציר
91:18 dry, desolate	חרב חרבת
6:1 autumn	חרף
103:9 dark	חשך חשכה
9:1 sink	טבע
42:6 tear, prey	טרף
44:5 wait	יחל יהיל תוחלת
48:8 reprove; argue	יכח
21:1 benefit	יעל
59:10 form	יצר יוצר
75:3 salvation	ישוע
29:1 pain	כאב מכאוב
43:4 lie	כזב
29:2 lion	כפיר
13:1 orchard	כרמל
68:12 stumble	כשל כשלון כשיל מכשל מכשלה
8:1 gold	כתם
7:1 flame	להב
11:1 burn	להט
24:3 mock	לעג
7:1 wormwood	לענה
98:14 tongue	לשון
37:1 totter	מוט
15:2 foundation	מוסד מוסדה
49:1 discipline	מוסר
10:1 bands	מוסר מוסרה
12:2 valuables	מחמד
19:2 uprightness	מישור מישרים
7:1 rain	מלקוש

15:3 well	מקור
17:1 distance	מרחק
52:5 proverb	משל
6:1 lead	נהל
18:1 place	נוה
8:1 descend	נחת
6:1 start	נתר
26:3 crown	עטר עטרה
108:3 do	פעל
62:12 rock	צור
44:9 shadow	צל צלל
7:1 limp	צלע
13:3 step	צעד צעדה
29:3 hide	צפן
80:17 enemy	צר צרר
59:7 front; meet	קדם קדמה
9:2 vertex	קדקד
18: dark; mourning	קדר קדרות קדרונית
22:3 lament	קין קינה
19:3 awake	קיץ
18:1 fast	קל קלל
7:1 mock	קלס קלסה
15:1 nest	קן קנן
6:1 frost, ice	קרח
15:1 stubble	קש
45:9 listen	קשב
11:1 poison	ראש
13:3 ten thousand	רבבה
31:5 lie	רבץ מרבץ
42:8 shake	רגז רגזה
6:1 find fault	רגן
21:4 moment	רגע
19:1 drink	רוה רירויה
78:19 compassion	רחם רחום רחמים רחמני
5:1 smash	רטט
7:1 pour out	ריק
88:13 shout	רנה רנן רננה
16:1 thunder	רעם
44:2 shake	רעש
8:1 skip about	רקד
16:1 firmament	רקיץ
10:2 beat out	רקע
316:27 guilt	רשע רשעה
18:4 net	רשת
31:1 restoration	שבות שבית
19:1 be high	שגב
46:7 worthless (etc.)	שוא
13:3 equal; smooth	שוה
9:2 shout for help	שוע
61:3 rejoice	שוש שיש משוש ששון

24:1 sky	שחק
7:2 black	שחר שחור שחרחר
34:3 concern	שח שיח שיחה
170:26 destroy	שמם שממה שממון שמה משמה
12:3 look	שעה
77:13 lip	שפה
45:5 become low	שפל
9:2 wakeful	שקד
10:1 stubborn	שררות
39:2 root	שרש
19:2 appetite	תאווה
36:5 skill	תגררה
18:2 desert	תהו
33:3 ocean	תהום
55:3 praise	תהלה
27:1 reproach	תוכחה תוכחת
19:2 grasp	תמך
26:3 jackal; monster	תן תנין

In all, the second list contains 119 terms. The two lists together contain 597 terms, or about 18% of the entire biblical Hebrew vocabulary.

The lists of “poetic” terms emphasize the number of synonyms employed in the poetry making of Israel. It is as if parallelisms played a role equivalent to that of rhyme in our own poetry, making it necessary for the poet to search out and develop a large stock of synonyms for use in his poems. Apart from the abundance of synonyms, a second striking feature of the lists is the number of high frequency poetic terms synonymous with high frequency prose terms. Among those which might be so considered are these:

poetic term	frequency	prose equivalent
און	80	חטא רע
בל	67	לא
גא	89	רום
גיל	54	שמח
דוד	48	אהב
חסה	57	נוס
יה	45	יהוה
לאם	34	עם
אמרה	37	דבר
מלה	38	דבר
אמר	54	דבר
ארח	56	דרך
נתיב	26	דרך
עד	48	עלם
שד(ד)	81	אבד
אנוש	41	איש
דין	62	שפט
חזה	46	ראה
חרב	91	יבש
כשל	68	נפל
פעל	108	עשה
תר(ר)	80	איב
קשב	45	שמע
רנה	88	קרא

רשע	316	רע
שמים	170	אבד

It is worthy of notice that, apparently, none of the poems was composed exclusively of these specialized poetic terms, nor, in contrast, was any of the poems completely lacking in them. At present it does not seem possible to state whether the “poetic vocabulary” was used consciously, as a part of poetry making, or less consciously as a result of the search for parallelisms. An examination of the history of each of the terms might possibly be revealing, if it were possible with the present state of knowledge of Hebrew language history, in order to determine their origin. It appears that the proportion of archaic roots and of foreign roots is rather high, but our lexicographical knowledge of Hebrew is still insufficient to allow scientific analysis of this.

The use or nonuse of vocabulary may contribute greatly to the effect of a piece of writing. Occasionally it has been noticed that the use of the article differs in poetry from the use in prose.<sup>112</sup> Apparently no attempt to study this question in detail has been made in the past, particularly with an attempt to compare the use of the article with the use in prose.

There are two approaches which might be used for such a study. On the one hand, a purely statistical approach is possible, the counting of the frequency of the article in poetic passages in contrast with prose. This has the value of being a relatively objective approach. The disadvantage is that, by taking no note of content, it assumes that the opportunities for the use of the article are the same in both prose and poetry. The second approach would be to examine specific poetic passages, in order to determine to what extent articles would have been included had the passages been prose. While taking account of the content, this approach has a large degree of subjectivity, since it is largely a judgment of the intended sense of the passage which would determine whether or not the article would (in prose) be usual. The two approaches may together be tried, and may lead to results which are of interest.

### The statistical use of the article

Taking as a basis the determination of poetic passages as given in chapter 7, but limiting the study to those passages which have by common assent been acknowledged to be poetic (to avoid the chance of unintended contamination from prose materials), the frequency of the appearance of the article per hundred words of running poetic text has been measured and is presented in graphic form in Appendix 3 (p.159). A similar measurement of the frequency of the article in continuous prose text is also presented in Appendix 3 (p.161).

The overall average for poetry is 1.9 per hundred written words of text, that for prose is 9.5. These figures do not vary significantly for individual blocks of material (e.g. Exodus averages at 9.8, Judges at 9.2, Psalms at 1.2, Job at 0.7, Hosea at 1.5), but individual passages may vary quite widely from the norm. The Song of Solomon, for example, employs the article extensively (9.1 overall average), and in chapter 2 the percentage is as high as 17. The prose chapter which begins Hosea has only a 2% usage, and Genesis 3 only 3%. These exceptions prevent the generalization that poetry always used the article more frugally than prose.

It would be an interesting speculation to trace a rise in the use of the article in later specimens of poetry. The evidence for dates of poetic specimens is, however, not at all objectively defined. Such indications as do exist are contradictory: on the one hand, the Song of Solomon (which many feel to be a late writing) has an unusually high use of the article, but, on the other hand, Job (which is also commonly dated post-exilic) has a strikingly low use. Second Isaiah, Lamentations, etc., also used the article sparingly.

The possibility of prose “contamination” of poetic texts or the reverse, will be considered to a considerable extent in chapter 7.

A second form of approach, analysis of specific poetic passages to determine whether the article might have been expected had the material been prose, is more difficult and considerably more subjective. However, the results of such an approach are worthy of consideration:

In Psalms 4, 5, 6, and 7, each of which contains no use of the article, no situation arises in which an article would necessarily be employed in prose. The abundance of constructs and possessive forms may be one prime cause. It is possible, perhaps probable, that some (or many) of the general terms, e.g. **אלהים**, **רשע**, **הסיד**, would bear the article in prose, but identification of these is difficult.

Along with the relative lack of articles in poetry, another similar phenomenon may be noticed. This is the tendency for poetic texts to neglect the conjunction in combining clauses. The tendency for each line to be more or less complete in itself is manifested by a lack of grammatical linkage with the preceding line, connection apparently relying on repeated images and terms. In prose, on the

<sup>112</sup> Article is here taken to mean the written **ה**.



other hand, clauses are regularly linked by ו, to the extent that it is often difficult to find a stopping point. Statistical analysis of the phenomenon is given Appendix 3 (p.162).

As with the article, a general difference between prose and poetry may be discerned. As a rule, somewhat less than 60% of the total clauses in poetic passages are connected with ו; In Job the figures average about 40%, the figures are lower in the Song of Solomon and the Psalms, higher in Isaiah. In prose texts the range is generally above 60%, averaging around 70%

It is unlikely that the originators of the poetic texts were conscious of an attempt to limit their use of the conjunction, or of the article. Rather, it is more likely that the poetic tradition included within itself a tendency towards a style of curtness which would result from the absence of the article and the immediate juxtaposition of clauses.

### ***Summary and Conclusions***

The difference in style between classical Hebrew prose and poetry may be traced not only to the use of such mechanical devices as parallelism, linkage of lines through repetition, etc., but also to a difference in vocabulary and grammar. A large poetic vocabulary, amounting to some 18% of the entire known vocabulary, was in use. This vocabulary included a number of synonyms for common prose terms, and, in fact, often provided several synonyms for each item. This may be due, in part, to a search for parallelisms to be used in the poetry, and in part to a feeling for odd, foreign, or archaic vocabulary as a means of creating an impression. The poetic vocabulary is not limited to any one period or type of poetry, but is found in extensive use throughout the poetry, both in apparently late and early texts.

Along with vocabulary, two further items, standing midway between grammar and vocabulary, are distinctive. There is a definite tendency in the poetic texts to avoid the use of the article. Some texts avoid it completely, other texts use it sparingly. Prose texts use the article abundantly. Similarly, the use of the conjunction ו is different in poetic texts from the use in prose. Both of these items probably imparted a feeling of conciseness to the poetic style.

It may be noted, finally, that while there is some discrepancy in the use of the article and the conjunction in the duplicate texts in the poetic materials, the discrepancy is not enough to alter the percentages shown in the tables. It is quite possible that other items may also be indicative of poetry, but for the most part they appear to be too sparse to follow conclusions. Thus, for example, the object marker וְא may lay some claim to distinctive use in poetic materials (as we might expect, given the general absence of the article), but its frequency both in prose and poetic texts is so low as to prevent statistical analysis from showing a difference particularly in the relatively short texts which form the bulk of the poetry.

## Chapter 7

### IDENTIFICATION OF POETRY

With the many quite specific characteristics of Hebrew poetry at our disposal, some of which have been known for a number of decades, it might be concluded that the distinction between prose and poetry would be fairly certain. In actual fact, it is not. As the tables in Appendix 4 (pages 164-165) indicate, there continues to be much disagreement as to which portions of material are to be considered prose and which poetic. At one extreme may be cited the Vulgate tradition, which (in the form which Jerome gave to the materials) included under the heading of poetry many materials in the prophets which would more generally be termed prose. At the other extreme would be, of course, the editions of the King James version of the Bible, which recognize no poetry at all as distinct from prose, but treat all material alike. While the outlines make broad distinctions possible, the details of what constitutes poetry seem sufficiently indistinct to permit wide variations in the treatment of the material. It was mentioned on page 97 that on the basis of metrical theory Sievers analyzed much prose material as if it were poetry.

Part of the confusion is presumably due to the fact that of all the features of Hebrew poetry currently known, only parallelism is so obvious and distinct as to be a satisfactory basis for judging the character of poetry. Yet, parallelism itself is not quite enough, for repetition is a feature common to all of Hebrew writing, and it is not at all uncommon to find in prose that words and thoughts are repeated in consecutive fashion. Combined with parallelism there seems to be a need for some definite pattern, whether of parallelisms, clauses, or lines. While specifically poetic vocabulary may be found after poetic passages have been isolated, its use to identify such passages runs the risk of circular argument.

To illustrate the difficulty involved in distinguishing prose and poetry, it is possible to set out any normal prose Hebrew passage in the form of lines and half-lines. As was mentioned previously, in chapter 5, clause length does not seem to be different in prose and in poetry. Three specimen prose passages have been set out below as they might be if they were poetic. It seems fairly certain in each case that the material is prose.

#### *Exodus 1*

- 1a-----ואלה שמות בני ישראל  
b-----הבאים מצרימה את יעקב  
c-----איש וביתו באו
- 2a-----ראובן שמעון  
b-----לוי ויהודה
- 3-----יששכר זבולן ובנימן  
4-----דן ונפתלי גד ואשר
- 5a-----ויהי כל נפש יצאי ירך יעקב  
b-----שבעים נפש
- 5c-----ויוסף היה במצרים  
6a-----וימת יוסף  
b-----וכל אחיו  
c-----וכל הדור ההוא
- 7a-----ובני ישראל פרו וישרצו  
b-----וירבו ויעצמו במאד מאד  
c-----ותמלא הארץ אתם
- 8a-----ויקם מלך חדש על מצרים  
b-----אשר לא ידע את יוסף
- 9a-----ויאמר אל עמו  
b-----הנה עם בני ישראל רב  
c-----ועצום ממנו

- 10a-----הבה נתחכמה לו  
b-----פן ירבה  
c-----והיה כי תקראנה מלחמה  
d-----ונוסף גם הוא על שנאינו  
e-----ונלחם בנו  
f-----ועלה מן הארץ
- 11a-----וישימו עליו שרי מסים  
b-----למען ענתו בסבלתם  
c-----ויבן ערי מסכנות לפערה  
d-----את פתם ואת רעמסם
- 12a-----וכאשר יענו אתו  
b-----כן ירבה וכן יפרץ  
c-----ויקצו מפני בני ישראל  
13-----ויעבדו מצרים את בני ישראל בפרך
- 14a-----וימררו את חייהם בעבדה קשה  
b-----בחמר ובלבנים  
c-----ובכל עבדה בשדה  
d-----את כל עבדתם  
e-----אשר עבדו בהם בפרך
- 15a-----ויאמר מלך מצרים למילדת העברית  
b-----אשר שם האחת שפרה  
c-----ושם השנית פועה
- 16a-----ויאמר בילדכן את העבריות  
b-----וראיתן על האבנים  
c-----אם בן הוא והמתן אתו  
d-----ואם בת הוא וחיה
- 17-----ותיראן המילדת את האלהים  
b-----ולא עשה כאשר דבר אליהן מלך מצרים  
c-----ותחיינן את הילדים
- 18a-----ויקרא מלך מצרים למילדת  
b-----ויאמר להן  
c-----מדוע אשיתן הדבר הזה  
d-----ותחיינן את הילדים
- 19a-----ותאמרן המילדת אל פרעה  
b-----כי לא כנשים המצרית העברית  
c-----כי חיות הנה  
d-----בטרם תבוא אלהן המילדת  
e-----וילדו
- 20a-----וייטב אלהים למילדת  
b-----ורייב העם ויעצמו מאד
- 21a-----ויהי כי יראו המילדת את האלהים  
b-----ויעש להם בתים
- 22a-----ויצו פרעה לכל עמו לאמר  
b-----כל הבן הילוד היארה תשליכהו  
c-----וכל הבת תחיון

(Notes for this text begin on page 123)

## 1 Samuel chapter 1

- 1a-----ויהי איש אשר מן הרמתיים צופים  
b-----מהן אפרים  
c-----ושמו אלקנה בן ירחם  
d-----בן אליהוא בן תחו  
e-----בן צוף אפרתי
- 2a-----ולו שתי נשים  
b-----שם אחת חנה  
c-----ושם השנית פננה  
d-----ויהי לפננה ילדים  
e-----ולחנה אין ילדים
- 3a-----ועלה האיש ההוא מעירו  
b-----מימים ימימה לחשתחות  
c-----ולזבח ליהוה צבאות בשלה  
d-----ושם שני בני עלי  
e-----חפני ופנחס כהנים ליהוה
- 4a-----ויהי היום ויזבח אלקנה  
b-----ונתן לפננה אשתו  
c-----ולכל בניה ובנותיה מנות
- 5a-----ולחנה יתן מנה אחת אפים  
b-----כי את חנה אהב
- 6a-----ויהוה סגר רחמה  
b-----וכעסנה צרתה  
c-----גם כעם בעבור הרעמה  
d-----כי סגר יהוה בעד רחמה
- 7a-----וכן יעשה שנה בשנה  
b-----מדי עלתה בבית יהוה  
c-----כן תכעסנה ותבכה  
d-----ולא תאכל
- 8a-----ויאמר לה אלקנה אישה  
b-----חנה לממה תבכי  
c-----ולמה לא תאכלי  
d-----ולמה ירע לבבך  
e-----הלוא אנכי טוב לך מעשרה בנים
- 9a-----ותקם חנה אחרי אכלה בשלו  
b-----ואחרי שתה  
c-----ועלי הכהן ישב על הכסא  
d-----על מזוזת היכל יהוה
- 10a-----והיא מרת נפש  
b-----ותתפלל על יהוה  
c-----ובכה תבכה
- 11a-----ותדר נדר  
b-----ותאמר יהוה צבאות  
c-----אם ראה תראה בעני אמתך  
d-----וזכרתני ולא תשכח את אמתך  
e-----ונתתה לאמתך זרע אנשים  
f-----ונתתיו ליהוה כל ימי חייו

