











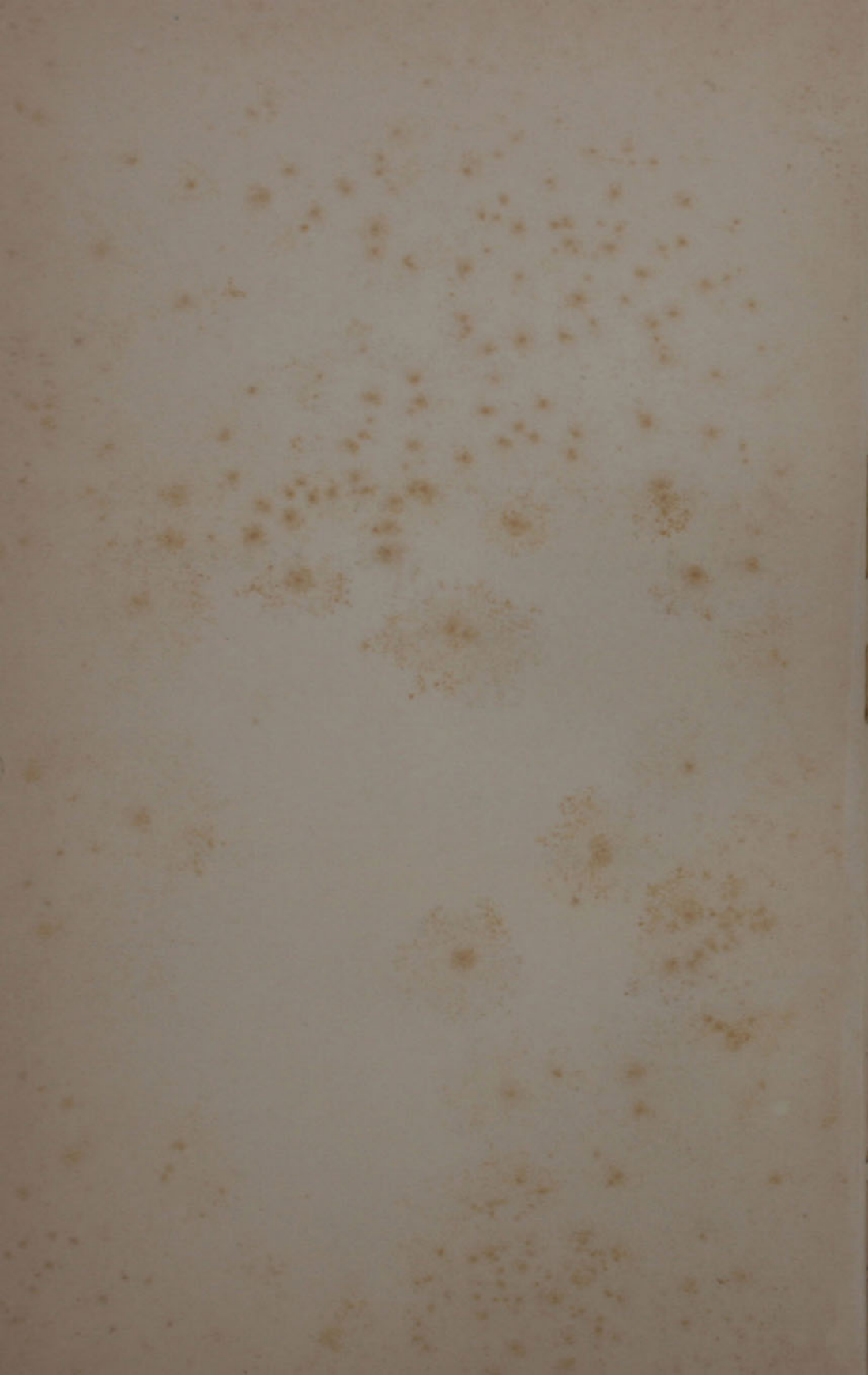
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VOL. XXIV.

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EWALD'S  
COMMENTARY ON THE PSALMS.

VOL. II.



COMMENTARY  
ON  
THE PSALMS.

13

BY THE LATE

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COMMENTARY ON THE POETICAL BOOKS OF THE OLD  
TESTAMENT. DIVISION I.

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VOL. II.



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## TRANSLATOR'S NOTE.

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THE present volume contains the exposition of the remainder of the Psalms, together with that of the alphabetic songs, called the Lamentations. At the suggestion of an esteemed correspondent, the section on Singing and Music from the first part of Ewald's *Poets of the Old Testament* has been translated and given in an Appendix at the end of the volume. Here will be found further elucidations of the section in Vol. I. on the inscriptions of the Psalms; and other references in the body of the work to pp. 209-233, *Dichter des A. B.*, I., point to matter contained in this Appendix.

In the correction of the proofs, as well as in the translation, the translator has striven to secure accuracy; and trusts that but few and unimportant *errata* will be discovered.

A complete Index of the Psalms, with the order in which they occur in the Commentary, is given at the end of this volume.

January, 1881.



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## COMMENTARY ON THE PSALMS.

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### III.

#### SONGS OUT OF THE DISPERSION OF THE PEOPLE AND THE DESTRUCTION OF THE KINGDOM.

BUT in spite of all this later urgency and endeavour on the part of the better spirits among the people, the dissolution of the kingdom and destruction of the holy city could not be averted. Too great were the internal defects and corruptions, as these songs plainly show. Thus the exile was brought about, which had partly begun long before the destruction of Jerusalem; and with the exile first began that great turn in affairs which could alone entirely remove those profound deficiencies of the whole period.

For first of all there came, along with the exile, the deepest suffering of every kind, and the most manifold causes united to form a whirlpool of misery whence no deliverance seemed possible. Already the forced separation from the dearest associations of the fatherland, and the holiest associations of life,—from the Temple,—oppressed many with the sorest unappeasable longing. Earlier antiquity ever clung to its holy places with the most childlike love and devotion, because nothing could generally furnish such inner rest and serenity as the familiar participation in the sheltering delight and security of a sanctuary. (Pss. xxiv., xv., v., xxvi.) And the pious of Israel must have clung the more intensely to the Temple at Jerusalem the more purely they were there conscious of the nearness of the supremely Righteous and Gracious One, and the more closely that Israel by degrees attached itself ever

more universally to this *one* sanctuary alone, and had assembled its spiritual possessions around this enclosure alone. The most grievous longing for the distant Temple, inaccessible only because of such oppression, and the most sorrowful complaint, is found, under these circumstances, amongst many of those first carried into exile. And this longing is all the greater the more, amidst the manifold distress of their circumstances, the solace of the sanctuary is missed, Pss. xlii., lxxxiv., lxi., lxiii.; and scarcely can we conceive an elegy nobler in mood, deeper in feeling than either of the two Psalms, xlii. and lxxxiv.—Besides, there was a mass of other sufferings and grievances, which in part are quite peculiar to the exile, as the rude contempt of the persecuted and suffering because of their very sufferings, scorn of Jahvé as the impotent God who helps not his most faithful worshippers, biting scoffs at prophetic truth and influence,—injuries in which frequently Gentiles concurred with the light-minded portion of the Israelites. Evidently the few in exile had the chief share of the suffering who maintained most firmly by word and deed the genuine old religion against every one, Gentiles and Israelites, amidst these extreme perplexities.

And in fact the troubles rush at times with such overwhelming force upon the faithful, that their song, incapable of maintaining a pure calm, passes at least transiently into imprecation and cursing (ix. 23, 29; cix. 6-20); as the like was noticed in several of the songs of the preceding cycle (Vol. I., p. 251).

But of what avail imprecation, glowing longings, urgent complaining and despondency? Either naught, or in this very chasm, this close of the ancient time, there must begin an entirely new elevation and the possibility of a new and better time; and the ancient religion of Israel had still enough of undeveloped truth and power in itself, to give to the few truly faithful ones endurance and victory. If all external resources which had been hitherto trusted in pass

away, the pure and good temper is but the more brightened and strengthened, and so is it with genuine hope and joyous submission, Pss. lvi., lvii., xxii. If in extreme need all the greatness and dreadfulness of the old perversities is recognized with a certainty which it is vain to seek to shake off,—the sense of one's own and others' sins: then the new spiritual life will awake with the greater power, irresistibly. That which earlier seemed impossible, life amidst the heathen and a thousand corruptions of mankind, thus becomes even to the faithful gradually possible and easy. Indeed, the very remoteness of the Temple, and finally its destruction, now furthers the truth which earlier came to light (Ps. l.) that the true spiritual life and Divine blessedness still consists in quite other things than Temple sacrifices, Pss. xvi., xl., li., lxix. But hereby the ancient Israel is already born anew, and out of the midst of its fall and humiliation it gradually rises, ever stronger and more victorious, with prophetic intimations against the heathendom by whose means it had fallen, and looks with the greater confidence towards its new and certain salvation, Pss. lxxxii., xiv., cxx. sqq.

Thus there arise in exile most important songs. Many indeed bear most obvious traces of the great oppressive sufferings in the sorest time, their language and thought is in places more cramped, tedious and spiritless, Pss. xvii., xxxviii., li., lxix., cix.; but often the deepest thoughts and most eternal intimations flash forth with surprise, and towards the end even the language is evidently strengthened and rounded into greater poetical dignity, Pss. lxxxii., cxx. sqq.

We intended to place together here all songs from the dispersion of the people, including those which originated a longer or shorter time before the destruction of Jerusalem in B.C. 586. But the fine songs, Pss. lxi., lxiii., lvi.—lviii., which would, according to time, belong immediately to this place, have been already explained above in another connexion. The rest are, as far as possible arranged in order of time, the following:



## A. 61-63. PSALMS XVII., XVI., XLIX.

We may easily convince ourselves that these songs are of the same poet, and of one who does not indeed speak of the Temple, but yet (xvi. 3) looks from a strange land very wistfully upon the Israelites dwelling in Kanáan. So great is their mutual resemblance, and their common difference from others. In the language, comp.  $\text{לְעוֹלָם}$  *world*, xvii. 14, xlix. 2;  $\text{לְפָנֶיךָ יְיָ}$  xvi. 10, xlix. 10, 11, comp. ver. 20 (repeated lxxxix. 49);  $\text{סָבִיב}$  *surround*, of the wickedness of many persecutors, xvii. 11, xlix. 6;  $\text{אֵל}$  thus alone and directly for *God, Jahvé*, xvi. 1, xvii. 6, which in general is rare and only proper to certain poets, Pss. lii. 3, 7, lv. 20, the Book of Job, which has generally re-introduced this poetic usage, and a few still later Psalms;  $\text{בִּלְבָב}$  xvi. 2, 3, xvii. 3, 5, xlix. 13:  $\text{לִּי$  "in what concerns," along with a proleptic noun, xvi. 3, xvii. 4, comp. § 310 *a*, and other instances of the kind. Still more salient is the resemblance of the stamp of the language, softly flowing, but in certain places rising to a clear fire. How similar is the fundamental tone is shown very clearly by the sharpness of the opposition, —well conscious of the inner difference,—of the worldly and Divine, of the aims of the great mass or of the world and of those peculiar to the poet, xvii. 2-5, xvi. 2-5, xlix. 7 sqq., the great inner anxiety and watchfulness for his soul's health, along with which he does not shun the stricter trial, xvii. 2, xvi. 7, 8; and the very singular joy (in this kind) with which he calmly looks into the future, xvii. 15, xvi. 9-11, xlix. 16. But they lie in point of time plainly somewhat far asunder; and if they are, as it seems we cannot doubt, of the same poet, Ps. xvii. must be the earliest.

Ps. xvii. is spoken from the midst of the first vivid fear of the tyrants who persecuted the poet without cause. The song announces itself as the first attempt to fly from the sudden danger to Jahvé and rest in Him. The persecutors belong,



according to the clear description, vv. 9-14, to the party of the heathen and light-minded Israelites frequently elsewhere mentioned in writings of this time. They, merely pursuing pleasure and external power, made no scruple of falling on a peaceful, quiet fellow-citizen, because he would not pay homage to their principles and customs. In the confusion of later relations, such rakes could often long carry on their practices undisturbed; in opposition to the faith of the pious, accustomed to the rule of righteousness, they seemed to him in fullest comfort and prosperity ever to die surrounded by the highest human conditions of well-being, and thus to evade the Divine justice. How greatly the more conscientious took offence at such an experience is plain from several passages of the Book of Job. Our poet has also to contend with this new enigma of the time. Horribly beset by these impious ones, and seeing his life in danger, he cries with animation and energy to Jahvé for help against wrong, and this the more, as he cannot comprehend how such tyrants can be prosperous (ver. 14, comp. Job. xxi. 8, 11, and frequently elsewhere). And although he will not, cannot doubt of God,—but conscious of innocence, finally calms and strengthens himself in hope by Jahvé's help and light,—yet it first costs him some struggle to put away the contrary picture of the prosperous bad man; and the whole song shows an uncommon surging-up and straining of the noble mind, conscious of Divine leading, and yet so unusually suffering and experiencing such troubles, yea, transports of grief. The poet presses back the enigma as long as possible, as if he would not suffer himself to be thereby troubled. Only, his first wish is, may God hear the unvarnished right that is put forward,—He who alone is true Judge and known of men, and of the poet in particular, who, as he ever watches carefully over his thinking and doing, does not fear Divine trial, vv. 1-6, comp. xxvi. 1, 2. With confidence, therefore, he may cry to Jahvé, in the new and sore time which amidst the increasing frivolity and barbarity of men the more



Preserve me as the little man of the eye,  
 in Thy wings' shadow concealing me,  
 from wicked men who have fallen upon me,  
 the deadly enemies, who encompass me,  
 have closed their fat heart, 10  
 with their mouth speak haughtily,  
 whither we go, now surround us,  
 direct their eyes through the land to strike;  
 like a lion which longs to rob,  
 and like a young lion sitting lurking.

## 3.

Up, Jahvé! prevent him, strike him down,  
 my life deliver from wicked men by Thy sword,  
 from men, O Jahvé, by Thy hand, from men of the world,  
 who have their pleasure in life and whose paunch Thou  
 fillest with Thy good things,  
 who have sons in abundance and leave their substance to  
 their children!—  
 I—may Thy face appear in salvation, 15  
 awaking refresh me at Thy image!

1. Ver. 2 opens the reasons for the prayer, ver. 1, which were even begun, properly speaking, with the last words of ver. 1. *By night*, ver. 3, because the night is the time of stiller, deeper contemplations and counsels, comp. xvi. 7, iv. 5. Yet at the same time we learn from this that the poet composed in the evening, and to note this in connexion with ver. 15 is very important. At the end of ver. 3 זִמְרָתִי is, in opposition to the Massôr. division, drawn to the preceding member, whereby the sense becomes most clear, and the arrangement of members proportionate. Ver. 4 runs literally thus: in what concerns the actions of the world (אֲדָם) acquires later the peculiar signification of men as they usually are, the world, the present corrupted, merely earthly-minded ones, in



opposition to the Divine life, comp. Job xxxi. 33, Hos. vi. 7;  $\delta$  κόσμος, just so חֲלָד, ver. 14)—I have, strengthened through Thy revelation, avoided the tyrants' paths, not pursued such worldly endeavours as the tyrants; rather my steps held fast . . . —Because of this sharp opposition חֲמִי for חֲמִי ( § 328 c ); for that ver. 5 speaks out of experience is shown by the entire connexion and by the *perf.* בִּלְבָבוֹ. חֲמִי, however, must as “guard” be here plainly an “avoiding,” LXX correctly ἐφυλαξάμην.

2. They who rise against the Divine right hand, ver. 7, are precisely the men of violence, who out of self-seeking ever disturb the Divine order where they, on reflection, might see this directed against themselves, the same whom the supplicator, ver. 9, must call his *death-foes* (comp. Ez. xxv. 6, 15). חֲלָב, ver. 10, “fat” for a hard and unfeeling heart, is here for the first time so used, afterwards repeated, lxxiii. 7, cxix. 70. Whilst they from hardness have shut their unfeeling heart against compassion, their haughty mouth is the more loudly opened for abuse. The frequent short use of the accusative פִּיִּי, ver. 10, אֲשֶׁרֵנוּ, ver. 11, חֲרָדָה, vv. 13, 14 ( § 281 c ), is, further, in this style, peculiar to the somewhat more artificial and elegant expression of this and some other songs of the time. Ver. 11 describes then plainly how jealously they spy through the whole land to get at defenceless saints, the poet and others of his kind, and everywhere to dog their heels.

3. In ver. 13 the figure is at first plainly retained of the lion, ver. 12, so that on this account it is unnecessary to refer ver. 12 to a single foe, possibly the leader, for רָשָׁע, ver. 13, stands undefined, and therefore generally. דְּמִיּוֹ is thus: *the likeness thereof*, of this thing, this appearance, the suffix taken as *neut.* The figure is only not carried out so far here as in the manifestly later song, x. 8-10. *Come in front of his countenance*, already the enemy comes running up like a raging lion; the strong hero and victor must throw himself upon his



face. חֵלֶקְךָ, ver. 14, is: *their portion is in life*, they have in life their share, their lot, in the good that has fallen to them, and hence also their pleasure; but in what the faithful ought to have his part and his pleasure is stated in xvi. 5 sqq. The whole description of these people bears the greatest resemblance to that in the Book of Job xxi. 7-14: only the idea of the *world* already in the sense of the New Testament is new in our poet.—But with the last words, ver. 15, the poet manifestly tears himself free from the troublous recollections of these prosperous wicked, bringing to his mind his hope in God. But this hope is the last and highest: that the full clear light may finally shine on the faithful, or that the faithful may yet behold the face of God in salvation, may in the beholding of the pure light enjoy the highest pleasure, as xi. 7, iv. 7; comp. with the higher historic representation of Moses, Num. xii. 8. The image of the pure, bright, clear, the ever-striven and longed-for, shall finally become once for all firm, and intense to the mind of the faithful, he shall once for all seize it, so as from that moment onwards eternally to hold it, and eternally refresh himself by it. The countenance, or rather the image of God, therefore, shall he behold (so far and in the way in which a human being can do this). This fundamental view of Hebrew antiquity seeks in this later time, because the unsettlement of all external possessions and of the sensuous life itself was ever more certainly recognized, a still higher or clearer expression. The spirit, becoming conscious of its inward force and stability, strives to raise itself above the appreciation of all earthly possessions, even of the sensuous life, and the purest intimation of true immortality which man cannot lose, powerfully emerges, as we see still more plainly in our poet in the following song, xvi. 9-11. It might, indeed, now appear as though at least in the present song, so strong on the whole, and particularly in the short final word, this wondrous *new thing* does not yet appear, but as if the poet here hopes still simply for the highest in the earthly life, and the more zea-

lously, the sooner and the more certainly. In the evening (for it is an evening song, ver. 3), lying down amidst a thousand dangers, he yet hopes on awaking to refresh himself with the Divine image, then already so to have received the Divine salvation and light, that he may feel himself entirely irradiated and seized by the sublime picture as of the countenance of God. Comp. what is feebler but similar, iv. 9. Of an awakening after death, which at the first glance by no means suits in this connexion the order and clearness of the thoughts, the poet cannot apparently here be thinking. But it must be borne in mind that our poet, considering his age, may very well have read the Book of Job, and have accepted its true meaning. In that case, such higher, bright hopes, were not so strange to him that he could not even here, after the outbreak of stormy passions at the view of the present world, have been able to quell the storm of his bosom. And precisely in proportion to the sharp distinction in his contemplation of the *world* as possibly entirely separate from God and opposed to Him, does he consequently flee at the end to the Divine eternity alone. Moreover, it is the same poet whom we retrace, as already become fully familiar with such higher thoughts, in Ps. xvi.

For how far from fruitless the urgency of the preceding Psalm had been, is shown by nothing more clearly than by Ps. xvi. Hardly can true resignation, conscious of itself, to the will of Jahvé, be more complete; quiet, soft contentment, and inner serenity in spite of all life dangers and of the evil example from without, more noble, true hope, clearer and more sublime than we here see, all this as at a single stroke appear. Here is from the first no revolt, no fear, no sore struggle any longer. The serene splendour of a higher peace and the hearty intensity of a completed life-experience rises above everything. And if one would learn upon what ground the dependence of the true saint of those times in Jahvé rests, let



this Psalm be pondered, and let it be seen how the poet becomes conscious of his trust in Jahvé, because he in Jahvé alone—in His revelations and in remembrance of Him—finds an invincible spring of clearness, joy, hope, and consolation. For if the religion of Jahvé is distinguished from all others by clearness and truth, if God is known and felt in it in His spirituality as nowhere else,—then he who wholly devotes himself to it and is ever anew stimulated by it, must become ever clearer in himself, ever more related to spiritual blessings. Thus we here see the poet already at that high stage when he feels alone in Jahvé and the possession of Him His highest good and his true delight and hope, overcoming in this blessed state with equal calmness the evil example of those hastening to idolatry, as in this hope under all sufferings (probably he suffered at that time from severe illness, vv. 1, 9) unwearied and undistressed,—in Divine joy experiencing that if his spirit be ever with God, as he feels that it is, God will send him no true sorrow, but will preserve and save him among all dangers, even in the midst of death. Therefore, as there is in the poet's soul but *one* great passion, the song also is but *one* gentle flowing gush, without storm, or harsh transitions, whilst the inner fire gradually glows and kindles. After a brief very subdued cry for protection, ver. 1, there is developed as the most important theme, the consciousness of the suppliant,—to possess Jahvé is the highest good, vv. 2-8, whence also the true hope in Jahvé, glancing tranquilly over all times and fortunes—because He is infinitely rich in grace and salvation, vv. 9-11. The cry for help therefore scarcely gains strength in the presence of the predominant blessed consciousness and serene hope.

Again, the structure of the strophés reveals the blessed rest and evenness of mood out of which the short and yet inwardly full song flows; three strophés, each of eight lines, the last only shorter by one. The long formation of the lines prevails here as in the preceding song.



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cup held out to me. The *וְלִי* forces its way in from the main figure. The *וְלִי* cannot be part. act. Qal. To punctuate *וְלִי* is (§ 151 a) impossible. But to the connexion and to the completion of the figure it suits rather to take it as an abstract substantive, § 156 c. The sense is then simple: Thou art to me a *possession* or heritage, as if fallen to me by a *fortunate lot*, on account of which figure of the lot, it runs in ver. 6: lines, meaning cords, *fell to me*, as the lot by chance falls, and actually also *my heritage pleased me well*; for the *נַחֲלָתִי* may be regarded most aptly according to the connexion of the language as abbreviated from *נַחֲלָתִי* just as this poet dialectically says *נַחֲלָתִי*, ver. 2, for *נַחֲלָתִי* (§ 190 d). But the whole figure of the property fallen to him is the more appropriate because the Divine grace is ever the first to arouse and awaken man, thus anticipating him; especially in the community, where higher truths as already given and known meet the individual. But the poet is willingly followed, he feels also in himself the Divine operation, to him Jahvé remains no dead property, but has become something beloved and dear; because he feels Jahvé's voice working in him to his own salvation,—continually urging and exhorting him, and thus he blesses, as it is further expressed, vv. 7, 8, Jahvé, as his oracle, ever living in him, with whose clearness and desired continuance he cannot waver. On *וְלִי*, comp. Isa. viii. 11, the *וְלִי* only expresses the same thing more strongly,—namely, how powerfully the oracle awoke in him, ever urging him through the night. But how this is possible is then explained with brevity and aptness by the first member, ver. 8. But the golden words, ver. 7, are only fully understood when we reflect that *וְלִי* here (§ 333 a) denotes *how* and governs all the following words: *I bless Him for the way in which He has counselled me*,—how even nights through my reins, as awoke and led by Him, warned me not to do the seductive evil, 3, 4. Comp. also similarly Ps. xl. 7.

3. The hope, or rather in the first instance only its expres-

to the idols is clearly shown by the corresponding שְׁמוֹתָם, because the poet can only mean he would not pollute himself by the solemn utterance and laudation of the names of the idols at their sacrificial feasts. עֲצָבוֹת must therefore = עֲצָפִים, perhaps the former plays with the signification, "griefs, delusions," as the false gods are elsewhere frequently named in many applications, Am. ii. 4. The attempt to explain "they must ever increasingly suffer sorrows (sufferings) and therefore they hasten (from מָהֵר hasten) to the idol-worship,"—whereby the name "saint," ver. 3, would be yet more readily intelligible,—breaks down under too great difficulties, for the transition would be too harsh and short even for this poet.

