DISCOVERIES IN THE JUDAEAN DESERT OF JORDAN · IV

THE PSALMS SCROLL OF QUMRÂN CAVE 11
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THE PSALMS SCROLL OF QUMRÂN CAVE 11

(11QPs)

BY

J. A. SANDERS

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FOREWORD

The American Schools of Oriental Research take pleasure in making available this volume of the publication of the Dead Sea Scrolls.

This Psalms Scroll was edited by Professor J. A. Sanders, of the Colgate Rochester Divinity School, a task undertaken while under appointment of the American Schools as Annual Professor in Jerusalem in 1961–2.

This scroll was among those of Cave 11, Qumrân, purchased from the Bedouin some years ago by the Palestine Archaeological Museum in an effort to save them from destruction. Since then the ownership has been transferred to the Government of the Hashemite Kingdom of Jordan in accordance with the recently adopted view that the scrolls were one of the country's most important natural assets.

With the approval of the Council of Ministers of the Kingdom of Jordan, the museum was given permission to sell to appropriate academic institutions both the copyright and the right to publish the various scrolls.

In the autumn of 1961 the American Schools of Oriental Research purchased the publications right and the copyright of the Psalms Scroll with funds which were made available through the generosity of Kenneth K. Bechtel and Elizabeth H. Bechtel. We are especially indebted to the latter for her deep and abiding interest in the affairs of the Schools, particularly in connexion with the Dead Sea Scrolls.

We are also most grateful to Frank Moore Cross, Jr., of Harvard University, who, as chairman of the Schools' Special Committee on the Dead Sea Scrolls, and also as a member of the International Committee on the Scrolls, has had administrative direction of this and other recent projects of the Schools relating to the scrolls, to Père Roland de Vaux, the general editor of the series, and to Yusef Sa'ad, Curator of the Palestine Archaeological Museum, for their assistance in making this publication possible.

A. HENRY DETWEILER
President
American Schools of Oriental Research
PREFACE

The scroll was unrolled in November 1961.\(^{(1)}\) This manuscript leaves the editor’s hands in December 1962.

Preparation of the scroll for publication, in such a comparatively short period of time, would have been impossible without the assistance of a score of mentors, colleagues, students, and friends.

My mentor in America is Professor Frank Moore Cross, Jr., of Harvard University. Were it not for him I would not be the editor of this volume; and were it not for him the oversights and errors contained herein, for which I am solely responsible, would be many more. My mentor in Jerusalem is Père Roland de Vaux, O.P., chief of the international team of Dead Sea Scroll scholars and President of the Board of Trustees of the Palestine Archaeological Museum; his encouragement and wisdom guided me through the winter of recovery in the museum and in the library of the École biblique et archéologique, of which he is director.

Dean A. Henry Detweiler, President of the American Schools of Oriental Research, and Dr. Paul W. Lapp, director of the Jerusalem School of the ASOR, have skilfully administered all external affairs relating to the scroll. As Annual Professor in the Jerusalem School during 1961-2 I was given every consideration and encouragement to fulfil the task assigned me by the ASOR, which hold the copyright of the scroll.

At the museum the Curator, Mr. Yusef Sa’ad, made available the facilities necessary for unrolling and studying the scroll. Mr. Sa’ad’s long experience in Dead Sea Scroll affairs is a comfort to those whom he graciously encourages and helps. His resources include those of his staff, whose services are invaluable: Mr. Najib Albina, the photographer of the museum, whose work is the best in his field, and Mr. Hamdi Nubani, the secretary of the museum and a linguist of note.

The library of the École biblique in Jerusalem is a model for libraries in biblical studies, and the Dominican scholars who work there are generous savants in their fields. Père J.-P. Audet gave freely of his time and wisdom, especially in the area of hellenistic thought, and Père F.-M. Lemoine in Syriac studies. A student there, Père Louis Khalife, professor in the Scolasticat du Saint Esprit in Kaslik-Jounieh, Lebanon, also gave valuable assistance with the Nestorian texts.

During a visit to Jerusalem, Professor David Noel Freedman convinced me that the first line of Col. xxvii contains the last six words of II Sam 23:7, despite the misleading variant which appears there. And Monsignor Patrick W. Skehan, who, with Father Louis Hartman, translated Ecclesiasticus for the Confraternity Bible (1955), convincingly identified xxi 11 ff. as Sirach 51:13\(^{m}\), despite the wide differences in the texts. I am also indebted to Professor Skehan for permitting me to study the 4Q psalms fragments which he is assigned to edit and for his many valuable suggestions generally.

Professor John Strugnell, of Duke University, has scrupulously checked all the notes in the critical apparatus in Part II and, indeed, throughout the volume. He has generously given of himself to the cause of accuracy and preciseness: whatever errors and inexactitudes remain are my responsibility alone.

The Colgate Rochester Divinity School through its President, Gene E. Bartlett, has shown

PREFACE

A rare understanding of what had to be done by permitting me a year's sabbatical followed by a semester of semi-seclusion in which to do it. To three of our students, David Lutz and John Wiberg, who assumed the burden of preparing clean, neat copies of the transcriptions and critical apparatus, and Stephen Peterson, who double-checked the index, I am pleased to say, 'Well done'.

It is by the generosity of Elizabeth Hay Bechtel and Kenneth K. Bechtel that the scroll is made available to scholarship, and the editor is pleased to dedicate his work on it to them.

Rochester, New York
15 December 1962

J.A.S.

POSTSCRIPTUM. It has been a distinct pleasure to work on the proofs and revises as they have come from the Clarendon Press. The gentlemen of the Press have been exceedingly patient in permitting numerous author's alterations and additions in proof, and while I wish that it were possible to include in this volume all the various readings available to date of Ps 151 (cf. infra p. 54, n. 4), or to account by theory for every point of orthographic interest in the scroll (cf. infra p. 14, n. 1), such extensive addenda are manifestly impracticable at this late stage.

Search for truth is rooted in a fear of falsehood, and no man alone can find the one, or shun the other. Scholars will note, as I continue to see, further needs for improvement: and that is, as it should be, reason sufficient to go to press without further delay.

30 October 1964

J.A.S.
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I

Introduction
DATA

11QPs*, the Psalms Scroll from Qumran Cave 11, was found by Arab Bedouin and brought to the attention of the officials of the Palestine Archaeological Museum in Jerusalem, Jordan, in early February 1956. Other documents and scores of fragments from the same cave were also purchased by the Museum. Among the fragments only four have been identified as belonging to the Psalms Scroll; they are written in the same hand and on the same type of material as the scroll itself. The scroll was unrolled in the Museum between 10 and 20 November 1961.

The scroll is tanned animal skin, deep yellow to brown in hue, considerably darker than the infra-red photographs would indicate. It lacks little of being 1 mm. thick. It is exceptional in this regard, and P. W. Skehan has suggested it may be calf skin rather than the accustomed goat skin of Qumran.

The four fragments, which contain parts of Pss 101, 102, and 109, probably derive from the sheet or sheets immediately preceding the extant sections of the scroll. The four fragments are here assigned the letters A to D (right to left on pl. III). Frags. A and B and the partial column on the right of frag. C form what survives of one column of the text of Pss 101-102. The greater part of frag. C, the left column, contains parts of Pss 1021-103 (103). Frag. D contains the ends of lines forming a part of Ps 1092-31. These three columns of text are indicated as follows: frags. A, B, C I, frag. C II, and frag. D.

Four separable leaves form the first columns of the scroll proper. Decomposition along one side of the rolled scroll had destroyed the three or so layers of leather which had originally been continuous. The fourth leaf connects at one line of text with the scroll at the point where it becomes continuous. From that point the scroll measures 3-89 m. in length.

The top margin of the scroll is everywhere evident, even in the fragments. A feature of the scroll’s appearance, which cannot be detected in the photographs, is the arc which it forms when rolled out fully, sheet to sheet. The top of the scroll, at the upper margin, is clean, supple, and well preserved. The bottom of the scroll, by contrast, is in an advanced state of decomposition, black and brittle, causing drawing and shrinkage (see Surface Observations). The disintegration of the threads connecting the sheets began always at the bottom, due to the tension created by the lack of a surface large and long enough to permit the scroll to lie on the arc it would have described. The tendency of the scroll to ‘draw’ in this manner is apparent in pl. VIII to the left of col. xiii, where the threads were, at the moment of photography, still intact and every attempt was being made so to handle the material that the threads would be preserved. Soon after the photograph was taken the fine threads disintegrated, leaving no traces. The threads at the top of the connexion, which are visibly of coarser texture than the original and represent reparation sewing in antiquity, are (to my knowledge) still in place.

At their widest points, length and width, the fragments (pl. III) measure: frag. A, 7-2 x 3-7 cm.; frag. B, 4-7 x 4-2 cm.; frag. C, 13-1 x 9-4 cm.; frag. D, 11 x 5-1 cm.

(2) Cf. Bulletin of the American Schools of Oriental Research, clxv (1962), pp. 11-15. Among the Cave 11 fragments assigned to Professor J. van der Ploeg and to be published by the Royal Dutch Academy are several of both canonical and non-canonical psalms. It is for this reason that the siglum for our scroll has been changed from 11QPs, as it appears in BASOR clxv, to 11QPs*.
INTRODUCTION

The four separable leaves (cols. i-v, and part of vi—pls. IV–VI) measure, at their widest points, 9·8 cm., 11 cm., 12 cm., and 14 cm. respectively in width of column, and 16 to 17 cm. each in length of column, or width of scroll including top margin.

The five sheets (left part of col. vi to the end—pls. VI–XVII) measure, at their longest points, at the top margin, 25 cm., 81 cm., 87 cm., 72 cm., and 77 cm. respectively in length, and from 15 to 17·9 cm. in width.

Line spacing varies from 0·85 to 1 cm. Margins at the top vary from 1·8 to 2·1 cm. and the ruled margins between the columns vary from 1·7 to 3 cm. The average column margin is 2 cm., but it expands to as much as 3 cm. where sheets connect. Indentation, at the beginnings of compositions, varies from 1 to 4·5 cm. where it occurs (see Surface Observations).

The following table (omitting the fragments) gives measurements in centimetres, by columns, at the widest line of writing and at the longest span, including top margin.

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Caution should be exercised in using the photographs to note measurements; while generally speaking of natural size, they fall somewhat short of full measure.

Edge to edge, disregarding lacunae, there is a total of 4·112 m. of leather remaining of the original scroll. While it is impossible to estimate accurately the original length of the
Data, Contents, and Index

Scroll, the original width can be determined with some certainty. Since Ps 119 is copied in the scroll in the alphabetic acrostic arrangement of eight verse-lines to the letter, the width can safely be adjudged to have been 25 to 26 cm., approximately that of 1QIs.

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Note also Ps 33:8 and (?)145:10-12 in ii 1-4; Jer 10:12-13 (51:15-16) and Ps 135:7 in xxvii 13-15; and Ps 143:2 in xxiv 7.

## PALAEOGRAPHY

No tracing of the letters is offered. The scribe's hand in the infra-red photographs is so clear that the following observations may be made directly on the accompanying plates. Caution should be exercised against using only one column of text for palaeographic study and especially against taking the initial letters of lines in Ps 119 as norm.

The first palaeographic observation which must be made is that wherever the TETRAGRAMMATON appears in the scroll it is written in the Palaeo-Hebrew script. It may be omitted where MT has it (e.g. iii 6); it may be replaced by יהוה (e.g. vi i) or by יהוושא (e.g. xxiii 14); or it may appear in the scroll where no other witness has it (xvi 7 and xxii 2, both with scribal dots). But wherever it occurs it is in the ancient script.

The following observations are made directly on the basis of Frank M. Cross's master-paper, 'The Development of the Jewish Scripts', The Bible and the Ancient Near East, the W. F. Albright Festschrift, edited by G. Ernest Wright, 1961, with particular emphasis on fig. 2.
(pp. 138–9) and the accompanying discussion (pp. 166–81). His own earlier work, as well as that of W. F. Albright, E. L. Sukenik, Solomon Birnbaum, N. Avigad, and others, receives full treatment in the paper. Furthermore, it includes judicious judgements based on Professor Cross’s study of unpublished materials. It is the definitive work to date on early Jewish scripts and there need be no apology for basing present observations principally on his evaluations of such a vast wealth of material.

With due consideration given to possibly individual characteristics the script of 11QPs* is clearly comparable to lines 5, 6, and 7 of Cross’s fig. 2. It exhibits the heavily drawn, large script most popular in the late Herodian era; however, a number of letter forms have not yet evolved fully into the late style.

The ‘alef combines the major characteristics of the later Herodian period: the inverted V configuration of the left and right legs, and the keraia at the top of the right arm. The right arm sometimes joins the right leg, sometimes not.

The bet has lost the tick on the right shoulder of Hasmonaean character. The lack of the right shoulder tick is sometimes the only clear distinction between kaf and bet. The right shoulder is sometimes square, sometimes distinctly rounded. The base stroke appears to be made from right to left, although in some instances it extends beyond the vertical right downstroke. The scribe’s pen turns from the downstroke into the base and out to the left. The bet is a good example of a transitional script of the middle Herodian period.

The right leg of the gimel has a distinct thickening at the top in many instances, and often appears to be quite straight or only slightly bent. The left leg extends from about midway of the right and curves downward in most instances. This parallels the description of the gimel in 4QDan*. Other examples of the gimel give the distinct impression of an inverted Y.

It is difficult to determine whether the dalet was made in a continuous stroke of the scribe’s pen or not. There are extremely few instances of which one could unequivocally say that the horizontal bar breaks through the vertical leg. In the great majority of the cases one could as well say that the downstroke is continuous with the horizontal by the scribe’s having turned his pen at the right shoulder in the change of direction from right stroke to downstroke. The result is a distinct keraia on the right shoulder which is the principal distinction between the dalet and the resh. The dalet, too, seems to indicate a transitional script of the middle Herodian period.

The crossbar of the he is heavily shaded, with the left end heavily triangular. One would say that he was made by a continuous pen stroke starting with the lower right leg, in the manner described of 4QSam*. There is no distinct projection of the horizontal bar to the right. In fact, the only real distinction between het and he is the triangular projection of the crossbar to the left. The he exhibits traits characteristic of the late Hasmonaean period.

Waw and yod are distinguished in the scribe’s mind, not always by his pen, and not in ligatured forms. The shaded, angularly hooked head of yod tends to be broader, the leg shorter (except in ligatured forms, of course), and the stance slightly less vertical than those of waw. They seem to be similar to yod and waw in 4QDan*.

The zayin is a simple stroke thickened at the top. The ‘thickness’ has more of an orientation to the right than to the left; the head is not bent.

The crossbar of the het is not as heavily shaded as that of the he, nor does the left shoulder project out as far as that of the he. Because the crossbar was made with the thinness of the scribe’s pen rather than its thickness, the crossbar appears often to dip, forming a bowl with the two angular shoulders, which remain similar in appearance.
The tet appears to be made in two movements, from the left arm into the base, and then the curled right head and downstroke. It gives a broad, squat appearance and the tip of the left arm is distinctly thickened to the right.

The medial kaf is long but not narrow, and certainly not squat. The top is little more than a sharp downward curve from left tip to right. The right leg is straight and the base departs from it cleanly without loop, angle, or keraia. The base of the kaf, however, slants downward slightly, rather than straight across as is typical of the bet.

The final kaf is hardly different from the dalet save in the length of the downstroke (see the word יִדְיוֹן in xxii 8), which is rigidly straight in most examples, curving only slightly in others. It has some affinities with Cross’s fig. 2, l. 8, P. W. Skehan’s 4QPss material, and is seemingly late Herodian.

The hook of the lamed is distinct, but the tail forms less of an angle with the horizontal interval than might be expected. In some few cases it is drawn almost on a parallel with the long upper arm, straight down. The top of the arm is thickly shaded into a triangle in some cases, but characteristically has a left keraia, again similar to Skehan’s 4QPss hand.

The medial mem seems to have been made in two strokes. The left oblique probably was made last, drawn right to left, in ‘Early Herodian Style’, though the form is developing in the direction of late Herodian mem.

The final mem is consistently closed. The left vertical stroke crosses the top horizontal bar but is straight. The letter gives the impression of being long but not slender. The top bar is relatively long, protruding well to the left with a distinct keraia. The right downstroke leaves the bar cleanly at an angle, and is straight, in most examples, until it curves into the left vertical stroke. It has affinities with the final mem of the late Hasmonaean period, and is an instance of the survival of this older type into the Herodian period, as is sometimes the case with final mem.

At the top of the downstroke of nun is a thickening or bend oriented to the right; frequently it is triangular, but is rarely a real keraia. It seems closest to the nun of 1QM.

The final nun is essentially an S-shaped curve, often thicker in the middle of the stroke than at the top, which only rarely can be said to exhibit even a rudimentary keraia.

The most distinctive feature, perhaps, of the samekh is its almost rigidly flat leg and cross-bar. It appears to have been made with an initial upstroke forming the left leg, a loop into the crossbar, and an arc to complete the enclosure. The samekh only rarely forms a triangle. It is most similar to 4QDan.

The right arm and left leg or tail of the ‘ayin are one stroke. The right arm is essentially a vertical keraia out of which the leg breaks sharply to the left and rigidly straight without curving. The left arm was penned separately, most often neatly joining the tail, a few times failing quite to join, and a very few times breaking through the tail. The left arm has a keraia to the left. Not infrequently the tail of the ‘ayin ligatures with a following waw, the result being a fairly good shin with misplaced middle horn. The ‘ayin has affinities with some examples of the ‘ayin in 1QM, but is larger, with a developed thickness at the top of the left arm.

The head of pe, medial and final, has a tendency to curl in toward the right downstroke, though this is not consistent. There is no evidence of a tendency to angle in. The closest analogy again seems to be the pe in 4QDan.

The right arm of the sade is for the most part a triangular keraia. The left arm thickens to the right in many cases, but to the left in others, especially in final sade. The tail of medial
SLADE breaks sharply to the left in all instances, at or only slightly below the 'base line'. The tail of final slade, like that of final kaf, plunges deeply below the line.

Qof was made with one pen stroke vertically up, looping into the crossbar, with a sharp break down and back to the left. The crossbar is rigidly flat; and the final arc fails, in the great majority of cases, to touch the leg. The leg only irregularly can be said to start below the base line. It has characteristics in common with 1QM and with 4QDeut.¹

The left shoulder of the resh is consistently a full pen point, turning sharply, sometimes at an acute angle, into the horizontal bar. The right shoulder is often an angle, but also quite often rounded. The distinction between dalet and resh is in the right shoulder; the former has a tick, the latter has not.

The right lower leg of shin is drawn like that of 'ayin, sharply bent. The right arm is little more than a vertical full pen point breaking sharply into the right leg, leaving the arm looking like a keraia. The middle horn is a very thin, simple stroke which frequently fails to join the left leg, in the manner familiar in 1QH (first hand) and 4QDan.²

The taw was made in one continuous stroke from left leg to right, the top of the left leg being a simple loop into the right. Taw has broadened from early Herodian styles, and is quite like those of 4QDan³ and 4QDeut.²

Most traits of the hand of 11QP⁴ are characteristic of hands transitional from early to late Herodian, though a few letters exhibit early characteristics (he, final mem), and some late (kaf, 'ayin). The hand has most traits in common with the developed Herodian hand of 4QDan³, but possibly is slightly earlier. A date in the first half of the first century a.d. may be assigned.

C

ORTHOGRAPHY

WAW AND YOD

The scribe distinguished between waw and yod, except in those cases where ligatured forms tend to obliterate even the slight distinction. Of 135 instances where waw and yod occur side by side without an intervening letter: 109 times the yod is shorter; 17 times they are of the same length; and 9 times the yod is longer than the waw. Hence, in approximately 80 per cent. of such combinations the scribe made a distinction. On the distinguishing traits other than length, see above the paragraph on waw in the section on palaeography.

These observations are made on the basis of the readings in MT in the case of the biblical psalms, and on the basis of the most probable readings in the case of the apocryphal compositions.

PLENE AND DEFECTIVE READINGS

The waw

Generally speaking holem, shureq, gibbus, and qames hatuf are indicated by waw. For example, among nouns which occur frequently, מָלוֹא, בְּרִיל, מַנְאַד, וּלָאָמָר (MT מָלוֹא, בְּרִיל, מַנְאַד, וּלָאָמָר), and רַמְשָׁש (MT רַמְשָׁש), are consistently written with the waw. The adverb בָּל, as well, is consistently written with a waw.
INTRODUCTION

*Holem defectivum* in nouns and adjectives is apparently indicated in the following instances:

<table>
<thead>
<tr>
<th>Noun/Adjective</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>מַלְאָה xi 11</td>
<td>בָּלוֹת xi 11</td>
</tr>
<tr>
<td>עֲפָק xii 7</td>
<td>לָוָת xxii 14</td>
</tr>
<tr>
<td>נְבָרָדְדָה xvi 12</td>
<td>מִכָּמִרְי xxiii 6</td>
</tr>
<tr>
<td>נְפָשְׁתָם xviii 1</td>
<td>טְסַמְרָי xxiv 7</td>
</tr>
<tr>
<td>הָלָה xx 11</td>
<td>חָסַף xxiv 11</td>
</tr>
<tr>
<td>לַעֲב xx 16</td>
<td>שְׁבֹר xxvii 8</td>
</tr>
<tr>
<td>וֹ xxvi 5</td>
<td>בְּנוֹבָדֵי xxviii 9</td>
</tr>
<tr>
<td>יָב xxvii 7</td>
<td></td>
</tr>
</tbody>
</table>

Nouns with a *gibbus* are written with *waw* except בְּנִבְנֶין in xxii 11. Among pronouns only the suffix of יְדִירָשְׁה in vi 12 lacks the *waw*.

Nouns with a *qameṣ hatuf* are always written with a *waw* with one exception: בְּנִבְנֶין in xx 7.

The qal imperfect verb has *holem plene* (e.g. יְדִירָשְׁה xxiii 6) with the following exceptions only:

<table>
<thead>
<tr>
<th>Verb</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>יְדִירָשְׁה x 9</td>
<td>אֲמֹר xx 12</td>
</tr>
<tr>
<td>טֶהְרָל xviii 14</td>
<td>(cf. v 4)</td>
</tr>
<tr>
<td>הָרָאִים xx 2</td>
<td></td>
</tr>
</tbody>
</table>

The qal imperative verb has the *waw* in all instances except בְּרִית בְּרִית in xxiii 16. However, the imperative with suffix occurs three times with *waw* and twice without it:

<table>
<thead>
<tr>
<th>Verb</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>יְדִירָשְׁה xi 12</td>
<td>יְדִירָשְׁה xxiv 10</td>
</tr>
<tr>
<td>חַקְרִים xx 14</td>
<td>[sic] שֵׁמַרְמֹר xxvii 15</td>
</tr>
<tr>
<td>שֵׁמַרְמֹר xxiii 5</td>
<td></td>
</tr>
</tbody>
</table>

Similarly, the qal infinitive has the *waw* except שִׁלְחַע in xxvii 1.