- 11g ----- ומורה לא יעלה על ראשו
- 12a ----- והיה כי הרבתה להתפלל לפני יהוה
- b ----- ועלי שמר את פיה
- 13a ----- וחנה היא מדברת על לבה
- b ----- רק שפתיה נעות
- c ----- וקולה לא ישמע
- d ----- ויחשבה עלי לשכרה
- 14a ----- ויאמר אליה עלי
- b ----- עד מתי תשתכרין
- c ----- הסירי את יינך מעליך
- 15a ----- ותען חנה ותאמר
- b ----- לא אדני
- c ----- אשה קשת רוח אנכי
- d ----- ויין ושכר לא שתיתי
- e ----- ואשפך את נפשי לפני יהוה
- 16a ----- אל תתן את אמתך לפני בת בליעל
- b ----- כי מרב שיחי וכעסי
- c ----- דברתי עד הנה
- 17a ----- ויען עלי ויאמר
- b ----- לכי לשלום
- c ----- ואלהי ישראל יתן את שלתך
- d ----- אשר שאלת מעמו
- 18a ----- ותאמר תמצא שפחתך חן בעיניך
- b ----- ותלך האשה לדרכה
- c ----- ותאכל
- d ----- ופניה לא היו לה עוד
- 19a ----- וישכמו בבקר
- b ----- וישתחוו לפני יהוה
- c ----- וישבו ויבאו אל ביתם הרמתה
- d ----- וידע אלקנה את חנה אשתו
- e ----- ויזכרה יהוה
- 20a ----- ויהי לתקפות הימים
- b ----- ותהר חנה
- c ----- ותלד בן
- d ----- ותקרא את שמו שמואל
- e ----- כי מיהוה שאלתיו
- 21a ----- ויעל האיש אלקנה וכל ביתו
- b ----- לזבח ליהוה את זבח הימים
- c ----- ואת נדרו
- 22a ----- וחנה לא עלתה
- b ----- כי אמרה לאישה
- c ----- עד יגמל הנער
- d ----- והיבאתיו
- e ----- ונראה את פני יהוה
- f ----- וישב שם עד עולם

- 23a ----- ויאמר לה אלקנה אישה  
 b----- עשי הטוב בעיניך  
 c----- שבי עד גמלך אתו  
 d----- אך יקם יהוה את דברו  
 e----- ותשב האישה  
 f----- ותינק את בנה  
 g----- עד גמלה אתו  
 24a----- ותעלהו עמה כאשר גמלתו  
 b----- בפרים שלשה ואיפה אחת קמה  
 c----- ונבל יין  
 d----- ותבאהו בית יהוה שלו  
 e----- והנער נער  
 25a----- וישחטו את הפר  
 b----- ויביאו את הנער אל עלי  
 26a----- ותאמר בי אדני  
 b----- חי נפשך אדני  
 c----- אני האשה הנצטת עמכה בזה  
 d----- להתפלל אל יהוה  
 27a----- אל הבער הזה התפללתי  
 b----- ויתן יהוה לי את שאלתי  
 c----- אשר שאלתי מעמו  
 28a----- וגם אנכי השאלתהו ליהוה  
 b----- כל הימים אשר היה  
 c----- הוא שאול ליהוה  
 d----- וישתחו שם ליהוה

### *Esther 1*

- 1a----- ויהי בימי אחשורוש  
 b----- הוא אחשורוש המלך  
 c----- מהדו ועד כוש  
 d----- שבע ועשרים ומאה מדינה  
 2a----- בימים ההם  
 b----- כשבת המלך אחשורוש על כסא מלכותו  
 c----- אשר בשושן הבירה  
 3a----- בשנת שלוש למלכו  
 b----- עשה משתה לכל שריו ועבדיו  
 c----- חיל פרס ומדי הפרתמים  
 d----- ושרי המדינות לפניו  
 4a----- בהראתו את עשר כבוד מלכותו  
 b----- ואת יקר תפארת גדולתו  
 c----- ימים רבים  
 d----- שמונים ומאת יום  
 5a----- ובמלואת הימים האלה  
 b----- עשה המלך לכל העם  
 c----- הנמצאים בשושן הבירה  
 d----- למגדול ועד קטן

- 5e-----משתה שבעת ימים  
f-----בחצר גנת ביתן המלך
- 6a-----חור טרכס ותכלת אחוז  
b-----בחבלי בוך וארגמן  
c-----על גלילי כסף  
d-----ועמודי שש
- e-----מטות זהב וכסף  
f-----על רצפת בהט ושש  
g-----ודר וסחר
- 7a-----והשקות בכלי זהב  
b-----וכלים מכלים שונים  
c-----ויין מלכות רב  
d-----כיד המלך
- 8a-----והשתיה כדת אין אנס  
b-----כי כן יסד המלך  
c-----על כל רב ביתו  
d-----לעשות כרצון איש ואיש
- 9a-----גם ושתי המלכה עשתה משתה נשים  
b-----בית המלכות אשר למלך אחשורוש
- 10a-----ביום השביעי  
b-----כטוב לב המלך ביין  
c-----אמר למהומן בזתא חרבונא  
d-----בגתא ואבגתא זתר וכרכס
- e-----שבעת הסריסים  
f-----המשרתים את פני המלך אחשורוש
- 11a-----להביא את ושתי המלכה  
b-----לפני המלך בכתר מלכות  
c-----להראות העמים והשרים את יפיה  
d-----כי טובת מראה היא
- 12a-----ותמאן המלכה ושתי  
b-----לבוא בדבר המלך אשר ביד הסריסים  
c-----ויקצף המלך מאד  
d-----וחמתו בערה בו
- 13a-----ויאמר המלך לחכמים  
b-----ידעי העתים  
c-----כי כן דבר המלך  
d-----לפני כל ידעי דת ודין
- 14a-----והקרב אליו כרשנא  
b-----שתר אדמתא תרשיש  
c-----מרס מרסנא ממוכן  
d-----שבעת שרי פרס ומדי
- e-----ראי פני המלך  
f-----הישבים ראשנה במלכות
- 15a-----כדת מה לעשות במלכה ושתי  
b-----על אשר לא עשתה את מאמר המלך  
c-----אחשורוש ביד הסריסים



- 16a-----ויאמר מומכן לפני המלך והשרים  
 b-----לא על המלך לבדו  
 c-----עותה ושתי המלכה  
 d-----כי על כל השרים  
 e-----ועל כל העמים  
 f-----אשר בכל מדינות המלך אחשורוש
- 17a-----כי יצא דבר המלכה  
 b-----על כל הנשים  
 c-----להבזות בעליהן בעיניהן  
 d-----באמרם המלך אחשורוש  
 e-----אמר להביא את ושתי המלכה לפניו  
 f-----ולא באה
- 18a-----והיום הזה תאמרנה  
 b-----שרות פרס ומדי  
 c-----אשר שמעו את דבר המלכה  
 d-----לכל שרי המלך  
 e-----וכדי בזיון וקצף
- 19a-----אם על המלך טוב  
 b-----יצא דבר מלכות מלפניו  
 c-----ויכתב בדתי פרס ומדי  
 d-----ולא יעבור  
 e-----אשר לא תבוא ושתי  
 f-----לפני המלך אחשורוש  
 g-----ומלכותה יתן המלך לרעותה  
 h-----הטובה ממנה
- 20a-----ונשמע פתגם המלך  
 b-----אשר יעשה בכל מלכותו  
 c-----כי רבה היא  
 d-----וכל הנשים יתנו יקר לבעליהן  
 e-----למגדול ועד קטן
- 21a-----וייטב הדבר בעיני המלך ואשרים  
 b-----ויעש המלך כדבר ממוכן
- 22a-----וישלח ספרים אל כל מדינות המלך  
 b-----אל מדינה ומדינה ככתבה  
 c-----ואל עם ועם כלשונו  
 d-----להיות כל איש שרר בביתו  
 e-----ומדבר כלשון עמו

Quite a number of interesting observations may be made from these prose passages in poetic setting. One, briefly mentioned in chapter 5, is line length. A calculation of the poems analyzed in chapters 1-6 indicates that a total of 2,042 half-lines contain 7,420 words, or an average of 3.63. A similar calculation of the prose, set out above, shows a total of 284 half-lines, with 1,024 words, an average of 3.61. Together, both prose and poetry, 2,326 half-lines, 8,444 words, an average of 3.6. Given the dissimilarity in length of the total prose and total poetic passages, the difference between 3.63 and 3.61 does not seem significant, particularly when it is remembered that in actuality a half-line must consist of either 3 or 4 words, and not a fraction.

The ease with which prose can be set out as if it were poetry, following the same general principles for determining half-line and full-line length, is an indication that poetic form coincided to a large extent with the natural style of the language. The presence of a large number of apparent parallelisms

in the prose facilitates the operation. A comparison of the prose texts with the poetic texts leads to the conclusion that not mere “parallelism” as such, but synonymous parallelism is the key to poetic form, combined with a high degree of regularity. Young’s comment (quoted on page 82) seems quite justified when applied to Hebrew.

The ease with which prose and poetry may be intermixed leads to a suspicion that materials which at present are prose may have had a poetic form at an earlier period, and poetic materials may likewise have originated from prose prototypes, without any necessarily conscious attempt at changing the literary form. Unfortunately, this hypothesis is very difficult to demonstrate, due to a general lack of suitable material. Generally speaking, duplicate texts within the Hebrew Bible are either both prose or both poetic. There is not, however, a complete lack of relatively identical texts existing in both prose and poetic versions.<sup>113</sup> A few such texts exist. Among them the longest and most useful specimen passage appears to be the oracle found in Ezekiel 3:17-21 and again in Ezekiel 33:7-20.

### *Ezekiel 3:17-21*

בן אדם צפה נתתיך לבית ישראל  
ושמעת מפי דבר

והזהרת אותם ממני

באמרי לרשע מות תמות ולא הזהרתו ולא דברת להזהיר רשע מדרכו הרשעה לחיתו הוא רשע בעונו ימות  
ודמו מידך אבקש

ואתה כי הזהרת רשע ולא שב מרשעו ומדרכו הרשעה  
הוא בעונו ימות

ואתה את נפשך הצלת

ובשוב צדיק מצדקו ועשה עול ונתתי מכשול לפניו הוא ימות כי לא הזהרתו בחטאתו ימות ולא תזכר  
צדקתו אשר עשה ודמו מידך אבקש ואתה כי הזהרתו צדיק לבלתי חטא צדיק והוא לא חטא חיו יחיה כי נזהר  
ואתה את נפשך הצלת

### *Ezekiel 33:7-20*

ואתה בן אדם צפה נתתיך לבית ישראל

ושמעת מפי דבר

והזהרת אתם ממני

באמרי לרשע רשע מות ימות  
ולא דברת להזהיר רשע מדרכו

הוא רשע בעונו ימות

ודמו מידך אבקש

ואתה כי הזהרת רשע מדרכי לשוב ממנה  
ולא שב מדרכו

הוא בעונו ימות

ואתה נפשך הצלת

ואתה בן אדם אמר אל בית ישראל כן אמרתם לאמר

כי פשעינו וחטאתינו עלינו

ובם אנחנו נמקים

ואין נחיה

אמר אליהם חי אני נאם אדני יהוה

אם אחפץ במות הרשע

כי אם בשוב רשע מדרכו וחיה

<sup>113</sup> By this is meant texts which are verbally almost identical. There are, of course, parallel passages such as Judges 4 and 5 which cover much the same material but can hardly be said to have originally been a single text.

שובו שובו מדרכיכם הרעים  
 ולמה תמותו בית ישראל  
 ואתה בן אדם אמר על בני עמך  
 צדקת הצדיק לא תצילנן ביום פשעו  
 ורשעת הרשע לא יכשל בה ביום שובו מרשעו  
 וצדיק לא יוכל לחיות בה ביום חטאתו  
 באמרי לצדיק חיה יחיה  
 והוא בטח על צדקתו ועשה עול  
 כי צדקתו לא תזכרנה  
 ובעולו אשר עשה בו ימות  
 ובאמרי לרשע מות תמות  
 ושב מחטאתו  
 ועשה משפט וצדקה  
 חבל ישיב רשע  
 גולה ישלם  
 בחקות החיים הלך  
 לבלתי עשות עון  
 חיו יחיה  
 לא ימות  
 כל חטאתו אשר חטא לא תזכרנה לו  
 משפט וצדקה עשה חיו יחיה  
 ואמרו בני עמך לא יתכן דרך אדני  
 והמה דרכם לא יתכן  
 בשוב צדיק מצדקתו  
 ועשה עול ומת בהם  
 ובשוב רשע מרשעתו  
 ועשה משטת וצדקה  
 עליהם הוא יחיה  
 ואמרתם לא יתכן דרך אדני איש כדרכיו אשפוט אתכם בית ישראל

The first question to be asked is whether either of these items is poetry. The answer must be equivocal. As the text now stands, it does not appear that either in its entirety is in poetic form. Yet in each text there are lines which are poetic and it appears possible to trace the development which has made prose from the earlier poetic material. Thus:

ולא דברת להזהיר רשע מדרכו

was expanded and slightly rearranged in the tradition to become

ולא הזהרת ולא דברת להזהיר רשע מדרכו הרשעה לחיתו

The prose version does not add or subtract from the meaning, but the more succinct poetic line is much less cumbersome. By itself, of course, there is nothing in the Ezekiel 33 line which marks it off as a poetic line. As we shall see shortly, the same line may be used unaltered both in poetry and prose. It may be said that the Ezekiel 33 material is so arranged that a series of regular parallels can be seen not only within the purported lines but also between lines.

Yet as it stands, the entire Ezekiel 33 passage is not quite satisfactory poetry. As was seen in chapter 2, a half-line normally consists of only one clause (very occasionally, a part of a clause), and if the parallelism is weak, we may be justified in questioning whether it is indeed part of a line of poetry. The situation in regard to the Ezekiel 33 passage is as follows:

**Line 1:** No parallel, one single clause. There is no reason to assume poetic character for this.

**Line 2:** two clauses. Parallelism is weak, but exists. The line could easily be read as prose, and the two clauses taken as referring to simple, consecutive actions.

**Line 3:** a series of closely connected clauses. There is definite parallelism with line 2, the initial half-lines of each correspond, as do the second half-lines.

**Line 4:** two clauses. Again, no close parallelism.

**Line 5:** three clauses, no distinct parallelism.

**Line 6:** two clauses. There is close parallelism with line 4, quite similar to that between lines 2 and 3.

**Line 7:** no parallelism seems clear. The line can hardly be anything but prose.

**Line 8:** three clauses. As previously, no parallelism between the clauses need be postulated. There is a sequence of thought, more than anything else.

**Line 9:** clearly a prose line.

**Line 10:** parallelism is more close, particularly between **מִוֶּת** and **חַיָּה**.

**Line 11:** The second half-line is closely connected to the second half-line of line 10.

**Line 12:** a prose line.

**Line 13:** Three lengthy half-lines are in relatively close parallelism. There is nearly a one-to-one correspondence between each of the words in each of the half-line.

**Line 14:** the initial half-line is closely parallel to that of line 3.

**Line 15:** the parallelism between the half-lines is relatively good.

**Line 16:** each of the half-lines finds its counterpart in line 14.

**Line 17:** the synonymous parallelism is striking.

**Line 18:** this could easily be prose.

**Line 19:** synonymous parallelism again is striking.

**Line 20:** parallelism between individual terms in the half-lines is again close.

**Line 21:** synonymous parallelism is predominant.

**Line 22:** when taken together with line 23, a close correspondence of half-lines is visible.

**Line 23:** apart from the fact that its content is a repeat of line 21, the sequence of clauses is straightforward and the line prose.

The Ezekiel 3 counterpart follows the 33 text closely at a few points, but departs widely at other points. The final portion, which is clearly prose, is a good summary of the content which occupies so many lines in Ezekiel 33.

Both passages give a distinct impression of having been reworked during the course of transmission. Nothing is evident in these parallel passages which was not evident in the other parallel passages studied in chapter 5. What is different is that while in the two previously studied parallel passages the alterations during transmission preserved the poetic character of the text, in the case of the Ezekiel material the damage done by the alterations was sufficient to transform it into prose in one instance, and partly into prose in the other.

This phenomenon is not as rare as might be supposed. A second interesting example is to be found within the complex of text which forms Isaiah 15-16 and Jeremiah 48. The entire text is considered in more detail in Appendix 2. At this point only a portion is of concern to us.

#### **Isaiah 15:4-6**

ותזעק חשבון ואלעלה  
עד יהץ נשמע קולם  
על כן חלצי מואב יריעו  
נפשו ירעה לו  
לבי למואב יזעק  
בריחה עד צער עגלת שלשיה  
כי מעלה הלוחית בבכי יעלה בו  
כי דרך חרנים זעקת שבר יעצרו  
כי מי נמרים משמות יהיו  
כי יבש חציר כלה דשא  
ירק לא היה

#### **Jeremiah 48:34**

מוזעקת חשבון עד אלעלה  
עד יהץ נתנו קולם מצער  
עד חרנים עגלת שלשיה

כי גם מי נמרים למשמות יהיו

The Jeremiah text continues with material found also in Isaiah, but the sequence is quite different:

#### **Isaiah 16:11, 15:7**

על כן מעי למואב ככנור יהמו  
וקרבי לקיר חדש  
על כן יתרה עשה  
ופקדתם על נחל הערבים ישאום

#### **Jeremiah 48:35-6**

והשבתי למואב נאם יהוה מעלה במה  
ומקטיר לאלהיו על כן לבי למואב  
כחללים יהמה ולבי אל אנשי קיר  
חרש כחלילים יהמה  
על כן יתרת עשה אבדו

**Isaiah 15:2-4**

בכל ראש קרחה  
כל זקן גרועה

בחוצתיו חגרו שק  
על גגותיה  
וברחבתיה כלה ייליל  
ירד בבכי

**Jeremiah 48:37-8**

כי כל ראש קרחה  
וכל זקן גרועה

על כל ידים גדות  
ועל מתנים שק  
על כל גגות מואב וברחבתיה כלה  
מספד כי שברתי את מואב ככלי אין  
חפץ בו נאם יהוה

The two most striking features of this material are, first, the eclectic manner in which the Jeremiah passage has chosen material from Isaiah (the entire chapter in Jeremiah, prose and poetry both, can be traced to other materials with only a few exceptions); secondly, the manner in which poetic lines from Isaiah have been combined to form prose.

