Roman governor conducted judicial business during his tours through the province. Assize towns benefited from the regular influx of litigants, traders, and entertainers attracted by the presence of the governor; a vivid, if satirical picture of the animated scene is drawn by the orator Dio Chrysostom, "golden mouthed," who was a native of Prusa (*Or.* 35.15–17). Of interest to biblical scholars is the 5th-century bishop Synesius' report that Dio referred to the Essenes of Palestine in favorable terms. It would be unwise to assume any great significance in this reference for the history of Judaism or Christianity in Asia Minor. The traditions of popular Hellenistic philosophy on which Dio drew included a certain superficial taste for "barbarian" (i.e., non-Greek) wisdom. So we find Dio in his surviving speeches referring favorably to Scythian morals, to the Brahmans and the Magi, and telling a philosophical myth with a Persian setting (*Or.* 35.22; 36.39–60; 49.7; 69.6).

A brilliant light is shed on the political life of Prusa during the time of Trajan by the political speeches of Dio of Prusa (ca. 40–after 110) and by some of the correspondence of Pliny and Trajan, when the former was governor of Bithynia (109–11; *Ep.* 10.17A, 17B, 23–24, 58, 70–71 deal with the affairs of Prusa). Like most Greek cities, Prusa enjoyed a measure of local autonomy under the supervision of the Roman authorities. Local government was largely in the hands of the wealthy civic aristocracy, who were expected to contribute liberally from their personal resources to public life. The evidence of inscriptions and of Dio and Pliny shows that Prusa's constitution followed the pattern set for Bithynia by the *lex Pompeia:* there was a city council, with (probably) a property qualification for membership, and a college of magistrates presided over by a chief magistrate (*protos archon;* Dörner PW 23.1: 1071–86; Sherwin-White 1966: 720; Ameling 1984). The speeches of Dio and the letters of Pliny illustrate the danger of civic ambitions leading to rash expenditure on prestige public projects. The evidence is presented and discussed by Jones (1978) and Sheppard (1984).

The hot springs were noted for the fact that the water required no cooling before being used for bathing. There was a cult of Asclepius, Hygieia ("Health"), and the Nymphs at the springs (Robert 1946: 93–102). Prusa was the home of two noted doctors of the Roman world: Asclepiades (1st century B.C.), who specialized in water and wine cures, and C. Calpurnius Asclepiades, active in the time of Trajan.

The prosperity of Roman Prusa was founded on the combination of the rich arable land and olive groves of the coastal plain with the timber resources of Ulu Dag. Peace and prosperity were, however, rudely shattered when Prusa was plundered by the Goths in 256. There is little evidence for the later history of Greco-Roman Prusa. A bishop is attested from 325 (until 1712). During the 5th century a number of Huns were settled in the area. In 1236 the city fell to Orhan Gazi, the second Sultan of the Ottoman dynasty, who made it his capital. Today the tombs and mosques of the early Ottoman sultans are the principal monuments of the town of Bursa.

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ANTHONY SHEPPARD

PSALMS, BOOK OF. The book of Psalms is unique in the Bible because it is a collection of literature of prayer, praise, and meditation. If the Bible's narrative materials relate what God has done and the prophetic literature reports what God has said, the Psalms present the response of the people to the acts and words of God. As a book of the people, the book of Psalms has been especially valued for both public worship and private devotion among Jews and Christians alike. It has also been the focal point of much scholarly research. For useful summaries of the major trends and positions in this research (and related bibliography), see Clements 1976: 76–98; and Hayes 1979: 139–43, 285–317.

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A. The Name

The English title "Psalms" is derived from the Greek *psalmoi,* "songs of praise," by way of the Latin *Liber Psalmorum,* "book of psalms." Among ancient Greek manuscripts of the OT, *psalmoi* appears in Codex Vaticanus as a title for the book. Codex Sinaiticus has no title, though "psalms of David" appears at the end. Codex Alexandrinus has as the title for the book *psalterion,* the name of a stringed instrument and the basis for the English "psalter"; *psalmoi* appears at the conclusion. The noun *psalmos* is found often in titles to the psalms, as in "psalm of David." The noun comes from the Greek verb *psallo* meaning "sing (to the accompaniment of a harp)" (BAGD, 899), as in the references to David in 1 Sam 16:16, 17, 23 or to the minstrel in 2 Kgs 3:15.

