

**ASSESSING THE GENRE OF THE *MASKIL THANKSGIVING-PRAYER*  
(1QH<sup>a</sup> XX 7–XXI 39[?])**

**A NEW SUPERScription-ORIENTED APPROACH**

by

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To Stanley C. Johnson,  
a gardener, carpenter, and father.  
Memory Eternal

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The question raised in this thesis arises from a course paper written while I was an M.Div. student at Candler School of Theology. I was enrolled in Professor Carol Newsom's course, titled 'The Apocalyptic Imagination,' which examined aspects of Jewish and Christian apocalypticism from its origins in Hellenistic Judaism into the early Christian period. The seminar addressed apocalyptic elements in sectarian Dead Sea Scrolls compositions as well as other Second Temple Period writings. After discussing several topics for the class paper, Professor Newsom suggested that I write on the *Hodayot* (= H). Taking up her recommendation, I began to read this remarkable collection of compositions. One aspect of the H tradition that especially caught my interest was the figure called the Maskil—an office that features prominently in sectarian traditions. It was exciting to find that the figure who played such a central role in the community was given such a candid voice in H.

I was surprised to discover that while most scholarly treatments of H did associate a sectarian figure with H, it was not that of the Maskil's. Instead many identified the Teacher of Righteousness as the "I" of H. This founding figure, found in 1QpHab 2:2, is not explicitly mentioned in the scroll, and is only hypothesized to be the first person voice of the block of compositions called the "*Teacher Hymns*." As a first time reader, I found it odd that there was not greater focus on the Maskil, a key figure in the community who is also mentioned several times (5:12?, 7:21?, 20:7, 20:14, 25:34), and is explicitly identified as the first person voice of at least one of the compositions. As a result, I began to investigate what the office of the Maskil is and how the figure is related to H. This thesis is my point of entry into the topic, and I hope to continue the discussion in subsequent work as I begin doctoral studies at McMaster in the fall of 2013.

Trinity Western University has provided the opportunity to pursue this topic under the advisement of two senior Dead Sea Scrolls scholars who were well-situated to guide my project: Professors Peter W. Flint and Martin Abegg, Jr. I thank Professor Flint, who not only served as the first reader for this thesis, but also endeavored to make my research assistantship intersect with my thesis topic at every opportunity. He also lent his invaluable expertise in Qumran Psalter as I evaluated generic similarities between the Psalms and H.

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**Michael Brooks Johnson**  
**Langley, British Columbia**  
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## SIGLA, TERMS, AND ABBREVIATIONS

### Sigla

⌘	damaged letter: a certain or uncertain letter (the marking ⌘ is not used)
[⌘]	reconstructed letter
◦	ink traces of an unidentified letter
10:2a, 10:2b	first part, second part of verse 2 in chapter 10
2:23	chapter and verse (biblical, apocryphal, pseudepigraphical texts)
2:4–5	Dead Sea Scrolls: second extant column, lines 4–5
2.5	Dead Sea Scrolls: fragment 2, line 5
23 ii.7–9	fragment 23, column 2, lines 7–9 (e.g., 4Q405 23 ii.7–9)
20 ii.21–22.8	fragment 20 column 2, line 21 to fragment 22, line 8
1Q, 4Q, etc.	Cave 1 at Qumran, Cave 4, etc.
4QNum <sup>b</sup>	Second Numbers scroll from Cave 1 at Qumran
5/6Hev	Caves 5 and 6 at Naḥal Hever

### Terms and Abbreviations

<i>b.</i>	<i>Babylonian Talmud</i>
B.C.E.	Before the Common Era, equivalent to B.C.
<i>ca.</i>	circa, about
CD	abbreviation for the <i>Damascus Document</i> fragments discovered by Solomon Schechter in the Cairo Geniza.
C.E.	Common Era, equivalent to A.D.
cf.	<i>confer</i> , compare
CH	<i>Community Hymns/Hymns of the Community</i>
CH I	First block of <i>Community Hymns</i> : Cols. 1–8
CH II	Second block of <i>Community Hymns</i> : Cols. 18–28
col(s).	column(s)
D	abbreviation for the <i>Damascus Document</i>
DSS	Dead Sea Scrolls
e.g.	<i>exempli gratia</i> , for example
et al.	<i>et alii</i> , and others
frg(s).	fragment(s)

H	An abbreviation for <i>Hodayot</i> , or <i>Thanksgiving Hymns</i> , compositions that appear multiple editions from Caves 1 and 4.
ms(s)	manuscript(s)
MT	Masoretic Text, text of the Hebrew Bible produced by the Masoretes
MTP	<i>Maskil Thanksgiving-Prayer</i> , or the H composition in 1QH <sup>a</sup> 20:7–21:39(?)
<i>Otot</i>	Hebrew for <i>Signs</i> (4Q319)
S	<i>Rule of the Community</i>
Second Temple Period	from its building (516 B.C.E.) to destruction by the Romans (70 C.E.)
<i>Serekh ha-Yahad</i>	Hebrew name for the <i>Rule of the Community</i>
TH	<i>Teacher Hymns/Hymns of the Teacher</i> : cols. 9–17
Teacher Book	Michael Douglas’ term for the <i>Teacher Hymns</i> block in 1QH <sup>a</sup> (9:1–20:6 with ‘appendices’)
<i>Yahad</i>	Hebrew for “Oneness” or “Community,” the name for “sectarians” or “Essenes” in some scrolls

### **Journals, Books, and Series<sup>1</sup>**

<i>ABD</i>	<i>Anchor Bible Dictionary</i>
<i>BBS</i>	<i>Bulletin of Biblical Studies</i>
<i>Bib</i>	<i>Biblica</i>
<i>CBQ</i>	<i>Catholic Biblical Quarterly</i>
<i>DJD</i>	Discoveries in the Judaean Desert
<i>DSD</i>	<i>Dead Sea Discoveries</i>
<i>DSSHU</i>	<i>The Dead Sea Scrolls of the Hebrew University</i>
<i>EDSS</i>	<i>Encyclopedia of the Dead Sea Scrolls</i> . Edited by Lawrence H. Schiffman and James C. VanderKam. 2 vols. New York: Oxford University Press, 2000.
<i>HALOT</i>	Koehler, L., W. Baumgartner, and J. J. Stamm. <i>Hebrew and Aramaic Lexicon of the Old Testament</i> . Translated and edited under the supervision of M. E. J. Richardson. 5 vols. Leiden: Brill, 1994–2000
<i>JBL</i>	<i>Journal of Biblical Literature</i>
<i>JJS</i>	<i>Journal of Jewish Studies</i>

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1. See bibliography for complete publication details of journals and series.

<i>JSS</i>	<i>Journal of Semitic Studies</i>
OTL	Old Testament Library
<i>RevQ</i>	<i>Revue de Qumrân</i>
SBLEJL	Society of Biblical Literature Early Judaism and Its Literature
<i>Semeia</i>	<i>Semeia</i>
TCHB	Tov, E. <i>Textual Criticism of the Hebrew Bible</i> . Third edition. Assen/Maastricht: Van Gorcum; Minneapolis: Fortress, 2012

## ABSTRACT

Determining the genre of sectarian compositions from the Dead Sea Scrolls is a task beset with many obstacles, the most formidable being the lack of defined and complete texts. Our already limited understanding of sectarian genre is obscured by damage to many manuscripts, impeding methods such as form, rhetorical, and literary criticism. This thesis proposes a strategy for maximizing our knowledge of sectarian genres by focusing on the generic data in superscriptions. Using the *Maskil Thanksgiving-Prayer* as a case study (1QHodayot<sup>a</sup> 20:7–21:39[?]), this thesis applies insights gained from an analysis of the form and content of Hebrew Bible and Dead Sea Scrolls superscriptions to assess the generic details contained in its superscription (20:7–14a).

To investigate the genre of the *Maskil Thanksgiving-Prayer*, this study proposes a “multi-axial approach,” in which the kinds of information included in a composition’s superscription serve as diagnostics for evaluating its genre. In this approach, superscriptions are understood, using terms from cognitive science, as “metacognitive” instructions that guide the “structure-mapping” process in generic comparisons. In other words, superscriptions are the scribal reading directions that facilitate the proper recognition of genre within a particular reading community.

The application of the multi-axial approach to the *Maskil Thanksgiving-Prayer* results in its identification as an intercessory prayer from the repertoire of the Maskil, which may also instruct its audience to participate in the distinctive practices of sectarian prayer. Although this method is not a replacement for traditional forms of genre criticism, it provides a ground for investigating the genre of compositions that have a superscription but lack a complete text. Furthermore, when applied to intact works, the multi-axial approach can supplement the analysis of form, content, or stylistics, offering a more robust assessment.

# 1. INTRODUCTION: THESIS QUESTION, PLAN OF STUDY, AND DEFINITIONS OF KEY TERMS

**Summary.** The first section of this chapter poses the primary question of this thesis: what is the genre of the *Maskil Thanksgiving-Prayer*? This is followed by a discussion of the obstacles to answering the question and a “plan of study,” which briefly sets forward the structure of the thesis by chapter. The final sections contain a list of terms and definitions used throughout the thesis and a note about texts and translations.

## Outline of Chapter 1

### **1.0 Introduction**

### **1.1 Thesis Question**

### **1.2 The Problem and Solution for the Thesis Question**

### **1.3 The Contents of the *Maskil Thanksgiving-Prayer***

### **1.4 Plan of Study**

### **1.5 Definitions of Key Terms**

## 1.0 Introduction

This chapter raises the thesis question and provides an outline of the argument that follows in the subsequent chapters. Section 1.1 explains how the current state of *Hodayot* (= H) scholarship has allowed for the reopening of basic interpretive questions, especially those concerning the genre of H compositions. Then it raises the thesis question: “What is the genre of the *Maskil Thanksgiving-Prayer*?” Section 1.2 describes how the poor state of the H manuscripts stands as the primary obstacle to answering the thesis question and identifies the solution offered in this thesis. Section 1.3 summarizes the four parts of the thesis’ argument, and is followed by Section 1.4, which provides definitions of key terms.

### 1.1 Thesis Question

The publication of all the *Hodayot* (= H) scrolls has opened the door for the investigation of many long-deferred questions. Previously, they could only be tentatively discussed because of how the manuscripts were published after their discovery in 1947. E. L. Sukenik’s edition of 1QHodayot<sup>a</sup>, the first of eight H scrolls to be discovered at Qumran, was posthumously published in 1954, but he was unable to offer a complete reconstruction or thoroughly evaluate it in light of subsequent discoveries. Although John Strugnell had identified the Cave 4 copies of H within a decade of Sukenik’s publication, complete editions of each new H manuscript were not published until 1999.<sup>2</sup> It was not until a decade later that Hartmut Stegemann’s reconstruction of the Cave 1 material was published in a critical edition, using the Cave 4 evidence.<sup>3</sup> Prior to the release of these editions, little could be said about H compositions without great hesitancy. The

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2. John Strugnell, “Le travail d’édition des fragments manuscrits de Qumrân,” *RB*, 63 (1956): 49–67, 64; Eileen Schuller, *DJD* 29.

3. Schuller, *DJD* 29.

slow publication process inhibited H scholarship in the 20th century, and as a result many basic fundamental interpretive topics have only recently begun to be engaged.

Now that the H material is widely available, it is time to reexamine basic questions, including that of the genre(s) of compositions in the H tradition. This issue was raised early on as Sukenik was forced to provide a title for the publication of 1QH<sup>a</sup>, but it is far from closed. The opening columns of the H scrolls are destroyed, as are any superscriptions that may have been inscribed on the handle sheet or in the first column of the scrolls. Without any titles for the collection preserved, Sukenik chose to call 1QH<sup>a</sup> “מגילת ההודיות” or “The *Hodayot* (*Thanksgiving*) *Scroll*.”<sup>4</sup> Subsequent scholarship has not challenged Sukenik’s title, and so “*Hodayot*” has been adopted in the standard catalog designations of the Dead Sea Scrolls, so that H manuscripts are designated 1QHodayot<sup>a</sup>, 1QHodayot<sup>b</sup>, 4QHodayot<sup>a</sup>, ect. They are also known by the abbreviation “H,” just as *Serekh-ha-Yahad* manuscripts are referred to as S and the *Damascus Document* manuscripts as D.

Sukenik’s title, “ההודיות,” is not found in anywhere in the scrolls it names, nor is it a biblical designation. While “הודיה” “Hodiah” occurs in Neh 8:7; 9:5; 10:11, 14, 19; 1 Chr 4:19, these references are personal names of levitical figures. Sukenik’s term was likely drawn from the Mishnah, especially from *m. Ber.* 4:2; 5:2; 9:4 where it references thanksgivings that one would offer on certain occasions.<sup>5</sup> However, these reference also have the judicial connotation of “witness” or “testimony” (e.g. *m. Ketub.* 13:4). Sukenik probably adopted this term because it shares the root ידה with the *incipit* of most of the surviving H compositions: אודכה. Even though “*Hodayot*” does not occur anywhere at Qumran as a literary title, Sukenik seemed to believe it

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4. E. L. Sukenik, ed., אוצר המגילות הגנוזות (= The Dead Sea Scrolls of the Hebrew University) (Jerusalem: Magnes, 1955).

5. References of הודיה or הודיה occurring in: *m. Ber.* 4:2; 5:2; 9:4; *m. Ma‘aš.* Š. 5:15; *m. Yoma.* 7:1; *m. Roš Haš.* 4:5; *m. Ketub.* 13:4; *m. Soṭah.* 7:7; 9:10; *m. B. Meš.* 4:7; *m. Šebu.* 6:1, 3; 7:1–3; *m. ‘Abot.* 4:7

was the best approximation of what the scroll might have been called, or what modern audiences might call it, in lieu of an ancient title. It may be that Sukenik only intended for this Mishnaic title to be provisional, as was the unreconstructed order of the columns in his initial editions. Regardless of Sukenik's intentions, the title was ensconced in subsequent publications, and it became the official title after Sukenik passed away in 1953.

Given that the term "*Hodayot*" is not original, one wonders how the sectarian reading community conceived of this tradition. A number of studies have attempted to answer this question by comparing the form and content of H compositions, offering a basic division between *Community Hymns* (= CH) and *Teacher Hymns* (= TH), but this terminology and categorization scheme is a modern construct. Setting aside the system of genre that scholars have created for H, we might ask what the ancient sectarian system of genre was like, and how the H tradition fit into it.

This thesis poses a single question as a way of entering into such a discussion of the genre of H compositions: "*What is the genre of the Maskil Thanksgiving-Prayer (1QH<sup>a</sup> 20:7–21:39[?])?*" This composition has a long superscription that records details that sectarian scribes deemed critical for reading this text. The working title "*Maskil Thanksgiving-Prayer*" (= MTP) is drawn from this superscription, which provides an associated sectarian figure, the Maskil, and the two titles: "הודות" "thanksgiving" and "תפלה" "prayer." While this title might be taken as a response to the thesis question, it is hardly a satisfactory answer. The technical meaning of terms such as הודות and תפלה are obscure, so they offer limited insight into the genre of the text, especially if read in isolation from the rest of the superscription. To explain what the genre of the MTP is, we must first determine what we mean by "genre" and how the MTP maps onto the

system of genre operative among the reading communities whose texts were discovered at Qumran.

## 1.2 The Problem and Solution for the Thesis Question

One of the primary difficulties encountered in the study of the Dead Sea Scrolls is the poor condition of many of the manuscripts. In the case of biblical and apocryphal literature, scholars can turn to other complete manuscripts that have been copied in the intervening centuries, enabling them to propose reconstructions of the damaged or lost parts. However, for those works whose transmission histories end in the first century CE, it is impossible to reconstruct the missing text accurately. This is the case for all the damaged sectarian Dead Sea Scrolls; that is, those works that were composed and copied by the group who deposited them in the caves near Qumran, and who occupied the nearby complex. A few sectarian scrolls are in relatively good condition, such as 1QS, 1QM, and 1QpHab; but most are decayed and fragmented to a point where their contents are difficult to interpret or reconstruct.<sup>6</sup> Many of the community's *pesharim* (contemporizing commentaries on scripture), prayers, and poetry are substantially lost, providing modern interpreters with only haphazard pieces of these previously unknown works.<sup>7</sup>

The *Hodayot* is one of the sectarian traditions that has only survived in pieces. Of the eight manuscripts, only one preserves relatively complete compositions: 1QH<sup>a</sup>. Its central columns, which contain a block of similar works called the “*Teacher Hymns*” (cols. 10–17), are mostly intact; however, its outer columns are either missing or extremely fragmentary. These damaged sections of 1QH<sup>a</sup> preserve two groups of compositions commonly called the

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6. These three scrolls (1QS, 1QM, and 1QpHab) are not complete, but they contain most of the text in the proper order. They are not fragmented like so many of the other surviving scrolls.

7. The copies of the *Damascus Document* discovered in the Cairo Geniza are an exception.

“*Community Hymns*” (CH I 1–9; CH II 18–28).<sup>8</sup> They are missing large swaths of material that conceal or obscure transitions between subsections and even entire psalms. The reconstruction of these parts of the scroll are still a matter of debate, and as a consequence, so is the form and content of the *Community Hymns* in general.<sup>9</sup> It is to this grouping of fragmentary and largely undefined compositions that the *Maskil Thanksgiving-Prayer* belongs.<sup>10</sup>

### Can We Discern the Scope and Contents of the Maskil-Thanksgiving Prayer?

Given that the MTP comes from a damaged part of 1QH<sup>a</sup>, we should determine the extent to which its scope and contents are preserved. The initial step in most approaches to interpreting texts involves demarcating units and subunits, so the ability to establish a text’s scope and content is critical. In collections of poetic compositions, scope can be determined by identifying the opening line of successive compositions. In the H tradition, they begin with compositional *incipits* such as “I thank you, O LORD,” “Blessed are you, O LORD,” or a superscription mentioning the Maskil.<sup>11</sup> To determine the scope of a composition, one only has to note its opening line and find the next *incipit* or superscription, which demarcates its end. This is a simple process in a complete collection like the biblical Psalter, where all of the superscriptions and *incipits* are preserved, but it is more complicated in the fragmentary H tradition.

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8. Little is known about the compositions from 1QH<sup>a</sup> 1–3 or 27–28, and it is possible that something other than CH compositions were contained in these sections. More about these compositions follows in the next chapter.

9. For example, it is unclear how many compositions are present in col. 4. There may be a single composition or as many as two or three preserved. Eileen M. Schuller and Carol A. Newsom, *The Hodayot (Thanksgiving Psalms): A Study Edition of 1QH<sup>a</sup>* (SBLJL 36; Society of Biblical Literature, 2012), 2.

10. Schuller, Newsom, and A. K. Harkins note that the CH category is an ambiguous grouping of compositions, and should be further refined. Schuller and Newsom, *The Hodayot*, 9; A. K. Harkins, “The Community Hymns Classification: A Proposal for Further Differentiation,” *DSD* 15/1 (2008): 121–54, 131.

11. Compositional *incipits* are the opening words of the body of a composition, while a superscription is a note or description about the composition before the composition proper. Accordingly, a composition could have both a superscription for a heading, and a compositional *incipit*. This would be analogous to a fairy tale with a title and “once upon a time,” as its *incipit*. This use of the term *incipit* reflects its use in music, where the opening notes of a composition are called the “*incipit*.” One would not mistake the initial bars of a composition with its title because the two exist on different compositional registers: the title describes the piece while the *incipit* commences it.