2. The opposition of the poet to that last said is so thoroughly understood of itself and is from his first word onwards, vv. 1, 2, so clearly indicated, that he, in the beginning of the second strophé, ver. 5, even without any word of an opposition, immediately continues to make further plain the good which to him is the only highest good. But also the figure itself of the *highest good* lies, from that very first word, ver. 1, so near to him, and governed already the whole first strophé so strongly, that it cannot but recur here, and be ever more widely extended in its entire significance. On the division of the conquered land, the property, according to the number of the conquerors, is divided into like parts, measured with lines and distributed by lot,—so that to the one a less, to the other a more fruitful and pleasant heritage falls. But in the overflowing fulness of blessed thoughts and words of the poet, there mingles with this predominant figure, vv. 5, 6, of the property in land, in the beginning the similar one of the cup, the contents of which the house-father holds out to every guest according to his proportion, xi. 6. Yet the first figure only, as that alone predominating from the beginning of the song onwards, is here also further maintained, *Jahvé is the portion of my substance and cup, i.e., the good and the enjoyment which fell to my share as in the heritage which fell to me, or in the*



cup held out to me. The *הִלָּלִי* forces its way in from the main figure. The *תִּמְכִּי* cannot be part. act. Qal. To punctuate *תִּמְכִּי* is (§ 151 a) impossible. But to the connexion and to the completion of the figure it suits rather to take it as an abstract substantive, § 156 c. The sense is then simple : Thou art to me a *possession* or heritage, as if fallen to me by a *fortunate lot*, on account of which figure of the lot, it runs in ver. 6 : lines, meaning cords, *fell* to me, as the lot by chance falls, and actually also *my heritage pleased me well* ; for the *נִחֵלְתִי* may be regarded most aptly according to the connexion of the language as abbreviated from *נִחֵלְתִי* just as this poet dialectically says *אֶמְכֶּה*, ver. 2, for *יָהִי* (§ 190 d). But the whole figure of the property fallen to him is the more appropriate because the Divine grace is ever the first to arouse and awaken man, thus anticipating him ; especially in the community, where higher truths as already given and known meet the individual. But the poet is willingly followed, he feels also in himself the Divine operation, to him Jahvé remains no dead property, but has become something beloved and dear ; because he feels Jahvé's voice working in him to his own salvation,—continually urging and exhorting him, and thus he blesses, as it is further expressed, vv. 7, 8, Jahvé, as his oracle, ever living in him, with whose clearness and desired continuance he cannot waver. On *יָצִי*, comp. Isa. viii. 11, the *יָסַר* only expresses the same thing more strongly,—namely, how powerfully the oracle awoke in him, ever urging him through the night. But how this is possible is then explained with brevity and aptness by the first member, ver. 8. But the golden words, ver. 7, are only fully understood when we reflect that *אֶשְׁבֵּר* here (§ 333 a) denotes *how* and governs all the following words : *I bless Him for the way in which He has counselled me*,—how even nights through my reins, as awoke and led by Him, *warned me* not to do the seductive evil, 3, 4. Comp. also similarly Ps. xl. 7.

3. The hope, or rather in the first instance only its expres-



sion, vv. 9-11, now surpasses by so much more that wherewith the preceding Psalm closed, as this whole later Psalm stands higher. The truth has here unfolded out of that small germ wherein it there lay closed, and come to its full blossom; and there is hardly to be found a more beautiful or clearer declaration concerning the whole future of the individual man than the present. For the calm glow of the highest inner expansion and serenity here lifts the poet far above all the future and its menaces, and it stands clearly before his soul that in such continued life of the spirit in God there is nothing to be feared, neither pains of the flesh (body) nor death; but where the true life is there also the body must finally come to its rest; because deliverance also of the soul from the grave is possible through him who wills only life, with whom infinite joy and delight stand ever ready that He may lavish them on whom He will. When such hints and ideas of the true life come forth,—then in fact the veil of the whole future of the individual becomes so far lifted, and true hope is as clearly dispensed as is possible without using new figures. There is far from being dogma as yet here, and of the immortality of the spirit there appears here certainly the true anticipation and necessity, but not yet so ready and firm a conception with such enthusiastic, rapturous pictures as later. But this is precisely the noble feature: that we thus see in some songs, the higher intimation in its self-necessitated formation and rise, spring forth for the first time. For when it is most recent, when it is obtained in struggle and strain as the prize of the sorest conflicts, there it is freshest, there its essence is most necessarily formed, there the germinating revelation is purest and clearest, still without disguise and without exaggeration, without gloom and superstition. Comp. xlix. 16, Job xix. 26, 27, and in its beginning already above, xxxvi. 10, as well as Prov. xii. 28.—The *plur.* *הסידך* in the K'tib, ver. 10, is not incorrect,—probably the original reading: for the language may here at the end very well pass over into generality, because the truth does not hold good

merely of the individual poet, and likewise passes in the latter half, ver. 11, into generality.

And finally, the poet in Ps. xlix. becomes even the inspired teacher of this (at that time) still unusual higher view of life. This extremely important song forms a certain contrast to the above explained Ps. i. For the simple teaching of that Psalm did not always suffice. Experience seemed, in the confusion of things during the seventh and sixth centuries, soon to show, on the contrary, even more certainly and universally, that might and good fortune stood at the command of godless and oppressive men. Divine justice and equity in human affairs seemed ever to tarry or utterly to pass away. The firmer the hope among the faithful of a great and speedy Divine judgment had become, the greater the despondency even of the more conscientious at its delay. Here was a hard riddle imposed by the time, and no true rest was possible until a new light had dispersed this thick darkness. But as the solution of the enigma could only come to pass by means of a penetration into the inner nature of dark things, the severity of the time now forced several spirits to pierce through, in this sphere, the external show, by deeper insight into the true and necessary, in order that in the midst of the dread view of the enduring power of vain men they might draw from a closer consideration of its nature comfort both near and safe. One of these is the author of this Psalm. While he sharply contrasts the outwardly splendid life and proud pomp of the mighty and rich, but corrupt ungodly, with their inward state and their hopelessness in death, and reflects that they with all earthly treasures and joys can purchase no serenity in God, and no deliverance from dreaded death, their fate must justly present itself to him as the more mournful and the less deserving of envy, the more horrid and painful this contrariety between the inner and outer in them may by themselves be felt; and the more certainly the pious man feels that he, even



sion, vv. 9-11, now surpasses by so much more that wherewith the preceding Psalm closed, as this whole later Psalm stands higher. The truth has here unfolded out of that small germ wherein it there lay closed, and come to its full blossom; and there is hardly to be found a more beautiful or clearer declaration concerning the whole future of the individual man than the present. For the calm glow of the highest inner expansion and serenity here lifts the poet far above all the future and its menaces, and it stands clearly before his soul that in such continued life of the spirit in God there is nothing to be feared, neither pains of the flesh (body) nor death; but where the true life is there also the body must finally come to its rest; because deliverance also of the soul from the grave is possible through him who wills only life, with whom infinite joy and delight stand ever ready that He may lavish them on whom He will. When such hints and ideas of the true life come forth,—then in fact the veil of the whole future of the individual becomes so far lifted, and true hope is as clearly dispensed as is possible without using new figures. There is far from being *dogma* as yet here, and of the immortality of the spirit there appears here certainly the true anticipation and necessity, but not yet so ready and firm a conception with such enthusiastic, rapturous pictures as later. But this is precisely the noble feature: that we thus see in some songs, the higher intimation in its self-necessitated formation and rise, spring forth for the first time. For when it is most recent, when it is obtained in struggle and strain as the prize of the severest conflicts, there it is freshest, there its essence is most necessarily formed, there the germinating revelation is purest and clearest, still without *dogma* and without exaggeration, without gloom and supererogation. Comp. xlix. 16, Job xix. 26, 27, and in its beginning already above, xxxvi. 10, as well as Prov. xii. 28.—The plur. *TTOT* above, xxxvi. 10, as well as Prov. xii. 28.—The plur. *TTOT* in the K'tib, ver. 10, is not incorrect,—probably the original reading: for the language may here at the end very well pass over into generality, because the truth does not hold good

inner process, whilst by the influence of the *ever-recurring* deeper voice of *reserve*, despondency itself is gradually relieved and mellowed. First the most grievous, bitterest outburst of despondency, ending in complete exhaustion and darkness, vv. 2-5; then, because grief, though expressed, nevertheless truthfully secures, it is lessened and softened by recollection of the Divine giver, so that he seeks to lose himself in a sad prayer for help, vv. 7-11 (despondency thus begins in itself to subside, and to clear away); finally, complete passing away of sorrow in a prayer, even more restful, soft and joyous, xliii. 1-4. But while thus in these stages the rage of grief is more and more self-dissolved, and the troubled voice continues to change, the voice of *admonition*, thrice resounding with mighty power, remains ever like to itself, because it contains the unchangeable Divine truth, to which the sufferer needs but to strive, to retain it finally as the permanent. And actually the two voices—which at first appear in complete disharmony and suggest opposition to one another, vv. 2-5, are at last resolved into a lovely harmony, feeling and understanding, excitement and reflection being entirely reconciled and inwardly coinciding, xliii. 1-5. All this without artificiality and violence: the faithful impression of the struggle of two principles waged in a mind of tender feeling no less than of balanced strength after reflection. The art is, at the same time, of the highest naturalness and purest inspiration. The particular points of description are also highly elegant and poetical.

In a poetic point of view this Psalm is perhaps the finest of all; but also the structure of its strophe is distinct. The long structure of the verse-members is indeed found not altogether rarely elsewhere in such songs as give rather *seren* contemplation than sudden movement of thoughts. But here it is carried through almost with complete uniformity, so that each strophe consists of ten such members, whilst the recurring verse continually repeats its three so constructed verses.



He is most grievously wounded by the rash contempt of his foes against his God, who seems to have forsaken him, xlii. 4, 11, and whose lingering help he has long sadly missed, xlii. 10, xliii. 2; so that in the night he (ver. 9 comp. ver. 4) through this reflection sinks into the deepest melancholy, distressed by the stormy, scarce-to-be-soothed wish that he may finally escape from this flood of suffering to rest in the distant sanctuary. But if despondency thus moves most dangerously the surface of his soul, there lies on the other side in the depths of this soul another truth concealed, which strives not less to break forth and to dominate: the consciousness that there must be no doubt of God, becoming clear as the voice of the higher reflection and encouragement. The two opposite feelings here come into conflict with all violence and highest strain. But as in the divided soul grief and longing under the profound sufferings of the present is the most violent and prevailing of itself, against which the higher reflection maintains itself with difficulty,—despondency and revolt burst forth first, and longest, and with the greatest languor. But when this has had its way, and has become clear and manifest to itself in its outburst,—the more emphatically and earnestly then does the voice of the higher contemplation and reflection rise, as if chiding the too soft, too weak and distressed soul, encouraging and reviving, clothing itself in a brief, mighty kernel-saying of consolation, as the Divine voice rising against the human. But with the one rapid course of this excited struggle, the bosom of the poet is not yet fully calmed; still the nearest feeling of the uncommon griefs and sufferings is too strong, and the revolt and despondency, with difficulty repressed, recurs, by its outburst however calling forth also the counter-voice of reflection and encouragement. Thus the voice of despondency is repeated and alternately that of reflection three times, before reflection and encouragement alone remain dominant as the fixed disposition. Hence three quite equal strophés result, vv. 2-6; 7-12; xliii. 1-5. In this threefold removal of despondency there is at the same time an

inner process, whilst by the influence of the ever-recurring deeper voice of reserve, despondency itself is gradually relieved and soothed. First the most grievous, bitterest outburst of despondency, ending in complete exhaustion and darkness, vv. 2-5; then, because grief, though repressed, nevertheless troublously recurs, it is lessened and softened by recollection of the Divine giver, so that he seeks to lose himself in a sad prayer for help, vv. 7-11 (despondency thus begins in itself to subside, and to clear away); finally, complete passing away of revolt in a prayer, even more restful, soft and joyous, xliii. 1-4. But while thus in three stages the rage of grief is more and more self-dissolved, and the troubled voice continues to change, the voice of solace, thrice resounding with mighty power, remains ever like to itself, because it contains the unchangeable Divine truth, to which the sufferer needs but to strive, to retain it finally as the permanent. And actually the two voices—which at first appear in complete disharmony and suggest opposition to one another, vv. 2-6, are at last resolved into a lovely harmony, feeling and understanding, excitement and reflection being entirely reconciled and inwardly coinciding, xliii. 1-5. All this without artificiality and violence: the faithful impression of the struggle of two principles waged in a mind of tender feeling no less than of balanced strength after reflection. The art is, at the same time, of the highest naturalness and purest inspiration. The particular points of description are also highly elegant and poetical.

In a poetic point of view this Psalm is perhaps the finest of all; but also the structure of its strophé is distinct. The long structure of the verse-members is indeed found not altogether rarely elsewhere in such songs as give rather severe contemplation than sudden movement of thoughts. But here it is carried through almost with complete uniformity, so that each strophé consists of ten such members, whilst the recurrent verse continually repeats its three so constructed verses.



He is most grievously wounded by the rash contempt of his law against his God, who seems to have forsaken him, *alt.* 4, 11, and whose inspiring help he has long sadly missed, *alt.* 10, *alt.* 1; so that in the night he (see *P. comp.* *ver.* 4) through the reflection sinks into the deepest melancholy, distressed by the storm, sorrow-to-be-muffled with that he may finally escape from this land of suffering to rest in the distant sanctuary. But if despondency thus covers most dangerously the surface of his soul, there lies on the other side in the depths of his soul another truth concealed, which strives not less to break forth and to dominate: the consciousness that there must be no doubt of God, becoming clear as the voice of the higher reflection and encouragement. The two opposite feelings have come into conflict with all violence and highest strain. But as in the divided soul grief and longing under the profound sufferings of the present is the most violent and prevailing of itself, against which the higher reflection maintains itself with difficulty,—despondency and revolt burst forth first, and longest, and with the greatest impetus. But when this has had its way, and has become clear and manifest as itself in its outbreak,—the more emphatically and earnestly than from the voice of the higher contemplation and reflection rise, as if shaking the too soft, too weak and distressed soul, encouraging and reviving, clothing itself in a brief, mighty homely saying of consolation, as the Divine voice rising against the human. But with the one rapid course of this excited struggle, the house of the poet is not yet fully calmed; still the inward feeling of the uncommon grief and sufferings is too strong, and the revolt and despondency, with difficulty repressed, comes, by its outbreak however calling forth also the counter-voice of reflection and encouragement. Thus the voice of despondency is repeated and alternately that of reflection three times, before reflection and encouragement show resolute dominion as the fixed disposition. Hence these quite equal strophes reach, *vs.* 1-4, 5-11, *alt.* 1-3. In this threshold moment of despondency there is at the same time an

flow), they wash the waterless vale by the constant stream of their tears, as at a spring, flowing; but this stream of tears in Divine sorrow becomes at the same time a fructifying rain, *ps.* a first rain covers with blessings the dry vale (in the beginning of winter) so that they, instead of wearying on the way, when out of their tears finally blessings spring forth, *now* more strongly and boldly advance, finally attaining the wished-for good. *Comp.* the figure more simply, *Heb.* *ii.* 17, *Isa.* *xxxv.* 7, and the observations in the *Greek. des F. Jer.*, *iii.*, p. 285, of the third edition. The entrance to Palestine is actually dry and desert. On *Ps.* *ver.* 7, see § 314 n.

3. *Ver.* 10: behold the countenance, turned in humble supplication to Thee, of Thine anointed, who, therefore, can be none but the speaker: this lies unmistakably in the whole connexion; *comp.* below *xxxii.* 10. The מִשְׁפָּחָה, *LXX* correctly *εὐαγγελιστρια*, is properly to cast oneself on the threshold, into the dust, like the humblest servant (*comp.* an example in Burckhardt's *Travels in Arabia*, *ii.*, p. 270): he who according to his royal dignity would have the highest honour in the Temple, will rather appear there as the humblest servant than dwell among sinful heathen (*Ps.* *Ps.*, *Eyr.*, here only, a rare word). Also the figure of the sun, *ver.* 12, nowhere further appears; elsewhere earlier the more general light stands for it; *comp.*, however, *lxii.* 1, 17.

## B. 66. PSALM xxi

It is in this period one of the most important songs. So vividly does it set forth the struggle with the extremest sufferings, and how, nevertheless, in them the faithful does not lose all hope, that nothing greater in this kind can be expected. That the Temple still stood, follows from the mention of the sacrifices (there) to be brought, and vows to be paid, *ver.* 27, *comp.* with *ver.* 4. But the poet seems to be quite peculiarly presented by the heathen; he was therefore already in exile. The whole song bears such a strong and style as if the poet sharply



1. מִשְׁכָּנָה, ver. 2, corresponds to the rare expression, xliii. 3. The mere mention of the *courts*, ver. 3, shows that a layman is speaking. He, wholly with heart and body, his heart and body, therefore, cries out of sad longing to the beloved object. That birds, especially swallows, doves, or storks were freely allowed to nest in the Temple, is plain from passages of the classics in Bochart, *Hieroz.*, ii., pp. 592 sq., Lps. and of the Asiatics, comp. Hdt. i., 159; Porph. *de abstin.* iii., 16; Sacy's *Chrest. arabe*, tom. iii., pp. 76 sq., I. A., *Journal Asiatique*, 1838, Août, pp. 206, 214; it is still the case at the Ka'aba, see Burckhardt's *Travels in Arabia*, i., p. 277, and in Stambul (Lynch's *Narrative*, p. 88). The דָּרוֹר is merely, according to the now usual meaning, so translated; for צִפּוֹר might very well signify the swallow; LXX, Pesch. Targ. have *turtle-dove*, as if דָּרוֹר = תֹּר, but Aq. στρουθός, as all ancient translations of Prov. xxvi. 2.

2. Both the objects of congratulation, vv. 5-8, have indeed now to struggle with many sufferings, yet for both the poet anticipates final blessing. Those dwelling in the holy city, ver. 5, were at that time, in the last years of Juda, *not* happy; but the poet thinks and hopes they would *yet* again be able to rejoice in the Divine victory, quite as xvii. 6. Those who, dispersed in the strange land, think of pilgrim-journeys to the Temple, on whom the poet, because they are nearest to him, longest dwells, have indeed also infinite sufferings and griefs in the recollection of the separation, hindrances, and restraints in the foreign land, and the dangers by the way; but he who is rich in strength and trust in God overcomes them all. The poet accompanies with his full longing and love these pilgrims, whom he himself may not follow,—at least in his eager fancy,—through the dangers of the way up to the final arrival at the place of highest delight. Passing through the driest valley (the *Baka-vale*, i.e., the dry ground wherein the balsam-plant grows, comp. Burckhardt's *Syr.*, pp. 977, 1081,—at the same time the name alludes to בָּכָה, “weeping,” as will immediately

follow), they wash the waterless vale by the ceaseless stream of their tears, as at a spring, flowing; but this stream of tears in Divine sorrow becomes at the same time a fructifying rain, yet a first rain covers with blessings the dry vale (in the beginning of winter) so that they, instead of wearying on the way, when out of their tears finally blessings spring forth, ever more strongly and boldly advance, finally attaining the wished-for good. Comp. the figure more simply, Hos. ii. 17, Isa. xxxv. 7, and the observations in the *Gesch. des V. Isr.*, iii., p. 385, of the third edition. The entrance to Palestine is actually dry and desert. On עַבְיָה, ver. 7, see § 354 a.

3. Ver. 10: behold the countenance, turned in humble supplication to Thee, of Thine anointed, who, therefore, can be none but the speaker: this lies unmistakably in the whole connexion; comp. below cxxxii. 10. The הִסְתַּחֲפֵף, LXX correctly παραρπίπτεισθαι, is properly to cast oneself on the threshold, into the dust, like the humblest servant (comp. an example in Burckhardt's *Travels in Arabia*, ii., p. 270): he who according to his royal dignity would have the highest honour in the Temple, will rather appear there as the humblest servant than dwell among sinful heathen (דֶּלֶת, door, Syr., here only, a rare word). Also the figure of the sun, ver. 12, nowhere further appears; elsewhere earlier the more general light stands for it; comp., however, lxxii. 5, 17.

#### B. 66. PSALM XXII

is in this period one of the most important songs. So vividly does it set forth the struggle with the extremest sufferings, and how, nevertheless, in them the faithful does not lose all hope, that nothing greater in this kind can be expected. That the Temple still stood, follows from the mention of the sacrifices (then) to be brought, and vows to be paid, ver. 27, comp. with ver. 4. But the poet seems to be quite peculiarly persecuted by the heathen; he was therefore already in exile. The whole song bears such a stamp and style as if the poet sharply



1. מְשֻׁכָּנִים, ver. 2, corresponds to the rare expression, xliii. 3. The mere mention of the *courts*, ver. 3, shows that a layman is speaking. He, wholly with heart and body, his heart and body, therefore, cries out of sad longing to the beloved object. That birds, especially swallows, doves, or storks were freely allowed to nest in the Temple, is plain from passages of the classics in Bochart, *Hieroz.*, ii., pp. 592 sq., Lps. and of the Asiatics, comp. Hdt. i., 159; Porph. *de abstin.* iii., 16; Sacy's *Chrest. arabe*, tom. iii., pp. 76 sq., I. A., *Journal Asiatique*, 1838, Août, pp. 206, 214; it is still the case at the Ka'aba, see Burckhardt's *Travels in Arabia*, i., p. 277, and in Stambul (Lynch's *Narrative*, p. 88). The דָּרוֹר is merely, according to the now usual meaning, so translated; for דָּרוֹר might very well signify the swallow; LXX, Pesch. Targ. have *turtle-dove*, as if דָּרוֹר = דָּרָה, but Aq. στρούθός, as all ancient translations of Prov. xxvi. 2.

2. Both the objects of congratulation, vv. 5-8, have indeed now to struggle with many sufferings, yet for both the poet anticipates final blessing. Those dwelling in the holy city, ver. 5, were at that time, in the last years of Juda, not happy; but the poet thinks and hopes they would yet again be able to rejoice in the Divine victory, quite as xvii. 6. Those who, dispersed in the strange land, think of pilgrim-journeys to the Temple, on whom the poet, because they are nearest to him, longest dwells, have indeed also infinite sufferings and griefs in the recollection of the separation, hindrances, and restraints in the foreign land, and the dangers by the way; but he who is rich in strength and trust in God overcomes them all. The poet accompanies with his full longing and love these pilgrims, whom he himself may not follow,—at least in his eager fancy,—through the dangers of the way up to the final arrival at the place of highest delight. Passing through the driest valley (the *Baka-ale*, i.e., the dry ground wherein the balsam-plant grows, comp. Burckhardt's *Syr.*, pp. 977, 1081,—at the same time the name alludes to דָּרָה, "weeping," as will immediately

piercing through of the hands and feet can here denote; for that the poet would say he is already in the last torture inflicted by his foes, perhaps on the cross, is against the rest of the connexion of the song, particularly against the just given description, vv. 15 sq. The vehemence of Christian-Jewish polemics, which were connected with this word, seems to have introduced into the existing impression of the text the reading דָּרָה, which can alone be explained, "as the lion" (they surround) my hands and feet: but neither does the figure of the surrounding suit, nor does the figure of the lion generally in this place; for here the unabashed behaviour is to be marked.

