

Doubly Affixed *Hallelujah* Super/Postscripts: A Purposeful Editorial Technique in Book V of the Psalter

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1. Introduction

With the rise of canonical exegesis, scholars expanded their investigation of the Psalms from considering questions about the form and *Sitz im Leben* of individual psalms to include the literary shape and theological intention of the placing of psalms and groups of psalms within the Canon as a whole. This approach, which makes use of literary analysis, seeks to determine theological meaning from overarching patterns extending over numerous psalms and from connections between adjacent psalms.

However, moving from literary analysis to theological conclusion is by no means objective as can be seen by the many proposals that have been suggested.¹⁾ For some Old Testament scholars the perspective of the modern reader is central to determining theological intentionality. The concern here, however, is to determine, as far as possible, from the relevant data of the text, the final editor's²⁾ organizing principle and

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1) See David Howard's summary of Psalms scholarship, "The Psalms and Current Study," in *Interpreting the Psalms: Issues and Approaches*, eds. D. Firth and P. S. Johnston (Downers Grove, IL: Inter-Varsity Press, 2005), 24-29. For a summary of several structural proposals for Book V as well as his own proposal, see Erich Zenger, "The Composition and Theology of the Fifth Book of Psalms, Psalms 107-145," *JOT* 80 (1998), 77-102.

hermeneutical perspective in the shaping of Book V.

1.1 Basis for the Investigation

Scholars have approached the analysis of the structure of the Psalter through the identification of a variety of techniques. David Howard has categorized the different ways modern scholars have sought to understand the techniques which the editor of the Psalms used as *microscopic* and *macroscopic*.³⁾ *Macroscopic* refers to overarching patterns and themes throughout the Psalms collection and *microscopic* refers to connections between adjacent psalms. Overarching patterns can be indicated by superscripts and postscripts, the use of *inclusio*, motifs, intra-biblical allusions, and other literary structures, for example acrostic patterns. For adjacent psalms, techniques such as concatenation and juxtaposition may be used, while redaction criticism helps to identify compositional units.⁴⁾ Gerald Wilson in his novel thesis, *The Editing of the Hebrew Psalter*, also suggested that editorial techniques can be classified as explicit or tacit.⁵⁾ In the Psalms, only the subscript 72:20, "This concludes the prayers of David son of Jesse," expresses an explicit organizational function. A survey of proposals for the structure of Book V might reveal a variety of tacitly used *macro and micro* techniques.

However, the evaluative weight given to each technique is by no means standardized. The selection and prioritizing of certain organizing techniques over others involves subjective judgments.⁶⁾ For example, should the extent of Book V be

2) I refer to an editor in the singular to refer to the editor or editors who were responsible for the final arrangement of the Psalter.

3) Howard, "The Psalms and Current Study," 24.

4) Zenger, "The Composition and Theology of the Fifth Book," 93.

5) G. Wilson, *The Editing of the Hebrew Psalter* (Scholars Press, 1985), 139.

determined on the basis of an *inclusio* consisting of wisdom vignettes from Ps 107: 42-44 and Ps 145: 19-20? Or, should the connection be established between Ps 107 and 149 based on corresponding thematic motifs such as between the יִשְׁרָיִם *upright* (107:42)⁷⁾ and the חֲסִידִים *saints* (KJV, 149:9), which are references to the Old Testament people of God. In the selection and arrangement of Psalms in Book V, either of these techniques may have been used by the editor.

As a result of the subjectivity in determining the relative weight to be given to each editorial technique, this paper will propose that the superscripts/postscripts should be a primary means by which the structure of Book V may be known. Part of the reason for this assertion lies in the editor's use of the dually titled *Hallelujah* Psalms, Pss 106, 113, 135, and 146-150, which will be discussed below. These psalms are unique because they each have a *Hallelujah* superscript and a *Hallelujah* postscript. The apparent difference in the number and placement of *Hallelujah* super/postscripts in the MT, LXX, and Qumran texts seems to add support. This may not be apparent in studies where comparison between the manuscripts focuses on statistical differences without being aware of editorial intent, as for example in Van Rooy's comparison of the headings between the MT, LXX, and Qumran manuscripts.⁸⁾ But other studies, such as

6) For an understanding of how genre classification is historically and hence subjectively conditioned see H. Nasuti, *Defining the Sacred Songs: Genre, Tradition and the Post-critical Interpretation of the Psalms* (Sheffield: Sheffield Academic Press, 1999).

7) Unless otherwise noted, this paper will use the RSV for English translations.

8) H. Van Rooy, "The Headings of the Psalms in the Dead Sea Scrolls," *JNSL* 28(2) (2002), 135. Van Rooy notes that when the MT, LXX and Qumran manuscripts are compared, the headings in these manuscripts agree in about 60% of the cases. However, this statistic seems to hide the importance of the specific placement of the of the term *Hallelujah* as either superscript, postscript, or both. For example, he notes that Ps 146 of 4Ps^c agrees with the MT in that both have a *Hallelujah* in the superscript. However, this overlooks the difference

Lloyd Barré's comparison of the uses of the *Hallelujah* formulas between the MT, LXX and 11Psa⁴ suggests purposeful patterns of arrangement of the *Hallelujah* superscript/postscript in each of the three different textual traditions.⁹⁾ Textual difference, then, is no longer concerned solely with *Vorlage* and stabilization, but suggests editorial technique.