The Isaiah text itself is not in good condition. Particularly 15:3 is incomprehensible as it now stands, and the feeling cannot be prevented that Jeremiah 48:38 has preserved the sense which was lost in Isaiah.

Not all the poetic character was lost in the Jeremiah text. As can be seen above, Jeremiah 48:37 has preserved a definite poetic form, but enclosed it in a prose framework. The means by which the poetic material of Isaiah has been made into prose are similar to those seen in Ezekiel and in other duplicate texts: added terms to expand the image change poetic lines into simple prose, half-lines are omitted, the overall image is summarized in one or two statements.

The resultant intermixing of poetic lines and prose text may be at the heart of the peculiar situation to be found in many biblical passages, where a snatch of poetry appears in the midst of prose without apparent reason. It may also be the clue to those passages (alluded to in chapter 6) which show a high proportion of "nearly poetic" vocabulary, and in particular to those passages which scan almost, but not quite, as poetry (see below, list of poetic passages in the Hebrew Old Testament).

In determining whether a given text consists of, or contains, poetry, care must be taken to examine each line both individually and in relation to the whole. When large passages are under examination, it is fairly easy to determine whether the various poetic criteria apply. It may be for this reason that there is general agreement on the larger poetic passages. When small passages are in question, such items as repetition to link lines, subdivisions, and poetic vocabulary may be inapplicable. It would seem that a basic test criterion is the extent in which synonymous parallelism is employed in each line. Essentially, parallelism means the repeating of a thought or image without any particular inclusion of quite new elements. Quite often parallelism drops elements, rather than adding them. On the other hand, not every poetic line includes synonymous parallelism or anything quite similar to that.

The Exodus 1 passage, reproduced on pages 113-114, may serve as a specimen illustration for the application of this criterion. The first line actually constitutes a simple statement. The purported second half-line is not a repetition of image from the first, despite the superficial impression that it is explanatory of the first image. In actuality, it is names, not children of Israel which is the central image in the start of the line. The third part of the line is also explanatory, and adds a further image, that of families accompanying the men.

Lines 2 and 3 are quite artificial. There, names have simply been distributed into half-lines for the sake of appearance. Again, no criterion of parallelism as such is applicable.

Line 4 also cannot justifiably be divided into parallel parts. The second "half" is in reality merely a continuation of the first.

Line 5 taken in isolation could easily pass for a poetic line, but the context shows that it may not be taken in isolation. The second "half" must be taken immediately with line 6. The singular verb which starts the line actually applies to all the subjects including those in line 6. It is singular merely because the immediately following subject is singular.

Line 7 consists of good parallelism, and if it were not for the prose context would undoubtedly be classed as poetry. Yet, the clauses can be read consecutively and the picture of an expanding population is formed, rather than a picture of a static situation which would result if the line were read as poetry.

Lines 8-13 are simply prose statements, with their clauses divided up. Here, parallelism is completely absent.

In line 14, however, parallelism reappears. The second half is clearly an expansion and clarification

of the first half.

Lines 15, 17-20, 22-28 also contain no true parallelism. Lines 16, 21, and 29 do contain fairly close parallelism.

The passage, then, as a whole fails to rank as poetry, on the ground of lack of consistent use of parallelism. Along with this observation may go other observations of style, vocabulary, etc.

Now, the same type of examination may be carried out on material which up to now has been of uncertain character. For this purpose, the book of Zechariah has been chosen as an illustration. What follows is a close examination of the contents of that book, in order to determine the extent of poetic material in it, and possibly something of the history of the transmission of the material.

There is considerable uncertainty as to the extent of poetic material in Zechariah:

<i>R.S.V.</i>	<i>Kittel</i>	<i>Vulgate</i>	<i>Soncino</i>
		1:3b-6	
	1:10-11		
	1:13-15	1:14b-17	
	2:5-8	2:6-13	
	2:10-11		
		3:7-10	
	4:2a,b		
	4:3-4		
	4:10-5:5		
	5:8-6:3		
	6:6a		
	6:7-8		
9:1-11:3	9:1-11:3	9:1-11:3	9:1-11:3
11:17	11:17-12:1		11:17-13:2
	12:11b-13	12:1-13:6	
13:7-9	13:7-9		13:7-14:9
			14:11-15

### Chapter 1:

Experience of other prophetic books should make us alert to the probability that divine oracles will be clothed in poetic form. While this is, of course, not universally true, by far the majority of oracles in the Hebrew texts are clearly poetic in form, while the remainder are almost without exception of uncertain literary character. It is probably going far beyond the evidence at this time to say that tradition required all divine oracles to be poetic, but this conclusion is certainly hinted at by the materials. We should expect, therefore, in Zechariah to find poetry associated with oracles, and this is indeed the case.

The first item of poetry occurs in the third verse;

שובו אלי נאם יהוה צבאות  
ואשוב אליכם אמר יהוה צבאות

The failure of editors, by and large, to recognize this poetic scrap is probably due to their concern to find only large chunks of poetry. We are dealing here with a phenomenon common in other parts of the Bible, a poetic oracle has been couched in a framework which locates it in terms of time and situation. The comparison here with the treatment of oracles of Jesus in the New Testament is obvious. Considerably more consideration to the extent to which traditional oracles have been clothed with historical frameworks in the Old Testament writings should be given them than has been the rule in the past.

Whether or not the third verse needs amending is a moot question. On the other hand, the verbal repetition involved is heavy and nearly as irritating as the constant banal rhymes of modern popular songs. On the other hand, Hebrew poetry could descend to the lower depths of artistic skill as well as ascend to the higher levels.

The oracle proper seems to have been followed by a prose doublet, or explanation, a feature also not unreminiscent of the Gospels, in verse 4.

Verse 5 furnishes the next poetic oracle:

אבותיכם איהם  
והנביאים הלעולם יחיו

Just as with the previous oracle, this too is followed by a prose explanation, or expansion, in verse 6. The content of the oracle is rather similar to the notorious passage in 13:1-6. The intent, though, is

probably different; the oracle is a warning that the end of Yahweh's patience is near.

The end of the first section is followed by a new dated complex. The vision which begins the complex is, as might be expected, prose, but again the oracle which is at its heart is poetic, verses 14b-17:

14b-----קנאתי לירושלם  
c-----ולציון קנאה גדולה  
15a-----וקצף גדול אני  
b-----קצף אל הגוים השאננים  
c-----אשר אני קצפתי מעט  
d-----והמה עזרו לרעה  
16a-----לכן כה אמר יהוה  
b-----שבתי לירושלם ברחמים  
c-----ביתי יבנה בה נאם יהוה צבאות  
d-----וקוה ינטה על ירושלם  
17a-----עוד קרא לאמר כה אמר יהוה צבאות עוד תפוצנה ערי מסוב  
b-----ונחם יהוה עוד את ציון  
c-----ובחר עוד בירושלם

The poetry as such is again interrupted by prose, as we saw previously. 17a is presumably a prose anticipation of the remaining oracle in verse 17. 16b may well be part of a single prose line, 16a-b, to be connected in thought with the final three words of 16c. We need not suppose any dislocations in the text here. The statement of oracular character to be found in 16c is a common one, particularly in Jeremiah, inserted most often without any link to the structure of the poetic text. In 15a the final term seems to go best with the first half-line, which would probably lead to vocalizing the first term as a participle, instead of the participle made by the Massoretes in 15b.

The poetic oracle proper is directed towards the rebuilding of the Temple. 14b-c is parallel in vocabulary to 17b-c, a pattern familiar to us (cf. chapter 3 of this study). The prose framework into which the oracle has been set (verses 7-14a, and prose scraps in 16, 17, as well as the prose which follows in chapter 2) attempts to lead up to the situation reflected in the oracle.

## Chapter 2:

The first "vision," in the style of Jeremiah (e.g. chapter 1) is entirely prose. The second "vision," with style somewhat reminiscent of Ezekiel, seems to center about a tiny poetic oracle in verse 9:

ואני אהיה לה נאם יהוה  
ולכבוד אהיה בתוכה חומת אש סביב

Interestingly, it is precisely this central poetic oracle which was missed in the editions mentioned previously (p. 124). The proclamation of oracular character disrupts the line, again very reminiscent of the poetry in Jeremiah.

The second oracle shares vocabulary and theme with several other prophetic writings:

הוי ציון  
המלטי יושבת בת בבל

in verse 11 (cf. Jeremiah 50:8, 51:6,45, Isaiah 48:20). As before, the poetic oracle has been embedded in a prose setting (verse 10).

There follows a prose passage, whether or not an oracle is difficult to determine, since the text seems corrupt. Poetry reappears in the next oracle, verses 16-17:

ונחל יהוה את יהודה  
חלקו על אדמת הקדש  
ובחר עוד בירושלם  
הס כל בשר מפני יהוה  
כי נעור ממעון קדשו

This oracle, too, is concerned with the re-establishment of Yahweh's residence in Jerusalem, the theme which may be said to be at the heart of the poetic oracles in most of the early sections of Zechariah. The poetic material is preceded by a prose oracle which is only loosely connected with the poetry which follows, and in which the speaker is difficult to ascertain.



### Chapter 3:

A fresh oracle begins chapter 3. As usual in these Zechariah materials, there is first a prose introduction to set the scene. The setting remains very unclear, despite this. Nevertheless, the pattern remains: first prose descriptive setting, then poetic oracle. This seems to have been a fairly standard pattern in the prophetic writings. For parallels, cf. Isaiah 6, Amos 8, Hosea 1-2, Ezekiel 1-2, Jeremiah 46.

The first poetic passage in chapter 3 of Zechariah appears as verse 2:

יגער יהוה בך השטן  
ויגער יהוה בך הבחר בירושלם  
הלוא זה אוד מצל מאש

The form is rather unusual here, since we expect to find a parallel to **השטן** in the second line, but instead we find a parallel to **יהוה**, unless we take it to mean that he has taken Yahweh's place in Jerusalem.

The second oracle is addressed to the priest Joshua, in verse 4:

ראה העברתי מעליך עונך  
והלבש אתך מחלצות

Following the poetry comes another portion of narrative prose, which is followed by a poetic rendition for which the prose serves as introduction and explanation, verse 7. The material is straightforward poetry, and does not need special analysis here. Each verse contains two lines of poetry.

### Chapter 4:

The chapter starts with a vision in the manner of Jeremiah 1, which is interrupted at the end of verse 5 and resumes only in 10b. Two poetic oracles intrude. It seems possible to explain this peculiar situation only on the basis of written transmission of the text of this chapter for some period (not necessarily long) before the establishment of the Massoretic text.

The first poetic oracle is addressed to Zerubbabel, and consists of verses 6b-7:

לא בחיל ולא בכח  
כי אם ברוחי  
אמר יהוה צבאות  
מי אתה הר הגדול  
לפני זרבבל למישר  
והוציא את האבן.....  
.....תשאות חן חן לה

The messianic proclamation of Zerubbabel is not, despite the statement of 6a, addressed to Zerubbabel but concerns him. It is intriguing because, unlike the delightfully inconclusive references to the "Teacher of Righteousness" in the Habakkuk Commentary, this oracle makes its messianic declaration before it becomes unintelligible through textual corruption. It seems directly related to Isaiah 40:4, and may depend on it.

The second intrusive oracle again concerns Zerubbabel and relates to the rebuilding of the Temple:

ידי זרבבל יסדו הבית הזה  
ידיהו תבצענא

in verse 9. The force of these oracles is equalled only by those in Haggai, especially Haggai 2:20-23.

Verse 10b picks up directly from verse 5, as if no intrusion had occurred. No attempt to smooth the transition or to blend in the intrusive oracles appears.

### Chapter 5:

With a fresh oracle, set as usual in a prose framework, chapter 5 presents a difficult problem. Verses 3-4 contain poetry.

כי כל הגנב מזה כמוה נקה  
וכל הנשבע מזה כמוה נקה  
ובאה אל בית הגנב  
ואל בית הנשבע בשמי לשקר  
ולנה בתוך ביתו  
וכלתו ואת עציו ואת אבניו

A prose line interrupts the two bits of poetry: 4a.

The remainder of chapter 5 is prose, and constitutes a separate unit.

**Chapter 6:**

The first unit, verses 1-8, ends in a poetic oracle in verse 8. As with previous oracles, its tie with the prose which constitutes the bulk of the passage is somewhat weak:

ראה היוצאים אל ארץ צפון  
הניחו את רוחי בארץ צפון

A second passage begins at verse 9, giving a prose setting for another messianic type oracle which can only refer to Zerubbabel, despite verse 11. The setting and oracle are directly comparable to those in chapter 3, which as the text now stands is also referred to Joshua. The original reference of the oracles to Zerubbabel is attested to by the oracles in Haggai, and in chapter 4 of Zechariah. The poetic oracle here in chapter 6 makes a play upon the name Zerubbabel, which may well be at the root of the oracles in Jeremiah 23:5, 33:15, Isaiah 4:2, and, of course, Zechariah 6:12, each of which is clearly (post)exilic:

הנה איש צמח שמו  
ומתחתיו יצמח  
ובנה את היכל יהוה  
והוא יבנה את היכל יהוה  
והוא ישא הוד  
וישב ומשל על כסאו  
והיה כהן על כסאו  
ועצת שלום תהיה בין שניהם

verses 12b-13. There probably has been some corruption in the contents of this oracle. Thus, the second line, while not without parallel in Zechariah for its crudity (cf. 1:3), is probably corrupt. The third line is also rather peculiar in its wording. The final two words of the third line and the last two of the next half-line are suspicious.

After the oracle the prose text continues as if there has been no interruption, indicating again the possibility that the poetic oracle is an intrusion.

**Chapter 7:**

The first passage, verses 1-7, is entirely prose and comes to an abrupt end leaving the reader suspended in mid-air. It is followed by a poetic oracle which is relatively unrelated, in verses 9b-11:

משפט אמת שפטו  
וחסד ורחמים עשו איש את אחיו  
ואלמנה ויתום גר ועני אל תעשקו  
ורעת איש אחיו אל תחשבו בלבבכם  
וימאנו להקשיב  
ויתנו כתף סדרת  
ואזניהם הכבירו משמוע

The oracle consists of the standard recital of obedience and sin. It is followed by a prose explanation of the same material. This in turn is followed by a poetic line:

ויהי כאשר קרא ולא שמעו  
כן יקראו ולא אשמע

verse 13, again followed by a prose explanation. The whole looks suspiciously like a commentary, an early pious attempt to explain no longer clear oracles in terms of current events.

**Chapter 8:**

Chapter 8 begins with a doublet of the oracle in the second half of chapter 1. The poetry is found in 8:2b-8 (an oracle of restoration, verse 10, two lines of poetry); verse 12 begins with prose and then continues with a poetic oracle concerned with agricultural success, highly reminiscent of Haggai 1. After more prose, verses 16b-17 contain a doublet of 7:9b-11. Again prose follows, with another oracle which is apparently connected with the interrupted material which began chapter 7. Another poetic oracle, verses 20-22, looks forward to the future:

עד אשר יבאו עמים  
וישבי ערים רבות  
והלכו ישבי אתת אל אחת לאמר

נלכה הלוך לחלות את פני יהוה  
 ולבקש את יהוה צבאות אלכה גם אני  
 ובאו עמים רבים  
 וגוים עצומים  
 לבקש את יהוה צבאות בירושלם  
 ולחלות את פני יהוה

The first line is followed by a prose transition. The entire oracle is followed by a prose doublet, verse 23.

The poetic nature of the following material, 9:1-11:3. is generally acknowledged (cf. page 124). The oracles are:

9:1-8  
 9:9-10  
 9:11-13  
 9:14-17  
 10:1-3a  
 10:3b-12  
 11:1-3

After verse 3 in chapter 11, there is no longer a consensus of opinion as to poetic materials, and our examination must resume:

#### **Chapter 11:**

Verses 1-3 constitute a separate oracle, as is commonly recognized. A second oracle in poetry is to be found in verses 4-6, and a third in 7-10. Prose follows until 16b-17 which speaks of an unknown ruler thus:

לא יפקד הנער  
 לא יבקש  
 והנשברת לא ירפא  
 הנצבה לא יכלכל  
 ובשר הבריאה יאכל  
 ופרסיהן יפרק  
 הוי רעי האליל  
 עזבי הצון  
 חרב על זרעו  
 ועל עין ימינו  
 זרעו יבוש תיבש  
 ועין ימינו כהה תכהה

#### **Chapter 12:**

The oracle begins with a description of Yahweh:

נטה שמים  
 ויסד ארץ  
 ויצר רוח אדם בקרבו

the material continues as prose, ending with verse 10.

A second oracle begins at 10b in poetry, though for most of the verses the content is no more than a catalog.