3. Thus there seems in all the present to be no prospect of help at all remaining for him already as one hunted to death. It appears that he can but be dumb in despair, because that glorious hope does not immediately appear which we perceived in the case of the poet of Pss. xvi., xlix. But now he raises, after a short terrible pause, his eyes to the only spot at least of the more remote future to which his glance still is unfettered,—first gently, scarce taking breath, then ever more strongly; and wondrous is it to note in the last strophé the gradual glimmering and kindling of the fire of hope, under all the external hopelessness. A near prospect to which the sufferer ventures to lift his eyes, leads him on to the more remote, this again by itself to the still more remote and loftier; until, out of the first timid expression of a sincere vow, the fire of most glowing hope and presentiment is kindled, he revels in the secure hope of the final victory of the religion of Jahvé, and in this picture of the end of all confusions and sufferings upon earth, the long languishing song finds its rest and its end. In fact, the presentiments of the poet are not too enthusiastic. For if generally an endless chain of great consequences may be connected with an event, the poet had the justest cause to hope the most important consequences for his deliverance. For not only, it is evident, had it come with



and buffaloes is desired, so that the last words of the strophé, v. 22, recur to the figure of the beginning, ver. 13. Horrible is the picture here sketched in a few features of the inner dissolution: *like water is he gushed out*, without any inward firmness more,—his bones on the fainting, emaciated body, standing far out, so that they can be numbered (comp. above on cxli. 7). and the innermost life-force at the same time seems as if consumed by most burning fire. Hence also in consequence of the inner glow kindled by intense anguish, one dried of all life-forces, especially in the mouth, ever in vain complaining, xxxii. 3, 4 (but in the transition of the language from ver. 15 to ver. 16 it is necessary here to read for כֹּחִי, *my strength*, not לִבִּי, *my sap*, after xxxii. 3, but חִפְּי, *my palate*, after the following member, as Saadia in the *Beiträgen zur gesch. der A. Tlichen Auslegung*, i., p. 24, thought. The more general word *strength* is here unsuitable to the figure). Must not then the poet for a moment at least be imposed upon by the fear that God will turn him into the dust of death, cause his already all but perished body entirely to crumble into death and dust (ver. 30) שִׁפְתָּי, bring, make לִי to something, as elsewhere שִׁי). But far worse than this is the view of those who scorn the miserable one because of his unutterable sufferings, who have bound him in narrow bonds, and because they have already condemned him to death, now cast the lot upon his upper garments, in order to divide them amongst themselves—as the custom was in the case of the condemned. In this connexion כִּבְדִּי, ver. 17, is quite plainly to be understood of the fettering of the hands and feet; anything else is not here suitable. The root כִּבַּד, כִּבֵּר, כִּבֵּר denotes a compressing, enveloping, encompassing, therefore fettering; but related is also *kahar*, Arab., to *tame*, *force*. It is easiest to read in the perf. כִּבַּדְתִּי, for which many historical proofs offer themselves. Were כִּבְדִּי correct, in the part. כִּבְדִּי must be expressed, but less appropriately. The LXX have ὥρυξαν, as if it were = קָרַי from כָּרַד; but it is by no means clear what the digging or

piercing through of the hands and feet can here denote ; for that the poet would say he is already in the last torture inflicted by his foes, perhaps on the cross, is against the rest of the connexion of the song, particularly against the just given description, vv. 15 sq. The vehemence of Christian-Jewish polemics, which were connected with this word, seems to have introduced into the existing impression of the text the reading *לְפָנַי*, which can alone be explained, "as the lion" (they surround) my hands and feet : but neither does the figure of the surrounding suit, nor does the figure of the lion generally in this place ; for here the unabashed behaviour is to be marked.

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in contents and in the style of the song (the structure of the strophés in Psa. xxii. and xxxv. is peculiarly similar) and as the language, e.g., *וְיָד*, my only one, i.e., my dearest, irreparable good, my soul, xxii. 21; xxxv. 17: the vow to praise God *וְיָד* xxii. 23, 26; xxxv. 17; xl. 10; cix. 30; the cry *be not far!* xxii. 12, 20 (comp. ver. 2); xxxv. 22; xxxviii. 22; lxxi. 12; comp. cix. 17 and the related *haste to my help!* xxii. 20; xxxviii. 23; xl. 14, 18 (lxx. 6); lxxi. 12; further *וְיָד* of strong complaint xxii. 2, xxxviii. 9, *וְיָד* xxiii. 20, and *וְיָד* lxxviii. 5, and some other instances of the kind. But an unforced and thoroughgoing similarity is nevertheless not found. More original force, more intensity and concealed glow, more boldly poetical and striking elements are manifestly found in Psa. xxii.; and the mood is perhaps of a somewhat different kind. The historical pre-supposition of the Temple with its vows and sacrifices, xxii. 23-27, is entirely wanting in this poet. Just so, neither in Psa. xxii. nor Psa. xxxv. is it pre-supposed that the poet has already experienced a great deliverance from such sufferings, and yet these two songs manifestly belong to the same circumstances. Finally, it is decisive that lxxi. 6 is an unmistakable imitation and transformation of xxii. 10. The partial similarity appears rather explicable from the fact, that the fruitful poet of these songs had already heard that somewhat earlier and much more distinguished song, and had it deeply impressed on his mind. The great impression that Psa. xxii. early made, is also obvious from quite another source; much of it is re-echoed verbally in Isa. xl. sqq., as *וְיָד*, xxii. 4, so shortly for *וְיָד*, *וְיָד*, Isa. xli. 7, Isa. xli. 14, *וְיָד* Isa. xlii. 7, lxx. 3; this prophet must also have found patterns for his lofty pictures of the servant of Jahvé, and where did he find them so clearly as in Psa. xxii., lxxi.?

To Psa. xxxi. also these songs have a certain resemblance, and they would then be derived from Jérémiah, in favour of which theory something may be said. But this is not a



אֶדְנִי יְהוָה, an expression which at least is not frequent with every poet, lxix. 7, cix. 21, lxxi. 16, and knows most vividly that he has sinned against Him *alone* and Him alone must praise, li. 6, lxxi. 16. Besides this there are found many words, partly of peculiar usage, partly rare, as הִתְהַלֵּךְ in this connexion, xxxv. 28, lxxi. 6, 8, 14, cix. 1, xxxiv. 2 and הִתְהַלֵּךְ xxxv. 28, xxxviii. 13, lxxi. 24, אֶלֶּל xxxv. 15, xxxviii. 18; אֶגְלָה xxxviii. 6, 19, lxix. 6; בִּשְׁתָּה xl. 16, cix. 29, comp. lxix. 20, xxxv. 26 רָדַף persecute *that which is good*, xxxiv. 15, xxxviii. 21; and all previous songs עָנִי is not yet so frequent as here, xxxv. 10, xl. 18, lxix. 30, lxxviii. 16, cix. 16, 22, xxv. 16, 18, xxxiv. 7;—הִתְמַיֵּד is a favourite expression, xxv. 15, xxxiv. 2, xxxv. 27, xl. 12, 17, lxxi. 3, 6, cix. 15, as well as נִגַּד xxxviii. 10, 12, 18, li. 5, lxix. 20, lxxxviii. 2, cix. 15, also *it is continually before me*, i.e., I know it very well, xxxviii. 18, li. 5, cix. 15, where such more ancient passages as l. 8, Jer. vi. 7 (comp. B. Jes. xlix. 16, lix. 12) may have passed before the poet's mind. Many others will be mentioned below. Conversely, there are wanting in this poet thoughts and words which elsewhere are the most customary, as *e.g.*, the phrase "hear my prayer!" which according to the Davidic iv. 2, is so frequent in the beginning of the songs of these times, scarcely ever appears here, comp. cii. 2, xxxv. 13, lxix. 14; or as רָשַׁע which in the Davidic and in other songs, especially Ps. xxxvii., is so endlessly frequent, appears here but very sparingly, and in the earlier songs of this series not at all, cix. 2, 6, 7, lxxi. 4, xxxiv. 22, רָם and יֶשֶׁר only in the didactic poem, xxv. 8, 21.—In what concerns the position of these songs in the Psalter, at least xxxiv., xxxv., xxxviii., xl., and then lxix., lxx., lxxi. stand so together, that in this fact may be found a confirmation of this view of their common origin. Even Ps. lxx. is but the separated better half of Ps. xl., comp. Vol. I., p. 8.

One might be tempted to bring Ps. xxii. also into this series, because it too shows a great resemblance in many ways, both

in contents and in the style of the song (the structure of the strophes in Pss. xxii. and xxxv. is peculiarly similar) and as the language, e.g., יְחִידָתִי my only one, i.e., my dearest, irreparable good, my soul, xxii. 21; xxxv. 17: the vow to praise God רַב בְּקוֹחַ xxii. 23, 26; xxxv. 17; xl. 10; cix. 30; the cry *be not far!* xxii. 12, 20 (comp. ver. 2); xxxv. 22; xxxviii. 22; lxxi. 12; comp. cix. 17 and the related *haste to my help!* xxii. 20; xxxviii. 23; xl. 14, 18 (lxx. 6); lxxi. 12; further שָׁאֵץ of strong complaint xxii. 2, xxxviii. 9, אֵילִית xxiii. 20, and אֵיל לxxxviii. 5, and some other instances of the kind. But an unforced and thoroughgoing similarity is nevertheless not found. More original force, more intensity and concealed glow, more boldly poetical and striking elements are manifestly found in Ps. xxii.; and the mood is perhaps of a somewhat different kind. The historical pre-supposition of the Temple with its vows and sacrifices, xxii. 23-27, is entirely wanting in this poet. Just so, neither in Ps. xxii. nor Ps. xxxv. is it pre-supposed that the poet has already experienced a great deliverance from such sufferings, and yet these two songs manifestly belong to the same circumstances. Finally, it is decisive that lxxi. 6 is an unmistakable imitation and transformation of xxii. 10. The partial similarity appears rather explicable from the fact, that the fruitful poet of these songs had already heard that somewhat earlier and much more distinguished song, and had it deeply impressed on his mind. The great impression that Ps. xxii. early made, is also obvious from quite another source; much of it is re-echoed verbally in Isa. xl. sqq., as קָרוֹשׁ, xxii. 4, so shortly for קָרוֹשׁ יִשְׂרָאֵל, קָרוֹשׁ יִשְׂרָאֵל, xxii. 7, Isa. xli. 14, בְּזִי עַם Isa. xlix. 7, liii. 3; this prophet must also have found patterns for his lofty pictures of the servant of Jahvé, and where did he find them so clearly as in Pss. xxii., lxix.?

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One might be tempted to bring Ps. xli. also into this series because it too shows a great resemblance in many ways, but

his foes, who desire, though impotently, according to the Divine plan, to content their shameful joy! vv. 17-23. While in this way the glance back at the foes, which in the previous song was the main thing, is here much subdued and softened by deeper thoughts, this becomes one of the finer songs of this poet, as we at the same time recognize an important advance in the mind of the poet. Farther, the poet has here less Ps. xxxix. than Ps. vi. and xlii. in recollection, see Vol. I., pp. 183 sqq.

The three strophes are here manifestly somewhat shorter than in the preceding song; and although the second and the third, according to the present arrangement of words, are somewhat too short, yet each, according to all indications, should have eight verses with sixteen members.

## 1.

Jahvé! punish me not in Thy zeal,  
and in wrath chastise me not!  
for thy arrows have sunk into me,  
and on me Thy hand has fallen;  
there is nothing sound in my flesh before thine anger,  
no peace in my bones from my guilt.  
Yes, my punishments go over my head,  
like a heavy burden too heavy for me;  
my stripes rot, they moulder  
for the consequences of my folly;  
I am bent, bowed greatly,  
daily I go mourning,  
because my joints are full of sores,  
and nothing is sound in my body;  
benumbed and worn out too greatly  
I groan forth my heart's raging.—

## 2.

O Lord, before Thee is all my longing,  
my sighing not concealed from Thee!



they vex the feeble one. Comp. similar inversion of the thought in transition to God, x. 13, 14. Ver. 25, further an abrupt exclamation of shameful joy: *ha! our pleasure!* because all is attained that we wished, the inevitable fall of the constant man.

But in vain! deliverance did not immediately follow this first stormy supplication. Rather does the very sickness appear to have been aggravated by the violence of the complaint. At least in the following song, Ps. xxxviii., this appears so painfully enhanced, that the poet, because of the very excess, anew supplicates Jahvé. And already he is inwardly more serious and clear, he has become more collected in his mind. There is no longer the violent indignation about the external enemy, his slanders and his crafty designs, but a patient endurance. He has also become attentive to his own deficiencies, and prepared to remove them; and thus there strikes through the threatening despondency in raging grief over his sickness and external danger, a higher reflectiveness and calmness of mood, while the poet before everything feels himself impelled again to seek rest and hope in God—repressing the recollection of his foes, and only hoping at the very end, humbly and in confession of his own defects, for help from Jahvé, because otherwise with the victory of his prevailing foes, the party of frivolity represented by them would conquer. And thus three strophés: first the irrestrainable outburst of saddest prayer for at least milder, endurable punishment, vv. 2-9. Yet wherefore unending complaint, that still does not exhaust everything? Jahvé knows how the poet must mourn, he the deadly sick, forsaken by all his acquaintances, violently threatened by the enemy, himself opposing to all slanders and provocations the most silent calm; thus follows the higher reflection and calmness in opposition to all that is wrathful and excited, vv. 10-16; and because the poet places all hope alone in Jahvé, at last, with a repeated cry for help, a look is cast on all sides upon the whole situation and peculiarly upon

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they are the foolish one. Comp. similar inversion of the thought in transition to God, x. 13, 14. Ver. 25, further an abrupt exclamation of shameful joy: *ha! our pleasure!* because all is attained that we wished, the inevitable fall of the constant man.

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passed, as Job xiii. 26; any look cannot indeed well be termed prescribed, but by a sacred look, as here, is understood as such its contents, somewhat as immediately after in ver. 9. So freely and willingly did I then announce, vv. 10, 11, the Divine leading, without fear, before the great multitude.\*

3. Ver. 13 only becomes plain when we reflect that "I cannot see," according to xiii. 4, xxxviii. 11, fully corresponds to "my heart has forsaken me," as *לִבִּי עָזַב* to *לִבִּי עָזַב*, and finally, *לִבִּי עָזַב* to *לִבִּי עָזַב*; these ideas are thus merged in one another: (1) that evil and punishment have befallen the poet, and they (2) are countless; and besides (3) overpowering even to the weakness of death.—Ver. 18. Personal reflection, finally once more, according to the general thought, ver. 17. For *אֲדַמְּךָ*, "the Lord will think on me," here according to lxx. 6, as according to the other similar places, *אֲדַמְּךָ* is to be read, which also best suits the numbering of this verse and the whole can nexion (for here is merely prayer).

The two halves are certainly somewhat loosely connected, and it might readily be supposed they did not originally hang together; vv. 14-18 appear as a proper song, Ps. lxx. Meanwhile this part may have been later separated, in order to form

\* The above explanation of the words, vv. 1, 2, 3, is to me, under all circumstances, the most probable. Apparently ver. 7 might then be taken:—

*Sacrifices and gifts Thou dost not prefer;*

*Thou hast pleased my ears,*

*With and sin-offerings Thou hast demanded not,*

as if these words bore the sense, external sacrifices "Thou hast demanded not as better, but open ears, i.e., *chastities* that Thou demandest as the best sacrifices." But such a sense would be here in itself not nearly so clearly expressed as I have, vv. 20; and although it is quite correct that God has heard man's ears, i.e., made audibles from that he may see them, yet here plainly the language is of a quite peculiar exaltation. Since here now, ver. 7 stands especially pure in the series of variations, vv. 2-20, and this variation is continued vv. 2-21, it is self-evident, how the perfect, vv. 7a and 7b, are to be taken, and that the poet is to be taken to give a more intermediate sense. But the words, ver. 8, might at the most, according to the *Jahvé, der Hül. Wac.*, v. 176, be thus understood, "I bring that prescribed to me in the book-roll," as the true sacrifice, but then the roll would be here written, and it would rather be: "I bring that prescribed to me in Thy book."



(falseness, also idolatry), whose fellowship, according to the nature of that time, of itself leads further to idolatry. The words, ver. 6 *c*, may very well stand in the exclamation, and this last suits the connexion of the much complicated language; and on *d*, *e*, comp. § 357 *b*.

2. Ver. 7. In the beginning of the strophé the poet breaks in with a present consideration, but only, as vv. 8-9, again to take up the leading of the moods and words of that time. Wherewith could I have better thanked Thee? not with sacrifices of the old kind, for them Thou didst not love nor demand, as Thou hadst *bored through my ears*, i.e., made me, who was earlier deaf to this, by Thy power, of clear hearing and understanding,—or *had* revealed to me (2 Sam. vii. 27; Isa. l. 5): פָּרַיִת, in the intermediate clause, is by the connexion *pluperf.* § 346 *c*. Two extremely important things at once: not merely the true insight in sacrifices, but also how such a new and higher insight arises in the poet by Divine revelation, which example one needs only to follow out in order to be certain about Biblical revelation. The insight itself is indeed already earlier indicated by prophecy; but also in our poet it came out with thorough independence and freedom, laying hold of him as an immediate certainty from God, and in his own affairs first of all powerfully leading him, as it in that time generally, although germinating here and there, was not throughout generally recognized nor heard. Ver. 8. Opposition. On פָּאָרַיִת, comp. lxvi. 13, lxxi. 16, xc. 12, Hos. xiv. 3: it is plainly, since here for once the language is of sacrifices, “I bring not these sacrifices, but —;” that the poet went with a Pentateuch into the Temple, or rather into the people’s assembly, mentioned, vv. 10, 11, is not to be believed: that time was the first golden age of the written law, still without misunderstandings and abuses such as later, had been connected with it; and that the poet means it in an inward sense, he explains himself, ver. 9. On פָּרַחַב עָלַי, *khâtab kâra ely*, Arab. “fore-read,” “prescribe,” is to be com-

pared, as Job xiii. 26; any *book* cannot indeed well be termed prescribed, but by a sacred book, as here, is understood as such its contents, somewhat as immediately after in ver. 9. So freely and willingly did I then announce, vv. 10, 11, the Divine leading, without fear, before the great multitude.\*

3. Ver. 13 only becomes plain when we reflect that "I cannot see," according to xiii. 4, xxxviii. 11, fully corresponds to "my heart has forsaken me," as עַד אֵין to עָצַמְתִּי, and finally, רַעוּתִי to עוֹנָתִי; three ideas are thus merged in one another: (1) that evil and punishment have befallen the poet, and they (2) are countless; and besides (3) overpowering even to the weakness of death.—Ver. 18. Personal reflection, finally once more, according to the general thought, ver. 17. For יִהְיֶה, "the Lord will think on me," here according to lxx. 6, as according to the other similar places, הִוָּשָׁה is to be read, which also best suits the membering of this verse and the whole connexion (for here is merely prayer).

The two halves are certainly somewhat loosely connected, and it might readily be supposed they did not originally hang together; vv. 14-18 appear as a proper song, Ps. lxx. Meanwhile this part may have been later separated, in order to form

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\* The above explanation of the words, vv. 7, 8, is to me, under all circumstances, that alone probable. Apparently ver. 7 might thus be taken:—

*Sacrifices and gifts Thou dost not prefer;*

*Thou hast pierced my ears,*

*guilt and sin-offerings Thou demandest not,*

as if these words bore the sense, external sacrifices "Thou demandest not as better, but open ears, i.e., obedience dost Thou demand as the best sacrifice." But such a sense would be here in itself not nearly so clearly expressed as 1 Sam. xv. 22; and although it is quite correct that God has bored man's ears, i.e., made and given them that he may use them, yet here plainly the language is of a quite peculiar revelation. Since here now, ver. 7 stands especially pure in the series of narration, vv. 2 sq., and this narration is continued vv. 8-11, it is self-intelligible, how the *perfects*, vv. 7 a and c, are to be taken, and that the *perf.* in b ought to give a mere intermediate clause. But the words, ver. 8, might at the most, according to the *Jahrb. der Bibl. Wiss.*, v, p. 170, be thus understood, "I bring that prescribed to me in the book-roll," as the true sacrifice, but then the roll would be here useless, and it would rather be: "I bring that prescribed to me in *Thy* book."



(falsehood, also idolatry), whose fellowship, according to the nature of that time, of itself leads further to idolatry. The words, *ver. 6c*, may very well stand in the exclamation, and this last suits the connexion of the much complicated language; and on *d, c*, comp. § 357 k.

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and calumny had been added. The bitter calumny proceeded probably in exile from the part of a religious associate; and the more highly piety in the religion of Jahvé was esteemed at that time among many of those later ones, the more deeply did the false charges of the opposite party work injury; for the firmer and more rigid the sacredness of an individual religion becomes, the greater this danger. So does the poet who is deeply trustful in God feel here; because of outward misery he is bitterly slandered and persecuted in his innocence by his own beloved religious associates, and feels so violently wronged that he,—scarcely depicting the guilt of his foes with sufficient plainness,—feels himself urged from the very first to thrust forth the strongest and longest imprecation, *vv. 1-20.* Only in a supplement does his language gradually become calmer and more collected in God, yes, at last joyously confident, *vv. 21-31.* The particular figures of the imprecation appear borrowed from his own experience,—for it may be readily wished that the frivolous persecutors might—in order to come to understanding—first pass through the same sufferings which they are preparing for innocence. And thus the song shows in this perilous point of view the extreme of that which in the case of the godly of that period might ever readily lurk in the background; all that is troubled is here discharged first of all without restraint; and hardly then comes, and only at the end, collectedness and hope!

The strophés appear here manifestly to bear the greatest resemblance to those of Ps. xxxv.: three on the whole, each in ten verses, or more exactly twenty verse-members,—the short member at the very beginning would be a surplus. The first two were then quite filled out by bitter lament, and only with the third would the language rise and return to intense recollection of God. But because in it, too, at last the power of the curse would again become mighty, the language returned at last as if spasmodically with the more decision, in a quite short strophé, *vv. 30, 31*, to the pure praise of God.



scoff for the unhappy one, who seemed so fruitlessly and mournfully to protect the betrayed thing. Ver. 11. כִּפְשִׁי is subordinated to the verb פָּכַח (§ 281c). Ver. 14. עֲנֵה is connected at the end like lxxv. 6.—Ver. 20, *are before Thee*, Thou knowest very well, how infinitely many oppressors surround me; just as xxxviii. 18.—Ver. 22 suits the figurative mode of expression very well, if we reflect how grievously bitter is scorn to the man requiring and longing for the opposite, compassion.

3. Since now the oppressors were men gormandizing in light-minded security and loving the lower comforts, the first words of the imprecation, ver. 23, lie all the nearer at hand after the figure with which the previous strophé closed; for in this very frivolous luxury their destruction, perhaps suddenly coming, must lie, whilst then, *e.g.*, a mighty foe or robber, somewhat as in B. Jes. xxi. 5 sqq., falls the more suddenly and crushingly upon them. Ver. 27. For יִסְפְּרוּ plainly (also according to the LXX προσέθηκαν) יִסְפְּרוּ is to be read,—the poetic form of סָפַח=יָסַף; for that they tell of the Divine punishment is not nearly so punishable, as their increasing—as the connexion here requires—by their own actual attacks and blows in the most sensible way that punishment. Therefore, ver. 28: *give guilt*, punish *according to their guilt*, as much as the guilt deserves, a play of words and thoughts. Ver. 30 as xl. 18, vv. 31-32 as xl. 7, 8; an apt opposition of intelligent thanks by praise and of the dead sacrifice with horns and hoofs of unintelligent beasts. The words, vv. 33, 34, are plainly transformed according to xxii. 27; on יִיחִי see § 348 a and 347 a.—But the final words, vv. 36, 37, bear great resemblance to those in ‘Obadja, vv. 20, 21, as they proceed from the same time.

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## 3.

O hide Thy face from my sins,  
and all my transgression blot out,  
a pure heart create in me, God,  
and a firm spirit renew in my bosom!  
cast me not away from Thy countenance,  
and Thy holy spirit take not from me,  
give me the delight of Thy help,  
and support me with a willing spirit!

## 4.

I will teach the perverse Thy ways, 15  
and sinners shall return to Thee:  
free me from blood-guilt, God, Thou God of my  
salvation,  
that my tongue may rejoice in Thy gracious  
righteousness;  
O Lord, wilt Thou loose my lips,  
my mouth will then announce Thy praise:  
for sacrifice Thou lovest not, that I should give it,  
burnt-offering Thou dost not desire;  
the sacrifices of God are a broken spirit,  
a broken and crushed heart—O God, Thou despisest  
not!

## 5.

Do good through Thy favour to Sion, 20  
building the walls of Jerusalem!  
Then wilt Thou love due sacrifices, burnt-offerings,  
full offerings;  
Then come young bullocks to Thine altar!

1. In the great main division of the song, vv. 3-14, there follows upon the first outburst of prayer, vv. 3, 4, the ground for it, in which clearness and hope are calmly prepared, vv. 5-14, until by this very means the prayer is again resumed with the greater force and intensity, vv. 11-14. The nearest



end, while the last sounds out for a verse longer. And while thus in the midst of the overflowing stream of sensibility from which the song flows, firm measure is nevertheless preserved, it becomes all the clearer what higher rest from the first again prevailed in the poet's spirit, before he ventured thus to compose. Further, then stand, quite as in the preceding song, two of these strophés, according to the sense nearer together, so that the deepest reason of all the experiences of the song quite freshly gushes forth with the third strophé if as once more from the beginning; while the brief word of most urgent and glowing prayer breaks out in the last strophé, ver. 16, as if at the end it could not, in its entire force, be kept back.