The qal active participle regularly has the *waw* with the following apparent exceptions:

<table>
<thead>
<tr>
<th>Verb</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>הָלְוָת iv 10</td>
<td>לָוָת xxiii 3</td>
</tr>
<tr>
<td>בָּלָה xv 2</td>
<td>בָּלָה xxiii 3</td>
</tr>
<tr>
<td>עֲשָׂה xvi 2</td>
<td>עֲשָׂה xxiii 9</td>
</tr>
<tr>
<td>רֵצֶתו xx 6</td>
<td></td>
</tr>
</tbody>
</table>

The pu'al verb regularly has a *waw* (e.g. רוּכְמָה xx 7) with the following apparent exceptions:

<table>
<thead>
<tr>
<th>Verb</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>רְכְמָה xx 6</td>
<td>רְכְמָה xxviii 17</td>
</tr>
<tr>
<td>יִיר xx 8</td>
<td></td>
</tr>
</tbody>
</table>

The single instance of a *waw* omitted in the plural verb ending is רָכְבָתִין in xxii 14 (if that is the correct reading).

Whereas the *waw* is included in לְרָכֹת (v 5) and even in קַפְשָׁה (xxiii 5) it is omitted in לְרָכֹת (viii 3). Cf. יִיר in xxvii 14.

It should be carefully noted that the above listings are the apparent exceptions. The scroll, generally speaking, exhibits *plene* spellings (cf. note infra p. 14).

*Qameṣ hatuf*

The *qames hatuf* of MT is indicated by a *waw* with the exceptions noted above: בָּלוֹת xi 12, בְּרִית בְּרִית xx 7, and חָסַף בְּרִית xx 14 (?).
The following list is exhaustive with the exception of (1) the problem which is dealt with below, and (2) the occurrences of \( \text{waw} \) is always spelled so whether in the construct state or not; it is not included in the list.

<table>
<thead>
<tr>
<th>Fracs. A, B, C I 2</th>
<th>MT</th>
</tr>
</thead>
<tbody>
<tr>
<td>iii 6</td>
<td>שָׁמַרְנוּ הָאֲשָׁרָה</td>
</tr>
<tr>
<td>v 8</td>
<td>עַדֶּנָה</td>
</tr>
<tr>
<td>vii 11</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>ix 6</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>x 5</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>xii 5</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>xiii 4</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>xiv 3</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>xvi 12</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>xvii 6</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>xvii 16</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>xviii 3</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>xix 12</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>xxvii 7 bis</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>xxvii 8</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>xxviii 8</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>x.iii 3</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>iv 7</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>xi 3</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>vi 12</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>xiv 5</td>
<td>אוֹתְנָה</td>
</tr>
<tr>
<td>[sic]</td>
<td>אוֹתְנָה</td>
</tr>
</tbody>
</table>

What the pronunciation of these words was in the Herodian period is another question: suffice it here to emphasize that with the noted exceptions, wherever, according to Massoretic 'grammar' we should expect the qamef l; zaq, a waw appears.

Under this heading there is a special problem. Compare the following MT and 11QP* readings:

<table>
<thead>
<tr>
<th>MT</th>
<th>Q</th>
</tr>
</thead>
<tbody>
<tr>
<td>מִי</td>
<td>פַּנְי vi 1</td>
</tr>
<tr>
<td>מִי</td>
<td>פַּנְי vii 4</td>
</tr>
<tr>
<td>מִי</td>
<td>פַּנְי x 7</td>
</tr>
<tr>
<td>מִי</td>
<td>פַּנְי xi 3</td>
</tr>
<tr>
<td>מִי</td>
<td>פַּנְי [sic] xii 5</td>
</tr>
<tr>
<td>מִי (sic)</td>
<td>פַּנְי xiii 5</td>
</tr>
<tr>
<td>מִי</td>
<td>פַּנְי xiii 7</td>
</tr>
<tr>
<td>מִי</td>
<td>פַּנְי xiii 11</td>
</tr>
</tbody>
</table>

The case of xiii 5 indicates that the scribe could see (hear?) מִי; the list cannot indicate an individual peculiarity of the scribe. The case of xii 5 but confirms the other readings. Contextually מִי is a possible reading in each case where it stands. We should and must assume that the scribe reliably transmitted what he received. N.B.: מִי occurs as well in 4Q Catena* ii 3 assigned to J. M. Allegro.

There are a number of interesting occurrences of the waw which should be noted.

It was pointed out above that the various forms of the qal imperfect verb regularly have the holem plene with the second root-letter (e.g. הַדָּםָרָה in x 7). In the scroll there are five cases, however, where waw occurs after the first root-letter:

<table>
<thead>
<tr>
<th>MT</th>
<th>Q</th>
</tr>
</thead>
<tbody>
<tr>
<td>שַׁמַרְנוּ</td>
<td>אָרָה xxi 12</td>
</tr>
<tr>
<td>וֹרֶשֶׁה</td>
<td>וֹרֶשֶׁה xii 12</td>
</tr>
<tr>
<td>יְטָֽוָּרֶֽויֶֽה</td>
<td>יְטָֽוָּרֶֽויֶֽה xxiii 15</td>
</tr>
<tr>
<td>יְטָֽוָּרֶֽויֶֽה</td>
<td>יְטָֽוָּרֶֽויֶֽה xiv 5</td>
</tr>
</tbody>
</table>

The following should be noted as exhibiting uncommon occurrences of waw:

<table>
<thead>
<tr>
<th>MT</th>
<th>Q</th>
</tr>
</thead>
<tbody>
<tr>
<td>בָּאָמָרָוֶֽה</td>
<td>עוּדֵי iv 1</td>
</tr>
<tr>
<td>וֹרֶשֶׁה</td>
<td>וֹרֶשֶׁה xii 3 xviii 3, 4</td>
</tr>
<tr>
<td>יְטָֽוָּרֶֽויֶֽה</td>
<td>יְטָֽוָּרֶֽויֶֽה xiii 13</td>
</tr>
</tbody>
</table>
INTRODUCTION

The yod

The appearance of yod in the scroll is generally consistent with Massoretic orthography, but exhibiting plene readings. יד always appears with the yod (agreeing with the spelling in Chronicles, e.g., as against MT Psalms) as well as דַּקֶּשׁ קִנֵּחַ.

There are two nouns which lack the expected yod:

The expected yod is omitted in six verbs:

The 'alef

The appearance of 'alef in the scroll is generally consistent with Massoretic orthography; e.g., 'כ never has the 'alef. The exceptions are:

Only מְלֹּחַ, in xxii 8, among verbs lacks the expected 'alef.

The he

With one possible exception, the 2nd masc. sing. perf. verb has the ה— ending (e.g. תְּנַחְרֵה in vii 7). In xx 5 the reading may be נֵלַמֵא הָלַמֵא (with LXXa Vulg PR Syr), but if so, it is the single instance in the scroll where he is lacking in such a verb; hence, the probable reading is נֵלַמֵא הָלַמֵא with the resultant contextual problems.

Similarly, the 2nd masc. sing. suffix has the ה— ending (e.g. דִּמַּחֵכָה in frag. C II 8) with only six exceptions: מְלֹּחַ תְּרֹמַת in xii 15, מַלֶּחָה רַעְבֵּךְ in xx 9, כִּירֵי יְדֵי in xx 12, לְמֵא יְמֵא אַמְרֵי in xxi 5, and מַלֶּחָה פְּרֵק in xxi 6, where the he has been erased but the medial kaf left standing. The ה— ending is found where MT has a pausal form, e.g. מְלֹּחַ תְּרֹמַת (MT מַלֶּחָה) in xx 10. The he may have been omitted in הָלַמֵא הָלַמֵא in vi 14.

By contrast the 2nd fem. sing. suffix always has the final kaf without yod (see iii 8–14 and xxii).
ORTHOGRAPHY

There is a preference exhibited in the scroll for the he ending or cohortative form of the 1st sing. impf. verb without suffix; 36 times it occurs with he and 18 times without.

Twice the he is omitted where it is expected: הָלְדוֹרֵךְ in v. 9, and הָרֵכֶּב in v. 15, and once erased but still visible, in xxvi 6.

The 2nd masc. pl. suffix has the he once, in xviii 6. The 3rd masc. pl. suffix has the he in the following words (cf. היה in xi 7):

<table>
<thead>
<tr>
<th>xvii 6</th>
<th>xii 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>אָמַרְוַתָּה</td>
<td>אָמַרְוַתָּה</td>
</tr>
<tr>
<td>אָשָׁרֵתָה</td>
<td>אָשָׁרֵתָה</td>
</tr>
<tr>
<td>אָכָלֹתָה</td>
<td>אָכָלֹתָה</td>
</tr>
<tr>
<td>לֹאִיתָה</td>
<td>לֹאִיתָה</td>
</tr>
<tr>
<td>בָּשָׂרָה</td>
<td>בָּשָׂרָה</td>
</tr>
<tr>
<td>בֹּךְ</td>
<td>בֹּךְ</td>
</tr>
<tr>
<td>בִּנְאָה</td>
<td>בִּנְאָה</td>
</tr>
</tbody>
</table>

MISCELLANEA

In addition to the above observations there are a few words to which attention should be called but which fall outside the above categories:

<table>
<thead>
<tr>
<th>iv 12</th>
<th>xvi 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>הָמְתָּה</td>
<td>מָבָה</td>
</tr>
<tr>
<td>הָמְתָּה</td>
<td>מָבָה</td>
</tr>
</tbody>
</table>

SURFACE OBSERVATIONS

SCRIBAL DOTS

Scribal dots (cf. Num. Rabbah 3, Aboth de Rabbi Nathan 34; M. H. Segal, Journal of Biblical Literature, lxii (1953), p. 42) occur in four places in the scroll. This observation is based on the scroll leather itself; caution should be exercised against mistaking worm holes for dots and vice versa. In two instances the dots are placed both above and below the letters, in both cases the tetragrammaton in the Palaeo-Hebrew script: xvi 7 and xxi 2. In the other two instances the dots are placed over the letters only: xiv 5 and xxvii 1 (erased).

INSERTIONS

There is only one possible marginal marking in the scroll, an extraneous configuration in the lower extremity of the margin to the left of col. xxii.

Letters or words were inserted, in the hand of the original scribe, above lines of text, twenty-four times.

<table>
<thead>
<tr>
<th>iii 2</th>
<th>xvi 10</th>
<th>xiv 12, 13</th>
</tr>
</thead>
<tbody>
<tr>
<td>vii 13</td>
<td>xvi 6 bis</td>
<td>xxv 9, 11, 12</td>
</tr>
<tr>
<td>viii 6</td>
<td>xix 8</td>
<td>xxvii 2</td>
</tr>
<tr>
<td>xii 13</td>
<td>xx 9, 17</td>
<td>xxviii 3, 11</td>
</tr>
<tr>
<td>xiii 5, 6</td>
<td>xxiii 6, 12</td>
<td></td>
</tr>
</tbody>
</table>
INTRODUCTION

ERASURES

There is clear evidence, in twenty-eight loci, of erasures in the text. There is no reason to think that any was made by another than the scribe himself. He but very rarely wrote over an erasure (iv 10 xxvii 1).

<table>
<thead>
<tr>
<th>i 15</th>
<th>xviii 9</th>
<th>xxiii 3, 14</th>
</tr>
</thead>
<tbody>
<tr>
<td>iii 8, 11</td>
<td>xix 2, 4</td>
<td>xxv 5 bis, 9, 12</td>
</tr>
<tr>
<td>iv 10, 14</td>
<td>xx 1, 3, 13</td>
<td>xxvi 12, 13</td>
</tr>
<tr>
<td>vi 2</td>
<td>xxi 5, 6</td>
<td>xxvii 1</td>
</tr>
<tr>
<td>xi 7</td>
<td>xxii 10 bis</td>
<td>xxviii 7</td>
</tr>
<tr>
<td>xv 11</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Extreme caution is urged against locating further evidence of erasure on the basis of the photographs, in which worm traces and scar tissues in the skin may be misleading.

SPACING

There are fourteen loci in the text where the scribe avoided writing on the leather either because of poor tanning preparation or because of scar tissue in the skin. Some of the areas are quite small and some quite large (e.g. col. xviii).

<table>
<thead>
<tr>
<th>viii 3</th>
<th>xx 3, 8 bis</th>
<th>xxvi 6, 13</th>
</tr>
</thead>
<tbody>
<tr>
<td>xiv 8</td>
<td>xxi 7-8</td>
<td>xxvii 2-4</td>
</tr>
<tr>
<td>xv 2-3, 8-9</td>
<td>xxiii 8</td>
<td>xxviii 10</td>
</tr>
<tr>
<td>xviii 6 ff.</td>
<td></td>
<td></td>
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</tbody>
</table>

Spaces are left blank at loci other than those listed in the above two categories. Entire lines are skipped between the strophes and at the end of Ps 119 (but not at the beginning; cols. vii-xiv), between Pss 118 and 145 (col. xvi), and between Pss 134 and 151 A (col. xxviii). All compositions, in fact, are separated by spacing: either by indentation (cols. iii iv v xvi xxiii xxv xxvi xxvii), or by leaving some portion of a line unwritten, with the possible exception of xvi 1 (see apparatus). Such spacing is easily recognized for its purpose.

There are a few spacings in the scroll, however, which do not fall under any of the above categories, the explanations for which should be otherwise construed (iii 4 viii 6 xii 12, &c.).

SHRINKAGE

There is one further necessary caution which should be exercised in using the photographs. As in many another ancient manuscript, there are instances of leather shrinkage in the scroll which could lead to unwitting errors in estimating lacunae. Sometimes shrinkage gives the appearance of a gap larger than that which actually exists. Such cases are to be found near and at the bottoms of cols. xiv xv xvii xxii and xxiv (see apparatus).

The accompanying critical apparatus and notes are intended, in part, to aid in avoiding errors which might arise due to such phenomena as are listed in the several foregoing paragraphs.¹

¹ The above orthographic observations are based on MT traditions and should not be construed as indicating the earlier vocalization to the exclusion of other possibilities (cf. infra apparatus and notes).
II

Text
TRANSCRIPTION AND APPARATUS

Only those lines in the scroll which contain writing, or would have contained writing, are numbered in the transcription: all lines are numbered except those which are completely devoid of writing (in cols. vii-xiv, xvi, and xxviii, already listed above, in Part I, under 'Spacing').

The apparatus contains reading notes to the text of the biblical psalms. The few necessary reading notes to the eight apocryphal compositions are contained in the critical notes accompanying the translations below, in Part III.

The variants noted in the apparatus are those readings in \( \text{\textit{11QPs}} \) which differ from MT—except that the consistent orthographic differences which are listed above under 'Orthography' are not noted in the apparatus. The apparatus indicates support in the early witnesses for the variants.

The following list of sigla and bibliography indicates what has (and what has not) been included in the apparatus: only those critical editions of ancient texts which appear in the list have been consulted; the apparatus does not pretend to operate beyond them.
SIGLA

1Q11:1 D3Y D i, p. 71 (Ps 126®)
4QPs Fragments of psalms from Qumran Cave 4, assigned to P. W. Skehan
Q 4QPs, the Psalms Scroll (used in this edition only)
MT Biblia Hebraica, R. Kittel, Ed.
Grk ktb ketib, consonantal text qere’ vocalized text
Ken Vetus Testamentum Hebraicum cum Varis Lectionibus, B. Kennicott, Ed., 1780
de Rossi Vaticae Lectiones Veteris Testamenti, J. B. de Rossi, 1784-8
Grk The Greek witnesses, as follows:
LXX Psalms cum Odis (Septuaginta, vol. x), A. Rahlfs, Ed., 1931
The Old Testament in Greek, vol. ii, H. B. Swete, Ed., 1891
Hex Origenis Hexapliorum Quae Supersunt &c., Tomus ii, F. Field, Ed., 1875
*Ep Aquila
O Symmachus
O’ LXX
Z Septima

Lat The Latin witnesses, as follows:
Vulg Biblia Sacra Iuxta Latinam Vulgatam Versionem ad Codicum Fidem, vol. x: Liber Psalmorum ex Recensione Sancti Hieronymi, 1953
PR Le Psautier romain et les autres anciens psautiers latins, Édition critique de Dom Robert Weber, 1953
PH Sancti Hieronymi Psalterium Iuxta Hebraeos, Édition critique de Dom Henri de Sainte Marie, 1954
(OL) (Bibliorum Sacrorum, Tomus ii, P. Sabatier, Ed., 1743, also consulted for Old Latin)
Targ Hagiographa Chaldææ (CHALDÆÆ HAGIA), Paulus de Lagarde, Ed., 1873
(Sardes, ΠΕΡΙΔΕΣ ΕΙΣ ΒΑΣΙΛΕΙΟΝ, vol. x, New York, 1951, also consulted)
Syr The Pehitta Psalter, William Emery Barnes, Ed., 1904
Libri Veteris Testamenti Apocryphi, Paulus de Lagarde, Ed., 1851

ABBREVIATIONS AND SIGNS

et om. in reference only to the above-listed editions of the witnesses. Et al. is used in those instances
et alii where the translations in the ancient versions, for idiomatic reasons, do not clearly indicate
hebraici the ‘Vorlage’. Et om. and et rel. are used where there seems to be no such doubt, but, even then,
hebraic refer only to the editions of witnesses consulted.
> is lacking in
+ adds
N.B. Nota bene

In the transcription few signs are needed:
\# highly probable reading
\$ uncertain reading
[ ] lacuna
* scribe dot
FRAGMENTS A, B, C I. PSS 101*–8 102*–2

(PL. 111)

Aside from orthographical considerations MT is indicated for the lacunae.
FRAGMENT C II. PSS 102\textsuperscript{18-29} 103 (\textsuperscript{?104})\textsuperscript{1} (PL. 111)

[20] המלשה לגרע ויו

[20] והוודין גרוב הלל

[21] משמם אל הורא

[22] זו בני תמה דספ בצל

[23] יברעם ומקבים עמוד

[24] כי עונה ברך

[25] תועל בצע 미 מצור ל

[26] ונעדה מעשה ידכיה

[27] ומולך כביד יכלו כלבים

[28] ושוחזרה כל יהו בנים

[29] Millionen

[30] [וכי נפש אתא]

103

L. 1 (102\textsuperscript{18}) המלשה: MT et om.
L. 3 (102\textsuperscript{20}) trởא: MT et rel. hebr.
L. 6 (102\textsuperscript{19}) יל: MT et rel.
L. 8 (102\textsuperscript{20}) והשיש: MT et om.
L. 8 (102\textsuperscript{20}) והשיש: 1 ms Ken LXX Vulg PR Targ:
L. 9 (102\textsuperscript{22}) מולך: LXX Lat Syr: נמלך: MT.
L. 11 (102\textsuperscript{19}) לדרר: MT PIH Targ Syr. (LXX eis τὸν αἰῶνα, Vulg in saeculum var: in aeternum, PR in saeculum saeculi. N.B.: לדרר > LXX Vulg PR.)

Frag. C II. Aside from orthographical considerations MT is indicated for the lacunae.
Frag. D. Aside from orthographical considerations MT is indicated for the lacunae, and Ps 105 could have followed directly.

L. 6 (109r ) את התה והרה MT. Lacuna indicates juxtaposition?

L. 9 (109v ) וְלִנְמְלָד LXX Vulg PR Syr: וְלִנְמְלָד MT et al. (Gk νωπόπη, Vulg PR adstetit, PIH stabit.)
<table>
<thead>
<tr>
<th>COLUMN I. PS 105:25-45</th>
</tr>
</thead>
<tbody>
<tr>
<td>(pt. iv)</td>
</tr>
<tr>
<td>לֶבֶם לְשׁוֹנָא</td>
</tr>
<tr>
<td>[25]</td>
</tr>
<tr>
<td>וְקַנְת אֶשֶר בָּהֵר</td>
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<tr>
<td>[26]</td>
</tr>
<tr>
<td>הָוָשָׁר</td>
</tr>
<tr>
<td>[26]</td>
</tr>
<tr>
<td>לְשׁוֹנָה</td>
</tr>
<tr>
<td>[26]</td>
</tr>
<tr>
<td>רֵינֶה אַרְבָּאָה</td>
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<td>[26]</td>
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<tr>
<td>זָמִּים בּוֹלֵל</td>
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<tr>
<td>[26]</td>
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<tr>
<td>רֶעֶנֶם [26]</td>
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<tr>
<td>[26]</td>
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<tr>
<td>נָגֵנֵה</td>
</tr>
<tr>
<td>[26]</td>
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<tr>
<td>רְוִילֵל אוֹיָן</td>
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<td>[26]</td>
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<td>מָהְמֵה</td>
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<td>[26]</td>
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<tr>
<td>עִנֵּיה [26]</td>
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<tr>
<td>[26]</td>
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<tr>
<td>לִילְת [26]</td>
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<tr>
<td>[26]</td>
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<tr>
<td>וּרוֹמֵה [26]</td>
</tr>
<tr>
<td>[26]</td>
</tr>
<tr>
<td>אֵבֶרֶם [30]</td>
</tr>
<tr>
<td>[30]</td>
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<tr>
<td>רוּחַ [30]</td>
</tr>
<tr>
<td>[30]</td>
</tr>
<tr>
<td>לְשׁוֹנָה [30]</td>
</tr>
<tr>
<td>[30]</td>
</tr>
</tbody>
</table>

| L. 4 (105:4) | מַזְכִּירֵן MT et om. (Lacuna may support independent readings and addenda, or may only indicate scribal erasure or poor writing surface avoided. Cf. l. 13.) |
| L. 4 (105:4) | שָׁמֵר MT et om. (Text preceding and following highly uncertain.) |
| L. 5 (105:4) | שֶׁרֶץ MT et al. |
| L. 10 (105:4) | וּרְוִי מַזְכִּירֵן MT et om. |
| L. 15 (105:4) | נָבֹהֵד MT et om. (Text preceding and following highly uncertain.) |
| Col. 1. | Aside from l. 4 specifically, and orthographical considerations generally, MT is indicated for the lacunae, and Ps 146 would have followed directly. |
COLUMN II. PSS 1469-10 1481-12

(P. 17v)

[ ] הוה אלמלעה יועד ורור[ ]
[ ] מ-מ-מ-מ-כון המל[ ]
[ ] הוהוק לכל מעשה בר[ ]
[ ] בתוים המשל[ ]
[ ] דוד מלכלךannel פל[ ]

[ ] הנב[ ]
[ ] ליהו כל ערב לא[ ]
[ ] אשר מ↙ל לשמם ה[ ]
[ ] גוזז ובראש[ ]
[ ] יבואר השם את[ ]
[ ] תומרת לבר שלג[ ]
[ ] ושמה הרובים וכ[ ]
[ ] אור[ ] המאברים[ ]
[ ] יכ[ ][ ] לוח העים[ ]

L. 2-4 (1469-10) מחותה כל הארץ נבורה ותי[ ]
MT et om. For II. 1-2 see Ps 33 and for II. 3-4 see perhaps (?) Ps 145
L. 6 (Ps 148) Superscription > Q. Cf. PR PIH.
L. 6 (1481) החלול את יהוה מ[ ]: החלול יהוה נשימה לשם MT et al. hebr.
L. 9 (1489) ישמשו לשם MT et al. hebr.

L. 9 (1481) החלול: MT et om.
L. 15 (14811) לאוימים: Ken: לאוימים MT.
Col. II. Aside from II. 1-4 specifically, and orthographical considerations generally, MT is indicated for the lacunae, and Ps 120 would have followed directly to complete the column.
COLUMN III. PSS 121-8 122-9 123-10

(PL. 11)

Aside from II. 8-11 specifically, and orthographical considerations generally, MT is indicated for the lacunae, and Ps 124 would have followed directly.