#### **Chapter 13:**

A tiny poetic oracle is embedded in verse 2:

אכרית את שמות העצבים מן הארץ  
 ולא יזכרו עוד

followed by a vitriolic prose attack on prophets and prophecy, verses 2c-6.

The second part of the chapter, verses 7-9, consists of poetry, except for 8 and the first part of 9.

#### **Chapter 14:**

The final chapter of Zechariah is, like the previous chapter, a mixture of prose and poetic materials. There is a poetic oracle in 2-3 and again in 13:

ויצא חצי העיר בגולה  
ויתר העם לא יכרת מן העיר

ויצא יהוה ונחלם בגוים ההם  
כיום הלחמו ביום קרב

.....  
והחזיקו איש יד רעהו  
ועלתה ידו על יד רעהו

This completes the poetic materials in Zechariah.

The character of Zechariah is thus clear. Prose and poetry alternate. The poetic sections generally tend to be units, and in the first part of the book are thematically connected. They are, in tabular form:

1:3  
1:5  
1:14b-17  
2:9  
2:11  
2:16-17  
3:2,4  
3:7  
4:6b-7  
4:9  
5:3-4  
6:8  
6:12b-13  
7:9b-11  
7:13  
8:2b-8  
8:10  
8:12  
8:16b-17  
8:20-22  
9:1-11:10  
11:16b-17  
12:1  
12:10-14  
13:2  
13:7,9  
14:2-3  
14:13

This list may be compared with those on pages 124.

It will be seen that as a rule editions of the text have not been very successful in identifying the poetry. This must be attributed to two causes. To begin with, certain editions (notably Kittel) appear to have employed various metrical theories, the principles of which are not stated, in analyzing the texts. This result has been ordinary prose being treated as if it were poetry in some instances, and obvious poetry either ignored or denatured in other instances. In other editions, it has probably been a failure to distinguish the literary units which make up the book, and a failure to realize that small poetic oracles may be embedded in texts which are mostly prose, that has led to the small attention given to the poetry.

This is not the place for a literary analysis of the content of Zechariah, nor for a commentary on that content, but a few observations concerning the nature of the poetic materials are in order. To begin with, the poetry consists of oracles (i.e. verbal communications from a divinity), and, secondly, they largely fall into a few groupings:

Appeal to the people for obedience: **1:3,5; 5:3-4(?); 7:9b-11,13; 8:10,16b-17.**

Proclamation of intent to rebuild the Temple, with Zerubbabel at its head: **1:14b-17; 2:16-17; 3:2,4,7-10; 4:6b-7,9; 6:12b-13; 8:2b-8,12; 9:9-10(?).**

Return from exile, new glory of Jerusalem (not necessarily connected with the above): **8:20-22; 9:1-8; 9:11-13; 9:14-17; 10:3b-12; Cf. 14:2-3, 13.**

Against prophets or rulers: **10:1-3a; 11:4-6; 11:7-10,16b-17; 13:2,7,9.**

It should be noted that not all the proclamations of return and new glory need refer to the same

period or even the same exile, much less the same people. Nor need all the proclamations of rebuilding refer to the same situation.

The oracles are almost all completely self-sufficient. Occasionally they are intrusions into the bulk of the text. Often they appear to be only secondarily related to the rest of the text, perhaps serving as fragments for which a prose commentary is provided. Not rarely they seem far more interrelated than the prose contexts.

At this point, given the examples in the preceding pages, it is feasible to draw up in tabular form a list of all the poetic passages in the Hebrew Bible. It should be kept in mind that extra-poetic insertions are the rule in the poetry, such asides as **כֹּה אָמַר יְהוָה, נֹאֵם יְהוָה**, etc. No account of these has been taken in the list which follows, to avoid overcomplication of the table. Nor have the oracular or other units been differentiated.

A large number of passages are not, in their present form, of a poetic nature, but give strong indications of having at one time been poetry.

They, like the passages cited earlier (cf. pages 120-123) may well have suffered a change in literary form during the course of transmission. Such passages have been listed in the table below, but enclosed in parentheses. Some of them, such as the first chapter of Genesis, present so nearly a regular poetic form that it is quite possible to set them out as if they were poems.<sup>114</sup> Others include a very high proportion of terms which occur almost exclusively in poetry (cf. chapter 6).

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<sup>114</sup> Cf. Donald Broadribb: "Genezo."

## POETIC PASSAGES IN THE HEBREW BIBLE

**Genesis:** (1:1-2:4)<sup>115</sup>, but 1:27 retains its character as good poetry.

2:23

3:14-16 (17-19)

4:6-7

4:23-24

(8:22)

(9:1-7)

(9:11-17)

(9:25-27)

14:19-20

17:1-2, 4-11

22:16-18

25:23

27:27-29

27:39-40

(31:37-42)

(35:11-12)

37:8

48:15-16

49:2-27

**Exodus:**..... 3:7-10, 15

15:1-18

(15:21)

23:22

32:12

33:19 (20-23)

**Leviticus:** 19:2-4, 8-19, 26-37

26:3-44

also remains of a common poetic refrain, in 11:44-5; 18:2-6,21,30; 20:7-8; 22:30-33; 23:43; 25:38,55; 26:44b; *Numbers* 15:40-41.

**Numbers:** (6:24-6:?)

10:35-6

(12:6-8)

21:17-18

21:27-30

23:7-10, 18-24

24:3-9. 15-24

*also see note above, for Leviticus.*

**Deuteronomy:** (10:12-22)

16:19

26:14

28:3-13, 16-44

30:11-14

32:1-43

33:2-29

**Joshua:** ..... 5:22b

10:12

**Judges:** ..... 5:2-31

(9:8-15)

14:14, 18

15:16

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<sup>115</sup> Numbers in parentheses indicate prose text which appears to have at one time been couched in poetry, or contains style and/or vocabulary usually associated with biblical poetry.

**1 Samuel:** 2:1-10  
 15:22-23  
 18: 7 = 21:12b = 29:5b  
 24:13-16

**2 Samuel:** 1:19-27  
 3:33-34  
 (7:8-17)  
 20:1  
 22:2-51 = Psalm 18  
 23:1-7

**1 Kings:** ..... 6:12-13  
 8:13  
 12:16  
 (14:7-16) (16:2-4)

**2 Kings:** ..... 19:21-34 = Isaiah 37:22-35

**Isaiah:** ..... 1:2-3:17  
 3:25-5:30  
 6:2-13 scattered fragments in 5,7,8, 9-10, 11-13  
 7:7-13, 18-25  
 8:1,3, 7-10, 13-16  
 9:1-11:9  
 11:12-16:12  
 17:1-19:15  
 19:19-25  
 21:1-15  
 22:1-13  
 22:16-25  
 (23:1-14)  
 24:4-29:10  
 29:13-35:10  
 37:22-35  
 38:10-20  
 40:1-44:8  
 44:20-66:16  
 66:22-24

**Jeremiah:** 1:5-19 with some prose intermixed  
 2:2-3:5  
 3:12-6:30  
 7:16-20  
 (7:21-28)  
 7:30-34  
 8:1-9:11  
 (9:12-15)  
 9:16-23  
 10:2-25  
 11:19-20, 22-23  
 12:1-13  
 13:15-14:10  
 (14:11-16)  
 14:17-22  
 15:2b  
 15:5-9  
 (15:10-13)  
 15:15-21  
 (16:1-18)  
 16:19-17:18



18:13-27  
 18:19-23  
 19:6-9  
 20:7-18  
 21:12-14  
 22:6-7,10  
 22:13-23  
 22:28-30  
 23:5-6  
 23:9-15 (18-22)  
 25:30-38  
 26:9  
 26:18  
 29:5-6,28  
 30:8-22  
 (30:23-24)  
 31:6-26  
 (31:27-28)  
 31:29  
 31:35-37  
 32:34-35  
 33:11  
 33:15-18  
 33:19-22  
 45:3  
 46:3-12  
 46:14-24  
 46:27-28  
 47:2-48:20  
 48:25-49:39 concerning portions of this material, cf. discussion in chapter 7, p.122.  
 50:2-51:58

**Ezekiel:** Ezekiel seems to have suffered considerably in the transmission of its poetic texts.

(1:4-5:17)  
 6:3-7:27  
 (8:2-10:22)  
 (11:5b-21): scraps of poetic material intermixed with prose.  
 14:3-23  
 (15:1-5)  
 16:3-63  
 17:2-10, 13-15, 19-24  
 18:2b  
 19:2-14  
 (20: 3-44)  
 21:2-4, 7-12, 14-22, 24-37  
 22:2-23:49  
 24:3b-14  
 25:2-39:29  
 (43:2-48:34)

**Hosea:** ..... (1:2-9) scraps of poetry embedded in the prose.

**Joel:**..... 1:2-3:2  
 4:1-3, 9-21

**Amos:** ..... 1:2-2:16  
 3:2-11, 3:13-5:24  
 6:1-8, 11-14  
 7:2-3, 5-6, 8-9, 11, (12-13), 14-17  
 8:2-9:15

**Obadiah:**... 1-21

**Jonah:**..... 2:3-10

**Micah:**..... 1:2-7:20

**Nahum:**..... 1:2-3:19

**Habakkuk:** 1:2-3:19

**Zephaniah:** 1:2-3:20

**Haggai:** ..... As in Zechariah, the poetic fragments are embedded in a context which is generally prose.

1:1-11

2:6-9

2:14-19

2:21-23

**Zechariah:** 1:3,5, 14b-17

2:9,11, 16-17

3:2,4,7

4:6b-7,9

5:3-4

6:8, 12b-13

7:9b-11,13

8:2b-8,10,12, 16b-17, 20-22      **9:1-11:10**

11:16b-17

12:1, 10-14

13:2,7,9

14:2-3,13

**Malachi:**.....1:2-3:24

**Psalms:** ..... except for the superscriptions and occasional concluding notes, entirely poetry

**Job:**..... 1:21

3:3-42:6 except for occasional prose superscriptions to the individual poems.

**Proverbs:** except for occasional superscriptions, entirely poetry.

**Ruth:** ..... 2:12

**Song of Solomon:** all poetry except the first verse.

**Ecclesiastes:** in general, entirely poetic, though occasionally the poetic content has been denatured by the interpolations.

**Lamentations:** all poetry

**Daniel:** ..... 12:3

much of chapters 11 and 12 may have originally been poetic, but if so, their transformation to prose has been nearly complete. The Aramaic portion of Daniel contains a considerable amount of poetry.

**Nehemiah:** 9:5-37

**1 Chronicles:** 12:19

16:8-26 (8-22 = Psalm 105:1-15

23-33 = Psalm 96:1-13

34-36 = Psalm 106:1, 47-8)

(17:7-15)

28:9

**2 Chronicles:** 6:2

6:41-42 (= Psalm 132:8-10)

10:16

## Chapter 8:

### CONCLUDING COMMENTS

The study of biblical Hebrew poetry has, in the past, been marked by a general lack of an overall treatment of the poetry as a whole. For the most part studies have been devoted to isolated poems, or parts of poems. There has also been a distinct tendency to treat only one phenomenon at a time, without regard to other established characteristics of the poetry. This has led generally to the propounding of a large number of theories which do not bear close scrutiny when the poetry as a whole is examined, and to a fragmentation of the poetry. Two such attempts, in particular, are noteworthy: one, the attempt to find a connection between the selection of paired terms in Ugaritic and Hebrew, the other the attempt to find metrical features in Hebrew poetry. Both of these attempts have been examined at length, in chapters 2 and 5 respectively.

There has been a considerable amount of progress in the study of Hebrew poetry since the time of Lowth, though in all fairness it must be pointed out that most of what has been “discovered” in recent decades was known to Jerome and other early students of the poetry. It cannot be said that current metrical theories appear to be any more advanced than those propounded in the early centuries of our era.

The following may be a fair summary of the typical characteristics of classical Hebrew poetry as they have been considered in this work:

To begin with, at the heart of the poetry stands repetition. This in itself says little, for repetition appears to be at the heart of most poetry of most cultures. In our own culture, the repetition of sounds and of stress patterns is central to the poetic tradition, so that the mark of a bad poet is an unsuccessful attempt to express his thoughts in the chosen scheme. In Hebrew poetry, however, as with much contemporary poetry of the Levant, repetition was of image rather than of sound. Literal repetition, common in much ancient Semitic poetry, was not particularly popular in the Hebrew poetry, though it does figure in some late material (e.g. Zechariah). When it appears, it usually seems to be a stylistic device and is used only sporadically within the poem. But while literal repetition is uncommon in the poetry, repetition which makes use of synonyms or near-synonyms is abundant.

Typically, though with occasional exceptions, Hebrew poetry consisted of distinct lines, each divided into two (or occasionally three) parts of approximately equal length. The evidence for such lines and half-lines being separated in writings in manuscripts before the Christian era is strong, though not conclusive except for a very few texts which retained their line structure even in Massoretic copies. Characteristic of a line of poetry is that the two halves are nearly mirror-images. Quite thorough studies, such as by Newman and Popper, have been published investigating this phenomenon, though too much stress has been laid on the forms which this parallelism may take. Any typical poem includes a few lines in which no parallelism at all may be noticed, and there is probably no poem in which all lines employ the same parallelistic structure without variation.

Repetition did not, however, end with the line. Within a poem it was customary to repeat key words, usually without change, as well as key images. Striking patterns can be made for many poems when repeated terms are underlined or otherwise traced. A large share, though not all, of the poems in the Hebrew Bible show a rather intricate structure, in which repetition of key terms marks off definite sections of the poems, somewhat comparable to strophes in the Indo-European tradition, though usually not as uniform in length or structure. The tendency for poems to begin and end with the same terms is marked; some poems have been pointed out as consisting of two or more parts which are mirror images of each other, the first line using terms held in common with the last line, the second with the next to last, etc.

Evidence that manuscripts in the pre-Christian period did indicate division between sections of poems (“strophes”) is quite strong, stronger, in fact, than the evidence for division between lines and half-lines. Some of this early strophic division has been retained in the Massoretic manuscripts, though to such a limited extent that it is no longer recognizable without comparison with the more comprehensive systems of division found in pre-Massoretic manuscripts. The correspondence between sections marked out on the basis of repetition of key terms and sections marked in ancient manuscript is so complete as to show no significant variation.

The need for a large vocabulary of synonyms and near-synonyms is probably at the root of the existence of a large specifically poetic vocabulary, as well as the tendency to employ standardized sets of parallel terms. The poetry of all periods shows an extensive use of terms limited to poetry, as well as of terms limited almost exclusively to poetry. These terms, amounting to about 18% of the entire biblical Hebrew vocabulary, include a large quantity of synonyms for popular terms used both in prose and in poetry. “Poetic vocabulary” does not account for more than a tiny proportion of the total vocabulary of any one poem, so that it is open to doubt whether we may speak of a “poetic dialect” as may have been the case in classical Greek poetry. The appearance of standardized sets of

parallel terms has led some students to the conclusion that more than mere chance was involved in the juxtaposition of the terms so often. Statistical analysis shows that even when two terms occur quite frequently in parallel, their frequency is directly related to the frequency of the individual terms in the total Hebrew literature and to the number of available synonymous and their frequency.

Whether or not the use of terms limited to poetry indicates a sense of there being a “poetic dialect,” there is some evidence that to a significant extent poetic language was felt to be different from that of prose. Two items of grammar are markedly different in poetic usage from prose usage: the use of the article, and the use of the simple conjunction. The Hebrew consonantal article (there is, of course, no way to determine to what extent the vocalic article was used in the texts) is used very sparingly in most of the poetic texts, only 1.9% of terms in poetic texts having the article in contrast to 9.5% in prose texts. Duplicate texts show surprisingly little variation in this respect, perhaps indicating that the use of the article was recognized as different in poetry even by those who were presumably responsible for other verbal changes in the texts. However, not all poems show the low use of the article, for some few poetic texts show a usage as high as 17%. Similar statistics apply to the use of the simple conjunction: somewhat less than 60% of poetic clauses are so linked, while about 70% or more of prose clauses are commonly linked with the conjunction.

Taken together, the evidence for a definite and clear distinction between prose and poetry is good. This makes it all the more surprising that there should have been (and continue to be) radical disagreements as to which passages are poetry and which prose. The problem is not new. Before the time that there were recorded comments on the subject, as far as can be determined, there seems to have been confusion of prose and poetic texts in the tradition. That this is not due to a loss of the knowledge of the structure of poetry is evidenced by the abundance of post-biblical poems using the classical patterns, found at Qumran and elsewhere, and recorded in the New Testament and other Christian documents.

The confusion may be due to the method in which the texts were transmitted. That is, if, as seems highly probable, most or all of the biblical texts were subject to oral transmission as their means of preservation, and if, as is not unlikely, they underwent considerable elaboration and change in the course of their oral transmission, then the existence of prose and poetic duplicates of the same material and the ambiguous character of many texts can be traced to the means of transmission. Poetic lines could be changed to prose lines with little alteration; in fact, the same line, with no modification whatever, could appear with prose and poetic contexts. It required only minor adjustments: telescoping of the two poetic consecutive half-lines into a single clause, addition of extra terms, or deletion of repeated images to make the change from poetry to prose. A number of texts, e.g. Genesis 1, show many signs of having been intended as poetry but having suffered the change to prose in the course of transmission.

Involved in the confusion of prose and poetic texts is the ease with which one may be mistaken for the other when repetitional patterns are not given adequate stress. The length of a clause of ordinary Hebrew prose is not significantly different from that of a poetic half-line (which is also, commonly, a single complete clause). It is possible, and all too frequent, to write ordinary prose passages as if they were poetic, taking simple clauses as half-lines. This confusion is particularly noticeable with students who give priority to a metrical hypothesis.