## 1.

- 3 Be gracious to me, O God, according to Thy mercy,  
according to the fulness of Thy compassion quench  
my faults;  
wash me thoroughly from my misdeed,  
and purify me from my sin!
- 5 For my faults *I* know,  
and my sin is before me continually;  
only against Thee alone have I sinned, and done what  
appears evil to Thee,  
that Thou mayest be just in punishing, pure Thou  
as Judge.

## 2.

- In sin was I indeed born,  
in guilt my mother conceived me.  
Thou indeed lovest truth in the heart's chambers,  
and wilt teach me in secret wisdom,  
cleanse me with hyssop, that I may be clean,  
wash me, that I be whiter than snow,  
10 cause me to hear pleasure and joy,  
that my bones may rejoice, which were crushed by  
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1. In the great main division of the song, vv. 3-14, there follows upon the first outburst of prayer, vv. 3, 4, the ground for it, in which clearness and hope are calmly prepared, vv. 5-10, until by this very means the prayer is again resumed with the greater force and intensity, vv. 11-14. The nearest



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added *לְהוֹשִׁיעַנִי לְבוֹא הַמִּיד* to the following *צוֹרִית* to correspond, and that *לְמַצְרָה* must merely be read for *צוֹרִית*. In regard to ver. 6, the figure is equally clear in xxii. 10, 11; for *גָּדִי* the poet here gives—possibly in the first instance induced to do so by an obscure copy—*גָּדִי* (וָה) from *גָּד* from *גָּדָה*=*djaza*, Arab. “requite benefit” (LXX *σκεπαστής*, Vulg. *protector*), the more readily because he here would say not so much that he is directed to no other god from his birth, as, more practically, that he has ever stayed himself on no other, and has felt none but Him to be his benefactor, and thus has *praised* Him; there is thus a somewhat different turn to the sense from that in xxii. 10, 11. Vv. 7, 8, express the same thing in another way. A wonder, or *portentum*, he appears to many because of the incredible sufferings and fortunes he has known; but he knows Whom he has to thank for his wondrous preservation (on *עֵלִי—מִצָּרָיִם* comp. § 291b), and therefore on this account the more unweariedly praises Jahvé, justly expecting and begging for further deliverance. Ver. 8 is thus as little to be taken jussively as the last member of ver. 6.

2. The words, ver. 11 run like iii. 3; but the whole stream of this strophé is only understood when we firmly grasp the fact that the words, vv. 10, 11 (§ 362 b) form a mere *protasis* to those in 14, 15; while those in vv. 12, 13 form a parenthesis where the designations—elsewhere so novel with the poet—of his foes, may once again more freely burst forth. For, repressing his anguish, the poet would ever anew sing and praise, vv. 14, 15, as God indeed has taught him from early times, and may also further permit, that he according to his wish may first teach and rouse the later world, vv. 16-18, *כְּפָרוֹת*, vv. 16, are bounds, ends, comp. *spôr*, Syr., edge, prop. that which is ground off, separated; from the meaning of boundary is derived that of number. Ver. 16 as xl. 8; ver. 18 at the end after xxii. 31.

3. A strange and rare conclusion. The justice and the omnipotence of God the poet will ever extol, he has just so



## 3.

In Thy righteousness, O God, which is heaven-high,  
by that which Thou hast done,—it is great,  
(O God, who is as Thou?)

20 Thou who causedst us to see many and sore distresses,

Thou wilt again revive us,  
and out of the earth's depths again exalt us!)  
wilt Thou increase my greatness  
and again comfort me:

so will I also praise Thee with the harp,

O my God, Thy faithfulness;  
will play with the cither—to Thee, Thou Holy One of  
Israel!

(O let my lips rejoice, yea play I to Thee,  
with my soul redeemed by Thee!)

so will my tongue also sing Thy righteousness daily,  
that shame, that ignominy fell upon those who thus  
seek my hurt!

1. Vv. 1-3 plainly borrowed freely from xxxi. 2-3; the same poet would not thus repeat himself, and Ps. xxxi has more original connexion in the particulars of description. מְעוֹ ver. 5. might now possibly be a happy innovation for מְעוֹ, after Ps. xc. 1; but possibly too be occasioned by incorrect reading, and this in time occasioned the addition “ever to flee into;” and the צוּר must then be explained just as the *perf.* above in vii. 7. Moreover, our poet is very fond of the תָּמִיד ver. 3, according to vv. 6, 14, and other places. But the words “be to me for a rock of refuge, that I ever flee in, having commanded to help me,” are too unpoetical to admit of being ascribed to our poet; and as the LXX read the words entirely as xxxi. 3, an old reader seems only to have mistaken לְבֹא תָמִיד צוּר for לְבֵית מְצוּדָה. The sense is then harmonious with the whole contents of the song; because Thou in general art my refuge, help me also now! But it may be rightly supposed that the poet

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because Thou removedst, castedst me away,  
my life's days are a shadow which bends,  
while I wither as the herb.

But Thou, Jahvé, art enthroned for ever,

Thy glory is eternal to all generations:

Thou wilt, rising up, have pity on Sion,  
—for it is time to be gracious to her,  
yea the hour has come—

(Thy servants love her very stones,  
and are devoted to her dust)

that the heathen may fear Jahvé's name,  
and all earth's kings Thy majesty!

15

## 3.

For "again hath Jahvé built Sion,

bath shown Himself in His majesty;

bath turned to the prayer of the poorest,  
and not despised their prayer,"

be this written of the future generation!

and let the young people then praise Jah

that He looked out of His holy height,

Jahvé looked from heaven upon the earth,

to hear the prisoner's sighs

to redeem the children of death,

that Jahvé's name may be glorified in Sion

and His praise in Jerusalem,

when people assemble together

and kingdoms to serve Jahvé!

20

## 4.

Bowed hath He in life my strength,  
shortened my days:

I say: my God take me not away in the midst of life, 25  
Thou whose years are to generation and generation!



The structure of the strophés is that of seven verses, and the second and the third both conclude with high Messianic pictures. If the first has eight, and the redundant fourth has six verses, they are only slight changes of the fundamental measure. That the poet, further, selects so general a tenor of his lament, and says this himself in an introductory verse, ver. 1—is all the less striking if he, as the two preceding songs show, were wont to occupy himself on other occasions as a didactic poet.

- 1 Prayer of a sufferer, when he is weak  
and pours forth his sighs before Jahvé :

## 1.

- Jahvé, O hear my prayer,  
and let my plaint force its way to Thee !  
hide not Thy glance from me for I am in distress,  
lend to me Thine ear for I now cry ;  
in haste listen to me !  
For my days are passed away in smoke,  
burnt through are my bones like glowing hearth,  
5 withered like grass, dried up is my heart,  
because I forget to eat my bread !  
because of my loud sighing  
my bones cleave fast to my flesh,  
I am like the pelican of the desert,  
am become like the owl of the waste  
am sleepless and become as  
a bird solitary upon the roof.  
Always my foes revile me,  
they that are mad against me—swear by me.

## 2.

- 10 For ashes have I eaten like bread  
and mixed my drink with weeping

before Thine anger and Thy dread ;  
 because Thou removedst, castedst me away,  
 my life's days are a shadow which bends,  
 while I wither as the herb.

But Thou, Jahvé, art enthroned for ever,  
 Thy glory is eternal to all generations :

Thou wilt, rising up, have pity on Sion,  
 —for it is time to be gracious to her,  
 yea the hour has come—

(Thy servants love her very stones, 15  
 and are devoted to her dust)  
 that the heathen may fear Jahvé's name,  
 and all earth's kings Thy majesty !

## 3.

For “ again hath Jahvé built Sion,  
 hath shown Himself in His majesty ;  
 hath turned to the prayer of the poorest,  
 and not despised their prayer,”  
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 that He looked out of His holy height, 20  
 Jahvé looked from heaven upon the earth,  
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## 2.

- 10 For ashes have I eaten like bread  
and mixed my drink with weeping

That the five songs are of the same poet,\* is clear enough from the following facts: the whole five-parted poem is only *one* great song of lamentation, according to ancient genuine Hebrew arrangement and execution, which has here a grandeur found nowhere else. The same conclusion is yielded as certainly from the similarity of the style, the stamp of the language, and of the figures, thoughts and feelings. If the poet in the speech of the individual man, chap. iii., repeats many older poetic words, he does so only because this speech must be as it were more many-sided and reflective, and the poet did not allow the flight of his own thoughts to unfold so freely in it as in chapters i., ii., and especially in chap. iv. We have nothing further from this poet; he has as in several portions of the language, so also in the alphabetic arrangement, that which is peculiar, placing the  $\eta$  before the  $\psi$ . In chap. i. where this is not now seen, the  $\psi$  may have been brought by later hands into its ordinary place in the series.† That the poet thus composed in Egypt is clear from the above; and equally, that he was a man of prophetic vein. But that he was Jérémjá can in nowise be proved; on the contrary, according to all indications of the style, it is impossible to think so. He might however be a pupil of Jérémjá, Barúkh or another. But if this small song-book originated in Egypt, and was destined in the first instance for the community there, it is very clear that it might be early more closely united with Jérémjá's writings, and at the same time be preserved by their means.

\* As I always maintained; it is sad to see how often and how obstinately it has always been sought to deny this.

† Probably because a later reader thought the speech of Jerusalem, vv. 12-15, must continue with ver. 16; but the language might be interrupted cursorily by ver. 17, and it will be found that the sequence of the thoughts is rendered better if ver. 17 stands before ver. 16.



to pass entirely into believing penitential prayer, and all glowing, becoming still shorter, to resound in the most moving sighs.\*

But the poet desired to clothe the song-garland of the words of this mournful solemnity according to the fresh art of that time, in alphabetic attire: this required short, sharp-cut verse-members, streaming and gushing forth in long series; and nowhere are these so suitable as where the mournful feeling is poured forth in loose sobbing clauses. Thus he carries the long members through his songs, places each abruptly apart, and so forms in the two first of these five songs, out of every three members a set, or small strophé, at the head of which the alphabet takes its course. In the third song,—which as it breaks forth in the midst, introduces the most fluctuating but also deepest and most decisive language, and where all the sensibilities flow together into an extreme turbidity, in order finally to be the more readily relieved,—the art rises to its height, all three verse-members of the twenty-two sets beginning with the same letter. In the fourth song, where the high flood of complaint begins to fall, each set embraces only two, in the last only *one* long member. But with this last ceases also the external alphabetic chasing, as if suited no longer for this congregational song, quite otherwise occasioned; but the twenty-two members still remain, only in such a way that each two form a higher unity, and therefore the whole is rapidly unfolded in eleven double long members. But the *one* great strophé which thus fills this whole last song is the harsher for this and thus finishes the whole grave treatment of the solemnity with the greater weight.† Each of the first four songs is divided on the other hand into four great strophés, each of six and five verses, just as in the above-mentioned songs, pp. 320 sqq.

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Now wherewith conjure I thee? compare I thee—thou  
daughter of Jerusalem?

what compare I to thee, to console thee,—maiden  
daughter of Sion?

yet great as the sea is thy wound!—who will heal  
thee?

Of false and insipid things—prophesied to thee thy  
prophets,

uncovered not thy guilt—to make thee sound again,  
prophesied to thee high sayings—of deceit and  
seduction.

Riding by, men clapped their hands at thee—all, 15  
hissed, shook their head,—at the daughter of Jerusalem;  
“is that the city called—the crown of beauty, the  
delight of all the earth?”

Spreading open their mouth at thee—all thy foes  
hissed, gnashed with the teeth—said, “we have  
destroyed!

that is truly the day that we hoped for—found—  
saw!”

Thus Jahvé carried out in deeds—what He had determined,  
fulfilled His word, long commanded—destroyed without  
pity,

let the enemy rejoice over thee—raised thy oppressor’s  
horn.

4

Unweariedly cry to Jahvé, O wall of the daughter of Sion!

Ver. 13. Conjure, i.e., by serious words, the poet would instruct or comfort thee by comparison of similar calamities with her present condition; but immediately finds that there is nothing to compare with this condition of guilt and punishment; comp. iv. 6.

Ver. 14. The reading *השיב שנית* has the same sense which rightly understood it has everywhere, and which I, vol. II.

now along time ago, further explained, comp. on B. Job, p. 309.

Ver. 15 c, from Ps. l. 2. and xlviii. 3, comp. above, Vol. I., 313, 222; but changed for *בְּלִילִת מְקֻלָּל* prop. the city crowned with beauty, according to Ez. xxvii. 3, comp. with xxviii. 12.

Ver. 17 c., according to 1 Sam. ii. 1.

Ver. 18. As the two first words in the connexion give no sense, *לִבְנֵי*



- Jerusalem's gates sank into the earth, He tore, broke  
 asunder her bars;  
 her king, her princes are among Gentiles, there is no  
 more law,  
 also her prophets found—no more a vision from  
 Jahvé;  
 10 Keeping silence there sit on the ground—the eldest of  
 Sion's daughters,  
 with dust cast on their head, girded with sackcloth;  
 hold their head sunk to the earth—Jerusalem's  
 maidens,  
 Languishing in tears is my eye, my inward part seethes,  
 my liver poured to the ground—for the wound of the  
 daughter of my people,  
 because child and suckling fainted away—in the streets  
 of the city.

## 3.

Mothers were addressed: "where is corn and wine?"  
 because they as wounded ones swooned in the streets of  
 the city,  
 because their soul was poured out—in their mother's  
 bosom.—

Ver. 9. *There is no more law*, because the public power under which the Law of Israel had hitherto ruled, is now ruined. If in this way the two clauses *b* refer to the enduring present, *c* returns to *a* and to the whole previous history of the destruction to complete the picture of this history by that which, according to the feeling of antiquity is the gloomiest feature of all,—that at the end, during the last days of the siege and then during the destruction, prophets were no longer heard. In point of fact, what we know from the

history of Jérémjá and other sources agrees with this: but the *perf.* יָנִיחַ must be taken as strictly narratory.

Ver. 11. *Daughter of my people* like daughter of Juda, daughter of Sion, i.e., poetic name of the mother-city and so of the land.—Also the words, ver. 11 *c* and ver. 12 are only narratory of how it was in the last most fearful months and days. And manifestly this extremest horror is only touched on here at the end.

Ver. 12. *b. they languished*, the children, as is clear from ver. 11.

Now wherewith conjure I thee? compare I thee—thou  
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that foe and oppressor would come—into Jerusalem's  
gates,

Now for her prophet's sins, her priest's iniquities,  
who forgot the blood of the just—in her midst?  
O how they staggered blindly in the streets, spotted with  
blood,

so that their clothes—could not be touched!

Retire, unclean one! they cried; depart, depart, touch 15  
not!—yet they brawled, yet they staggered;  
said, "among the heathen—they shall sojourn no  
more!"

Scattered are they by Jahvé's glance, no more beheld:  
the priests were not respected, old men not favoured.  
Truly, our eyes languish—for our vain help,  
in our waiting wait we—for the people that helps not?

## 4.

Upon our steps they spy—we must not go to our markets;

to pass. This is an important testimony on the opinion of the Gentiles of the prophets and priests of that time in Jerusalem.

Vv. 14-16 explain, ver. 13, further by bringing forward a striking fragment of the history of the last siege, which indeed we now find nowhere so definitely touched upon as here. We know from Hezekiel's book the internal controversies of those years; a schism, brought on by the most considerable priests and prophets, must at that time have induced a blind confidence that the banished would soon return, *not longer sojourn among the Gentiles* (ver. 15b), and would render the insurrection in Jerusalem victorious by their own rising and return. But the prophets and priests themselves so raged,—when they should have been collected and pure,—filled with delirious passion against their own fellow-citizens who would not believe in this, caused their

adversaries to be slain, and were stained with blood, so that men must avoid and shun them as unclean; nevertheless, they go on in this way; and therefore, in Jahvé's angry glance at such priests, the heathen were victorious, determined on destruction, and carried it out both on these madmen and on all other citizens. וְיִ is here, and ii. 13, just as וְיִ, yet, although no negative proposition precedes, § 354 a; וְיִ stands often thus shortly, without *copula*, and as it elsewhere stands so alone; therefore here too וְיִ must not be connected with it. But the more emphatically ver. 17 now concludes with the glance at the foolish confidence of Egyptian help prevailing amongst those who had fled to Egypt; for certainly here by the *people that helps not* are meant, after Isa. xxx. 1-7, xxxi. 1-3, the Egyptians.

Ver. 18. In the beginning of the last strophé the glance at Egypt as it



## 2.

- Higher than snow beamed her princes, purer than milk  
glittered in their body with pearls, with sapphire in  
their shape ;  
Inkier than blackness is now their form, they are not  
recognized without ;  
their skin clave to the bones, become dry as wood.  
Judge them happier who by the sword—than those who  
by hunger have fallen,  
who melt away, pierced through—as by the dryness of  
the field.
- 10 Know, they cooked their very children—the pitiful hands  
of the women,  
they became to them for food, because of the wound of  
the daughter of my people.  
Launched not forth Jahvé all His terror, poured out His  
fiery anger,  
and kindled in Sion a fire that consumes her foundations ?

## 3.

Might they believe, kings of the earth—and all inhabitants  
of the world,

Ver. 7. It seems that the poet is thinking of the royal and high-priestly stock. *Unrecognized*, so that they might be the more readily utterly despised, as here from the beginning onwards, vv. 1, 2, was described. For the whole second strophé is also filled, vv. 7-11, with the heartrending pictures of hunger ; so that ver. 11 at the end forms only an equally general conclusion to that in the first strophé, ver. 6.

Ver. 9. תְּלוּבוֹת appears to have arisen through change of sound from תְּלוּבוֹת or תְּלֻבוֹת, *dryness*. For if one would explain, with that reading, מִן as *without* fruits of the earth (which however does not mean

from want of them), the necessary elucidation to *pierced through, melt away*, would be wanting. *Who pierced through, i.e., slain, died, as melting away from the field's dryness*, emaciated by the sun's heat ; but, alas ! here hunger withers them up ! This strong figure (comp. v. 10) thus expresses but the same as the above, ver. 8 b, and is drawn out by this. If פֶּן could stand so readily before another proposition, it would so stand here.

Vv. 12, 13. None among the Gentiles, neither king nor others, had supposed that the sins of the prophets and the priests would bring the besieging Gentiles into the city, as came

that foe and oppressor would come—into Jerusalem's  
gates,

Now for her prophet's sins, her priest's iniquities,  
who forgot the blood of the just—in her midst?

O how they staggered blindly in the streets, spotted with  
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Retire, unclean one! they cried; depart, depart, touch 15  
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Ver. 18. In the beginning of the last strophé the glance at Egypt as it



## 2.

Higher than snow beamed her princes, purer than milk  
glittered in their body with pearls, with sapphire in  
their shape;

Inkier than blackness is now their form, they are not  
recognized without;

their skin clare to the bones, become dry as wood.

Judge them happier who by the sword—than those who  
by hunger have fallen,

who melt away, pierced through—as by the dryness of  
the field.

10 Know, they cooked their very children—the pitiful hands  
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## 3.

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to that is the first stanza, var. 6.

Var. 2. *לִפְנֵי יְהוָה* appears to have  
arisen through change of sound from  
*לִפְנֵי יְהוָה* or *לִפְנֵי יְהוָה*, *before*.  
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Vs. 12, 13. None among the Gen-  
tles, neither king nor others, be  
supposed that the sin of the people  
and the priests would bring the b-  
sting Gentiles into the city, as var.

and I purposed to know this,—

vain was it in my eyes:

till I went into God's holy places,

observed their end:

Upon slippery places Thou settest their lot,

hast caused them to fall into deceptions!

## b.

O how have they become desolate in a moment,

ground up, consumed in terror!

like as a dream after awakening,

20

Lord, Thou despisest their image, rousing Thyself!—

When my heart is embittered,

I feel my reins as cut through:

I am stupid, without understanding;

like a beast was I before Thee!

## c.

Yet I am truly ever with Thee!

hast seized my right hand,

wilt by Thy counsel guide me,

to receive honour lead me.

Whom have I in heaven?

25

and on earth I love naught beside Thee!

though my body and heart fade away:

my heart's rock, my good is ever God!

## 3.

For lo! they who hate Thee perish,

Thou destroyest every one who is unfaithful to Thee:

but—God's friendship is a good to me,

on the Lord Jahvé I place my trust,

to praise all Thy doings!

1. From vv. 4-14, the considerations which had tempted the  
poet to depression and to envy are plainly and fully set forth:  
the sight of the many sufferings of the faithful in the midst  
var. 11.

- 1 *Good and only good is God to Israel,  
to those of pure heart !*

## 1. a.

- But I—almost staggered my feet,  
my steps had all but slipped,  
because I cast envy on the haughty,  
saw the prosperity of the wicked,  
“they have no torments,  
well and fat is their body,  
in folks’ sufferings have no share ;  
5 are not punished with mankind.

## b.

Therefore pride attires their neck,  
cruelty clothes them as an ornament,  
their sin came forth from their fat inside,  
they swelled over with heart-images,  
they scoff and speak wickedly of oppression,  
speak proudly down,  
laying their mouth to heaven,  
while their tongue rages upon earth.

## c.

- 10 Therefore He brings His people *so* far  
(and in full draughts it sups the water),  
that it says: ‘ how knows it God,  
and is knowledge in the All-Highest ?  
Lo ! these are the wicked,  
very long have the careless had the greatest power !  
All in vain have I purified my heart,  
and in innocence washed my hands,  
and yet remained chastised every day,  
my punishment comes every morning ! ’ ”

## 2. a.

- 15 When I thought to speak the like,  
I betrayed the manner of Thy sons ;



and I purposed to know this,—  
 vain was it in my eyes :  
 till I went into God's holy places,  
 observed their end :  
 Upon slippery places Thou settest their lot,  
 hast caused them to fall into deceptions !

## b.

O how have they become desolate in a moment,  
 ground up, consumed in terror !  
 like as a dream after awakening, 20  
 Lord, Thou despisest their image, rousing Thyself !—  
 When my heart is embittered,  
 I feel my reins as cut through :  
 I am stupid, without understanding ;  
 like a beast was I before Thee !

## c.

Yet I am truly ever with Thee !  
 hast seized my right hand,  
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stormy night come to rest, ver. 5; and even when he afterwards plucked up heart, and thought he would—rather than remain in dull silence—sing and play, in recollection of the old days, vv. 6, 7, his word became at first a lament over the apparently eternal loss of the height and the promises of the ancient days, vv. 8-10. Nevertheless this historical recollection led at last readily to true consolation through the recollection that this wondrously-delivering God is still and ever the same, ver. 11 sqq. חַלּוּת must be an *inf.* like חַיִּיחַ, ver. 10 (comp. § 238 e) from חָלַל, be wounded, suffer; שָׁנוּת, as accusative of time: the year long,—therefore while not an earthly king rules, but the right hand of Jahvé, ver. 6.

2. The hymn itself praises the wondrous power of Jahvé according to the history of Moses,—not to exhaust all that might be said of this, but bringing out the most important and most Divine features in higher flight,—hence also concluding appropriately with abruptness with the mention of Moses and Ahron. But the acmé of that Mosaic time and its wonders is the passage through the Red Sea, on the picture of which the poet therefore here lingers, describing how in this moment of most vivid commotion of heaven and earth, from below the mass of the flood trembled, ver. 17; while from above over the whole earth, the Divine majesty commanding, terrifying, and protecting, appeared in the storm, vv. 18, 19, till the earth trembling, yielded to the Divine Will, ver. 19 b. Thus He wondrously led His people, making a way for himself, which, so soon as the Divine majesty had passed by, immediately disappeared and became untraceable,—for Jahvé, indeed, as invisible and spiritual, cannot leave such outward traces behind as an earthly king may; in this the spiritual, the wonderful is shown,—that it invariably seizes on the spirit, and as it comes freely and in a moment, passes away without trace like the wind, only to be recognized in its effects and consequences. In vv. 17, 19, Hab. iii. 10, 11 is echoed. In the middle strophé, vv. 17-19—wherewith the matter, language,

- Thou art that God who doeth wonders,  
 madest known Thy might among peoples;  
 15 Thou didst redeem with the arm Thy people,  
 Jakob's sons and Josef's.

## b.

Waters saw Thee, O God, Waters saw Thee—they  
 circle;  
 yea, sea's depths tremble;  
 clouds streamed over with water, loudly sounded the  
 bright heights;  
 yea, Thine arrows went round;  
 loud Thy thunder becomes in the whirl, lightnings  
 enlightened the world;  
 earth trembled and shook.

## c.

- 20 Forth through the sea Thy way,  
 Thy track through many waters,  
 Thy steps were not known—  
 Thou leddest Thy people like a flock  
 by Moses and Ahron!