The MTP is one of the clearest examples of an H composition with an unclear scope. Hartmut Stegemann has successfully reconstructed the part of 1QH<sup>a</sup> in which the MTP is preserved; however, this reconstruction does not preserve its conclusion, and only its first column can be positively identified. The MTP's beginning is marked by its superscription in 1QH<sup>a</sup> 20:7–14a, but the next preserved *incipit* or superscription does not occur until 25:34. If we follow the aforementioned method for determining a composition's length, the MTP would be over five columns long: 237 lines. Most H compositions range between eight (1QH<sup>a</sup> 15:29–36) and seventy-two lines (16:5–17:36), making two hundred and thirty-seven lines an unlikely figure. Indeed, no one has argued that the MTP is so long, and Stegemann postulates that there must be at least one missing *incipit* or superscription in these columns' lacunae. He suggests that “[i]t is most likely that the psalm concludes somewhere in lines 40–42” of col. 22.<sup>12</sup> Unfortunately, he does not supply an argument for this claim, and seems content to have a one hundred and twenty line composition, a figure that is still significantly higher than the range of 8–72 lines that is found in other H compositions.

The only column that one can confidently assign to the MTP is column 20. In col. 21 all of the first line and much of the second and third lines are missing, leaving sufficient space for an *incipit* or superscription. The beginning of col. 21 is not an unreasonable place for a new work because there are enough lines for a full composition in col. 20. There are thirty-six lines of the MTP in this column, falling well within the range of known compositions (8–72 lines), and if it concluded at the end of col. 20, it would be similar in length to 1QH<sup>a</sup> 12:6–13:6 (42 lines).

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12. Stegemann with Schuller, DJD 40:271, cf. 252–54, 263, and Hartmut Stegemann, “The Number of Psalms in 1QHodayot<sup>a</sup> and Some of Their Sections,” in *Liturgical Perspectives: Prayer and Poetry in Light of the Dead Sea Scrolls. Proceedings of the Fifth International Symposium of the Orion Center for the Study of the Dead Sea Scrolls and Associated Literature, 19–23 January, 2000* (ed. Esther Chazon with the collaboration of Ruth A. Clements, and Avital Pinnick; STDJ 48; Leiden: Brill, 2003), 191–223, 219.

Because col. 20 is the only part of the MTP that is textually and materially continuous with the superscription and because it falls within an acceptable range for an H composition, it is the only text that one can confidently claim to be part of the MTP.

The case for col. 21 belonging to the MTP is more difficult to make, but it fits the profile of the longer works found in H. Because there is a full line missing at the beginning of col. 21 that could have contained the beginning of a new composition, one can only tentatively suggest that it belongs to the MTP. Assuming that the MTP continues in this column, all of the available lines would belong to the MTP since there is no new *incipit* or superscription in its preserved text. This would create a composition of nearly seventy-six total lines, nearly on par with 1QH<sup>a</sup> 16:5–17:36 (seventy-two lines) and 13:22–15:8 (sixty-nine lines).<sup>13</sup> Although Stegemann admits that “[i]t is possible that a new psalm begins in lines 39–42 of this column or the first four lines (even in line 5) of the next column,” he argues that “there is no need to assume the end of one psalm and the beginning of another at this point, and indeed the text that is preserved in the upper part of col. XXII seems more suitable in content as the continuation of a psalm than as the beginning.”<sup>14</sup> Stegemann makes his argument by appealing to the content of col. 22; however, he does not explicitly identify how it “seems more suitable” as a continuation of the MTP.<sup>15</sup> With no actual argument presented for locating the end of the MTP elsewhere, it seems that the end of column 21 remains a distinct and reasonable possibility for its conclusion.

Although Stegemann argues that the MTP most likely concludes at the end of col. 22, it is the least likely of the options presented so far. First of all, it creates a one hundred and twenty

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13. The proposed line numbers for the MTP with col. 21 could be as many as four lines less (ending in line 38, for a total of seventy-four lines) or five lines more (falling in the missing and incomplete section of 22:1–5, for a total of seventy-nine lines).

14. Stegemann with Schuller, DJD 40:263.

15. Stegemann refers us to the note for column 22; however, no argument is to be found there, and he enigmatically refers us back to the discussion for col. 21. Stegeman with Schuller, DJD 40: 271.

line composition, which would constitute the longest composition in H by a whole column. Such a conclusion moves us off the scale of normal lengths within the H tradition, in so far as it has been preserved and reconstructed. Second, Stegemann offers no argument and cites no explicit evidence for the MTP to be so exceptionally long.<sup>16</sup> Because there is no argument, his division of the MTP and the following composition appears to be motivated solely on the recognition that “[o]n the basis of length, it is most likely that we should posit more than one psalm in these 237 lines.”<sup>17</sup> In other words, there are too many lines for a single composition, so he believes that there are one or more divisions in cols. 20–25. However, if length is the primary criterion for assuming multiple compositions, one should posit divisions that are congruous with known H compositions, not units that exceed the largest known H composition by an entire column.

Stegemann’s identification of col. 22 with the MTP determines how he delineates the remaining columns. The next superscription is in 25:34, and if the MTP is demarcated at 22:40–42, as Stegemann suggests, there are one hundred and seventeen intervening lines. Like Stegemann’s proposal for the length of the MTP, this length is unprecedentedly long. He argues that the “topic of the ‘fallen angels’ and their deeds” shared by cols. 24 and the beginning of 25 implies that they are part of the same composition. He asserts that, at minimum, this composition runs from cols. 24:4–25:33; however, he suggests that it could even begin as early as 23:1.<sup>18</sup> It should be noted that this span of columns is even more difficult to analyze than cols. 20–22 because there are more and larger lacunae that could conceal transitions.

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16. Stegemann does discuss to the subsection *incipit* in 22:34; however, this concerns whether or not this is compositional or subsection *incipit*, an altogether separate issue. Stegemann is probably correct that 22:34 is a subsection *incipit*, but it may belong to another composition, not the MTP, as he has assumed.

17. Stegemann with Schuller, DJD 40:263.

18. Stegemann with Schuller, DJD 40:292.

Stegemann prefers to divide the two hundred and thirty-seven line gap between the MTP superscription (20:7–14a) and the *Self-Glorification Hymn* superscription (25:34–?) in half; however, given the lack of concrete arguments based on content, it seems more reasonable to divide these lines by a factor of three: yielding compositions around seventy-nine lines in length.<sup>19</sup> Positing at least three compositions conforms to the available evidence, which allows for a transition at the end of col. 21 (making the MTP  $\approx 78$  lines), and another in the lacunae in cols. 23 or at the beginning of 24 ( $\approx 80$  lines), with the remaining lines forming a third composition that concludes in 25:33 ( $\approx 80$  lines). These figures are preferable to Stegemann’s because they conform to what we might expect as a maximum length for H compositions, which is drawn from what we know from the more complete parts of H.<sup>20</sup> This hypothesis is conjectural, but it fits the available evidence better than the unprecedentedly massive compositions proposed in DJD 40. So while this thesis tentatively posits that the scope of the MTP is 20:7–21:39(?), possibly extending to the end of the column (21:42), it must also be stressed that this best estimate is still very uncertain and the question is far from closed.

Are there other means for determining the end of the MTP? One way to determine where one composition begins and ends is by observing continuity in content and themes. Indeed, Stegemann uses this kind of argument when he suggests that cols. 24:4–25:33 belong together because they share a common theme and language. However, one major objection can be raised to this approach. The 1QH<sup>a</sup> compositions of the CH II block may be grouped by shared thematic elements. For example, the language of הודות “thanksgiving,” a title attributed to the MTP in its

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19. Of course, a number of different scenarios could be proposed with smaller increments, but this conjecture only offers a reasonable upper limit for size of the compositions between 20:7 and 25:33, based on the length of known compositions within 1QH<sup>a</sup>. Further divisions are possible, especially given the number of lacunae in these columns.

20. That is not to imply that composers held minimum or maximum lengths in mind as they wrote their works, but that it is more likely that compositions of uncertain scope will fall within known lengths of compositions in H rather than dramatically exceeding them.

superscription (20:7), is used at the end (1QH<sup>a</sup> 19:36) of the previous composition (1QH<sup>a</sup> 19:36 of the H composition in 19:6–20:6). We also find language of supplication (וְחִזְנָה) in the next verse (1QH<sup>a</sup> 19:37), another motif in the MTP superscription (20:7). Likewise, the imagery of light that is so central to the MTP (אור in 1QH<sup>a</sup> 20:7, 9–10, 18; 21:15, 5x) is also used in column 23 (1QH<sup>a</sup> 23:2–4, 3x), which Stegemann assigns to another composition.<sup>21</sup> Clearly, shared themes and language are not reliable ways of determining compositional limits, especially when damage prevents modern interpreters from reading these references in light of their broader context, and when we do not understand 1QH<sup>a</sup>'s principles of organization. It is only *after* one identifies the compositional boundaries that imagery and language can be contextually interpreted, not the reverse.

Another possibility for determining the scope of the MTP is to consult the 4QH<sup>a</sup> and 4QH<sup>b</sup> copies. 4QH<sup>b</sup> is a fragmentary copy that follows the same order of compositions as 1QH<sup>a</sup>, but it only provides the opening prepositional phrase of the MTP (12 ii.3) and a part of column 21 (4QH<sup>b</sup> 13.1–8). No additional content preserved until fragment 14 (=1QH<sup>a</sup> 23:18–25). Because 4QH<sup>b</sup> provides text that mostly overlaps with known parts of the MTP, it does not shed further light on the MTP's scope.

4QH<sup>a</sup> is more helpful because it presents an alternative order of compositions. It places the MTP after an unknown composition (4QH<sup>a</sup> 8 i.13–ii.9), and it appears to be the last preserved text in 4QH<sup>a</sup>, perhaps even the closing composition in the scroll. The final fragments of 4QH<sup>a</sup> preserve text from 1QH<sup>a</sup> 21:23–27 (4QH<sup>a</sup> fragment 11) and 1QH<sup>a</sup> 21:36 (4QH<sup>a</sup> fragment 12). No material from column 22 is preserved. This evidence may demonstrate that the MTP exists in a scroll that concludes at the equivalent of the end of 1QH<sup>a</sup> 21, which supports this thesis'

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21. Stegemann with Schuller, DJD 40:278

hypothesis (MTP = 1QH<sup>a</sup> 20:7–21:39[?], against Stegemann's (MTP = 1QH<sup>a</sup> 20:7–22:42[?]). However, this evidence should not be overstated because the number of columns on this sheet are not certain, and it is possible that there is another sheet of 4QH<sup>a</sup> that has not survived. There is also a conceivable scenario in which the MTP ends in 1QH<sup>a</sup> 20, and that col. 21 contains an independent composition, both of which are preserved in the 1QH<sup>a</sup> order in 4QH<sup>a</sup>. In sum, the evidence accommodates 1QH<sup>a</sup> 20:7–21:39? as the MTP's scope, but not beyond doubt: there are other ways of interpreting the remains of these damaged manuscripts.

The scope of the MTP is so uncertain that it is not prudent to build an argument on a presumed point of transition. Although 20:7–21:39(?) fits the available data well, other scenarios cannot be eliminated. This uncertainty presents the primary challenge for responding to the thesis question because the methods commonly used by biblical scholars to determine genre require the scope to be determined as the first step. If the critic assigns text from other H compositions to the MTP, then the analysis of its form, rhetoric, or literary shape would be distorted, providing inaccurate results. So to proceed with the knowledge that the composition could vary by one or more forty-two line columns is methodologically irresponsible.

The problem of scope also extends to the assessment of the MTP's content. Because cols. 21–22 are only *possibly* part of the MTP, one can only speak with integrity about the content of the MTP in so far as it is preserved in column 20. This leaves precious little material for engaging in the rigorous and thoroughgoing analysis of content that biblical studies approaches require for determining the genre of compositions. It seems unlikely that Gunkel would use form criticism if he could not tell where one Psalm ends and the next begins, or if substantial parts of each composition were missing. As is often the case in the study of the Dead Sea Scrolls, there are some things we cannot know and should not pretend to know.

For these reasons, this thesis seeks an alternative approach to genre criticism that expands the data points to include other indicators of genre. On the one hand, it is unfortunate that the scope and content of the MTP is unrecoverable; but, on the other hand, it is quite fortunate that such a large superscription survives. It provides a description of the MTP from the perspective of those who read, performed, or heard this composition. In many ways, the superscription tells modern interpreters details about this text that form and content cannot reveal.

### 1.3 The Contents of the *Maskil Thanksgiving-Prayer*

This section provides a summary of the known contents of the *Maskil Thanksgiving-Prayer* in order to orient the reader and to register what little information is available from the body of the MTP. A more detailed analysis is provided in Chapter 6. In addition to the superscription, the only content that one can positively identify as the body of the MTP is 1QH<sup>a</sup> 20:14b–39.<sup>22</sup> As the previous section explained, the *Maskil Thanksgiving-Prayer* has an uncertain scope and is missing much of its contents, and so little is known about the composition after its superscription. It is possible that it continues into columns 21–22 (and theoretically until 25:33), with decreasing levels of probability in each subsequent column. It is tempting to include at least column 21, but for the purposes of this thesis' investigation of the MTP's genre, only column 20:14b–42 is identified as part of the composition, lest the analysis be distorted by erroneously including material from another composition.

Of the remains of the MTP, its superscription (1QH<sup>a</sup> 20:7–14a) is the best preserved. It begins with a recognizable format (see ShirShabb superscriptions: 4Q400 1 i.1; 3 ii + 5.8; 4Q401 1–2.1; 4Q403 1 i.30; 1 ii.18; 4Q405 8–9.1; 20 ii–22:6; 4Q406 1.4), which assigns the composition to the Maskil's repertoire (20:7 למשכיל), and provides two titles for the composition

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22. Even though only a single legible letter remains on lines 40–42, they probably belong to the MTP, because they are not consistent with any known transitions between compositions.

(הודות ותפלה 20:7).<sup>23</sup> It also includes instructions to prostrate and supplicate at all times (20:7 (להתנפל והתחנן תמיד מקצ לקצ).

The superscription takes an unconventional turn when it launches into explication of what is meant by תמיד מקצ לקצ “continually, at all times.” Lines 7b–14a constitute a poetic subunit that operates on the same literary register as the superscription and has strong affinities with the sectarian description of their distinctive practice of fixed prayer in the Maskil’s *Hymn of the Appointed Times* (1QS 10:5–11:22). This subunit describes continual times for prayer, focusing primarily on dawn and dusk, and emphasizes how these times are part of God’s mysterious plan, which is specially revealed to the *Yaḥad*.

The body of the MTP begins with the compositional *incipit* ואני משכיל ידעתיכה אלי ברוח אשר נתתה בי “I, the Maskil, know you, my God, by the spirit you have placed in me” (1QH<sup>a</sup> 20:14b–15). The Maskil, an office in the sectarian hierarchy, is the speaker of the prayer, which is directed toward God. The opening of the MTP describes the relationship between the Maskil and God, emphasizing how God has enlightened the Maskil, and how the figure has heeded divine counsel. This relationship of divine enlightenment and human receptivity results in the revelation of knowledge within the Maskil, establishing him as a “fountainhead” for the divine mystery (20:16).

At this point the MTP becomes more difficult to read because of damage to the beginning and end of lines 17–23. It may be a description of God’s plan, as these lines stress God’s glory כבודכה, anger אפך]ה and there are mentions of “appointed times of destruction” (20:20) מועדי שממה. This incomplete section is followed by a mention of God’s mysteries רזיכה, which are synonymous with God’s plan (20:23).

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23. The elements of the superscription are discussed in greater detail in Chapter 6.

In 20:24–27b, a third party is mentioned in the prayer. Although they are not explicitly identified, they participating in several activities: ולטובה יצפו “they watch for [God’s] goodness” (20:24), ובקצ כבודכה יגילו, “In the time of [God’s] glory they rejoice,” and ולפי ממשלתם ישרתוכה “according to their dominion they serve you in their divisions, neither turning from you nor transgressing your word.” These lines give impression that this third party is associated with the Maskil and the *Yahad*, as they are serving in what appear to be priestly or levitical divisions and obeying God’s commands. The activities of watching, rejoicing, and serving God in divisions suggests that the third party is constituted by insiders in the community who participate in its hierarchy and communal functions. This notion is further supported by the way God is described as having הגשחם “brought them near” (20:26). The members of this third party are most likely sectarian insiders, not an outside group or opponents of the community.

In the following lines the prayer returns to the relationship of the Maskil and God, emphasizing the Maskil’s lowliness as a created being and his inability to comprehend the divine mysteries without God’s aid.<sup>24</sup> This kind of self-deprecating discourse is common throughout the H tradition, and it expresses the theological anthropology of the sect. It begins with the common subsection *incipit*, ואני “as for me” (20:27), and describes how the Maskil is a vessel formed from clay (20:27–28). The Maskil describes himself as “a source of pollution and shameful dishonor” (20:28) that is unable to respond to God (20:30) or resist judgment (20:30–31). This image of the

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24. This is called the *Niedrigkeitsdoxologie* by Heinz-Wolfgang Kuhn, or the “masochistic sublime” by Carol Newsom. The discussion of this concept follows in Chapter 2. See Heinz-Wolfgang Kuhn, *Enderwartung und Gegenwärtiges Heil: Untersuchungen zu den Gemeindeliedern von Qumran mit einem Anhang über Eschatologie und Gegenwart in der Verkündigung Jesu* (SUNT 4; Göttingen: Vandenhoeck & Ruprecht, 1966), 22; Carol A. Newsom, *The Self as Symbolic Space: Constructing Identity and Community at Qumran* (STDJ 52; Leiden: Brill, 2004), 220.

Maskil is different than what was described in 20:14b–16, a figure characterized as a spring of God’s mystery and power, and one who has heeded God’s counsel (20:16).

Damage has rendered lines 31–32 somewhat unclear, but 32b–33 seem to apply the same low view of the Maskil to the third party, who are unable to recount God’s glory or stand before God’s wrath. Just as the Maskil is hapless and helpless before God, so is this group. After affirming that there is none like God (20:34), the Maskil answers his own question. He poses the rhetorical question, ומה אדבר על זאת “What shall I say concerning this?” and then explains that he can say nothing unless God השכלתני “enlightens” him or גליתה לבי “reveals it to [his] mind” (20:36–37). The last legible lines of this column continue to pose similar questions that emphasize the utter dependency of the Maskil, and the third party by implication, to do, speak, or even stand apart from God’s strength (20:35–39). This section explains how the conflicting images of the Maskil are resolved: the utterly powerless Maskil of 20:27b–31 becomes the enlightened figure and source of divine mysteries by God’s hand, through the placement of a ברוה קודשכה “holy spirit” in the Maskil, which serves as a conduit for divine power and mysteries (20:15–16). Although the parts of the column 20 that describe the third party are difficult to read, it appears that the same situation applies to them: they also are utterly dependent on God for a holy spirit in order for them to rejoice and serve God according to their divisions (20:25–26).<sup>25</sup>

At this point there is a large lacuna until the end of the column that obscures almost four lines, and the lacuna at the beginning of the next column could contain the opening words or heading of the next section. Accordingly, we are left without a clear idea of how the MTP ends, or whether it closes in column 20, 21, or 22. Given the material that can positively be identified as part of the MTP (col. 20), it appears that we have a prayer belonging to the Maskil, which also

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25. For similar notions of service, see 1QH<sup>a</sup> 7:35–37; 13:23; 4Q418 69 ii.9–15.

includes a third party. The limited content indicates that God has deigned to make both the Maskil and the members of this third party a source of revealed knowledge as part of God's larger plan. There are references to fixed prayer and religious service both in the superscription and in a section that describes the third party (20:25b–27a), which tie this composition to the distinctive practices of sectarian prayer. One of the critical questions is whether this prayer is itself a fixed prayer, perhaps to be performed daily as the superscription could be read to indicate, or rather points to and describes sectarian fixed prayer. However, before engaging this and other interpretive questions, a number of other issues need to be addressed, which are outlined in the following section.