The other grounds for emphasizing super/postscripts in determining the structure of Book V lie with the stability and antiquity of the superscripts and postscripts. That is, the importance attached to the superscripts and postscripts is based on their relative stability throughout successive transmissions of the text. The communities which passed down the Psalms did not feel at liberty to change or remove the super/postscripts.¹⁰⁾ For example, the translators of the LXX and *targumim* did not fully understand some of the technical terms, and so gave obscure translations for some of the superscripts, indicating there had been a time gap between the living tradition and the era of

of the MT having a *Hallelujah* postscript whereas 4Ps^c lacks one. Similarly, for Ps 135 of 11 Ps^a Van Rooy has MT=LXX=Q, but in terms of the *Hallelujah* postscript the MT≠LXX and 11Ps^a has an inverted word order in the superscript. This latter difference might be explained according to the editor of the LXX wanting to maintain consistency of use (see Lloyd Barré, "Halēlū yāh: A Broken Inclusion," *CBQ* 45 (1983))

- 9) According to Barré the LXX shows a tendency to use the *Hallelujah* formula to serve as an introduction and also create two main groupings of *Hallelujah* Psalms, 111-119 and 146-150 (Barré, "Halēlū yāh: A Broken Inclusion," 197, 198). In contrast the 11Ps^{a4} has a tendency to use the *Hallelujah* script as a conclusion. Van Rooy notes that the LXX adds *Hallelujah* to Ps 105, 116, 118, 119, 136 against Qumran and the MT (Van Rooy, "The Headings of the Psalms in the Dead Sea Scrolls," 136). However, in the LXX the term *Hallelujah* is always used as a superscript and never as a postscript. Barré's conclusion is that "When the LXX and Q are independently compared with the MT, a Tendency is apparent in both the LXX and Q, thereby indicating that the MT has preserved the older readings." (Barré, "Halēlū yāh: A Broken Inclusion," 196)

- 10) Wilson, *Editing of the Hebrew Psalter*, 145.

these translators. At Qumran scribes did not feel at liberty to add additional super/postscripts, although some of the Qumran Psalms' groupings evidence a different ordering from the Masoretic Text (MT), especially in Books IV and V.¹¹⁾ Peter Flint comes to the following conclusion regarding stability of the ordering of the psalm scrolls and superscripts at Qumran compared with the MT:

For Psalms 1-89 at least, there is a correlation between fixed order and the presence of superscriptions, and between the fluidity and the lack of superscriptions. This may also be true for Psalms 90 and beyond, but it is more difficult to demonstrate.¹²⁾

We may also note Van Rooy's text-critical findings that the headings from the Dead Sea Scrolls agree with the MT 96% of the time in Books I to III and 78 % of the time in Books IV and V.¹³⁾ As noted above with reference to the *Hallelujah*

11) The percentages given by P. Flint indicating support and disagreement are Psalms 1-89, 92% supportive and 8% contradictory and for Psalms 90-150, 40% supportive and 60% contradictory (P. Flint, *The Dead Sea Psalms Scrolls and the Book of Psalms* (Leiden: Brill, 1997), 238). Flint is basing his analysis on order and content and is a slight modification of Wilson's analysis. Van Rooy's statistics given above have slightly higher percentages (Van Rooy, "Headings of the Psalms in the Dead Sea Scrolls," 138-140).

12) Flint, *The Dead Sea Psalms Scrolls*, 238.

13) Van Rooy, "The Headings of the Psalms in the Dead Sea Scrolls," 140. In his comparison between the MT, LXX and Q, Van Rooy uses suggestions that Albert Pietersma makes about amendments to the headings in Rahlfs' *Psalmi cum Odis*, which "lessen the differences between the Septuagint, the Masoretic text and Qumran." (Van Rooy, "Headings of the Psalms in the Dead Sea Scrolls," 141). Pietersma, on the basis of translation technique, suggests that there are good grounds to emend or omit some of the superscripts contained in Rahlfs' *Psalmi cum Odis* text of the LXX. His conclusion is that the difference between the LXX (Old Greek) and the MT Psalter is less than what Rahlfs proposed (Albert Pietersma, "David in the Greek Psalms," *VT* 30 (1980), 225.

super/postscripts, statistics must be interpreted with caution. However, a comparison between the MT, LXX and Qumran does seem to suggest that the communities were very conservative about altering superscripts.

Internal evidence from within the MT Psalms of Book V also suggests a need to place more emphasis on the superscripts and subscripts as the primary literary markers of the structure in Book V. First, there does not seem to be a correlation between a psalm's heading and its form critical classification according to Gunkel's form critical categories.¹⁴⁾ A lack of correspondence with genre can also be found in the Psalms containing no superscript or postscript in Book V.¹⁵⁾ Neither does literary form seem to determine the type of script affixed to the Psalms as can be seen from a comparison of the acrostic Psalms 11, 12, 119, and 145.¹⁶⁾

Nevertheless, the acrostic Psalms do appear to have been purposely distributed throughout Book V. The placement of Pss 111 and 112 puts them 4 and 5 psalms respectively after

14) So, for example, the superscript מַעֲלֹת which forms the heading or one element of the titles attached to Psalms 120 to 134 and translated as ascents, is attached to at least 10 different types of psalms according to form critical categories. A range of the various form critical categories assigned to these psalms can be found in Firth and Johnston's Index of Form Critical Categorizations (David Firth and P. J. Johnston, eds., *Interpreting the Psalms: Issues and Approaches* (Downers Grove, Ill.: IVP Academic, 2005), 296-300).

15) Psalm 107: a variety of classifications; Psalm 114: a hymn; Psalm 136: hymn; Psalm 137: communal lament. See Firth and Johnston, *Interpreting the Psalms*, 296-300.