The NT refers to the three-part division of the Hebrew Bible, speaking of "the law of Moses and the prophets and psalms" (Luke 24:44), with "psalms" representing the as-yet incomplete third division; note also reference to the "Book of Psalms" in Luke 20:42.

The oldest Hebrew manuscripts do not have a title for the collection as a whole. The note at the end of Book II, Ps 72:20, says, "The prayers *[tĕpillôt]* of David, the son of Jesse, are ended," thus designating the foregoing psalms as "prayers." In rabbinic and later literature, the book is called *Sefer Tehillim,* "book of praises," or simply *Tillim.* The noun *tĕhillîm,* "praises," is derived from the Hebrew root *hll,* "praise." That root also appears in "hallelujah" ("praise Yah," or "Yahweh"), found only in the Psalter, always at the beginning or ending of psalms (104:35; 106:1, 48; 113:1, 9; 146–50, beginning and end of each; etc.).

The noun "praise" occurs often in the psalms: "He put a new song in my mouth, a song of praise *(tĕhillâ)* to our God" (40:3; also 22:25; 33:1; 34:1; 48:10, etc.). Psalm 145 is the only psalm to be designated a *tĕhillâ* in the title, translated "Song of Praise."

Of the 206 occurrences of *hll,* "praise," in the OT (146 verbal, 60 nominal), about two-thirds are in the psalms or in phrases taken from the psalms (*THAT,* 493). Because the collection of psalms contains so many expressions of praise to God, it became known as "praises" or "Tehillim."

The two names preserved in the Hebrew tradition, "prayers" *(tĕpillôt)* and "songs of praise" *(tĕhillîm),* may be taken as representing two fundamental types of psalms: prayers in time of need, or laments, and songs of praise, or hymns.

B. The Text

1. The Dead Sea Psalms Scroll. Some 30 texts containing portions of the Psalter have been found at Qumran near the Dead Sea since the discovery of the scrolls there in 1947 (in Caves 1, 2, 3, 4, 5, 6, 8, and 11). Three psalm texts have been found at other sites (parts of Psalms 15 and 16 found S of En Gedi in 1960; parts of Psalms 81 through 85 and Psalm 150 at Masada between 1963 and 1965; Sanders 1967: 145–46). In addition, the caves have yielded four commentary texts containing portions of psalms.

The most dramatic find is the Psalms Scroll from Cave 11. Discovered in 1956, it was unrolled by James Sanders in 1961 and published by him in 1965 and 1967. Sanders dates the scroll to around A.D. 50. It is made of five sheets of leather sewn to a length of almost 13 feet and is presently 6 to 7 inches wide; originally its width was 9 or 10 inches, making it about the same width as the Isaiah Scroll from Cave 1. The scroll contains all or parts of 41 canonical psalms from Books IV and V of the Psalter, beginning with Psalm 101; as well as 2 Sam 23:1–7; four noncanonical psalms (151A, B; 154; 155; and Sir 51:13ff.); and four other nonbiblical works (Plea for Deliverance, Apostrophe to Zion, Hymn to the Creator, and David's Compositions; these are interspersed in the book at a variety of places).

The psalms appear to have been popular at Qumran. "There were undoubtedly more copies of psalms in the Qumran library than of any other biblical writing. . . ." (Sanders 1967: 9). The text of the psalms recovered thus far, says Sanders, is in close agreement with the standard Ben Asher manuscripts (Leningradensis and the Aleppo Codex), with most of the variations matters of orthography. An exception is Psalm 145, in which every verse has a refrain, "Blessed be the Lord and blessed be his name for ever and ever." The superscription to 145 reads *tĕpillâ,* "prayer," instead of *tĕhillâ,* "song of praise" (RSV); the psalm also has a subscript reading "This is for a memorial. . . ." (Sanders 1967: 64–67). The ordering of the psalms in this scroll differs from that of the MT (Sanders 1967: 10, 16).

2. The Hebrew *Tehillim* (Songs of Praise). The critical edition of the Hebrew text of Psalms found in *BHS* is based upon the MT as represented by Codex Leningradensis (B19A or L), dated in 1008 C.E. and identified in the colophon as a production of the Ben Asher family (Würthwein 1979: 168).