### **1.4 Plan of Study**

There are four parts to the argument presented by this thesis: (I) the thesis question, (II) the identification of methodological challenges, (III) a formulation of a solution in the form of a new method of genre criticism, and (IV) the response to the thesis question by applying the proposed approach to the *Maskil Thanksgiving-Prayer*. The following outline explains how each of the following chapters contribute to this plan.

#### ***Chapter 1: Introduction to the Study: Thesis Question, Problems and Solutions for the Thesis Question, Plan of Study, and Definitions of Key Terms***

The current chapter constitutes the first part of the thesis argument by posing the question which the following chapters answer: “*What is the genre of the Maskil Thanksgiving-Prayer?*” After identifying the primary problem and solution for answering the thesis question, this plan of study offers a basic overview of the issues raised by the thesis question and provides a brief summary of the solution presented in the final chapters. This chapter also includes a list of key terms, parts of which are duplicated in the lists located on the summary page of each chapter.

## ***Chapter 2: Review of Scholarship: The Maskil Thanksgiving-Prayer***

Chapter 2 is the second part of the thesis argument, which identifies the primary challenge for responding to the thesis question: damage to the copies of the MTP prevent the application of standard forms of biblical genre criticism. This difficulty is highlighted in the review of scholarship, which presents a selective survey of previous scholarship on the MTP, and a description of the H manuscripts. The MTP is present in multiple manuscripts, and so its appearance in collections with varied contents and compositional order is important for understanding its genre. Also, the MTP falls at a significant juncture in H, and offers insight into the developmental history of H. The survey of scholarship describes how the MTP was understood as H scholarship advanced over the last sixty years, and where it stands with the publication of all the DJD volumes.

## ***Chapter 3: Genre Criticism: A Method and Model for Maskil Superscriptions***

The third part of the thesis argument seeks a solution to the problem presented by the state of the H manuscripts. First, Chapter 3 provides working definitions of “genre” and “genre criticism,” and then it focuses on how genre criticism has been applied in biblical and Dead Sea Scrolls studies. These approaches require complete texts with identifiable scopes while overlooking superscriptions, and so another method is needed to assess the genre of the MTP. Concepts from cognitive science are used to articulate how superscriptions convey generic information about their compositions, leading to a formulation of the “multi-axial approach” to generic analysis, a method that includes both concrete data points such as form and content, and also the abstract relationships found in superscriptions, including associated figures, titles, or occasions.

### ***Chapter 4: Form and Function of Generic Superscriptions in the Hebrew Bible***

Chapter 4 is the first of three chapters that apply the solution offered in Chapter 3 for assessing the genre of the MTP. With a detailed understanding of the biblical superscription patterns upon which the MTP and other non-biblical superscriptions were modeled, we can begin to identify the kinds of information that are communicated in the MTP superscription. These data points help us to understand how the reading community perceived the genre of their texts, even in cases in which much of the text and its scope is unknown.

### ***Chapter 5: The Sectarian System of Genre***

Chapter 5 presents the next step in applying the multi-axial approach to the MTP by outlining features of the sectarian system of genre. Because superscriptions contain information that scribes considered vital for understanding the purpose of their texts, the kinds of information in sectarian superscriptions can be used to partially reconstruct which generic categories are most important for certain sectarian texts. The chapter surveys superscriptions in texts that are most closely associated with the Maskil figure, including the *Rule of the Community*, *Words of the Maskil to the Sons of Dawn*, *Songs of the Sabbath Sacrifice*, and the *Hodayot* tradition. While other sectarian superscriptions exist, the chapter focuses on superscriptions that have the strongest correlation with the Maskil.<sup>26</sup>

The final section of Chapter 5 specifies the nine axes for analyzing the MTP. Using nine lines of inquiry drawn from the evaluation of sectarian superscriptions, this approach provides

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26. A simplistic view of a dichotomy between sectarian and non-sectarian literature is not adopted. This thesis operates with a somewhat fluid view of sectarian literature, including the *Songs of the Sabbath Sacrifice* as a sectarian work, even though it was probably not unique to or composed by the sect. Compositions like ShirShabb need not be generated by the sect to be sectarian because they are so popular and integrated into sectarian life. A similar argument could be made for 4QInstruction. See: Carol A. Newsom, "'Sectually Explicit' Literature from Qumran," in *Hebrew Bible and Its Interpreters* (ed. William H. Propp, Baruch Halpern, and David Noel Freedman; Biblical and Judaic Studies 1; Winona Lake, Ind: Eisenbrauns, 1990), 167–87.

multiple avenues for investigation that the following chapter will use to triangulate the genre of the MTP, while also setting it within the larger framework of the sectarian system of genre.

### ***Chapter 6: The Genre of the Maskil Thanksgiving-Prayer***

Chapter 6 is the final part of the application of the multi-axial approach to the MTP. Before applying this approach, the chapter provides an overview of the text, structure, and literary context of the *Maskil Thanksgiving-Prayer*. Then it assesses the genre of the MTP along the nine axes identified in the previous chapter. The damaged state of the MTP eliminates two of the concrete axes of investigation, form and content, leaving seven data points: agent, titles, method, purpose, occasion, a third party, and literary dependency. This assessment identifies the MTP as *an intercessory prayer belonging to the repertoire of the Maskil, which may also instruct its audience to participate in the distinctive practices of sectarian prayer*.

### ***Chapter 7: Overview of the Thesis***

The final chapter offers a summary of the thesis and concluding remarks. After reviewing the argument of the thesis in each chapter, this conclusion describes some of the implications and applications that the thesis may have for the study of superscriptions and Second Temple literature.

## 1.5 Definitions of Key Terms

Because this thesis interacts with multiple disciplines, a number of terms are used that are adopted or adapted, not only from biblical and Dead Sea Scrolls studies, but also from genre theory, cognitive science, and anthropology. Additionally, this thesis coins new terminology for analyzing superscriptions and the application of genre criticism to them. While these terms are meant to bring greater specificity to the discussion of genre in this thesis, it is not expected that others should necessarily adopt these new terms. Rather, it is hoped that they will offer a small contribution to the wider discussion of superscriptions and genre, and will prompt greater specificity in scholarly discourse about these topics. Some terms and their abbreviations are also listed in the “Sigla, Terms, and Abbreviations” section on page iv.

### *Biblical and Dead Sea Scrolls Terminology*

Adjunct	A grammatical term for nonessential words or phrases that modify or describe other grammatical units.
<i>Community Hymns</i>	Compositions of <i>Hodayot</i> that are less biographical than the <i>Teacher Hymns</i> (cols. 9–17). Sometimes called “Non-Teacher Hymns” in some recent scholarship or abbreviated “CH.”
CH I	First block of <i>Community Hymns</i> in 1QH <sup>a</sup> : Cols. 1–8
CH II	Second block of <i>Community Hymns</i> in 1QH <sup>a</sup> : Cols. 18–28
Complement	A word, phrase, or clause that is essential for completing the meaning of a complete sentence.
Compositional <i>Incipit Hodayot</i>	The first words of the body of a composition or a unit. Also, the <i>Thanksgiving Hymns</i> or <i>Psalms</i> . A sectarian collection of first person compositions that confess the greatness of God and the lowliness of human beings.
<i>Hymn of the Appointed Times</i>	A composition in S that is associated with the Maskil and identifies the occasions for prayer (1QS 10:5–11:22). See “ <i>List of Times</i> .”
Fixed Prayer	Also, “Statutory Prayer.” Prayers designated for specific times, whether daily, weekly, or yearly.
Form Criticism	A method of classifying passages with structural similarities and identifying their historical setting in life.

Literary Criticism <i>List of Times</i>	Analysis of a text in relation to its language and structure. A section of the <i>Maskil Thanksgiving-Prayer</i> superscription that identifies occasions for prayer. Also called the “ <i>Time Hymn</i> ” by Bonnie Kittel. Cited as a parallel for the <i>Hymn of the Appointed Times</i> (1QS 10:5–11:22).
Maskil	A central figure in the <i>Yahad</i> charged with ritual, disciplinary, and administrative duties.
Maskil Superscription	A superscription that explicitly associates itself with the Maskil.
Penitential Prayer	A direct address to God in which an individual, group, or an individual on behalf of a group confesses sins and petitions for forgiveness as an act of repentance.
Rhetorical Criticism	Analysis of the use of rhetorical features and patterns in a composition.
Rhetorical Situation	The setting and circumstances that constitute the horizon of a particular communication.
Superscription	A piece of text written or printed at the head or beginning of a document; roughly equivalent to “heading” or “rubric.”
<i>Teacher Hymns</i>	A block of 1QH <sup>a</sup> (cols. 9–17) consisting of compositions that have biographic content. Some suggest the מורה הצדק or ‘Teacher of Righteousness’ is the author. Abbreviated “TH.”
<i>Yahad</i>	This study accepts the majority view that this is the name used by the group that produced the sectarian Dead Sea Scrolls. Historically related to the “Essene” movement mentioned in Roman historiography.

### ***Genre Theory Terminology***

Biblical Genre Criticism	Approaches for assessing genre commonly used in biblical studies, including form, rhetorical, and literary criticism.
Generic	Characteristic of or relating to a class or group of things.
Genre	A work’s location in a system of socially authorized textual comparisons and associations and a socio-cultural context.
Genre Criticism	Any approach that analyzes the generic resonances of a text
Prototype Theory	The approach to genre in which texts are modeled on and measured against an archetypal notion.
System of Genre	A network of generic resonances that are meaningful to a particular reading community.
Systems of Genre Approach	Analyzes the function of genre as a network of interrelated generic relationships among a particular group of texts.

### ***Cognitive Science Terminology***

Cognitive Science	The study of the cognitive processes involved in the acquisition and use of knowledge.
Metacognition	The process of being aware of one's thinking.
Metacognitive Knowledge	Knowledge and reflection on the process of cognition.
Novice-Expert Shift	The process of learning involves a movement from novice, one who has not gained mastery, to expert, who has command of a particular object of learning.
Source	In mental structure-mapping comparisons, the 'source' is a known entity which is superimposed on the structured representation of an unknown entity.
Structure-Mapping	A cognitive process in which the mind maps a structured representation of a known entity (source) onto an unknown entity (target).
Target	In structure-mapping comparisons, the 'target' is the object of interest upon which a structure from a known entity (the source) is mapped in the mind.
Cultural Support	Cultural support is a term that accounts for social, interpersonal, and societal pressures involved in certain learning processes. Cultural support involves facilitating culturally acceptable comparisons or points of comparison as meaningful, while identifying culturally unacceptable comparisons as unmeaningful.

### ***Anthropology Terminology***

Emic/Etic Approaches	An 'emic approach' is a method of anthropological description that uses meaningful terms for those living within the culture under examination. An 'etic' approach to cultural description uses terms that are meaningful to the anthropologist, but not necessarily to those immersed in the culture.
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### ***Thesis Terminology***

Axis	Also, "Generic Axis." A point of inquiry considered in the multi-axial approach, which may be concrete (an attribute of the text) or abstract (a relationship of the text to something/someone else).
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Compositional <i>Incipit</i>	This term describes the introductory phrase or clause that introduces a composition. Compositional <i>incipits</i> may have a standard formula, such as the H <i>incipit</i> 'אודכה אדוני' 'I thank you, O Lord,' or there may be no set formula involved. The composition may be as large as a scriptural book or as small as a self-contained work in a collection such as a psalm. For the purposes of this paper, a 'compositional <i>incipit</i> ' does not include a composition's superscription because they operate on different literary registers. Where a composition has a superscription, the compositional <i>incipit</i> will begin immediately following it, starting with the first line of the body of the composition.
Descriptive Adjunct	A section of a generic superscription that qualifies the main clause.
Generic Complement	The complement of the main verbal clause in a superscription which is generic title such as שיר, מדרש, תפלה.
Generic Superscription	Any superscription with a verbless main clause that has a generic complement.
Generic Title	One of the literary types that are familiar from biblical and Dead Sea Scrolls. They are typically found as generic complements in superscriptions.
<i>Maskil Thanksgiving-Prayer</i>	A provisional title for the psalm beginning in 1QH <sup>a</sup> 20:7 and ending at the end of col. 20, 21, or 22. This composition title is abbreviated as 'MTP.' Parts of the MTP superscription have been called the ' <i>List of Times</i> ' or the ' <i>Time Hymn</i> .'
Multi-Axial Approach	The critical approach proposed in this thesis, which assesses genre on account of its concrete and abstract resonances with other compositions and its socio-cultural context.
Reading Community	A group that shares a particular system of genre.
Subsection <i>Incipit</i>	This term describes the words beginning a dependent unit of a larger composition. A subsection may be set off by a combination of formatting (for example, indentation or scribal markings) and the use of a repeated subsection <i>incipit</i> formula.
Supplication	A prayer that implores God's favor on behalf of another. Not the technical term used by Bilhah Nitzan to describe certain "fixed supplications" or " <i>tehinnot</i> ." <sup>27</sup>

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27. Bilhah Nitzan, *Qumran Prayer and Religious Poetry* (STDJ 12; Leiden: Brill, 1994), 90.

Type I Generic Superscription	A basic form of generic superscription, having a covert subject, a verbless main clause, and a generic complement. see “Generic Superscription.”
Type II Generic Superscription	A basic form of generic superscription, having a demonstrative pronoun for a subject, a verbless main clause, and a generic complement. see “Generic Superscription”
Type III Generic Superscription	A generic superscription with multiple parts, one of them having a verbless main clause with a generic complement.

### Texts and Translations

The texts in this thesis conform to the *Biblia Hebraica Stuttgartensia* for biblical texts and the *Discoveries in the Judaean Desert* series for the non-biblical Dead Sea Scrolls texts. The Masoretic pointing is preserved to emphasize that the text is not from the biblical Dead Sea Scrolls. The MT is used for the sake of consistency and completeness because a large percentage of biblical superscriptions are absent from the Qumran witnesses. This thesis has also utilized Accordance Bible Software (Version 10.1.7) for complex searches and statistics, including the GJUDEAN-T, GNT-28T, HMT-W4, JUDEAN-T, DSSB-C, DSSB-M, QUMRAN, and QUMENG modules.<sup>28</sup> Translations of texts are modified from the NRSV for the Hebrew Bible and *The Dead Sea Scrolls: A New Translation* for most non-biblical Dead Sea Scrolls texts.<sup>29</sup> For the *Hodayot*, the Carol Newsom’s revised translation (2011) is used, except where the author has modified it.<sup>30</sup>

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28. OakTree Software, “Accordance Bible Software,” [cited 1 June 2013]. Online: <http://www.accordancebible.com/>.

29. Michael O. Wise, Martin Abegg, Jr., and Edward M. Cook, *The Dead Sea Scrolls: A New Translation* (Rev. and Updated ed.; New York: HarperSanFrancisco, 2005).

30. Schuller and Newsom, *The Hodayot*.

## 2. REVIEW OF SCHOLARSHIP ON THE *MASKIL THANKSGIVING-PRAYER*

**Summary.** This chapter reviews scholarship on the *Maskil Thanksgiving-Prayer* and its place in the *Hodayot* tradition. After a brief introduction, it opens with a review of three phases of *Hodayot* scholarship and how the *Maskil Thanksgiving-Prayer* is situated within them. Then it offers a description of all eight H manuscripts by dividing them into four primary editions. The chapter closes with observations about the MTP, and the implications of the composition's damaged state for the application of genre criticism.

### Outline of Chapter 2

#### 2.0 Introduction

#### 2.1 Review of *Hodayot* Scholarship: From E. L. Sukenik to A. K. Harkins

#### 2.2 Editions of *Hodayot* Manuscripts

#### 2.3 Dating the *Hodayot* Manuscripts

#### 2.4 Observations, Proposals, and Conclusions

#### Key Terms:

-CH I: The first block of *Community Hymns* in 1QH<sup>a</sup>: Cols. 1–8

-CH II: The second block of *Community Hymns* in 1QH<sup>a</sup>: Cols. 18–28

-*Community Hymns*: Compositions from the *Hodayot* tradition that are less biographical than the *Teacher Hymns* (cols. 9–17). Sometimes called “Non-Teacher Hymns” in some recent scholarship or abbreviated “CH.”

-Maskil: A central figure in the *Yahad* charged with ritual, disciplinary, and administrative duties.

-Maskil Superscription: A superscription that explicitly associates itself with the Maskil.

-Superscription: A superscription is a piece of text written or printed at the head or beginning of a document; roughly equivalent to “heading” or “rubric.”

-*Teacher Hymns*: A block of 1QH<sup>a</sup> (cols. 9–17) consisting of compositions that have biographic content. Some suggest the מורה הצדק or “Teacher of Righteousness” is the author. Abbreviated “TH.”

*List of Times*: A section of the *Maskil Thanksgiving-Prayer* superscription that identifies occasions for prayer. Also called the “*Time Hymn*” by Bonnie Kittel. Cited as a parallel for the *Hymn of the Appointed Times* (1QS 10:5–11:22).

(For a complete list, see “Definition of Key Terms,” Chapter 1.5)

## 2.0 Introduction

This chapter provides a backdrop of scholarship for this study of the *Maskil Thanksgiving-Prayer* and highlights the primary challenge in assessing the genre of the MTP. It reviews the contributions of scholars over the last sixty-five years, tracing the reception of the MTP through three phases of scholarship. In addition to recounting developments in *Hodayot* research, this chapter demonstrates why biblical genre criticism cannot be used on the MTP in its damaged state, and beckons for a new approach that includes information from superscriptions. The multi-axial approach proposed in the next chapter offers a solution to methodological issues raised in this history of H scholarship.

The chapter has three sections. The first provides an overview of scholarship that highlights how scholars perceived the MTP since the discovery of 1QH<sup>a</sup>. The second section describes the *Hodayot* manuscripts, and divides them into four editions. These reflect the four kinds of H collections witnessed by the eight *Hodayot* manuscripts. The third section summarizes the observations from the history of scholarship and the comparison of manuscripts, and draws out their implications for our study. This chapter will demonstrate that the MTP is ill-suited for biblical genre critical methods and calls for model that focuses on superscriptions rather than traditional form critical observations.

## 2.1 A Review of *Hodayot* Scholarship: From E. L. Sukenik to A. K. Harkins

### *Introduction*

To review the history of MTP scholarship, this section follows Eileen Schuller's threefold periodization of H scholarship: c. 1947–1965, c. 1965–1993, and c. 1993–Present.<sup>31</sup> The first period (c. 1947–1965) includes the discovery of 1QHod<sup>a</sup> and the development of two categories to describe H compositions: 'Community Hymns' and 'Teacher Hymns.' The second period (c. 1965–1993) covers the reconstruction of H manuscripts and the late discovery of the MTP superscription. The final and current period (1993–present) encompasses the publication of all the manuscripts in the DJD series and the new wave of scholarship that has emphasized the role of the Maskil and the refinement of the earlier compositional categories.

### *Period 1, c. 1947–1965*

The first period includes the publication of 1QH<sup>a</sup> and the development of literary terms to categorize its compositions. E. L. Sukenik's initial publication of 1QH<sup>a</sup> in *The Dead Sea Scrolls of the Hebrew University (= DSSHU)* inaugurated this period and established a column numbering scheme that would persist until the early 1990s. This period also included the contributions of the "Göttingen School," who established two compositional categories for the *Hodayot*: "Community Hymns" (= CH) and "Teacher Hymns" (= TH). The work of Sukenik and the Göttingen School continues to set the tone for *Hodayot* scholarship to this day. However, due to the poor state of the 1QH<sup>a</sup> manuscript and the delayed publication of the Cave 4 manuscripts, scholars did not recognize the MTP as a self-standing composition during this early period. As a

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31. Eileen M. Schuller, "Recent Scholarship on the Hodayot 1993-2010," *CBR* 10/1 (2011): 119–62, 119–120.

result, most scholars viewed the text of the MTP as a subsection of another composition until the late 1980s.