16) Psalms 11, 12 both share the heading מַלְלֵי יְהוָה, Psalm 119 contains no heading, and Psalm 145 contains the heading תְּהִלָּה לַיהוָה. In terms of subgroups, it is unclear as to whether the editor placed Psalms 11 and 12 together primarily because they were acrostic, because of similar superscripts, or because of the corresponding content between Psalm 11 and Psalm 12. However, there is some evidence that suggests that the superscript was the primary organizing principle since Psalm 145 remained grouped within the Davidic Psalms (138-145), and Psalm 119 was grouped with Ps. 118, also an untitled Psalm.

the first Psalm of Book V, Psalm 107. Ps 145 occurs 4 or 5 psalms before the final Psalm of Book V, 149 or 150. Psalm 119, which is grouped with Ps 118, does not occur in the numerical middle, although it does occur just before the middle collection of Book V, the *Ascent* Psalms (120-134). In this position it is distinctly situated away from the other acrostic psalms. The question is whether the acrostic psalms were placed here because they were acrostic or because of their shared super/postscripts? The answer of course could be for both reasons. The placement of the acrostic psalms suggests that the superscripts and postscripts are not the only editorial technique in the structuring of Book V. However, the independence of the super/postscripts from Gunkel's form-categories and from literary form, together with the careful placing of psalms throughout Book V, suggests that superscripts and postscripts are central to understanding how the editor shaped Book V.

2. Determining a Purposeful Editorial Technique in Book V

2.1 Proposals for the Structure of Book V

Relying on the super/postscripts, the focus of this section will be to determine the interpretive significance of the structure of Book V. This task begins with determining the structure of Book V as the final editor intended it to be understood, and then determining the hermeneutic significance of this structure.

To begin with, I will briefly outline the structural proposals of Gerald Wilson, Klaus Koch, and Erich Zenger. Interaction with these proposals will provide clarity in determining what I believe to be the editor's organizing principle for the structure of Book V, and this will help to determine the extent of Book

V, whether Psalms 146-150 is part of Book V or an added coda to the whole Psalter.¹⁷⁾ The following three tables visually depict proposals for the structure of Book V.

Section 1: 107-17			Section 2: 118-35				Section 3: 136-45	
107 <i>Hôdû</i>	108-110 David	111-17 <i>Hallelujah</i>	118 <i>Hôdû</i>	119 Tora	120-34 Ascents	135 <i>Hallelujah</i>	136-137 <i>Hôdû</i>	138-45 David
107:42-43			wisdom frame				145:19-20	

Figure 1. Gerald Wilson's proposal for the structure of Book Five.¹⁸⁾

Part 1		119	Part 2		137	Part 3	
107-110 Psalms of David (107-introductory)	111-118 <i>Hallelujah</i>		120-134 Ascents	135-136 <i>Hallelujah</i>		138-145 David	146-150 <i>Hallelujah</i>

Figure 2. Klaus Koch's proposal for the structure of Book Five.¹⁹⁾

Royal/Acrostic		Acrostic		Royal/ Acrostic
107, 108-10/111, 112	113-18	119	120-136, 137	138-144/145
David (eschatological/ messianic)	Exodus (Pesach)	Torah (Shabuoth)	Zion(Sukkoth)	David (eschatological/ messianic)

Figure 3. Erich Zenger's proposal for the structure of Book Five.²⁰⁾

In brief, each of the proposals sees a different organizing

17) It is possible that Pss 146-150 could be both a closure to Book V and a closure to the Psalter as a whole as I will argue below. Nevertheless, many scholars consider these last psalms to be a separate closure to the whole Psalter. Besides Wilson and Zenger, P. Miller considers Pss 146-150 to be "a kind of coda to the whole." See P. Miller, "The End of the Psalter: A Response to Erich Zenger," *JSOT* 80 (1998), 105.

18) Zenger, "The Composition and Theology of the Fifth Book of Psalms, Psalms 107-145," 83.

19) *Ibid.*, 84.

20) *Ibid.*, 98.

principle at work. Wilson sees Book V marked off by a sapiential framework in Pss 107:42-43 and 145:19-20. He groups psalms into three distinct but asymmetric sections each beginning with the motif of *hōdû* (107, 118, 136). The Davidic Collections (108-110, and 138-145) provide an overarching framework. Book V, however, ends at Ps 145 with Pss 146-150 being assigned a function as a concluding doxology to the whole Psalter. Wilson's structural proposal is further solidified by his suggestion of the placement of key psalms at intersecting frames or seams of each of the five books: covenantal (2, 72, 89, and 144) and wisdom (1, 73, 90, 107, 145). For Wilson, the final form of the Psalms, including Book V, reflects the unsettling time of the exile and offers a new perspective of trust in *Yahweh* as king and delight in *Torah*.²¹⁾

On the other hand, Klaus Koch divides the Psalter into three sections consisting of two parts beginning with titled psalms and ending with *Hallelujah* psalms. In this regard, unlike Wilson, Koch considers Pss 146-150 to be part of book V and not just a coda to close the Psalter. Further, the Psalms of Ascent and Ps 119 both reveal different themes from those found in Ps. 107-150, suggesting they were inserted into Book V as a later redaction.²²⁾ The *Sitz im Leben* of the original Psalms, 107-118 and 135-150, he concludes is that of the Levite singers in the Temple during ritual celebrations.²³⁾

Zenger sees the structure of Book V as reflecting a strong liturgical character which has "received a post-cultic *Sitz im Leben*

21) G. Wilson, "The Structure of the Psalter," in *Interpreting the Psalms: Issues and Approaches*, D. Firth and J. P. S. Johnston, eds (IVP Academic, 2005), 235-236.

22) Psalm 119, Koch suggests, offers no connection with temple music or singing, whereas the מִזְמֹרֹת psalms do not connect with the communal aspects of praise and thanksgiving in the rest of Book V. K. Koch, "Der Psalter und seine Redaktionsgeschichte," in *Neue Wege der Psalmenforschung*, 2nd ed., K. Seybold and E. Zenger eds (Feiburg: Herder, 1995), 255.