1. The LXX take here throughout the usual cohortative form as *imperf. præteriti* (see on lxxxviii. 16) according to which from vv. 2-13, all without distinction would be spoken in the simple style of narration. But the poet himself distinguishes between this cohortative form and the form of narration, so that his narrative is only carried on in the latter, but the former may very well pass as an immediately vivid word. Indeed, the poet begins, ver. 2, forthwith with the words wherewith he also in quiet meditation began the night at that time, and leads only with ver. 3 all into narrative, as upon that first beginning, ver. 1, soon more strong words followed, ver. 4, comp. xlii. 5.—He could not, then, in that



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Jahvé from heaven looked upon the sons of men,  
 to see whether there was a man of understanding,  
 one who sought God?—

All was astray, all together turned sour,  
 none who did good,  
 nay, not even one!  
 "are then all evil-doers without understanding,  
 who consumed my people, consumed like bread,  
 called not on Jahvé?"—

There they quaked a quaking which was no quaking: 5  
 for God scattered their bones.

They missed their blow against the sufferer, because  
 God despised them!\*

O that from Sion the deliverance of Israel might come!  
 when Jahvé turns His people's turning,  
 let Jakob be merry, Israel rejoice!

For עָלִילָה, ver. 1 in Ps. liii., עָלִיל less suitably; it arose from a cursory reading. *Soured*, ver. 3, corrupt, after Job xv. 16. How thoughtless they are is clear enough from the fact that they do naught but carouse and squander, even dissipating and bringing to naught whole peoples, even the spiritual people, Israel, simply for their own increase and sensuous comfort (as very similarly we read in B. Jer. l. 17, li. 34), without thinking of the true God or calling upon Him. *To eat bread*, i.e., feast, comp. Loqmân, *Fab.* 5 and 29, with Rödiger's vocabulary thereto; the transition of the *particip.* into the *verb fin.*: § 350 b. It is further stated in the *Theol. Stud. u. Krit.*, 1829, pp. 774-5, why, ver. 5, the readings of Ps. liii., are better, and

\* Or, according to Ps. xiv.:

There they quaked a quaking  
 because God is in the generation of the just!  
 Ye will see the blow against the sufferer to be vain,  
 because Jahvé is His refuge!



nerate, and, according to inner truth, already condemned by God, rapidly advancing to its overthrow—is plainly before the eyes of the poet, as the centre of the world-dominion of that time; while he looks upon Israel as finally to be redeemed, comp. the same in a more strictly prophetic strain in Isa. xxi. 1-10. The poet then makes the drama pass before the imagination, as he has in spirit already beheld it brought on and complete,—in fugitive but grand pictures with most vivid truthfulness, vv. 1-6. Finally follows, as in the preceding song, upon the view thus pressed forward,—more calmly the wish for a speedy execution of that which is in itself certain, ver. 7. In the painting of the vision or the main part of the song, all is very select, the materials are artistically fitted together, and the end of the grand drama is set forth in its necessity in the most striking manner: scarcely can anything great and true be sketched with shorter, more telling touches. Exactly at the time when folly and sin through denial of God have reached their highest measure on earth, God comes to the assembly, vv. 1, 2. But a cry of indignation—when He finds everything corrupt, and nowhere salvation and soundness—over the incorrigible blindness of the tyrants who recklessly oppress Israel, escapes from the supreme Judge, vv. 3-4. He cannot suffer Israel, *i.e.*, the true community to perish; and immediately the just punishment falls, striking the cowardly without chance of escape.

The mode of structure of the strophés is similar to that of the preceding song, only still more fugitive and rapid. The strophé consists of only three verses, but each has three elegant members, and a half strophé after the second concludes the unique part of the song:

- 1    The fool said in his heart: "There is no God!"  
       corruptly, horribly did they act,  
       none was there who did good.



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on such considerations, and to this the poet exhorts not merely himself but also, vv. 7, 8, all Israel. For always more plainly appears how the poet finds his whole weal and woe in the community alone.

- Out of the deep chasm I call on Thee, Jahvé! 1  
Lord, hear my crying, be Thine ears attentive  
to my loud supplication!  
If Thou keepest sins, Jah,  
O Lord, who will stand?  
rather Thou hast indeed forgiveness,  
that Thou mayest be feared!—

- I wait on Jahvé, my soul waits, 5  
and on His word I hope;  
my soul upon Jahvé, more  
than watchers for the morning, watchers for the  
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- O wait, Israel, on Jahvé!  
for Jahvé has grace, and much redemption hath He;  
and He will redeem Israel  
from all his sins!

Ver. 3: *Keepest* sins, lettest them not out of sight, overlookest, forgivest not; *Jah*, later frequent abbreviation of Jahvé, comp. p. 125. *His word*, ver. 5, the eternal word of God through all time, that of salvation, of redemption, almost entirely as lvi. 5, 11; *the soul waits*, ver. 5, as is completed in ver. 6, on Thee and Thy salvation still more longingly and watchfully than watchers for the morning that releases them from their hard position.

Ps. cxxxi.—spoken a short time after the preceding—finally makes known the completest and most collected resignation, as



is inexhaustible.—That this image gives too slavish a sense, cannot be said; but it is new and probably first struck the Hebrews in the exile. But as the poet feels strength and light only in the community, and neither wishes nor can wish to be redeemed for himself alone, the *sing.* gradually passes over, and rightly, into the *plur.*

- 1 To Thee I raise my eyes,  
     who art throned in the heavens!  
 yea as to their lord's hand slaves look,  
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 so look we to Jahvé our God,  
     till that He be gracious to us!  
 Be gracious, Jahvé, to us, be gracious to us,  
     for we are sated enough with contempt:  
 enough has our soul been sated  
     with the scoff of the careless, with the contempt of  
                                     the proud!

Only between ver. 2 and 3 a small pause, while vv. 3, 4 first explain with the prayer also the cause of the longing waiting. On the article in לְעַלְמָא, comp. § 290 *d*, and how because of this article added with emphasis to the first nomen, לְ stands in preference, in lighter style, the second time before נְאֻמִּים (K'tib) § 292 *a*.

Ps. cxxx. Because anew grief must call to Jahvé out of deepest sufferings, the consciousness only indicated in the preceding song comes clearly out, that the Divine forgiveness for the old transgressions and aberrations of Israel must at last come, for the furtherance of Divine fear (religion) upon earth; because genuine fear of God is demanded not only by the revelation of His power, but at times still more by that of His goodness and compassion; and the time was incontestably one of those. In the second half, vv. 5-8, calm hope returns



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where they who pass by never said:  
 "Jahvé's blessing upon you!  
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On ver. 3, comp. Isa. li. 23; they cut through my back not slightly, but drawing as it were long furrows upon it; *ל* is accordingly to be understood, if *קָטַט* after the K'tib is taken as *plur.*,—as Aram. sign of the accusative (see on lxix. 6). But as the ploughman, so soon as the cord which binds the oxen to the plough is cut through, cannot proceed cruelly to tear up the earth: even so God suddenly cut off from the tyrants the means of their cruelty, יבשו ויסו, after xl. 15. The second picture of agriculture, elicited by the first, gives the meaning of the most transient, and at the same time useless, unpleasant thing,—while the faithful bloom and profit, blessed by all, like a rich and joyous cornfield; for the greeting of passers-by, see Ruth ii. 4. *שלף*, draw out, push blossoms and fruit, where plants are spoken of; correctly the Targ.

Ps. cxxxv., cxxxvi.—The just founded and still very weak structure of the new Jerusalem had soon to contend again (about 530-520) with many evils, enmities, and seductions from without at the hands of heathendom, as the power in the world at that time,—besides internal division, scarcity, etc., so that the building of the temple came to a stand, and the whole state of the city became doubtful. Comp. Haggai and Zacharia. Yet the poet is too full of pure hope and high confidence in Jahvé and the true Israel, to admit of despondency in his repeated supplication, even under the increasing danger. Ps. cxxxv. breathes the boldest confidence, so that the poet feels himself urged first to express this in its height for all times and for the present, vv. 1-3, whereupon prayer then obtains free course, vv. 4, 5.

They who trust in Jahvé,—  
 are like the Sion's mount that never wavers,

Blessed be Jahvé,  
 that He gave us not for a spoil to their teeth !  
 our life—like a bird it escaped from the hunter's toils,  
 the net brake,—and we escaped !  
 Our help is in Jahvé's Name,  
 Creator of heaven and of earth !

לִּוְיָ, prop., if it had not been Jahvé whom we had ;  
 on vv. 4, 5, comp. above Ps. xl. and Ps. lxix.

Ps. cxxix. brings out—after the experience that Israel although of old and deeply bowed down, is nevertheless invincible by Jahvé's help—more plainly the hope thence arising for all the future ; with rare images borrowed from agriculture. Invincible is Israel, vv. 1-2, through the righteous Jahvé, that is, who suddenly destroyed the base oppression of the tyrants, vv. 3-4 ; therefore the cruel tyrants will never attain their purpose against Him, but themselves wither away like the most transient, useless and most wretched grass, vv. 5-8.

1     Much have I been oppressed since my youth  
        let Israel say,  
        much have I been oppressed since my youth,  
        —nevertheless they have not prevailed against me !  
 On my back ploughers ploughed me,  
        drew their furrows long :  
 Jahvé is righteous ;  
        cut away the cord of the wicked !

5     Full of shame shall they retreat backwards,  
        all who hate Sion,  
        become like to the grass of the roofs,  
        that before it blooms withers away,  
        wherewith his hand a reaper never fills  
        nor his arm a binder of sheaves,



where they who pass by never said :

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we bless you in Jahvé's name !”

On ver. 3, comp. Isa. li. 23 ; they cut through my back not slightly, but drawing as it were long furrows upon it ;  $\text{לִּי}$  is accordingly to be understood, if  $\text{מִעֲנוֹת}$  after the K'tib is taken as *plur.*,—as Aram. sign of the accusative (see on lxix. 6) But as the ploughman, so soon as the cord which binds the oxen to the plough is cut through, cannot proceed cruelly to tear up the earth : even so God suddenly cut off from the tyrants the means of their cruelty,  $\text{יִבְשׁוּ וַיִּסְגּוּ}$ , after xl. 15. The second picture of agriculture, elicited by the first, gives the meaning of the most transient, and at the same time useless, unpleasant thing,—while the faithful bloom and profit, blessed by all, like a rich and joyous cornfield ; for the greeting of passers-by, see Ruth ii. 4.  $\text{שֶׁלֶף}$ , *draw out*, push blossoms and fruit, where plants are spoken of ; correctly the Targ.

Pss. cxxv., cxxvi.—The just founded and still very weak structure of the new Jerusalem had soon to contend again (about 530-520) with many evils, enmities, and seductions from without at the hands of heathendom, as the power in the world at that time,—besides internal division, scarcity, etc., so that the building of the temple came to a stand, and the whole state of the city became doubtful. Comp. Haggai and Zacharja. Yet the poet is too full of pure hope and high confidence in Jahvé and the true Israel, to admit of despondency in his repeated supplication, even under the increasing danger. Ps. cxxv breathes the boldest confidence, so that the poet feels himself urged first to express this in its height for all times and for the present, vv. 1-3, whereupon prayer then obtains free course, vv. 4, 5.

They who trust in Jahvé,—

are like the Sion's mount that never wavers,

Blessed be Jahvé,

that He gave us not for a spoil to their teeth!  
our life—like a bird it escaped from the hunter's toils,  
the net broke,—and we escaped!

Our help is in Jahvé's Name,  
Creator of heaven and of earth!

עֲזָרָתֵנוּ, prop., if it had not been Jahvé whom we had;  
in vv. 4, 5, comp. above Ps. xl. and Ps. lxxix.

Ps. cxxix. brings out—after the experience that Israel although of old and deeply bowed down, is nevertheless invincible by Jahvé's help—more plainly the hope thence arising for all the future; with rare images borrowed from agriculture. Invincible is Israel, vv. 1-2, through the righteous Jahvé, that is, who suddenly destroyed the base oppression of the tyrants, vv. 3-4; therefore the cruel tyrants will never attain their purpose against Him, but themselves wither away like the most transient, useless and most wretched grass, vv. 5-8.

1 Much have I been oppressed since my youth  
let Israel say,  
much have I been oppressed since my youth,  
—nevertheless they have not prevailed against me!  
On my back ploughers ploughed me,  
drew their furrows long:  
Jahvé is righteous;  
cut away the seed of the wicked!

2 Fall of shame shall they retreat backwards,  
all who hate Sion,  
humble like to the grass of the roofs,  
that before it blooms withers away,  
wherewith his hand a reaper never fills  
nor his arm a binder of sheaves,

Jahvé will bless thee out of Sion,  
the Creator of heaven and of earth!

Ps. cxxix. is probably later than those just explained, at least it appears entirely like a recollection of earlier times. An Israelite in the country, probably aged and unable to join in pilgrimages, but still of cheerful strong spirit, rejoices concerning those who take pleasure in the journey to Jerusalem, vv. 1, recalls fondly his own sojourn in the gradually restored city of ancient sanctity and dignity, vv. 2-5, and wishes for her a comprehensive well-being resting on a manifold basis, vv. 6-8.

I rejoice at those who say to me: 1  
"we journey home to Jahvé's house!"

Yes, our feet stood  
in thy gates, Jerusalem.

O Jerusalem, renewed like  
a city firmly shut within itself;

whither tribes went, tribes of Jahvé after the law for  
Israel,

to praise Jahvé's name;  
for there were set thrones for judgment, 5  
thrones of David's house!

Wish the weal of Jerusalem;  
happy be thy tents!

Peace be in thy defences,  
prosperity in thy palaces!  
because of my friends and brothers  
will I wish thee well;

because of the house of Jahvé our God  
will I entreat prosperity for thee!

Gates, vv. 2, as cxxviii. 5. Vv. 4, 5 must refer to the old and glorious time when (as the Pentateuch prescribes in certain

the garments, pervading all with a sweet perfume ; and then still more effectively to the dew which descends from the highest and most snowy mountains of Canaan in the North on the lower and dry ones, *e.g.*, Sion. But because the poet has, in the application of the whole truth, peculiarly Jerusalem and the Temple in his eye, the thought compels him to connect the two pictures with something more closely related to these ; therefore, ver. 2, Ahron, *i.e.*, the High-priest, is mentioned, and ver. 3, Sion, which is moistened and refreshed not merely by earthly, but (in correspondence with the image) also by heavenly dew, and refreshed for ever (the conclusion, ver. 3 *c*, like cxxxi. 3.). Thus with *b* the thought is expanded : how unobtrusively is Sion named, and yet is it not here the last goal of all discourse, for a dew quite other than the common is, according to the Divine Will, to flow down upon her !\*

Ps. cxxxiv. is a small Temple-song, which exhorts the priests and Levites to be alert and faithful in the nightly temple-service, vv. 1-2 ; and so, in the unceasing service of the sanctuary, the poet hopes for himself some blessing from the rich spring of blessing, ver. 3. Since the poet in ver. 3 seems to speak to himself in opposition to the Levites, and to think from his own stand-point of all of his kind (somewhat as cxxviii. 2-6), it follows,—as can be readily observed in other respects—that he was a layman. Further, we see that at that time the priestly service at the holy place had scarcely been again appointed, Ezra iii. 8, 9.

Now then, bless Jahvé, all ye servants of Jahvé,  
 who stand in the house of Jahvé by night ;  
 lift your hand to the sanctuary,  
 bless Jahvé !—

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\* It is therefore equally incorrect to place the Hermon of this song nearer in the direction of Jerusalem, or even by Jericho (Ritter's *E. B.*, xv. 403), and to compare צִיּוֹן with שִׁנְאִי, Deut. iv. 48, as John Wilson (*Lands of the Bible*, II., p. 167) does.



Jahvé will bless thee out of Sion,  
the Creator of heaven and of earth !

Ps. cxxii. is probably later than those just explained, at least it appears entirely like a recollection of earlier times. An Israelite in the country, probably aged and unable to join in pilgrimages, but still of cheerful strong spirit, rejoices concerning those who take pleasure in the journey to Jerusalem, ver. 1, recalls fondly his own sojourn in the gradually restored city of ancient sanctity and dignity, vv. 2-5, and wishes for her a comprehensive well-being resting on a manifold basis, vv. 6-9.

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Yea, our feet stood  
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O Jerusalem, renewed like  
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Wish the weal of Jerusalem ;  
happy be thy tents !  
Peace be in thy defences,  
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Ps. cxviii., which finely sets forth the freshest sensations of the time in brief and powerful language, is, it is highly probable, that memorable song which the just-returned community rolled at the first feast of tabernacles in Jerusalem, when not a simple altar was erected at the holy place, Ezr. iii. 4 (not at the feast meant in Neh. viii. 17). That it was originally composed for this particular feast and no other, *e.g.*, the pascha, is clear from the fact that it is mainly a thanksgiving and sacrificial song, without alluding to the peculiar occurrences of antiquity which we should expect in a pascha-song; and the mention of the *tents*, ver. 15, leads to the time when the people dwelt as in huts or tents. It is a noble thank-song for the last great deliverance of Israel, drawn from the boldest and clearest consciousness of the dignity and destiny of Israel, fresh so grandly preserved, with the prayer for further peace, which was so necessary to the new settlement, ver. 25. And since the song was destined for the full temple-service of praise, it is divided into alternate hymns; but in the hymn of the congregation, as the longest and most important part, the larger execution is suitably assigned to a choir-leader, who with joyous hymn of praise explains the high sense of the great deliverance through Jahvé, vv. 15-18, and the wish presently to render the thanksgiving by sacrifice in the name of the whole people, vv. 19-23. That which follows after the words of the high-priest receiving the prayer and the sacrifice with blessings, the choir-leader and choir are to sing at the end of the sacrificial function. The clear alternation of the language leads to all these assumptions; comp. Ps. cxv. and the remarks, I., p. 194, *Dichter des A. B.*

The main song, vv. 5-23, is manifestly broken up into four strophes, each uniformly of five verses and ten members. If the second has a member more, and the third only four verses and nine members, this cannot do away with the obvious law of the structure. Certainly the three first of these strophes form according to the thoughts a higher unity,—the first with



service, the tongue especially if it would speak, let it stick fast. As שָׁכַח is prop. intransitive: be forgetful, in the moment of need be confused and too weak, it might be said quite shortly: my right hand be oblivious, forget and confuse itself, as quite in this way B. Jes. xlix. 15; comp. the like, *Hamasa*, p. 69, ver. 1, and above, Ps. lxxvi. 6.—שָׁדָדָה, ver. 8 might be passive: those (now) to be laid waste, the devastation of which is sincerely to be hoped (§ 168 *b*); meanwhile it suits the whole much better that thereby the whole condition of the punishable city should be shortly designated, in accordance with which שָׁדָדָה is to be read, or at least as shortened from this שָׁדָדָה according to the formation, § 152 *b*. *Dash in pieces*, ver. 9, according to ancient war-customs among rude Northern peoples, Hos. x. 14, xiv. 1, Jer. xiii. 16.

B. *In voices of the Community and Individuals.*

99-102. Pss. cxv., cxvi., cxviii., cxxxviii.

These four distinguished songs, again, present themselves in style, verse-structure, contents and spirit, as proceeding from *one* poet. In the language there is much that is similar and rare, as the extraordinary preference for נָצַח,—cxv. 2, cxvi. 4, 14, 16, 18, cxviii. 2, 25, the continuation of a thought in each second member, cxv. 9-11, cxviii. 1-4, 10-12, cxxxviii. 4, 5, the mention of the חסד and אמת from the very beginning. cxv. 1, cxxxviii. 2, &c. In Ps. cxvi. there are indeed strong Aramaisms impressed on the style; but in this merely personal song they are more tolerable than in the three others which were manifestly from the first designed for public use. The verse is in the three first songs throughout of elegant brevity, the language fugitive, but fine and rich in thought. The whole tone is sublime and powerful as we expect from that great time. Perhaps according to Ps. cxxxviii., Zerubabel is the poet.



Ps. cxviii., which finely sets forth the freshest sensations of the time in brief and powerful language, is, it is highly probable, that memorable song which the just-returned community carolled at the first feast of tabernacles in Jerusalem, when first a simple altar was erected at the holy place, Ezr. iii. 4 (not at the feast meant in Neh. viii. 17). That it was originally composed for this particular feast and no other, *e.g.*, the Pascha, is clear from the fact that it is mainly a thanksgiving and sacrificial song, without alluding to the peculiar occurrences of antiquity which we should expect in a pascha-song; and the mention of the *tents*, ver. 15, leads to the time when the people dwelt as in huts or tents. It is a noble thank-song for the last great deliverance of Israel, drawn from the boldest and clearest consciousness of the dignity and destiny of Israel, afresh so grandly preserved, with the prayer for further peace, which was so necessary to the new settlement, ver. 25. And since the song was destined for the full temple-service of praise, it is divided into alternate hymns; but in the hymn of the congregation, as the longest and most important part, the longer execution is suitably assigned to a choir-leader, who with joyous hymn of praise explains the high sense of the great deliverance through Jahvé, vv. 15-18, and the wish presently to render the thanksgiving by sacrifice in the name of the whole people, vv. 19-23. That which follows after the words of the high-priest receiving the prayer and the sacrifice with blessings, the choir-leader and choir are to sing at the end of the sacrificial function. The clear alternation of the language leads to all these assumptions; comp. Ps. cxv. and the remarks, I., p. 194, *Dichter des A. B.*

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He verily bent to me His ear,  
and as long as I live, I will call.  
Death-nets have surrounded me,  
pains of hell seized me,  
distress I meet and trouble:  
I call on Jahvé's name,  
"O deliver, I pray, Jahvé, my soul!"  
"gracious is Jahvé and righteous,  
pitiful our God;  
Jahvé protects the inexperienced;"  
wretched was I—and He helps me!

5

1 b.

O soul, return to Thy rest,  
for Jahvé hath done well to thee!  
Verily thou hast freed my soul from death,  
my eyes from tears,  
from stumbling my foot:  
I will walk before God  
in the lands of the living.  
I have faith, when I say:  
"unhappy was I, greatly."

10

2 a.

Indeed in my distress I have bethought myself  
that all men lie.

\* \* \*

How shall I thank Jahvé  
for all the good that He has done me?—  
The cup of salvation I take  
and call on Jahvé's name,  
my vows I pay to Jahvé,  
yea, before all His people!  
In Jahvé's eyes is dear  
death for His saints.

15



misfortune and confinement (vv. 10, 16) far from Jerusalem and the already renewed temple, vv. 17-19. But praying for grace and deliverance he is in such wise impressed by the feeling of great Divine benefits in the past, that his suppliant song becomes more like a thank-song, full of high faith and noble spirit. According to custom, the poet prays to Him whose help he knows, vv. 1-6; may even now rest return in faith on Him, who has delivered out of greater dangers! Vv. 7-10; He, who alone is to be trusted, whose inexhaustible grace is only worthily praised by serene acceptance of His benefits and loud praise,—He is indeed willingly the Redeemer of His godly ones, vv. 11-15. In this sense, therefore, with this hope and these promises, the now necessary prayer at last pours forth, vv. 16-19.—Rarely do prayer and thanks to God meet with such wonderful intensity as in this noble song; Ps. xl. remains, precisely in respect of this intensity and this glorious interfusion of all feelings, even the most opposite, far behind this song. In this sacred glow simply a clear stream of thanksgiving might be found, were not other reasons adverse to this.

The structure of this song appears not thoroughly clear. But as vv. 7-10 and vv. 16-19 manifestly form two self-included and mutually correspondent strophés, each of nine verse-members, we expect also in the two others a similar relation. After ver. 11 the language manifestly sounds very abrupt and incomplete, so that we may conjecture that three members have fallen away, and the first strophé in the two great halves of the song probably consisted of 13 members. The relation then of the two double strophés is similar to that, *e.g.*, in Hizqia's song, I. pp. 161 sqq. *Dichter des A. B.*—The division of the song into two in the LXX (before ver. 10) is groundless.

## 1 a.

- 1 I am glad that Jahvé hears  
the loud words of my supplication;

He verily bent to me His ear,  
 and as long as I live, I will call.  
 Death-nets have surrounded me,  
 pains of hell seized me,  
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Ps. xcix. praises the power before which again all must bow,—the justice and the revelation of Jahvé—in three strophés, in such a way that at the end of each the exhortation to praise recurs, and each ends with a holy! Each contains with this conclusion six, but the last twice as many members. Comp. I., p. 199, *Dichter des A. B.*, and above, p. 18. Pre-eminently important is here only the glance at the exalted ancient foundations of the community,—which fills the last large doubled strophé.