## Sukenik's Column Numbering and Its Implications for the MTP

The text of the MTP first appears in Sukenik's *DSSHU*.<sup>32</sup> After Sukenik acquired 1QH<sup>a</sup>, 1QIsa<sup>b</sup>, and 1QM for Hebrew University, he began to plan a scholarly edition. Nahman Avigad describes Sukenik's vision for *DSSHU* as "an extensive and elaborate work" modeled on two studies published by the Bialik Foundation.<sup>33</sup> Unfortunately, Sukenik passed away in 1952, before he completed the edition, and Hebrew University formed a publishing committee, selecting Avigad and his assistant Jacob Licht to prepare the volume. In the preface of *DSSHU*

Avigad recalls that:

[t]his committee thought it well to bring out a less ambitious book, without annotations, and so decided upon the present form of this volume, viz., facsimile tables, a faithful transcription, and an Introduction compiled from Professor Sukenik's Introductions to *Megilloth Genuzoth* I and II supplemented by certain descriptive material, which would enable the reader to grasp the general character of the scrolls.<sup>34</sup>

In sum, the committee approved a trim edition with a basic transcription and a limited introduction in order to release *DSSHU* quickly. According to Stegemann, Avigad even restrained the efforts of Licht to reconstruct the scroll.<sup>35</sup> As a result, *DSSHU* lacks detailed scholarly

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32. *DSSHU* was released in a Hebrew and English edition: E. L. Sukenik, אוצר המגילות הגנוזות שבידי האוניברסיטה (Jerusalem: Magnes, 1954); *The Dead Sea Scrolls of the Hebrew University* (Jerusalem: Magnes, 1955).

33. Sukenik, *DSSHU*, 7. Sukenik's pilot publications are מגילות גנוזות סקירה רישונה (Jerusalem: Magnes, 1948); and מגילות גנוזות סקירה שנייה (Jerusalem: Magnes, 1950).

34. Sukenik, *DSSHU*, 7.

35. Hartmut Stegemann, "The Material Reconstruction of 1QHodayot," in *Dead Sea Scrolls: Fifty Years after their Discovery. Proceedings of the Jerusalem Congress, July 20-25, 1997* (ed. L. H. Schiffman, E. Tov, and J. C. VanderKam; Jerusalem: Israel Exploration Society in cooperation with the Shrine of the Book, Israel Museum, 2000), 272–84, 273.

engagement and makes no attempt to move beyond a provisional column numbering system that Sukenik devised for 1QH<sup>a</sup>.<sup>36</sup>

The hastily-produced edition had a lasting impact on the MTP. Because it did not reconstruct 1QH<sup>a</sup>, the opening of the MTP (col. 20) was dislocated from its latter columns (21, 22). The MTP superscription falls in Sukenik's column 12, the final column of the first group of intact sheets. However, the second and third columns of the MTP text were from "a crumpled mass of about seventy detached fragments of leather of assorted sizes."<sup>37</sup> In Sukenik's numbering scheme, this crumpled mass became the final columns of the edition, even though some fragments were in a scribal hand belonging to the beginning of the scroll. Consequently, the second and third columns of the MTP fall in Sukenik's cols. 18 and 19, six columns removed from the opening of the composition.

Another factor obscured the MTP superscription in 1QH<sup>a</sup>. The opening phrase, "למשכיל" "for the Maskil," is missing, leaving only "ל[." Consequently, early scholars did not recognize that 20:7 [12:4] introduces a new composition.<sup>38</sup> Later comparison with the Cave 4 manuscripts (4QH<sup>a</sup> 8 ii.10, 4QH<sup>b</sup> 12 ii.3) enabled scholars to reconstruct it, but the restored reading would not be widely disseminated until Émile Puech's 1988 article.<sup>39</sup> Because of this lacuna early researchers did not realize the MTP existed as a self-standing composition with a superscription, and they interpreted it as a part of the preceding composition.

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36. This numbering system did not reflect a reconstructed scroll. Rather, it placed the intact and better preserved sheets in the early columns and the crumpled mass of columns in the latter part of the edition. Sukenik organized fragments based on scribal hand. However, he did note that scribal hands transition in col 11 (col. 19 in DJD 40), and in *DSSHU* he proposed that his cols. 1–12 (cols. 9–20 in DJD 40) are the center of the scroll, and that the latter cols. in his numbering system belong either before or after these central columns. Sukenik, *DSSHU*, 37–39.

37. Sukenik, *DSSHU*, 37.

38. Brackets indicate Sukenik's columns.

39. Émile Puech, "Quelques Aspects de la restauration du Rouleau des Hymnes (1QH)," *JJS* 39/1 (1988): 38–55, 50. John Strugnell offered a brief preliminary description of the Cave 4 manuscripts in 1956, but the witnesses for the MTP superscription remained unpublished until 1999. See John Strugnell, "Le travail d'édition des fragments manuscrits de Qumrân," *RB* 63 (1956): 49–67, 64.

After assisting Avigad with *DSSHU*, Jacob Licht wrote a monograph, *The Thanksgiving Scroll*, a thorough commentary on 1QH<sup>a</sup>, offering a level of analysis that is lacking in *DSSHU*.<sup>40</sup> Although Sukenik suggested that the Teacher of Righteousness is the author of 1QH<sup>a</sup>, Licht countered that it is more likely the Maskil or Guardian.<sup>41</sup> In support of this proposal, Licht made the first clear identification of the Maskil in the body of the MTP. Although Licht transcribed “משכיל,” in 20:14, he added the note “כך כנראה צריך להיות: משכיל,” “this should probably be ‘Maskil’.”<sup>42</sup> While he had little textual support for asserting that the Maskil is the speaker, the Cave 4 manuscripts would later confirm this reading, and that the figure is indeed closely associated with the H tradition. Scholars would not identify H with the Maskil again until 1988, when Puech offered reconstructions of four Maskil superscriptions in the edition of 1QH<sup>a</sup>.

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40. Jacob Licht, מגילת ההודיות: ממגילות מדבר יהודה (Jerusalem: Bialik Foundation, 1957).

41. Sukenik, *DSSHU*, 38; Licht, מגילת ההודיות, 25. Outside of H משכיל is found in CD 12:21; 13:22; 1QS 3:13; 9:12, 21; 1QSb 1:1; 3:22; 5:20; 4Q256 9:1; 4Q258 1:1; 8:5; 4Q259 3:7; 4:2; 4Q266 5 i.17; 9 iii.15; 4Q298 1–2 i.1; 4Q382 14.1; 4Q400 3 ii, 5:8; 4Q401 1–2:1; 4Q403 1 i.30; 1 ii.18; 4Q405 20 ii 22.6; 4Q406 1.4; 4Q416 2 ii.15; 4Q417 1 i.25; 4Q418 8.15; 21.2; 81, 81a.17; 238.1; 4Q418a 19.2; 4Q421 1a ii, b.10, 12; 4Q427 8 ii.10, 17; 4Q428 12 ii.3; 4Q433a 2.2; 4Q461 1.6; 4Q510 1.4; 4Q511 2 i.1; 4Q569 1, 2.1; 11Q17 7:9. מבקר is found in CD 9:18–19, 22; 13:6–7, 13, 16; 14:8, 11, 13; 15:8, 11, 14; 1QS 6:12, 20; 4Q265 4 ii.6, 8; 4Q266 5 i.14; 7 iii.2–3; 8 i.2, 5; 10 i.1, 6; 11.16; 4Q267 8.4; 4Q271 3.14; 4Q275 3.3; 5Q13 4.1 Many of these texts were unavailable to Licht.

42. Licht, מגילת ההודיות, 174.

## The Göttingen School: Two Categories for Hodayot Compositions

After the publication of *DSSHU*, the next significant development came from the “Göttingen School.”<sup>43</sup> This “school” of H scholars included Gert Jeremias, Jürgen Becker, and Heinz-Wolfgang Kuhn.<sup>44</sup> Each of these German scholars wrote a monograph in the *Studien zur Umwelt des Neuen Testaments* series (SUNT) that collectively established two categories for H compositions: the *Teacher Hymns* (TH) and the *Community Hymns* (CH). These categories have become standard terms for describing H compositions and are widely held to represent a major division in the kinds of compositions found in the tradition. The primary difference between the two is the specificity of their first person voice. In TH compositions, the speaker offers many biographical details, whereas in CH compositions, the speaker’s self-references are general, lacking the particularity of the former. The following chart presents the distribution of TH/CH composition blocks in 1QH<sup>a</sup>.

<i>Teacher Hymn/Community Hymn Compositions in 1QH<sup>a</sup></i>	
<b>Composition Type</b>	<b>Column Range</b>
<i>Community Hymns</i>	Cols. 1–8
<i>Teacher Hymns</i>	Cols. 9–17
<i>Community Hymns</i>	Cols. 18–28

43. Michael Douglas coins the name “Göttingen School” in his 1998 dissertation, *Power and Praise in the Hodayot: A Literary Critical Study of 1QH 9:1–18:14* (Chicago: University of Chicago, 1998), 54. Even though the SUNT series was published at Vandenhoeck & Ruprecht, the scholars are more closely associated with the University of Heidelberg, not Göttingen. Perhaps it should be referred to as the ‘Heidelberg School.’

44. Douglas describes Gunter Morawe as the forerunner of the Göttingen School based on a statement in which Kuhn attributes the basis for his scholarship to Morawe’s earlier work: Douglas, *Power and Praise in the Hodayot*, 54–55; Heinz-Wolfgang Kuhn, *Enderwartung und Gegenwärtiges Heil: Untersuchungen zu Qumran mit einem Anhang über Eschatologie in der Verkündigung Jesu* (SUNT 4; Göttingen: Vandenhoeck & Ruprecht, 1966), 21. The monographs of other members of the Göttingen School are Gert Jeremias’ *Der Lehrer der Gerechtigkeit* (SUNT 2; Göttingen: Vandenhoeck & Ruprecht, 1963) and Jürgen Becker’s *Das Heil Gottes: Heils und Sündenbegriffe in den Qumrantexten und im Neuen Testament* (SUNT 3; Göttingen: Vandenhoeck & Ruprecht, 1964).

Strikingly, the CH/TH distinction is consistent with evidence from H manuscripts. 4QH<sup>c</sup> and 4QpapH<sup>f</sup> appear to be editions containing a ‘Creation Hymn’ + TH composition block (cols. 9–17).<sup>45</sup> There is also at least one edition that only has CH compositions (4QH<sup>a</sup>).<sup>46</sup> This distribution of compositions among alternative editions of H suggests the CH/TH distinction is not just a modern construct, but reflects an ancient distinction. Even so, Schuller and Harkins have called for more distinctions among these types, particularly in the “more nebulous category” of CH compositions.<sup>47</sup>

### ***Period 2 c. 1965–1993***

During this period Stegemann and John Strugnell reconstructed the *Hodayot* manuscripts and Puech identified the *Maskil Thanksgiving-Prayer* as a self-standing composition. Although Stegemann and Strugnell did much of their reconstructive work in these years, their findings were not published until the third period (c. 1993–present). While few scholars wrote articles or books on the *Hodayot* between 1965–1993, Sarah Tanzer made significant contributions with her doctoral dissertation.<sup>48</sup> However, the most influential publication was Puech’s article on 1QH<sup>a</sup>, which reconstructed four Maskil superscriptions in the edition of 1QH<sup>a</sup>.<sup>49</sup> One could describe this second phase as a gestation period for H scholarship because scholars were laying the groundwork for all the major publications of the third period.

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45. Schuller and Harkins believe that the ‘Creation Hymn,’ which does not have biographical self-references, is an introduction to the TH block. Eileen M. Schuller and Carol A. Newsom, *The Hodayot (Thanksgiving Psalms): A Study Edition of 1QH<sup>a</sup>* (SBLEJL 36; Society of Biblical Literature, 2012), 4; Angela Kim Harkins, “A New Proposal for Thinking about 1QH<sup>a</sup> Sixty Years after its Discovery,” in *Qumran Cave 1 Revisited* (ed. Daniel K. Falk et al.; Leiden: Boston: Brill, 2010), 101–34, 119.

46. 4QH<sup>c</sup> could be a CH-only collection, but there is not enough evidence to make a determination.

47. Schuller and Newsom, *The Hodayot*, 2. Harkins, “The Community Hymns Classification: A Proposal for Further Differentiation,” *DSD* 15/1 (2008): 121–54, 131.

48. Bonnie Kittel also defended a dissertation on H during this period that examined the poetics of select H compositions: *The Hymns of Qumran: Translation and Commentary* (SBLDS 50; Scholars Press, 1981).

49. Puech, “Quelques Aspects de la restauration du Rouleau des Hymnes (1QH).”

## Stegemann and Strugnell: Reconstructing *Hodayot* Manuscripts

During period two, Stegemann and Strugnell worked on reconstructions of their respective H manuscripts.<sup>50</sup> Stegemann first worked on 1QH<sup>a</sup> in 1962–63, when he reconstructed the scroll for his doctoral dissertation at the University of Heidelberg. Afterward, he continued working on 1QH<sup>a</sup>, developing a commentary on its readings until 1966.<sup>51</sup> During the same period Strugnell was working on the Cave 4 manuscripts, and soon they began sharing their research. Strugnell knew where 4QH scrolls overlapped with 1QH scrolls, so his findings made a considerable contribution to Stegemann’s efforts.

After consulting with Strugnell, Stegemann revised his dissertation. This 1968 “Neuedition” remained unpublished because he did not want to release information about the 4QH manuscripts before Strugnell published them.<sup>52</sup> After a long period of gridlock Strugnell gave the task of editing and publishing the 4QH editions for the DJD series to Eileen Schuller in 1990.<sup>53</sup> In doing so, he set in motion a process that would result in the publication of all the DJD editions of H in the third period (1993–present).<sup>54</sup>

At this point, Stegemann and Strugnell knew about the MTP. Both scholars had the Cave 4 readings that enabled them to reconstruct the superscription and recognize the MTP as a distinct composition. Unfortunately, their comments on the MTP remain unpublished, so we do

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50. Stegemann worked on 1QH<sup>a</sup> while Strugnell focused on the 4QH manuscripts.

51. Stegemann with Schuller, DJD 40:3.

52. Stegemann with Schuller, DJD 40:4.

53. Schuller, DJD 29:70.

54. The developments in H scholarship are only one small part of the complicated history of the publication of the Dead Sea Scrolls in the 20th century, and the ability of Strugnell, Stegemann, and Schuller to publish these scrolls is directly linked to the efforts of Emanuel Tov and many others who sped along the publication timeline. For more information see: Devorah Dimant and Ingo Kottsieper, *The Dead Sea Scrolls in Scholarly Perspective: A History of Its Research* (STDJ 99; Leiden; Boston: Brill, 2012); Hershel Shanks, *Freeing the Dead Sea Scrolls and Other Adventures of an Archaeology Outsider* (London; New York: Continuum, 2010); Geza Vermes, *The Story of the Scrolls: The Miraculous Discovery and True Significance of the Dead Sea Scrolls* (London; New York: Penguin, 2010).

not know how they perceived this newly recovered composition. One of the reasons for the decline of research in this period is because scholars were waiting for Stegemann and Strugnell to publish their reconstructions. Few academics wanted to develop hypotheses, only to have them overturned when the Cave 4 material was published. However, during this period two scholars broke the silence to offer significant contributions for *Hodayot* studies.

### Tanzer and Puech: Zeroing in on the *Maskil Thanksgiving-Prayer*

Tanzer and Puech were the first to openly identify the MTP as a self-standing composition. In Tanzer's dissertation, *The Sages at Qumran: Wisdom in the Hodayot*, she assessed elements of wisdom among H compositions. With Stegemann's permission, she also provided his reconstruction of the opening column of the MTP, which was unpublished at the time.<sup>55</sup> Although her transcription provided the entire MTP superscription, she was ambivalent concerning whether or not it constitutes the beginning of a new composition. She identified 19:32–20:39(?) as a unit, merging the MTP superscription with the previous composition, and placed it in her category of "Prayers to the God of Compassion."<sup>56</sup> However, in her analysis of the column, she suggested that the MTP superscription may introduce a new unit.<sup>57</sup> Although Tanzer recognized that the MTP superscription could introduce a distinct composition, she was reluctant to apply this insight in her division of H compositions.

A decade later, Puech offered a reconstruction of 1QH<sup>a</sup> that was almost identical to Stegemann's.<sup>58</sup> Although Tanzer was the first to release an accurate reconstruction of col. 20, Puech is the first to firmly identify and publish 20:7 as the opening to a new composition. He

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55. Sarah Tanzer, "The Sages at Qumran: Wisdom in the Hodayot" (Ph.D. diss., Harvard University, 1986), 48.

56. Tanzer, "The Sages," 57–79, 48.

57. *Ibid.*, 58–52.

58. Puech, "Quelques Aspects"

argued that 20:7 introduces a new literary unit because of its superscription format and its hook-shaped marginal marking.<sup>59</sup> Puech seized upon this and the other Maskil superscriptions that he reconstructed, suggesting that they could be the key to the literary organization of 1QH<sup>a</sup>.<sup>60</sup> He hypothesized that the superscriptions not only introduce compositions, but also mark new segments or “séries” in 1QH<sup>a</sup>. He positively identified three of these series in 5:12, 20:7, and 25:34, with another likely example in 7:21.<sup>61</sup> Puech speculated that there might be five total superscriptions, which call to mind the five-fold division of the biblical Psalter.<sup>62</sup>

Even though Tanzer was the first to publicly acknowledge the MTP superscription, it was Puech who grasped its significance and recognized the implications that the Maskil superscriptions had for the literary shape of 1QH<sup>a</sup>. Though Puech’s comparison of 1QH<sup>a</sup> and the biblical Psalter is highly speculative, his reconstruction made a significant contribution, drawing scholarly attention to the Maskil’s relationship to the H tradition. The investigation of the Maskil superscriptions continues in the third period of H scholarship, 1993–present.

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59. Puech, “Quelques Aspects,” 38–55.

60. Puech placed frgs. 15a in col. 5; frgs. 10, 11 in col. 7; frgs. 54 and 60 in col. 20, and fig. 8 in col. 25 to reconstruct these superscriptions. The placement of fragment 10 in col. 7 is heavily contested. See Puech, “Quelques Aspects,” 53.

61. Puech, “Quelques Aspects,” 53. 1QH<sup>a</sup> 5:12 and 7:21 are speculative reconstructions, while 20:7 and 25:34 are supported by textual parallels.

62. Puech, “Quelques Aspects,” 53. Puech’s argument for the fivefold division of H seems less likely given that the Psalter was multiform during the Second Temple period. There were multiple editions of the Psalter in circulation at the time, with varying arrangements of the final two books of the Psalter. It is therefore anachronistic to argue that 1QH<sup>a</sup> is modeled on the five divisions of the biblical Psalter, when the such divisions were not the norm before the turn of the era. See Ulrich, *The Dead Sea Scrolls and the Origins of the Bible* (SDSSRL; Leiden: Brill; Grand Rapids: Eerdmans, 1999), 30. Peter W. Flint, *The Dead Sea Psalms Scrolls and the Book of Psalms* (STDJ 17; Leiden: Brill, 1997), 239.

### *Period 3 c. 1993–Present*

#### Eileen Schuller and the 4QHodayot Manuscripts

Eileen Schuller's publication of the Cave 4 *Hodayot* manuscripts was a major turning point for H scholarship.<sup>63</sup> DJD 29 provided official editions of all six 4QH manuscripts and a number of *Hodayot*-like texts (4Q433, 4Q433a, 4Q440, and another fragment of 4QH<sup>e</sup>, titled 471b). Schuller's work benefited from years of collaboration between Strugnell and Stegemann. While a number of scholars had access to Stegemann's unpublished dissertation, no one had the advantage of both scholars' joint study of the *Hodayot* manuscripts. Even though the Cave 4 manuscripts are very fragmentary, Schuller succeeded in presenting reconstructions, a table of manuscript parallels, and a thorough discussion of the manuscript differences.<sup>64</sup> These editions not only paved the way for the publication of Stegemann's 1QH<sup>a</sup> reconstruction, they also revealed the diversity of contents and arrangement in the H tradition.