By far the largest share of writings in the past two centuries devoted to Hebrew poetry have been concerned with the attempt to find a metrical system. Many such systems have been proposed, and no two analysts have come to quite the same results in regard to actual texts, though three hypotheses have enjoyed a great measure of popular acceptance. Budde's “Qinah meter” has, indeed, become a byword among biblical researchers, though it is doubtful whether the details of his analysis are widely known. Sievers' theory, deprived of its phonological basis, has become almost standard for the analysis of poetic texts, and appears to be at the heart of the metrical patterns found in the Kittel *Biblia Hebraica*. And currently Mowinckel's attempt to popularize an alternating theory of stresses is becoming known, though it is far from the general acceptance which the theories taking their origin from Sievers have.

The two principal faults to be found with these and other metrical theories, as was discussed at length in chapter 5, are these: without exception, metrical theory requires radical emendation of all known poetic texts, and no metrical theory has been proposed which does not retain a fair measure of irregularity even after the emendation has been performed; further, study of the phonological bases of metrical theories based on stress leads to conclusions which appear to disfavor the existence of meter. With these considerations must be borne in mind the fact that an examination of duplicate texts leads to serious doubt as to the existence of any “original” form and considerable scepticism as to the transmission of texts in any metrically consistent form. While proving a negative is most difficult, it may be said that the evidence against metrical patterns is quite strong. It is somewhat amusing to note that the metrical theories proposed to date work equally well with prose texts, and,

indeed, lead to a devaluation of the known phenomena of parallelism and half-lines.

Much of the current confusion concerning the delimitation of poetic units, however, may very well stem from the failure of students to examine texts systematically and carefully with an eye to poetic phenomena. In such a text as Zechariah, which was used as a test case in chapter 7, the poetic units are quite clear and easily discernable when the material is worked over word by word. The fact that there is such widespread disagreement over the location of poetic units, and the peculiar nature of the disagreement, is probably due to the failure of students to devote their scrutiny to this question. This is a task which is time consuming, and requires a good understanding of the nature of poetic structure.

The values to be gained from an understanding of poetic structure were mentioned in the Introduction. In two cases, the study of the Song of Solomon mentioned in chapter 4 and the cursory examination of Zechariah in chapter 7, the implications of poetic analysis have been drawn in some detail. It may be said now, as before, that the understanding of the text depends in large measure on an understanding of the literary form of the text.

There is room for considerably more research to be done into Hebrew poetry in the future, though the most important items must await developments in other fields of research. It is to be desired that some study be made as to the development of poetic forms in classical Hebrew writing. Such a study must await an objective means of determining the age of texts and an objective means of detecting interpolations into texts. It must also await much more satisfactory knowledge than is now had in regard to the history of transmission of texts.

The relation of Hebrew poetry to music cannot yet be studied, due to a lack of objective knowledge of musical customs in Palestine in the pre-Christian centuries. It is probable that certain of the poems were song lyrics, but it is not currently possible to determine which they were or what type of music comprised the melody. The apparent lack of metrical form leads to the supposition that there was no set melody for the songs, but this is far from certain.

The use to which various poems were put has a direct bearing on their form, as was noted in chapter 7. Liturgical use, of course, is probably involved with some or many of the poems, though there is as yet no evidence to make possible a statement of the extent to which the poems were liturgical items. Proverbial expressions, proof texts from earlier cultic texts, oracular statements, etc. are all to be found within the text, but only a few poems can be assigned to any particular category with much certainty.

The relation of poetry to speech needs examination, though as yet material is lacking for the form which popular speech took in classical times. It is significant that the reported speeches and scraps of conversation to be found in the biblical texts, e.g. those of David, Saul, Solomon, and assorted prophets in the books of Samuel and Kings, bear a marked similarity to poetic form. This may be due to a literary convention which required that conversation be represented as poetic (such as seems to have been the case with the words put into Jesus' mouth by the New Testament and extra-biblical writers), or it is conceivable that poetry was an attempt to reproduce colloquial speech forms in literature.

A serious study of the relation of Hebrew literary style to the literary styles of other Semitic cultures would require that a study of the development of those other literary styles be made first. At present, the closest parallels to Hebrew literary style, as far as poetry is concerned, are found in Ugaritic materials of the 15th to 14th centuries B.C. These materials are, of course, many centuries earlier than the Hebrew texts which we possess. They reinforce what was already known, that Hebrew culture shared its literary forms with other cultures of the Levant. Until far more material is available, comparative studies can do little more than point out similarities or differences between Hebrew and neighboring literatures.

Without further studies such as have been mentioned above, it is quite possible to apply the known principles of Hebrew poetic analysis far more objectively and systematically than has been done in the past. It is particularly of importance that new editions of the Bible, both in translation and in Hebrew and Greek texts, give adequate treatment of the poetic materials according to present knowledge.

## APPENDIX 1

### Specimen Metrical Analyses

In chapters 1 and 5, metrical theories of various biblical students were discussed. Specimens of these theories are useful for an understanding of their treatment of texts and their criticism.

#### *Edward Sievers*

Sievers published, in 1901, the second part of his *Metrische Studien*, entitled “Textproben,” in which 37 blocks of texts were analyzed according to his metrical theory. According to Sievers’ theory, Hebrew poetry is to be analyzed by counting verse feet. One foot consists of an accented syllable accompanied by one, two, or three unaccented syllables. The possible forms are these:

-  
- -  
- - -  
- - - -

where - represents an unaccented syllable and - an accented one. Within each line of poetry the number of feet is counted. It is important, in applying the theory, to know the pronunciation of the texts, and Sievers devoted much space in part one of his book to establishing the pronunciation.

Since Hebrew poetic lines are commonly divided into two parts, the feet in each half-line are counted and the various counts given names. Thus, three feet in each half-line receives the name of “double three”, while three feet in the first half-line followed by two in the second is “three-two”, more conveniently written as 3+2 or 3:2. Due to the frequency of this latter form, it is often called by a separate name, Qinah Meter.

Apart from some modification of the proposed reconstructions of the pronunciation because of exigencies of the metrical theory, Sievers also found it necessary to emend the texts considerably, and to assume a fairly high degree of irregularity in the count. Not only could various counts alternate within the poem, but lines with the same total count might have an unequal distribution of feet, i.e. two lines might be 3+3 and 4+2 (both adding up to 6).

A representative specimen of Sievers’ analysis is that given for Psalm 1:<sup>116</sup>

אשרי האיש אשר לא הלך בעצת רשעים  
ובדרך חטאים לא עמד ובמושב לצים לא ישב  
כי אם בתורת יהוה חפצו יומם ולילה  
והיה כעץ שתול על פלגי מים  
אשר פריו יתן בעתן ועלהו לא יבול  
וכל אשר יעשה יצליח  
לא כן הרשעים כי אם-כמץ תדפנו רוח  
על כן לא יקום רשעים במשפט וחטאים בעדת צדיקים  
כי יודע יהוה צדיקים ודרך רשעים תאבד

'ašrē ha'īš   'ašer lō halāch   ba'šāθ rəša'īm	6
uḇḏēreḥ xāṭṭā'īm lō 'mād    uḇmōšāḇ leš'īm lō jašaḇ	3:3
kī 'īm-bəθōrāḥ jahwē    xēfō jōmām walāilā	(3:3)
wəhajākə'ēš   šaθūl 'al-pāṭzē maim	4
'ašer-pirjō jittēn bəittō    wə'leu lō jibbōl	3:3
wəchól 'ašer-ja'sē jašlīx	3
lō-chén harəša'īm   kī-'īm kammōš tiddəfēnnū rūx	(6)
'al-ken    lō-jaqumū rəša'īm bammišpāt    wəxāṭṭā'īm ba'dāθ šaddīqīm	3:3
kī-jōdē jahwē šaddīqīm    wəḏēreḥ rəša'īm tōbēd	(3):3

Sievers commented on the difficulties presented by this Psalm.<sup>117</sup>

<sup>116</sup> Taken from *Metrische Studien*, part 2, pp. 500-501.

<sup>117</sup> *Ibid*, p. 500: “Ps. 1 involves so many metrical difficulties and peculiarities that it is impossible to know to what extent they are due to later textual corruption and how much to personal idiosyncrasies of the writer.” Cf. the very regular features of the Psalm as analyzed in the present study, p. 41. Sievers’ parentheses in the



It is valuable to compare this analysis of a poetic text with Sievers' poetic analysis of a prose text, Jonah 1:1-6a.<sup>118</sup>

ויהי דבר-יהוה אל-יונה לאמר  
קום לך אל-נינות העיר הגדולה וקרא עליהו  
כי עלתה רעתם לפני  
ויקום יונה לברח תרשישה מלפני יהוה  
וירד יפן וימצא אניה באה תרשישה  
ויתן שכרה וירד בה לבאו עמהם  
ויהוה הטיל רוח על הים ויהי סער-גדול בים  
והאניה חשבה להשבר  
וייראו המלחים ויזעקו איש אל-אלהיו  
ויטלו את-הכלים אל-הים להקל מעליהם  
ויונה ירד אל ירכתי הספינה וכשב וירדם

waihi d̥əḇar-jəhwē ʔl-jōnā || lēmōr ||  
qūm léch' ʔl-nīnəwē | ha'ir h̥əggəḏōlā | uqrā 'lēha ||  
kī 'aləθā ra'aθam ləfanái ||  
wajjāqom jōnā | librox ɬərsišā | millifnē jahwē ||  
wajjéréḏ jafō | wajjimšā ʔnujjā | bāā θərsīs ||  
wajjittén səcharáh | wajjéréḏ bah | laḅō 'mmahēm ||  
wəjahwē heḫl rūx' ʔl-hajjām || waihi sá'ar-gaḏōl bajjām ||  
wəhá ʔnijjā | xišsəḅā ləhišsəḅér ||  
wajjir' ū hammaḷlaxīm wajjiz'əqū 'is' ʔl-ʔlohāu ||  
wajjaṭilū ʔθ-həkkelīm' ʔl-hajjām | ləhaqél me'ələḫēm ||  
wəjōnā jarād | ʔl-jarkəθē ḥəssəḫnā | wajjiskāḅ wajjeraḏām ||

### Developments of Sievers' Theory

Many modifications of the theory proposed by Sievers have been put forth, one of which has been termed the "Word Count" system. The particular form in which this system is applied by T. H. Robinson consists of the counting of significant words. A significant word is one which contributes to the image produced in the line, and may be said to represent a concept. Insignificant words are such items as the negative, prepositions, conjunctions, pronouns, and other odd items except when stressed by the writer. Any insignificant term could become significant if it were to play a major role in the image of the line, particularly if used as a parallel to a significant word.

This analysis does not require any reconstruction of the pronunciation of the text, and is not affected by the common manuscript variants in the spelling or precise form of terms.

A representative specimen of Robinson's analysis is that for Psalm 23:<sup>119</sup>

3+2

יהוה רעי לא-אחסר  
בנאות-דשא ירביצני

3+2

על מי מנחות ינהלני  
נפשי ישובב

3+2

ינחני במעגלי צדק  
למען שמו

2+2

גם כי אלך  
בגיא צלמות

2+2

לא-אירא רע  
כי אתה עמדי

metrical numbering at the right, above, indicate where he made textual emendations.

<sup>118</sup> *Ibid.*, pp.482-3.

<sup>119</sup> Oesterley and Robinson: *An Introduction to the Books of the Old Testament*, p. 144. I have substituted Hebrew for the English words which were used in the illustration.



2+2	שבטך ומשענתך המה ינחמני
2+2	תעריך לפני שלחן נגד צררי
3+2	דשנת בשמן ראשי כוסי רויה
3+2	אך-טוב וחסד ירדפוני כל-ימי חיי
3+2	ושבתי בבית יהוה לארך ימים

An interesting comparison may be made between this analysis and one apparently based upon similar principles, set out by F. Buhl for Kittel's *Biblia Hebraica*.<sup>120</sup>

3+2	יהוה רעי לא-אחסר בדשה ירביצני
3+2	על מי מנחות ינהלני נפשי ישובב
3+2	ינחני במעגלי צדק למען שמו
3+2	גם-כי-אלך בגיא צלמות לא-אירא רע
3+2	עמדי שבטך ומשענתך המה ינחני
3+2	תעריך לפני שלחן נגד צררי
3+2	דשנת בשמן ראשי כוסי רויה
3+2	אך-טוב וחסד ירדפוני כל-ימי חיי
3+2	ושבתי בבית יהוה לארך ימים

Theophile J. Meek, utilizing much the same principles, has made the following analysis of Jeremiah 4:23-26:<sup>121</sup>

4+3	ראיתי את-הארץ והנה תהו את-השמים ואין אורם
4+3	ראיתי ההרים והנה רעשים וכל גבעות התקלקלו
4+3	ראיתי האדמה והנה אין האדם וכל-עוף השמים נדדו
4+3	ראיתי הכרמל והנה מדבר וכל עריו נתצו

William F. Albright's analysis of the Song of Deborah, consonantal text, has achieved some fame. According to Albright, it utilizes "the stichic tradition preserved in the Massoretic Bible with hardly an alteration, except that the four-foot strophes should be 2+2, in accordance with the general rule in Babylonian and Hebrew verse."<sup>122</sup>

<sup>120</sup> In Buhl's analysis I have introduced hyphens to indicate which word groups were apparently intended to be considered as single units. I have added the numbers in the margin, and incorporated the textual emendations required by the footnotes.

<sup>121</sup> Theophile J. Meek: "The Poetry of Jeremiah," pp. 289-290. In this, as in the other texts cited in this section, a considerable amount of textual emendation was incorporated into the materials before the resulting metrical form was achieved. In the instance of the Jeremiah 4 text, above, the emendation has removed the entire point to the poem.

<sup>122</sup> William F. Albright: "The Earliest Forms of Hebrew Poetry," p. 73. The text reproduced here is the resultant emended text after the detailed treatment on pages 74-80 of the article. As before, the reader should check the

3+3	בפרע פרעות בישראל
2+2	בהתנדב-עם ברכו-יה
2+2	שמעו מלכים
2+2	והאזינו רזנים
2+2	אנכי ליהוה
2+2	אנכי אשירה
2+2	אזמר ליהוה
3+3	אלהי ישראל
2+2	יהוה בצאתך משעיר
2+2	בצעדך משדה אדום
2+2	ארץ רעשה
2+2	גם שמים נטפו
2+2	הרים נזלו
2+2	מפני יהוה
2+2	מפני יהוה
3+3	אלהי ישראל
2+2	בימי שמגר בן-ענת
2+2	בימיו חדלו ארחות
2+2	והלכי נתיבות
2+2	ילכו עקלקלות
2+2	חדלו פרזון
2+2	בישראל חדלו
2+2	עד-שקמתי דבורה
3+3	שקמתי אם בישראל
2+2	רכבי אתנות צחרות
2+2	והלכי על-דרך שיח
2+2	בקול מחצצים
2+2	בין משאבים
2+2	שם יתנו
2+2	צדקות יהוה
2+2	צדקת פרזנו
3+3	בישראל יתנו
2+2	עורי עורי דבורה
2+2	עורי עורי דברי-שיר
2+2	קום שבה-שביך
2+2	בן אבינעם
2+2	אזי ירדה
2+2	שריד לאדירים
2+2	עם-יהוה ירדה
3+3	עלי גבורים
2+2	אפרים שר שר-בעמק
2+2	אחריו בנימין בעממיו
2+2	מני מכיר
2+2	ירדו מחקקים
2+2	מזבולן משכים
2+2	בשבת ספר
2+2	עם-דבורה בעמק
3+3	ישלח רגליו
	גד-למה ישב משפתים
	לשמע שרקות עדרים

2+2	בפלגות ראובן
2+2	גדולים חקקי-לב
2+2	גלעד בעבר
2+2	הירדן שכן
2+2	ודן למה
3+3	יגור אביות
2+2	אשר ישב חוף-ימים
2+2	ועל מפרציו ישכן
2+2	זבלו עם חרף
2+2	נפשו למות
2+2	ונפתלי
3+3	על מרומי שדה
2+2	באו מלכים נלחמו
2+2	נלחמו מלכי כנען
2+2	נלחמו בתענך
2+2	על-מי מגדו
2+2	בצע-כסף לא-לקחו
2+2	ממסלתם
2+2	מן-שמים כוכבים
3+3	נלחמו עם-סיסרא
2+2	נחל קישון גרפם
2+2	נחל קדומים הנחל
2+2	בקישון הדרכו
2+2	נפשת עזיו
2+2	אזי הלמום
2+2	עקבי סוסם
2+2	דהרות דהרות
3+3	הלמו אביריו
2+2	ארו מרוז אמר- (?)
2+2	ארו ארור ישביה
2+2	כי לא באו
2+2	לעזרת יהוה
2+2	לעזרת יהוה
3+3	בגבוריהם
2+2	תברך מנשים יעל
2+2	מנשים באהל תברך
2+2	מים שאל
2+2	חלב נתנה
2+2	בספל אדירים
3+2	הקריבה חמאה
2+2	ידה ליתד תשלחנה
2+2	וימינה להלמות עמלים
2+2	והלמה סיסרא
2+2	מחקה ראשו
2+2	בין-רגליה כרע
2+2	נפל שכב
2+2	בין רגליה כרע
3+3	נפל שדוד
	בעד האשנה נשקפה
	ותיבב אם סיסרא

2+2

מדוע בשש

רכבו לבוא

2+2

מדוע אחרו

פעמי-מרכבותיו

3+3

חכמות שרותיה תעננה

אף-היא תשיב אמריה

2+2

הלא ימצאו

יחלקו שלל

2+2

רחם רחמתיים

לראש-גבר שלל

2+2

צבעים לסיסרא

בעים רקמה

### *The Alternating Theory*

Developed earlier by Hölscher and currently propounded by Sigmund Mowinckel, this theory also counts the number of stressed syllables in each half-line. It assumes, however, not that there may be only one stress per polysyllable word, but that syllables alternate between stressed and unstressed. In some instances there may be more than one unstressed syllable between the stresses. As with Sievers, this theory assumes a reconstruction of the pronunciation of the texts.