23) Ibid., 259.

in der Literatur."24) Book V consists of an outer frame (Psalms 107 and 145), followed by an inner frame (the Davidic collection 108-110 with the acrostics 111 and 112, and the Davidic collection 138-144 with the acrostic 145.²⁵⁾ The inner part of the Book is composed of two liturgically inspired collections, Pss 113-118 and Pss 120-136 which are separated by the Torah Psalm 119. Zenger sees these three psalm groups as being influenced by the three great feasts of the Jewish calendar and meant to be a meditative actualization of the canonical history of the origin of Israel (Pss 113-18: the Exodus; Ps. 119: Sinai; Pss 126-36: entry into the Promised Land with Zion/Jerusalem as the heart of the Land).²⁶⁾

2.2. The Double Affixed *Hallelujah* Psalms as an Organizing Principle

Overall, Wilson, Koch and Zenger's structural proposals place emphasis on the connection between adjacent psalms at the subgroup-level, which moderates how some psalms function macroscopically within the totality of Book V.²⁷⁾ So, for example, in the grouping of the *Hallelujah* Psalms (Wilson 111-117; Koch 111-118; Zenger 113-118), the nuanced and overarching role the editor intended for the postscript/subscript dually titled Psalm 113 and the psalms with no attachment, Pss 114²⁸⁾ and 118,²⁹⁾

24) Zenger, "The Composition and Theology of the Fifth Book of Psalms, Psalms 107-145," 99-100.

25) Ibid., 98.

26) Ibid., 100-101. Pesach (113-118), Shabuoth (119) and Sukkoth (120-137).

27) This is not to suggest that a psalm's connection in its smaller subunit is unimportant, nor does it suggest that every psalm must have a panoramic function within the Book. However, it does suggest that psalms can function simultaneously at the microscopic level and macroscopic level, in particular, when dealing with the structure of Book V.

are overlooked.

In the case of Psalm 113, Wilson and Zenger fail to adequately account for the editorial significance of its connection with the dually titled superscript/postscript *Hallelujah* Pss 135 and 146 to 150.³⁰⁾ For Wilson the *Hallelujah* superscripts and postscripts function not as editorial comments appended for organizational purposes but as *liturgical* notes associated with their performance, which necessarily preceded the editorial concerns of arrangement.³¹⁾

Their tacit editorial use, Wilson suggests, is that these superscripts and postscripts are used by the editor to signal the conclusion of a group of psalms and are followed by an untitled psalm with the *hōdû* incipit formula. Once again, Wilson only considers the dually titled psalms within the framework of the *Hallelujah* grouping of psalms.³²⁾

Hossfeld sees a macro-connection of the *Hallelujah* Psalms between the triplet *Hallelujah* Psalms at the end of Book IV, Pss 104, 105, and 106, and Pss 111, 112, and 113. This parallel grouping is analogous and meant to help interpret the cluster of 111 to 113 as a theological-anthropological triad.³³⁾ Further-more, Zenger observes that the placement of the postscript *Hallelujah* in Ps 106 after the closing doxology of Book IV

28) The LXX, Theodotion, Jerome, Syriac, and some Hebrew manuscripts have Ps 115 joined to 114. Psalm 113's postscript is affixed to Ps 114 in the LXX.

29) Wilson's belief is that in Books IV and V the *Hallelujah* Pss conclude segments and the *hōdû* Pss introduce segments. Therefore, Psalm 118 begins the next section of psalms (118-135). Wilson, *The Editing of the Hebrew Psalter*, 207.

30) Zenger does hint at the thematic connection of "praise for the bringing-to-perfection of creation and history, already happening but not yet completed [...]" See F.-L. Hossfeld and E. Zenger, *Psalms 3: A Commentary on Psalms 101-150* (Minneapolis: Fortress Press, 2011), 41.

31) Wilson, *Editing of the Hebrew Psalter*, 141.

32) Ibid., 187.

33) Hossfeld and Zenger, *Psalms 3*, 183-185.

suggests the "*Hallelujah* cries are the redactional work of the hand that created the final *Hallel* Psalms 146-150 as the conclusion of the Psalter."³⁴⁾ Still, Zenger is concerned about groupings of psalms and interprets the *Hallelujah* Psalms in terms of the thematic value they have in understanding the message of Book V.³⁵⁾

Both Wilson and Zenger account for the *Hallelujah* Psalms (104, 105, 106, 111, 112, 113, 115, 116, 117, 135, and 146-50) as groups in general, but do not seem to expound on the significance of the dually titled *Hallelujah* Psalms (106, 113, 135, 146-150). If one accepts Zenger's observation about the editor placing the *Hallelujah* postscript on Ps 106 at the same time as the adding or editing of Pss 146-150 as the closing to the Psalter, why would the editor need to place identical super/postscripts on the same psalm? Zenger does not answer this question, and a thematic effect of praise could be accomplished with only one affixed *Hallelujah*. Here the redundancy of having two identical editorial attachments is further heightened with Wilson's suggestion that the term *Hallelujah* as a superscript refers to its function. Two identical markers do not seem to be necessary to indicate function, nor are two affixed scripts necessary for implicit editorial arrangement.

Psalm 114 provides another case in point. The lack of title has led Ps 114's existence as an independent psalm to be seen as a scribal error.³⁶⁾ However, when viewed in the context of other untitled psalms in Book V, its lack of title can be seen as purposeful, suggesting that its placement should also be seen as purposeful. Of the six untitled psalms in Book V (107, 114, 118, 119, 136 and 137) three (107, 118, 136) contain incipit

34) Ibid., 41.

35) Ibid., 40-41.

36) The LXX, Theodotion, Jerome, Syriac, and some Hebrew manuscripts have Ps 115 joined to 114. The LXX transfers the postscript *Hallelujah* of Ps 113 to 114.

hòdû formulas, whereas three others (114, 119, and 137) do not. Such an ordered pattern of alternations cannot be considered a chance occurrence.³⁷⁾ Furthermore, Psalm 114's placement within the grouping of *Hallelujah* Psalms (113-118) is also symmetric with three before and three after. Of the three before, Pss 111, and 112 have a superscript, and Psalm 113 has both. The three after, Psalm 115, 116, and 117, have postscripts. This symmetry not only suggests the purposeful placement of Psalm 114, but hints at a further editorial purpose for the odd Psalm 113 (Once again, why would Psalm 113 need two *Hallelujah* super/postscripts?) and strengthens the position of its dual role. Moreover, the other untitled psalms occur immediately before the major collections of titled psalms, *Davidic* (107-110), *Ascents* (120-134), and *Davidic* (138-145).