The basis for a new critical edition of the Hebrew Bible being prepared at the Hebrew University in Jerusalem is the Aleppo Codex, so named because though it was originally in Jerusalem, it was moved to Cairo and then to Aleppo in Syria. Again a Ben Asher manuscript, it is dated from the first half of the 10th century. The manuscript lacks Pss 15:1–25:2. For progress reports, see *Textus: Annual of the Hebrew University Bible Project;* the publication of Psalms has not yet appeared.

3. The Greek Psalter. The Greek OT or Septuagint (LXX) was produced by the Jewish community in Alexandria, Egypt, during the first half of the 3d century B.C. Intended for Hellenistic Jews, this translation was immediately accessible to Greek-speaking gentiles as well and eventually became the OT for the Christian movement. Because of the popularity of the psalms, there are many more Greek manuscripts of that book available than of any other Old Testament book (Rahlfs 1967: 61). As the LXX became more and more the Bible for Christians, it lost popularity in the Jewish community.

The convenient edition of Alfred Rahlfs, *Septuaginta,* is based mainly on the three oldest major Greek manuscripts, all of which include both OT and NT. Codex Vaticanus (B) is a 4th-century manuscript; Pss 105:27–137:6 were lacking but were added in the 15th century. Codex Sinaiticus (S) is another 4th-century manuscript, containing the entire Psalter. Codex Alexandrinus (A) is a 5th-century manuscript, lacking Pss 49:20–79:11.

Each of these three includes Psalm 151, in which David

celebrates victory over Goliath. While this psalm is not in the Hebrew Bible, it is among those noncanonical pieces included in the Dead Sea Psalms Scroll. All three manuscripts have a superscription identifying the psalm as an addition to the 150 canonical psalms: "This psalm is ascribed to David and is outside the number. . . ." Codex S has a subscript reading "the 151 psalms of David." The subscript to A reads "the 150 psalms and one ascribed." B has no subscript.

The numbering of the psalms in the Greek OT differs from the Hebrew. The following table indicates the differences:

MT (also RSV)	*LXX*
Psalms 1–8	Psalms 1–8
9–10	9
11–113	10–112
114–15	113
116:1–9	114
116:10–19	115
117–46	116–45
147:1–11	146
147:12–20	147
148–50	148–50
———	151

As Christians transmitted the text of the Greek OT, a number of interpolations began to appear in the text. One example: in Rom 3:10–18, Paul uses parts of Ps 14:1–3 as well as Pss 5:9; 140:3; 10:7; and 36:1 to support his argument that all are sinners. In LXX Psalm 13 (Heb 14), manuscripts B and S insert precisely these quotations from other psalms in v 3. Thus, Christians enriched their Greek OT by adding this chain of quotations (see Rahlfs 1967: 30–32, for further examples).

C. The Origin and Function of the Psalms

The psalms originated in the midst of Israel's life and have continued to function in the lives of both Jews and Christians as a hymnbook for worship and a prayer book for devotion.

1. The Psalms as Response. Psalms 1 and 2 provide an introduction to the Psalter (see D below). The psalms that follow offer clues to the way in which the psalms originated.

These psalms are addressed to God, as is clear from reading the opening lines of Psalms 3–10: "O Lord . . ." (Psalm 3), "Answer me when I call, O God" (Psalm 4), "Give ear to my words, O Lord" (Psalm 5), etc. They address God in response to a crisis, such as being ill (Psalm 6) or being surrounded by enemies who may make false accusations (Psalms 3; 4; 5; 7; 9/10). The same crises brought on by illness (31; 32; 38; 39; 41; 51; 88; 102), enemies (17; 23; 26; 27; 57; 63), or the distress of sin (40; 51; 130) appear through the psalter. Such prayers in times of crisis are commonly called "laments," since one of the constant elements in these psalms is a complaint or lament, against God in "thou" form ("But thou, O Lord—how long?" 6:3), concerning oneself in "I" form (". . . for I am languishing," 6:2), or concerning others in "they" form ("for there is no truth in their mouth . . . ," 5:9). These first laments in the Psalter voice an individual's complaint and cry for help. The superscription to Psalm 102 describes the situation that gave rise to such prayers of the individual in times of crisis: "A prayer of one afflicted, when he is faint and pours out his complaint before the Lord" (see F.1 below).