Mowinckel further explains his theory as follows.<sup>123</sup>

Every full vowel can have a metrical accent. In classical times Hebrew poetry had a number of full vowels that became murmured vowels in the Massoretic system; this must be kept in mind.

The basic rule of sequence of accent must also be kept in mind. In close combinations of words, the principle of sequence may cause the accent of a word to be brought backwards, e.g. *bēhāḏraṭ-qūḏš* Ps.29:2. One must not be misled by the well-known rule that a construct series of two words joined by Maqqef make a single “accentual unity,” since within this “accentual unity” the rule of sequence naturally operates; cf. *ki-hiṣḥīt* Gen. 6:12.

Conflict may arise, as in Germanic poetry, when the metrical accent falls upon the syllable next to that which is normal for a word or a word-combination. In this instance, there must be an equalization so that the accent is, so to speak, shared by both syllables, the situation which Sievers called a “suspended accent”; this occurs particularly when two accented syllables are placed together, e.g. *wēlōʿ rāmū ʔenāy*, Ps. 131:1b, or *ṣārīm ṣāḥāhū* Lament. 1:7d, where the meter shows an acute accent while the natural accent would be grave. Also when there is elision of a short vowel, when the consonant concerned follows a long vowel, as in many other languages, e.g. *ʿek hayū-l-šāmmā kērāq* Ps. 73:13 *ḏonāy šim.ū-b-qolī* Ps. 130:1. Similarly when two vowels meet: *tihyæn-ʾāznækā qāššubōt*.

Isaiah 62:1-9 appears thus.<sup>124</sup>

wērāu ȝōyyīm ṣidqek | wēkāl mʿlākīm kʿbōdek  
weqōrā lāk šēm ḥadāš | pī yāhwæ yiqqābænnā  
wʿhayit ʔātārt bēyād yāhwæ | unēšif mʿlukā

lō yēʾamēr lāk ʔōd ʔāzubbā | ulʿaršek beṭulā  
ki lāk yiqqārē hæfši-bāh | lʿaršek beṭulā  
ki hæfēš yāhwæ bāk | wʿaršek tībbaqēl  
ki kibqōl bāhūr bʿtulā | yibʿlek bonēk  
umʿsōš ḥātān lkalā | yašīs ʔālayk ʾloháyk

ʔal hōmotáyk yērūšālēm | hifqadti šómērīm  
kāl-hayyōm wē-kāl hallalā | tāmīd lō yāhšū  
hammāzkirīmʾæt yāhwæ | ʾal dāmī lākæm  
wʿal tittēnū dāmī lō | ʔad yāšīmʾæt yēkonén ṣiyyōn  
wēʔad yāšīmʾæt yērūšālēm | tehillā bā ʾāræš

<sup>123</sup> Sigmund Mowinckel: *Der achundsechzigste Psalm*, pp. 13-14.

<sup>124</sup> Sigmund Mowinckel: “Der metrische Aufbau.”

nisbāḷ yahwæ ḥīminó | úbizróḷ ḡuzzó  
 ʾīm-ʾættén ʾæt-dēgānek ḡód | mā<sup>a</sup>ḡāl lē ʾoyēbáyḡ  
 wéīm yištú bēné nekār | tiróš yāgāṭ ḥó  
 ki m<sup>e</sup>ʾāsēfāw yóḡēlúhu | whīllēlú-ṭ-yahwæ  
 úmēqabbēšāw yištúhu | bēḥaṣērót qāḏšī

Cf. pp. 50-51 for this text as found in the 1QIs<sup>a</sup>. As usual, Mowinckel has radically changed the content of the poem in order to make an emended text which would fit the analysis.

## APPENDIX 2

### Duplicate Texts

There is a very large number of duplicate texts in the Hebrew Bible, and the number is greatly increased if the traditions represented by the various Dead Sea Scrolls and the Samaritan Pentateuch are considered. This appendix makes no pretence of having taken them all into account. What is given is an extensive sampling of the duplicate texts, in further illustration of the considerations of chapter 5.

As given below, only those lines which show divergences between the two (or more) traditions are given, to point up the types of differences which occur, except as noted.

#### Genesis 49:9c = Numbers 24:9a

Gen  
Num

כרע רבץ כאריה  
כרע שכב כארי

**Exodus 15:** divergences between the Massoretic text and the Samaritan Pentateuch (apart from variations in regard to the use of **את** and intermixing of perfect and imperfect):

MT  
SP

אשירה ליהוה כי גאה גאה  
אשרו ליהוה כי גוי גאה

MT  
SP

עזי וזמרת יה  
עזי וזמרתי

MT  
SP

יהוה ימלך לעלם ועד  
יהוה ימלך עלם ועד

#### Numbers 10:35 = Psalm 68:2:

Num  
Ps

קומה יהוה ויפצו איביך  
יקום אלהים יפוצו אויביו

Num  
Ps

וינסו משנאיך מיפניך  
וינסו משנאיו מפניו

#### Numbers 21:17-18:

MT  
SP

במחקק במשענתם  
במחקק ובמטענתם

#### Numbers 23:18-24:

MT  
SP

ודבר ולא יקימנה  
דבר ולא יקימנה

MT  
SP

הנה ברך לקחתי  
הן לברך לקחתי

MT  
SP

וברך ולא אשיבנה  
אברך ולא אשיבנה

#### Numbers 23:7-10:

MT  
SP

מן ארם ינחני בלק  
מארם ינחני בלק

MT  
SP

ומספר את רבע ישראל  
ומי ספר מרבעות ישראל

#### Numbers 24:3-9:

MT

נאם שמע אמרי אל  
Not in the S.P.

MT  
SP

נפל רגלוי עינים  
נפל רגלוי עין

MT  
SP

משכנתיך ישראל  
ומשכנתיך ישראל

MT  
SP

כנחלים נטיו  
כנחלים נטוים

MT  
SP

וירם מאגג מלכו  
וירם מגג מלכו

	MT SP	אל מוציאו ממצרים אל נחהו ממצרים
<b>Numbers 24:15-24:</b>	MT SP	והיה ירשה שער איביו והיה ירשה עשו איביו
	MT SP	עד מה אשור תשבך עד מאשור תשבך
	MT SP	אוי מי יחיה משמו אל אוי מי יהוה משמו
	MT SP	וצים מיד כתים אל יוציאם מיד כתים
	MT SP	וענו אשור יענו אשור
<b>Deuteronomy 32:</b>	MT SP	כי שם יהוה אקרא כי בשם יהוה אקרא
	MT SP	שחת לו לא בניו מומם שחתו לו לא בני מום
	MT SP	כי חלק יהוה עמו כי חלק יהוה עמו יעקב
	MT SP	יעקב חבל נחלתו חבל נחלתו ישראל
	MT SP	ובתהו ילל ישמן ובתהללות ישמנהו
	MT SP	not in the M.T. יאבל יעקב וישבע
	MT SP	בנים לא אמן במ בנים לא האמן במ
	MT SP	לולי כעם אויב אגור לו לא כעם איבי אגור
	MT SP	כי גוי אבד עצות המה כי גוי אבד עצמותם
	MT SP	אם לא כי צורם מכרם אם לא צורם מכרם
	MT SP	לי נקם ושלם ליום נקם ושלם
1 Samuel 18:7 = 21:12b = 29:5b:	1 Sam 18 1 Sam 21 & 29	ודוד ברבבתיו ודוד ברבבתו
2 Samuel 7:8-17 = 1 Chronicles 17:7-15 (reproduced in full):	Sam Chr	אני לקחתוך מן הנוה אני לקחתוך מן הנוה
	Sam Chr	מאחר הצאן מן אחרי הצאן
	Sam Chr	להיות נגיד על עמי להיות נגיד על עמי



Sam	על ישראל
Chr	ישראל
Sam	ואהיה עמך בכל אשר הלכת
Chr	ואהיה עמך בכל אשר הלכת
Sam	ואכרתה את כל איהיך מפניך
Chr	ואכרת את כל אויביך מפניך
Sam	ועשתי לך שם גדול
Chr	ועשיתי לך שם
Sam	כשם הגדלים אשר בארץ
Chr	כשם הגדולים אשר בארץ
Sam	ושמתי מקום לעמי לישראל
Chr	ושמתי מקום לעמי ישראל
Sam	ונטעתיו ושכן תחתיו
Chr	ונטעתיהו ושכן תחתיו
Sam	ולא ירגז עוד
Chr	ולא ירגז עוד
Sam	ולא יסיפו בני עולה לענותו כאשר בראשונה
Chr	ולא יסיפו בני עולה לבלתי כאשר בראשונה
Sam	ולמן היום אשר צויתי שפטים על עמי ישראל והניחתי
Chr	ולמימים אשר צויתי שפטים על עמי ישראל והכנעתי את
Sam	לך מכל איביך
Chr	כל אויביך
Sam	והגיד לך יהוה כי בית ישעא לך יהיה
Chr	ואגד לך ובית יבנה לך יהיה
Sam	כי ימלאו ימין
Chr	והיה כי מלאו ימין
Sam	ושכבת את אבותיך
Chr	ללכת עם אבתיך
Sam	והקימתי את זרעך אחריו
Chr	והקימותי את זרעך אחריו
Sam	אשר יצא ממעריך
Chr	אשר יהיה מבניך
Sam	והכינתי את ממלכתו
Chr	והכינתי את מלכותו
Sam	הוא יבנה בית לשמי
Chr	הלא יבנה לי בית
Sam	וכננתי את כסא ממלכתו עד עולם
Chr	וכננתי את כסאו עד עולם
Sam	אני אהיה לו לאב
Chr	אני אהיה לו לאב
Sam	והוא יהיה לי לבן
Chr	והוא יהיה לי לבן
Sam	אשר בהעותו והכחתיו בשבט אנשים
not in Chronicles	
Sam	ובנגעי בני אדם
not in Chronicles	

Sam	וחסדי לא יסור ממנו
Chr	וחסדי לא אסיר מעמו
Sam	כאשר הסרתי מעם שאול
Chr	כאשר הסירותי מאשר יהי לפניך
Sam	אשר הסרתי מלפניך
not in Chronicles	
Sam	ונאמן ביתך וממלכתך עד עולם לפניך
Chr	והעמדתיהו בביתי ובמלכתוהי עד העולם
Sam	כסאך יהיה נכון עד עולם
Chr	וכסאו יהיה נכון עד עולם
Isaiah 11:9 = Habakkuk 2:14	כי מלאה הארץ דעת את והוה
Isa	כי תמלא הארץ לדעת עת כבוד יהוה
Hab	
Isa	כמים לים מכסים
Hab	כמים יכסו על ים
	הים The Dead Sea Hab. Commentary reads
Isaiah 15-16 (parts) = Jeremiah 48 (parts) and associated material:	
Jer 48:29	שמענו גאון מואב
Is 16:6	שמענו גאון מואב
Jer 48:29	גאה מאד
Is 16:6	גא מאד
	(1QIs <sup>a</sup> reads: גאה מואב)
Jer 48:29	גבהו וגאוננו וגאותו
Is 16:16	גאותו וגאותו ועברתו
Jer 48:29	ורם לבו
Is 16:6	לא כן בדיו
	(1QIs <sup>a</sup> reads: לכן בדיו)
Jer 48:30	אני ידעתי גאם יהוה עברתו ולא כן בדיו לא כן אשו
not in Isaiah	
Jer 48:31	על כן על מואב איליל
Is 16:7	לכן ייליל מואב
1QIs <sup>a</sup> reads:	ולכן לוא ייליל מואב
Jer 48:31	ולמואב כלה אזעק
Is 16:7	ולמואב כלה ייליל
Jer 48:31	אל אנשי קיר חרש יהגה
Is 16:7	לאשישי קיר חרשת תהגו אך נכאים
Jer 48:32	מבכי יעזר אבכה לך
Is 16:9	על כן אבכה בבכי יעזר
Jer 48:32	הגפן שבמה
Is 16:9	גפן שבמה
Jer 48:32	נטישתך עברו ים
Is 16:8g-h	שלחותיה נטשו עברו ים
Jer 48:32	עד ים יעזר נגעו
Is 16:8e-f	עד יעזר נגעו תעו מדבר
Jer 48:32	על קיצך ועל בצורך שדד נפל
Is 16:9	כי על קיצך ועל קצורך הידד נפל
Jer 48:33	ונאספה שמחה וגיל מכרמל ומארץ מואב
Is 16:10	ונאסף שמחה וגיל מן הכרמל

Jer 48:33 ויין מיקבים השבתי  
Is 16:10 יין ביקבים לא ידרך הדרך

Jer 48:33 לא ידרך הידד הידד לא הידד  
Is 16:10 הידד השבתי

It should be noted that most of Isaiah 16:8 and the first part of 16:9 are missing in the text of the Dead Sea Scroll. Not all of the M.T. is reproduced in the Jeremiah passage, for the first two lines of Isaiah 16:8 (only one of which is in the Dead Sea Scroll) are missing from Jeremiah. The second line of Isaiah 16:9 is also missing in the Jeremiah text, as is the second line of 16:10.

Verses 34-38 of the Jeremiah material were discussed in chapter 7 (pp.122).

Jer 48:40 הנה כנשר ידאה  
Jer 49:22 הנה כנשר יעלה וידאה

Jer 48:40 ופרש כנפיו אל מואב  
Jer 49:22 ויפרש כנפיו על בצרה

Jer 48:41a-b נלכדה הקריות  
[line not in Jer 49:22] והמצדות נתפשה

Jer 48:41 והיה לב גבורי מואב ביום ההוא  
Jer 49:22 והיה לב גבורי אדום ביום ההוא

Jer 48:41 כלב אשה מצרה  
Jer 49:22 כלב אשה מצרה

Jer 48:42 ונשמד מואב מעם כי על יהוה הגדיל  
not duplicated

Jer 48:43 פחד ופחת ופח עליך  
Is 24:17 פחד ופחת ופח עליך

Jer 48:43 יושב מואב  
Is 24:17 יושב הארץ

Jer 48:44 הנני מפני הפחד יפל אל הפחת  
Is 24:18 והיה הנס מקול הפחד יפל אל הפחת

Jer 48:44 והעלה מן הפחת ילכד בפח  
Is 24:18 והעולה מתוך הפחת ילכד בפח

Jer 48:44 כי אביא אליה אל מואב שנת פקדתם נאם יהוה  
Jer 48:45 בצל חשבון עמדו מכת נסים  
not duplicated

Jer 48:45 כי אש יצה מחשבון  
Num 21:28 כי אש יצאה מחשבון

Jer 48:45 ולהבה מבין סיחון  
Num 21:28 להבה מקרית סיחון

Jer 48:45 ותאכל פאת מואב  
Num 21:28 אכלה ער מואב

Jer 48:45 וקדקד בני שאון  
Num 21:28 בעלי במות ארגן

Jer 48:46 אוי לך מואב  
Num 21:29 אוי לך מואב

Jer 48:46	אבד עם כמוש
Num 21:29	אבדת עם כמוש
Jer 48:46	כי לקחו בניך בשבי
Num 21:29	נתן בניו פליטם
Jer 48:46	ובנתיך בשביה
Num 21:29	ובנתיו בשבית למלך אמדי סיחון
Isaiah 35:10 = 51:11 (complete)	
Is 35:10	ופדויי יהוה ישבון (ישובו: 1QIs <sup>a</sup> )
51:11	ופדויי יהוה ישבון
1QIs <sup>a</sup> 51:11	פזורי יהוה ישובו
35:10	ובאו ציון ברנה
51:11	ובאו ציון ברנה
1QIs <sup>a</sup> in both passages:	ובאו ציון ברונה
35:10	ושמחת עולם על ראשם
51:11	ושמחת עולם על ראשם
1QIs <sup>a</sup> for 51:11	ושמחת עולם על רואשיהמה
35:10	ששון ושמחה ישיגו (ישיגובה: 1QIs <sup>a</sup> )
51:11	ששון ושמחה ישיגון (ישיגו: 1QIs <sup>a</sup> )
35:10	ונסו יגון ואנחה
51:11	נסו יגון ואנחה
1QIs <sup>a</sup> in both passages:	ונס יגון ואנחה
Isaiah 37:22-35 = 2 Kings 19:21-35	
Is	ביד עבדיך חרפת אדני ותאמר
K	ביד מלאכיך חרפת אדני ותאמר
Is	ברב רכבי אני עליתי מרום הרים
K	ברכב רכבי אני עליתי מרום הרים
Is	ואבוא מרום קצו
K	ואבואה מלון קצה
Is	אני קרתי ושתיתי מים
K	אני קרתי ושתיתי מים זרים
1QIs <sup>a</sup>	אני קראתי ושתיתי מים זרים
Is	מימי קדם ויצרתיה
K	למימי קדם ויצרתיה
1QIs <sup>a</sup>	מימי קדם יצרתיה
Is	ותהי להשאות גלים נצים
K	ותהי להשות גלים נצים
1QIs <sup>a</sup>	ותהי לשאוות גלים נצורים
Is	חתו ובשד
K	חתו ויבשו
1QIs <sup>a</sup>	חתו וישבו
Is	ושדמה לפני קמה
K	ושדפה לפני קמה
1QIs <sup>a</sup>	הנשגף לפני קדם