## 1.

- Jahvé rules: peoples tremble;  
He who is throned on Cherubs: the earth trembles. 1  
Jahvé is great in Sion,  
lofty He over all the peoples.—  
Praise be to Thy name, great and sublime:  
holy is He!

## 2.

- And to the fame of the king who loveth right!  
Thou hast founded equity;  
right and truth in Jakob Thou protectest!—  
Highly exalt Jahvé our God,  
do homage at the footstool of His feet: 5  
holy is He!

joy comes out more strongly with each of the three first strophés ; but while the third at the beginning turns vivaciously towards the heathen, the language in the last collects itself the more into simple exhortation to Israel.

## 1.

- 1      Jahvé rules ! the earth exults,  
          many coasts rejoice !  
clouds are about him and rain-darkess,  
          right and truth his throne's foundation.  
Before him goes fire,  
          scorching His oppressors round about.

## 2.

- His flashes lightened through the land :  
          seeing it the earth trembled ;  
5      mountains melted like wax before Jahvé,  
          before the Lord of the whole earth ;  
the heaven makes known His right,  
          That all peoples see his splendour !

## 3.

- “ Let all image-worshippers blush, who boasted of idols !  
          do homage to Him, all ye gods ! ”  
Hearing this Sion rejoices, Jordan's daughters exult,  
          —because of Thy judgments, Jahvé !  
For Thou, Jahvé, art higher than all the earth,  
          greatly exalted above all gods.

## 4.

- 10     Jahvé's friends, hate evil !  
          He keeps the souls of His beloved, will snatch them  
                                  from the wicked's hand.  
Light is scattered for the pious,  
          joy for the heart-upright ;  
rejoice, ye righteous, in Jahvé,  
          thank His holy fame !



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—because of Thy judgments, Jahvé!  
For Thou, Jahvé, art higher than all the earth,  
greatly exalted above all gods.

## 4.

- 10 Jahvé's friends, hate evil!  
He keeps the souls of His beloved, will snatch them  
from the wicked's hand.  
Light is scattered for the pious,  
joy for the heart-upright;  
rejoice, ye righteous, in Jahvé,  
thank His holy fame!

orders to take part in it, the entire large song is divided into suitable sections and alternate hymns. As middle place appears the hymn of the Israelites going up to the Temple, of the people or the laymen in four strophés, probably in the progress of the train from the four lay-tribes, Benjamin, Juda, Zebulon and Naftali, present according to ver. 28,—to be sung in order, vv. 8-24; introduction and conclusion form five other strophés, two somewhat shorter at the beginning, vv. 2-7, and three at the end, vv. 25-36, which therefore the divisions of the priests sojourning at the temple and introducing and concluding the feast, were to sing. The external uniformity of this division into strophés is clear from the fact that a series of four verses here appears as the ground-measure of a strophé; but this is represented in so manifold a way that (1) the number of the members in the four strophés of the main song as of a song of joy is extended from 8 to 10; (2) each of the three strophés of the more prophetic concluding song is built up on the other hand of 9 members, but (3) the two of the introductory priests' song limit the measure to three verses from a false division of the verse. That the laity sing vv. 8-24, which give a complete and rounded whole in themselves, is clear from the "us" vv. 20, 21, while the priests address Israel as a people, ver. 36; the words ver. 2, are (Num. x. 35) priestly.

But most plainly this division is deduced from the contents of the whole song and its parts. For the opening, proceeding from the Divine destruction of the wicked (Babylonians) just experienced, especially summons to the praise of Jahvé as the gracious Redeemer of the forsaken and captive, as if now, as formerly in Moses' time, Jahvé had become the Redeemer of the people and was advancing once more through the desert to Palestine as His seat with noblest victory, vv. 2-7. Now follows as the main part the praise of Jahvé as of the only mighty and helpful one, who has finally taken his seat in Sion, protecting for eternal times from this centre His people, vv. 8-24; and thus in the first three strophés the three—in



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Let peoples thank Thee, O God,  
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God, our God, bless us !  
yea, let God bless us,  
that all earth's bounds may fear him !

Ver. 5 sounds quite as xcvi. 11-13, xcvi. 9, and yet in the stamp of the speech somewhat differently.

Through all Temple-songs of the time a threefold feeling in reciprocal union runs, that of deliverance and power alone through Jahvé who glorifies Sion, that of the dominion of Jahvé from out of Sion over all lands and peoples, and that of the necessity that finally all must come to the pure knowledge and reverence of Him ; they are joyous outbursts of the serene, far forth-looking mood in those days of the temple in the renewal of its youth,—a manifold and loud echo of the great prophetic voice, Jes. xl.-lxvi. But the greatest, most splendid and artistic song among them is Ps. lxxviii., ascending to all indications composed for the consecration of the new temple, and probably at that time publicly sung. It is entirely in the style of a song not flowing from a momentary mood and inspiration, but with design and much art composed for a certain object. This object is the praise of Jahvé, as the only mighty, eternal leader and redeemer of Israel as well as of all just kingdoms of the earth that fear Him,—Who now in splendour has journeyed to Sion through the (Babylonian) desert, and takes His seat in His Temple, His firm seat as Ruler of the whole earth, to whom all kingdoms of the earth shall do homage to their own salvation. While the poet would sing this praise not alone for himself and in his own name, but would cause all priests and laymen present at the joyous feast of the dedication of the Temple according to their different

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4. That now in the beginning of the last strophé, vv. 20-24, the destruction and rebuilding of the Temple was to be announced in bald words, cannot be asserted: but the poet indicates all clearly enough when he says that God forever (not merely in the olden time) bears Israel (יָסֹבֵב is bear for one, lighten his burden, the opposite of יָצַד), ver. 20, as He even as ways of escape from death, gives Israel the means to flee from death, in which only the deliverance from exile can lie, ver. 21; and that He will finally fatally strike the still powerful tyrants, vv. 22-24. Instead of mourning over the troubled intermediate time it is therefore rather befitting to bless God as that wondrously helping God; for יִסְעָל is, ver. 20 and

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*shimmering gold*,—but they are only this through the sunshine,—therefore *so appears most delightfully the sun*; but if God scatters kings, in the sore battle, it snows in it (the same land) darkness, the same God sends dark snow (and hail) for the destruction of the foes who assail that which is sacred, Job xxxviii. 22, 23, as has been seen shortly before. Therefore the same wondrous land now shows the scene of the sweetest rest and of the serenest heaven, now, if the destruction of the wicked is in hand, that of the most gloomy and wrathful. *בְּצִלְמוֹן* only is difficult; this, Judg. ix. 48, appears as the name of a mountain in Efráim, and according to this passage it might appear to be the snowiest mountain in Kanáan. But the word might perhaps also signify “in the darkness,” *talmon*, Arab., comp. *צִלְמוֹת*; and in any case that mountain takes its name from the darkness. But if we reflect that the word most safely denotes that mountain, and further that this need not be precisely the snowiest if it only lay in a position to serve readily as an example of all, we do best to keep to this, and the more because we are thus brought into the very heart of the places where the great feasts of victory were chiefly held in the time of the Judges; comp. the *Gött. Gel. Anz.*, 1865, pp. 1671 sqq. And thus we have here a proverbial phrase from the midst of the time of the Judges.

3. Thus there naturally follows that sublime period under David when Sion, this in itself far from lofty mountain became, nevertheless, the most sacred and thereby the highest of all; and this is unquestionably depicted in words from songs out of that time—and therefore in all probability actual songs of David—in unusually lofty style. The high, snowy-topped Basan has by nature great advantages, and a right to be called God’s mountain. Also (*Gesch. des V. Isr.*, i., pp. 497 sqq., ii., pp. 555 sqq.) it unquestionably was once held by the people Israel to be a holy mountain: but God can highly exalt that which in itself appears small and contemptible, through

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but His angels He will appoint thee,  
to protect thee on every way,  
on their hands they will bear thee,  
that thy foot stumble not at the stone;  
wilt tread on lion and adder,  
tread down young lion and dragon.  
For on me he hangs; therefore I deliver him,  
protect him because He knows my name;  
If he calls me, I hear him,  
with him am I in distress  
will set him free and honour him,  
refresh him with long life,  
and cause him to behold my salvation.”

15

The person at first described more remotely as a ward of Jahvé, dwelling at the sanctuary in Sion happily and safely, is, as ver. 2 immediately explains, the poet himself; and thus in the relative clause the third person may stand by the first (or second) as Job xii. 4. It might indeed be supposed that for צֶלְטוֹן it is better to read צֶלְטוֹן so that the words ran, “He who sits, says to Jahvé,” etc. But from this song presents itself as by no means a word designed from the first for every one. It is too plainly an outburst of the most personal experience of a man high placed in the world, such as we may suppose Zerubabel to have been. Elsewhere there is present to the poet’s mind in vv. 1, 3, 4, plainly lvii. 2, in ver. 9 perhaps xc. 1.—Ver. 3. The hunter’s nets (properly bird-catcher’s) is plainly a figure for death, according to xviii. 6; but the *arrow* and the *blow*, vv. 5, 6, designate in this connexion certainly dark modes of death, invisibly hastening on, by contagion, or lightning or the *simoon*, xi. 6. At no time and from no deadliest danger shall thou be bound to tremble.—Ver. 8: only see with eyes; not with pain oneself experience; and indeed see the punishment of the wicked.—Ver. 11. Comp. Gen. xxiv. 7.—Ver. 16 shows by the conclusion that the poet lived in a time when the



highest repose to two strophés, each with eight verses and seventeen members, all with the exception of ver. 7*a* of common length.

The historical situation cannot be more exactly inferred from the song,—so general is the tenor of the thought, because the song plainly proceeds from restful contemplation after a great deliverance, while the poet glances over the eternal foundation of the Divine grace,—past and future alike. From ver. 1 it only follows that the poet thus sang at the Temple; perhaps we have here again the poet of Pss. cxvi., cxxxviii.

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           my God whom I trust.  
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           from the plague of affliction;  
       will with his pinions lend thee protection,  
           beneath his wings wilt Thou flee:  
           shield and harness His faithfulness is,  
       Wilt not tremble before the horror of night,  
           before the arrow which flies by day,  
       from the plague which glides in darkness,  
           from the blow which rages at noon;  
       though a thousand fall at thy side and ten thousand at  
                                   Thy right hand:  
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found its full goal. For the Messianic expectations were still unfulfilled, the ancient law had not yet been again fully restored, the old literature not collected. The national element then is for a time again fixed in the new community, so far as possible; the old promises remain and increase. But while Israel was to wait for this happiness, there come, in spite of its fidelity to the old religion, the times, ever becoming more oppressive, of the satrap-rule. The heathen, the wicked rule and destroy, Israel sees for herself no happiness, no hope! Here a new and hard enigma was presented; for in earlier times the unhappiness of the people never co-existed with such strict adherence to the ancient religion. But as the songs

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### 3. NEW DANGERS AND COMPLAINTS.—NEW LIGHT.

If the Psalter closed here, we might readily suppose that that fair elevation of the first times after the deliverance had been of long untroubled duration; the close of the Psalter, one of the most instructive books for history of the Old Testament, would in that case appear entirely satisfying, and we should hardly expect anything higher.—In fact, the enduring effect of that elevation for the community is unmistakable; it looks more freely and widely upon the kingdoms of the world, and connects itself closely and inseparably with the ancient religion. The new settlement in Jerusalem becomes gradually firmer, more developed, the popular element again becomes collected and strengthened; even the language becomes again predominantly purer and more antique than it had been in many of the preceding songs. But in this repose there germinate unobserved new dangerous doubts, which supply proof that the ancient community had not yet learnt all its concealed errors and dangers, and therefore could not endure on this position. That very idea on which now, in the new foundation of the people all turns,—that of the community,—of Israel, has still much that is obscure, for few as yet comprehend what the poet of Ps. lxxiii. 1 had already said. Shall the old Israel again arise with all its promises, with Palestine as axis? Partly in victory, partly in the pressure of the time it seems so; becomes even in part necessary, because the old nationality is on the one side again too keenly disputed, on the other has not yet



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### 3. NEW DANGERS AND COMPLAINTS.—NEW LIGHT.

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recognizable "Sion." The words, vv. 13, 14, yield instead in the first place only a decorated form of Ex. xiv. sqq., and B. Jes. li. 9, 10, for Egypt or Pharaoh and his princes in this time are readily compared with crocodiles (see above on lxviii. 31): but (1) allusion is made to the old legends of these monsters of the early world which appeared to have returned in Pharaoh (comp. on Job, p. 62); and (2) by the side of the legend of the mere sea-monster, ver. 13, is further added, ver. 14, with distinct purpose, the quite other legend of the half sea, half land monster, which once in the fore-time subdued by God, still always serves as food in its monstrous remains to a people of savages (that is עַם לְעֵיִים, § 292 a, and Ps. lxxii. 9) i.e., of half-men, who dwell at the earth's ends. Such legends, the reflection of which appears in the translation of the LXX, in the peoples of *Æthiopia*, as well as in B. Henókh, lx. 24, 4 Ezr. vi. 51, and elsewhere, must at that time have been widely diffused. But then this other monster along with Egypt of itself here as elsewhere points to Assyria, i.e., Persia, as is meant more exactly here; and ver. 15 is now no mere repetition of ver. 13 a, but points to the deliverance from exile, and is borrowed from passages like B. Jes. xlii. 15, xlv. 27.—Ver. 16b from Gen. i. 16; ver. 17a from Job, xxxviii. 8. Turtle ver. 19, the innocent community, ver. 2; but manifestly from the *HL*; the first חֵיָה merely for the sake of the word-play with the second for חֵיָה (§ 173 d). Covenant ver. 20, and therefore also the people of the covenant, comp. xlv. 18, Mal. iii. 1; but for מַחֲשָׁבִי, which as dark corner gives no sense, מַחֲשָׁבִי is to be expressed in the sense of ver. 8b.

Much more collected and composed in the midst of misery are the two following songs, Pss. lxxix., lxxx.; although Ps. lxxx. far excels Ps. lxxix. in tenderness, mildness, and repose as well as in art. For Ps. lxxix. mingles with the mournful description of the sufferings, and with the prayer that instead



- for God is nevertheless my King from olden times,  
 who gives help in the midst of the land.  
*Thou* hast by Thy might divided the sea,  
 broken dragons' heads upon the waters,  
*Thou* has dashed in pieces the heads of the monster,  
 didst give it for food to a people of savages,  
 15 *Thou* hast divided spring and brook,  
*Thou* hast dried streams of eternal flood;  
 Thine is the day--and Thine the night,  
*Thou* hast appointed light and sun,  
*Thou* didst place firmly all earth's bounds,  
 summer and winter—*Thou* hast formed them !

## 3.

- Remember this : the enemy scorns Jahvé,  
 and foolish people despise Thy name ;  
 give not to the wild life the soul of Thy turtle-dove,  
 the life of Thy poor forget not for ever !  
 20 O look upon the Covenant :  
 how full the earth's asylums are—of dwellings of  
 cruelty !  
 let not the bowed-down return ashamed,  
 let the poor and helpless praise Thy name !  
 Up, God, O conduct Thy cause,  
 think of Thy scorn by fools continually !  
 forget not the voice of Thy oppressors,  
 the adversaries' noise ever arising !

*Pasture-flock* plainly here and lxxix. 13, after xcv. 6, 7, c. 3.  
 On ver. 3 comp. lxxiii. 18. Ver. 4, comp. ver. 9, shews that  
 the enemy, after seizing the Temple, set up instead of the  
 genuine Israelitish signs, *e.g.*, Cherubim, their heathen ones ;  
 the former they struck down and burnt ; but further, despite  
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 The *suff. fem.* in פתוחיה, ver. 6, must refer to the readily

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## 2.

O raise, Jahvé, Thyself to Thy resting-place,  
 Thyself and Thy sublime ark!  
 let Thy priests put on gracious righteousness,  
 and Thy saints jubilation!  
 10 For David, Thy servant's sake  
 thrust not back the countenance of Thy Anointed!  
 Sworn hath Jahvé truth to David,  
 whence He will never swerve:  
 "of Thy body's fruit  
 will I place on Thy throne!  
 "if Thy sons keep thy covenant  
 and my exhortations which I teach them:  
 so shall their sons for ever and ever  
 sit upon Thy throne."

## 3.

For Jahvé has chosen out Sion,  
 desired it for His own abode:  
 "this is my resting-place for ever and ever,  
 here will I dwell, because I love her;  
 her food will bless, bless,  
 15 will satisfy her poor with bread,  
 and cause her priests to put on salvation,  
 and her saints—they shall shout for joy;  
 there will I cause a horn to sprout for David,  
 prepare a light for mine Anointed,  
 will cause His foes to put on shame,  
 but on Him shall His crown shine!"

The very difficult verses, 6, 7, may—if they are compared  
 with the whole connexion—simply describe the splendid way  
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cxxxiv., and Ps. lxxxix. along with lxxxv., lxxx., lxxix., lxxiv., xliv.

The poet of Ps. cxxxii., full of the oracle 2 Sam. vii., and several other more ancient in praise of David, and of Sion, unable to conceive and endure that the once flourishing Sion for whose weal David sacrificed himself, should for ever more deeply fall, prays to Jahvé full of hope,—that for David's sake, and the promises given to him, He will be gracious to Sion, the once chosen city, and David's race. Thus, reviewing the ancient history and the present, he prays Jahvé at first to recollect the sacrifice of David, by which Sion became the joyous seat of religion, vv. 1-17. But now it is as if desolate and forsaken of Jahvé, therefore will Jahvé again show Himself in it in His splendour, and hear the Anointed one, according to His promise, vv. 8-12; for Sion is once for all, according to ancient oracles the seat of Jahvé, where also David's race shall never cease to shine, vv. 13-18. The first of the three strophés has 14 members, the second closely considered, an equal number, while the last (as frequently) concludes somewhat more shortly.

## 1.

- 1 Remember, O Jahvé, David  
     all the trouble he endured;  
 he, who swore to Jahvé,  
     vowed to Jakob's Strong One:  
 "I will not enter my house's tent,  
     nor ascend the bed of my couch,  
 "nor give my eyes sleep  
     and my eyelids slumber,  
 5 "till that I find a place for Jahvé,  
     I, an abode for the Strong One of Jahvé!"  
 and lo, we heard it in Efráta,  
     so found we it in the fields of the Forest:  
 "let us come to His seat,  
     do homage at His footstool!"



## 2.

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 For Davîd, Thy servant's sake 10  
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3. Vv. 39-46 are very noteworthy in respect of the conception of the misery of the Anointed, mingled imperceptibly with that of the misery of the state and Jerusalem, the two being blended together, as indeed the weal and honour of the two are inseparable. But as in the beginning the personality of the anointed poet comes out, vv. 39, 40, so the discourse returns to this, vv. 45-46; hence too the shortening of the days of youth, ver. 46, to which anew allusion is made, vv. 48, 49, cannot be figuratively understood of the kingdom of Juda. The rest is explained from the fact that the poet would take up the words of that somewhat earlier song, lxxx. 13,—plainly with design, into his own song. מִמָּטְהָרָוּ (for in מִמָּטְהָרָוּ according to this pointing is a preposition): cause to cease, take from the thing, thus lessen, weaken it. Vv. 48, 49, as vi. 6, Job vii. 6, 7. That instead of the senseless אֲנִי, אֲנִי must be read, as earlier some scholars (Houbigant, Olshausen) supposed, is shown by the similar beginning, ver. 51. From ver. 47 onwards, the obvious curtness and abruptness in general of the discourse profoundly moved by grief,—rises, vv. 51, 52, to its climax, as if the whole language resounded with sighs. Ver. 52, goes back to the main word חֲרָפָה, ver. 51. The steps, wherever he goes, they pursue him with scorn.

Some light is thrown upon the distresses of that time by the two following songs, quite peculiarly of prophetic-priestly kind,



in peace solemnized feasts, again had long dwelt in Jerusalem. With the words, ver. 19, the poet makes with obvious intention a rapid close to this laudation, in order, according to the preliminary words, vv. 4, 5, to return to the king, the promised genuine descendant, who nevertheless seems necessarily to belong to the Theocracy, and in the following strophé to abide alone by the promise which concerns him. To say, ver. 19, *our* king and shield (xlvi. 10) as if there were such besides him, is not incorrect; because the sentence on the true never-failing king is a general one, which even a Davidide might thus generally utter,—especially such an one as did not actually rule, but only held fast the inner truth (that termed nowadays the “idea.”)

2. With יִשְׁׁ, *at that time*, ver. 20 (therefore not now, comp. יִשְׁׁ, *once on a time*, also of the remoter future, xcvi. 12), plainly enough the old glorious time is indicated, which was touched upon in vv. 4-6. יִשְׁׁ, taken from 1 Chron. xvii. 15, comp. 2 Sam. vii. 17, is the vision which Nathan saw, who is here named “the Saint of Jahvé.” David is, according to the general description, vv. 20-22, set forth as he who is invincible by outward foes (in the time of the poet a vital point, comp. vv. 39 sqq.), vv. 23-25; on the other hand, as Son of Jahvé ruling all, vv. 26-29, finally, as eternally ruling on in his descendant, so that on these severe chastisement might come indeed, but never entire loss of dominion. This is purposely developed to the furthest extent, vv. 30-38. But throughout and especially at the conclusion, the *eternal faithfulness* is brought into relief, vv. 25, 29, 34-38, thus thrice, as if according to the old sacred custom (comp. the *Alterthümer*, p. 151), and even more emphatically. Ver. 23 *b*, almost literally from 2 Sam. vii. 10, where however it is expressed of the whole people; the striking allusion to indebtedness in *a* is explained from the remarks above on cxxxii. 15, 16. Ver. 26 from lxxii. 8, but otherwise than lxxx. 12; the fine image, ver. 27, still more suitably and forcibly from Solomon, 2 Sam. vii. 14. Ver. 30, from 2 Sam. vii. 12, 16; *eternal as the heaven*, comp.

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wide dilation and restful narration into which it falls, is not without pleasing effect.

## 1.

1

Hearken, O my people to my doctrine,  
bend the ear to my mouth's words;  
open will I my mouth in the proverb-song,  
reveal enigmas out of the fore-time!  
What we heard and knew,  
our fathers told us,  
will we not conceal from their sons,  
to a later generation telling Jahvé's praise,  
His power and wonders, which He did.  
For He established a law in Jakob,  
a doctrine He gave in Israel,  
which He laid upon our fathers  
to announce to their sons,  
that a later generation should know it,  
sons who should be born,  
who standing up should tell them to their sons;  
that on God they should place their confidence  
forget not God's deeds,  
regard His commandment,  
and become not as their fathers,  
a generation disloyal, refractory,  
a generation without constancy of heart,  
and whose spirit was not faithful towards God!

5

## 2.

Efraim's sons it was who slackly stretched the bow,  
turned about on the day of battle,  
kept not the covenant of God,  
would not go in His doctrine,  
and forgot His deeds  
and the wonders which He had shown them.

10

for him a peculiar form and truth, as he reviews it from this point. What would take place if in Efraím were the central point of the ancient Theocracy, he anticipates from the sad period between Josúa and Saúl, when the ark of the covenant stood (for the most part) in the Efraímic Shilo. And since the genuine, undisturbed worship of Jahvé first found its firm seat in Sion under Davíd, he traces the ancient history from Moses to the very point where Sion was glorified as the city of the sanctuary, and by the force of circumstances it was shown that in Efraím the seat of rest and of faith could not be. After the solemn introduction, vv. 1-8,—though the old sins of Israel must generally be mentioned according to the Pentateuch,—yet for the above reasons the Efraímites are named, as pre-eminently unfaithful, vv. 9-11. Then the first great unfaithfulness in the exalted time of Moses is described, vv. 12-31, and how they, even after the severe punishment not permanently amended, continued to sin, deserving entire destruction had not God's grace prevailed, vv. 32-39; how they from the time of the desert onwards so utterly unmindful of the Divine deeds that were done down to the giving of Kanáan, continued also in Kanáan to sin, vv. 40-58,—so that Jahvé, wrath against Shilo and Efraím, was bound to send severe punishments upon Israel, vv. 59-64; but then again soon, from Samuel's time again gave a salvation to the people which was for ever firmly founded in Juda and Sion by Davíd, vv. 65-72. Comp. below Ps. cvi. and Ps. cv.