The MTP superscription occurs in two Cave 4 manuscripts: 4QH<sup>a</sup> and 4QH<sup>b</sup>. 4QH<sup>a</sup> has several CH compositions that do not follow the 1QH<sup>a</sup> order, including the MTP. DJD 29 revealed that the MTP occupies the final position in this unique collection. The edition of 4QH<sup>a</sup> also indicated that the MTP is grouped with a composition not witnessed in 1QH<sup>a</sup>: 4QH<sup>a</sup> frg. 8 i.13–21; 8 ii.10–21.<sup>65</sup> Even though the MTP stands in a radically different collection, there are no major textual differences between the 4QH<sup>a</sup> and the 1QH<sup>a</sup> copies of the MTP.<sup>66</sup> Apart from some

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63. Schuller, DJD 29:69–232.

64. It should be noted that Schuller presented on the Cave 4 scrolls in 1993 and published an article in *JQR* the following year that described the overlaps between 1QH and 4QH scrolls. See: Eileen M. Schuller, "The Cave 4 Hodayot Manuscripts: A Preliminary Description," *JQR* 85/1–2 (1994): 137–50.

65. It may fall in one of the missing columns of 1QH<sup>a</sup>.

66. It is possible that there is a textual variant in the superscription. Schuller notes that there is too much space on 4QH<sup>a</sup> 8 ii 10 (corresponding to 1QH<sup>a</sup> 20:7) and she suggests that there is either a *vacat* or additional text following the generic complements. See Schuller, DJD 29:115.

orthographic variants, the text is almost completely consistent in both editions.<sup>67</sup> In fact, there is some evidence that the MTP text in 1QH<sup>a</sup> was corrected on the basis of a 4QH<sup>a</sup>-like manuscript in 20:10, 13.<sup>68</sup>

In Schuller's treatment of a second Cave 4 witness of the MTP, 4QH<sup>b</sup> 12 ii, she noted that the lines following "למשכיל" are oddly formatted. Although damaged, it seems that there is blank leather where the next two lines should appear. Schuller offered three explanations. First, she suggested that 4QH<sup>b</sup> 12 ii.3 is the end of a column and that the composition continues at the top of the next. Second, she speculates that the scribe indented the lines after "למשכיל," following some unknown style of formatting. Thirdly, she proposes that the scribe was copying from a flawed manuscript. Although the first option seems the most likely, none are ultimately persuasive due to a lack of evidence.

Schuller's editions provided textual support for the reconstruction of the MTP superscription offered by Puech. He supplied "למשכיל" at the beginning of the MTP superscription even before the Cave 4 evidence was published. Schuller's editions indicated that two fragments (4QH<sup>a</sup> 8 ii 10–16 and 4QH<sup>b</sup> 12 ii 3) have "למשכיל," thereby justifying his proposed reconstruction.<sup>69</sup> In a manner of speaking, the Cave 4 editions put the "Maskil" in the *Maskil Thanksgiving-Prayer*.

Although Schuller did not explicitly describe 20:7–14a as a superscription, she seems to have recognized it as one. In the discussion of 4QH<sup>a</sup> 8 ii.10, she identified the "למשכיל הודות" (והתנפל והתחנן) as the beginning of the composition, followed by a "long rubric listing how (תמיד מקצ לקץ) and when (תמיד מקצ לקץ), followed by the *List of Times*."<sup>70</sup> While she did not explicitly call the

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67. Schuller, DJD 29:87.

68. Schuller, DJD 29:88.

69. Schuller, DJD 29:72–73.

70. Schuller, DJD 29:115.

opening subunit a superscription, her use of the term “rubrical” indicates that she perceived it as a titular unit. She was also the first to refer to part of the MTP superscription as the “*List of Times*,” a composition that describes the occasions for prayer, appearing in an alternative form in 1QS 9:26–10:8.<sup>71</sup>

DJD 29 was a milestone in H scholarship. It provided reconstructions and interpretive commentary on all the 4QH manuscripts, which were new to most scholars. These editions also enabled the comparison of 1QH<sup>a-b</sup> with the alternative forms of the H collection discovered in Cave 4. In this regard, Schuller’s work opened the door for studies on the textual development of the H tradition. As for the MTP, DJD 29 unveiled two new H manuscripts containing the MTP superscription (4QH<sup>a</sup> and 4QH<sup>b</sup>). These scrolls provided a textual basis for reconstructing the MTP superscription, while also revealing its place in the unique 4QH<sup>a</sup> collection.

### Carol Newsom: Identifying the Maskil with the *Hodayot* Tradition

In Carol Newsom’s monograph, *The Self as Symbolic Space: Constructing Identity and Community at Qumran*, she describes how the language of H compositions is rhetorically crafted to inculcate a distinctly sectarian identity in their audience. In particular, she stresses that H compositions engender a self-nullifying attitude that she describes as “the masochistic sublime.”<sup>72</sup> Here she adapts Peter Berger’s term, “masochistic theodicy,” to describe how H compositions promote an evacuation of the self in view of an absolutely sovereign God.<sup>73</sup> In

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71. Schuller’s “*List of Times*” title is similar to Kittel’s title, the “*Time Hymn*.” However, Schuller does not mistake the MTP superscription for a self-standing composition as Kittel does. Kittel, *The Hymns of Qumran*, 19.

72. Carol A. Newsom, *The Self as Symbolic Space: Constructing Identity and Community at Qumran* (STDJ 52; Leiden: Brill, 2004), 220.

73. Peter Berger, *The Sacred Canopy: Elements of a Sociological Theory of Religion* (Garden City, NY: Doubleday, 1967), 56; Carol A. Newsom, *The Self as Symbolic Space*, 220.

other words, H compositions ingrain the worldview that the negation of the self results in a magnification of God.

Newsom does not select the MTP as a text for her study; however, she does offer general comments about the Maskil compositions and their relationship to the sectarian office bearing the same name. She suggests that the speaker in these works is a particular figure in the sectarian hierarchy who is also called the Maskil. She remarks that among the CH compositions, “there is no reason that the “I” of the text represents a figure other than an ordinary member of the community.”<sup>74</sup> In this regard, the less biographical speaker in CH compositions can represent any member of the group, not necessarily a group figurehead like the Teacher of Righteousness.

Newsom makes an exception for one class of CH units, noting that “[f]our of the compositions, however, are introduced by the heading למשכיל (“by” or “for” the Maskil; see 1QH<sup>a</sup> 5:1; 7:11; 20:4; 25:10).”<sup>75</sup> These superscriptions indicate that the composition is for a figure whose “responsibilities differ from those of the ordinary sectarian,” even though “his character is described in terms similar to those used in the community hymns.”<sup>76</sup> In other words, Newsom argues that the Maskil compositions are distinct from both the TH and CH by virtue of their superscriptions, which associate them with the Maskil office.

Although Newsom does not speak at length about the MTP, she briefly comments on its calendrical material. She identifies a strong link between the MTP superscription and the related passage in 1QS 9:26–10:8, the *Hymn of the Appointed Times*.<sup>77</sup> Both units are associated with the Maskil, indicating that the title “Maskil” has the same referent. On this basis, one can read the

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74. Newsom, *The Self as Symbolic Space*, 198.

75. *Ibid.*, 198, 299. Newsom uses an interim edition line numbering system, so her references should be 5:12, 7:21, 20:7, and 25:34.

76. *Ibid.*, 198.

77. *Ibid.*, 299.

functionary from S as the same figure who is speaking in some of the H compositions. This connection is further supported by Newsom's observation that the subsection 1QH<sup>a</sup> 6:18–33 reflects the duties of the Maskil as described in S.<sup>78</sup>

Newsom's contribution to MTP scholarship is her identification of the Maskil from S with the Maskil in H. Her assessment of the doxological self-negation of the speaker is also important, teasing out the dominant ideology in the H tradition. The MTP's emphasis on the perpetual times for prayer and supplication ties into the "masochistic sublime" concept, describing the rigorous requirements for the proper magnification of God in the sectarian community. In light of the *List of Times*,<sup>79</sup> one can infer that a sectarian does not infrequently adopt the attitude of the masochistic sublime, perhaps only during the yearly covenant ritual. Rather, he would adopt the attitude day and night and throughout the seasons and festivals of the year as he engages in the distinctive sectarian practices of prayer.

#### DJD 40: Eileen Schuller Publishes Stegemann's Reconstruction

After the official publication of the Cave 4 manuscripts, Stegemann was finally able to publish his 1QH<sup>a</sup> reconstruction. Because his work relied on Cave 4 readings, he waited to release it until DJD 29 was finished. Although several editions of 1QH<sup>a</sup> were in circulation, their systems of column and line numbering were inconsistent and inaccurate.<sup>79</sup> They also lacked a

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78. Newsom identifies 6:18–33 as a self-standing composition; however, it opens with a subsection *incipit* "ברוך אתה אדוני." It is more likely a subsection of the composition beginning in 5:12. This composition has a Maskil superscription, making it a likely candidate for the 6:18–33 subsection.

79. Schuller and Newsom refer to some of these as "Interim Editions," which were published with the reconstructed columns, but used the provisional line numbering from Sukenik's first edition: Florentino Garcia Martínez and Eibert J. C Tigchelaar, *The Dead Sea Scrolls Study Edition* (2 vols.; Leiden: Brill, 1997); Donald W. Parry and Emanuel Tov, *The Dead Sea Scrolls Reader* (Leiden: Brill, 2004); Géza Vermès, *The Complete Dead Sea Scrolls in English* (London: Penguin Books, 1997); Michael O. Wise, Martin Abegg, and Edward M. Cook, *The Dead Sea Scrolls* (New York: HarperSanFrancisco, 1996) [Note that the revised edition has updated and accurate line numbers for 1QH<sup>a</sup>: Wise, Abegg, and Cook, *The Dead Sea Scrolls* (Rev. and Updated ed.; New York: HarperSanFrancisco, 2005)]; cf. Schuller and Newsom, *The Hodayot (Thanksgiving Psalms)*, 7.

systematic treatment of new fragment placements, readings, and reconstructions in light of Cave 4 evidence. His scholarship needed an accurate edition to standardize line references and to update the scholarly community on the latest fragment placements and divisions of the compositions. Unfortunately, Stegemann died in 2005, just as he began to compile his 1QH<sup>a</sup> reconstruction and notes for publication. Before his death he asked Eileen Schuller to assist in preparing the edition, so the task fell to her to complete. As editor of the 4QH manuscripts, Schuller was uniquely qualified to publish Stegemann's work and she also contributed much of her own scholarship and insight to the volume.

Prior to DJD 40 Stegemann proposed a scope for the MTP in "The Number of Psalms in 1QHodayot<sup>a</sup> and Some of Their Sections." This article forms the basis for DJD 40's "division of psalms" sections, and offers principles for identifying the beginning of compositions and subsections. Stegemann recognized the MTP superscription as the beginning of the composition (20:7); however, he was less certain about its conclusion. The next sign of a compositional *incipit* or a superscription comes in 25:34, which is a distance of "237 lines of text in more than five columns," and he thought it was unlikely that the MTP could continue for so long.<sup>80</sup> He compared the space for the MTP in 1QH<sup>a</sup> and 4QH<sup>a</sup> and concluded that the 1QH<sup>a</sup> copy ends in the missing lines at the bottom of 1QH<sup>a</sup> col. 22.<sup>81</sup> He also believed that the content of the beginning of col. 23 is indicative of a new composition.<sup>82</sup>

In DJD 40 Stegemann nuanced his earlier proposal, identifying two possible places for the MTP's conclusion. He suggests that it might fall within 21:39–22:4 or at the end of col. 22 (lines 40–42).<sup>83</sup> He offered these ranges as possibilities, but refrained from identifying a

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80. Stegemann, "The Number of Psalms," 204.

81. *Ibid.*, 204.

82. *Ibid.*, 204.

83. Stegemann with Schuller, DJD 40:263, 271.

particular line. One only has to look at the history of the MTP to realize how five missing letters obscured the largest superscription in the Dead Sea Scrolls from scholars for almost 30 years. With no concluding formula and large lacunae in columns 21–22, there is considerable margin for error. The unclear scope of the MTP is the primary problem for applying genre criticism to this composition. Most methods require the delimitation of the passage and a complete assessment of its contents; however, the MTP offers neither, with large sections of text missing and the best estimates of the scope varying by as much as an entire column.

### A. K. Harkins and the Maskil Compositions

Angela Kim Harkins stressed the importance of Maskil compositions for the redaction history of H, and she has formulated two accounts of the tradition's development in recent years. Her initial hypothesis is that the TH block was inserted into a pre-existing CH collection. She interpreted this as a strategy for conferring the authority from the CH compositions to the TH block. More recently she has argued that the two CH blocks (CH I and II) in 1QH<sup>a</sup> were added to a TH core in stages. In both developmental models, the Maskil superscriptions are critical components in her analysis.

Her first article drew on Puech's hypothesis that 1QH<sup>a</sup> has five sections introduced by Maskil superscriptions.<sup>84</sup> With the supposition that the TH block was inserted later, Harkins focused on the redaction of the CH collection, which she often referred to as “non-Teacher Hymns.”<sup>85</sup> She argued that the Maskil superscriptions are “significant editorial markers within the Hodayot,” dividing what was originally a CH collection with five sections.<sup>86</sup> She suggested

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84. Angela Kim Harkins, “Observations on the Editorial Shaping of the So-Called Community Hymns from 1QH<sup>a</sup> (4Q427),” 235.

85. *Ibid.*, 235.

86. *Ibid.*, 256.

that scribes developed the editions of 1QH<sup>a</sup> and 4QH<sup>a</sup> from this early CH-only edition. In 1QH<sup>a</sup> scribes inserted the TH block to create a didactic collection; whereas in 4QH<sup>a</sup> they excerpted certain CH compositions as a liturgical collection.<sup>87</sup>

Several years later, Harkins offered a complete reformulation of her theory, suggesting instead that CH I and II were added to the TH block in phases. She hypothesized that “the earliest form of the 1QH<sup>a</sup> collection consisted of the Teacher Hymns and the second group of Community hymns (= CH II) and that the first group of Community hymns (= CH I) was added at a later date.”<sup>88</sup> This three stage development is similar to Michael Douglas’ proposal, who also suggested that CH II material was added before the CH I material.<sup>89</sup> However, Harkins took the hypothesis further, proposing that CH I was not actually part of the 1QH<sup>a</sup> scroll proper. Instead, a scribe added the CH I sheets to 1QH<sup>a</sup> without sewing them into the scroll, furling them into columns 9–16.<sup>90</sup>

Harkins made two contributions to our understanding of the MTP. First, she offered two proposals for the development of H. Scholars have yet to reach a consensus concerning the textual development of H traditions, and it is not clear whether Harkin’s later theory, the TH + CH II + CH I development, or her earlier model, that scribes nested the TH block in a formerly cohesive collection of CH compositions, is accurate. Secondly, Harkins drew greater attention to the role of the Maskil superscriptions as important literary and redactional seams in the H tradition.

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87. Harkins, “Observations,” 235, 256.

88. Harkins, “A New Proposal,” 101–34.

89. Douglas, *Power and Praise in the Hodayot*, 351–352.

90. Harkins theory about the CH I sheet results from a misreading of Sukenik’s description of 1QH<sup>a</sup>. However, it does not discount her theory about the addition of CH II and CH I in stages. Sukenik, *DSSHU*, 37.

## 2.2 Editions of *Hodayot* Manuscripts

This section proposes four editions of H that represent the most important likenesses and discrepancies among the eight H manuscripts. Because the scrolls are fragmentary, these editions are tentative at best. However, even among intact manuscripts, the concept of an “edition” is still a “scholarly construct.”<sup>91</sup> It can serve a pragmatic and heuristic function, allowing one to speak concisely about similarities and differences among manuscripts. Each of the following editions of H represent one of the four ways H compositions are compiled. Even though a number of manuscripts (1QH<sup>b</sup>, 4QH<sup>c</sup>, and 4QH<sup>d</sup>) are too fragmentary to categorize, we can narrow the possibilities in light of their contents. As the review of H scholarship demonstrates, research on the textual development of H is still in its infancy, so future developments may render these hypothetical editions overly simplistic or inaccurate.

### 1) *The Edition of 1QH<sup>a</sup>*

The edition of 1QH<sup>a</sup> includes scrolls that follow the order of compositions in 1QH<sup>a</sup>. The beginning and end of this scroll are missing, but the remains indicate that there is one block of CH compositions (CH I, cols. 1–8), followed by a TH block (cols. 9–17), which is followed by yet another CH block (CH II cols. 18–28). One other manuscript reflects this edition: 4QH<sup>b</sup>. The copies of this edition are the only examples that contain CH and TH compositions. If Schuller correctly reconstructed 4QH<sup>b</sup> in DJD 29, it has all the CH and TH blocks in the same order as

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91. Eibert Tigchelaar describes “four different levels of textual entities,” the first of which are “fragments.” These are “discrete physical entities” and are distinct from “manuscripts, works, and textual groups.” These latter terms are best understood as “scholarly constructs,” and the levels of textual entities should be carefully distinguished in textual editions. See Tigchelaar, “Proposals for the Critical Editing of Scrolls Compositions” (presented at the Society of Biblical Literature Annual Meeting, Chicago, 2012), 4.

1QH<sup>a</sup>.<sup>92</sup> It is possible that 1QH<sup>b</sup>, 4QH<sup>c</sup>, or 4QH<sup>d</sup> belong to this edition; however, they could also belong to the TH-only collection: the edition of 4QpapH<sup>f</sup>.

## 2) *The Edition of 4QH<sup>a</sup>*

This edition is the most unique of the H editions, with 4QH<sup>a</sup> as its only manuscript. The edition contains CH compositions from both blocks, but they are not presented in the same order as the 1QH<sup>a</sup> edition. Two of the five psalms are Maskil compositions. One is the MTP (frgs. 8 ii.10–12.1) and the other is the Maskil composition containing the so-called *Self-Glorification Hymn* subsection (frgs. 3.4–7 ii.23). The edition of 4QH<sup>a</sup> has no TH compositions, the only edition known to lack a TH block.<sup>93</sup> It is also the only edition to present the contents of CH compositions in an alternative order. The compositions of 4QH<sup>a</sup> have a number of liturgical features, such as the “*List of Times*” in the MTP, series of blessings, and the use of the first person plural.<sup>94</sup>

## 3) *The Edition of 4QpapH<sup>f</sup>*

The edition of 4QpapH<sup>f</sup> accounts for manuscripts that include TH compositions in the only known order, although one cannot be too confident about its contents because the material reconstruction of papyri is more complicated than leather. Accordingly, it could be somewhat longer than it is reconstructed to be. According to Schuller, this manuscript begins with the ‘Creation Hymn,’ (4QpapH<sup>f</sup> frgs. 1–2; 1QH<sup>a</sup> 9:1–10:4) a CH-like composition that serves as an introduction to the TH block in the edition of 1QH<sup>a</sup>. The rest of the scroll contains the TH block, overlapping 1QH<sup>a</sup> in 9:13–16:10. Apart from the “Creation Hymn” there are no other CH

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92. Harkins does not agree and argues that 4QH<sup>b</sup> does not have CH I. The only fragments that Schuller identified as part of CH I are frgs. 1 and 2, and Harkins contests both of these placements. Harkins, “A New Proposal,” 101–34, 125–130.