Consequently, the structure of Book V might best be understood through the recurring order by which the editor placed collections of psalms and ironically the apparent inconsistencies within the labelling of the *Hallelujah* Psalms (111-117). As Wilson observed, each major collection of psalms in Book V (*Davidic*, *Ascents*, and *Davidic*) begins with an untitled psalm with an incipit *hòdû* formula and ends with a *Hallelujah* Psalm.³⁸⁾ However, the Psalms which constitute part of Pss 111-117 seem to be an exception to Wilson's pattern.

It may be that this divergence adds insight into how Book V was shaped. When the collection of *Ascents* is considered, there are no intervening psalms between the collection and the dually affixed *Hallelujah* Psalm 135. Similarly, there are none between the fifth Book of David (Pss 138–145) and the dually affixed *Hallelujah* Psalm 146. Yet there are two *Hallelujah* psalms

37) Zenger's liturgical perspective leads him to the position that Wilson and Koch "overrate the hallelujahs or the hòdû-formulae." Zenger, "The Composition and Theology of the Fifth Book of Psalms, Psalms 107-145," 87.

38) See figure 1 above.

placed between the end of the fourth Book of David (Ps 110) and the doubly affixed Ps 113. The most logical reason that Psalms 111 and 112 are placed before the dually affixed psalm 113 is to create parallelism with the end of Book IV, Psalms 104, 105, and 106 (*Hallelujah* super/postscript). These parallel triplets allow the books to be tied into one another. It is possible Books I-IV were an established literary unit and Book V as an independent unit was added at a later time.³⁹⁾

Additionally, by understanding the editorial purpose of the doubly affixed *Hallelujah* Psalms as markers to close collections, the apparent inconsistency of Pss 114-117 can be understood. If we outline the structure of Book V as follows, untitled- *hòdû*, main collection, and doubly affixed *Hallelujah* psalm (v. Figure 4), the connection between Psalm 114 and the other untitled *hòdû* psalms is particularly helpful.

Untitled		Main Collection	Single <i>Hallelujah</i> superscript	Single <i>Hallelujah</i> postscript	Double <i>Hallelujah</i> Superscript/postscript
				104, 105	106 (and <i>hòdû</i>)
107 <i>hòdû</i>		108-110 (<i>Davidic</i>)	111,112		113
	114			115, 116, 117	
118 (<i>hòdû</i>)	119	120-134 (<i>Ascents</i>)			135
136 (<i>hòdû</i>)	137	138-145 (<i>Davidic</i>)			146-150

Figure 4. The arrangement of the Psalms in Book V according to super/postscript.

39) Based on the closing doxologies of Books I-IV, Koch and Zenger believe that this is also the case (Zenger, "The Composition and Theology of the Fifth Book of Psalms, Psalms 107-145," 81). Indeed, this claim is supported by the Qumran Hypothesis, which concludes that Books IV and V should be considered the last stabilized part of the Psalter (Flint, *The Dead Sea Psalms Scrolls*, 460-461).

Untitled		Main Collection	Single <i>Hallelujah</i> superscript	Single <i>Hallelujah</i> postscript	Double <i>Hallelujah</i> Superscript/postscript
				104, 105	106 (and <i>hòdû</i>)
107 <i>hòdû</i> (Return from Exile)		108-110 (<i>Davidic</i>)	111,112		113
114 (add <i>hòdû</i>) (Deliverance from Egypt)		<i>New Collection</i>		115, 116	117 (superscript is added to 117)
118 (<i>hòdû</i>)	119	120-134 (<i>Ascents</i>)			135
136 (<i>hòdû</i>)	137	138-145 (<i>Davidic</i>)			146-150

Figure 5. A possible arrangement of the Psalms in Book V if a new collection were to be added.

Theoretically, we would expect any additional main collection to be added after the untitled Psalm 114 (Deliverance from Egypt). An editor would need to add only an incipit *hòdû* formula to Ps 114,⁴⁰⁾ and a superscript *Hallelujah* to Ps 117. The late addition of a *Hallelujah* postscript to Ps 106 after the doxology may indicate that the *Hallelujah* was used in this way as an editing tool. If, hypothetically, a collection was added to Book V, an editor would only need to make these two small changes in order to create parallelism (untitled psalm, main collection, two single-script *Hallelujah* Psalms, and a doubly affixed *Hallelujah*) for the first two collections in Book V.⁴¹⁾

40) This would create parallelism with Pss 107 to 113. To create parallelism with the other collections an additional untitled Psalm with an incipit *hòdû* formula would need to be added.

41) Once again, parallelism which does not require two untitled psalms and so a focus on reinforcing Book V's connection with Book IV and hence the rest of the Psalter.

2.3 Conclusions Regarding the Placement of the Double Affixed *Hallelujah* Super/postscripts

From the above observations, the following conclusions are proposed. The doubly affixed *Hallelujah* seems to function editorially by signalling the completion of a distinct collection of psalms, which end with the previous psalm. Thematically, the doubly affixed *Hallelujah* psalms may show similarities with the psalms which follow. However, the assumption is that the *Hallelujah* literary markers preceded and therefore take precedent over later liturgical groupings, such as the *Pesach* grouping in Zenger's proposal. Psalms 113 to 118 do not necessarily need to be grouped together as a collection of Egyptian Hallel psalms, especially if such a liturgical grouping fails to explain the doubly affixed *Hallelujah* super/postscripts. Figures 4 and 5 above show that the *Hallelujah* scripts have a discernable editorial pattern within Book V.