N.B.: right margin irregular at II. 6-13, and fragments of I. 16 have adhered to the bottom of Col. II.
COLUMN IV. PSS 124-8 125-1 126-6 127-1

(PL. V)

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COLUMN V. PSS 128-6 129-8 130-8 131

PL. V

[Text content]

L. 1 (1289) אֲדוֹן MT et al.
L. 4 (1299) דָּוָה MT et rel.
L. 5 (1299) דָּוָה LXX Vulg PR: MT et om.
L. 6 (1299) דָּוָה MT et al.
L. 8 (1299) אֵל MT et al. (PIH de quo non diverunt.)
L. 9 (1299) הָלַכָּה בַּעַל בֵּית בֶּךָ > MT.
L. 9 (1299) הָלַכָּה > MT et om.
L. 10 (1301) דָּוָה > MT et om. Juxtaposition?
L. 11 (1301-2) כַּאֲשֶׁר יִדְחֶהָ שָׁם [ֹף] > MT et om.
L. 11 (1301) דָּוָה MT et om.
L. 11 (1301) אֲדוֹן Ken (arrivée): אֵל MT et rel.
L. 11 (1301) קְיָם MT et rel.
L. 11 (1301) יִדְחֶהָ צִילָה PR: MT et om.
L. 13 (1301) יִדְחֶהָ 1 ms Ken: LXX PR Syr (?): MT et om.
L. 13 (1301) קְיָם (cf. Ps 42; 12; 43) > MT et om.
L. 15 (1301) וַיֶּהָב כָּפֹר פּוֹרָה: בָּרָי מֹדֶה PR Syr: MT et om.
L. 17 (1311) Traces of this line have adhered to the bottom of Col. IV.

Col. V. Aside from l. 1, 9, 11 and orthographical considerations MT is indicated for the lacunae, and Ps 131 would have followed directly.
COLUMN VI. PSS 1328-18 1191-6

(Pl. vi)

[.authorization]...

[119]...

[119r]...

[119v]...

L. 2 (1328) N.B.: erasure (of unction? after [unction.]

L. 3 (1311) MT et al.

L. 4 (1321) MT et rel. hebr.

L. 4 (1322) MT.

L. 5 (1322) MT et rel. hebr. (But cf. infra)

L. 6.

L. 5 (1322) MT et om.

L. 8 (1322) MT et om. > Q.

L. 10 (1328) MT; PIH Targ: MT; LXX

Vuig PR Syr.

L. 12 (1194) ON 1 ms Ken: אל MT et om. (Cf. vii 6: Ps 11920.)

L. 12 (1194) MT et om.

L. 15 (1194) MT et om. (Müller, Baethgen, et al. 1195.)

Col. VI. Aside from orthographical considerations MT is indicated for the lacunae.
COLUMN VII. PS 119\(^{15-28}\)

(PL. vi)

בָּסַקְדָהֵךְ אֵשֶׁתָּה ואֵבוֹתָה אֱוָרֹתֵיכָה
בָּחָרֵךְ אָשֶׁתָּה לֵאמָּה אֱוָרָיו יָבְרָה

גָּמֹר על יְבָרֵךְ אֱוָרֹתָה אֱוָרָיו יָבְרָה
לְגֹּא אַבְרָהָא רְפָאֵתָה מַחְוָרִיתֵךְ

הַגּוֹא כֹּרֶךְ אַל חֵסְרוּ מָלֵדָּה מַחְוָרִיתֵךְ
נָרֶת נַפְּשֵׁת לִתָּהֵבָא אל מָסָּפְתֵיכָא בִּכְלֶה תוּ
נְעָרֶת וּדְיֵם אֱוָרֹים וְשִׁמְנוּ מַחְוָרִיתֵךְ
מִלַּמְלָי הָרֶפֶס הוֹמָי בֶּרְוָרָהָ הָצָרָה
בַּנָּא שׁוּב שֶׁרֶם בֵּי נֶבֶרֶךְ יָבְרָה בָּחָרֵךְ

[.disable]

דִּבְךָ לִצָּפְרָה
[disable]

יַח[disable]

לְאִאָאָחֵךְ
[disable]

יִדְרָךְ פָּקִדֵךְ
[disable]

ホテル דְּסָמָּן
c

דָּלָם נַפְּשִׁמְתָּה
c

L. 2 (119\(^{16}\))(119\(^{16}\)) כֹּרֶךְ בְּחַקְדָה MT et al. hebr.
L. 2 (119\(^{16}\))(119\(^{16}\)) כֹּרֶךְ מַחְוָרִיתֵךְ MT qere' Ken de Rossi Grk
Lat Targ Syr: רֹבְרֵךְ MT ktb.
L. 3 (119\(^{15}\))(119\(^{15}\)) רֹבְרֵךְ 4QPa\(^{b}\) Ken: נֵבֶל MT et al. (Cf.
Pss 57\(^{1}\) 138\(^{8}\)).
L. 3 (119\(^{15}\))(119\(^{15}\)) נְעָרֶת אֱוָרֹים 4QPa\(^{b}\) Ken (cf. OL Syr): הָדְיֵם
MT et rel.
L. 3 (119\(^{15}\))(119\(^{15}\)) נְעָרֶת דְּרָצָן MT qere' Ken de Rossi Grk
Lat Syr Targ: רֹבְרֵךְ MT ktb.
L. 4 (119\(^{14}\))(119\(^{14}\)) חַקְדָה וּמַחְוָרִיתֵךְ Ken: הָדְיֵם MT et rel.
L. 6 (119\(^{14}\))(119\(^{14}\)) נִרְשָׁה MT et al.
L. 8 (119\(^{12}\))(119\(^{12}\)) נָלַל (qal impv. of נָלַל) MT et al.:
L. 13 (119\(^{7}\))(119\(^{7}\)) כֹּרֶךְ — the * is inserted above the ב. Cf. Ken for sing.
L. 10-14 (119\(^{25}\)-28) Aside from orthographical considerations MT is indicated for the lacunae.
COLUMN VIII. PS 119:37-49

(st. viii)

17 הנבר עיני מראת שא כדרכה חוהי
18 התוקל נברך את האמת אשר ילראכתך
19 הנבר התרחך אשר גורתי כמשפיכת שדיב
20 תר hà אבחי פּלדָריבך בּנדָקָךתך TOK

21 יברנוא סופר שמשעך דּאמָהך
22 אָמָה הוריפ בּר כ בּחת חָרָקָך
23 אַל יבא ממ וּבר אמת דר מָאָה כּילָּרֵך ילהחי
24 אֲסָפָה התרחך ממיד וּעָד אֲמתל הָרָקְבָה
25 כפּרָדָריך דרָשֵי

26 אֵזְבָּךְתָה בּשָׁוְתָהּ ] [זָרָּמְלֵךְ ולَا אֱבוֹש
27 פּר הָאָבָתָה
28 אֲשָׁאָשָׁהּ בּמַן
29 אֲשָׁאָשָׁהּ בּאֶל מֶצָּא
30 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
31 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
32 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
33 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
34 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
35 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
36 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
37 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
38 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
39 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
40 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
41 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
42 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
43 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
44 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
45 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
46 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
47 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
48 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל
49 יָדוּרְךָ בּגָּרֵרְךָ: ] [זָל

L. 1 (119:37) תְּנֵךְ בַּכְּדָרְכָךְ: תְּנֵךְ בַּכְּדָרְכָךְ MT ktb Grk Lat: תְּנֵךְ בַּכְּדָרְכָךְ MT qere' Ken de Rossi Syr: בַּכְּדָרְכָךְ Ken de Rossi Targ (Olshausen et al.).
L. 1 (119:37) וְזָרִים (cf. xiii 5 xiii 5 xix 14 and supra Introduction): וְזָרִים MT et om.
L. 4 (119:40) וְזָרִים (cf. supra l. 1): וְזָרִים MT et om.
L. 6 (119:42) וְזָרִים: הָיָה נָעָה MT et om.—the נ is inserted above the נ.
L. 7 (119:43) וְתַּשְׁבֵּץ: תַּשְׁבֵּץ MT ktb Targ: רִבְּרָכָךְ בּלָמֶשֶׁת MT qere' Ken de Rossi Grk Lat Targ Syr.
L. 8 (119:44) וְתַּשְׁבֵּץ: תַּשְׁבֵּץ MT et om. > Q.

L. 8 (119:44) וְתַּשְׁבֵּץ: תְּנֵךְ בַּכְּדָרְכָךְ MT et om. N.B.: (1) v. 45 alone in 11QPs 119 does not begin at right margin, but follows immediately on v. 44; (2) Syr v. 45 (cf. also Syr v. 118) also follows immediately on v. 44 in Barnes's edition; (3) cf., however, 1QPs 119, DJD I, p. 70.
L. 13 (119:49) וְזָרִים: וְזָרִים MT et rel.
L. 13 (119:49) וְזָרִים: וְזָרִים MT et rel.
L. 13 (119:49) וְזָרִים: וְזָרִים MT et rel.
COLUMN IX. PS 119^59-73

(P1. v11)

hashbatim deror ashreya reril ale etzodica

hashit yi'la hammehomim leshmot mezotiicht

bebali rishum shorim horachca ale shcham

hetzot lidlo epek lehordah lechale lamesfem zerekha

hebro ay lavo aser irayokh leshemere pokirica

hashchicat = = = = = = = = = =

niyuvshet tem sibberca = = = =

sibb tem reta limdeer ci bemtovitcha amotica

sam adene ay shav nemah araricha shemrith

sibb abonei tizir limdeer horakha

mpal eley shker rvim av ay bekedal ly azorot pokirica

[shem]

[irica]

[shem betem limden atamla]

[shem betem reta melakah]

L. 1 (119^59) N.B.: possible erasure (of ?) under the ב.

L. 3 (119^61) 'adonon MT qere' Ken de Rossi: יודעך MT ktb.

L. 6 (119^64) תקרך MT et om.

L. 10 (119^68) imron LXX PR Syr > MT et rel.

L. 12 (119^70) shin 1 ms Ken H. & Targ (cf. Ps 119^44. 76. 84. 170): שמשניל MT et al. (E.g. LXX ĕmelēnyos, PIH delictabor.)

L. 13 (119^72) תקינין 1 ms Ken LXX Θ Vulg PR (cf. Ps 88^4): ידועך MT et al.

L. 14 (119^72) תינוקת Targ (cf. Gen 20^16, II Sam 18^4, Isa 7^2, Cant 8^4): סמלך MT et al. Q?

L. 11-15 (119^69-71) Aside from orthographical considerations MT is indicated for the lacunae.
COLUMN X. PS 11982-86

(PL. VIII)

בכלהו טני לאמרותיך לאומרי מתי חממתי
ככ שעתה ננאה בברך צדקה לא עסחה
ככ בה ינעבעכה ਕMui תשתה בודביט מסמס
ככ ли ידרם שחת אסרי לא חתרך
ככ מצחיכה אמותיך שבד פרוסי שאר
ככ קסטה מקראין ו.startDate עירוח פיכנה
ככ חפשכות חוניו ואשמוריו ערחה פיכנה

לעלות 47-49 ברכה ובב שמי
ככ лиורו יזאהתה בטנתה ארץ והטמא
ככ מתסריכים טעם הים יכ חכל עבדלך
ככ חתרכה שטעמה ואבדתי בענפי
ככ לולא לא אסחתו פקוריבך כי נמה היה
וכן כי ושעינו כי פקוריבך ודרתי
ככ לי קרוועים לאבדרין עריקה באטום
ככ לי כל חכל ראיית קץ בחובה מצוחק [מקראים]

L. 1 (11985) כלהו (cf. v. 81) כלכ MT et om.
L. 2 (11985) νοητών: עשיריך MT et om.
L. 2 (11986) מותך: סדרו תקף MT et om.
L. 4 (11986) שמה 1 ms Ken: בהואר MT PIH et al.
תורי LXX (ἄσθενες) Vulg PR.
L. 6 (11986) מקראים (Gunkel): בברך את MT et om.
L. 7 (11986) ותני: סדרו MT et om. Cf. viii 1.
L. 7 (11985) גורה תרנחת LXX Vulg: גורה MT PIH Syr (ן).
L. 9 (11989) (ן) תועמש Syr: הטעמה MT et rel.
L. 10 (11987) ניברך LXX א של Targ: גבריך
L. 11 (11989) ניברך 1 ms Ken: בשעי MT et rel.
כותרת

ל’elle יברעה אית להבון

נחשית את הקימה עלשת משמש זרקה

נהרת לעמה ממשתן למיני

אין בשפה כל אי דיラインcation

קנתו לע unheard הלשון והךעל עקב

سفימה פנימית והדרכאה אוח aantal

סטפן המדריך והאוח אל החיוב המשבר

ספוג ואשורה אשא חקירה תמר

 PCIe סליחה כל שמות מקיקך כי שקר הרימה

איצן נשית וכל רשה ארץ על כל אוחות כולם שגותך

סמי מוסף

[בשויו ממשתה יריי]

L. 1 (119\textsuperscript{106}) N.B.: erasure of יברעה (of MT et om.) with scribal dots (?).
L. 1 (119\textsuperscript{106}) MT qere' Ken de Rossi Targ: דבער
MT kib LXX 4 Lat. Syr.
L. 2 (119\textsuperscript{106}) N.B.: erasure of yod.
L. 2 (119\textsuperscript{106}) MT et om. For הנות cf. viii 1, &c. For כארם cf. Gunkel (and LXX λόγωρ?).
L. 4 (119\textsuperscript{106}) N.B.: erasure of yod.
L. 4 (119\textsuperscript{106}) MT et om. For הנות cf. viii 1, &c. For כארם cf. Gunkel (and LXX λόγωρ?).
L. 6 (119\textsuperscript{106}) N.B.: erasure of yod.
L. 6 (119\textsuperscript{106}) N.B.: erasure of yod.
L. 6 (119\textsuperscript{106}) MT et om. For הנות cf. viii 1, &c. For כארם cf. Gunkel (and LXX λόγω�?).
L. 7 (119\textsuperscript{111}) N.B.: erasure of יברעה (of MT et om.) with scribal dots (?).
L. 9 (119\textsuperscript{112}) MT et om.
L. 10 (119\textsuperscript{114}) LXX וברעה 1 ms Ken LXX\textsuperscript{LOC}: דבער
MT et rel.
L. 11 (119\textsuperscript{115}) תורבון סליחה: מפרסבירי MT et rel. hebr.
L. 11 (119\textsuperscript{115}) MT et rel. hebr.
L. 12 (119\textsuperscript{116}) N.B.: if מפרסבירי here is plural it is orthographically unique in Q.
L. 13 (119\textsuperscript{117}) נאשא: א曈יא הפרסבירי MT et rel. hebr.
L. 13 (119\textsuperscript{117}) א曈יא הפרסבירי MT et rel. hebr.
L. 13 (119\textsuperscript{117}) א曈יא הפרסבירי MT et rel. hebr.
L. 13 (119\textsuperscript{117}) הפרסבירי MT et om.
L. 15 (119\textsuperscript{118}) תרגון LXX Vulg PR: השמה MT 8 ־ Targ: השמה Ken de Rossi A ־ PIH. N.B.: v. 119 > Syr.
L. 15 (119\textsuperscript{119}) לך: מוסול היתוך על כל יברעה MT 5QPs 119 et al.
L. 15 (119\textsuperscript{119}) לך: מוסול היתוך על כל יברעה MT 5QPs 119 et al.
L. 15 (119\textsuperscript{119}) לך: מוסול היתוך על כל יברעה MT 5QPs 119 et al.
COLUMN XIII. PS 119:15-64

(PL. IX)

Korab rodif im matamchba raphi
Korab hah - Q - Q - Q - Q - Q
Kdim rigui matamchba ci leulam sevdani

Rama eini elatzi thurhaba lo shechitah

Rohuk marshim ci lokkakha lo derush

Rohuka rodiq teib - Q - Q - Q - Q - Q

Arama batim ahatsho avar anamchah

Iram vim pokuraka ahbari - Q - Q - Q - Q - Q

Deribah anam ulutulam ci mesam zirk

Shirim rodin shu mounribicah vah

Shisch anula lo amamchah moziya sheli rab

L. 4 (119:15) MT et om. (Cf. Introduction on qamis hatuf.)
L. 5 (119:15) MT et om.

N.B.: the line after 2.

L. 6 (119:15) MT et om.

N.B.: the single instance in 11QPs where Q = MT qere. Cf. infra II. 7 and 11 and Introduction.

L. 7 (119:16) MT et om.

L. 11 (119:16) MAAMRAMAH: in pathsho MT PIH Targ:

1 L. 3 (119:15) MT et om. Cf. 1QH ii. 21 xv 12.
L. 4 (119:15) MT et om.
L. 5 (119:15) MT et om.

Cf. Introduction on qamis hatuf.

2 L. 4 (119:15) MT et om. (Cf. Introduction on qamis hatuf.)
L. 5 (119:15) MT et om.

N.B.: the line after 2.

L. 6 (119:15) MT et om.

N.B.: the single instance in 11QPs where Q = MT qere. Cf. infra II. 7 and 11 and Introduction.

L. 7 (119:16) MT et om.

L. 11 (119:16) MAAMRAMAH: in pathsho MT PIH Targ:

25 L. 3 (119:15) MT et om. Cf. 1QH ii. 21 xv 12.
L. 4 (119:15) MT et om.

Cf. Introduction on qamis hatuf.

5 L. 4 (119:15) MT et om. (Cf. Introduction on qamis hatuf.)
L. 5 (119:15) MT et om.

N.B.: the line after 2.

L. 6 (119:15) MT et om.

N.B.: the single instance in 11QPs where Q = MT qere. Cf. infra II. 7 and 11 and Introduction.

L. 7 (119:16) MT et om.

L. 11 (119:16) MAAMRAMAH: in pathsho MT PIH Targ:
COLUMN XIV. PSS 11971-6 1351-9

(PL. X)

1. (11971) לבלת Syr > MT et rel.
2. (11972) תנוהת MT.
3. (11972) ימריר: MT. (Cf. Introduction on games habufa.)
4. (11973) והתרחובות MT et om.
5. (11973) מפריכלו MT qere' Ken LXX Lat: MT kbd Syr, N.B.: scribal dots over 1 and 2!
7. (11978) ספחים MT om. (Cf. Ps 1115.)
8. (1357) N.B.: the three phrases of v. 1 are inverted MT (C, B, A); Q = 2 ms Ken (clears ambiguity? Cf. LXX). Cf. Ps 1115.
9. (1359) ימריר > MT et rel. (Cf. Ps 995.4.)
11. (1359) ירומיאו > MT et rel. Cf. Ps 1169.
12. (1359) ספחים: MT.

L. 10 (1359) Syr: מברך MT.
L. 10 (1359) MT et al.
L. 10 (1359) ילעפה MT et om.
L. 11 (1359)<IM>처럼<IM> MT et al. > Q.
L. 11 (1359) יירואיד יראת MT et al.
L. 11 (1359) מפריכלו LXX O'S E (?) Vulg PR (in possessionem sibi): מפריכלו MT et rel.
L. 11 (1359) שם MT et om. > Q.
L. 12 (1359) יראת Vulg PR: יראת MT et rel.
L. 12 (1359) כל MT et om. > Q.
L. 13-14 (1359) ולעשתו אולם (4QPw-?) > MT et rel. N.B.: ולעשתו tram is the fragmentary reading in 4QPw.
L. 14 (1359)oval: Ken de Rossi Syr LXX Vulg PHI:oval MT Targ:oval LXX PR.
L. 15-16 (1359) Aside from orthographical considerations MT is indicated for the lacunae.
COLUMNS XV. PSS 135¹⁷-²¹ 136¹-¹⁶
(PL. X)

L. 1 (135¹) [¹¹]: ms Ken Syr Targ: [¹¹] [¹¹] MT et al.
L. 1 (135¹) [¹¹] Ken LXX Vulg PR Syr: [¹¹] [¹¹] MT
PH Targ O².

1. 2-3 N.B.: poor writing surface avoided.
L. 4 (135¹) [¹¹] MT et om. (Cf. xxviii 2: Ps 134.)
L. 7 (136¹) [¹¹] MT et al. hebr. Targ.
L. 8 (136¹) [¹¹] MLMT et om. > Q.
L. 8-9 N.B.: poor writing surface avoided.
L. 10 (136¹) [¹¹] MT et al. hebr.
L. 10-11 (136¹) [¹¹] MT et al. hebr.

et rel. (Cf. beginnings of vv. 8 and 9.) N.B.: erasure of [¹¹] before second word of l. 11.
L. 11 (136¹) [¹¹] LXX: LXX
L. 11 (136¹) [¹¹] MT et al. hebr.
L. 12 (136¹) [¹¹] Targ.
L. 14 (136¹) [¹¹] MT et al. hebr.
L. 16 (136¹) [¹¹] LXX: [¹¹] [¹¹] LXX? Haplography?

L. 16-17 (136¹) [¹¹] Aside from orthographical considerations MT is indicated for the lacunae.
L. 1 (136b) — in all likelihood the end of Ps 136, but note the unusually small space interval before the addenda from Ps 137.

L. 1 (118d) סדר... וודז — cf. infra II. 5–6.

L. 3 (118d) לה שעשע היליל: שמות מזרחי MT. N.B.: all witnesses read vv. 16b and 16b the same, except that v. 16b > LXX PR. (LXX ἐντελεχότερα, PR PIH fecit fortitudinem, Syr Targ הזרובלב.)

L. 3 (118d) לה בותים בותים MT Targ et al. hebr.

L. 4 (118d) לה בותים בותים בותים MT Targ et al. N.B.: in major witnesses the same infinitive is used in vv. 8a and 8b.

L. 4 (118d) לה בותים בותים בותים MT Targ et al.

L. 5 (ל) סדר... וודז > om.

L. 6 (118d) לה בותים בותים > MT et rel. Cf. LXX 118d.


L. 7 (145') לה בותים בותים MT et om.

L. 7 (145') לה בותים בותים > MT et rel. N.B.: scribal error dots.

L. 8–9 (145') לה בותים בותים > MT et rel. N.B.: this refrain is constant to each verse of 11QPs 145 and unique to it.

L. 9 (145') לה בותים בותים MT et om. Cf. refrain.

L. 10 (145') לה בותים בותים MT et om. N.B.: the ת is inserted above the line.

L. 11 (145') לה בותים בותים MT et om.

L. 12 (145') לה בותים בותים PR Syr (?) מים PR Syr et rel.

L. 13 (145') זдейפרזי MT LXX O' Vulg PR: Z데이פרזי MT et rel.

L. 13 (145') לה בותים בותים MT LXX Vulg PR.

L. 14 (145') לה בותים בותים MT et om. Cf. refrain.

L. 15 (145') לה בותים בותים MT kth א PIH Syr (v. 6a): לה בותים בותים MT kth א PIH Syr (v. 6b) et rel. N.B.: the third ת is inserted above the line.

L. 15 (145') לה בותים בותים PR Syr (v. 6a): Z데이פרזי MT LXXא ז דא ז데이פרזי MT LXXא ז דא ז데이פרזי MT Vulg PR Targ Syr (v. 6b).

L. 16 (145') Aside from orthographical considerations MT is indicated for the lacunae, except for the Q refrain.
COLUMN XVII. PS 145:12-21²

(PL. XI)

1. 2-3 (145:14) לְעֻלָּם וָעֵד נַחֲלַתךְ נַחֲלַתךְ לְעֻלָּם וָעֵד נַחֲלַתךְ: LXX Vulg PR Syr (variants: כָּלַתִּים for נַחֲלַת, and לְעֻלָּם omitted) — MT MT MT MP PH Targ. (Cf. 'TB Berakhot 9b. Cf. infra v. 17b! The Q reading, however, is probably reliable.)