93. 4QH<sup>c</sup> could be a CH-only edition, but there is not enough evidence to make a determination.

94. Schuller and Newsom, *The Hodayot (Thanksgiving Psalms)*, 3.

compositions in this edition. It is possible that 1QH<sup>b</sup>, 4QH<sup>c</sup>, or 4QH<sup>d</sup> also belong to this edition, but these manuscripts are too poorly preserved to be certain.

#### **4) *The Edition of 4QH<sup>e</sup>***

Little can be said about the edition of 4QH<sup>e</sup> except that it begins with the Maskil composition that includes the *Self-Glorification Hymn* subsection. This Maskil composition also appears in two other editions (1QH<sup>a</sup> 25:34–27:3?; 4QH<sup>a</sup> 3.4–7 ii.23). An alternative recension of the *Self-Glorification Hymn* section is attested in 4Q491c; but, its relationship to H is unclear. The contents of the edition of 4QH<sup>e</sup> are unknown because only two fragments remain. However, one of these is in the opening column of the scroll and provides an important detail. Its right margin is wider than normal, which leads Schuller to believe it is the handle sheet for the scroll.<sup>95</sup> Consequently, we can posit the existence of an H edition with the Maskil ‘Self-Glorification’ composition at the beginning. Unfortunately, with only two fragments remaining, it is impossible to know if it contained any of the TH compositions. The 4QH<sup>e</sup> edition could be another CH-only or composite edition of H with an alternative compositional order.

### **2.3 Dating the *Hodayot* Manuscripts**

Dates for the H manuscripts range from the mid-Hasmonean period to the early Herodian period. The remains of some scrolls are far too limited for a secure paleographic date, but all the evidence indicates that scribes wrote these manuscripts between 100 BCE and 1 BCE.<sup>96</sup> The comparison of these dates also reveals that the various H editions circulated simultaneously. One cannot know which collection is the earliest because there is no indication that the editions were successive. However, these dates do allow us to establish a *terminus post quem* and *terminus*

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95. Schuller and Newsom, *The Hodayot (Thanksgiving Psalms)*, 4

96. Brian Webster, “Chronological Index of the Texts from the Judaean Desert,” pp. 351–446 in DJD 39:372–374.

*ante quem* for each edition's circulation. The following section lists the dates of the manuscripts in each edition, which are also compared in the chart below.

The eight scrolls of the H tradition are dated by two methods: paleography and radiocarbon dating. All of the manuscripts are dated by paleography, a practice involving the comparison of undated scripts to those from documents that have certain dates. Among the H manuscripts, only 1QH<sup>a</sup> has been subjected to carbon dating, a process that determines the elapsed time since the death of plant and animal tissues by calculating the percentage of C-14 to C-12 in a given sample.<sup>97</sup> While living, plants and animals maintain an equilibrium of C-12/C-14 with their environment; however, when they die, the C-14 radioactively decays, resulting in decreasing proportions of C-14 in the sample. Scientists can date a piece of leather or papyrus by measuring this proportion and comparing the results to C-12/C-14 proportions in samples with established ages. In the case of 1QH<sup>a</sup>, this method supports the results of paleographic assessments.

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97. The terms "carbon dating" and "radiocarbon dating" are interchangeable.

Dates of Composition for <i>Hodayot</i> Editions <sup>98</sup>			
Edition	Manuscripts	Paleographic Date	Radiocarbon Date
1QH <sup>a</sup> Edition	1QH <sup>a</sup>	30–1 BCE	37 BCE–68 CE (Zurich) <sup>99</sup>
	4QH <sup>b</sup>	100–50 BCE	N/A
4QH <sup>a</sup> Edition	4QH <sup>a</sup>	<i>c.</i> 75–1 BCE	N/A
4QpapH <sup>f</sup> Edition	4QpapH <sup>f</sup>	<i>c.</i> 30 BCE	N/A
	4QH <sup>c</sup>	<i>c.</i> 50–25 BCE	N/A
4QH <sup>e</sup> Edition	4QH <sup>e</sup>	<i>c.</i> 30 BCE	N/A
1QH <sup>a</sup> , 4QpapH <sup>f</sup> , or unknown Edition(s)	1QH <sup>b</sup>	N/A	N/A
	4QH <sup>d</sup>	<i>c.</i> 30 BCE	N/A

- Observations about the dates of H manuscripts
- The manuscripts of the 1QH<sup>a</sup> composite edition had the longest period of circulation. 4QH<sup>b</sup> has the oldest script (Hasmonean, 100–50 BCE), whereas 1QH<sup>a</sup> is the most recent (Herodian 30–1 BCE). Accordingly, we can say that scribes copied the edition of 1QH<sup>a</sup> while the other editions circulated. Moreover, the early date for 4QH<sup>b</sup> indicates that the edition of 1QH<sup>a</sup> was well-established in the early phases of the sectarian community.
  - Scribes copied the edition of 4QH<sup>a</sup> in the mid-late first century BCE. 4QH<sup>a</sup> is dated to *c.* 75–1 BCE (Strugnell: 75–50 BCE; Cross *c.* 25 BCE +/- 25 yrs.). No other copies of this edition have been discovered. It circulated while the sectarian communities used the edition of 1QH<sup>a</sup>.
  - 4QpapH<sup>f</sup> dates to *c.* 30 BCE. It is unclear whether 4QH<sup>c</sup> belongs to this edition, but if it does, scribes copied the edition of 4QpapH<sup>f</sup> in the late Hasmonean/early Herodian period (*c.* 50–25 BCE).<sup>100</sup> This TH-only edition was in circulation concurrently with the composite editions of 1QH<sup>a</sup> and 4QH<sup>a</sup>.
  - A date of *c.* 30 BCE is assigned to 4QH<sup>e</sup>. With so little text present in the two fragments, this date is uncertain. If correct, this CH edition was in circulation at the same time as the other editions.

98. Dates quoted from Webster, “Chronological Index,” 372–374.

99. “Zurich” indicates that the radiocarbon measurements were taken by the Accelerator Mass Spectrometry facility at the Institut für Mittelenergiephysik in Zurich, Switzerland.

100. Schuller and Newsom group these manuscripts together; see *The Hodayot*, 4

**Overview.** The paleographic dates of these manuscripts indicate that they were all copied and circulated concurrently. The manuscripts that we cannot categorize with one of the editions (1QH<sup>b</sup>, 4QH<sup>d</sup>, and possible 4QH<sup>c</sup>) appear to have early Herodian scripts, but it is difficult to assign a firm date. However, we can confidently assert that copies of all the H editions circulated among the sectarian communities during the late-Hasmonean/early Herodian periods.

## 2.4 Observations, Proposals, and Conclusions

We can draw two sets of observations from this review of MTP scholarship and the *Hodayot* manuscripts. The first set concerns the Göttingen School's division of H compositions into *Community Hymns* and Teacher Hymns. These categories appear to be reflected in various *Hodayot* manuscripts. However, Schuller and Harkins have recently called for further refinement, especially among the CH compositions. We also observed that Puech, Newsom, and Harkins began treating the Maskil compositions as a distinct group since the reconstruction of the Maskil superscriptions in 1988.

A second set of observations concerns MTP scholarship. We discovered that the MTP was unrecognized by most scholars until recently. We also learned that scholars have yet to engage in any deep analysis of the text, save Stegemann and Schuller's editions in DJD 29 and 40. From DJD 40 and Stegemann's article, it is clear that the scope of the MTP is very difficult to determine, and the best estimates vary by an entire column, a factor that may have deterred some scholars from working with this text.

From these two sets of observations this chapter offers the following proposal and conclusion. First, to further refine the CH category, the Maskil compositions should be understood as a separate category within the H tradition. Puech, Newsom, and Harkins' grouping of the Maskil superscriptions makes them obvious candidates for a CH subgroup or even a third

set of H compositions.<sup>101</sup> Their superscriptions clearly differentiate them from the other compositions, and their association with the sectarian office of the Maskil links them together as a distinct class.

Yet the MTP and the other Maskil compositions present a problem for this thesis. Biblical scholarship typically uses form, rhetorical, or literary criticism to determine the genre of a composition, and these methods require a text to be precisely delimited. However, all of the Maskil compositions are incomplete and the margin of error for the MTP's scope is as large as two columns (84 lines). If sections that belong to a different composition are analyzed as part of the MTP, then the generic analysis will be inaccurate. As this review of scholarship has demonstrated, the problem of damaged manuscripts has caused significant confusion regarding the MTP superscription, and there is an even less certain situation with the MTP's conclusion. The additional H manuscripts have not allowed scholars to identify the end of the MTP, and so any speculation could yield a misreading as severe as that of the superscription.

Because we cannot analyze the MTP and other incomplete Maskil compositions with the traditional approaches, we must articulate an alternative that accommodates fragmentary texts with superscriptions. In the next chapter we will develop such an approach by establishing a more flexible model of genre. By focusing on the information that scribes included in superscriptions, we can engage in generic analysis without having the entire composition available. That is not to say such an approach should replace traditional approaches to genre criticism, but that in cases where a text is irrecoverably damaged, a superscription could provide some basis for analysis, albeit an incomplete one. An approach that is sensitive to superscriptions is especially apt given that the MTP has the longest superscription in the Dead Sea Scrolls

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101. That is, we would break H compositions into these categories: 'Teacher Hymns,' 'Community Hymns,' and 'Maskil Hymns.'

corpus. So let us turn to genre criticism and how we can construct an alternative approach for the *Maskil Thanksgiving-Prayer*.

### 3. GENRE CRITICISM: A METHOD AND MODEL FOR MASKIL SUPERSCRPTIONS

**Summary.** Chapter 3 offers an alternative approach to genre criticism, providing a solution to the problem of the MTP's uncertain scope and contents, as noted in Chapter 2. Section 3.1 offers working definitions of the concepts "genre" and "genre criticism," and is followed by an evaluation of the three phases of biblical genre criticism in Section 3.2, finding that they are inadequate for evaluating the MTP in its damaged state. It also determines that these methods are ill-suited for assessing the generic information in superscriptions. Section 3.3 describes two concepts from cognitive science that form the basis for a superscription-oriented approach to genre criticism, which is proposed Section 3.4. It is called the "multi-axial approach," and it expands the focus of genre criticism beyond form and content, also including abstract relationships such as associated agents, methods of performance, and occasions, among others.

#### Outline of Chapter 3

##### 3.0 Introduction

##### 3.1 A Working Definition of "Genre" and "Genre Criticism"

##### 3.2 Three Phases of Biblical Genre Criticism

##### 3.3 Additional Concepts from Cognitive Science

##### 3.4 Genre Criticism for Superscriptions: A "Multi-Axial" Approach

#### Key Terms:

- Axis: Also, "Generic Axis." A point of inquiry in the multi-axial approach, which may be concrete (an attribute of the text) or abstract (a relationship of the text to something else).
- Emic/Etic Approaches: An 'emic approach' is an anthropological description that uses terms that are meaningful to those living within the culture. An 'etic' approach uses terms that are meaningful to the anthropologist, but not necessarily to those within in the culture.
- Form Criticism: A method of classifying passages with structural similarities and identifying their historical setting in life.
- Genre: The genre of a literary work is its location in a system of socially authorized textual comparisons and associations and a socio-cultural context.
- Genre Criticism: Any approach that analyzes the generic resonances of a text
- Metacognitive Knowledge: Knowledge and reflection on the process of cognition.
- Multi-axial Approach: The genre critical approach proposed in this thesis, which assesses genre on account of its concrete and abstract resonances with other compositions and its socio-cultural context.
- Rhetorical Criticism: Analysis of the use of rhetorical figures and patterns in a composition.
- Rhetorical Situation: setting and circumstances for a particular communication
- Structure-Mapping: A cognitive process in which the mind maps a structured representation of a known entity (source) onto an unknown entity (target).

*(For a complete list, see "Definition of Key Terms," Chapter 1.5)*

### 3.0 Introduction

This chapter offers a solution to the challenge of assessing the genre of the *Maskil Thanksgiving-Prayer*. Most approaches require the composition to be clearly delimited, and its contents to be intact; however, the MTP is damaged to such an extent that its scope can no longer be determined. In order to answer the thesis question, an alternative method is required, and the four sections of this chapter offer such an approach. Section 3.1 provides a working definition of “genre” and “genre criticism” in order to make explicit the view of genre that is held in this thesis. Section 3.2 presents an overview of three phases of genre criticism in biblical studies, further illustrating how these methods are ill-suited for assessing damaged texts or the generic information contained in superscriptions. In order to develop a method that can evaluate compositions with headings, Section 3.3 identifies two concepts from cognitive science that explain how superscriptions communicate generic data. Section 3.4 builds on these insights, and proposes the “multi-axial approach,” which offers a generic analysis on the basis of a larger range of data points, including concrete “axes” such as form and content, and abstract aspects of texts that are communicated in superscriptions, such as associated figures, occasions, and methods of performance. By expanding the focus of genre criticism to include superscriptions, the multi-axial approach has a basis for assessing the genre of damaged texts like the MTP.

In Carol Newsom’s 2010 article on the application of genre criticism to the *Hodayot*, she asserts that “[n]o single model of genre is adequate to inform all types of research questions.”<sup>102</sup> ‘Genre’ is a broad concept that applies across the academic disciplines because it describes the fundamental human impetus to categorize, compare, and contrast. Accordingly, one could

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102. Carol A. Newsom, “Pairing Research Questions and Theories of Genre: A Case Study of the *Hodayot*,” *DSD* 17/3 (2010): 241–59, 241.

legitimately define the term and its related critical approaches in a number of ways. In the same article, Newsom observes that “those of us whose work has sometimes touched on issues of genre have not always been sufficiently clear as to what our assumptions about genre are” and that “we have never made explicit what questions we are actually trying to investigate when we talk about genre and thus what particular approach to genre we find to be the most helpful.”<sup>103</sup> So in order to avoid these pitfalls, this thesis first defines “genre” and explicitly formulates its critical method before analyzing the genre of the Maskil Thanksgiving Prayer.

### 3.1 A Working Definition of “Genre” and “Genre Criticism”

Before reviewing the three phases of genre criticism in biblical studies, this section defines two fundamental terms: “genre” and “genre criticism.” “Genre” is a term that applies to many popular topics, including literature, music, art, cinema, and food. It also occurs throughout the academic disciplines. Although it is best known from the study of literature, genre is also prevalent throughout the social sciences and liberal arts. It even infiltrates the hard sciences as cognitive science applies neuroscience to topics of inquiry shared by philosophy, linguistics, and anthropology. The ubiquity of genre in popular and academic forums presents us with a many-faceted concept that one can define in a number of ways.

This complex and interdisciplinary phenomenon calls for a definition that does justice to its literary, sociological, and cognitive facets. To avoid unwieldiness, this thesis defines genre as it relates to literary discourses: *the genre of a literary work is its location in a system of socially authorized textual comparisons and associations and a socio-cultural context.* At any given time, place, or literary context, a work has any number of resonances with other texts. The “correct” genre for a text is determined by select points of similarity that are socially authorized and

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103. Newsom, “Pairing Research Questions,” 272.

culturally meaningful. One's reading community, the social context in which one learns genres, defines valid points of comparison between texts while suppressing others. This definition of genre stresses the socio-cultural dynamics of genre; that is, how genres function as means of communication that are couched in particular cultural settings. From a socio-cultural perspective, abstract relationships of texts to their readers, performers, and settings become just as important as concrete factors such as form and content. These are the kinds of relationships that are communicated in superscriptions, making them invaluable stores of generic information.

In view of the foregoing definition of genre, this thesis offers the following definition of "genre criticism:" *genre criticism is any approach that analyzes the generic resonances of a text.* The criticism of "genre" can take many forms and have different goals, so this flexible definition is necessary. It is broad enough to describe the three phases of biblical genre criticism, while still reflecting the socio-cultural perspective of the "genre" definition.

Genre criticism is an umbrella term for an array of approaches that analyze genres and the systems they constitute.<sup>104</sup> Upon hearing the term "genre" most scholars and students think of Hermann Gunkel's form critical categories for biblical psalms, or Rudolf Bultmann's categories for the pericopae of the synoptic Gospels. Since the early 20th century, form criticism has been the dominant approach in biblical studies, and it continues to shape how genre is conceived in the field. However, biblical form criticism is just one kind of genre criticism. More recently scholars have expanded beyond it, embracing rhetorical, literary, and cognitive-communicative approaches among others.

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104. In this thesis, the term "genre criticism" is used more broadly than some technical uses in literary and biblical studies. Here it is used generally as a term for forms of biblical criticism that deal with genre, without necessarily having the same goals or definition of genre.

### 3.2 Three Phases of Biblical Genre Criticism

In the 19th-21st centuries three primary phases of genre criticism have emerged in biblical studies. The first is form criticism, which Hermann Gunkel and Sigmund Mowinckel established as a primary approach for the book of Psalms, and biblical studies in general. The second phase began with James Muilenburg's presidential address at the 1968 SBL Annual Meeting, marking the "literary" turn in biblical studies. This address raised a wave of interest in stylistic and aesthetic criticism, and it precipitated a large volume of scholarship, including the SBL Genres Project and *Semeia* 14.<sup>105</sup> The final phase is the recent adaptation of cognitive-communicative approaches to genre in biblical and Dead Sea Scrolls studies. This nascent phase is most clearly seen in the work of the Bakhtin group at SBL, who are dedicated to applying the literary theory of Russian Formalist Mikhail Bakhtin to biblical literature. Carol Newsom, a member of this group, has advocated for the use of cognitive science to address how genres function as dialogical modes of discourse. Although these phases are successive, they are not serial. Form criticism is still widely practiced and taught even though the scholarly community has since applied the literary and cognitive-communicative forms of genre criticism. Each of these phases adds a new range of analytic tools to the scholar's repertoire, expanding it rather than supplanting each other.

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105. The SBL Genres Project was an effort to survey and clarify certain biblical genres, and *Semeia* 14 was the contribution of the Apocalypse Group. The contributors identify and define "apocalypse" as a literary genre, a category that previous scholars had often invoked but only vaguely defined.

## *Phase 1: Form Criticism*

**Description of Form Criticism.** Herman Gunkel popularized form criticism in biblical studies with his Genesis commentary (1901) and introduction to the book of Psalms (1933).<sup>106</sup> According to Gunkel, the goals of form criticism are: 1) to identify the oral forms and genres that inspired literary units in the Hebrew Bible, and 2) to reconstruct their ancient settings. For example, he recognized that psalms are not restricted to the book of Psalms, but are also found in other parts of the Bible and in ANE (= Ancient Near East) literature. As examples, he cites the songs of Hannah, Jonah, Hezekiah, and the Song of the Sea, as well as parts of the deuterocanonical and Babylonian traditions.<sup>107</sup> In light of the widespread use of psalms outside the Psalter, Gunkel advocates reading them in terms of their textual relationships, as a broader kind of discourse in the ANE. Moreover, he believes one should not read these ancient communications as purely literary creations; but as oral formula that were later adopted for literary use. Gunkel's form criticism attempts to recover these discourse patterns, interpreting literary units in light of the ancient setting of their oral archetypes.

This form critical process involves three steps. First, one has to delimit a literary unit, establishing its beginning, end, and divisions.<sup>108</sup> Gunkel calls this structure the "*Form*," the German term that inspires the method's name. Units often have dependent subsections that constitute movements, episodes, or strophes, depending on the kind of literature. These can be divided further into lines, cola, or stiches, which are the building blocks of the structure. Second,

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106. Hermann Gunkel, *Genesis, übers. und erklärt von Hermann Gunkel* (HKAT; Göttingen: Vandenhoeck & Ruprecht, 1901); Hermann Gunkel & Joachim Begrich, *Einleitung in die Psalmen die Gattungen der religiösen Lyrik Israels*. (HKAT; Göttingen: Vandenhoeck and Ruprecht, 1933).