The doubly affixed *Hallelujah* psalms, then, seemed to act as a signal of completion and probably not, as Wilson has suggested, the singly affixed *Hallelujah* psalms. Once again, Psalm 106's late post-doxological editing further suggests this. The collection had been completed and so Book IV was tied into Book V through the addition of this extra *Hallelujah* mark. When existing psalm collections were added to Book V, it is possible that an indication of their completeness was reinforced through these double super/postscript markers. The canonical and authoritative status is probably more directly indicated by the *inclusio* of the Davidic collections, which open and close Book V. However, the Davidic collections do not suggest an overarching organizing principle that the *Hallelujah* super-/postscripts seem to.

In other words, the doubly titled psalms function literarily to provide purposeful organization to Book V. Furthermore,

their dispersal throughout Book V contributes to the suggestion that Pss. 146-150 should be understood as belonging to Book V.⁴²⁾ The editorial technique evidenced in the placement of the doubly titled psalms seems to create a cohesive framework and suggests how collections of psalms might have been grouped into the fifth Book. Such an ordered pattern was purposeful and meant to create cohesiveness and reinforce the recognized authority of the collection.

What has been suggested to this point is that the *Hallelujah* super/postscripts play a significant role in the shaping of Book V of the Psalter and that this role cannot be isolated to only one function such as subgroups, but rather should be seen as also indicating an overarching function. Therefore, it is better to allow the ostensible inconsistencies in the headings to stand as distinct markers of editorial work rather than grouping differently titled psalms into larger thematic subgroups. What Wilson, Koch, and Zenger do by grouping psalms into what they believe are thematic units is to mitigate the role of the doubly affixed *Hallelujah* titles as distinct markers, rather than seeing their role throughout the collection. As was shown in the case of Psalm 113 and 114, this can cause the function of a heading to be moderated. Since these titles in Book V are purposefully arranged, one can assume that the apparent inconsistencies are part of the central organizing principal for structuring Book V.

2.4 The Editor's Purpose in the Final Structuring of Book V

This paper has suggested that the editor of Book V was following an editorial technique which allowed collections to

⁴²⁾ See below.

be inserted into Book V in a consistent and parallel way. One can assume the editor wanted to create a cohesive and authoritative framework for Book V.⁴³⁾ Hence, the use of triplets to tie Book V with Book IV creates a link which allows the reader to understand Book V as belonging to what precedes it. In the other direction, towards the finale, Ps 150, the doubly affixed *Hallelujah* Psalms only occur dispersed in Book V and not in any other of the four books.⁴⁴⁾ Consequently, it seems reasonable to propose that the psalms with the doubly affixed *Hallelujah*, Pss 146–150, are part of Book V according to their connection with Psalm 113 and 135. Overall, the editor's arrangement of super/postscripts suggests the editor was concerned with technical contingencies centered around ensuring that Book V was understood as authoritative and belonging to the hereto extant Psalter (Books I to IV).

2.5 The Extent of Book V⁴⁵⁾

Since Pss 146-150 all contain double super/postscripts, it will be worthwhile investigating further evidence as to where Book V ends and the function of Pss 146-150. Some scholars see the function of the last five psalms as an ending to the Psalter as a whole. Miller, for example, sees Pss 146-150 acting as a coda to the whole Psalter. The problem of determining the end of Book V is further complicated because the doxology which ends each of the first four books is missing after Book V.⁴⁶⁾

43) As already mentioned, perhaps the inclusio of the two Davidic collections hints at a further aspect of this technique.

44) The last psalm of Book IV, Psalm 106, is a purposeful exception.

45) A. Persaud, *Praying the Language of Enmity in the Psalter: A Study of Psalms 110, 119, 129, 137, 139, and 149* (Oregon: Wipf & Stock, 2016), 16-18.

46) P. Miller, "The End of the Psalter: A Response to Erich Zenger," 105.

Wilson proposed that Ps 145 was the last psalm of Book V. He saw Ps 145: 21 as providing a liturgical motivation for Pss 146-150, which form the closing to the whole Psalter.⁴⁷⁾ However, Wilson's argument that in Book V an *inclusio* is formed by the wisdom verses of 107: 42, 43 and 145: 19, 20, may not be as conclusive as first appears.⁴⁸⁾ Wisdom refrains involving Yahweh's punitive actions against the רָשָׁעִים also occur at Pss 146:9 and 147:6. The wisdom refrain in Ps 145, then, is not exclusive in its connection to 107. Another problem that weakens Wilson's argument is the unknown weight to give this wisdom element in determining the connection with Psalm 107. In terms of genre, the prominent scholars Gunkel, Sabourin, Day, Bellinger, Gillingham, and Lucas, as cited in the appendix of Firth and Johnston, all assign Pss 145 to 150 to the category of Hymn.⁴⁹⁾ Wisdom psalms and psalms influenced by the wisdom tradition do not seem to carry the same weight of evidence. With the smaller wisdom units one must be even more sceptical as to whether any connection is coincidental or purposeful. Wilson's suggestions seem to provide an inconclusive basis for ending Book V with Psalm 145.

Like Wilson, Zenger also sees the fifth Book of Psalms ending at Psalm 145.⁵⁰⁾ According to Zenger, Psalm 107 and 145 form an *inclusio* through several connections. Both Psalms celebrate YHWH's universal greatness and goodness for the purpose of making it known before בְּנֵי אָדָם *the sons of mankind*;⁵¹⁾ contain

47) Wilson, *Editing of the Hebrew Psalter*, 189.

48) G. Wilson, "Shaping the Psalter: A Consideration of Editorial Linkage in the Book of Psalms," in *The shape and shaping of the Psalter*, J. E. McCann, ed (Scheffield: JSOT Press, 1993), 78-79.

49) D. Firth and P. J. Johnston, eds., *Interpreting the Psalms: Issues and Approaches* (Downers Grove, Ill.: IVP Academic, 2005), 300. K. Seybold categorizes Psalm 145 as both a Hymn and a Wisdom Psalm.