2. 6 (145:6) וּכְלִי אָבְדָה: the 1 is inserted above the נ. L. 6 (145:6) נַחֲלַת is inserted above the following word.

3. 7 (145:7) הַלְוָיִם LXX Vulg PR Syr — MT et rel.

4. 10-11 (145:10) לְעֻלָּם וָעֵד נַחֲלַתךְ: LXX Vulg PR Syr — MT et om. Q. (Cf. LXX Syr.) Scribal error כָּלַת: כְלָלִים? N.B.: there should be 14 words in v. 18 with Q refrain; there are 14 words in Q v. 18. Cf. xvi 9.

5. 11 (145:16) נַחֲלַת: MT et al.


7. 15 (145:15) נַחֲלַת: MT et om. Q. N.B.: the addendum of Ken mss > Q. There is space for another composition before Ps 154.
COLUMN XVIII. (SYRIAC) PS II

(Syriac) Ps No. II or Ps 154. See infra Part III, pp. 64–70.
COLUMN XX. PSS 1398-24 1371

(PL. XIII)

It is indicated for the lacunae.

MT is indicated for the lacunae.

L. 9 (139') N.B.: the N is inserted above the S. For Roman c. cf. Π Θ E' PIH.

L. 10 (139') [ת"א:דר] MT et al.

L. 11 (139') [ט"א:דר] MT et al.

L. 12 (139') [ט"א:דר] MT et al.

L. 13 (139') [ט"א:דר] MT et al.

L. 14 (139') [ט"א:דר] MT et al.

L. 15 (139') [ט"א:דר] MT et al.

L. 16 (139') [ט"א:דר] MT et al.

L. 17 (137') [ט"א:דר] MT et al. Phonetic variant.

L. 17 (137') N.B.: the J is inserted above the L.

L. 17 (137') Aside from orthographical considerations MT is indicated for the lacunae.
COLUMN XXI. PSS 137\* 138\* SIRACH 51\* (PL. XIII)

L. 2 (138\*) [מ"ש] Ken de Rossi LXX Vulg PR Targ
Syr - MT PIII.

L. 2 (138\*) [מ"ש] 1 ms Ken - MT et rel. N.B.: scribal
error dots.

L. 5 (138\*) N.B.: the peculiar shape of the I and
the erasure which follows.

L. 6 (138\*) [פ'כ] N.B.: the נ following the ב (medial)
is erased!

L. 8 (138\*) [ב] Ken de Rossi. Cf. LXX.

L. 8 (138\*) [ב] MT et rel. hebr.

L. 8 (138\*) [ב] MT ktb ס Lat Syr Targ: [ב] MT
qere’ Ken de Rossi. Cf. LXX.

L. 11-18 Sirach 51\*. See infra Part III, pp. 79-85.
COLUMNS XXII. SIRACH 51:10 APOSTROPHE TO ZION PS 93:1-3

(PL. XIV)

3. L. 16 (93:1) > MT et om.
4. L. 16 (93:1) מְלָכֹת מְלָכֹת Latin Targ Syr: מְלָכֹת MT et rel. hebr.
5. L. 17 (93:1) מַלּוֹן מַלּוֹן MT et om.
6. L. 16-17 (93:1-2) Aside from orthographical considerations MT is indicated for the lacunae. N.B.: the strange configurations (with ו) in a different hand (?) in the left margin. Ps 141 would have followed directly.

Shedai Le'Olam

Neshamah} }}

[1] נבליולה


LXX (σοι περιεχόμενα) Lat Targ Syr: מְלָכֹת MT et rel. hebr.

L. 17 (93:1) מַלִּים MT et om.
COLUMN XXIII. PSS 1415-10 1331-3 1441-7

(PL. xiv)

אֲרוֹנֵי נָעַשׁ אֲלֵי-יִרְאָה בַּעֲדַת-הַמִּשְׂרָה ָּשְׁמַשׁ בְּטַחַת-שָׁנִיָּה

אֲרוֹנֵי נָעַשׁ בַּעֲדַת הַמִּשְׂרָה ָּשְׁמַשׁ בְּטַחַת-שָׁנִיָּה

אֲרוֹנֵי נָעַשׁ בַּעֲדַת הַמִּשְׂרָה ָּשְׁמַשׁ בְּטַחַת-שָׁנִיָּה

אֲרוֹנֵי נָעַשׁ בַּעֲדַת הַמִּשְׂרָה ָּשְׁמַשׁ בְּטַחַת-שָׁנִיָּה

אֲרוֹנֵי נָעַשׁ בַּעֲדַת הַמִּשְׂרָה ָּשְׁמַשׁ בְּטַחַת-שָׁנִיָּה

אֲרוֹנֵי נָעַשׁ בַּעֲדַת הַמִּשְׂרָה ָּשְׁמַשׁ בְּטַחַת-שָׁנִיָּה

אֲרוֹנֵי נָעַשׁ בַּעֲדַת הַמִּשְׂרָה ָּשְׁמַשׁ בְּטַחַת-שָׁנִיָּה

אֲרוֹנֵי נָעַשׁ בַּעֲדַת הַמִּשְׂרָה ָּשְׁמַשׁ בְּטַחַת-שָׁנִיָּה

אֲרוֹנֵי נָעַשׁ בַּעֲדַת הַמִּשְׂרָה ָּשְׁמַשׁ בְּטַחַת-שָׁנִיָּה

אֲרוֹנֵי נָעַשׁ בַּעֲדַת הַמִּשְׂרָה ָּשְׁמַשׁ בְּטַחַת-שָׁנִיָּה

אֲרוֹנֵי נָעַשׁ בַּעֲדַת הַמִּשְׂרָה ָּשְׁמַשׁ בְּטַחַת-שָׁנִיָּה

אֲרוֹנֵי נָעַשׁ בַּעֲדַת הַמִּשְׂרָה ָּשְׁמַשׁ בְּטַחַת-שָׁנִיָּה

אֲרוֹנֵי נָעַשׁ בַּעֲדַת הַמִּשְׂרָה ָּשְׁמַשׁ בְּטַחַת-שָׁנִיָּה

אֲרוֹנֵי נָעַשׁ בַּעֲדַת הַמִּשְׂרָה ָּשְׁמַשׁ בְּטַחַת-שָׁנִיָּה

אֲרוֹנֵי נָעַשׁ בַּעֲדַת הַמִּשְׂרָה ָּשְׁמַשׁ בְּטַחַת-שָׁנִיָּה

אֲרוֹנֵי נָעַשׁ בַּעֲדַת הַמִּשְׂרָה ָּשְׁמַשׁ בְּטַחַת-שָׁנִיָּה

אֲרוֹנֵי Н.В.: the second א is inserted above the ל.

אֲרוֹנֵי Н.В.: the second א is inserted above the ל.

אֲרוֹנֵי Н.В.: the second א is inserted above the ל.

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אֲרוֹנֵי Н.В.: the second א is inserted above the ל.

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אֲרוֹנֵי Н.В.: the second א is inserted above the ל.

אֲרוֹנֵי Н.В.: the second א is inserted above the ל.

אֲרוֹנֵי Н.В.: the second א is inserted above the ל.

אֲרוֹנֵי Н.В.: the second א is inserted above the ל.

אֲרוֹנֵי Н.В.: the second א is inserted above the ل.
COLUMN XXIV. PS 144\(^{15}\) (SYRIAC) PS III

(PL. xv)

אַשְׁרֵי הַמַּעֲמָכָה לְאַשְׁרֵי הַמַּעֲמָךְ אָשַׁר

אָלוֹהִים

קראת אליגָה הַקַּשָּׁבָה אֵילָי מְרַשְּׁתָּךְ

לִמְע֜תּ כֶּדֶשְׁךָ כֵּ֧מָאֲוִה וּקְהָל לְאֵת שֵׁיאֶלְתָּךְ ְבַּקָּשָּׁךְ

לִפְנֵי מַמֵּרָאְתּ בָּנָה נָסָרָא לְאֵת מַמֵּרָאְתּ ְבַּקָּשָּׁךְ

רַשִּׁימָה אֵמֶּלֶיל הָרְגָּעַ שִׁבְעַ כְּמֶּמֶּה דַּנְתִּיתָךְ אֵלָי;

אֵלָי הַשָּׁפֶמְעָא חַמְאֶהָיָךְ כֵּלָּא צְדֶק לַפִּירָךְ כָּלָא תְּרֶם

וּבְרַעֲעָא אֵלָי חַמְאֶהָיָךְ אֵלָי חַמְשַׁפָּבָה לְפָנָי

וּרְחָם רַבִּים מְשַׁפָּבָה חַמְשַׁפָּבָה לְפָנָי

דוֹרֵרי אֵלָי חַמְשַׁפָּבָה אֵלָי חַמְשַׁפָּבָה מְמָנָה

וְהִמְתַּא וְנְזֵיכָר הָרְקָם מְמָנָה וּפְשַׁעְתּ אֵלָי;

וְטִהְרָה אֵלָי וְיִשְׁכָּב לְאֵלָי אָלָי

שָׁלֵשַׁיָּה מֶמֶּהוּ אֵלָי יְצַו גָּן [יְיָא] בְּכֵו אָמַת אֵלָי

עַד כְּנֶאֶלֶי מִלֵּפַנֵיָּהָ שְׁלַמְתּ לְפָנָי אָמַת וּרְקַיָּה

בוֹרֵפְּרַא מֵאֲלֵי מִיסָקָה אָמָת [יָבַּלְּפָּא] אֵלָי לְפָנָי

קרָאת אֵלָי וּתְנִן [יָשְׁנָה חַמְלָמָה]

L. 1 (144\(^{16}\)) MT et rel. hebr. Part III, pp. 76-76. Ps 142 would have followed directly.

L. 3-17 (Syriac) Ps No. III or Ps 155. See infra
COLUMN XXV. PSS 142-8 143-8

(L. XV)

L. 1 (1429) ἀκριβέστατα ἡ εἴμη ἡ ἀλήθεια πάντα ἀληθὲς ἡ εἰς ἀληθευμένην ἐνεργεῖ. Q = MT. For hit’el cf. Ken.
L. 5 (1429) ὑπάρχοντα N.B.: erasure of ὁ after the ἡ; Q = MT.
L. 9 (1439) ἔρχονται: the ἐν is inserted above the erasure of a ἡ (?). For ἐν cf. Ken.
L. 10 (1439) Σωτὴρ PR. Q = MT and rel.
L. 10 (1439) 1 ms Ken (≠ 219): λήμ MT.

L. 11 (1439) בְּכִלּוֹ. Q = MT. N.B.: the ἡ is inserted above the ἡ.
L. 11 (1439) Ken de Rossi LXX Σ Lat Targ: בְּמִיתֶשׂ. MT Syr et al.
L. 12 (1439) נָשַׁהּ: ἀναφέρεται MT et rel. hebr. (Cf. Ps 145:110 passim; cf. xvi 14.)
L. 12 (1439) נָשַׁהּ Ken: נָשַׁהּ MT et rel.
L. 12 (1439) נָשַׁהּ N.B.: the ἡ is inserted above the D; erasure of a ἡ (?); preceding the ἡ. Q = MT.
L. 12–15 (1439) Aside from orthographical considerations MT is indicated for the lacunae and Ps 149 would have followed directly. The traces before ἀληθευμένην come from Col. xxvi?
COLUMN XXVI. PSS 1497–9 1501–6 HYMN TO THE CREATOR

(PL. XVI)

Hymn to the Creator.

See infra Part III, pp. 89–91.

L. 3 (1497) Q 3 mss Ken. Syr. Haplography? Cf. LXX PR.

L. 5 (1501) MT et al. hebr.

L. 7 (1506) MT et om.

Ll. 9 ff. Hymn to the Creator. See infra Part III, pp. 89–91.
COLUMNS XXVII. II SAM 23:7 DAVID’S COMPOSITIONS PS 140:1-5
(PL. XVI)

David’s Compositions Ps 140:1-5

(L. 1 (II Sam 23:7) N.B.: erasures indicate an original with scribal dots over the last two letters. See infra Part III, pp. 91-93.
L. 13 (Ps 140:5) N.B.: the is written over a .
L. 13 (140:5) 3 mss Ken: MT et rel. hebr.

L. 1 (II Sam 23:7) MT et om. Read instead of .

L. 13-15 (140:1-5) Aside from orthographical considerations MT is indicated for the lacunae and Ps 134 would have followed directly.
COLUMNS XXVIII. PSS 134-1 151 A AND B

(PL. XVII)

A reading of the manuscript by R. W. L. Moberly.

151 A

Ravah, affectionate to the Shoah, and the writing of the number.

151 B

N.B.: the I is obliterated by a tear in the skin surface.

L. 1 (134) מְרָעַת MT qere' Ken: מְרֵעַת MT keth.
L. 2 (134) מְרָעַת MT et om.
L. 2 (134) מְרָעַת N.B.: the I is obliterated by a tear in the skin surface.

Ll. 3-12. Ps 151 A. See infra Part III, pp. 54-64.
Ll. 13-14. The beginning of Ps 151 B. See infra Part III, pp. 60-64.
III

The Apocryphal Compositions
NOS. I, II, AND III OF THE FIVE SYRIAC APOCRYPHAL PSALMS*

In Cols. xviii, xxiv, and xxviii are found, save for a few lines of text missing at the bottoms of Cols. xvii, xviii, xxiv, and xxviii, Hebrew texts of Pss I (LXX Ps 151), II, and III of the five Syriac non-canonical psalms which appear as 'filler' material in a Book of Discipline (Katābā ḍē-dārāṣā) by the tenth-century Nestorian Bishop Elijah of al-Anbar.\(^1\)

The Assemani, in 1759, were the first to note the existence of the Syriac psalms in a manuscript in the Vatican.\(^2\) In 1887 W. Wright published a text of the five psalms from a manuscript in the University Library of Cambridge.\(^3\) In 1899 E. Sachau noted the existence of the same psalms in a manuscript in Berlin.\(^4\) In 1927 A. Mingana published the texts of the psalms from two manuscripts in the Rendel Harris Library, Selly Oak, Birmingham, England, Ming 31 dated to ca. 1340, and Ming 51 dated to ca. 1550.\(^5\)

In 1930 Professor Martin Noth, principally using Ming 31, published a collated text with German translation of the five psalms.\(^6\) He also translated the Syriac back into Hebrew of three of the five, Nos. II, III, and IV.

Unavailable to Professor Noth at the time were three as-yet-unpublished manuscripts of the five psalms. Two of these afford the only biblical manuscripts in which the group of psalms occurs: a Nestorian twelfth-century manuscript of the Psalter (Mosul/Baghdad, Library of the Chaldean Patriarchate 1113), and a Nestorian text of the prophets dated A.D. 1813 (Berlin, German State Library 3122); the third is yet another copy of the Bishop's handbook dated A.D. 1863 (Woodbrooke, Selly Oak College Library, Ming Syr 579). The latter two are rigidly faithful to the Syriac tradition represented in Ming 31. By contrast, the Mosul text offers significant variants in Pss II and III (numbered in the manuscript as Pss 154 and 155!), as well as interesting marginal notes, and provides the most faithful Syriac version of the psalms available to date.

In 1938 and 1959 respectively M. Delcor and M. Philonenko both suggested that the five psalms were essentially Essenian.\(^7\)

The reader would be well advised to consult the Syriac texts as they are presented in Professor Noth's article in Zeitschrift für die alttestamentliche Wissenschaft, xlvii (1930), pp. 5-7. The Hebrew texts are here presented in metrical arrangement, and the reading notes are offered according to the resultant versification. For convenience of reference to the Syriac text, as well as to Noth's Hebrew translation of the Syriac, the corresponding line numbers of the Syriac are given with the verse references to the Hebrew.

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* The material in this section has appeared in another form in the Zeitschrift für die alttestamentliche Wissenschaft, lxxv (1963), pp. 73-86, and lxxvi (1964), pp. 57-75.

\(^1\) One-third of the width of 11QPs \(^*\) was destroyed by dampness in the cave in antiquity. Cf. Bulletin of the American Schools of Oriental Research, clxxv (1962), pp. 7-15, and supra pp. 3-5.

\(^2\) Biographiae Apossticarum Vaticanae Codicorum manuscriptorum Catalogus, Partis Primae, Tomus Tertius (1759), pp. 385-6.


While LXX Ps 151 is also known as Ps 151 in the Syro-Hexaplar, in the group of five Syriac apocryphal psalms it is No. I, so called since Wright first published them in 1887.

In 1968 Spoer published the text of a Syriac manuscript of Ps 151, which had been in the Syrian Convent in Jerusalem and which dates from A.D. 1472. This text, the Syro-Hexaplar Codex Ambrosianus, the LXX, and OL lack, before v. 2, a verse which is common to the Syriac manuscripts (except Mosul) which contain the five psalms: "And I found a lion and a wolf [bear?] and slew them and rent them." It has been the consensus that the verse is an interpolation from Syriac Ps 4 and V, which purport to have been written by David on the occasion of his having smitten the wild beasts as a shepherd protecting his father's flocks (I Sam. 17:4. 17). That the Qumran and Mosul texts also fail to mention the lion-bear episode confirms the consensus. It is further the consensus that without the lion-bear verse, then, Syriac Ps I, in all the manuscripts, is clearly a translation of LXX Ps 151.

11QPs 151 A comprises seven verses of two lines each, each line being a distich. There are fourteen distichs, ten of which are 3/2 and four of which are 3/3. The four hexameters are in vv. 4 and 7, each of which marks the end of a strophe, or sense division, of the psalm.

Nine of the fourteen lines or distichs have synonymous parallelism, or as closely synonymous as the Qinah metre permits. Four have synthetic parallelism (vv. 2b, 5b, 6b, 7a) and one has the 'stairlike' structure (4b).

The poem easily divides itself into two strophes, both by metre and by content. The first strophe deals with David's musical ability and his praise of God thereby. The second strophe deals with God's sending the prophet Samuel to anoint David instead of his brothers.

The Hebrew psalm supports more than one translation. The rendering here offered has already provoked several alternative, very welcome suggestions.

The following is a line-by-line comparison of 11QPs 151 A (xxvii 3-12) and LXX Ps 151, with a translation of the Hebrew and notes to the text. Distinctive elements in each are underscored.

**PSALM 151 A**

**LXX**

Oδοτος ὁ φαλός ἱδιώγραφος εἷς Δανείδ 
καὶ ἔκαθεν τοῦ ἄρημου, ὅτε ἐμονο-

**Q**

הַלְוָיִת לַוִּי בּי שַי


114 The edition printed of 11QPs 151 appeared in the *Zeitschrift für die alttestamentliche Wissenschaft*, lxvi (1963), pp. 73-85. The following treatment of Ps 151 A is basically the same as appeared earlier but with several corrections and adjustments. I am aware of four articles which will have appeared before publication of this volume: Patrick Wm. Skehan, 'The Apocryphal Psalm 151', *The Catholic Biblical Quarterly*, xxv (1963), pp. 407-9; J. Carmignac, 'La Forme poétique du Psalme 151 de la grotte 11', *Revue de Qumrān*, iv (1963), pp. 371-8; W. H. Brownlee, The 11Q Counterpart to Psalm 151, 1-5', *Revue de Qumrān*, iv (1963), pp. 379-87; and I. Rabinowitz, 'The Alleged Orphism of 11QPs 28, 3-12', *Zeitschrift für die alttestamentliche Wissenschaft*, lxxvi (1964), pp. 193-200. Professor W. F. Albright by correspondence has proposed a seventh-sixth century B.C. date for Ps 151; cf. his *History, Archaeology and Christian Humanism* (1964), p. 35. I am grateful to all these scholars for sharing their work in advance of publication. However, there is such wide divergence of opinion that, as F. M. Cross has privately suggested, there may well be no early agreement; e.g., ll. 5-7 may be read in at least three distinct senses (see especially Rabinowitz and Skehan),
A Hallelujah of David the Son of Jesse.

1. Smaller was I than my brothers
   and the youngest of the sons of my father,
   So he made me shepherd of his flock
   and ruler over his kids.

2. My hands have made an instrument
   and my fingers a lyre;
   And [so] have I rendered glory to the Lord,
   thought I, within my soul.
3. The mountains do not witness to him, 
nor do the hills proclaim; 
The trees have cherished my words 
and the flock my works.

4. For who can proclaim and who can bespeak 
and who can recount the deeds of the Lord? 
Everything has God seen, 
everything has he heard and he has heeded.

5. He sent his prophet to anoint me, 
Samuel to make me great; 
My brothers went out to meet him, 
handsome of figure and appearance.

6. Though they were tall of stature 
and handsome by their hair, 
The Lord God chose 
them not.

7. But he sent and took me from behind the flock 
and anointed me with holy oil, 
And he made me leader of his people 
and ruler over the sons of his covenant.

The poem is a poetic midrash on I Sam 16:1-13, the attractively simple account of how the shepherd David, Jesse’s eighth and youngest son, was made ruler of Israel. Just as in I Kings 3:1-13 Solomon protested his youth (לֹא וְלֹא), so David here begins by noting his. But the point of David’s election in the Bible is the crux of the poetic midrash: ‘The Lord looks upon the heart’ (I Sam 16:7). However, the biblical passage fails to state what God saw in David’s heart, and it is just that which the poetic midrash supplies. Even though David is insignificant in external appearance, he, in his soul or heart or to himself, has said the significant thing: he would give glory to the Lord (v. 2); and the Lord, who can see into the heart, has seen and heard everything David has done and said (v. 4). Therefore God heeded David’s piety of soul by sending the prophet Samuel to take him from behind the flock to make him a great ruler.

The first strophe (vv. 1–3) deals with David and what he thought and did to praise God, and how God, who sees into the heart, heeded David’s soul-prayer. What David thought and did, his ‘words’ and ‘works’ (v. 3b), are represented by the scroll itself and the ‘4,050 psalms and songs’ of Col. xxvii 2–11. The second strophe (vv. 5–7) deals with God’s response, through Samuel, to David’s desire by making David great, where he had been insignificant (vv. 1 and 5), and by anointing him ruler of his people, where he had been only a ruler of flocks (vv. 6 and 7b).
NOS. I, II, AND III OF THE FIVE SYRIAC APOCRYPHAL PSALMS

V. 2a (l. 4):
  Cf. Gen 41 Job 3011.

V. 2b (l. 5):
would be well represented by the scroll in hand! N.B.: in V. 1, his great desire found in the Bible, or Qumran. Note erasure of prefixed waw of David. I note the usage in 1QH X'1 8 (called to my attention by J. Carmignac). Cf. rQH x 8 (Ps 114, that mute nature appreciates David’s masterful music in praise of God?). The phrase here should introduce v. 3, but not probable in the context. The poem tells what wonderful thing it was which God saw in David’s heart, that which inclined him to choose David over his handsome brothers: clearly it was David’s soul-prayer that his music should have rendered glory to God.

V. 3e (l. 5-6):
  Cf. Micah 6:1-4, where mountains and hills amply witness God’s judgements in the covenant lawsuit, or Isa 44:23 and 55:12, where nature responds in joy to God’s work of salvation. To say that mountains and hills do not witness to God or proclaim his deeds (cf. v. 4e) is non-biblical.