107. Biblical examples: 1 Sam 2:1–10; Jon 2:3–9; Isa 38:10–20; Exod 15:1–18. Deuterocanonical examples: Tob 13, Jdt 16:2–17; Bar 3:9–4:4, 4:5–5:9; Sir 42:15–43:33, 44:1–50:24, 51:1–12; 1 Macc 3:3–9, 14:4–15. Hermann Gunkel, *The Psalms: A Form-Critical Introduction* (trans. Thomas M. Horner; FBBS 19; Philadelphia: Fortress, 1967), 1–3.

108. Hermann Gunkel, *The Psalms: A Form-Critical Introduction*, v.

after the *Form* is determined, one must identify its pre-literary genre. If a unit's form appears in a number of similar settings, the critic can posit a "genre" or "*Gattung*."<sup>109</sup> Third, the form critic describes the ancient setting for this oral genre. The "*Sitz im Leben*," or "life situation" is the role the oral discourse played in the ancient world. According to Gunkel, many psalms *Gattungen* originally had cultic settings tied to pre-exilic worship. However, later scribes adapted these genres as "spiritual songs and prayers" for personal piety.<sup>110</sup> So according to Gunkel, the Psalter itself is not cultic, but its oral forerunners are.

Mowinckel contributed to biblical form criticism by revising Gunkel's approach to the book of Psalms. He disagrees with Gunkel's assessment that the Psalter is an adaption of cultic *Gattungen* for private use. Instead, Mowinckel argues that critics should interpret the biblical psalms as cultic texts. In other words, the Psalter is not an adaptation of cult psalms; rather, it is a written collection of Psalms that became the cultic hymnbook of the Second Temple period.<sup>111</sup> Moreover, Mowinckel suggests that the Psalter "put to an end any new cultic psalmography" and became the exclusive source for liturgical songs.<sup>112</sup>

Mowinckel also proposed a fall New Year's festival as the *Sitz im Leben* for a large number of psalms in the Psalter. He identified forty psalms of divine enthronement, thirty-four more than Gunkel, and postulated that they were connected to a festival analogous to the Babylonian *akītu* festival at the beginning of the year.<sup>113</sup> At this event, the community celebrated the victory of the LORD over primeval chaos with enthronement psalms. This event occurred in the fall after the harvest, but it is unclear if it had a set date.<sup>114</sup> Although the hypothetical New

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109. *Gattung* is often translated "genre," however, it expresses a well-established speech pattern, a specific concept that is easily lost in the ambiguous term "genre."

110. Gunkel, *The Psalms*, viii.

111. Sigmund Mowinckel, *The Psalms in Israel's Worship* (vol. 2, 2 vols.; New York: Abingdon, 1962), 202.

112. Mowinckel, *The Psalms* (vol. 2), 206.

113. Mowinckel, *The Psalms* (vol. 1), 123.

114. *Ibid.*, 118.

Year festival has not gained scholarly consensus, his emphasis on the cultic and liturgical use of the Psalms is well-recognized.

**Assessment of Form Criticism.** The form critical method is not applicable to the *Maskil Thanksgiving-Prayer* for four reasons. First, form criticism requires the scholar to delineate the scope and structure of a composition. The MTP has a beginning, but many parts are missing, most importantly its conclusion. Secondly, the goal of form criticism is incompatible with the thesis question. Gunkel's method seeks to establish ancient settings for pre-literary discourses. However, the development of the H tradition is much shorter than Psalms, and there is no reason to postulate a similar oral stage. Third, although Mowinckel's assertion that the Psalter is a cultic literary work might hold insights for H, his argument that liturgical psalmography effectively ended after the Psalter's compilation in *ca.* 300-250 BCE is untenable in light of Dead Sea Scrolls evidence.<sup>115</sup> Archaeologists have discovered large numbers of non-biblical psalms and a multi-form Psalter, demonstrating that the Psalter was far from closed at the turn of the era, let alone the 3rd century BCE. Fourth, Gunkel's *Gattungen* reflect an approach to ancient genre that is best framed using a set of categories culled from anthropology: "emic" and "etic."<sup>116</sup>

Most kinds of biblical genre criticism, including form criticism, adopt an "etic" rather than an "emic" approach. These terms distinguish two kinds of cultural description.<sup>117</sup> Cultural anthropologist Marvin Harris defines the emic/etic distinction as follows: "[i]n the first instance

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115. Mowinckel, *The Psalms* (vol. 2), 201.

116. These terms are derived from suffixes: e.g. phon-*etic* and phon-*emic*; however, they have recently been used independently as adjectives.

117. Kenneth Pike coined the terms "emic" and "etic" in his 1967 monograph, *Language in Relation to a Unified Theory of the Structure of Human Behavior*. Although he applies the terms to ethnolinguistics, Marvin Harris and others have since been applied it to the broader sphere of cultural anthropology. See Kenneth L. Pike, *Language in Relation to a Unified Theory of the Structure of Human Behavior* (2nd, rev. ed.; The Hague: Mouton, 1967), 37; Marvin Harris, "History and Significance of the Emic/Etic Distinction," *Annual Review of Anthropology* 5 (October 1976): 329–50; Marvin Harris, *Cultural Anthropology* (2nd ed.; New York: Harper & Row, 1987), 14–15; Marvin Harris, *Cultural Anthropology* (6th ed.; Boston; Toronto: Allyn and Bacon, 2003), 18, 350.

the observers employ concepts and distinctions that are meaningful and appropriate to the participants; in the second instance they employ concepts and distinctions that are meaningful and appropriate to the observers.”<sup>118</sup> In other words, an anthropologist can describe a culture by using his or her own concepts (etic) or concepts derived from an indigent’s language and culture (emic). Harris asserts that the “test of the adequacy of emic descriptions and analyses is whether they correspond with a view of the world natives accept as real, meaningful, or appropriate.”<sup>119</sup>

Gunkel’s *Gattungen* are “etic” rather than an “emic” descriptions of pre-literary discourses. His ascription of titles like individual lament, communal lament, royal psalm, hymn, and individual thanksgiving, are his own titles for categories that he has demarcated. Gunkel’s description of psalms is for the benefit of the modern scholar and does not necessarily represent a native perspective.

In many cases, an etic description of genre is the only option for the biblical scholar. How the ancients labelled texts is often lost, and we can only speculate how they perceived genres. However, the MTP and other compositions have emic descriptions in their superscriptions. They not only include the generic title, but also information about associated figures and their performative contexts. Moreover, a number these superscriptions are from the same sectarian reading community. Unlike the Psalms superscriptions, these headers do not have a long reception history, so they reflect relatively concurrent set of emic descriptions that witness a contemporaneous system of genre.<sup>120</sup>

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118. Harris, *Cultural Anthropology* (2nd ed), 14.

119. *Ibid.*, 14–15.

120. This thesis shares Hans-Joachim Kraus’ assessment that “[t]he lack of uniformity of the titles is rooted in the manifold stratification of the psalm tradition. It is entirely possible that the individual technical terms and references go back to the earliest times.” Hans-Joachim Kraus, *Psalms 1-59: A Continental Commentary* (Minneapolis: Fortress, 1993), 32.

Although we cannot apply form criticism to the MTP, Gunkel's attention to textual relationships is worth emulating. These include associations among texts, including reflections, influences, and intentional differences. Gunkel's awareness of textual relationships among biblical forms prompted him to posit the existence of his *Gattungen*, illustrating how the concept of genre is fundamentally linked to textual relationships. Indeed, Newsom notes that in early H scholarship "a sense of distinctive genre of the Hodayot was established by means of comparing and contrasting it with a set of texts already known. [sic]"<sup>121</sup> One develops a sense of genre by comparing texts and identifying prototypical and outlying examples.<sup>122</sup> Whether one engages in emic or etic generic description, "genre" refers some form of dialogue between texts, and so textual associations are a principal aspect of genre criticism.

### ***Phase 2: Literary and Rhetorical Criticism***

**Description of Literary and Rhetorical Criticism.**<sup>123</sup> In his 1968 presidential address at the Society of Biblical Literature annual meeting, Muilenburg advocated that form criticism be supplemented with "an enterprise I should describe as rhetoric and the methodology as rhetorical criticism."<sup>124</sup> Muilenburg proposed that scholars should not only attend to the pre-literary form and setting of a composition, but also to its stylistic peculiarities and rhetorical situation. He believed a rhetorical supplement would address some of form criticism's disadvantages. However, Muilenburg initiated more than a mere expansion of form criticism. His speech inaugurated a wave of biblical scholarship that focused on the literary and rhetorical qualities of texts.

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121. Newsom, "Pairing Research Questions," 227.

122. This is not a process that one does individually; rather, it occurs within a reading community.

123. The literary and rhetorical approaches are grouped because they contemporaneously emerge in the "literary turn" initiated by James Muilenburg's presidential address at the SBL annual meeting in 1968.

124. James Muilenburg, "Form Criticism and Beyond," *JBL* 88/1 (March 1969): 1–18, 8.

In Muilenburg's view, form critical studies tend to flatten the distinctive elements of biblical compositions. By stressing a biblical unit's similarities with others of the same genre, he claimed that form critics often obscure "the thought and intention of the writer or speaker."<sup>125</sup> He observes that "[f]orm criticism by its very nature is bound to generalize because it is concerned with what is common to all the representatives of a genre, and therefore applies an external measure to the individual pericopes."<sup>126</sup> In other words, form criticism can downplay or ignore the author's intentional modification of forms and the historical, biographical, and psychological factors at work in a unit.<sup>127</sup> Additionally, because the form critical method presses the critic to establish a *Sitz im Leben*, some have even offered overly-speculative contexts for some genres, such as Mowinckel's conjectural festival of the New Year for the divine enthronement Psalms.<sup>128</sup>

To address these methodological issues, Muilenburg proposes that scholars supplement form criticism with his rhetorical critical method. This approach not only attends to the structure, genre, and setting of a composition, but also closely examines its style and content. Using this method, the scholar is less likely to miss the artistry and intentionality of a composition. He draws heavily on the "field of stylistics or aesthetic criticism," encouraging scholars to attend to the literary features of texts, including the use of *inclusio*, repetition of terms, distinctive particles, and strophe and cola level structures.<sup>129</sup> Muilenburg also encourages form critics to determine the rhetorical situation, which differs from the *Sitz im Leben*.<sup>130</sup> The "rhetorical situation" refers to the particular setting, participants, and issues involved in a single communication, whereas the *Sitz im Leben* is the performative context for the genre as a whole.

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125. Muilenburg, "Form Criticism," 5.

126. *Ibid.*, 5.

127. *Ibid.*, 5.

128. *Ibid.*, 6.

129. *Ibid.*, 7, 9–18.

130. *Ibid.*, 7.

That is to say, the rhetorical situation is specific to the goal of a literary unit, whereas the *Sitz im Leben* is the context in which a genre's compositions are typically enacted.

Muilenburg's presidential address is widely acknowledged to mark the movement of biblical scholarship away from form criticism as the primary approach to genre. After 1968, interest in aesthetic and literary aspects of biblical texts waxed, leading to what scholars call the "literary turn" in biblical studies.<sup>131</sup> The SBL Genres Project is a primary example.<sup>132</sup> Under the direction of Robert Funk, it formed groups to investigate and define a number of biblical genres. John Collins led the apocalypse group and edited *Semeia* 14, *Apocalypse: The Morphology of a Genre*.<sup>133</sup> This issue includes seven essays that "attempt to provide a comprehensive survey of all the texts which might be or have been classified as apocalypses and can be dated with any plausibility in the period 250 BCE-250 CE, with the purpose of establishing how far they can purposefully be regarded as members of one genre."<sup>134</sup>

The group defines the genre of apocalypses by comparing texts that belong to various clusters, including Jewish, early Christian, gnostic, Rabbinic, Persian, Greek, and Latin apocalypses. They engage in textual comparison to identify a "common core of constant elements" among these texts.<sup>135</sup> It is on the basis of this "common core" that they define the

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131. Walter Brueggemann, "At the Mercy of Bablyon: A Subversive Rereading of the Empire," in *Reading the Book of Jeremiah: A Search for Coherence* (ed. Martin Kessler; Winona Lake, Ind.: Eisenbrauns, 2004), 117–34, 131; Duane Frederick Watson and Alan J. Hauser, *Rhetorical Criticism of the Bible: A Comprehensive Bibliography with Notes on History and Method* (Biblical Interpretation Series 4; Leiden: Brill, 1994), 14; Peter Williamson, *Catholic Principles for Interpreting Scripture: A Study of the Pontifical Biblical Commission's The Interpretation of the Bible in the Church* (Subsidia Biblical 22; Roma: Pontificio Istituto Biblico, 2001), 73; et al.

132. The SBL Genre Project findings can be found in *Semeia* 11 (Early Christian Miracle Stories; 1978), 14 (Apocalypse; 1979), 20 (Pronouncement Stories; 1981), 22 (Ancient Letter Writing; 1981), 29 (Pronouncement Stories; 1983), 36 (Early Christian Apocalypticism; 1986).

133. John J. Collins et al., "Apocalypse: The Morphology of a Genre," ed. John J. Collins, *Semeia* 14 (January 1, 1979).

134. Collins, *Semeia* 14, iii.

135. The criteria are included in the definition: "'Apocalypse' is a genre of revelatory literature with a narrative framework, in which a revelation is mediated by an otherworldly being to a human recipient, disclosing a transcendent reality which is both temporal, insofar as it envisages eschatological salvation, and spatial insofar as it involves another, supernatural world." Collins, *Semeia* 14, 9.

genre “apocalypse.”<sup>136</sup> The essayists identify generic similarities while also stressing the uniqueness and literary texture of the works under examination. In their view, the comparison of literary elements “permits us to see the variety within the genre and distinguish different types of apocalypses.”<sup>137</sup> In this regard, *Semeia* 14 follows Muilenburg’s proposal to engage in a kind of genre criticism that gives greater attention to the distinctive literary components of genres.

One of the distinctive characteristics of *Semeia* 14 is its use of classification grids. For example, Collins’ chart for Jewish apocalypses lists fifteen compositions along the top of the page, and thirteen generic elements along the left margin. For each element Collins either adds an “x” if the composition contains it, or leaves it blank if it is lacking.<sup>138</sup> This chart allows the reader to see which generic elements are common among the fifteen compositions, and which are unique to only a few.<sup>139</sup> On the basis of these grids Collins offers his definition of apocalypse and divides Jewish apocalypses into two major types (Type I: Historical Apocalypse with No Otherworldly Journey; Type II: Otherworldly Journeys).<sup>140</sup>

**Assessment of Rhetorical and Literary Criticism.** While *Semeia* 14 is a milestone in genre and apocalypse studies, some have critiqued its approach. Newsom notes that “[o]ver the past quarter century, however, genre theorists have become increasingly dissatisfied with an approach that defines genres by means of lists of features.”<sup>141</sup> The problem is illustrated by the

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136. The criteria are included in the definition: “‘Apocalypse’ is a genre of revelatory literature with a narrative framework, in which a revelation is mediated by an otherworldly being to a human recipient, disclosing a transcendent reality which is both temporal, insofar as it envisages eschatological salvation, and spatial insofar as it involves another, supernatural world.” Collins, *Semeia* 14, 9.

137. Collins, *Semeia* 14, 9.

138. Collins, *Semeia* 14, 28; cf. Carol A. Newsom, “Spying Out the Land: A Report from Genology,” in *Bakhtin and Genre Theory in Biblical Studies* (ed. Roland Boer; *SemeiaSt* 63; Atlanta: Society of Biblical Literature, 2007), 19–30, 20.

139. For example, all compositions include the judgment/destruction of the wicked, but only one contains a paraenesis by a revealer. Collins, *Semeia* 14, 28.

140. Collins, *Semeia* 14, 22–24.

141. Newsom, “Spying out the Land: A Report from Genology,” in *Bakhtin and Genre Theory in Biblical Studies* (ed. Roland Boer; *SemeiaSt* 63; Atlanta: Society of Biblical Literature, 2007), 19–30, 20.

apocalypse group's use of asterisks to indicate "either (1) that an element is possibly but not certainly, present, or (2) is implicit, or (3) is present in a very minor way."<sup>142</sup> Sometimes literary elements are not strictly present or absent, and so they are not easily recorded on a grid. The use of the asterisks to hedge categories in Collins' chart demonstrates that genres do not map onto the "binary logic" of spreadsheets without a certain degree of distortion.<sup>143</sup>

The approach of the SBL Genre Project to large scale generic classification also requires a group of texts that are complete. While the authors of *Semeia* 14 had undamaged apocalypses to compare, the CH compositions are the most fragmentary in the H tradition. One could not compare the MTP to other CH compositions using charts similar to those in *Semeia* 14 because it would be unclear if certain literary features or motifs were either absent or simply lost to deterioration. Moreover, because the scope of the composition may vary by an entire column, it would be impossible to accurately represent the contents of the third column. They may belong to the following composition instead.

The literary classification approach of *Semeia* 14 is also ill-suited for describing the function of genres. The apocalypse group focuses exclusively on the presence of reoccurring elements to establish a definition and typology. In doing so, they intentionally side-step the question of the function.<sup>144</sup> Collins acknowledges that "[t]he omission was controversial, but intentional" and that "[o]ur conviction was that function is best discussed on the level of individual texts, in their specific contexts."<sup>145</sup> That is to say, function is text-specific, and cannot be addressed in comparisons of large groups of texts. Although the apocalypse group's heuristic

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142. Collins, *Semeia* 14, 28.

143. Newsom, "Spying out the Land," 26.

144. Collins, *Semeia* 14, 1–2.

145. John J. Collins, "Epilogue: Genre Analysis and the Dead Sea Scrolls," *DSD* 17/3 (2010): 418–30, 426.

approach to genre is successful, it is only a first step in learning what apocalypses do, and how they do it.<sup>146</sup>

### ***Phase 3: The Cognitive-Communicative Approaches***

The cognitive-communicative approaches focus on how genre features in the recognition, comparison, and communication of discourses. This section touches on four approaches, including: family resemblance theory, prototype theory, systems of genre, and cultural “know-how.” Although more could be included, Carol Newsom highlights these as having the most promise for evaluating the genre of compositions in sectarian literary traditions.<sup>147</sup>

Although Muilenburg and the SBL Genres Project made a stride forward by attending to the rhetorical and literary aspects of texts, there has since been a turn toward the cognitive and communicative properties of genres. One can conceive of genre as a mode of communication that is meaningful for the author and audience, and facilitates comprehension. In other words, the meaning of speech is not only determined by *what* one says, but also *how* one says it.

Discourses, whether oral or literary, invoke genres to shape the expectations of the audiences. Newsom suggests that

there is much to be said for following Derrida’s lead and thinking of genre in relation to a text’s rhetorical orientation so that rather than referring to texts as belonging to genres one might think of texts as participating in them, invoking them, gesturing to them, playing in and out of them, and in so doing, continually changing them.<sup>148</sup>

Accordingly, one may view genres not as categories but as cues that authors use to engage familiar modes of reading. For example, if a composition includes apocalyptic elements, the audience will anticipate apocalyptic modes of meaning-making.

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146. In the SBL Genres Project, A. Y. Collins’ work on early Christian apocalypses focuses more on function. See Adela Yarbro Collins, “Early Christian Apocalypticism, Genre and Setting,” *Semeia* 36 (January 1986): 1–174.

147. Carol A. Newsom, “Pairing Research Questions and Theories of Genre: A Case Study of the Hodayot,” *DSD* 17/3 (2010): 241–59.