This song was not only in its time quite new and creative in kind, but it is as an epic-didactic song composed of two artistic characters, not without a higher vivacity and bounding wit, notwithstanding all the straitness and oppressiveness of the times. Nor is it without artistic completeness, both in the whole arrangement and in detail. It manifestly consists of nine great strophés, each of eight verses; the slight deviations from this in the present verse-division are unimportant. The



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for him a peculiar form and truth, as he reviews it from this point. What would take place if in Efraim were the central point of the ancient Theocracy, he anticipates from the sad period between Josúa and Saúl, when the ark of the covenant stood (for the most part) in the Efraimic Shilo. And since the genuine, undisturbed worship of Jahvé first found its firm seat in Sion under Davíd, he traces the ancient history from Moses to the very point where Sion was glorified as the city of the sanctuary, and by the force of circumstances it was shown that in Efraim the seat of rest and of faith could not be. After the solemn introduction, vv. 1-8,—though the old sins of Israel must generally be mentioned according to the Pentateuch,—yet for the above reasons the Efraimites are named, as pre-eminently unfaithful, vv. 9-11. Then the first great unfaithfulness in the exalted time of Moses is described, vv. 12-31, and how they, even after the severe punishment not permanently amended, continued to sin, deserving entire destruction had not God's grace prevailed, vv. 32-39; how they from the time of the desert onwards so utterly unmindful of the Divine deeds that were done down to the giving of Kanáan, continued also in Kanáan to sin, vv. 40-58,—so that Jahvé, wrath against Shilo and Efraim, was bound to send severe punishments upon Israel, vv. 59-64; but then again soon, from Samuel's time again gave a salvation to the people which was for ever firmly founded in Juda and Sion by David, vv. 65-72. Comp. below Ps. cvi. and Ps. cv.

This song was not only in its time quite new and creative in kind, but it is as an epic-didactic song composed of two artistic characters, not without a higher vivacity and bounding wit, notwithstanding all the straitness and oppressiveness of the times. Nor is it without artistic completeness, both in the whole arrangement and in detail. It manifestly consists of nine great strophés, each of eight verses; the slight deviations from this in the present verse-division are unimportant. The

for a law is for Israel  
a due for Jakob's God;  
for an ordinance He made it in Josef,  
when he went forth towards Egypt's land,  
I heard the unknown language.—

## 2.

"I removed his shoulder from the burden,  
free from the basket were his hands;  
"in distress thou didst cry, I freed thee,  
hear thee in thunder's covering,  
prove thee at the Quarrel-water! \*  
"hear my people, suffer exhortation,  
Israel, O if thou would'st hear me!  
"a strange God should not be in thee, 10  
thou should'st not do homage to the strangers'  
God;

"I am thy God Jahvé,  
who led thee from the land of Egypt:  
"open wide thy mouth, I will fill it!"

## 3.

"But my people heard not my voice;  
Israel was not willing to me;  
"then I suffered her to go in hardness of heart,  
"let them follow then their voices!  
"O that my people had listened to me,  
Israel had gone in my ways!  
"how soon would I bow their foes, 15  
upon their oppressors turn my hand;  
"Jahvé's foes would fawn upon them,  
and their happiness be for ever!"

## 4.

And he fed them on fatness of wheat,  
and from the rock I refreshed them with honey!



But no considerable imitators in this new style of narrative didactic poetry were found by this poet. The immediate Temple poetry was at that time too powerfully aroused; and the echoes of the ancient sacred history sounded ever by preference in that poetry. An example of this from that same time is given by

Ps. lxxxi., apparently a general festive song, but especially designed, as it seems (ver. 4) for the most important new and full moon in the year, *i.e.*, the new moon of the seventh month and the feast of Tabernacles. With the autumn-feast agrees also well the mention of the rich fulness of the fair land, ver. 12 *c* and ver. 17; and at bottom the whole song points to this. As these feasts (Ex. xxiii. and other places of the Pentateuch) were derived from the time of the departure from Egypt: the poet repeats, in mentioning their Divine institution, several hortatory and doctrinal particulars from the Pentateuch, quite in its style; so that this song also serves for exhortation. One might be tempted to derive it from the poet of Pss. lxxvii., xcv., were not several particulars, *e.g.*, the notion and the spelling of the word *Josef* יְהוֹסֵף, ver. 6 (comp. lxxx. 2, 3,\*) opposed to this.—The song presents itself in its actual arrangement, as breaking into three strophés with five verses each, with an epilogue, ver. 17. In verse 7 *c* we find, indeed, a certain stumbling-block, of which below; and it remains possible that after ver. 7 a whole strophé has fallen away.

## 1.

- 1      Jubilate to God, our strength,  
         shout to Jakob's God;  
         raise song, strike the kettle-drum,  
         pleasant cither with harp;  
         blow at the new moon into trumpets,  
         at the full moon, day of our feast!

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\* Thus one might be tempted to ascribe Pss. lxxx. sqq., to a Samaritan poet did not Ps. lxxx. belong too closely to the remaining above-mentioned songs.

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## LAST SONGS.

I begged for Thy mercy with all my heart:  
        be gracious to me according to Thy word.

I thought on my ways,  
        and turned my foot to Thy precepts.  
        I hastened greatly, not tarrying,  
        to keep Thy commandments.

I was encompassed around by wicked men:  
        but forgot not Thy doctrine.

I lift at midnight my hand to Thy praise,  
        because of Thy just judgments.

I am companion of all who fear Thee  
        and who keep Thy commands.

Is the earth full of Thy grace, Jahvé?  
        O teach me Thy laws!

Jahvé! according to Thy word  
        Thou hast shown good to Thy servant.  
        Judgment, true understanding teach me,  
        because I believe on Thy commandments.

Just now I keep Thy word;  
        but I erred before I learned humility.

Jahvé, good art Thou, showing good;  
        O teach me Thy laws.—

Jealous ones patched lies against me;  
        I hold Thy commands with all my heart;  
        Just as fat is their heart swollen;  
        but my pleasure is Thy law.

Joy for me that I was bound down,  
        that I might learn Thy commands!  
        Justly dearer to me is the doctrine of Thy mouth  
        than thousands of gold and silver.

Knit together by Thy hands:  
        give me understanding to learn Thy commands.  
        Know me with joy let them that fear Thee,  
        because I hoped on Thy word.

- Gifted with words against my contemner,  
because I trust Thy word !  
Get not utterly out of my mouth truth,  
because I hope on Thy judgment,  
Given-up to keep Thy law  
for ever at all times !
- 45    Going the unfettered way,  
because I strove for Thy commandments !  
Grant me to confess Thy precepts,  
without blushing before kings !  
Grant me to delight in Thy doctrines,  
so greatly beloved by me !  
Gladly lift I my hand to Thy doctrines,  
and think of Thy statutes !
- Hold promises to Thy servant,  
because Thou hast made me hope.
- 50    Here is my consolation in my sufferings :  
Thy promise hath quickened me.  
Haughty ones scorned me very greatly :  
nevertheless I swerved not from Thy doctrine ;  
Held Thy ancient judgments before me,  
Jahvé, and consoled myself.  
Horror hath seized me because of the wicked,  
who forsake Thy law.  
Hymns have Thy statutes been to me  
in the house of my pilgrimage.
- 55    Have thought by night, O Jahvé, of Thy name,  
and held fast Thy law,  
Have gained this,  
that I regarded Thy commands.
- I thought, it is my possession, O Jahvé,  
to keep Thy words.



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     be gracious to me according to Thy word.  
 I thought on my ways,  
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from Him may unexpectedly bring every blessing.—Ver. 103 from Job vi. 25, as ver. 109 from Job xiii. 14, and ver. 115 from Ps. vi. 9.—Vv. 118, 119. According to the LXX, תַּרְעִיקָם must be read for תַּרְעִיקָם and תַּרְעִיקָם; elsewhere, comp. ver. 21.—Ver. 128. I consider פָּקִיד after LXX and Vulg. to be necessary, whether ק has fallen away because of the following כל, or this כל first arose from ק. The latter is more probable, for the repeated כל has here no significance (otherwise Ex. xlv. 30), and the suffix throughout cannot be wanting. But יִשָּׁר is interchanged with אִשָּׁר, or signifies here rather *esteem right*, like the Arabic *ṣaddak*, *esteem true*, comp. ver. 137.—Ver. 140 from Ps. xii. 7.

How early the true sense of these words of the long song was lost, may be seen from M. Aboth iv. 1, Berakhóth ix. 5, at the end, comp. here vv. 99, 126.

R. 130-138. PSALMS CIII., CIV., CVI., CVII., CXI.—CXIV., CXVII.

These are the finest and at the same time the most independent of the congregational songs of this last time. And here in every point of view the two fine songs, Pss. ciii., civ., stand at the head,—songs of thanksgiving and praise which indeed are put into the mouth of an individual, but which manifestly are intended to express the sense of the whole community, as a confession of faith that every one may utter in the sense of the community. They stand in a reciprocal relation :

Ps. ciii. summons men to bless Jahvé especially in so far as He is the Redeemer and Pardoner, as Israel had so gloriously known. That Jahvé is such according to His nature, and on the other hand, according to the nature of the human creation, needing the Divine help and grace, is shown in the middle, vv. 6-18, very fully and beautifully. Hence in the beginning, the call to self to bless Jahvé, as Redeemer, vv. 1-5 ; at the end,—because Jahvé only as world-ruler can show such eternal kindness and redemption,—a summons to all creatures to the act



- To (Zu) Thee let the lips' praise stream !  
     for Thy statutes Thou teachest me.  
 Zest of my song be Thy word !  
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 To (Zu) Thy salvation, Jahvé, I yearn,  
     And Thy law is my pleasure.
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Ver. 19 *a* and vv. 4, 5, from Ps. xxxix. 13.—Ver 20, בָּרַס is *be crushed*, be about to pass away, languish, and so identical with פָּלָה, vv. 81, sq., 123, comp. also ver. 131.—Ver. 22. גַּל *roll* is to be read. Vv. 23, 24, belong closely together, so that in the fine sense the first גַּס (§ 362 *a*) forms the opposition and the second still more plainly the *apodosis*; *etiam sederint tamen*, &c., and at the end is wanting, after the LXX, צִדְקָתִיךָ.—Ver. 26 *a* is similar to ver. 59.—שָׁוֶה, ver. 30, as Isa. xxxviii. 13.—Ver. 33. אַמְרָה, which in other places in this psalm signifies rather *promise*, seems to designate merely *word*, just as vv. 11, 67, 133; on אֲשֶׁר as *namely*, see § 338 *b*.—Ver. 47. According to the LXX, מֵאֵר is wanting at the end, while the words אֲשֶׁר אֶהְיֶה, v. 48, are incorrectly repeated. The fine image as Job xxxi. 36.—Ver. 53. קִנְיָה = זֹלַעַפָּה, ver. 139.—Ver. 64. The mode of expression as in xxxiii. 5, civ. 24.—Ver. 73 after Job x. 8.—Ver. 83. בִּי is used as in xxi. 12.—Ver. 91 *a*. וְהִלָּלָה also after lxxiv. 16, must have fallen away at the end, for the words otherwise give no sense; the *standing* in *a* corresponds (as elsewhere so often) to the *serv-ing* in *b*; and the whole strophé brings out at the beginning vv. 89-91, as at the end, ver. 96, the infinity of the Word of God (the Logos) so far as all must serve Him, so that a word

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## LAST SONGS.

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play to my God as long as I exist!  
well-pleasing to Him be my poesy,  
I will rejoice in Jahvé!

May sinners pass away from the earth,  
wicked men be no more!

Bless, my soul, Jahvé!

35

Ver. 2 *b* after Isa. xl. 22; ver. 3 *a* after Am. ix. 6: if the lower heaven appears the firm underpart of the heavenly building, so must the bright watery clouds reaching into infinity heights correspond to the airy lofts or upper rooms of human dwellings. And from these very heights winds and lightnings as servants of Jahvé appear to hasten into the lower world, as was said in ciii. 20, 21. On vv. 6-9, comp. the pattern, Job xxxviii. 8-11; how before the stern threatening command of Jahvé the watery chaos so divides that the water, which but now covered all, quickly collects itself into the depths assigned to it, while now first mountains and valleys become visible in the firm land. Hence ver. 8 *a* must be a parenthesis, for ver. 8 *b* and ver. 9 only complete the image of the sea-water, and admit no other reference. The laudatory fine description thus involuntarily coincides with that in Ovid, *Metam.* i. 43 sq. We must be on our guard against explaining the words of the parenthesis, which thus gives a good sense, from the similar vii. 26, placing the two in juxtaposition. The latter are not so they by the same poet. Ver. 7 after lxxvii. 17-19.—Vv. 10-13. Very aptly along with man and his joy arising from the earth's fruitfulness, that of the wild beasts is thought of, which live without needing man, ver. 11 (after Job xxxviii. 3), and of the cedars in like manner not tended by man, ver. 16. Most charming is the picture which the poet associates with the change of day and night, vv. 20-23, as also the night is not without fresh peculiar stirring and life, but





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20      makest darkness—and it is night,  
               therein stir all the forest beasts,  
 young lions roar after spoil  
               and from God to demand their food ;  
 the sun brightens up—they go home,  
               lie down in their dens,  
 man goes forth to his business,  
               and to his work until the evening.—

## 6.

How many are, O Jahvé, Thy works !  
all of them hast Thou wrought with wisdom ;  
full is the earth of Thy creations !  
25 Yonder sea, great, broad-sided—  
there is swarming innumerable,  
beasts, little and great ;  
there go ships,  
the Monster made by Thee to play with Him.

## 7.

All wait upon Thee,  
that Thou mayest give their food in season.  
Didst Thou give to them—they gather together,  
didst open Thy hand—they fill themselves with  
good ;  
Didst hide Thy countenance—they are amazed,  
drawest in Thy spirit—they expire,  
return to their dust ;  
dost send Thy spirit forth—they are created,  
and renewest the earth's countenance.

## 38.

30      Eternal be Jahvé's honour,  
              let Jahvé rejoice in His works !  
 He who looks to the earth—and it trembles,  
              touches mountains—they smoke.

loathing in themselves all food,  
already reached to death's gates ;  
and sore oppressed to Jahvé crying  
by Him were freed from distresses,  
while He, sending His word, healed them,  
saved them from their graves :  
*they thank Jahvé for His grace  
and His wonders for the children of men,*  
and sacrifice sacrifices of thanksgiving,  
tell His deeds full of jubilation !

## 4.

They that go into the sea with ships,  
are busy on many waters,  
there have they seen Jahvé's deeds  
and His wonders in the flood :  
He commanded—and caused storm-wind to come, 25  
which raised its waves ;  
—towards heaven rising, sinking to the floods,  
their soul melts in ill,  
they whirl, stagger like the drunkard,  
all their wisdom is exhausted ;—  
and sore oppressed to Jahvé crying  
by Him were freed from distresses ;  
—He brings the storm to a whistling,  
that its waves rested,  
and, joyous that they are quiet,  
He led them to the haven of their pleasure :— 30  
they thank Jahvé for His grace,  
and His wonders for the children of men,  
and praise Him in the people's assembly,  
lauding Him in the council of the Elders !  
He

## 5.

5.  
He turns streams into desert,  
water-springs into dryness.



and by Him gathered out of the lands,  
 out of the East and out of the West,  
 out of the North and out of the sea !

## 1.

They who wandered in the desert, the dry way,  
 finding no habitable city,  
 5 in hunger, also in thirst,  
 their soul fainting in them !  
 and sore oppressed crying to Jahvé  
 by Him freed from their distresses,  
 by Him were led in the right way,  
 to travel to a habitable city :  
*they thank Jahvé for His grace*  
*and His wonders for the children of men,*  
 that He satisfied the languishing soul,  
 the hungry filled with good !

## 2.

10 They who sat in gloom and darkness,  
 in suffering and iron sore fettered,  
 because they resisted the words of God,  
 had despised the Highest's counsel,  
 so that He by grief bowed their heart,  
 made them stumble without deliverer ;  
 and sore oppressed crying to Jahvé  
 by Him freed from their distresses,  
 were brought out of gloom and darkness,  
 free, their chains broken :  
 15 *they thank Jahvé for His goodness*  
*and His wonders for the children of men,*  
 that He broke asunder iron doors,  
 broke down iron bars !

## 3.

They who guilty because of their sins,  
 grieving for their misdeeds,

loathing in themselves all food,  
 already reached to death's gates ;  
 and sore oppressed to Jahvé crying  
 by Him were freed from distresses,  
 while He, sending His word, healed them, 20  
 saved them from their graves :  
*they thank Jahvé for His grace*  
*and His wonders for the children of men,*  
 and sacrifice sacrifices of thanksgiving,  
 tell His deeds full of jubilation !

## 4.

They that go into the sea with ships,  
 are busy on many waters,  
 there have they seen Jahvé's deeds  
 and His wonders in the flood :  
 how He commanded—and caused storm-wind to come, 25  
 which raised its waves ;  
 —towards heaven rising, sinking to the floods,  
 their soul melts in ill,  
 they whirl, stagger like the drunkard,  
 all their wisdom is exhausted ;—  
 and sore oppressed to Jahvé crying  
 by Him were freed from distresses ;  
 —He brings the storm to a whistling,  
 that its waves rested,  
 and, joyous that they are quiet, 30  
 He led them to the haven of their pleasure :—  
*they thank Jahvé for His grace,*  
*and His wonders for the children of men,*  
 and praise Him in the people's assembly,  
 lauding Him in the council of the Elders !

## 5.

He turns streams into desert,  
 water-springs into dryness,



and by Him gathered out of the lands,  
out of the East and out of the West,  
out of the North and out of the sea!

## 1.

They who wandered in the desert, the dry way,  
finding no habitable city,

5 in hunger, also in thirst,  
their soul fainting in them!  
and sore oppressed crying to Jahvé  
by Him freed from their distresses,  
by Him were led in the right way,  
to travel to a habitable city:

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and His wonders for the children of men,*  
that He satisfied the languishing soul,  
the hungry filled with good!

## 2.

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so that He by grief bowed their heart,  
made them stumble without deliverer;  
and sore oppressed crying to Jahvé  
by Him freed from their distresses,  
were brought out of gloom and darkness,  
free, their chains broken:

15 *they thank Jahvé for His goodness  
and His wonders for the children of men,*  
that He broke asunder iron doors,  
broke down iron bars!

## 3.

They who guilty because of their sins,  
grieving for their misdeeds,

Let no man stand against me  
and a band of madmen seek my soul,  
as bidding Thee before their eyes:  
15 O Thou, Lord, art a God full of pity, grace,  
long-suffering, rich in mercy and truth.  
Yet Thou to me, be gracious to me,  
give Thy servant Thy splendour,  
help Thou the son of Thy maid!  
Give me a sign for good,  
let my haters see it and blush,  
O Thou, Jahvé, didst stand by me and comfort me!

see home of personal misery and great longing for  
grace, all supported on the grace, vv. 1-5, then first  
the power of the supreme God, reaching over all  
creation. In His ways, the poet, strengthened and led by  
the Lord's grace, vv. 11-13 [therefore he will not doubt,  
long-suffering, vv. 14-17]. Ver. 1 after xl. 18; ver. 2  
after x. 1; ver. 3 after xiv. 1; ver. 6 from cxvi. 1; ver. 8  
after x. 11; ver. 9 from xxii. 23, 29; ver. 11 from  
xxii. 1; ver. 14 almost verbally from liv. 5,  
v. 15 from Ex. xxiv. 6; ver. 16 c  
from x.

are truly selected from old songs and more pro-  
bably a Ps. cxlii., which—simply because of its  
independent origin—cannot be derived from  
the Ps. cxlii. The distress in which  
the poet came to him as to the poet of the pre-  
ceding. In it three  
things are related to the preceding. In it three  
things are distinguished, the second of which proceeds  
from the old history; but the measure of these  
things is not equal.

## 1.

- 1      Bend, Jahvé, thine ear, listen to me,  
          for suffering and helpless am I !  
     preserve my soul, for I am a saint,  
          help Thy servant, *Thou*, my God,  
          him who trusts on Thee !  
     be gracious to me, O Lord,  
          for to Thee I cry at all times !  
     rejoice Thy servant's soul,  
          for to Thee, Lord, I raise my soul !  
 5      because Thou, O Lord, art kind and pardoning  
          and rich in mercy for all who cry to Thee.

## 2.

- Hearken, Thou Jahvé, to my prayer,  
          observe the loud words of my supplication,  
     on the day of my distress I cry to Thee,  
          because Thou wilt hear me !  
     Like Thee there is none among Gods, Lord,  
          and no works are like Thine ;  
     the peoples all which Thou hast made,  
          they will come, do homage before Thee, O Lord,  
          and give honour to Thy name,  
 10      because great Thou art and doing wonders,  
          Thou, God, alone art so.

## 3.

- Teach me, O Jahvé, Thy way,  
     let me walk in Thy truth ;  
          my heart make one, to fear Thy name !  
     I will praise Thee, Lord, my God, with all my heart,  
     I ever honour Thy name,  
     that Thy mercy ruled on high over me,  
     Thou didst snatch my soul from the deepest hell !

\*                      \*                      \*  
 \*                      \*                      \*



God ! insolent ones stand against me  
 and a band of madmen seek my soul,  
 not holding Thee before their eyes :  
 but Thou, Lord, art a God full of pity, grace, 15  
 long-suffering, rich in mercy and truth.  
 Turn Thee to me, be gracious to me,  
 give Thy servant Thy splendour,  
 help Thou the son of Thy maid !  
 show me a sign for good,  
 let my haters see it and blush,  
 that Thou, Jahvé, didst stand by me and comfort me !

Prayer because of personal misery and great longing for salvation, above all supported on the grace, vv. 1-5, then first vv. 6-10, on the power of the supreme God, reaching over all the heathen. In His ways, the poet, strengthened and led by Him, desires to remain, vv. 11-13 [therefore he will not doubt, though sore oppressed, vv. 14-17]. Ver. 1 after xl. 18; ver. 2 after iv. 4; ver. 4 after xxv. 1; ver. 6 from cxvi. 1; ver. 8 from Ex. xv. 11; ver. 9 from xxii. 28, 29; ver. 11 from xxvii. 11, v. 9, xxv. 4, 5; ver. 14 almost verbally from liv. 5, only זרים for זדים; ver. 15 from Ex. xxxiv. 6; ver. 16 c from cxvi. 16.

Still more finely selected from old songs and more profoundly striking is Ps. cxliii., which—simply because of its otherwise quite independent origin—cannot be derived from the poet of the songs Pss. cxl.—cxlii. The distress in which the poet thus prayed, came to him as to the poet of the preceding song, from the side of the heathen, and generally the song has much that is related to the preceding. In it three strophés may be distinguished, the second of which proceeds from recollection of the old history; but the measure of these strophés is not strict.

## 1.

- 1 Bend, Jahvé, thine ear, listen to me,  
     for suffering and helpless am I !  
 preserve my soul, for I am a saint,  
     help Thy servant, *Thou*, my God,  
     him who trusts on Thee !  
 be gracious to me, O Lord,  
     for to Thee I cry at all times !  
 rejoice Thy servant's soul,  
     for to Thee, Lord, I raise my soul !  
 5 because Thou, O Lord, art kind and pardoning  
     and rich in mercy for all who cry to Thee.

## 2.

- Hearken, Thou Jahvé, to my prayer,  
     observe the loud words of my supplication,  
 on the day of my distress I cry to Thee,  
     because Thou wilt hear me !  
 Like Thee there is none among Gods, Lord,  
     and no works are like Thine ;  
 the peoples all which Thou hast made,  
     they will come, do homage before Thee, O Lord,  
     and give honour to Thy name,  
 10 because great Thou art and doing wonders,  
     Thou, God, alone art so.

## 3.

- Teach me, O Jahvé, Thy way,  
     let me walk in Thy truth ;  
     my heart make one, to fear Thy name !  
 I will praise Thee, Lord, my God, with all my heart,  
     I ever honour Thy name,  
 that Thy mercy ruled on high over me,  
     Thou didst snatch my soul from the deepest hell !