Is and K	ואת התרגזוך אלי
1QIs <sup>a</sup>	ואת הרגזוכה אלי
Is and K	אכול השנה ספיה
1QIs <sup>a</sup>	אכולו השנה ספיה
Is	ובשנה השנית שחיס
K	ובשנה השנית סחיש
1QIs <sup>a</sup>	ובשנה השנית שעיס
Is and K	ויספה פליטת בית יהודה הנשארה
1QIs <sup>a</sup>	ואספה והנמצא
Is and K	ועשה פרי למעלה
1QIs <sup>a</sup>	ועשה פרי מעלה
Is and K	כי מירושלם תצא שארית
1QIs <sup>a</sup>	כי מציון תצא שערית
Is and K	ופליטה מהר ציון
1QIs <sup>a</sup>	ופליטא מירושלים
Is	קנאת יהוה צבאות תעשה זאת
K	קנאת יהוה תעשה זאת
Order of half-lines in 1QIs <sup>a</sup> is different from the order in the MT and in K.	
Is	בדרך אשר בא בה ישוב
K	בדרך אשר יבא בה ישוב
Isaiah 48:22 = 57:21 (complete)	48 אין שלום אמר יהוה לרשעים
57	אין שלום אמר אלהי לרשעים
Isaiah 52:7 = Nahum 2:1 (complete)	Is מה נאוו על ההרים רגלי מבשר משמיע שלום
Nah	הנה על ההרים רגלי מבשר משמיע שלום
Isaiah 65:12c-f = 66:4c-f (complete)	65 יען קראתי ולא עניתם
66	יען קראתי ואין עונה
65	דברתי ולא שמעתם
66	דברתי ולא שמעו
65	ותעשו הרע בעיני
66	ויעשו הרע בעיני
65	ובאשר לא חפצתי בחרתם
66	ובאשר לא חפצתי בחרו
Jeremiah 6:12-15 = 8:10-12 (complete)	6 ונסבו בתיהם לאחרים
8	לכן אתן את נשיהם לאחרים
6	שדות ונשים יחדו
8	שדותיהם ליורשים
6 only	כי אטה עת ידי על יושבי הארץ
6	כי מקטנם ועד גדולם
8	כי מקטן ועד גדול
6	כלו בוצע בצוע
8	כלה בצוע בצוע

	6	ומנביא ועד כהן
	8	מנביא ועד כהן
	6	כלו עשה שקר
	8	כלה עשה שקר
	6	וירפאו את שבר עמי על נקלה
	8	וירפו את שבר בת עמי על נקלה
	6	לאמר שלום שלום
	8	לאמר שלום שלום
	6	ואין שלום
	8	ואין שלום
	6	הבישו כי תועבה עשו
	8	הבשו כי תועבה עשו
	6	גם בוש לא יבושו
	8	גם בוש לא יבשו
	6	גם הכלים לא ידעו
	8	והכלם לא ידעו
	6	לכן יפלו בנפלים
	8	לכן יפלו בנפלים
	6	בעת פקדתיים יכשלו
	8	בעת פקדתם יכשלו
Jeremiah 7:24 = 11:8 (complete)	7	ולא שמעו ולא הטו עת אזנם
	11	ולא שמעו ולא הטו עת אזנם
	7	וילכך במעצות בשררות לבם הרע
	11	וילכו איש בשרירות לבם הרע
	7 only	ויהיו לאחור
	7 only	ולא לפנים
Jeremiah 7:16 = 11:14, cf. 14:11-12 (complete)	7	ואתה אל תתפלל בעד העם הזה
	11	ואתה אל תתפלל בעד העם הזה
	14	אל תתפלל בעד העם הזה לטובה
	7	ואל תשא בעדם רנה ותפלה
	11	ואל תשא בעדם רנה ותפלת
	missing in 14	
	7 only	ואל תפגע בי
	7	כי אינני שמע אתך
	11	כי אינני שמע בעת קראם אלי בעד רעתם
	14	כי יצמו אינני שמע אל רנתם
	14 only	וכי יעלו עלה ומנחה אינני רצם
Jeremiah 7:30-33 + 32:34-5 + 19:6-7 (complete)	7	כי עשו בני יהודה הרע בעיני נאם יהוה

	7	שמו שקוציהם בבית אשר נקרא שמי עליו לטמאו
	32	וישימו שקוציהם בבית אשר נקרא שמי עליו לטמאו
	7	ובנו במות התפת אשר בגיא בן הנם
	32	ויבנו את במות הבעל אשר בגיא בן הנם
	7	לשרף את בניהם ואת בנותיהם באש
	32	להעביר את בניהם ואת בנותיהם למלך
	7	אשר לא צויתי ולא עלתה על לבי
	32	אשר לא צויתים ולא עלתה על לבי לעשות התועבה הזאת
	7	לכן הנה ימים באים נאם יהוה
	19	לכן הנה ימים באים נאם יהוה
	7	ולא יאמר עוד התפת וגיא בן הנם
	19	ולא יקרא למקום הזה עוד התפת וגאי בן הנם
	7	כי אם גיא ההרגה וקברו בתפת מאין מקום
	19	כי אם גיא ההרגה
	19 only	ובקתי את עצת יהודה וירושלם במקום הזה והפלתים בחרב לפני איביהם וביד מבקשי נפשם
	7	והיתה נבלת העם הזה למאכל לעוף השמים
	19	ונתתי את נבלתם למאכל לעוף השמים
	7	ולבהמת הארץ ואין מחריד
	19	ולבהמת הארץ
Jeremiah 10:13-16 = 51:15-19	10	ויעלה נשאים מקצה ארץ
	51	ויעל נשאים מקצה ארץ
	10	וישראל שבט נחלתו
	51	ושבט נחלתו
Jeremiah 10:25 = Psalm 79:6-7 (complete)	10	שפך חמתך על הגוים
	Ps	שפך חמתך אל הגוים
	10	אשר לא ידעוך
	Ps	אשר לא ידעוך
	10	ועל משפחות
	Ps	ועל ממלכות
	10	אשר בשמך לא קראו
	Ps	אשר בשמך לא קראו
	10	כי אכלו את יעקב ואכלהו ויכלהו
	Ps	כי אכל את יעקב
	10	ואת נוהו השמו
	Ps	ואת נוהו השמו
Jeremiah 17:5-8 = Psalm 1:1-4		
	Jeremiah	Psalm 1 (order of stanzas reversed)
	ארור הגבר אשר יבטח באדם	לא כן הרשעים
	ושם בשר זרעו	
	ומן יהוה יסור לבו	



כי אם כמץ  
אשר תדפנו רוח

והיה כערער בערבה  
ולא יראה כי יבוא טוב  
ושכן חררים במדבר  
ארץ מלחה ולא תשב

על כן לא יקמו רשעים במשפט  
וחטאים בעדת צדיקים

כי יודע יהוה דרך צדיקים  
ודרך רשעים תאבד

אשרי האיש אשר לא הלך בעצת רשקעים  
ודרך חטאים לא עמד  
ובמושב לצים לא ישב

כי אם בתורת יהוה חפצו  
ובתורתו יהגה יומם ולילה

והיה כעץ שתול על פלגי מים  
אשר פריו יתן בעתו

ועלתו לא יבול  
וכל אשר יעשה יצליח

ברוך הגבר אשר יבטח ביהוה  
והיה יהוה מבטחו

והיה כעץ שתול על מים  
ועל יובל ישלח שרשיו

ולא ירא כי יבוא חם  
והיה עלהו רענן

ובשנת בצרת לא ידאג  
ולא ימיש מעשות פרי

Jeremiah 23:5-6 = 33:15-16

23

33

23 only

23

33

23

33

23

33

23

33

22

33

Jeremiah 23:19-20 = Jeremiah 30:23-24 (complete)

23

30

23

30

23

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23

30

23

30

הנה סערת יהוה

הנה סערת יהוה

חמה יצאה

חמה יצאה

וסער מתחולל

סער מתגורר

על ראש רשעים יחול

על ראש רשעים יחול

לא ישוב אף יהוה עד עשתו

לא ישוב חרון אף יהוה עד עשתו

23	ועד הקימו מזמות לבו
30	ועד הקימו מזמות לבו
23	באחרית הימים תתבוננו בה בינה
30	באחרית הימים תתבוננו בה
Jeremiah 30:10-11 = Jeremiah 46:27-28 (complete)	
30	ואתה אל תירא עבדי יעקב <small>נאם יהוה</small>
46	ואתה אל תירא עבדי יעקב
30	ואל תחת ישראל
46	ואל תחת ישראל
30	כי הנני מושיעך מרחוק
46	כי הנני מושעך מרחוק
30	ואת זרעך מארץ שבים
46	ואת זרעך מארץ שבים
30	ושב יעקב ושקט
46	ושב יעקוב ושקט
30	ושאנן ואין מחריד
46	ושאנן ואין מחריד
46 only	אתה אל תירא עבדי יעקב <small>נאם יהוה</small>
30	כי אתך אני נאם יהוה להושיעך
46	כי אתך אני
30	כי אעשה כלה בכל הגוים
46	כי אעשה כלה בכל הגוים
30	אשר הפצותיך שם
46	אשר הדחתיך שמה
30	אך אתך לא אעשה כלה
46	ואתך לא אעשה כלה
30	ויסרתיך למשפט
46	ויסרתיך למשפט
30	ונקה לא אנקך
46	ונקה לא אנקך
Jeremiah 31:29 = Ezekiel 18:2	
Jer	אבות אכלו בסר
Eze	אבות יאכלו בסר
Jer	ושני בנים תקהינה
Eze	ושני הבנים תקהינה
Jeremiah 49:14-16 = Obadiah 1-4	
49:9-10a = Obadiah 5-6	
Jeremiah	Obadiah
שמועה שמעתי מאת יהוה	שמועה שמענו מאת יהוה
וציר בגוים שלוח	וציר בגוים שלח

התקבצו ובאו עליה וקומו למלחמה	קומו ונקומה עליה למלחמה
כי הנה קטן נתתיך בגוים בזוי באדם	הנה קטן נתתיך בגוים בזוי אתה מאד
תפליצתך השיא אתך זדון לבך	זדון לבך השיאך
שכני בחגוי הסלע תפשי מרום גבעה	שכני בחגוי סלע מרום שבתו
כי תגביה כנשר קנך משם אורידך נאם יהוה	אמר בלבו מי יורדני ארץ אם תגביה כנשר ואם בין כוכבים שים קנך משם אורידך נאם יהוה
אם בצרים באו לך לא ישארו עוללות	אם גנבים באו לך אם שודדי לילה
אם גנבים בלילה השחיתו דים	איך נדמיתה הלוא יגנבו דים
כי אני חשפתי את עשו גליתי את מסתריו	עם בצרים באו לך הלוא ישאירו עוללות איך נחפשו עשו נבעו מצפניו

Jeremiah 49:26 = 50:30 (complete)

49	לכן יפלו בחוריה ברחבתיה
50	לכן יפלו בחוריה ברחבתיה
49	וכל אנשי המלחמה ידמו ביום ההוא נאמי יהוה צבאות
50	וכל אנשי מלחמתה ידמו ביום ההוא נאם יהוה

Ezekiel 6:9 = 20:43 = 36:31

6	וזכרו פליטיכם אותי בגוים
20	וזכרתם שם את דרכיכם ואת כל עלילותיכם
36	וזכרתם את דרכיכם הרעים ומעלליכם
6 only	אשר נשבו שם
6	אשר נשברתי את לבם הזנה
20	אשר נטמאתם במ
36	אשר לא טובים
6 only	אשר סר מעלי
6 only	ואת עיניהם הזנות אחרי גלוליהם
6	ונקטו בפניהם אל הרעות אשר עשו
20	ונקטתם בפניכם בכל רעותיכם אשר עשיתם
36	ונקטתם בפניכם על עונתיכם
6	לכל תועבתיהם
36	ועל תועבותיכם

Ezekiel 11:19 = 36:26 (complete)

11	ונתתי להם לב אחד
36	ונתתי לכם לב חדש

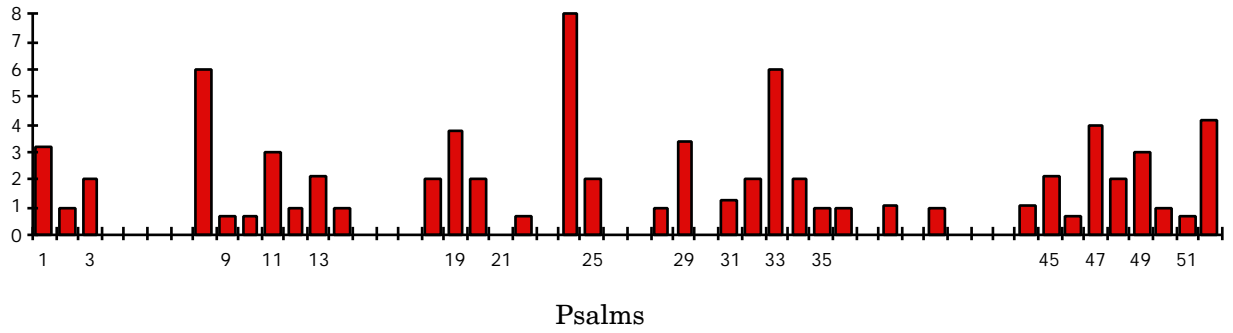
	11	ורוח חדשה אתן בקרבכם
	36	ורוח חדשה אתן בקרבכם
	11	והסרתי לב האבן מבשרם
	36	והסרתי את לב האבן מבשרכם
	11	ונתתי להם לב בשר
	36	ונתתי לכם לב בשר
Psalm 14 = Psalm 53	14	השחיתו התעיבו עלילה
	53	השחיתו והתעיבו עול
	14	יהוה משמים
	53	אלהים משמים
	14	הכל סר
	53	כלו סג
	14	הלא ידעו כל פעלי און
	53	הלא ידעו פעלי און
	14	יהוה לא קראו
	53	אלהים לא קראו
	14	שם פחדו פחד
	53	שם פחדו פחד
	14	כי אלהים בדור צדיק
	53	כי אלהים פזר עצמות חנך
	14	עצת עני תבישו
	53	הבושתה
	14	כי יהוה מחסהו
	53	כי אלהים מאסם
	14	בשוב יהוה שבות עמו
	53	בשוב אלהים שבות עמו
Psalm 40:14-18 = Psalm 70	40	רצה יהוה להצילני
	70	אלהים להצילני
	40	יבשו ויחפרו יחד מבקשי נפשי לספותה
	70	יבשו ויחפרו מבקשי נפשי
	40	ישמו על עקב בשתם האמרים לי האת האת
	70	ישובו על עקב בשתם האמרים האת האת
	40	יאמרו תמיד יגדל יהוה אהבי תשועתך
	70	ויאמרו תמיד יגדל אלהים אהבי ישועתך
	40	אדני יחשב לי
	70	אלהים חושה לי
	40	עזרתי ומפלטי אתה
	70	עזרי ומפלטי

Psalm 57:8-12 = Psalm 108:2-6	57	נכון לבי אלהים נכון לבי
	108	נכון לבי אלהים
	57	אשירה ואזמרה עורה כבודי
	108	אשירה ואזמרה אף כבודי
	57	אודך בעמים אדני
	108	אודך בעמים יהוה
	57	אזמרך בלאמים
	108	ואזמרך בלאמים
	57	כי גדל עד שמים חסדך
	108	כי גדול מעל שמים חסדך
	57	על כל הארץ כבודך
	108	ועל כל הארץ כבודך
Psalm 60:7-14 = Psalm 108:7-14	60	לי גלעד ולי מנשה
	108	לי גלעד לי מנשה
	60	מי יבלני עיר מצור
	108	מי יבלני עיר מבצר
	60	הלא אתה אלהים זנחתנו
	108	הלא אלהים זנחתנו
Psalm 135:11-12 = Psalm 136:19-22 (complete)	135	לסיחון מלך האמרי
	136	לסיחון מלך האמרי
	135	ולעוג מלך הבשן
	136	ולעוג מלך הבשן
	135 only	ולכל ממלכות כנען
	135	ונתן ארצם נחלה
	136	ונתן ארצם לנחלה
	135	נחלה לישראל עמו
	136	נחלה לישראל עבדו
Note that in 136 each half-line is followed by a refrain which is missing in each case in 135.		
Proverbs 22:3 = 27:12 (complete)	22	ערום ראה רעה ויסתר
	27	ערום ראה רעה נסתר
	22	ופתיים עברו ונענשו
	27	פתאים עברו נענשו
Proverbs 30:5 = 2 Samuel 22:31 = Psalm 18:31 (complete)		
Prov		כל אמרת אלוה צרופה
Sam & Ps		אמרת יהוה צרופה
Prov		מגן הוא לחסים בו
Sam & Ps		מגן הוא לכל החסים בו