V. 3f (l. 6):
  Cf. Jastrow, p. 1081, and CD iii 2 and v 5. As noted above in v. 2, the Hebrew of the poem is not necessarily classical; on the contrary it is an archaizing use of classical Hebrew in the post-biblical period. Attempts to read יพิจ(213,123),(254,139) and י(213,133),(254,149) as逆行 means ‘to myself; but the poet here chose the latter שד for him may have had some of the same significance it must have had for Josephus (Antiquities, vi. 150, on I Sam 161), quoted below.

The phrase usually precedes the thought expressed. It is possible, of course, that the phrase here should introduce v. 3, but not probable in the context. The poem tells what wonderful thing it was which God saw in David’s heart, that which inclined him to choose David over his handsome brothers: clearly it was David’s soul-prayer that his music should have rendered glory to God.

V. 4a (l. 7-3):
  Cf. Isa 46:12-13 Sirach 166 1717 3916-17 4217 4310-12. No one can fully recount God’s deeds (despite Ps 111:17 יighthouse intercalated). An. Cf. Ps 1144, God (French Maitre). The biblical phrase is קוידות יחל, especially in Isaiah. יחל is construct only to יזרע in the Bible, never to יזרע (nor in Qumran literature). Note that the phrase, in reference to God in Ps 1147, is interesting also in that the context of the psalm is that of mountains, hills, and flocks (called to my attention by J. Carmignac). Cf. 1QH x 8 רו עדיה יזרע, and Skehan’s article cited in note 4, p. 54.

V. 4b (l. 8):
  Cf. I Sam 3019,Ι ציון the earth is the Lord’s, Ps 7719. The occurrence in Ps 1141 (sic) is the only instance of the construct I have found in the Bible, or Qumran. Note erasure of prefixed waw with scribal dot over it (see ‘Surface Observations’ in Part I), which indicates the scribe, on reflection, took יזרע as absolute.

Yזרע. . .ל. . He has heard David’s music and heeded what is in his heart (and/or soul, I Sam 161 Ps 78?2), his great desire to give God glory (v. 2b) even though God is above all praise (vv. 3-4). David’s music, of course, would be well represented by the scroll in hand! N.B.: LXX & al. read οἱ ἄκουσαν καὶ εὐφημήσαν (= יזרע הוה השם). But ...

V. 5 (l. 8-9):
  A poetic recapitulation of the story in I Sam 1614.

Cf. Gen 2917 יזרע יזרע תושחלו ה and יזרע רם. I Chron 1717 (Hch—LXX ὄς διαφέρεις), rQ1b 5214 (רמ—MT ורינ), 11QPs xxii 11 (יוֹרָב); and supra v. 16b.
V. 6 (ll. 9-10):

Ps 167 of Eliab, and Jesse in accordance with the psalm, and Jesse's son David. If the same poetic metre is maintained here as in the rest of the poem then the proper emphasis is conveyed from the biblical text to the poem. A rallentando stress on each syllable emphasizes the climax of the poem.

V. 7 (ll. 10-12):

Ps 78:1-2; II Sam 7 (Amos 7:1).

V. 7b (ll. 11-12):

Note the parallel correspondence with v. 1b. Ps 78:12

The superscriptions in LXX and Old Latin in no way compare with the superscription in Q or in the Syriac. The latter reads 'A Todah [or Hodayah] of David', and Q reads 'A Hallelujah of David the son of Jesse'. In the superscription is the Syriac closer to Q than to LXX. 'Hallelujah' in Q is a title or type of psalm in the last column in such a position as to suggest that it held great importance in Qumranian beliefs concerning both David and his musical ability. Nothing in 11QPs contradicts this; on the contrary, the last two columns of the scroll confirm it. For, in the preceding Col. xxviii, are 'the last words of David' of II Sam 23 and a prose composition listing all the types of musical compositions David wrote, giving a precise number for each genre and then giving the sum as 4,050. The primitive Church, as is seen in the New Testament, seemed to believe that David was the author of the psalter as it was known then. It is not until the second century A.D., however, that we get a clear-cut statement of Davidic authorship, in a beraitha in Baba Bathra. At Qumran there was no doubt whatever that David wrote Ps 151; there was little or no doubt that he was the author of the psalter as they knew it.

The second point of the LXX superscription, that the psalm is supernumerary, is lacking in Q for what would seem to be similar reasons: Ps 151 in 11QPs is in no wise supernumerary. Far from being a 'rider' or something extra it is placed, with the psalm that follows it, in a climactic position to the whole scroll. The third point of the LXX superscription, that the psalm relates the Goliath episode, is the most significant of all in its absence from the Q superscription. Our psalm says nothing of that episode.

Vv. 1 and 2 of LXX correspond very closely to vv. 1 and 2a in Q. However, it is clear already that the LXX is not a mere translation of Q. They appear already to be independent and yet closely related. While in Ps 151 in 11QPs might conceivably be a good translation of 'Hallelujah' certain LXX v. 1c and Q v. 1b are so independent as to require no comment. LXX v. 2 and Q v. 2a converge with only the word σρωονστρ lacks its counterpart in Q.

Vv. 2b and 3 in Q, however, offer a text of which the LXX knows nothing and in which LXX and Q are totally independent. Q v. 4 reflects a theme very similar to that in LXX v. 3.

[1] Only in Ps 147 (which is lacking in 11QPs) is it integral to the text of the psalm. Cf. Oesterley, The Psalms, pp. liv-lv.

Q vv. 5a and 7a are very close to LXX v. 4, and Q vv. 5b and 6 relate vaguely to LXX v. 5. Finally, however, Q ends with a sentence which again has no correspondence in LXX, and, as noted above, LXX vv. 6 and 7 are lacking in QPs 151 A.

Clearly we are here dealing with a Hebrew text of Ps 151 which demands attention on its own ground. The above comparisons between the two psalms are interesting and, in some measure, revealing, but they are also manifestly limited. Not only does 11QPs 151 stand by itself, far from needing the LXX to understand it, on the contrary it comes to the aid of a correct understanding of LXX. It is quite clear that the enigmatic LXX v. 3 is wholly dependent on Q v. 4. The strange question ‘Who can tell my Lord?’ in the LXX means, with Q, ‘Who can tell [or recount] the deeds of the Lord?’ And the equally strange ‘The Lord himself, he himself hears’ means, with Q, that the deeds of a God who is omniscient can never be amply praised. A gross case of haplography (and misunderstanding) has taken place in the transition between Q v. 4 and LXX v. 3, i.e. between ἄρας εὐαγγέλει and ὧν ἥν—αὕτης εὐαγγέλει.(1)

The first question dispensed with is whether the LXX psalm is a translation of Q. The answer is No. The next question is whether QPs 151 represents the Hebrew original (‘Ur-Vorlage’) of LXX. Is QPs 151 but a derived form of an earlier Hebrew Ps 151, or, conversely, is LXX Ps 151 a translation of an earlier or later, and hence different, Hebrew text than that we now have? Both questions are pertinent since the date of the present form of the LXX translation of the psalter is at best uncertain. While the Greek version of I Maccabees seems to quote Ps 78 (79) (2) (1 Macc 7:17), which would take us back at least to the first century B.C., we cannot be at all certain that Ps 151 was included in the Greek psalter of that time. On the contrary, though Codex Alexandrinus has, besides Ps 151, Athanasius’ letter to Marcellinus which speaks freely of the psalm as Davidic, and though Codex Sinaiticus includes it as integral to the psalter, still Codex Alexandrinus carefully excludes it from belonging to the psalter proper. Furthermore, the judgement of the Laodicene canon (βιβλίον ψαλιμάν ἐκκόσ πνεύματος) is sustained by the superscriptions in all the Greek manuscripts, which, though they call the psalm an ἰδιόγραφος of David, also call it supernal.(2)

Though LXX Ps 151 is by no means a translation of QPs 151, it is abundantly clear that it depends ultimately on the latter. The LXX psalter is highly compatible with MT. Where the 36 canonical psalms of 11QPs differ from MT, except in a few readings, it also differs from LXX. Q variants, in other words, for the most part stand alone. Save for a certain number of very interesting readings a general equation is possible: 11QPs* = MT = LXX. Since there is, of course, no MT for Ps 151, one might expect that one could still retain the equation 11QPs* = LXX for our psalm, but, as we have seen, that is far from the case.

QPs 151 includes every thought and every phrase which are in LXX Ps 151 except for LXX vv. 6 and 7, the Goliath episode. Excluding vv. 6 and 7, then, and limiting our reading of LXX Ps 151 to vv. 1–5, we make, I think, an interesting discovery: LXX Ps 1511–5 makes little or no sense at all. V. 1 establishes that David was young and a shepherd. V. 2 says he made musical instruments, but he does nothing with them. V. 3 is so cryptic that it is very nearly meaningless. V. 4, then, is the climax but it is followed by the very anticlimactic v. 5.

If we turn to QPs 151 every objection to its counterpart in LXX listed above vanishes. The musical instruments are for rendering God glory (v. 2b). Nature, the mountains, and the hills

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(1) The Syriac is very indefinite, ‘Who will show me my Lord? He, the Lord, has become my God.’ Wright, op. cit., p. 264; Mingana, Woodbrooke Studies, i, p. 289; Spoer, op. cit., p. 67; Noth, op. cit., p. 8.
do not witness to God, but trees and animals fully appreciate David's consummate abilities (v. 3). Who of all creation, even man, however, can truly recount the deeds of the Lord? For God sees and hears everything. Moreover, he is a God who heeds (v. 4). So he sent his prophet Samuel to anoint the humble shepherd and musician (v. 5a). David's brothers had obvious gifts: beauty, stature, and fine hair; but, mirabile dictu, God chose them not (vv. 5b and 6)! And so the sum of it is that God took David from behind the flock and anointed him who had been ill, and of sheep and goats to be of his people and the sons of his covenant (v. 7). Why? Not because David killed Goliath, that has nothing to do with it either in Q or LXX, but because David had said in his soul, 'Let me render glory unto the Lord', and with his home-made lyre he did so, still realizing that God is above all praise.

There can be no hesitancy whatever in affirming that IQPs I5 I is the original psalm. There can be no doubt, furthermore, that it is what lies behind the otherwise meaningless LXX vv. 1–5.

But where, then, did LXX vv. 6 and 7 come from? At the bottom of the column which contains QPs I5 I, and starting in the line following the psalm, but with almost a whole line left blank, fully indicating that Ps I5 I A was finished and complete, there begins another composition. Of the latter there are only two poorly preserved lines.  

**PSALM 151 B**

LXX

εξεθηθην εις συνάντησαν τω ἀλλοφύλῳ
καὶ έπικατηρᾶσατο με έν τοις εϊδωλεσι αυτοι
εϊ ο δ επισωμενος την παρ' αυτοι μαχαιραν
ἀστεκέφαλια αυτον, και ηρα δνειδο εξ νιων Ισραηλ

Q

מ Pact מן פליאית [ ] 3 ו ת א א על

Col. XXVIII

At the beginning of David's power after the prophet of God had anointed him.

1. Then I [saw] a Philistine uttering defiances from the [ranks of the Philistines].

2. ...I..................the.......

Superscription (xxviii 13):

The gimmel and het are without question. The left top hook of the resh is clear enough as well as the he that follows. Considering the sizes of the letters adjacent to the lacuna there is room enough, and exactly so, for the name and the beginning of the resh. The word is further indicated by the recommendation of David given to Saul in I Sam 16:14, which falls in the linking paragraph between the two stories, David's anointment and his battle with Goliath, as told in I Sam 16 and 17. David attained the strength of manhood to fight the giant because at his anointing the spirit of God had come mightily upon him, I Sam 16:13. Hence the superscription to the second psalm links it as sequel to the first.

V. 1 (l. 13):

'יכ. Cf. Ps 124:1–4. This reading is less secure. The יכ. ... is without question. Preceding it are the traces of two of three letters. A search through the biblical account brings us logically to I Sam 17:21–25. After David had arrived in camp,...

followed it. They were originally separate entities, however, and became combined at great expense to the original meaning as well as to the beauty and simplicity of at least the first of the two psalms.

Both psalms are based on I Sam 16 and 17. Only the section in Q which is totally lacking in LXX is non-biblical in tone, namely vv. 28-3. The epitomist omitted them altogether whereas he has at least some salient phrase from every other verse. 11QPs 151 28-3 is most revealing. The tone is quite non-biblical; the Old Testament clearly speaks of mountains and hills witnessing to God (cf. e.g. Micah 6:6). Trees and animals cherish David’s music but they cannot themselves praise God. They can appreciate but they cannot express appreciation. A picture of mute animals and trees being charmed by music from the lyre comes to mind and with such a picture the myth of Orpheus.

The overall image of David conveyed by the psalm in Q is that of a good and pious shepherd chosen by Samuel, not for his handsomeness, but for his humility and beauty of soul. ‘And [so] have I rendered glory to the Lord, thought I, within my soul.’ His brothers are handsome of figure and appearance, tall, with splendid hair. David, by contrast, is a small, humble shepherd whose shepherd’s music is appreciated by no one save his dumb flock and the trees among which they graze. Unattractive and a lonely figure, fully unappreciated save as it stands where it is clear, ‘תִּתְנֵנָה’ seems indicated.

The reading is tenuous indeed, but there is enough to suggest that the psalm tells of the Goliath episode. If that is the case it was probably the origin of LXX vv. 6 and 7.

At some time in the history of Ps 151 an amalgamation took place between the first psalm, which dealt only with David’s musicianship and anointment, and the composition which follows it. They were originally separate entities, however, and became combined at great expense to the original meaning as well as to the beauty and simplicity of at least the first of the two psalms.

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Father J.-P. Audet has called attention to the influence of Orphism on the ‘good shepherd’

1) For recent discussions of the question of nature witnessing to or for God in the Old Testament cf. George Merendehall, Law and Covenant in Israel and the Ancient Near East (1955); B. Gemser, ‘The Rib-er Controversy-Pattern in Hebrew Mentality’, Supplements to Vetus Testamentum, iii (1955), pp. 120-37; H. B. Huffman, ‘The Covenant Lawsuit in the Prophets’, Journal of Biblical Literature, lxviii (1959), pp. 285-95. Professor van der Woude, who is at present working with Professor van der Ploeg on the Job targum from Cave 11, tells me that the Aramaic translation of Job 38’ interprets the stars in that passage as shining instead of singing. This seems to him to indicate demythologization.

theme as it applies to Christ in early Christian literature and art.\(^{(1)}\) Certainly David is the prototype in the New Testament of the good shepherd. That hellenistic Judaism arrogated Orpheus to monotheism for apologetic purposes is already well known in the work of the Alexandrian Jewish philosopher Aristobulus, ca. 150 B.C., as noted by Eusebius (\textit{Praeparatio evangelica}, XIII. 12.).\(^{(2)}\) It is clear that Moses was viewed as a prototype of Orpheus. Eusebius (\textit{Pr. ev.} IX. xxvii. 2 f.) tells of a Jew of the second century B.C., Artapanus, who insisted that Moses was Musaeus, the teacher of Orpheus. He also relates the vision of Moses (\textit{Pr. ev.} IX. xxix. 5) as told by Ezekiel the Tragic Poet, wherein the Orphic god appears to Moses in a dream. For hellenized Judaism then to take the obvious next step of seeing in David, the musician, the Orphic talents and virtues is both logical and reasonable.

Among the archaeological artefacts which E. R. Goodenough uses is the painting above the niche in the central triptych area of the synagogue at Dura-Europos.\(^{(3)}\) The painting is familiar. A sprawling vine reaches up above the Torah-ark niche area and on the left is a seated figure playing a lyre. Below the branches of the vine on the right appear to be two rampant fronting lions (there is some difference of opinion as to whether they were in a painting earlier than that of the lyre-playing figure). The identity of the musician has been disputed. Du Mesnil du Buisson and C. Hopkins have identified the figure with Orpheus while C. H. Kraeling and Rachel Wischnitzer have suggested David.\(^{(4)}\) Goodenough has no doubt that the figure is Orpheus.\(^{(5)}\) His only real question is what biblical or Jewish figure Orpheus represented at Dura. 'If Orpheus became for Christians a symbol of Christ taming the passions, he probably had been Moses or David, or some other Jewish figure, doing this for Jews when portrayed in a synagogue.'\(^{(6)}\) 'He would certainly have been given some Jewish name like David.'\(^{(7)}\) Goodenough refers also to other representations of Orpheus in Jewish art, in particular the figure with lyre surrounded by animals in the Jewish catacomb, Vigna Randanini, already identified as Orpheus by R. Eisler in 1925.\(^{(8)}\)

Orpheus is very familiar in early Christian art. H. Leclercq, in his article 'Orphée' in \textit{La Dictionnaire d'archéologie chrétienne et de liturgie}, includes no fewer than twelve illustrated representations of the Christianized Orpheus whose lyre charms both trees and animals.\(^{(9)}\) If the painting of the good shepherd in the Christian chapel at Dura-Europos were better preserved we might see there also some vestiges of Orphic influence.\(^{(10)}\) Certainly the most intriguing of all Christian representations of Orpheus is that in the Jerusalem mosaic found in 1901 and published the same year by M.-J. Lagrange.\(^{(11)}\) Beneath the figure are a centaur and

\(^{(1)}\) In \textit{La Didaché}, Études bibliques (1958), pp. 417-28. I also wish to express appreciation to J.-P. Audet for his generosity in sharing with me the fruits of his work on Orphism not mentioned in his published works.


\(^{(5)}\) \textit{Jewish Symbols,} vol. i (1953), p. 31.

\(^{(6)}\) Ibid., vol. iv (1954), p. 36.

\(^{(7)}\) Ibid., vol. v, p. 105.


\(^{(10)}\) \textit{The Excavations at Dura-Europos,} Fifth Season (1934), pp. 254-85. It is interesting to note that in the chapel there is also a painting of the Goliath episode at the moment when after the giant has fallen David prepares to sever his head—the very scene depicted in LXX Ps 151.

the god Pan obviously listening in rapt attention to the music from the lyre. Around the musician are various animals in different poses of arrested attention; a serpent and a salamander have even interrupted their fighting to listen. There are a number of trees and plants scattered among the animals and they too are listening to the divine music. Of them all it may be said, as it is said of the trees and flocks in our psalm from Qumrân, that they appreciate the words and works of Orpheus, the good shepherd, whether he be David (Ezek 34:23-24) or Christ (Luke 15:2-7 Matt 18:12-14) or a combination of all three.

Orphic influence upon hellenistic Judaism, as well as upon early Christianity, is a matter of archaeological and literary record. Eusebius' sources, however, claimed the Orphic virtues only for Moses, and no archaeological inscriptive evidence to date has pointed unmistakably to David's share in the Orphic heritage. 11QPs 151 provides tenuous literary evidence of the Orphic image of David in the intertestamental period.

We now have the Hebrew psalms, at least all of the first and the beginning of the second, which lie behind the amalgam which is LXX Ps 151. The author was adept at writing archaizing classical Hebrew. But through that medium he reflected hellenistic ideas all the while taking his basic material directly from I Sam 16 and 17. We must manifestly acquaint ourselves with a hellenized Jew of the Palestine area. It is highly doubtful, however, that the Qumrân community, in its fight against the hellenism of the Jerusalem priesthood, would have knowingly permitted distinctively hellenistic ideas to shape its essential theology; and no suggestion should be made on the basis of the supposed Orphic imagery in Ps 151 A that any facet of Orphism was consciously subscribed to by the writer of the poem or by his readers: discussions of live and dead symbolism are not provoked.

The amalgamist or epitomist of the two Q psalms which were reduced to LXX Ps 151 managed to excise completely the Orphic elements as well as to destroy the beauty and integrity of the original. This was probably done in Hebrew before the translation into Greek was made, and it was done outside Qumrân. Memory of its original hellenism, however, may have served to exclude it altogether at Jamnia (ca. A.D. 90) from the canon of the Hagiographa.

* * *

The following inferences may be drawn. (A) We have the Hebrew lying behind LXX Ps 1511-5. With the psalm we have tentative literary evidence of an Orphic David from hellenized or hellenizing Judaism. (B) We have the bare beginnings of the Hebrew lying behind LXX Ps 1516-7. They were both probably written by the same author. (C) An amalgamist, or epitomist, combined the two, condensing them to the size of one alone, and hence sacrificed not only the artistry but also the sense of the one, and probably as well of the other. (D) LXX Ps 151 is a translation of the amalgam. (E) The superscription in LXX, like many others in the LXX psalter, is late, and, while the superscription in Syriac is very close to the superscription in Q, it is highly probable that all three superscriptions are independent of the psalm and of each other. (F) Finally, 11QPs closes with psalms that deal with David's youth, his musicianship, his elevation to leadership of his people, and his manifest ability to carry out, with piety and courage, the responsibilities of that office. In the climactic placement of these psalms at that the mosaic is Christian and that the Orphic figure is Christ as the good shepherd. The frontispiece to this latter work, which is a reproduction of the mosaic, is the clearest publication of it I have found.

Goodenough, op. cit., vol. v, p. 82, in speaking of the mosaic, misses the point of the trees and plants also listening; he also misses this in a number of his references. A close look at several of these clearly shows that the vegetation depicted is not merely for pastoral suggestion but is also listening, often in very graceful poses, as charmed by the music as are the animals. Cf. Kraeling, op. cit., Final Report VIII, Part I (1950), p. 224.
the end of the scroll we have evidence enough, with the prose composition in the preceding column listing David's musical compositions, that at Qumran David was considered the author of the psalter.

(SYRIAC) PSALM II

(11QPs* 154)

Col. XVIII

(Vv. 1–3a and 17b–20 reconstructed from the Syriac)
1. With a loud voice glorify God;
in the congregation of the many proclaim his majesty.
2. In the multitude of the upright glorify his name
and with the faithful recount his greatness.

(I1QPs4)

3. [Bind] your souls with the good ones
and with the pure ones to glorify the Most High.
4. Form an assembly to proclaim his salvation,
and be not lax in making known his might
and his majesty to all simple folk.
5. For to make known the glory of the Lord
is Wisdom given,
6. And for recounting his many deeds
she is revealed to man:
7. To make known to simple folk his might,
and to explain to senseless folk his greatness,
8. Those far from her gates,
those who stray from her portals.
9. For the Most High is the Lord of Jacob,
and his majesty is over all his works.
10. And a man who glorifies the Most High
he accepts as one who brings a meal offering,
11. as one who offers he-goats and bullocks,
as one who fattens the altar with many burnt offerings,
as a sweet-smelling fragrance from the hand of the righteous.
12. From the gates of the righteous is heard her voice,
and from the assembly of the pious her song.
13. When they eat with satiety she is cited,
and when they drink in community together,
14. Their meditation is on the Law of the Most High,
their words on making known his might.
15. How far from the wicked is her word,
from all haughty men to know her.
16. Behold the eyes of the Lord
upon the good ones are compassionate,
17. And upon those who glorify him he increases his mercy;
from an evil time will he deliver [their] soul.
18. [Bless] the Lord
who redeems the humble from the hand of [strangers]
[and delivers] the pure from the hand of the wicked,
19. [Who establishes a horn out of Jacob]
and a judge of [peoples out of Israel;]
20. [He will spread his tent in Zion]
and abide for ever in Jerusalem.]
V. 1–2 (Syr II. 1–4):

These are reconstructed from the Syriac, as are portions of vv. 18–20. Noth's reconstruction is still basic for these lines, altered only where the Hebrew style of the extant 'Vorlage' indicates changes. קָוָד and הָוֶֹד מִתְגָּלֵמִים are used on the basis of the Syriac translator's use of the root קָוָד for the Hebrew root מַגָּל and its derivatives in vv. 3, 4, 9, 10, and 17. Only in v. 9 (Syr I. 16) did the translator depart from this otherwise consistent practice, where מַגָּל is used for הָוֶֹד מִתְגָּלֵמִים. Conversely, only once in vv. 3–18 does the translator use a derivative of the root to translate a Hebrew word derived from a root other than מַגָּל; viz. in v. 7 (Syr I. 12) he translates נָהֲרִיָּא by מָנָהֲרִיָּא. Hence, we may assume that הָוֶֹד מִתְגָּלֵמִים lies behind the Syr in v. 2 (Syr I. 4).