The entire community may cry out for help: "Do thou, O Lord, protect us. . . ." (Ps 12:7). The Community Laments (see F.1 below) provide clues to the situation giving rise to these prayers. The people may have experienced a defeat (44:9–16), or the temple and the city of Jerusalem have been devastated (74:4–8; 79:1), or they may be suffering at the hands of enemies (80:6; 12–13) or in exile in Babylon (137).

Psalms also arise out of good times, the psalmist responding to a situation of experiencing blessing. Psalm 8 celebrates God's work as Creator, addressing God with general words of praise, "O Lord, our Lord, how majestic is thy name in all the earth!" Such psalms are designated as "hymns." Psalm 30 expresses praise and thanks to God for a specific act, in this case for healing in answer to prayer (vv 1–3). Psalms of this type may be called Thanksgiving Psalms (see F.3 below).

Other psalms arose out of particular occasions. The Royal Psalms were composed for use in connection with events in the life of a king (see F.4 below). Several psalms were produced to suit liturgical needs, providing the script for a procession around the city (Psalm 48) or for the offering of sacrifices (Psalm 66; see F.6 below). More than two dozen "Wisdom Psalms" (see F.7 below) offer short observations growing out of life's experiences (Psalms 127, 128) or longer reflections on the great problems of life (37, 73); or they may commend Torah (instruction) and its study (1; 19; 119). The alphabetical acrostic psalms were built on the pattern of the Hebrew alphabet, probably both to facilitate memorization and also for the sheer delight of producing such a work (see E.4 below).

In sum, the psalms arose out of the midst of Israel's life in the presence of God, responding to good times and bad, providing words for the celebrations of the community, and offering guidance and reflection on the opportunities and problems of life.

2. The Psalter as Worship Book. Since the Psalter is not a manual providing directions for those leading worship but a collection of hymns, prayers, and poems for the people, the settings for these psalms in worship and other occasions must be inferred from the psalms themselves.

The hymns (see F.2 below) suggest congregational worship utilizing vocal and instrumental music and marked by exuberance and creativity (the "new song"; Ps 33:1–3). They often begin with a call to praise in the imperative plural, "Praise the Lord" (Heb "Hallelujah"; 33:1; 111:1; 113:1; 146–50), thus assuming the presence of a community. Ps 111:1 makes the congregational context for praise explicit: "Praise the Lord. I will give thanks to the Lord with my whole heart, in the company of the upright, in the congregation" (cf. 149:1; 150:1). The praise that takes place in connection with these psalms was lively, involving singing and shouting (33:3), dancing (149:3; 150:4), and the use of string, wind, and percussion instruments (33:1–3; 149:3; 150). The forms of worship change, with the community called to update its materials in a manner

appropriate for new times (33:1; 96:1; 98:1; 149:1). Those engaged in praise may be standing in the temple (135:1–2), even for a service of worship at night (134). Praise came from different groups within the assembled congregation (135:19–20). The repeated refrain of Psalm 136 suggests a worship leading calling out or chanting the first part of each line and the congregation responding with "for his steadfast love endures forever." The rubric, "let Israel now say" (124:1; 129:1), again calls the gathered people to respond.

Some psalms were used as liturgies (see F.6 below), with actions accompanying the words of the psalm. Psalm 66 functioned in connection with the making of an offering (66:13–15). Psalms 48 and probably 132 were associated with processions; the latter would fit a reenactment of David's bringing the ark into the city (2 Samuel 6). Pss 24:7, 9 and 118:19–20 suggest a procession passing through the temple gates, with participants carrying branches (118:27). Ceremonial washings are suggested by 26:6 and perhaps 51:7 (cf. Num 19:18). Psalms 15 and 24 apparently functioned as entrance liturgies, the worshipper about to enter the temple area asking a question and a priest or temple official responding with the answer (15:1–5; 24:3–6; cf. Mic 6:6–8). Various attempts have been made to reconstruct liturgies and entire festivals on the basis of the psalms, but such reconstructions remain notoriously hypothetical.