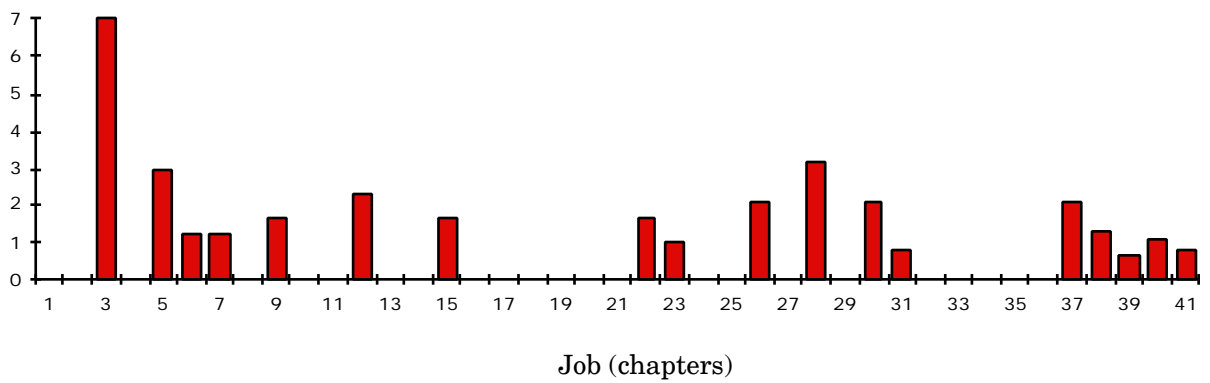
## APPENDIX 3

**Frequency of the Consonantal Article in Poetic Texts**  
(in chapters of mixed character, only poetry is counted)

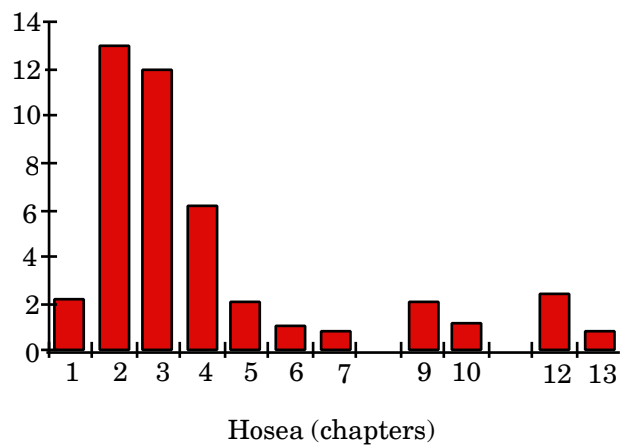
Frequency  
per 100 words



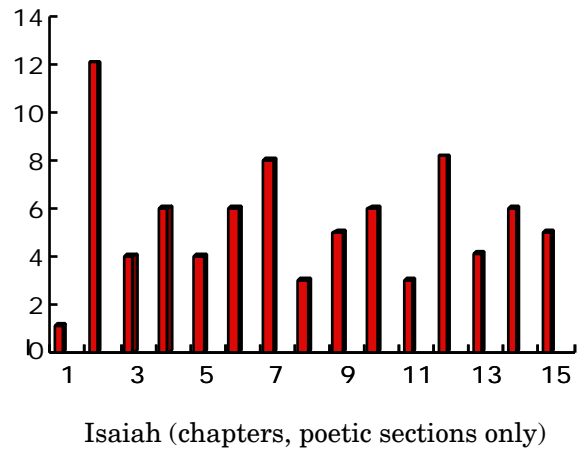
Frequency  
per 100 words



Frequency  
per 100 words



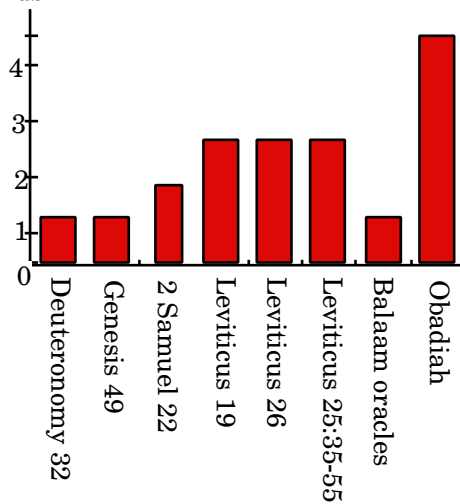
Frequency  
per 100 words



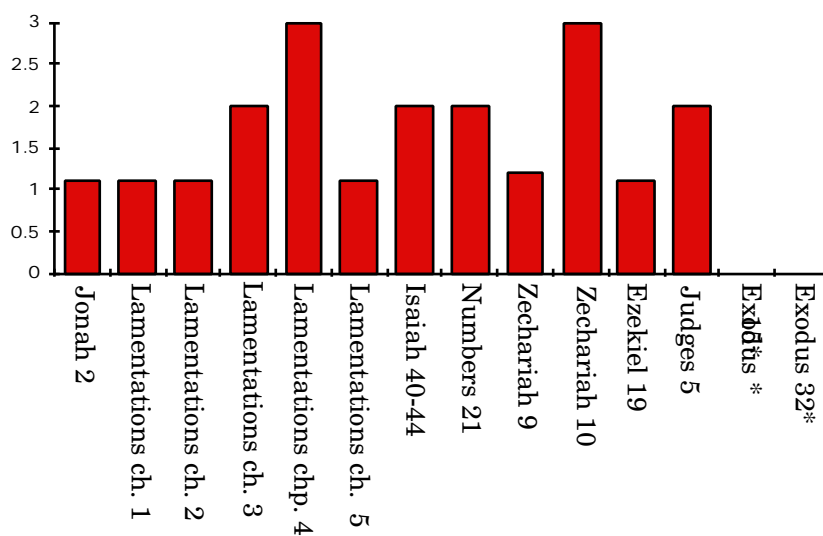
### Frequency of the Consonantal Article in Poetic Texts

(in chapters of mixed character, only poetry is counted)

Frequency  
per 100 words

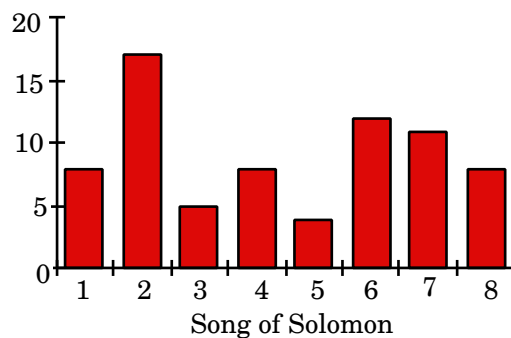


Frequency  
per 100 words



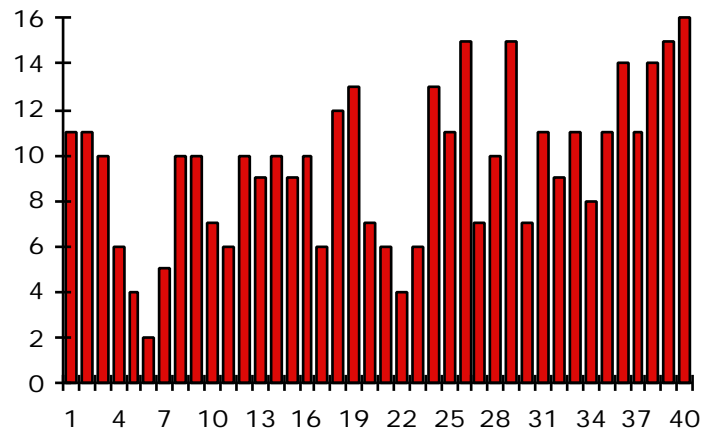
\*Less than 0.5

Frequency  
per 100 words



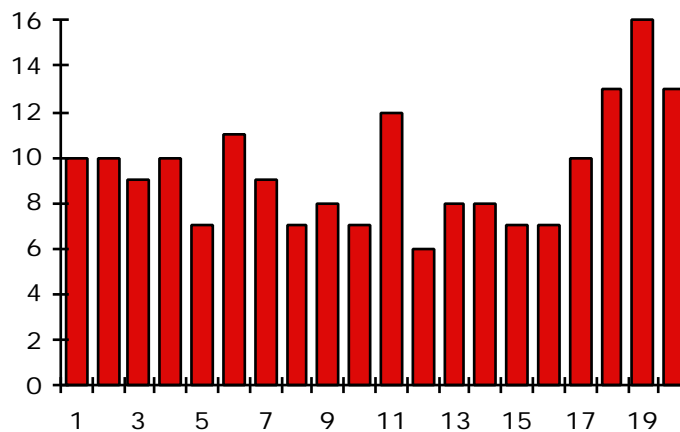
### Frequency of the Consonantal Article in Prose Texts (In chapters of mixed character only prose is counted)

Frequency  
per 100 words



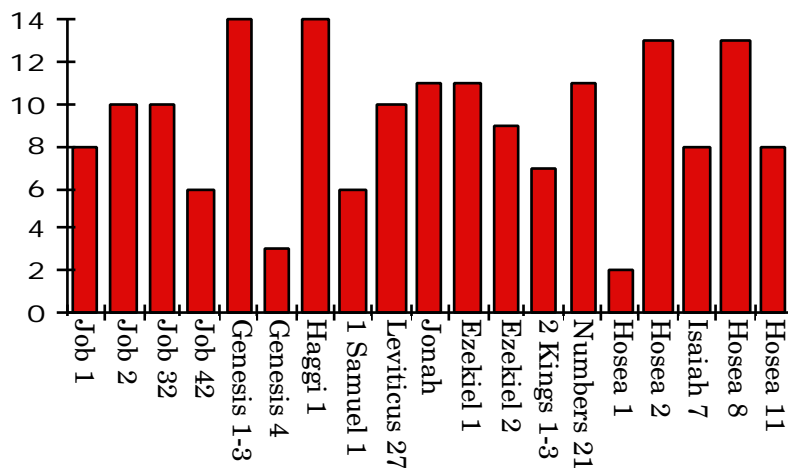
Exodus (chapters; prose  
portions only)

Frequency  
per 100 words



Judges (chapters, prose portions only)

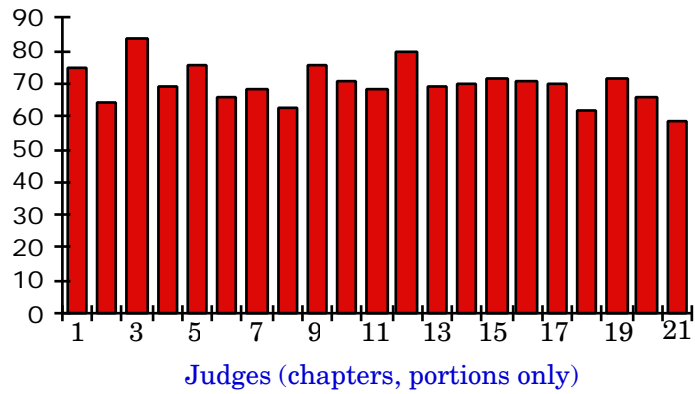
Frequency  
per 100 words



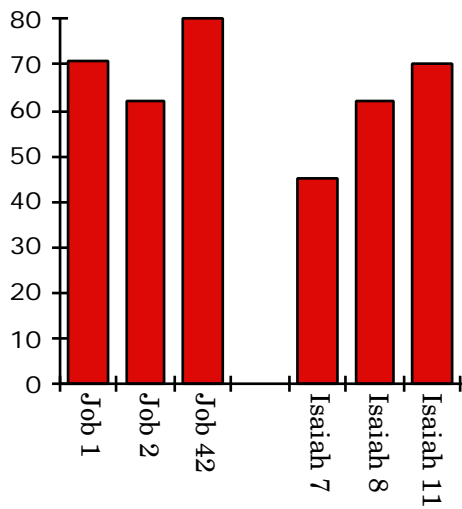


### Proportion of Clauses Connected by 1 to Total Number of Clauses in Prose Texts

Proportion of  
clauses so  
connected

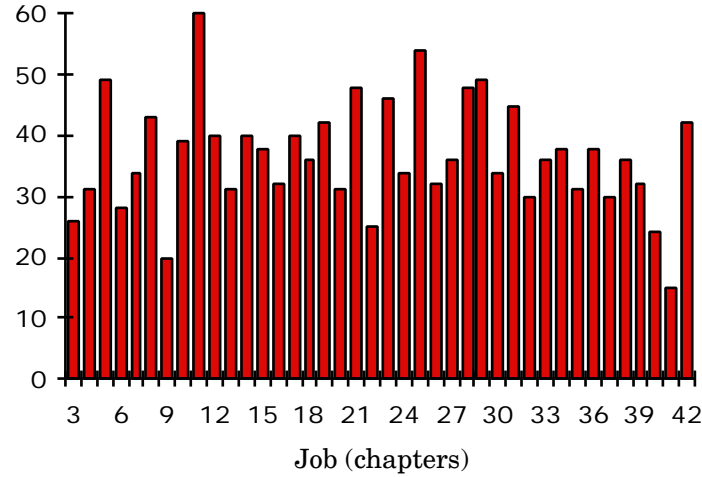


Proportion of  
clauses so  
connected

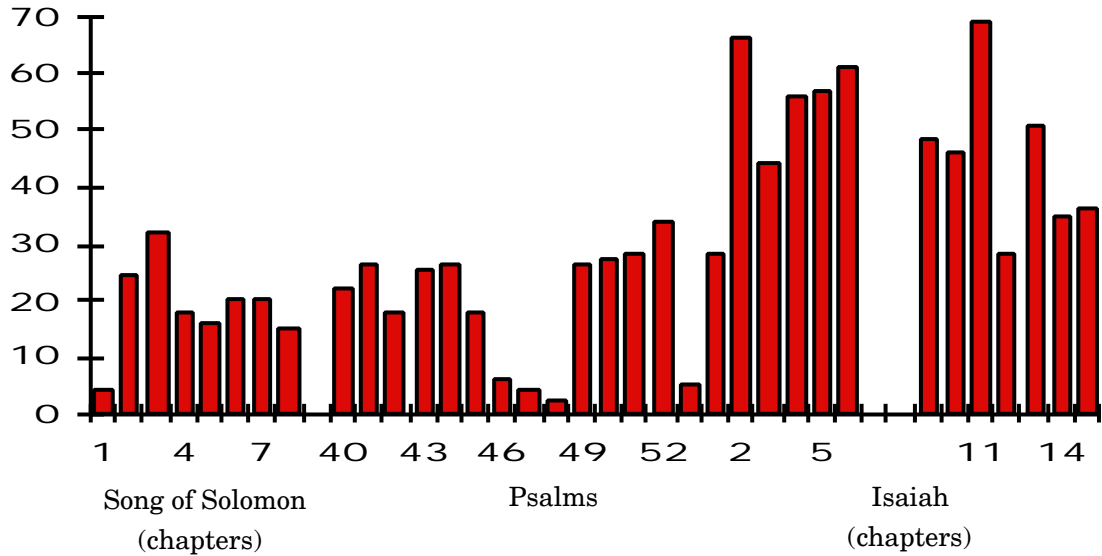


**Proportion of Clauses Connectd by 1 to Total Number of Clauses  
in Poetic Texts**

Proportions of  
clauses so  
connected



Proportion of  
clauses so  
connected



## APPENDIX 4

Passages in Genesis identified as poetry by various editions of the Bible

Kittel	R.S.V.	Vulgate	Moffatt	Jerusalem	Canisius	Segond	Soncino
1:27-28				1:27-28			
2:23	2:23		2:23	2:23	2:23		
3:14-19	3:14-19	3:14-15	3:14-19	3:14-19	3:14-19		
4:23-24	4:23-24	4:23	4:23-24	4:23-24	4:23-24	4:23-24	4:23-24
8:22				8:22	8:22		
9:6-7				9:6	9:6		
9:12-16					9:12-17		
9:25-27	9:25-27	9:25-27	9:25-27	9:25-27	9:26-27		9:25-27
12:1-3				12:3	12:1-3		
					13:14-17		
14:19-20	14:19-20		14:19-20				
15:1					15:1		
15:18							
16:11-12			16:12	16:11-12	16:11-12		
17:1-5					17:1-16		
					17:19-21		
			21:6-7	21:7			
					22:16-18		
24:60			24:60				
25:23	25:23	25:23	25:23	25:23	25:23		25:23
26:24				26:24	26:24		
27:27-29	27:27-29	27:27-29	27:28-29	27:27-29	27:27-29	27:28-29	27:28-29
27:39-40	27:39-40	27:39-40	27:39-40	27:39-40	27:39-40	27:39-40	27:39-40
					28:13-15		
35:10-12					35:11-12		
48:15-16	48:15-16				48:15-16		
48:20	48:20				48:20		
49:1-27	49:2-27	49:2-27	49:1-27	49:2-27	49:1-27	49:2-27	49:2-27

Passages in Ezekiel 1-25 identified as poetry by various editions of the Bible

Kittel	R.S.V.	Vulgate	Moffatt	Jerusalem	Canisius	Segond	Soncino
		6:3-7:27				6:2-7:27 11:5b-21	
		12:10-28 13:1-23 14:12-23	12:11-14	12:22,23		13:1-23	12:10-28
			14:22-23				
15:1-8 17:1-15 17:19-20 17:21b-24 18:2		15:1-8		15:1-8 17:3-10	15:1-5 17:3-10	15:1-8	17:3-10
19:2-14	19:2-14	19:2-14 20:45-49	19:2-14	19:2-14	19:2-14	19:2-14	18:2 19:2-14
21:14-22	21:9-10	21:1-17 21:28-32	21:9-17	21:14-22	21:14-22	21:2-22	21:14-16
					21:33-37		21:33-37
		23:2-49				23:2-49	23:2-4
23:32-34 24:3-5	23:32-34 24:3-5		23:32-35 24:3-5	23:32-34 24:3-11	24:3-14		24:3-5
		25:1-17				25:2-17	