The rest of Noth's reconstruction of vv. 1–2 is here adopted intact. His choice of מַגָּל as the word translated by מָנָהֲרִיָּא is particularly perceptive. The Syr relates to Grk κλος, which in LXX translates בֹּשֶׁם and בָּשָׁם.

If מַגָּל is a correct reconstruction here then it would seem to be similar in sense to its frequent usage elsewhere in Qumran literature. Contrast Ps III, v. 10 (xxiv 9).

V. 3 (Syr II. 5–6):

Supply מָנָהֲרִיָּא with Noth from Syr מָנָהֲרִיָּא. Cf. II Chron 20:6.

מָנָהֲרִיָּא (c.f. v. 16) is unattested in other Qumran literature. Cf. Ps 125:4, Prv 28:9, &c.

מַגָּל (cf. v. 16), defective plural (c.f. Jer 44:3). Syr sing., emended to pl. by Noth et al. Read מַגָּלוֹת?

מַגָּל מָנָהֲרִיָּא, Ps 37:18, Prv 24:1, &c. A designation of the members of the Qumran sect in 1QS iii 3, et passim; 1QM xiv 7; 1QH i 36, &c.

The writing surface of the skin is rough and poorly prepared (scar tissue) so that the scribe was forced to make an erasure in line 6 of Col. viii and to leave the following two ruled lines blank (cf. Pl. XII).

V. 3 (Syr II. 7–8):

רֹאשׁここ, 'Form an assembly (community)'. Syr has מַגָּל, with Noth, מָנָהֲרִיָּא. If מָנָהֲרִיָּא is an appellative noun its significance escaped the Syr translator.

עָדוֹן מַגָּל here and in v. 5, 7, and 14, along with קָוָד in v. 6 and מַגָּל in v. 7, expresses the task, purpose, or raison d'être of the assembly. Cf. 1QH vi 10–13 xi 9–12 xiii 12–15 xv 19–21; 1QHf 18:4; CD xiii 7–8; and DJD I, 346,3 ii 7 (p. 154). Cf. passive construction in Syr.

Syr interchanges שֶׁבֶת and שֶׁפֶת, and adds in Syr I. 8 a second שֶׁפֶת (ם). The Syr line is hence metrically overloaded, whereas Q has a perfect 3/3/3.

For spelling cf. 1QHf 15:4 and 1QS² xii 3 (Ps 119:19). Philonenko goes far astray in taking this to mean the pious and humble of Qumran. Whereas it does mean that in 1QpHab xii 4 and perhaps in 1QpMicah (DJD I, p. 78), it unmistakably means 'senseless one' or 'fool'. In 1QHf ii 9, 1QSa i 19, CD xiii 6, and 1QHf 15:4, as well as here. In v. 7 it is parallel to מַגָּל (cf. Prv 7:). A similar parallel phrase is in 1QH ii 9, where the parallel מַגָּל determines the sense beyond all doubt.

V. 5 (Syr I. 9):

Although Qumran literature contains Wisdom vocabulary, the personification of Wisdom is unattested heretofore in published Qumran literature. Cf. also xii 11 ff. and xxvi 9 ff.

V. 7 (Syr I. 12):

לָבָב מָנָהֲרִיָּא, cf. supra the note to v. 4, and the similar מַגָּל מָנָהֲרִיָּא in 1QH ii 9.

V. 8 (Syr II. 13–14):


N.B. The writing surface of the skin is rough and poorly prepared (scar tissue) so that the scribe was forced to make an erasure in line 6 of Col. xviii and to leave the following two ruled lines blank (cf. Pl. XII).

V. 10 (Syr I. 17):

The Almighty accepts him who glorifies God as favourably as he who offers many sacrifices (vv. 10–11). Cf. iQS v 1 ff. ix 4 ff. and Syr. But read נָהֲרִיָּא?

V. 11 (Syr II. 19–21):


Note the phraseology in 1QS ix 4–5 with respect to him whose lips serve justice; he is like a pleasing (scent) of righteousness, a pure way, a vow of acceptable offering. Cf. Delcor, pp. 94–95; but see also F. M. Cross, Jr., The Ancient Library of Qumran (1961), pp. 100–3.
V. 12 (Syr II. 22-23):

The Hebrew translation, originally had twenty verses. It is essentially a poem of bicolon in 3/3 metre. Vv. 4, 11, and 18 are tricolons in 3/3/3; vv. 5 and 6 are in 3/2; v. 8 is in 2/2; and v. 12 is in 4/3. There are four bicolon of synonymous or complete parallelism (vv. 4a-b, 7, 8, and 13) and others which are very nearly so (vv. 12, 14, and 15). Vv. 11, the metre of which Noth failed to perceive (Syr II. 19-21), is a tricolon continuation of v. 10, an interruption of the sense-flow...
of the psalm for dramatic emphasis: the man who glorifies the Most High is as favourably accepted as one who at the holy altar offers the prescribed sacrifices, and as though he himself were a sweet-smelling savour offered by the hand of the righteous.

If we count the verses reconstructed from the Syriac there are five strophes in the full psalm. The first, second, and fourth strophes have four verses each, the third three, and the fifth five. The tricolon v. 11 fills out the third strophe, however; and the final prayer in vv. 18–20 appears to be the goal of the whole psalm, the eschatological hope of a theophany on Zion.

Form-critically one thinks of a berakah or a 'Call to Worship'. The first strophe contains seven imperatives, all of which are exhortations to glorify God and to proclaim his might and majesty in an assembly of the 'good' and 'pure'. It is a Venite (Ps 95; cf. Pss 96, 98, 100) or a Benedicite. It is, more generally speaking, a sapiential hymn. The second and fourth strophes proclaim the purpose of the gift of Wisdom—that the good and pure (v. 3) and the righteous and saintly (v. 12) may indeed proclaim God's deeds and greatness (vv. 6–7, 14). Neither the senseless nor the foolish have Wisdom (vv. 7–8); and the wicked and insolent certainly do not know her (v. 15). The third strophe proclaims that glorifying God and having Wisdom are as acceptable as offering many sacrifices. And the last strophe proclaims the assurance that the good, the pure, the glorifiers, and the poor, though experiencing an evil time, will surely know God's compassion, loving faithfulness, and deliverance from the hands of strangers and wicked men (vv. 16–18). The last strophe has the traits of a congregational or collective Klagelied. V. 18, however, reverts to the theme of the first strophe with the liturgical formula of a call to bless the Lord who is redeemer, deliverer, and sustainer.

More telling perhaps than either a poetic or a form-critical analysis of the psalm is an analysis of its contents. The first two strophes, through v. 8, are made up of a series of imperatives, complementary infinitives, direct objects of the infinitives, and indirect objects. Drawn together into their respective categories they present an impressive statement of the purpose of the calling of the assembly: ' ... Praise ... proclaim ... sing ... tell ... join ... form an assembly; ... to make known ... to make known ... to make known ... to tell ... to make known ... to enlighten; ... his salvation ... his might ... his majesty ... the glory of the Lord ... his many works ... his might ... his greatness; ... to all fools ... to fools ... to the senseless ... those far from her gates ... those who stray from her doors.'

The senseless and foolish, those far from Wisdom's gates (vv. 4, 7, 8), seem to be one out of three distinct groups mentioned in the psalm. The senseless and foolish are the group at whom the proclamation of the assembly is directed. They are the ones who should get the message, hear the praise of God, and learn of his glory, greatness, and mighty deeds.

Another group is designated as the 'many, righteous, faithful, good, pure, righteous, saintly, good, glorifiers, poor, pure—vv. 1, 2, 3, 12, 16–18'. Clearly (vv. 1–3) this is the group called to perform the service and duties listed above in the complementary infinitives. This is the group which is addressed by the 'Call to Worship', the imperatives of the first strophe. It has a task to perform, that of telling of God's deeds and greatness to the foolish and senseless. The good ones have Wisdom given them in their task of proclaiming God's might, and even reflect Wisdom's voice and song in their gates when they eat and drink in meditation on the Law and on proclaiming his might (vv. 5–7, 12–14).

But there is a third group as well, the דרש(ו) and ורו(ו) of v. 15, and the [רִיעָם] and [רַעָם] of v. 18. These, by contrast, do not have Wisdom; her word is far from them; knowledge of her is not theirs (v. 15). On the contrary, they appear to be the enemies of the good ones,
doing them harm, bringing on them an evil time (vv. 17-18). It is possible, of course, because of the similarities between vv. 8 and 15 to confuse the senseless ones with the wicked ones. But actually all they have in common is their lack of Wisdom. Otherwise they are distinct groups; whereas the senseless ones are the object of the programme of proclamation by the pure and good, the wicked and insolent are not mentioned at all in that connexion, but, on the contrary, must be dealt with by God himself in the anticipated theophany (v. 18).

Of the three groups only the ‘in-group’ has Wisdom even though it was originally given of God to all mankind (v. 6). The language of vv. 8 and 12 reflects passages in sapiential literature wherein Wisdom is personified (Prv 8:14 8:34 9:14 14:1, Sirach 1:15 14:21 24:8).[1] Wisdom’s gates, her voice, and her song (vv. 8, 12) strongly suggest a doctrine of Wisdom heretofore lacking in the literature from Qumrân except for manuscripts of the sapiential literature already well known before the discoveries at Qumrân.[2] Although our psalm does not go beyond a poetic personification of Wisdom it exceeds in that direction not only the Qumrân literature published to date but also the canonical psalter.[3] In fact, the biblical psalter specifically and the Qumrân literature generally seem on about the same plane of interest in Wisdom thinking. Save for material in 11QPs, there is no personification, and certainly no hypostatization, of Wisdom in Qumrân literature, even though there is ample enough Wisdom vocabulary (e.g. בינה, יר, ילע, and their derivatives), especially in 1QS and 1QH.[4] Exactly the same is true of the canonical psalter.[5]

The content of the psalm, therefore, reveals three distinct groups, one of which is called, in assemblage or community, to a programme of proclamation directed toward another of the groups. The third group, the wicked, stands over against the other two as perpetrators of an evil time and as enemies of the ‘in-group’, those called into assembly.

A literary analysis of the vocabulary and idioms of the psalm yields no results whatever that would be helpful in suggesting a Sitz im Leben, provenance, or date for the psalm. The vocabulary of the psalm is biblical. While certain phrases do not occur as such in the Bible, all the words and ideas are potentially biblical (cf. the notes above to vv. 3 ff.).

In other words, there is nothing of necessity Qumrânian in the psalm.[6] And yet it is

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[1] Cf. ‘Le Travail d’édition des fragments manuscrits de Qumrân’, Revue biblique, lxxi (1956), and especially p. 54 (communication of M. Baillet), the fragments of Sirach (61-72) in Hebrew. This notice gave rise to a number of articles on the relation of Sirach to the Qumrân literature, especially those of M. R. Lehmann and J. Carmignac in Revue de Qumrân, Nos. 9 and 10, February (pp. 103-16) and May (pp. 209-18) 1961. A series of articles had appeared earlier on the relation of Wisdom of Solomon to the Qumrân literature: A.-M. Dubarle, ‘Une Source du livre de la Sagesse?’, Revue des sciences philosophiques et théologiques, xxxvii (1953), pp. 431 ff.; M. Delcor, ‘L’Immortalité de l’âme dans la Sagesse et à Qumrân’, Nouvelle Revue théologique, lxxvii (1955), pp. 614 ff.; and M. Philonenko, ‘Le Maître de justice et la Sagesse de Salomon’, Theologische Zeitschrift, xiv (1958), pp. 81 ff. But no work has been done, to my knowledge, on Wisdom thinking generally in Qumrân literature. Note also the sapiential flavour in 1Q26 (Discoveries in the Judaean Desert, i, p. 102), other copies of which have come from Cave 4 and are in the hands of Professor John Strugnell; cf. Revue biblique, lxxiii (1966), p. 64. For Sirach 5:11-18 and another sapiential poem cf. Cols. xxi and xxvi, infra pp. 79 ff. and 89 ff.

[2] For working definitions of personification and hypostatization cf. Helmer Ringgren, Word and Wisdom (1947), p. 8, and the corrections offered by Ralph Marcus, ‘On Biblical Hypostases of Wisdom’, Hebrew Union College Annual, xxiii (1950-1), Part II, pp. 157 ff. Marcus was right to point out that Wisdom in late biblical literature is essentially and uniformly a poetic personification, not an hypostasis leading to the creation of an independent deity (pp. 166-7).

[3] Carmignac, Revue de Qumrân, No. 10, p. 217, n. 6, rightly notes that whereas בינה is used in Sirach, ילע is preferred at Qumrân.

[4] Of all the psalter, Ringgren (op. cit., p. 132) cites only Ps 104:4 as comparable to such passages as Prv 3:9 and Jer 10:14, God’s creating the world by Wisdom (cf. xxvi 13 ff.).

[5] ילבש is unattested elsewhere in known Qumrân literature as an adjective referring to pious men. The root יהד, so dominant in this psalm, occurs only in 1QH xiii 17 (cf. notes above to v. 3). Such a phrase as ילבש יהד is unattested elsewhere in Qumrân literature (cf. note to v. 12). And as already stressed, 11QPs is so far unique at Qumrân in its language of the personification of Wisdom (cf. notes to v. 5).
inevitable that one should think of Qumran in dealing with the psalm. Vv. 13 and 14 reflect many passages in 1QS, the common meals of the settlement, the life of sacramental eating and drinking accompanied by meditation and discussion of the Law, and the task of the covenanted people (cf. 1QS vi 4 ff., and notes above). המטרה is attested many times as designating the members of the sect.\(^{(1)}\)

The most arresting phrase in the psalm is ייחודי הרה. If the hif’il is read for the verb and יוז is read as a noun then the translation could range from ‘Form an assembly’ to ‘Form a yahad’. If the latter translation could be established then we would be faced with the difficulty of having in this psalm the first such phrase at Qumran. In this case the psalm might be more than a ‘Call to Worship’; it might then be considered a poetic reflection on the founding of a particular group having the particular purpose of proclaiming God’s might, &c. (first strophe) to those who lack Wisdom.

The language of the psalm, as already noted, is not yet the language definitely peculiar to Qumran. The eschatology of the psalm is not yet the fully developed eschatology familiar in the pesharim, 1 and 4QM, 1QH, 1QS, 1QSa, CD, and other Qumran literature. The eating and drinking of v. 13 may reflect a sacral, eschatological meal, and the hope expressed in the fifth strophe seems eschatological, but the vocabulary of high eschatology is lacking.\(^{(2)}\) There is no great leader here. One receives the impression of a group which is still seeking its identity and is still concerned with its regroupement and its raison d’etre. And if we may revert to a facet of the first observation, the language is archaic, or archaizing. For it to have been accepted in the Qumran psalter, it was probably considered ancient enough to merit a place alongside the thirty-six psalms in the scroll which later at Jannia were deemed canonical. If its actual date were known, or if its author were remembered, it probably would not have been included in 11QPs*, which at Qumran was clearly considered a portion of the Davidic psalter.

The psalm may perhaps be proto-Essenian, or Hasidic, from the period of the ‘separation’ of the dissident group, an early poetic expression of the ‘calling out’ of the sect and of its raison d’etre as it was then understood.

\(\text{(SYRIAC) PSALM III}^{(3)}\)

\(\text{(11QPs* 155)}\)

Col. XXIV, ll. 3–17

\[
\text{Col. XXIV Lines}
\]

\[
\begin{array}{ll}
\text{Syr Lines} & \text{Col. XXIV Lines} \\
2/2 & 1/1 \\
2/2 & 2/2 \\
2/2 & 1/1 \\
2/2 & 2/2 \\
2/2 & 2/2 \\
2/2 & 2/2 \\
2/a & 2/2 \\
2/a & 2/2 \\
\end{array}
\]

\(\text{ייחודי הרה איביה ייחודי הרה איביה}^{(4)}\)

\(\text{לשמת ייחודי הרה}^{(4)}\)

\(\text{ותי החת שלחרי}^{(4)}\)

\(\text{אל החת ממלט}^{(4)}\)

\(\text{אלא תמוננה}^{(4)}\)

\(\text{לאפר רזישים}^{(4)}\)

\(\text{רמי הוהמת}^{(4)}\)

\(1\) Cf. 1QS iv 22, 1QM xiv 7, 1QH i 36, &c., and Paul Kahle, *The Cairo Geniza* (1959), p. 98.

\(2\) The expressions קפך ואורחי (1QpHab v 7), קפך ואורחי (1QpHab vii 7, 12, 1QS iv 16), and קפך ואורחי (as it is used in 1QM i 11 and xv 1) have distinctly heavy eschatological meanings. עלינו жизни in our v. 17, however, may mean no more than it means in Amos 5'1 and Micah 3'. Compare Delcor (p. 92) and Philonenko (p. 41).
Lord, I called unto thee, give heed to me.
1. I spread forth my palms toward thy holy dwelling.
2. Incline thine ear and grant me my plea,
3. And my request withhold not from me.
4. Edify my soul and do not cast it down
5. And abandon (it) not in the presence of the wicked.
6. May the Judge of Truth remove from me the rewards of evil.
7. O Lord, judge me not according to my sins;
8. for no man living is righteous before thee.
9. Grant me understanding, O Lord, in thy Law,
10. and teach me thine ordinances,
11. That many may hear of thy deeds and peoples may honour thy glory.
12. Remember me and forget me not,
13. and lead me not into situations too hard for me.
14. Purify me, O Lord, from (the) evil scourge and let it not turn again upon me.
15. Dry up its roots from me and let its leaves not flourish within me.
16. Thou art (my) glory, O Lord.
17. Therefore is my request fulfilled before thee.
16. To whom may I cry and he would grant (it) me?
   And the sons of man—what more can [their] pow[er] do?
—
17. My trust, O Lord, is before thee.
   I cried, 'O Lord', and he answered me,
   [and he healed] my broken heart.
18. I slumbered [and slept],
   I dreamt; indeed [I awoke.]
19. [Thou didst support me, O Lord, when my heart was smitten]
   [and I invoked] the Lord, [my deliverer.]

   (From the Syriac)

Syr

Lines

[20.]

34. Now shall I behold their shame;
35. I have trusted in thee and shall not be abashed.
36. (Render glory for ever and ever.)

[21.]

37. Deliver Israel, O Lord, thy faithful ones,
38. and the house of Jacob, thy chosen ones.

V. 1 (Syr I. 1):

L<sup>_6_</sup> is lacking in Wright's Cambridge MS. In Q הָנָך is an anacrusis, falling outside the metre, a vocative cry serving the whole first strophe.

V. 2 (Syr I. 2):

emoth, with Mosul.

יוֹנְהַלְכָא, cf. 1QS viii 8, 1QM xii 2, 1QSb iv 25 (DJD I, p. 126). Syr יְהוָלָא.

V. 3 (Syr I. 4):

רָשׁאֵך, Ming 51, Cambridge and Berlin MSS. read sing. with Q. יֵל > Mosul.

V. 4 (Syr I. 5):

ﱢי wrongly receives two stresses in the metre. Waw > Syr.

V. 6 (Syr I. 7):

J. Strugnell reads יִתְנָה, 'let it not be denuded'.

V. 7 (Syr I. 8):

The Syr is very nearly verbatim Q, also 2/2/2. The whole first strophe of Syr is metrically the same as Q, especially if הָנָך in I. 1 is viewed as a vocative anacrusis. The metre serves the purpose of the staccato cries of the falsely accused. Syr יָבְשָׁו.

תֶּשׁא, following Syr.

V. 8 (Syr I. 9):

יַמְלַה, read (defective) pl. with Syr. Cf. v. 12.

V. 8 (Syr I. 10):

Mosul 1113 has יֵתְנָה (תְּנָה) rather than the הָנָך of the other Syr texts. (Cf. 1QS iv 26 et passim, 1QH ix 14 ff. xv 22, CD xii 21.) Delcor was right in referring to Ps 143<sup>4.</sup>

V. 9 (Syr II. 11-12):

An alphabetic acrostic seems to begin, with ת, at this point. See discussion below.

V. 10 (Syr I. 13):

יֵתְנָה is here parallel to הָנָך and does not have the significance it has in 1QS vi, &c. Cf. Isa 52<sup>4.</sup>

V. 11 (Syr I. 16):

כָּלָת נְשֵׁי, cf., with Philonenko, Matt 619.

Noth failed to translate Syr יָבְשָׁו (Q הָנָך) in his Hebrew reconstruction, but has it in the German.
V. 12 (Syr II. 17-18):

ירפש, read (defective) pl. with Syr and in parallelism to רפֹשׁ in v. 12b; cf. supra v. 8.

יתעְשֶׁהַיְך, Syr, with Masl. Noth was certainly far from wrong in choosing יתעְשֶׁהַיְך on the basis of the Syr readings of Ps 18:4. Philonenko went far afield in seeing in the Syr a reference to the suffering of the Teacher of Righteousness.

V. 13 (Syr I. 20):

ינֹשַׁב, with Masl.

The yod of יושב is superscribed and half obliterated by a worm hole.

V. 14 (Syr II. 21-22):

לְבוֹם, with Syr, and parallel to v. 13.

לבֹּם, from יָלבּ, 'to blossom'; cf. Masl.

לְבוֹם, 'its leaves' as in Ezek 17, from Syr לעְתָפֹה (cf. Ezek 17:1). Certainly some image such as that of the eagle and the branches of Ezek 17 lies behind this verse. But here the image is internalized and the roots and leaves, while remaining metaphors, refer to what sin does inside a man. J. Strugnell reads יתעְשֶׁהַיְך and P. Skehan יתעְשֶׁהַיְך; but cf. Ps 32:1.

V. 15 (Syr I. 23):


V. 16 (Syr I. 26):


V. 17 (Syr I. 27):

อล, see Syr עֵצִים.

Vv. 15-17 (Syr II. 23-29):

The psalmist's request and trust are both יתעְשֶׁהַיְך in vv. 15 and 17, reflecting the Danklied framework of the whole psalm. V. 16 recapitulates the thrust of the Danklied (vv. 3-14) which is embedded in the Danklied (vv. 1-2, 15 ff.; cf. Noth, pp. 15-16).

Vv. 17-18 (Syr II. 27-31):

These verses are easily reconstructed on the basis of the Syr translation and Ps 34-6.

יתעְשֶׁהַי, a quotation (I called, 'O Lord') referring back to the Danklied (cf. יתעְשֶׁה in vv. 1, 8, 9, 13). V. 17b begins an address to the 'congregation' similar to that in Ps 22:18, and follows the account of God's answer to the request of the falsely accused (cf. v. 15b and Ps 22:18; cf. Sanders, Suffering as Divine Discipline (1953), pp. 92 and 104).

V. 19 (Syr I. 31-33):

The psalmist reverts to the prayer form of the Danklied (cf. Ps 22:6).