The "Songs of Ascents" or "Pilgrimage Psalms" (120–34) seem to have been used as a collection especially designed for those "going up" (122:4; the root is the same as "ascents" in the titles) to Jerusalem for one of the regularly occurring festivals (Deut 16:16–17). They fit a broad pattern of anticipating the journey (122:1), setting out (121), joyful arrival (133), and concluding evening worship (134).

At one time the Community Laments (see F.1 below) functioned as part of community services of prayer and fasting, called the "fast" (*ṣôm;* Joel 1:14). These were gatherings convened at times of national emergency such as a military crisis (2 Chronicles 20) or natural disasters such as drought and famine or plague (Joel 1; cf. the listing in 1 Kgs 8:33–40). A picture of these services can be pieced together: the entire community was assembled, including the children and the newly married (Joel 1:14; 2:15–16; 2 Chr 20:13). The extremity of the emergency was demonstrated by the destruction of beauty: clothing was torn or removed (Joel 2:12; Isa 32:11), the hair was cut off, the people wept and mourned (Isa 15:2–3; 22:12), even gashed themselves (Hos 7:14), rolling in dust (Mic 1:10), putting on sackcloth, and rolling in ashes (Jer 6:26). While these Community Lament psalms grew out of times of specific national need, their continued use indicates that they were appropriated and adapted for other sorts of situations.

The Individual Laments (see F.1 below) arose out of a variety of personal crises and must have continued to function in a great variety of life situations. Childless Hannah poured out her heart in the sanctuary at Shiloh; her prayers probably used the language of the individual laments. The priest says to Hannah, "Go in peace, and the God of Israel grant your petition. . . ." which may account for the abrupt change of mood in many of the laments (1 Samuel 1; cf. the change from Ps 13:5 to Ps 13:6). Hezekiah's prayer from his sickbed suggests another obvious setting for these prayers (Isaiah 38; cf. the psalms associated with illness as listed above).

The book of *4 Maccabees,* written sometime between A.D. 20 and 54, concludes with a scene suggesting how the psalms were used in the setting of the family. In the last words of the mother who had lost her seven sons in persecution (2 Maccabees 7), she recalls her late husband, saying to her remaining children, "A happy man was he, who lived out his life with good children . . . while he was still with you, he taught you the law and prophets. . . . He sang to you psalms of the psalmist David, who said, 'Many are the afflictions of the righteous' " (*4 Macc.* 18:9–10, 15).

Gerstenberger (1988) has suggested that there were a variety of occasions when family and friends came together and utilized the psalms. These would include not only the events of birth, marriage, and death, but also special gatherings at times of illness and sorrow and joy and thanksgiving. The laments, he suggests, were used at times of crisis in the circle of family and caring friends, under the direction of a ritual expert. Gerstenberger has compared these groups to contemporary group therapy movements under the direction of an expert in such processes. His work is a reminder that people's lives are lived not only as individuals or in congregations, but also in the world of the small group of family and friends.

Again, these occasional services cannot be reconstructed with certainty. But there is enough evidence in the OT to suggest that the prayers and songs of praise found in the Psalter were not confined to the sanctuary. The psalms came out of a variety of situations from the midst of the life of the people; it is reasonable to assume that they also functioned in a variety of life situations.

3. The Psalter as Scripture. The psalms are now in the form of a book, called the "Psalter" since the time of the Greek translations. Recent studies have demonstrated that this book has been carefully shaped and edited (see D below). That editing placed Psalm 1 at the beginning in order to suggest another way in which this collection is intended to function.

The first picture that appears in the Psalter is that of a tree, planted by a river, flourishing, yielding fruit (1:3). Used as a comparison, this is an image of a human life that is deeply rooted and marked by productivity, prosperity, and beauty. The reader asks: How could one attain to such a life? The answer is explicit: by meditating, both day and night, on the Torah of the Lord. The verb *hāgāh,* translated "meditate" (v 2), is also used for the growling of a lion as he enjoys his prey (Isa 31:4); the sense here is of the sound made as one studies the Lord's instruction in Scripture. This psalm thus suggests that the way to the kind of life symbolized by the tree involves delighting in and meditating upon Torah, here referring to the Lord's instruction that follows in the Psalter.