50) Zenger, "The Composition and Theology of the Fifth Book of Psalms, Psalms 107-145," 88-89.

the same key words, **הֶסֶד** *steadfast love*, **פֶּלֶא** *to be extraordinary*, *wonderful*, **יִשַׁע** *to deliver*, and praise for the duration of *eternity* **לְעוֹלָם**. In addition, both contain a wisdom frame in their conclusions and Psalm 145 seems to extend the theme of salvation found in Psalm 107. Although Zenger's observations are astute, his proposal is open to the same type of subjective bias that was levied against Wilson's proposal. To what extent are the key connections based on clear observations of the purposeful work of an editor? Perhaps a better case can be made for extending the end of Book V past Ps 145.

A case for the ending of Book V with Psalm 145 cannot be made on account of an *inclusio* based on superscripts alone. The psalms in question, Ps 107, Ps 145 and Pss 146-50 contain different affixed titles. Psalm 145, however, does have the superscript **תְּהִלָּה לַיהוָה**, which places it more naturally in the fifth and final Book of David (138-145), which forms an inner *inclusio* in Book V with the fourth Book of David (108-110). This might suggest that Psalm 107, the introductory psalm, might more naturally form an *inclusio* with a psalm beyond 145. In other words, the extent of Book V may include any of the psalms between 146 to 150.

Koch is one of the few scholars who considers Psalms 146-150 to be part of Book V. First, Koch's division of Book V recognizes the parallelism between the Davidic Psalms 138-145 followed by the *Hallelujah* Psalms of 146-150 and the Davidic and *Hallelujah* Psalms (107) 108-118.⁵²⁾ Similar to Wilson's proposal, which sees Pss 146-150 as a response to "Ps 145:21,"⁵³⁾ Koch

51) The meaning in modern English might be better captured by the gender-neutral phrase *before humankind*. When translations are given, I will stick to the Hebrew gender distinctions unless it is necessary to emphasize some aspect of meaning. This approach should help make the Hebrew text more transparent.

52) Koch, "Der Psalter und seine Redaktionsgeschichte," 255.

53) G. Wilson, "King, Messiah, and the Reign of God: Revisiting the Royal Psalms

sees Pss 146, 147, and 148 as answering Ps 145:2, 21.⁵⁴⁾ Furthermore, for Koch, the thematic connection of the *new song* (144:9) between the fifth Davidic Psalter and Ps. 149 of the *Hallelujah* hymns suggests a close association.

er [Psalm 149] greift das "neue Lied" aus 144,9 auf und läßt die Kinder Zions über ihren König (vgl. Schon 145,1; 146:10) jauchzen, "Ruhmungen Gottes in ihrer Kehle und ein zweischneidiges Schwert in ihrer Hand" 149,6.⁵⁵⁾

Moreover, Koch's observation, "Sieht man von 145 ab, läuft die vorgegebene Davidsgruppe auf ein Kriegsglied zu mit der Segnung des Gottes"⁵⁶⁾ also suggests a close association between the Davidic Psalms and the *Hallelujah* Psalms. Koch's observations, although convincing, are also susceptible to the same challenges that were levied against Wilson and Zenger.

In actuality, the exact closure of Book V warrants consideration for both Psalm 149 and 150. As previously mentioned, the careful placement of the doubly-affixed *Hallelujah* Psalms could suggest that Book V ends at Ps 150. That is, if Pss 146-150 are meant to end the Psalter as a whole, then Ps 150 is naturally the selection to end book V. In this reading, each of the five concluding *Hallelujah* Psalms would represent a final closing for each of the five Books of the Psalter. Perhaps the editor intended 150 to act as a doxology to Book V, a coda to Book V, and an ending to the Psalter as a whole. This reading would be similar to how Psalm one acts as an introduction to the whole Psalter and is also the first psalm in Book I.

On the other hand, the themes of Pss 107 and 149 cannot

and the Shape of the Psalter," in *The book of Psalms: Composition and Reception*, P. W. Flint and P. D. Miller, (eds.) (Leiden: Brill, 2005), 232.

54) Koch, "Der Psalter und seine Redaktionsgeschichte," 255.

55) Ibid., 256.

56) Ibid., 225.

be overlooked. Here we are talking about the people mentioned in the psalms, which seems more concrete than connections based only on genre-based word connections. The גְּאוּלֵי יְהוָה (107:2), the יִשְׁרִים (107:42) and the חֲסִידִים (149:9), are the same people. In Psalm 107 *the redeemed of the Lord* are depicted as encountering all types of distress, even being אֲסִירֵי עֲנִי וּבְרוֹל *prisoners of suffering in iron chains* (Ps 107:10). In 149:8 it is the חֲסִידִים *saints* (Ps 149:5), who לְאַסֵּר מִלְכֵיהֶם בְּזָקִים וְנִכְבְּדֵיהֶם בְּרִזָּל *bind their [nations] kings with chains and their nobles with fetters of iron* (Ps 149:8).⁵⁷⁾ The saints exact נִקְמָה *vengeance* (Ps 149:7) on the nations and their kings. This reversal in fortune provides a strong link within the context of Book V.

Similarly, Joseph Brennan suggests connections between Psalm 2 and Psalm 149 which form an *inclusio* and set off Psalm 1 as a prologue and Psalm 150 as an epilogue to the Psalter as a whole:

The *nations, peoples* and *kings* who seek to throw off Yahweh's authority in 2:1-2 become the object of his retribution in 149:7-9 [...]. The divine promise in 2:9 to break the rebels with a rod of *iron* is paralleled in 149:8 by the binding of the princes with fetters of *iron*. Also worth noting is the similarity between the *bonds* and *cords* which the kings attempt to throw off in 2:3, and which are replaced in 149:8 by *chains* and *fetters* of iron. There is also a close similarity between the *princes* and *rulers* who are warned of Yahweh's wrath in 2:2,10 and the *nobles* who are the object of the divine Judgement in 149:8.⁵⁸⁾

This mention of the saints and the nations and the reversal in roles of fortune is substantial in recognizing the connection between Pss 2, 107 and 149.