Vv. 20-21 (Syr II. 34-38):

I am indebted to P. W. Skehan for much of the reconstruction of these verses, which is based on the available Syr readings and the necessary alphabetic sequence. Syr I. 36 is a late doxology?

Noth (p. 15) is right in seeing in this psalm an overall individuelles Danklied with a Klagelied, a prayer of the falsely accused, embedded in it (vv. 3-14, Syr II. 3-27). יתעְשֶׁהַיְך in v. 1 and יתעְשֶׁהַי in v. 17b are quotations of what the psalmist had cried out in his time of trouble. Vv. 1 and 2, and 15 ff., clearly indicate that the psalm was written after divine help and healing had been effected. There is no superscription in either Syr or Q.

The first strophe of seven verses is predominantly in 2/2 metre, with the seventh verse a 2/2. The vocative יתעְשֶׁהַי in v. 1 is an anacrusis. The Syriac translation retains these 2/2 metres except in II. 3 and 4 (see notes above). Noth is led astray in his Hebrew translation into seeking a 4/4 or 3/3 metre, hence his difficulty in v. 4 (Syr I. 5) and his various efforts to gain beats by using separable prefixes and suffixes.

The second strophe of seven verses (Syr II. 9-22) is in 3/3. The first strophe is composed of staccato pleas uttered manifestly in desperation and despair. They are the cries of a man in
dire straits, uttered in clipped and pitiful tones. The second strophe is of a quite different
movement. The wronged man stands before God asking that justice be mitigated and that his
suffering be turned to an experience of learning God's Law (vv. 9-10). If he be spared the
psalmist will proclaim God's ways and deeds to many (cf. Ps 22:23ff). He begs to be cleansed of
his scourge and not to be led into temptation (v. 11b). The staccato cries for God's attention
of the first strophe are here transformed into pleas for forgiveness, mercy, and purity.

The third strophe resumes the Danklied, which had only been suggested in v. 2, telling of
God's fulfilment of the psalmist's request: he called and God answered and healed. Judging
from the Syriac translation, the third strophe, like the first two, would also have had seven
verses.

The psalm appears to be a broken or imperfect alphabetic acrostic. Starting at v. 9, the
verses begin with sequential letters of the Hebrew alphabet commencing with ב. Whether
or not the last verses, represented in Syr II. 32-38, continued the alphabetic sequence is
difficult to determine; the corresponding Syriac lines do not afford enough text to work on.
If the metre of the third strophe was maintained to the end of the psalm, there would have
been eight more two-colon verses (ד-ג), and the Syriac would have to be considered deficient.
Col. xxiv has seventeen lines of text and could originally have run for eight or nine more
lines: barely, though possibly, enough to contain eight more verses of Ps III and the first
four lines of Ps 142, which continues at v. 5 on Col. xxv l. 1. The greatest difficulty in assuming
such to be the case is that the Hebrew and Syriac present almost rigidly parallel texts as far as
the Hebrew is presented in 11QPs*. Another difficulty in assuming that the Hebrew text maintained the alphabetic arrangement
through נ is in the observation that the first strophe of 11QPs No. III is not so constructed.
While the initial ב of v. 5 might conceivably represent an alphabetization of the text, the י of
רָל and the ט of ת, both in v. 7, do not introduce sequential verses. For them to do so,
there would have to be four colons in the ב verse (2/2/2), two in the י verse (2/2), and three in
the ט verse (3/2/4?). Furthermore, ת is clearly a noun (cf. Syr I. 8) and not a verb, as one would
construe it otherwise. Where the alphabetic arrangement is clear, in vv. 9 ff., the metric
structure is quite regular and certainly not as 'interesting' as such a structure would be in the
first eight verses. On the contrary the Syriac translation fully indicates the metric and
strophic arrangement here offered (but see P. Skehan in The Catholic Biblical Quarterly,
xxvii [1965], pp. 1 ff.).

What there is of the alphabetic versification commences at ד, in v. 9, and continues, at
least, through ג in v. 16. And the alphabetic arrangement of vv. 17-19 is inescapable; despite
the resultant interruption of the sense-flow at v. 17b, v. 19a resumes the direct address to God
of v. 17a, which then continues to the end of the psalm in the Syriac version. Reversification
of the constituent colons of the extant third strophe along lines other than that of the indicated
alphabetic arrangement would be but arbitrary.

The above observations, however, do not resolve the problem, already noted, of how far
the alphabetic versification was followed in the remaining portion of the psalm lacking in the
scroll. The psalm does not commence alphabetically; on the basis of the Syriac it seems to
have terminated short of ד. It is at best an imperfect alphabetic acrostic.

Ps No. III, in contrast to No. II, gives rise to no hypothesis of proto-Essenian provenance.
A. At every point where Delcor and Philonenko saw Essenean elements in the Syriac trans­
lation of No. III the Hebrew original fails to support their contentions, at least not to the
exclusion of other possible explanations. At Syr I. 10 (Q v. 8), where Philonenko saw the
reference to the Qumran doctrine of sinful flesh, supposing an original Hebrew
ורל, פ"ד וגליל, והיינו פס 143b (MT and 11QPs Col. xcv). At Syr 1.18 (Q v. 12), where
Philonenko saw a reference to the righteous suffering of the Teacher of Righteousness, sup-
posing an original Hebrew והר, Q has יושב! B. While a number of words and phrases, and even ideas in the psalms, are also met with
in other Qumran literature (cf. notes to vv. 2, 8, 15, 16) these same expressions are also typically
biblical. Where, e.g., Philonenko sees in Syr II. 11-14 (Q vv. 9-10) a parallel to 1QH vi 10-13,
an image of the Teacher of Righteousness praying for instruction from God that he might in
turn instruct others, we must surely admit that many psalmists and men of faith from biblical
times on have uttered the same prayer. Furthermore, 11QPs in its entirety is attributed to
David. A psalm known to have been written by the Teacher of Righteousness would not at
Qumran have been attributed to David!
Ps No. II, in contrast to No. III, could be proto-Essenian. Many cross-references can
and should be made on the basis of No. II to other Qumran literature (cf. supra the notes to No. II).
Of the three Syriac non-canonical psalms for which in 11QPs we now have the Hebrew
originals or 'Vorlagen', only No. II is possibly Qumranian in theology or phraseology. No. I,
or Ps 151, is surely non-Qumranian in origin. And No. III, it now appears, is as 'biblical'
as Ps 22 itself, being a combination of two biblical Gaitungen, the Danklied and the Klagelied.
The fact that the three psalms appear in 11QPs says nothing about their ultimate origin.
Certainly no one will suggest that the thirty-six canonical psalms were penned at Qumran!
Furthermore, the three are interspersed among the thirty-six canonicals (in Cols. xviii, xxiv,
and xxviii) in such a way as to cast no doubt on their 'canonicity' at Qumran, or to suggest any
relationship among them. They have no more special relationship of origin one to another
than do Ps 141, 133, and 144, which in 11QPs appear (in that order) on the same column.
Clearly the answer as to why the psalms appear together in the various Syriac manuscripts
must be sought elsewhere than at Qumran. It was clear before the recovery of 11QPs that the
superscriptions in Syriac were late as well as forced. They bear little or no relation to the
psalms themselves. They are totally without value in any discussion of the provenance or date
of the individual psalms. They offer little enough explanation as to why they were grouped
together by Syrian Christians, except that Nos. I, IV, and V seem to deal with David's various
altercations as a shepherd lad. If Nos. IV and V also emerge from the Qumran caves in another
scroll or group of fragments then there will be reason enough to discuss a possible discovery of
the cave materials in the ninth or tenth centuries by Syrian Christians or some other group, such
as the Karaites, from whom they may have learned of these psalms. The greatest obstacle to
such a theory is that Syr Ps No. I is clearly a translation of LXX Ps 151 and not of 11QPs 151.
11QPs No. III is for us a non-canonical psalm, but for the faithful at Qumran it was
seemingly as 'canonical' as Ps 144, which precedes it, or Ps 142, which follows it, in 11QPs.
(Should be noted that Gunkel calls Ps 144 a Königsklagelied and Ps 142 a Klagepsalm eines
Einzelnen.) It was manifestly acceptable at Qumran at the date of our scroll, but if it was
known at Jamnia it was not acceptable to the Rabbis by the end of the first century A.D. Since
there is no patent reason for the Rabbis to have rejected it, we should probably assume that
it was not widely known and hence was not considered at Jamnia either Davidic or old enough
to have come from the time of Ezra or before. At Qumran it was clearly considered of

(1) Cf. the articles mentioned supra, p. 69, n. 1. Philo-
lenko (p. 37) rightly insists that Syr No. I (LXX Ps 151)
has nothing typically Essenein in it: argumentum a fortiori
11QPs 151.

and 97 ff., and A. Di Leila, 'Qumran and the Geniza
Fragments of Sirach', The Catholic Biblical Quarterly,
THE APOCRYPHAL COMPOSITIONS

Davidic origin; Cols. xxvii and xxviii of 11QPs• establish quite clearly that the Qumrân psalter as a whole was attributed to David.(!)

Hence the Qumranians certainly did not attribute Ps III or any other psalm in 11QPs• to the Teacher of Righteousness. Ps II, which, as we have seen, may be of an early sectarian origin, likewise was not attributed to the Teacher, but, on the contrary, was venerated enough to be attributed to David and hence included in the Qumran psalter. Ps III could very well be considerably older than Ps II. With Ps III we find ourselves in the same very weak position we are in when we try to solve the higher critical questions of date and authorship of the bulk of the canonical psalms. Perhaps the best we can hope to do with Pss II and III is to discern their uses in the cultic life of Qumrân.

Only a few conclusions can be drawn. (A) We now have in 11QPs• the Hebrew ‘Vorlagen’ of the Syriac non-canonical Pss Nos. II and III. (B) Ps II is a sapiential hymn of possible proto-Essenian origin. (C) Ps III, by contrast, is quite ‘biblical’ in form and expression, being an individual Danklied-Klagelied combination, and like its canonical counterparts defies all facile attempts to assign it a date.

Plea for Deliverance

(11QPs• Plea)

Col. XIX

Col. xix contains seventeen complete two-colon verses, and two three-colon verses, of an unknown psalm which may originally have had some twenty-four or twenty-five verses (perhaps five or six lines at the bottom of Col. xviii and another line or so at the bottom of Col. xix before the first line of Ps 139). Since the opening five or so verses are missing, it is difficult to determine what the stanza divisions may have been. The poem breaks naturally in I. 8, where נושה אלוהים begins an individual’s Danklied for deliverance from death, followed in II. 13 ff. by the psalmist’s pleas for forgiveness of sin and deliverance from Satan.

The psalm is biblical in vocabulary, form, and content, and some verses are biblical paraphrases. The biblical argument that God should spare a man death since the dead cannot praise God is here repeated (Isa 38:18–19, Job 7:1, Ps 6:4–5, et passim). Ll. 14–16 remind one somewhat of 1QS iii and iv, but the vocabulary is different. שבעת of I. 16 is rabbinical (cf. Sirach 44:1). Here also are found Satan and the evil inclination of rabbinic literature rather than Belial and the spirit of wickedness of Qumrân, and the spirit of faithfulness rather than the spirit of truth.

Among the Cave 11 fragments assigned to Professor J. van der Ploeg and to be published by the Royal Dutch Academy are three which belong to another copy of our Plea for Deliverance. They offer a few words of a line preceding our first line and perhaps some evidence of a few words following our extant text. Otherwise the two texts are in close correspondence save for very few orthographic variants. Prof. van der Ploeg’s text, however, does not seem to have been part of a scroll of biblical psalms.

Col. XIX

LINES

1 ילא רמה תודיד לכה
2 ילא תופר סופר חלשה
3 חי תור לכה
4 יوذ לכה כל מוסר רל

(!) Cf. the articles mentioned above, p. 69, n. 1.
1. Surely a maggot cannot praise thee
   nor a grave-worm recount thy lovingkindness.
2. But the living can praise thee,
   (even) all those who stumble can laud thee.
2-3. In revealing thy kindness to them
   and by thy righteousness thou dost enlighten them.
3-4. For in thy hand is the soul of every living thing;
   the breath of all flesh hast thou given.
4-5. Deal with us, O Lord, according to thy goodness,
   according to thy great mercy,
   and according to thy many righteous deeds.
5-6. The Lord has heeded the voice of those who love his name
   and has not deprived them of his lovingkindness.
7-8. Blessed be the Lord, who executes righteous deeds,
   crowning his saints with lovingkindness and mercy.
8-9. My soul cries out to praise thy name,
   to sing high praises for thy loving deeds,
   To proclaim thy faithfulness—
   of praise of thee there is no end.
9-10. Near death was I for my sins,
   and my iniquities had sold me to the grave;
10-11. But thou didst save me, O Lord,
   according to thy great mercy,
   and according to thy many righteous deeds.
11-12. Indeed have I loved thy name,
   and in thy protection have I found refuge.
12-13. When I remember thy might my heart is brave,
   and upon thy mercies do I lean.
13-14. Forgive my sin, O Lord,
   and purify me from my iniquity.
14-15. Vouchsafe me a spirit of faith and knowledge,
   and let me not be dishonoured in ruin.
15. Let not Satan rule over me,
   nor an unclean spirit;
15-16. Neither let pain nor the evil inclination
   take possession of my bones.
16-17. For thou, O Lord, art my praise,
   and in thee do I hope all the day.
17. Let my brothers rejoice with me
   and the house of my father, who are astonished by thy gracious...
18. [...........]
   [For ever I will rejoice in thee.]
PLEA FOR DELIVERANCE

Col. XXI, ll. 11-17, Col. XXII, l. 1

Col. xxi, ll. 11-17, and Col. xxii, l. 1, contain the earliest Hebrew text to date of Sirach 51:13-20b.
The canticle is, as Bickell perceived and as the Cairo text indicated, an alphabetic acrostic. Where the Syr–Cairo text was the least secure in the alphabetic arrangement, the Q text supplies the sequence. The Q text, moreover, supplies a poem quite different from what Cairo and the versions offer.

The Greek is the closest to the text in Q, although not as close as the Cairo text is to the Syriac. The confusion exhibited among the Greek manuscripts (between B on the one hand and N and A on the other) at Sirach vv. 19 and 20 receives some clarity now from Q if not full solution. Up to that point, however, Grk is parallel to Q in every stichos; i.e., Q now shows the order of Grk in vv. 13–18 to be correct and the order of Syr–Cairo corrupt. Both Bickell and those who later worked with the Cairo text anticipated the correctness of this observation.

Grk and Q, however, within the stichoi are so distinct both in form and content that close comparison of the two is imperative. The following transcriptions are set side by side in order to demonstrate the differences in the two texts. The distinctive elements in each are underscored; comparatively minor differences in syntax or meaning are overlooked.

LXX (apud Swete) | Q
---|---
13 Ἐτι ἰν νεκτεροσ πριν ἡ πλανήθηναι μεν ἡ | Αἰτι ους προμὴς τιμήν καὶ ἡ
ἐξήτῃσα σοφίαν προφανῆς ἐν προσευχῇ μου | βοσκηθήσα
14 ἐναμι ναο ήξίου πελ αὐτῆς | βασανι πλην τωτον
καὶ ἔσω εἰκάτων ἐκζήτησον αὐτὴν. | ὑδε δαμνὼν ἀραμον
15 ἔξ ἄνθρω ώς περκαζουσῆς σταφυλῆς | ομ ου πλετνον κονσαλομις
ἐυφράνθη ἡ καρδία μου ἐν αὐτῇ | σιμοθε λοβ
16 ἐπέθ ο ποὺς μου ἐν εὐθύτητι | δερμα Ῥωινοι βιμσορ
ἐκ νεότητος μου ἔγκενον αὐτὴν. | κι μετερινει ἀθηνιν
17 ἐκλογα δόγον το σοὶ μου καὶ ἐδεξάμην | τησοὶ κεμευς αυνιν
καὶ πολλὴν εὑρον ἐμαυτῇ παίδειαν. | τὸνριβαναλτ
18 προκοπῆ ἐγένετο μοι ἐν αὐτῇ | συλελ θυτη λι
τῷ διὸνται μοι σοφίαν διών δόξαν. | ταλλεριασκον
19 διενοθῆν εἰς το ποιηστὶ αὐτήν | ομοθ άθηκτα
καὶ ἐξηλώσα τὸ ἀγαθὸν | κεμαρμινο
οὐ μὴ αἰσχυνθῶ. | λοις αυτος
20 διαμεμάχισται ἡ ψυχῇ μου ἐν αὐτῇ | χορίτας δας βο
7 τὴν ψυχὴν μου καταεύθυνα εἰς αὐτήν | διαρίθτας λαντενον
10(7) τὰς χειρὰς μου ἑξετάσασα πρὸς ύπος | ἱστι ουθον βασον
καὶ τὰ ἀγνοήματα αὐτῆς ἐπενόησα | [...] ἑυθοτατον
20(1) (καὶ δῶσει) τὸν μισθὸν ύμῶν ἐν καιρῷ αὐτοῦ. | [...] κατερχομενον
The following translation of Q follows the stichotic arrangement above.

1. I was a young man before I had erred
   when I looked for her.
2. She came to me in her beauty
   when finally I sought her out.
3. Even (as) a blossom drops in the ripening of grapes,
   making glad the heart,
4. (So) my foot trod in uprightness;
   for from my young manhood have I known her.
5. I inclined my ear but a little
   and great was the persuasion I found.
6. And she became for me a nurse;
   to my teacher I give my ardour.
7. I purposed to make sport:
   I was zealous for pleasure,
   without pause.
8. I kindled my desire for her
   without distraction.
9. I bestirred my desire for her,
   and on her heights I do not waver.
10. I opened my hand(s) . . .
    and perceive her unseen parts.
11. I cleansed my hands . . .

A number of the words and phrases in the Hebrew are capable of more than one translation; these ambiguities are noted below. One suspects that the *mots à double entente* are intentional and that in those instances the two meanings were understood together.

Q v. 1 (Sirach 31:1):

כּוֹסְרָה יְהֹוָה, so Grk. Bickell reconstructed לֵפֶת תְעוֹנָה! and Smend proposed לָיְם תְעוֹנוֹת!

Q v. 2 (31:2):

Lacking in Syr and Cairo.

יַלְלוּ דָּבָר. Contrast Grk ἐπισκόπησα ναόν ("ἐπισκόπησα διὸ").

בּוֹרָה רֹאָה, 'in her beauty'. For orthography cf. onha in 1QSa 52:14 and othohn in 11QPs 15:15 (xxviii 9). Cf. Wisdom 7:10, 8:1. An alternative reading בּוֹרָה בּוֹרָה 'in her searches' (F. M. Cross, Jr.) is possible; cf. Qoh 1:12 7:15.

םְדֶה. Cf. Qoh 3:11 12:1, 'Unto her depths'.

חָרוֹן. Grk ἐκκρηκτόν. For orthography cf. iii 5 vi 12 xiv 5 xxiii 15. For sense cf. Qoh 1:13, I Chron 26:1, Ezek 20:

Q v. 3 (31:3):

Lacking in Syr and Cairo.


בּוֹרָה מַבָּשֵׂל רַבְבָּה. A literary conceit derived from Gen 40:15 (not from Amos 9:13 as suggested by Bickell). Figurative of the young man’s reaching maturity and shedding the innocence of childhood.

שָׁפָה לָב. Cf. Ps 104:15.

Q v. 4 (31:4):

בּוֹרָה. Perhaps an attempt at continuing the figure of the ripening grapes by obliquely suggesting the pressing of grapes for wine.

רָאָה. Euphemism?
and stir up, trouble, agitate' (Jastrow, p. lxxxii). Cf. Syr. Lagos and Cairo is lacking in Q.

Q v. 5 (5316):

Lacking in Syr-Cairo? Bickell was correct. Grk και εὖξεμπυφ is lacking in Q.

Q v. 6 (5317):

and a nurse', from לילע (cf. I Sam 6:18, Ps 78:11, Isa 49:11). Here Wisdom is in the role of the nursing mother, parallel here to her role as the teacher of the young man. Here again, as in Q v. 3 above, the young man's reaching maturity and shedding the innocence of childhood are contracted in a phrase. In Sirach 15:15 Wisdom is called בּוֹזָהּ נַעְרָה (Cairo). The figure of Wisdom as a youthful bride or mistress is not uncommon; see especially Prv 8:10-16, Sirach 24:11, and Wisdom 1:12. Cf. also the figures in Isa 49:11 and Prv 5:18-19 (؟ unlawful).

Strack's הָלַע (cf. Cairo v. 26, ὁδός ἐχόμεθα) was reasonable for the Cairo text, הָלַע, but does not fit the syntax of Q. Smend's assumption of the prefixed πατόμεν indicates a contrived הָלַע, 'profit, advantage', but lacks support of context and parallelism.

of Cairo (Syr) is lacking in Q and is extraneous. Added to complete the mistaken reading 'her yoke'? יַד, 'my manhood'; cf. Prv 5:19 (Dan 10:9). Cf. LXXu.c.

Q v. 7 (5318):

Cf. Prv 30:18-31:10, Smend's הָלַע was essentially correct. With the following word a hendiadys or syndetic construction, בּוֹזָהּ נַעְרָה, 'make sport'. Cf. Prv 8:10, II Sam 6:14. For the he ending see above the section on orthography in the Introduction.


Q v. 8 (5319):

'I kindled my desire'. Cf. Grk διαμειχμαίγειν, 'strove' (cf. הָלַע in Jer 15:23). Cf. Syr קְדֹשֶׁם, and Cairo קְדֹשֶׁם. Taylor's attempt to wrest a הָלַע verse from this line was ingenious. It is now clear that all the witnesses purged the text of its sensuous overtones; hence the erotic נַעְרָה became Syr-Cairo קְדֹשֶׁם קְדֹשֶׁם, the Grk notion of striving and the Lat that of the troubled soul (colluctata est anima mea). V. 8d (> LXX) is in Syr.

Q v. 9 (Grk v. 20a, Lat v. 27a (?)):

Only Syr-Cairo has this verse in its proper place. Taylor, Smend, Charles, et al. construct a קאָפֶה verse corresponding to Grk-Lat.

קָרֵבָה. Grk καλεῖβάμενα strongly suggests יִהְרַעַד (> διαρρήκτικόν, cf. Sirach 32:4), in transitive force, 'to carry, banish, stir up, trouble, agitate' (Jastrow, p. 550), chiasmatically parallel to קְדֹשֶׁם נַעְרָה and complementary to יִהְרַעַד (v. 8). Taylor (p. lxxxii) suggested יִהְרַעַד for the הָלַע verse but forcibly tried to relate it to Syr-Cairo קְדֹשֶׁם, which, on the contrary, represents Q v. 8 (Grk v. 9).


Q v. 10 (Grk v. 19b, Lat v. 26, Syr v. 20e):

Euphemism?

With Grk εὐκρίνεται (Syr-Cairo has יִהְרַעַד). Cf. Cant 5:6 and Assyrian paišuš, 'penetrate, bore'. יִהְרַעַד לֶחָא, 'her nakedness'. Cf. II Chron 28:16. יִהְרַעַד לֶחָא (cf. Sirach 42:7), Job 5:19 or יִהְרַעַד אָבִי (cf. Job 7:18), 'from her shrewdness I gain understanding', are possible readings though not probable. Grk τὰ ἐπιστήμων αὐτῆς, 'the unknown things about her', is a reasonable understanding of יִהְרַעַד (so Skehan).