A second psalm with a concern for Torah—Psalm 19 (cf. v 7, translated "law")—also refers to meditation, asking that such reflecting and speaking be acceptable in the Lord's sight (19:14).

Finally, Psalm 119 offers a lengthy treatise which speaks of the Lord's Torah as a delight (v 92), of loving Torah (vv 97, 113, 163, 165), and of mediating (Heb *śîaḥ,* synony-

mous with *hāgāh* in 77:13—RSV 12) upon it all day (v 97). The psalm commends reflection upon God's precepts (v 15), statutes (vv 23, 48), works (v 27), and promises (v 148). It seems likely that the two Torah psalms, 1 and 119, once framed an early version of the Psalter (see D.2 below; see also Westermann 1981: 253). In any case, both suggest a particular use of the psalms of which they are a part. These ancient psalms of Israel are not only hymns and prayers to be sung and prayed at a place of public worship; they are also Scripture, designed to nurture the piety of the people in devotion and meditation.

D. The Book and the Books

The Psalter in its present form consists of 150 psalms divided into five books. Editorial work included the collecting and arranging of the individual psalms, the division into books, and the supplying of superscriptions or titles for 116 of the psalms.

1. The Beginning and Ending. The editors of the psalter placed Psalms 1 and 2 at the beginning as an introduction to the collection as a whole. These two psalms may be considered together: neither has a title; they are framed by the "blessed" formulas in 1:1 and 2:11 (the formula in 2:11 may be a contribution of the editor); and they are linked by the catchword *hāgāh*, translated "meditate" in 1:2 and "plot" in 2:1. In Acts 13:33, the 6th-century Greek Codex D as well as a number of other witnesses introduce Paul's citation of Ps 2:7 with "as also it is written in the first psalm," thus indicating either that Psalms 1 and 2 were considered as one psalm, or that there was a Psalter in existence in which the present Psalm 2 was the first psalm.

As noted above (C. 3), Psalm 1 functions as an invitation to meditate upon the psalms which follow. While Psalm 1 has its focus on the individual ("Blessed is the man. . . ."), the focus of Psalm 2 is international because it speaks of the nations, their kings, and the Lord's anointed king on Mt. Zion in Jerusalem. Since a psalm like 137 assumes the Exile in Babylon, the final editing of the Psalter had to have taken place sometime after 587 B.C. With the time of the Monarchy past, Royal Psalms (see F.4 below) such as Psalm 2 were no longer applicable to an actual king; nevertheless, they were collected and continued to be used, providing the seedbed out of which grew the hope for a new anointed one (2:2), or in Hebrew, a "messiah."

These two introductory psalms thus suggest a reading of the Psalter for individual edification and also within an international context which included hope for a future king to take up rule from Mt. Zion.

After this introduction the Psalter begins with a series of five psalms of lament of the individual (3–7); the bulk of Book I (Psalms 1–41) consists of further Individual Laments. Moving toward the end of Book IV (Psalms 90–106), the sound of praise dominates with the Kingship of the Lord Psalms (93; 95–99) and in a series of hymns (103–6). With the beginning of Book V (Psalms 107–50) praise continues, up to Psalm 119 (109 is an exception); and the Psalter concludes with five psalms of praise, each framed with "Praise the Lord" ("Hallelujah"). Thus one can speak of a broad movement in the Psalter as a whole from lament to praise.

2. The Five Books. The Psalter is divided into five "Books" (Psalms 1–41; 42–72; 73–89; 90–106; 107–50). According to the Talmud, this is to correspond with the five part division of the Pentateuch: "Moses gave Israel the five books, and David gave Israel the five books of the Psalms" (*Midrash Tehillim* on Psalm 1). Each Book ends with a doxology, probably not an original part of the final psalm in each book, but an insertion made in the final editing (Pss 41:13; 72:20; 89:52; 106:48). Psalm 150 provides a concluding doxology for Book V and for the Psalter as a whole.