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- till the time that His word was accom-  
plished,  
the promise of Jahvé preserved him,  
20 sending, a king released him,  
a ruler of peoples set him free,  
appointed him as Lord for his house,  
as commander through his whole kingdom,  
to bind his princes to himself,  
and to master his elders ;  
so Israel came to Egypt,  
Jakob journeyed in the land of Ham,  
and He made very fruitful His people  
and more mighty than his oppressors. — —  
25 He changed their heart, to hate His people  
and to out-wit His servants :  
sent Moses His servant,  
Ahron, chosen by Him ;  
they did among them His wondrous things,  
signs in the land of Ham :  
He sent darkness and it was dark,  
and—they resisted not His words ;  
changed into blood the waters  
and caused their fishes to die ;  
30 full of frogs their land swarmed  
in the chambers of their king ;  
spoke—and flies came,  
gnats through all their borders ;  
gave as their rain-shower hail,  
flames of fire through their land ;  
and smote their vine and the fig-tree,  
and broke asunder the trees of their borders ; — —  
spoke—and forthwith locusts came,  
hoppers without number,  
35 devoured all herb in their land,  
devoured the fruit of their field ;

and smote all the first-born in their land,  
     firstlings of all their strength,  
 led them out with gold and silver,  
     while none trembled in His tribes;  
 joyful was Egypt for their exodus,  
     because their terror had fallen on them;  
 spread clouds out as a covering,  
     fire also, for light by night;  
 They asked—he brought quails, 40  
     and with heaven's bread He satisfied them;  
 opened rocks—and waters sprung forth,  
     ran through the steppes like a stream;  
 because He thought on His holy word,  
     His servant Abraham, — —  
 Therefore He led His people forth in delight,  
     high in jubilation His chosen,  
 and gave to them heathen-lands,  
     that they inherited the sweat of the nations,  
 to keep His statutes, 45  
     and maintain His law.

Ver. 8 like ver. 42, although this is strongly altered in  
 1 Chron. xvi. 12. Vv. 8-15 after Gen. xii.—xxv.; ver. 15,  
 Gen. xx. 7. Vv. 16-24, Gen. xxxvii.—l.; ver. 16 *b* after  
 Isa. iii. 1 comp. Ps. civ. 15. Vv. 25-45 after Ex.—Josúa;  
 ver. 28 *b* further explained by ver. 38, comp. Ex. x. 24; ver. 42  
 goes back to ver. 8; ver. 45 to ver. 1.—A somewhat more  
 bounding language, vv. 18 and 22, is introduced by the change  
 of sense in the repeated נִפְשׁוֹ; *the soul* of Josef, yea, he him-  
 self the hero *came into iron* with his noble soul; but as if in  
 recompense for this he had later, at the king's behest, to *bind*  
*the princes of Egypt to his soul*, that they must do what he  
 bade them out of His soul. The indication in ver. 19 presumes  
 that the poet had read a later history of Josef, where this was



till the time that His word was accom-  
plished,

- the promise of Jahvé preserved him,  
20 sending, a king released him,  
a ruler of peoples set him free,  
appointed him as Lord for his house,  
as commander through his whole kingdom,  
to bind his princes to himself,  
and to master his elders;  
so Israel came to Egypt,  
Jakob journeyed in the land of Ham,  
and He made very fruitful His people  
and more mighty than his oppressors. — —  
25 He changed their heart, to hate His people  
and to out-wit His servants:  
sent Moses His servant,  
Ahron, chosen by Him;  
they did among them His wondrous things,  
signs in the land of Ham:  
He sent darkness and it was dark,  
and—they resisted not His words;  
changed into blood the waters  
and caused their fishes to die;  
30 fall of frogs their land swarmed  
in the chambers of their king;  
spoke—and flies came,  
gnats through all their borders;  
gave as their rain-shower hail,  
flames of fire through their land;  
and smote their vine and the fig-tree,  
and broke asunder the trees of their borders; — —  
spoke—and forthwith locusts came,  
hoppers without number,  
35 devoured all herb in their land,  
devoured the fruit of their field;

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Jahvé, who preserves strangers,  
 orphans, widows helps up again,  
 and turns aside the way of the wicked !—  
 Rule Jahvé for ever !  
 thy God, Sion, for all ages !

Vv. 7 and 8 after Isa. lxi. 1.

Ps. cxlvii. turns rather to the community and Sion, and alludes to the complete restoration of Jerusalem and its walls ; a fine song of praise to Jahvé as the only Mighty One, in the creation and in the human world, especially in Israel,—so that this twofold praise recurs in each of the three strophés, but in the beginning of the first and third the immediate circumstances of that time are brought into relief. The song is constructed of strophés with twelve members ; but that the last is longer is a less striking fact than the omission of one in the second.

1.

1       *Praise Jah,*  
 because it is beautiful to play to our God,  
       because it is lovely, praise is seemly !  
 Him, who builds Jerusalem, Jahvé,  
       collects the dispersed of Israel,  
 who heals the heart-broken  
       and binds up their griefs ;  
 who appoints to the stars a number,  
       gives them all names :  
 5   great is our Lord and of great power,  
       His understanding unbounded,  
 He helps up again the sufferer, Jahvé,  
       He bows the wicked down to the ground !

2.

Sing to Jahvé high with thanks,  
 play with the cither to our God !



who covers the heaven with clouds,  
     who prepares the earth's rain,  
     who causes the mountains to sprout grass;  
 who gives to the cattle their fodder,  
     young ravens that for which they cry;  
 hath not pleasure in strength of the horse,      10  
     nor joy in man's legs:  
 joy hath Jahvé in His fearers,  
     in them who wait for His grace !

## 3.

Praise, O Jerusalem, Jahvé !  
     praise Thy God, Sion,  
 that He fastened the bolts of Thy gates,  
     blessed thy sons in Thee !  
 He who makes thy borders salvation,  
     satisfies thee with fat of wheat ;—  
 Who sends His word on earth,      15  
     in haste runs His command :  
 Who gives snow like wool,  
     scatters rime like ashes,  
 Who casts forth His ice like fragments ;  
     who will stand before His cold ?  
 then sends His word and—melts them,  
     bloweth His breath—waters run !—  
 Who announces to Jakob His words,  
     His judgments and laws to Israel :  
 to no people did He thus,      20  
     and laws—they know not thus.

הללויה is here, ver. 1, and similarly Ps. cxvii. 2, for the first time somewhat more closely connected with the song, and hence the mode of expression explained in connexion with lii. 11 (Vol. I., p. 267) somewhat otherwise applied.

Ver. 3 after Isa. lxi. 1. Ver. 4 after Isa. xl. 26; ver. 8 c

*Jehoi, who presumes stronger,  
 exults, without help or aid,  
 and turns aside the way of the wicked!—  
 Hail Jehoi for ever!  
 thy God, Zion, for all ages!*

Vs. 7 and 8 after lxx. lvi. 1.

The psalm, taken rather to the community and Zion, and alludes to the complete restoration of Jerusalem and its walls; a fine song of praise to Jehoi as the only Mighty One, in the creation and in the human world, especially in Israel,—as that this twofold praise occurs in each of the three strophes, but in the beginning of the first and third the immediate circumstances of that time are brought into relief. The song is constructed of strophes with twelve members; but that the last is longer is a less striking fact than the omission of one in the second.

I.

- 1 *Praise Jeh,*  
 because it is beautiful to play to our God,  
 because it is lovely, praise is surely!  
 Zion, who builds Jerusalem, Jehoi,  
 collects the dispersed of Israel,  
 who leads the lame-heaven  
 and binds up their griefs;  
 who appoints to the stars a number,  
 gives them all names;
- 2 *great is our Lord and of great power,*  
 His understanding unbounded,  
 He helps up again the fallen, Jehoi,  
 He hurls the wicked down to the ground!

II.

*Sing to Jehoi high with timbrel,  
 play with the organ to our God!*

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## APPENDIX.

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### ON THE SINGING AND MUSIC OF THE SONGS.

FREQUENT allusion has been made (in the "General Observations on Hebrew Poetry") to the fact that certainly in the case of the poets who must historically be considered the most ancient, all the arts of the Muses—poesy, singing, and playing (music)—formed still an undivided whole. The genuine song is, from its primary origin onwards, not to be conceived as devoid of musical accompaniment; and it has been shown above\* that we still even now fancy that we can hear the style of the music sounding out of the dead members of many an old Hebrew verse. The epic singer too, accompanies readily the beginning and end of his verses with musical play.† A consequence of this original and hence ever anew-manifested connexion may, still later, be that Asaf, the sons of Qorach, and other men of the kind, who, according to the historical information, are only singers and players in the narrower sense, are named in the superscriptions of many Psalms as their poets (see Vol. I., pp. 42 sqq.)

But early the separation of these arts of the Muses began, when those who had still greater capacity and pleasure in singing and playing, got hold of the songs once produced by the poet, and further pursued the musical element lying in them after their fashion. In point of fact, individuality is developed more readily and completely by such separation of

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\* *Dichter des A. B.*, I., pp. 108 sqq.

† This may still be observed at the present day amongst the Egyptian public story-tellers, whose character, in a certain point of view, may be compared with that of the ancient Rhapsodes, comp. Lane's *The Modern Egyptians*, Vol. II., 116.

the different powers and capacities ; but these may again be united with reference to *one* object ; singing and playing, considered as a special art by itself and so practised, will thus only be capable of flourishing freely. That this separation had begun among the Hebrews as early as the pre-Davidic times, is shown by accounts like Ex. xv. 20, 21 ; also among the Arabs singing arose somewhat early as a special art ; the melodies were often given by the singers, not by the poets, and several singers, female and others, were particularly distinguished in this.\*

The last separation is that between singing and music, so that the pure playing of the different instruments comes out with greater completeness. Public playing indeed, without any accompaniment of singing, appears to have been little known to the ancient Hebrews, although other peoples standing still nearer to original conditions were acquainted with it ; and only among the shepherds of the fields the pure performance on musical instruments may have been by itself developed among the Hebrews at the earliest time ; and all the earlier among them inasmuch as they formerly belonged to the pastoral peoples.† But also later, singing was, according to all indications, not so fettered and obscured by the accompaniment of playing, as is often the case at the present day ; for, on the contrary, we find everywhere singing predominant. But that playing was actually, at least from Solomon's time, very highly developed as a special art side by side with singing, and that it was freely employed, follows with great certainty from several phenomena. Let us note, in the first place, the great mass of very different instruments which are named in the Old Testament ; and we shall not find

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\* We know this most clearly from the close and detailed descriptions in *Kitâb al'aghani* ; comp. e.g., the article on the Azzat el Mailâ in Kosegarten, *Chrest.*, pp. 130 sqq.

† Comp. שָׂרָה וְעָרָה in Deborah, Judg. v. 16 ; the Greek *συνῆμι* certainly passed further westward from these pastoral peoples.



## APPENDIX

FREQUENT allusion has been made (in the "General Observations on Hebrew Poetry") to the fact that certainly in the case of the poets who must historically be considered the most ancient, all the arts of the Muses—poesy, singing, and playing (music)—formed still an undivided whole. The genuine song is, from its primary origin onwards, not to be conceived as devoid of musical accompaniment; and it has been shown above\* that we still even now fancy that we can hear the style of the music sounding out of the dead members of many an old Hebrew verse. The epic singer too, accompanies readily the beginning and end of his verses with musical play.† A consequence of this original and hence ever anew-manifested connexion may, still later, be that Asaf, the sons of Qorach, and other men of the kind, who, according to the historical information, are only singers and players in the narrower sense, are named in the superscriptions of many Psalms as their poets (see Vol. I., pp. 42 seq.)

† This may still be observed at the present day amongst the Egyptian public money-changers, whose character, in a certain point of view, may be compared with that of the ancient *Blasphemes*, comp. Leuz's *The Modern Egyptians*, Vol. II., 192.

musical instruments, the hand-drum\*  
was used from the most ancient times quite cus-  
tomarily upon the festal time, and appears  
in a representation of the king's dances which  
were in connection with sacred hymns which  
were sung. Only in the time of David's time, it  
was used in the dancing was practised  
in the temple, it is also mentioned in  
the Bible.

These points of the playing accompanied to the  
 songs were already formed from the days of David and  
 employed instruments as the most fit for this pur-  
 pose we find all times the most apt with their  
 voices in company singing : upon the perfecting  
 of these extraordinary pains and invention  
 followed, and they must have been developed so  
 far at a very time among the Hebrews as among  
 the Greeks it is very plain, that their art along with the  
 music there was also Music, and even among the  
 Romans the Canticum there were then two diffe-  
 rent kinds as which we recognize also in Greek and  
 Latin as the *Canticum* and the *Canticum* (*cantica*) or  
 the *Canticum* is not more exactly collect their signif-  
 ication look and Latin worse at the present day.  
 The names are different is certain ; and the distinction  
 was maintained surely in the external form or only in the  
 internal sense [?] We may much more safely assume that

ngest  
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strings.  
Greek  
b. der  
es the  
ations

it is frequently read in the Chronicles and the Book of Ezra. Therefore 'הַמְנִי בְנֵי' or 'הַמְנִיָּה עַל בְּנֵי' might signify *him who leads the strings or the string-play, i.e., the music*: but here we have at once many other points for consideration.

In order then first only to understand how the *strings* בְּנִיָּה might here be specially named, we must more fully consider the usage of all the instruments among the ancient people. And here it is above all certain that such a concert of all possible instruments, as has become customary amongst ourselves, was strange to all antiquity.\* As the art of each playing instrument proceeded originally from a peculiar local circle, and served for quite special objects, so among those peoples who earliest developed music, each instrument was kept always in its own limits, and found its special use. Least of all, however, may the music resounding to the Temple-songs be conceived as a species of Janissaries' music, and that for the reason that the singing must be heard through, intelligibly and loudly enough, with the individual words. *Wind instruments*, flutes and others, were certainly never employed for the purpose: they are too powerful for singing; and when we find them in the ancient people, they serve quite other objects. The trumpet, with all similar blowing instruments, served for summons, giving of signals, for making announcement and gathering men together; and their use was moreover from the oldest times a privilege of the higher priests,† of which more is said in the body of the work. The flute on the other hand, with all such finer blowing instruments, was greatly preferred at entertainments‡ or for the accompaniment of trains,|| but was never used to accompany

\* From passages only like 1 Sam. x. 5; Ps. cl., one must not draw erroneous inferences.

† Comp. the *Alterthümer*, p. 330.

‡ Isa. v. 12.

|| Even festive ones, Isa. xxx. 29; but not 1 Kings i. 40, comp. the *Gesch. des V. Isr.*, III., p. 285. Even in Ps. cl. the flutes for good reasons are not mentioned. On their history among the Greeks see Böttiger's *Kl. schriften arch. u. Antiqu. inhaltes*, I., pp. 1-61.



the Temple-song. Of *striking instruments*, the hand-drum\* (tabret, tambour, timbrel), this most necessary accompaniment of the dance, was used from the most ancient times quite customarily by female singers for beating the time, and appears in early times even in conjunction with sacred hymns which resounded in this antique fashion:† but for the more artistic Temple-song as the Levites from David's time termed it, it was never adopted. Only in so far as dancing was practised at the sanctuary on certain occasions, it is also mentioned in connexion with the Temple.‡

The main portion of the playing accompaniment to the Temple-song was certainly formed from the days of David and Solomon by *stringed instruments* as the most fit for this purpose. They were from all times the most apt with their delicate sound to accompany singing: upon the perfecting and diversifying of them extraordinary pains and invention were early bestowed, and they must have been developed so highly and in so many forms among the Hebrews as among other Semites, at an early time, that their art along with the name was diffused over Asia Minor, and even among the Greeks. For the Temple-music there were then two different kinds in use, which we recognize also in Greek and Latin terms: the כִּנּוּר *κινύρα* and the נָבֵל *νάβλα* (*ναύλα*) or *nabhia*, only that we do not more exactly collect their significations from Greek and Latin sources at the present day. That the two were very different is certain; and the distinction cannot have consisted merely in the external form or only in the number of the strings.§ We may much more safely assume that

\* *תֵּבָל* also historically an archaic word.

† According to Ex. xv. 20, comp. Judges xi. 34; 1 Sam. xviii. 6.

‡ Such expressions as Ps. lxxxi. 3 must manifestly be estimated by the similar and about contemporary Ps. cxlix. 3, and especially cl. 4; we then see that the hand-tabret stands only in closest relation to dancing, to which at the Temple all other indications point. Also in Ps. lxxxvii. 7 we understand by the *תִּלְלִים* most correctly *dancers*.

§ What Josephus, *Arch.*, vii., 12, 3 says, that the Kinnôr was ten-stringed, the Nâbel twelve-stringed, the former played with a hammer, the latter with the

it is frequently read in the Chronicles and the Book of Ezra. Therefore *וְהַמְצִיחַ* or *וְהַמְצִיחַ* might signify him who leads the strings or the string-play, i.e., the music; but here we have at once many other points for consideration.

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† Comp. the *Alte Testament*, p. 185.

‡ Is. x. 12.

§ Even Justice says, Is. x. 12; but not 1 Kings i. 40, comp. the Greek, *de F. lat.*, III., p. 101. Even in Ps. xl. the flute for good reasons are not mentioned. On their history among the Greeks see *Diogenes's El. scholien* arch. u. *Antiq.* scholien, I., pp. 1-42.

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one in maiden-wise (*nach jung-fern-weise*), or as the Greek *παρθένια*,\* and then the phrase would immediately belong to the style of the three preceding. But the phrase מִוֶּת לִבּוֹ עַל, Ps. ix.,† is plainly only its proper longer expression, so that its literal meaning may be most securely defined by this, while it is readily explained how the עַל might fall away before it, whether merely from an error in writing, or because some disliked saying עַל עַל where the first did not appear thoroughly necessary. As now מִוֶּת לִבּוֹ עַל, Ps. ix, is punctuated, the words do not give the slightest sense: but in many copies the two first words are blended into one. If now this מִוֶּת־לִבּוֹ is expressed, this formed like יְלֹדֶת (*Lehrb.* § 165 *b*) may very well, interchangeably with עֲלִימִים, signify *youth* or rather *youthful strength*; and the full expression *the son has youthful strength* would only, as an abrupt beginning possibly of an old popular song (*volks-lied*), yield sense. In this case it would therefore belong to the following series of these phrases; but that a song or tune may be designated by the first words of famous old songs, possibly also popular songs, is self-intelligible. We have now

2. A quite similar case of abbreviation in שֹׁשְׁנִים, Pss. xlv., lxiv., with which אֶל שֹׁשְׁנִים עֲדוּת Ps. lxxx. and עַל שֹׁשְׁנֵי עֲדוּת Ps. lx., interchange. Obscure as are all these words in themselves, they become readily plain so soon as we assume as the full phrase out of which they may have originated a short sentence like כִּשְׁשֹׁשְׁנִים עֲדוּת; this would signify *as lilies*, *i.e.*, *pure is the Revelation*, would thus express nearly the same that we

\* Comp. C. O. Müller's *Gesch. der Griech.*, Lit. I., p. 351.

† עַל מִוֶּת, Ps. xlviii. 15 might therefore be also brought to this place, as if this stood only once (as in Hab. iii. 19) at the end of the psalm, instead of in the superscription. Actually many copies unite it in one word עֲלִמֹת, according to which—especially considering the otherwise fixed and great resemblance of Ps. xlv. and Ps. xlviii.—it might appear to be quite identical with עֲלִמֹת. But nevertheless the עַל before it might easily be wanting, but not the לִמְנֻצָּח; and in that passage, Ps. xlviii. 15, must rather a word necessarily stand which completes the verse-member.

read in Ps. xix. 8, 9, but certainly would allude to an ancient holy song; we might assume a song from Moses' time, for to this leads the use of the word עֲדִינָה\* not less than the rare fresh image of the lilies and the childlike joy in the confidence of the true word of God. But if the words were once a designation of a tune, one can readily understand that after the על the particle בִּי fell away.—To ancient sacred hymns the two following also lead:

3. אַל תִּשְׁחֶת, Pss. lvii.—lix., lxxv.: this can only signify: *Destroy not!* and may be borrowed from the beginning of an old penitential song of the community which began somewhat as follows: *Destroy not, O God, Thy people!* Before this pure indicative expression the particle of protasis על could in no way be used, and might fall away because its sense in such a connexion is readily understood of itself by the resemblance of the other phrases.—The phrase,

4. עַל מַחַ לָת, after *sickness* . . . Pss. liii., lxxxviii., is explained without difficulty if an ancient similar penitential song began with some such words as מַחַלָת עַמֶּךָ תִּרְפָּא, *the sickness of Thy people mayest Thou heal!* quite after the old belief, Ex. xv. 25.—On the other hand, the two following phrases may again be borrowed from old popular songs:

5. עַל אֵילַת הַצֶּחֶר, after *Hind of the dawn*, Ps. xxii.: an old popular song might possibly thus begin: *Thou hind of the dawn, thou so early wakeful hind, what scared thee up?* It would thus be very similar to the following:

6. עַל יוֹנֵת אֲלֵם רְחֻקִים, after *Dove of dumbness, i.e., dumb dove of the distant ones*, Ps. lvi.: a popular song might begin with such words as *Thou dumb dove of the distant ones (i.e., of the men dwelling afar, Ps. lxxv. 6), what tellest thou us from the distance?* with allusion to the certainly ancient use of carrier-doves in those parts. We listen here to archaic words and living pictures somewhat of the same kind as have been

\* Comp. the *Alterth.*, p. 142, 2nd edit.



one in maiden-wise (*nach jung-fern-weise*), or as the Greek *παρθενία*,\* and then the phrase would immediately belong to the style of the three preceding. But the phrase *על מות לָבֵן*, Ps. ix.,† is plainly only its proper longer expression, so that its literal meaning may be most securely defined by this, while it is readily explained how the *על* might fall away before it, whether merely from an error in writing, or because some disliked saying *על על* where the first did not appear thoroughly necessary. As now *על מות לָבֵן*, Ps. ix., is punctuated, the words do not give the slightest sense: but in many copies the two first words are blended into one. If now this *על־מות* is expressed, this formed like *לְרוֹת* (*Lehrb. § 165 b*) may very well, interchangeably with *על־מית*, signify youth or rather youthful strength; and the full expression *the son has youthful strength* would only, as an abrupt beginning possibly of an old popular song (*volks-lied*), yield sense. In this case it would therefore belong to the following series of these phrases; but that a song or tune may be designated by the first words of famous old songs, possibly also popular songs, is self-intelligible. We have now

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start. Here runs the musical intermediate observation, הַצִּיּוֹן סֵלָה.

The first of these two words signifies according to the clear connexion of the sense in one verse, Ps. xcii. 4, as much as the *artistic play*, properly the meditation, musing and reflection, *music*, in the same way as the word Music is gradually used especially of Instrumental Music. סֵלָה is regarded according to this punctuation most safely as derived from a substantive סָל, whence סָלַל *ascend*, whence סֵלָה the scale, which word is likewise applied in the musical sense; סֵלָה (*Lehrb.* § 216 c) is thus equivalent to *to the height! up!* which in things of sound can only be equivalent to *loud! plainly!* If then the full phrase runs *Music, loud!* it is thereby expressed from the other side that the singing is to cease while the Music alone loudly breaks in. Here then we observe immediately the use, indeed the indispensableness of this sign. For usually music accompanied the singing to all appearance somewhat softly and low: but there might be cases where it was to break in more strongly during the silence of the singing, and this, according to all preceding musical signs, must be marked by a peculiar sign in the course of the song. By what reasons indeed the artists were guided in particulars, has become to us with the whole ancient music an enigma, the solution of which can hardly be expected. Meanwhile we have thus a tolerable explanation why the word almost always stands only at the end of a verse,\* indeed very often at the end of a strophé, for unquestionably in such passages the music may well strike in most strongly; hence it is certainly of some weight in seeking for the strophés. Yet from all this it is also clear how wrong it would be to regard the word in and for itself, as a sign of the pause or of the end of a strophé; this would neither suit the literal sense of these two words nor to the passages collectively where they are found.—For the rest, pre-

---

\* At the end of a middle verse-member it stands in Ps. lv. 20, lvii. 4.



cisely this word in later antiquity appears to have longest remained clear, for the translation of the LXX διάψαλμα probably contains a good reminiscence of the original sense.\*

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\* If, that is, the Greek word is about equivalent to *intermediate play of strings*, where the string-play alone breaks in ; comp. on this rare word in the Greek writers elsewhere the old Lexica and the passages in Augusti: *Handb. der Christl. Archäologie*, Th. 2, pp. 81, 124, who, for the rest, erroneously supposes the formula Hallelujah may be compared with Selah.—To criticize other explanations of this word is at the present day scarcely worth the trouble.

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\* Before the translation of Ps. cxlvi. the following words should be supplied:—

“The three following songs give praise and thanks to Jahvé as the true Helper, especially emphasizing the truth that external human power does not bestow victory. Ps. cxlvi. expresses this rather as the feeling of each individual, with strong imitation of Pss. ciii. sq. The short song unfolds in three small strophes, of seven members each. The verse-division is manifestly inapt, vv. 6, 7.”



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