Perhaps it is best to see Ps 150 as having a triple function.

57) Spelling is according to the BHS 4th ed.

58) J. Brennan, "Psalms 1-8: Some Hidden Harmonies," *BTB* 10(1) (1980), 26.

First, the close connection of the doubly-affixed *Hallelujah* super/postscript to the other *Hallelujah*-affixed Psalms in Book V (113, 135) structurally links it to Book V. Secondly, there does seem to be a substantial connection between Psalm 107 and 149. Both Psalms speak about the same subjects (*saints* and *nations*). If this is the case, then Psalm 150 would act as a doxology to Book V. Thirdly, as mentioned above, the case of Psalm 1 which is both considered the introduction to the Psalter and the first Psalm in Book 1, would suggest Ps 150 may be an extended closing for the complete Psalter and Book V. Once again, the notion developed earlier that the doubly-affixed *Hallelujah* Psalms signal closure with authoritative status suggests that Pss 146-150 would suggest an appropriate closure to the cannon of the Psalms. Furthermore, it may be too coincidental that there are five books of psalms and five closing doubly-affixed *Hallelujah* Psalms. Whether one considers Psalm 149 or Psalm 150 as the conclusion, the fact that Ps 149 reverses the fortunes of those who had been oppressed in Ps 107 suggests that the editor had a particular understanding of the concept of justice.

3. Conclusion

This study implies that the structure of Book V is best understood under the organizing principles of the super/postscripts, in particular, the placement of the dually-affixed *Hallelujah* super/postscripts of Pss 113, 135 and 146-150. The extra *Hallelujah* marker attached to each of these psalms seems redundant for function, but its placement in a regularly consistent pattern suggests that it was used purposefully after the insertion of the three major collections into Book V. Furthermore, the inclusion of this extra *Hallelujah* postscript provided a connection linking Book V to the extant Psalms

collection (Books I-IV), which preceded it. Most likely, Books I-IV existed independently before Book V was attached. Through the purposeful structural technique joining Book V to the earlier collection and repeated in the sub-collections in Book V, the editor might have intended to communicate normativeness for Book V. For modern students of the Psalms, this may not seem to be important, but if the data from Qumran suggests a process of gradual canonization, with Pss 90-150 being fixed at a later date, then such an editorial technique might have been essential in distinguishing an authoritative canon.

Furthermore, the conclusion of this study implies the editor considered Psalms 146-149/150 to be part of both Book V and an ending to the whole Psalter. Such an observation is important in order to mark out the limits of any investigation of Book V. The cohesiveness created by the structural *Hallelujah* markers found at Pss 113 and 135, the thematic connections established between the fifth Book of David (138-145) and the closing *Hallelujah* Psalms, and the substantial *inclusio* indicated through the use of the subjects in Pss 107 and 149 all add weight to this claim. Most likely, in the last concrete psalm of the Psalter, 149, the editor has significantly placed a psalm which depicts the carrying out of vengeance, whereas at the beginning of Book V the *redeemed* are the subjects of God's deliverance. As Walter Brueggemann has noted, "When one focuses on the literary shape of the entire book, one is soon faced with issues of theological intentionality and interpretation that go well beyond literary shape."⁵⁹⁾ The editor in framing this fifth book of the Psalter, seems to purposefully indicate that it was part of the Davidic

59) W. Brueggemann, "Bounded by obedience and praise: the Psalms as Canon," in *The Psalms & the life of faith*, P. D. Miller ed (Minneapolis: Fortress Press, 1995), 189, 190. See also, Idem., "Response to James L. Mays, 'The Question of Context'," in *The Shape and Shaping of the Psalter*, J. C. McCann, (ed.) (Sheffield: Sheffield Academic Press, 1993), 29-41.

Psalter and to be included in the normative Book of Worship.

<Keywords>

Psalms, Book V, super/postscript, Editing of the Hebrew Psalter, Hallelujah Psalms, *Hôdû*

<주요어>

시편, 제5권, 표제/후기, 히브리어 시편 편집, 시편, 할렐루야 시편, *Hôdû*

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<Abstract>

**Doubly Affixed *Hallelujah* Super/Postscripts:
A Purposeful Editorial Technique in Book V of the Psalter**

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The process of the canonization of the Psalms is an elusive study. Often there is not enough reliable external evidence that can allow students of the Psalms to understand the organizing principles the editor or editors used to gather psalms into this Book of Worship. On the other hand, thematic evidence from within the psalms, as a means of understanding their placement in Book V, lacks the certainty of large-scale scholarly consensus. The following paper proposes that the placement of the double affixed *Hallelujah* superscript and postscript by the editors provides insight into how the final editors of the Psalms incorporated psalms into Book V and the theological intention implied by this.

<초록>

표제/후기에 이중으로 표기한 할렐루야:

시편 제5권의 편집 기법의 의도

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시편의 정경화 과정은 아직도 학자들의 합의가 잘 이루어지지 않은 영역이다. 시편 안에는 시편 편집자 또는 편집자들이 어떤 원리들로 예배집에 다양한 시편들을 구성시켰는지에 대해 충분한 증거들을 찾기가 힘들기 때문이다. 더욱이, 제5권의 시편들의 배열을 이해하기 위한 주제적 연구는 확실하고 넓은 학문적 합의가 부족한 실정이다. 이런 상황에서 본 논문은 제5권에서 시의 표제와 후기에 할렐루야를 이중으로 표기한 할렐루야 시들의 배열을 연구하여, 최종 편집자가 제5권의 시들을 어떤 원리로 통합했고 그들의 신학적 의도가 무엇인지를 밝히려고 시도했다.