Book I is made up almost entirely of Psalms associated with David in the titles. Psalms 1 and 2 are introductory. Psalm 10 has no title because it is linked with Psalm 9 by a broken alphabetic acrostic pattern (see E.4 below). This leaves only Psalm 33, which, though not having a Davidic superscription, has clear links with Psalm 32: *BHS* indicates that some Heb mss join the two psalms; 32:11 and 33:1 are linked by "righteous" and "upright," and Psalm 33 may be regarded as carrying out the exhortation of 32:11 (Wilson 1985: 174–76). The majority of these are psalms of the individual; exceptions include 19 and 29, which are hymns; 24, which is a liturgy; and 12, which is a lament giving voice to the hurts of the community (v 7).

Within Book II Psalms 42–49 are identified with the "Sons of Korah," members of a musical guild (2 Chr 20:19; cf. also the Korah psalms 84–85; 87–88). Psalms 42–83 (extending into Book III) are called the "Elohistic Psalter" because of a preference for the divine name "Elohim" (RSV, "God") in contrast to "Yahweh." A comparison with psalms that have near duplicates elsewhere in the Psalter is instructive. Psalm 53 is almost identical with Psalm 14, but note the replacement of "Yahweh" in 14:2, 4, 7 by "Elohim" in 53:2, 4, 6. Psalm 40 (13–17) is almost the same as Psalm 70; the situation in comparing these two is more complicated. "Yahweh" of 40:13a, 16 is replaced by "Elohim" in 70:1a, 4; but "Yahweh" of 40:13b remains as "Yahweh" in 70:1b, while "Elohim" of 40:17b is replaced by "Yahweh" in 70:5b. In general, however, Psalms 42–83 exhibit a marked preference for "Elohim," in comparison with the remainder of the Psalter. (In the 41 psalms of Book I, Yahweh appears about 275 times, Elohim 50 times. In the 42 psalms of the Elohistic Psalter, Yahweh occurs 43 times and Elohim just under 240 times. In Psalms 84–150, Yahweh again predominates.) The production of this "Elohistic Psalter" suggests an editor preparing a collection of psalms for use in the temple at a time when the name Yahweh was being used less frequently and was being replaced by the more general "Elohim." Book II ends with a collection of Davidic psalms (51–65; 68–70; 71 is untitled; as was the case with 33, *BHS* indicates that many Heb mss link it with the preceding psalm and that the LXX associates it with David). The note at the end of Psalm 72, "The prayers of David, the son of Jesse, are ended," indicates that a Davidic collection once ended at this point. This seems to be an editorial comment, since the title of Psalm 72 associates it with Solomon and since 72 comes to a definite ending in vv 18–19. The fact that Book II includes duplicates of psalms in Book I (cf. 53 and 14, 70 and 40:13–17) might suggest that these two books once had a separate existence. However, it is possible that 72:20 once referred to the contents of both Books I and II, where the majority of Davidic psalms (55 out of the 73 so titled) are concentrated.

s 1, 2, 10, and 33.
ns 43 and 71.
ıave titles.
lms 91, 93, 94, 95, 96, 97, 99, 104, 105,

ns 107, 111–19, 135–137, and 146–50.

3 do not have titles because they are linked
g psalms either by an alphabetical acrostic
by a refrain (43). Psalms 33 and 71 may
use they are thematically linked to the
ng them. The first two psalms themselves
ething of a "superscription" to the entire
111–13, 117, 135, 146–50 all begin with
'Praise the Lord," which also may serve as
lmost all of the psalms in Books I–III are
majority of untitled psalms are found in
salms) and V (18 psalms).
information in these titles consists of spe-
terms which are no longer understood
see Kraus 1988: 21–32). However, other
ation are also communicated.
Psalm 6 may be taken as an example,
various types of information.
noirmaster: with stringed instruments; ac-

Book III (73–89) contains only 17 psalms. Most of the Community Laments (see F.1 below) are gathered here; these include 74, 79, 80, 83, 85 (the others are Psalms 44 and probably 12). The majority of these psalms are associated with Asaph in the titles (73–83; 50 is the only other Asaph psalm), referring to a musician from the tribe of Levi who was appointed by David to provide music when the ark was brought to Jerusalem (1 Chr 6:39; 15:17–19; 16:4–6) and who was present at the dedication of Solomon's temple (2 Chr 5:12). Asaph's family was still active in music at the time of Josiah in the 7th century B.C. (2 Chr 35:15) and also at the time of Nehemiah and Ezra in the 5th century, furnishing trumpet players when the wall was rebuilt (Neh 12:35) and instrumental music when the foundation of the Second Temple was complete (Ezra 3:10).