עָשָׂה, 'I consider carefully' ('pierce'?). For same sense and syntax cf. Job 30:19, Jer 30:19; cf. Cairo בְּכִי עָשָׂה and Syr v. 20e, with Segal et al. Grk ἐπιστήμωσα is an error for ἐπιστήμωσα = יִהְרַעַד.
Q v. 11a is lacking in all the witnesses.

Sirach 51:9, 11QPs xxi 1:

חַמָּכָס נַעַלְתָן.

So all the witnesses.

There can be little doubt that Grk presents an interpretive recension of the canticle. While Q may possibly not represent the original text of the poem in all details, it is clearly superior to Syr–Cairo and Lat. And while it does not appear at first blush to be superior to Grk, it is none the less the text which must now receive priority. The answers to the problems raised by the acrostic sequence of the canticle are found not in Grk, but in Q (cf. Bickell) and certainly not in the Syr–Cairo tradition. But, more importantly, it is now quite clear that the canticle is totally independent of Sirach. If Jesus, son of Sira, of Jerusalem, had penned the canticle it would hardly be found in 11QPs4, which claims Davidic authorship. That neither David nor Ben Sira wrote it needs no comment. What is interesting, of course, is that in Palestine it could be considered Davidic while contemporarily in Alexandria it became related to the later 'Jerusalem' sage.

Internal comparisons between Q and Grk illustrate the original independence of the poem. The first and most obvious observation is that πρὶν ἦν πλανηθηκαί με is a good translation of הבורר מאלי; but attached to Ben Sira it lost its primitive significance, that of erring, and took on the foreign connotation of reference to Ben Sira's travels (39a). In the same verse, and the following, the Grk interjects a theme of cultic piety and prayer quite foreign to Q, but integral to the themes in Sirach, which probably originally ended with praise of Simon, the high priest, son of Onias (50/24). Where the Grk says, 'Before the temple I asked for her', Q says, 'She came to me in her beauty' (Grk v. 14, Q v. 2). Where Grk suggests that Ben Sira had followed in Wisdom's footsteps from his youth, Q says the poet had intimate knowledge of Wisdom (Grk v. 15b, Q v. 3—cf. Syr). Where Grk speaks of Ben Sira's receiving Wisdom (Cairo, 'learning Wisdom'), Q is silent (Grk v. 16a). Where Grk speaks of the sage's finding much instruction, Q uses the more ambiguous and pregnant ἀπόφθεγμα (Grk v. 16b, Q v. 5b).

It is at Grk v. 17 that the marked differences begin to occur. Where Grk speaks of the sage's profiting by Wisdom, Q speaks of Wisdom's being a nurse (Grk v. 17a, Q v. 6a); and where Grk speaks of rendering glory to God, Q speaks of dedicating his vigour to his teacher, manifestly Wisdom herself (Grk v. 15b, Q v. 3—cf. Syr). Where Grk suggests in v. 17a that Ben Sira becomes the beneficiary of Wisdom, Q speaks of Wisdom being a nurse; and where Grk speaks of rendering glory to God, Q speaks of dedicating his vigour to his teacher, manifestly Wisdom herself (Grk v. 17b, Q v. 3—cf. Syr). Where Grk speaks of the sage's finding much instruction, Q uses the more ambiguous and pregnant ἀπόφθεγμα (Grk v. 16b, Q v. 5b).

The closing phrases of Q vv. 7–9, which present a picture of youthful concentration on an object of passion, are muted in Grk. The Q idea of not relaxing in Wisdom's heights (v. 9) is modified in Grk to that of being strict of conduct (51/21).

One can only conjecture what may have been the full statements of the kaf and lamed verses. The former is omitted entirely from Syr–Cairo, Grk, and Lat. And while it may conceivably lie latent among the confused elements of 51/20 in the various witnesses, extreme caution is in order because of the absence in them of anything corresponding to Q ... בַּלַּדוֹרְתָן אֵל. Lamed, on the contrary, may well have been a statement about the בַּלַּדוֹר as noted in Syr–Cairo, Grk, and Lat. The mem verse in Syr–Cairo commends itself as highly authentic: 'My loins are astir like a firepot for her, to gaze upon her, that I may own her, a pleasant possession.' It is overloaded as it stands, but it clearly follows the thought sequence of extant Q and stands over against Grk v. 21 in the manner of Q's distinction from Grk elsewhere.

It is undeniable that beginning with mem (51:21) Syr-Cairo inspires the confidence lacking in the earlier lines. The alphabetic sequence is in full evidence in Cairo, save for the samekh and shin verses, where Syr affords the obvious solutions. But, more importantly, Syr-Cairo vv. 21–30 (mem ff.) stands in about the same relation to Grk-Lat as does Q up to v. 19. It is not surprising that the differences are not as striking among the extant witnesses for the latter part of the canticle as for the first part. The first part of the poem is the Wisdom teacher’s confession of his youthful experience with Wisdom as his nurse, teacher, and mistress, a commendable manner of sublimation in celibacy and undoubtedly highly meaningful in every spiritual sense for the celibates at Qumrân. But the second part of the canticle could hardly be offensive to the most delicate sensibility. It is concerned principally with an exhortation on the part of the teacher to current and prospective students to follow his example. He pleads in closing, ‘And be not ashamed of my song’ (Syr-Cairo; cf. LXX). It is possible that the qof, resh, and shin verses in Syr-Cairo may represent some purposive tampering with the original text, but otherwise from mem to the end Syr-Cairo seems highly reliable. Margoliouth’s thesis that the Cairo text is a retranslation may be true, but there is surely high authenticity in the latter half of the Syr-Cairo tradition.

Syr-Cairo represents one tradition of transmission and Grk-Lat another. Grk, however, is an internally consistent interpretive rendering, displaying throughout the same consistent relationship to the whole poem, to extant Q in the first part and to Syr-Cairo in the latter. Syr-Cairo, by contrast, while representing a disrupted recension of the first part of the poem, reflects a highly authentic rendering from mem to the end.

Our canticle is of the genre represented by the hymns of praise to Wisdom in Wisdom of Solomon and Sirach, where Wisdom is desired as a bride of youth—cf. Prv 5:18. The mixing of the figure of the bride with that of a nurse, or a mother giving suck (Q v. 6), is already familiar in Sirach 15:2–3 (Grk and Cairo; cf. Sirach 24:19–22). The mixed metaphor suggests the further figure of Wisdom as a young man’s mistress. In Prv 9:1–6 Wisdom’s maids call to men, from the high places of the town (cf. Q v. 9: cf. Prv 8:5), to turn into Wisdom’s house to eat of her bread and drink of her wine. Wisdom’s allurement is then contrasted with the harlot who calls, from the high places of the town, to men to turn into her house; but the harlot’s water is stolen water and her bread must be eaten in secret (Prv 9:3–5). Wisdom is a fitting mistress for a young man even after she has been his nursing mother in his childhood.

Our song tells of the experience of a young man who, at the stage in life when he was maturing from childhood into manhood (when as the blossom drops in the maturing of grapes, before he had yet erred), took Wisdom, who had been his nurse and continued to be his teacher, as his mistress. He dedicated his normally developing passions and desires to the pleasures of life with Wisdom, and he did so unstintingly, without pause, without distraction, and without respite.

The origin of the canticle is obscure. It is as Palestinian as Proverbs and Ecclesiastes (and...
Wisdom?). If the witnesses offer us an accurate reflection of the latter half of the poem it was indeed probably a song composed by a Wisdom teacher as a plea to his students to gain Wisdom from him and to espouse her as he had done in his youth. If so, it fits the context of Sirach better than the context of a Davidic psalter. But at Qumran it was clearly thought to be one of the 450 songs (xxvii 10) which David composed.

Several inferences may be drawn. (1) IIQPs* contains a highly authentic text, if not the original text, of the canticle in Sirach 5113-20, and the last two words of v. 30. (2) IIQPs* proves that the canticle was originally independent of Sirach and adapted to the latter only at great expense to the original poem. (3) It is a Wisdom teacher's song of his experience of intimate knowledge of Wisdom in his youth. The experience is related in muted but distinctly erotic tones. (4) It shows the early versions (Grk–Lat, Syr) to be partially interpretive translations, relying perhaps on intermediate recensions. In this regard it serves for the Sirach canticle the same purpose IIQPs 151 serves for LXX (Syr and Lat) Ps 151. (5) Schechter's Cairo Genizah text is probably, as suggested by G. Margoliouth in 1899, a retranslation. Margoliouth's thesis, however, should now be limited to two specifics: to apply only to the Syr–Cairo tradition as opposed to the Grk; and to apply probably only to the first part ('alef to lamed) of the canticle. (6) Applied to David, the canticle, like IIQPs 151, gives further insight into Jewish views in Hellenistic–Roman times of David's youth. (7) And, like IIQPs 151, it calls for renewed intensive examination of the early history of the hagiographic and apocryphal LXX.

APOSTROPHE TO ZION

(IIQPs* Zion)

Col. XXII, ll. 1–15

Col. xxii, ll. 1–15, contains, in its entirety, an apostrophe to Zion in the style of those familiar in Isa 54:6–8 60:1–22 and 62:6–8. Isa 62:6–8 speaks of those who put Yahweh in remembrance of his promises to Zion; the poet of our apostrophe is such a one. The apostrophe is to Zion, not to God, and hence is not a promethean prayer in itself. See the recent study by Brevard Childs, *Memory and Tradition in Israel* (1962), especially pp. 36–37 and 41 ff. (cf. xvii 17).

Much of the vocabulary and imagery is taken from the book of Isaiah, and especially Isa 66:10–11, as may be seen from a cursory perusal of the apparatus. Vv. 1 and 15 set the theme: Zion is in the prayers of all those who love her; and in those prayers God is reminded of the promises of the prophets toward her (vv. 6 and 17).

The metre is principally the double-colon 3/3, with four exceptions: vv. 1 and 18 are 3/3/3, and vv. 2 and 7 3/4.

The poem is an irregular alphabetic acrostic. There appear to be two bet colons, on the one hand, and a syncope of colons between he and zayin and between resh and tav, on the other hand. If we allow for the irregularities, symmetry emerges if sixteen bi-colons (gimel through qof) are seen as introduced and concluded by initial and closing tri-colons, yielding a poem of eighteen verses in all.

The vocabulary is essentially biblical though there are a few neo-Hebrew forms and a few very rare if not unique forms (see apparatus).

\(^{11}\) Cf. xxvii 2, where it is said.
THE APOCRYPHAL COMPOSITIONS

Verse No. Co1. XXII

86

Col. Lines

A

1-2

B

ב

3/3/3

בכר לעמולם זכר

ד

2-3

גadolת תקתך צין

בšתומ תוחלת ששועך לבן

3/4

ד3-4

גוז רוא ייוו בך

יתרתו ספרדני תארק

3/4

ו

בימהוים לייוו ישעך

4

זרשש בורב כבודך

3/4

זי בוכדך יניק

4-5

('<וכוות ספרדני יכשוי

3/3

(6)

הסרי=event תוכרי

5-6

במסות ספרדני תארק

3/3

(7)

סחר חמב מכן

6-7

שק צעל זכרת ממך

3/4

(8)

ינעל בוכר בקרן

7

(9)

רדרך אלויך שלח

3/3

(10)

came כל ליישועך

8

3/3

(11)

האנבל עלייך תמך

8-9

למא חוב הכותך צין

3/3

(12)

הלוא השכחת השלחך

10

3/3

(13)

מי זה האזר זברך

9-10

אם בהכל באבכל

3/3

(14)

בכס אימ כדרך

10

3/3

אש כממשיע ישולמו

3/3

(15)

סיבב זכרת זרכך דצין

10-11

רומחו כל מעשיהם

3/3

(16)

שחרה באזת השחחת צין

11-12

משלח לכל מבול

3/3

(17)

שמם ר PMID זרכך לברכה

12

3/3

בכל לברב אנברך

3/3

(18)

זרק שלמים תשין

13

3/3

bable נבורה תckettיל
1. I remember thee for blessing, O Zion;  
with all my might have I loved thee.  
May thy memory be blessed for ever!

2. Great is thy hope, O Zion:  
that peace and thy longed-for salvation will come.

3. Generation after generation will dwell in thee  
and generations of saints will be thy splendour:

4. Those who yearn for the day of thy salvation  
that they may rejoice in the greatness of thy glory.

5. On (the) abundance of thy glory they are nourished  
and in thy splendid squares will they toddle.

6. The merits of thy prophets wilt thou remember,  
and in the deeds of thy pious ones wilt thou glory.

7. Purge violence from thy midst;  
falschood and evil will be cut off from thee.

8. Thy sons will rejoice in thy midst  
and thy precious ones will be united with thee.

9. How they have hoped for thy salvation,  
thy pure ones have mourned for thee.

10. Hope for thee does not perish, O Zion,  
nor is hope in thee forgotten.

11. Who has ever perished (in) righteousness,  
or who has ever survived in his iniquity?

12. Man is tested according to his way;  
every man is requited according to his deeds;

13. All about are thine enemies cut off, O Zion,  
and all thy foes have been scattered.

14. Praise from thee is pleasing to God, O Zion,  
ascending through all the world.

15. Many times do I remember thee for blessing;  
with all my heart I bless thee.

16. Mayst thou attain unto everlasting righteousness,  
and blessings of the honourable mayst thou receive.
17. Accept a vision bespoken of thee, 
and dreams of prophets sought for thee.

18. Be exalted, and spread wide, O Zion; 
praise the Most High, thy saviour: 
let my soul be glad in thy glory.

V. 1 (I I. 1-2):
'cause thee to be remembered', cf. Isa 62:7, those who remind Yahweh of Jerusalem until he will make of her a praise in the land. Forgetting Jerusalem (v. 10) would be failure to pray for her (Ps 137:5-6): cf. infra v. 15, and Childs, op. cit., p. 64.

V. 3 (I. 4):

V. 4 (I I. 4-5):

V. 5 (I I. 4-5):

V. 6 (I I. 6-7):
 Cf. Isa 66:2, 'rattle bangles' (Isa 3:6-18), from Arabic סכין, 'hobble', hence 'tottle' or 'toddle', from the parallel figure of the child nursing.

V. 7 (I I. 6-7):
 Cf. Isa 66:2,ו תהלים. Or read הלימה. Or read ולימה?

V. 8 (I I. 7):

V. 9 (I I. 8):

V. 10 (I I. 8-9):
 Cf. also Ps 37:8, Prov 2:2, &c.

V. 11 (I I. 9-10):
 Cf. supra note to v. 1.

V. 12 (I I. 10):
APOSTROPHE TO ZION

V. 13 (l. 10-11):

Rare in Tannaitic literature.

V. 14 (l. 11-12):


Tannaitic and rabbinic. Zion’s praise of God (cf. v. 18).

Noun? Adverb?

V. 15 (l. 12):

Cf. supra v. 1.

V. 16 (l. 13):

צָרִים על ימים. Cf. this and the next verse with Dan 9:1.

V. 17 (l. 13-14):

בְּכָבוֹד מִרְבּוּךָ. cf. Ps 87:9, also in reference to Zion. Note the lack of אֲשֶׁר.

הָכְשֵׁר הַכְּסֶפֶר. (?), from (cf. Isa 21:12) with dative suffix of reference. From何处?

V. 18 (l. 14-15):


הֵרִיחֹת, also in Isa 54:6.

שְׁמֹת. Cf. Ps 147:12.

HYMN TO THE CREATOR

(11QPs* Creat.)

Col. XXVI, ll. 9–15

In Col. xxvi, ll. 9–15, are nine verses of a sapiential hymn of praise to the Creator. It has vague affinities with the *Hodayot* (see notes) in the first six verses, but vv. 7–9 are made up of phrases which are found in Jer 10:12–13 (51:15–16) and Ps 135:9.

The metre is highly irregular and the language is forced and pedestrian. The imagery and vocabulary are late, in biblical terms.

The phrases in vv. 7–9 appear in better order here than in Jeremiah or Ps 135. The three colons of Q vv. 8b–9 are in reverse order in the biblical passages; and Jer 10:13 is lacking in Q. This material undoubtedly derives from some liturgical hymn of praise of the Creator. While it is highly possible that our psalm in 11QPs* represents an authentic text of the original sapiential hymn from which the material in Jeremiah was derived, caution is in order in dealing with Ps 135, which lacks any explicit reference to Wisdom and is probably earlier than the Q psalm.

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1. Great and holy is the Lord,  
   the holiest unto every generation.
2. Majesty precedes him,  
   and following him is the rush of many waters.
3. Grace and truth surround his presence;  
   truth and justice and righteousness are  
   the foundation of his throne.
4. Separating light from deep darkness,  
   by the knowledge of his mind he  
   established the dawn.
5. When all his angels had witnessed it they sang aloud,  
   for he showed them what they had not known:
6. Crowning the hills with fruit,  
   good food for every living being.
7. Blessed be he who makes the earth by his power,  
   establishing the world in his wisdom.
8. By his understanding he stretched out the heavens,  
   and brought forth [wind] from his storehouses.
9. He made [lightning for the rain],  
   and caused mist[s] to rise [from] the end of [the earth].

V. 1 (l. 9):  

V. 2 (ll. 9–10):  
כְּרֶשׁ כְּרֶשׁ. Cf. Jer 10:12b (51:10b) 51:13, 1QH ii 16.

V. 3 (ll. 10–11):  

V. 4 (ll. 11–12):  
   בְּרֵאשׁ כְּרֶשׁ. Cf. 1QS x 24. Rare if not unique in reference to God.
HYMN TO THE CREATOR

V. 5 (1: 12):

N.B. Erasure of he before כָּלַ֛ה. For grammatical construction cf. Ps 89:20.

Cf. Ps 135:7 (xiv 15). Jer 10:12-13:

is peculiar to Q. LXX has κινόμενον in Jer 10:12 but not in 51:12. Read לכו in v. 66 with MT Jer 10:12. לכו (φως) of LXX Jer 10:12 (28) is possible, butagnost of the other witnesses and of LXX Ps 135:9 (ἀνέβαινεν) does not fit the lacuna. Some LXX mss read הני.בנהנה ינב.

DAVID'S COMPOSITIONS

(C11QPs* DavComp)

Col. XXVII, II. 2–11

The only prose composition in the scroll (with the possible exception of the subscription to Ps 145 in xvii 17 f.) is found in Col. xxvii, II. 2–11. It states that David wrote not only psalms but also 'songs'. Of the former he composed 3,600, and of the latter, 450. Concerning the psalms only the number is given (l. 5), but concerning the songs both the type of song and the number of each type are given:

For the daily 'olat hat-tamid (l. 6) 364
For the Sabbath qorban (l. 7) 52
For the qorban of the New Moons, Solemn Assemblies, and the Day of Atonement (l. 8) 30

Total (l. 9) 446
‘Songs for the Stricken’ (l. 10) 4
Psalms (l. 5) 3,600

Grand Total (l. 10) 4,050

The listing for the qorban and tamid offerings will evoke considerable interest in the light of the Enoch–Jubilees–Qumrán 364-day, 52-Sabbath year.1 The distinction between psalm and song and the latter’s application to cultic usage will evoke considerable form-critical interest.

The literary activity here ascribed to David seems to challenge Solomon's record as noted in I Kings 5:15. There it is said that Solomon wrote proverbs and songs and here it is said that David wrote psalms and songs. 1,005 songs are claimed for Solomon and 450 for David; 3,000 proverbs are claimed for Solomon and 3,600 psalms for David. They both wrote 'songs': it is the number of Solomon's songs that varies in the versions; and it is the 'song' that has the cultic reference here (cf. II Sam 22 (Ps 18), Amos 6:5, I Chron 6:9 16-42 25, II Chron 7:29).

David is credited with the divine gift of prophecy (I.11) in composing his psalms and songs. Several of the attributes of David listed in II.2-4 are found in II Sam 23-7, which immediately precedes in Cols. xxvi and xxvii, I.1, or in II Sam 22 (Ps 18), which was surely included in the early columns of 11QPs (see notes).

David's attributes of wisdom reflect the speech of the wise woman of Tekoa to David in II Sam 14, the paragraph in I Sam 16:12-13, and the expressions in II Sam 23. David's being called hakham is interesting in the light of the apocryphal sapiential psalms included in the scroll (Cols. xviii, xxi, and x:xvi). Especially interesting is the inclusion in the scroll of the variant Hebrew text of Sirach 51:12 (Col. xxiv). The last three columns of 11QPs clearly state a claim for the Davidic authorship of the Psalter as represented by the scroll, the earliest literary evidence of belief in the Davidic authorship of the Psalter (see the section on Ps 151).

At Qumran David was thought of not only as a musical composer and author of the Psalter under prophetic inspiration, but also as a hakham, capable of the kind of thinking elsewhere attributed to the great Wisdom teacher Ben Sira.

Col. XXVII

2. And David, the son of Jesse, was wise, and a light like the light of the sun, and literate,
3. and discerning and perfect in all his ways before God and men. And the Lord gave
4. him a discerning and enlightened spirit. And he wrote
5. 3,600 psalms; and songs to sing before the altar over the whole-burnt
6. *tamid* offering every day, for all the days of the year, 364;
7. and for the qorban of the Sabbaths, 52 songs; and for the qorban of the New
8. Moons and for all the Solemn Assemblies and for the Day of Atonement, 30 songs.
9. And all the songs that he spoke were 446, and songs
10. for making music over the stricken, 4. And the total was 4,050.
11. All these he spoke through prophecy which was given him from before the Most High.

(5,000 songs in the versions; cf. LXX III Kings 4:1.)
DAVID'S COMPOSITIONS

Ll. 2-4: The first three lines are indented three centimetres because of rough skin surface (scar tissue?) in the leather (see 'Surface Observations' in the Introduction).

L. 2: מַחְצֶת. Cf. the speech of the wise woman of Tekoa to David in II Sam 14

L. 3: דַּעְתַּם. Cf. the speech of the wise woman of Tekoa to David in II Sam 14:20, which would have appeared only a few lines earlier in the previous column.

L. 4: The first waw is inserted above the samekh. 'Literate' or 'scholarly'; cf. I Chron 27:24, TB Berakhot 45b.


L. 6: מָנוֹם וָר in reference to David in Ps 18 (II Sam 23:24-26, 10. 11. The phrase מִזְמָרִים (רֱוִן) מִזְמָרִים רֵדְבָּר in v. 33 perhaps gave rise to תִּמְס כָּלַל רֵדְבָּר here.

L. 7: מִזְמָרִים in II Sam 23:2, and the paragraph on the divine spirit and David's musical abilities in I Sam 16:12-15 (especially מִזְמָרִים in v. 18). Cf. also Isa 11:2.


L. 10: מִזְמָרִים (Ps 91) in TJ Erubin x. 26b; TJ Shabbat vi. 8b; and Midrash Tehillim to Ps 91 (Jastrow, p. 1135), the song of demons or of evil spirits or for the stricken.

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a. The scroll before unrolling, 10 November 1961

b. The scroll partially unrolled, 16 November 1961
Col. V. Pss 128v-8 129v-8 130v-8

Col. IV. Pss 124v-8 125v-5 126v-6 127v
שהם מעשה יד יצוהר כי ניתן ישון

[at the bottom, reversed]}

Col. XIII. Ps 119:150-64

Col. XII. Ps 119:128-42
Col. XVII. Ps 145:12-21+

Col. XVI. Ps 136:10b 118:12b, 15, 16, 8, 9, 7, 29 145:7
Col. XIX. Plea for Deliverance

Col. XVIII. (Syriac) Ps II