Book IV (90–106) also consists of 17 psalms. Here are gathered 6 of the 7 psalms that declare Yahweh's kingship (93; 95–99). Other devices link psalms together: 103 and 104 both have "Bless the Lord, O my soul" at beginning and end; 105 and 106 both recite God's mighty acts in Israel's history, though with different emphases; and both begin with "O give thanks to the Lord" and end with "Praise the Lord." Principles of arrangement here are thus thematic grouping and similarity of beginnings and end-

Book I: Psalm
Book II: Psal
Book III: all
Book IV: Psa
and 106.
Book V: Psal

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psalms. Davidic psalms are grouped at the beginning (108–10) and toward the end (138–45). The unique Psalm 119, an acrostic with eight lines for each letter of the Hebrew alphabet, is included here. Linked to Psalm 1 with the Torah theme, it may have concluded an early form of the Psalter. Psalms 120–34 are a collection of "Songs of Ascent" (see C.2 above). Psalms 140–43 constitute a final series of Individual Laments. Book V concludes the Psalter with a series of five "Praise the Lord" or "Hallelujah" psalms, which may be viewed as carrying out the resolution of 146:21 (Wilson 1985: 193–94).

In conclusion, the locations of two types of psalms may be noted. Royal Psalms are scattered throughout the Psalter, especially at the beginning and ending of books. Psalm 2 introduces the whole Psalter and Book 1; Psalm 72 ends Book II; Book III ends with Psalm 89. At the time of the final composition of the Psalter, the monarchy had long been an institution of the past. These Royal Psalms, distributed throughout the Psalter, serve to keep alive the picture of the ideal king, or "anointed" (messiah; cf. 2:2; 45:7; see G.5 below).

Psalms framed with "Hallelujah" appear at strategic places. They may close a book (106) and the Psalter itself (146–50) or come at the conclusion of a collection of psalms (Psalm 100, after the Kingship of the Lord Psalms, 93 and 95–99; and Psalm 135, after 120–34). In several instances a psalm framed by "Praise the Lord" is followed by a psalm beginning "O give thanks" (106 and 107; 117 and 118; 135 and 136).

3. The Titles. One hundred and sixteen of the 150 psalms have superscriptions or titles in the Hebrew text, ranging from one word (98) to a lengthy comment (18). The 34 psalms that do not have titles are distributed as follows:

position in more than a third of the psalms. Associated with the notion of overseeing ("oversight," Ezra 3:8, 9), it is understood to refer to the director of the choir. Reference may be made to the instruments to be used: "with stringed instruments" (4, 6, 54, 55, 61, 67, 76; cf. 1 Sam 16:16, 23, where the related verb refers to playing with the hand). Other instruments are sometimes referred to: the RSV translates "for the flutes" in Psalm 5, but the Hebrew is not certain; and the expression, "according to The Sheminith" (Psalms 6, 12) means literally, "according to/on the eighth," possibly referring either to the eighth musical pattern or to an eight-string instrument.

Though the matter is debated, some of these musical directions may refer to melodies, such as "according to The Gittith" (8, 81, 84), "according to The Hind of the Dawn" (22), "according to Lillies" (45, 69, 80), "according to The Dove on Far-Off Terebinths" (56), "according to Mahalath" (53, 88), "according to Do Not Destroy" (57–59, 75). "According to Muth-labben" (9), "according to Alamoth" (46), and "according to Mahalath Leannoth" (88) are unexplained. Often the Greek translators did not understand these terms and simply transliterated them; this same approach is taken in many instances by the JPS translators.

Two technical terms appearing not in the titles but in the course of the psalms are also unexplained. The meaning of *higgaion* in 9:16 is unknown; it occurs in 19:14 with the sense "meditation" and in 92:3, translated "melody." Finally, the meaning of "selah," which occurs 71 times in 39 psalms (also in Hab 3:3, 9, 13) remains unexplained. The Greek, where it occurs 92 times, translates it as *diapsalma*, which means an instrumental interlude (see Kraus 1988: 27–29).

(b) "A psalm" indicates the *type of composition.* The He-