148. Newsom, “Spying out the Land,” 21.

Like other styles of communication, genres can be blended, developing new takes on old forms by synthesizing generic elements. As Rosch observes, “categories do not have clear cut boundaries,” and they easily overlap.<sup>149</sup> An example from cinema is the “romantic comedy,” which blends humorous elements with a love story. The two generic categories of romance and comedy are blended to create a third category. Accordingly, genres should not be view as static classifications; rather, they are constantly changing modes of communication that often mix and blend.

Increased awareness of the communicative properties of genres has shown the need for models that stress the dynamism of genre over fixed models. The charts in *Semeia* 14 illustrate that apocalypses have some degree of coherence as a group, but they include an array of variation that challenges any simplistic categorization scheme. Newsom asserts that “[m]ere’ classification obscures the way in which every text—however it relates to similar texts—whether ‘by conformity, variation, innovation, or antagonism’ will change the nature of the genre and indeed give rise to new genres.”<sup>150</sup> One only has to look at the development of the novel to see how the contributions of each generation has evolved it from a curious by-product of affordable printing and the fictional autobiography to the multigeneric phenomenon that it has become today.<sup>151</sup> Because genres are dynamic modes of communication rather than oral *Gattungen* or ossified lists of attributes, one must move beyond form and rhetorical criticism, and investigate how genre engages the audience.

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149. Eleanor Rosch, “Principles of Categorization,” in *Cognition and Categorization* (ed. Eleanor Rosch and Barbara B. Lloyd; Hillsdale, N.J.: L. Erlbaum Associates; New York: Halsted, 1978), 27–48, 36.

150. Newsom, “Spying out the Land,” 21.

151. There are many other accounts of the genesis of the novel, but they all demonstrate the dynamism of genres. See Michael McKeon, ed., *Theory of the Novel: A Historical Approach* (The Johns Hopkins University, 2000).

In “Pairing Research Questions and Theories of Genre,” Newsom describes a mix of approaches, models, and concepts that she links to the cognitive or communicative functions of genre: family resemblance theory, prototype theory, systems of genre, and “cultural know-how.”<sup>152</sup> In these concepts and theories, genres are ways of packaging content so that the audience knows what to expect based on certain formal elements, associations with figures, and performative contexts. While the first model, family resemblance theory, is a primarily philosophical perspective, prototype theory draws on Eleanor Rosch’s experiments on how prototypes and categories figure in cognitive processes. The systems of genre model is not a new concept, but can be applied in a focused way to trace generic relationships among smaller contemporaneous groups of texts. If the system is constrained to a single reading community, then one can observe how certain genres interrelate and collectively function. Newsom also describes the centrality of “cultural know-how” for understanding and communicating with genre. Mastery of a system of genre requires “insider knowledge” to recognize which generic resonances are important to a reading group and which are suppressed or ignored. This “cultural know-how” cannot be deduced, and has to be learned through exposure to the community and guidance by those who have mastered the system of genre.

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152. She also mentions textual comparison and literary classification approaches, which the foregoing review has covered. See Newsom, “Pairing Research Questions,” 276–77.

## The Family Resemblance Model of Genre

**Description of Family Resemblance.** A recent approach to genre criticism that has gained popularity is family resemblance theory. The model is based on Ludwig Wittgenstein's observation about games as a category. He notes that there is no feature of games that is common to all. Among board games, card games, ball games, and athletic games there very few, if any, features that are universal.<sup>153</sup> Although he notes that "similarities crop up and disappear," there is not a standard set of criteria.<sup>154</sup> He describes the relationships between them as "'family resemblances'; for the various resemblances between members of a family – build, features, colour of eyes, gait, temperament, and so on and so forth – overlap and criss-cross in the same way."<sup>155</sup> It is not difficult to see how these genetic relationships apply to literary categories. Although there are few common threads woven through all apocalypses, they form a family of texts with overlapping and criss-crossing characteristics.

**Assessment of the Family Resemblance.** This model has two weaknesses. First of all, one can easily overextend it. As Swales notes "family resemblance theory can make anything resemble anything."<sup>156</sup> His hyperbolic statement highlights that one can easily overextend the boundary of what constitutes a family when dealing with genetic relationships. As Rosch observes, "not all possible levels of categorization are equally good or useful," and one can easily lose definition for the sake of inclusivity.<sup>157</sup> As family boundaries are drawn ever more broadly, the notion loses precision. Take, for example, fruit. The term has concrete (apples and

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153. One might argue that the goal of all games is to outdo the other player. However, there are games where there is only one player (solitaire) or team building games where the goal is to achieve a task by working together.

154. 1. Ludwig Wittgenstein, *Philosophical Investigations* (ed. P. M. S. Hacker and Joachim Schulte; 4th ed.; New Yorks: Wiley-Blackwell, 2009), 36.

155. Wittgenstein, *Philosophical Investigations*, 36.

156. John Swales, *Genre Analysis: English in Academic and Research Settings* (Cambridge: Cambridge University, 1990), 51.

157. Rosch, "Principles of Categorization," 30.

oranges) and abstract resonances (the product of one's labor). As we include increasing levels of abstraction in the family, it becomes less distinct, so that we understand fruit as "product" whether an orange or a paycheck is in view.

Two factors make family resemblance theory unsuitable for this thesis. The flattening and extending effects of family resemblance theory make it less useful for analyzing the genre of the MTP. While the model demonstrates how generic categories have blurred distinctions, it offers no controls for generic analysis. The critic might be tempted to draw overextended boundaries and define the genre too loosely to be of critical value. Additionally, the application of this theory requires a complete composition to establish a genetic relationship. With a damaged document one cannot determine which characteristics a text shares within the family. Moreover, every CH composition is damaged, magnifying the degree uncertainty.

## Prototype Theory

**Description of Prototype Theory.** Another cognitive-communicative approach is prototype theory. According to this method, a genre is determined by an ideal notion of "prototypicality [sic]" rather than by category boundaries.<sup>158</sup> In *Cognition and Categorization*, Eleanor Rosch proposes that categories are formed around prototypical concepts, so that a composition belongs to a genre insofar as it has the distinctive features that one deems to be prototypical and lacks those that are patently a-prototypical.<sup>159</sup> For example, an epic poem is

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158. "Prototypicality" is Rosch's word. Newsom departs from Rosch when she asserts that in prototype theory "often specific examples that serve as a model" for prototypes. Rosch cautions that "to speak of a single entity that is the prototype is either a gross misunderstanding of the empirical data or a covert theory of mental representation." In other words, Rosch stresses that there are not prototypes, only the prototypical: "To speak of a *prototype* at all is simply a convenient grammatical fiction; what is really referred to are judgments of degree of prototypicality." Because Rosch's empirical research supports "prototypicality" over a specific prototype, this thesis follows Rosch's model of prototype theory. See Newsom, "Pairing Research Questions," 280; Rosch, "Principles of Categorization," 40.

159. Rosch, "Principles of Categorization," 36.

long, legendary, and poetic (prototypical), but lacks the prosaicness that is prototypical of other genres (a-prototypical). This theory allows for degrees of similarity, so that there may be central and periphery members of a given genre. It also accounts for how a genre can have diversity without violating its coherence.

**Assessment of Prototype Theory.** Prototype theory is an insightful way of understanding genre, but its application as a critical method is somewhat impractical. The prototypicality of an ancient genre is a tacit concept that is not easily recovered. While Rosch can identify prototypicality in her experiments, there is a much greater distance between the biblical genre critic and the ancient scribe, making the subjective perception of prototypicality less reliable. Furthermore, it is unlikely that prototypes are universally consistent. Notions of prototypicality vary diachronically and synchronically. For example, the prototypical bird in the Americas is unlikely to be the prototypical bird in another region, such as Africa or Asia. Or an artistic masterpiece from the 19th century may not reflect the prototypical notion in the 21st.<sup>160</sup> Accordingly, it would be difficult to establish what an ancient reading community held as prototypical. Two communities with different ideologies might view the same text as being either a prototypical or marginal example of the genre, such as 4QInstruction and Ben Sira and the sapiential genre of the Second Temple period.

Additionally, prototype theory does not account for titling practices. Titles or superscriptions can assert a genre for a composition, even if it lacks prototypical characteristics. Moreover, if the superscription associates the composition with an important figure in the community, the reading group may take what might have been perceived as a periphery composition as a new model of prototypicality. In this regard, titles can override or offer counter-

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160. One might argue that globalization is flattening prototypes, but that process is far from complete, and it is likely that regional differences and counter discourses will persist.

prototypes. In order for prototype theory to apply to the MTP, it would need to be expanded to account for how superscriptions manipulate what a community deems as prototypical.

Lastly, prototype theory does not explain how one recognizes genre. Rosch's research shows that categories are organized on the basis of prototypicality, but it does not demonstrate how the mind assesses unfamiliar compositions. In other words, Rosch identifies *what* categories are, but not *how* the mind uses them to recognize new category members. This missing link prevents the theory from being used as a critical method. Without a notion of how cognitive comparisons occur, scholars can only speculate how the mind gauges prototypicality.

## The Systems of Genre Approach

**Description of the Systems of Genre Approach.** The “systems of genre” approach identifies how genres are organized and relate to each other. Older versions of this approach attempted to establish a formal taxonomy of all genres, often with the incorrect view that genres are static and universal entities.<sup>161</sup> More recent adaptations avoid monolithic systems; mapping networks among closely-related genres in particular settings. These systems change over time and between reading communities, so this approach is best applied to the literature of a particular group.

**Assessment of the Systems of Genre Approach.** The systems of genre approach is relevant to our examination of the generic dynamics of superscriptions. Indeed, Newsom comments, “I cannot help but think that the notion of genre systems holds unexploited potential.”<sup>162</sup> One way to engage the systems of genre approach is to compare and evaluate how

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161. Aristotle, Longinus, and Demetrius, *Poetics; On the Sublime; On Style*. (trans. Stephen Halliwell et al., Rev. ed.; LCL 199; Cambridge, Mass.: Harvard University, 1995); Plato, *Republic* (trans. Paul Shorey, 2 vols.; LCL 237; Cambridge, Mass.: Harvard University, 2013).

162. Newsom, “Spying out the Land,” 285.

scribes use superscriptions to shape how readers recognize the text's genre. Sectarian scribes used superscriptions to title a large number of their literary units, associating figures and occasions with them. Some of these superscriptions share similar titles while others have the same associated figure or occasion. These shared generic resonances shed light on how sectarian scribes understood the relationships between texts, providing a small glimpse of their system of genre.

### Cultural “Know-How”

**Description of Cultural “Know-How.”** Newsom uses the term cultural “know-how” to describe generic competency, the kind of knowledge that is required to properly recognize a text's generic resonances. People are not born with an innate sense of genre; rather they absorb it from exposure to literature, and learn it from teachers and others who have mastered the literature. Modern readers struggle to understand the *Hodayot* tradition because they do not have the “cultural know-how” to interpret what is important and what is incidental each of the compositions. They do not have the conditioning and education to read them as they were read in the *Yahad*. Knowing *how* to read is a skill that one can only cultivate by participating in a reading community of those who are generically competent.

**Assessment of Cultural “Know-How.”** “Cultural know-how” is an essential concept for understanding how superscriptions function. As Newsom notes, sectarians developed generic competency primarily through exposure to the texts as they were read and performed.<sup>163</sup> However, they did not gain their cultural know-how exclusively through absorption. Novices also received explicit guidance from experts in the form of oral and written instruction. While the

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163. Newsom, “Pairing Research Questions,” 273.

former is obviously lost, the written instructions still exist in the form of superscriptions. These titles direct the reader to perceive the genre and setting for the compositions in the expert-approved way. Accordingly, the concept of “cultural know-how” is critical for formulating an approach that applies to the MTP. While its body is damaged, the reading instructions are still intact and replete with valuable generic data.

### **3.3 Additional Concepts from Cognitive Science**

This section describes two concepts from cognitive science that play an integral role in the approach that will be proposed at the end of the chapter: structure-mapping and metacognition. Although the model incorporates insights from the three phases described above, it is able to present a more holistic approach using the concepts introduced in the following sections. Structure-mapping and metacognition accommodate a view of genre that is not only focused on concrete similarities, but also on the abstract relationships and communicative functions of texts in a localized system of genre.

Two methodological questions need to be answered in order to formulate a genre critical approach for superscriptions: 1) how does the recognition of genre occur on a cognitive level, and 2) how do superscriptions contribute to that process? This section answers these questions by describing how the perception of genre is the result of a basic comparison process called “structure-mapping.” After explaining how one recognizes genre, the section describes how superscriptions guide the acquisition of generic “know-how.” As is the case with most learning processes, “metacognition,” or “thinking about thinking” plays an integral role.<sup>164</sup> In sum,

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164. Michael E. Martinez, “What Is Metacognition?,” *The Phi Delta Kappan* 87/9 (May 1, 2006): 696–99, 696. See also: International Reading Association, “Metacognition? What’s That?,” *The Reading Teacher* 39/9 (May 1986): 980–81.

structure-mapping and metacognition explain how the mind recognizes the genre of texts and how scribes used superscriptions guide this process.

### ***The Recognition of Genre and Structure-Mapping Theory***

“Structure-mapping” is a concept that describes how the mind processes comparisons, including the identification of a text with a genre. Dedre Gentner, a professor of psychology at Northwestern University, has identified this process and finds that it is common across all simple, analogical, and metaphorical comparisons. The recognition of genre can be understood as a comparison process that involves mapping the prototypical characteristics of genres onto an unknown text to find a match.<sup>165</sup> Structure-mapping offers a heavily researched model that provides the missing link in prototype theory by explaining how concrete and abstract comparisons occur on a cognitive level.

The structure-mapping process occurs when two structured concepts are compared. When the mind perceives an object, it forms what Gentner calls “structured representation.”<sup>166</sup> This is not a vague impression, but a schematic perception of the item that highlights certain distinctive elements. In the comparison process, the attributes of the known entity are mapped onto the unrecognized entity, enabling the mind to discern similarities and differences among these distinctive elements. This is not a deliberate process; rather, it is a reflexive and automatic cognitive function.

Two levels of attribute similarity are possible: “object” and “relational.” On an “object” level, two items have concrete similarity, perhaps having the same form, color, or texture. Items may also be related on an abstract “relational” level, possibly having the same function, or being

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165. For a select bibliography of Gentner’s research, see the Cognitive Science section of the bibliography.

166. Markman and Gentner, “Structure Mapping in the Comparison Process,” 510.

possessed by the same person. Gentner observes that “younger children tended to make (and to prefer) the object interpretation, whereas older children and adults could make both interpretations and typically preferred the relational interpretation.”<sup>167</sup> In other words, it is the capability for abstract and relational thought that distinguishes mature cognitive comparisons from the juvenile.

Gentner uses several terms to describe the process of structure-mapping. First, each object in the comparison is a “domain.” Typically one domain is known better than the other. The familiar domain is the “base” or “source,” whereas the unfamiliar domain is the “target.”<sup>168</sup> In the comparison process, one applies the attributes of the source representation onto the target. The process becomes more abstract when describing analogical or metaphorical comparisons, but it is essentially the same. Rather than comparing structured perceptions of two objects, one compares relationships between object pairs. So instead of making the simple comparison of a baseball and a tennis ball (both are round [concrete] and used for a sport [abstract]), one could compare the relationship between a baseball and a bat to that of a racquet and a tennis ball. The relationship between the two objects itself becomes a structured perception that can be compared.

Gentner has found that the structure-mapping process underlies all forms of comparison, ranging from the simple to the abstract. From decades of empirical research, she concludes that structure-mapping is:

a fundamental cognitive process that influences diverse aspects of higher cognitive processing. The ability to compare pairs of structured representations is critical for permitting rule-based reasoning, finding analogies between domains, constructing preferences, and solving complex problems.<sup>169</sup>

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167. Markman and Gentner, “Structure Mapping in the Comparison Process,” 506.

168. *Ibid.*, 504.

169. *Ibid.*, 532.

This process is an integral part of human reasoning, perception, and scrutiny. All of these cognitive functions are central to the process of categorization, and it is reasonable to suggest that structure-mapping is how the recognition of a text's genre occurs in the mind.

Gentner's findings have considerable implications for genre criticism, which is fundamentally concerned with the comparison of texts and forms. Prototype theory helps us understand how generic categories are constituted, but lacks an explanation of how one recognizes a text's participation in a genre. From Gentner's research one learns that the process of prototypical comparison is highly-structured and involves concrete and abstract relations. Formal similarities, the focus of most kinds of biblical genre criticism, are only the most basic points of comparison. Gentner's research highlights the fact that mature comparisons are typically based on *abstract* attribute relationships, and so genre critics should put a greater emphasis on the associational attributes of texts. Fortunately, the MTP has a large superscription that is full of such abstract and relational points of comparison.

### ***Superscriptions and Metacognition***

Although comparison is the functional basis for genre, there is also a pedagogical component. What makes genre different from other kinds of comparison is its social character and communicative function. Genre is not a privately held form of categorization; rather, it is a network of literary comparisons that are meaningful to others. When one calls a book a "biography," others recognize that it is a written account of someone's life. One's community must share a compatible system of genre for a generic claim to be meaningful. Furthermore, authors use genre to aid communication. If an author begins a written communication with "Dear John," the trained reader knows that the following document is a letter, and certain generic conventions such as the 1st person voice and a closing formula will likely follow. The well-

versed reader will even anticipate certain rhetorical dynamics, such as reliance on *ethos* and the use of *apologia*. Genre is not just a system of classification, but also a means of facilitating communication between the author and audience. Like any skill, it must be learned and practiced to be properly understood.

Because genre is a socially-shared cognitive phenomenon, it operates with a certain level of economy. As Rosch asserts, “as an organism, what one wishes to gain from one’s categories is a great deal of information about the environment while conserving finite resources as much as possible;” a concept she refers to as “cognitive economy.”<sup>170</sup> Common structure-mapping comparisons can identify an overwhelming number of relationships, ranging from the concrete to the abstract. However, because genre is a shared system, it has to be selective and efficient or few would have the time to learn it. Out of the many relationships that generic comparisons can yield, for the sake of cognitive economy, only a certain set are recognized as prototypical within a system of genre. In other words, a common convention among texts of the same genre is not necessarily a generic convention. This dynamic is what makes the study of ancient systems of genre so difficult: the similarities that scholars identify may not be important elements for an ancient reading community.

A genre’s selective criteria cannot be independently deduced; they must be learned either by absorption within a reading community or by explicit instruction. Most modern literature courses are intentional efforts to impart generic awareness to students. Everyone starts as a novice, slowly building generic expertise as he or she reads more texts in a reading community. Expert readers instruct novices to recognize the proper generic comparisons by means of modeling, direct training, and other disciplines. Much in the same way, scribal schools are

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170. Rosch, “Principles of Categorization,” 28.

ancient examples of intentional reading communities. They cultivated reading competency among students, using training regimens such as the copying and correcting of texts, as well as explicit instruction. Being an effective scribe required an understanding of genres and their function, a discipline that they learned, practiced, and taught to others.

When an expert teaches a novice how to make the proper generic identifications, he or she imparts “metacognitive knowledge.”<sup>171</sup> Metacognition is “the monitoring and control of thought.”<sup>172</sup> It is more purposeful than simple cognition, which is often “carried out without much conscious deliberation,” and is used widely in education to describe students’ awareness of their learning and problem-solving strategies.<sup>173</sup> Researchers find that students learn to critique their own thought processes by internalizing the advice that teachers offer.<sup>174</sup> This internalized advice is metacognitive knowledge, and it is essential for self-control and self-discipline in the execution of a new skill.

The metacognitive instructions of ancient literary experts, the scribes, are mostly lost. There are no scrolls that detail what scribes told novices about certain kinds of texts and how they are titled.<sup>175</sup> However, one artifact of metacognitive instruction remains: the superscription. These titles identify for the reader, performer, or copyist the important generic attributes of the compositions, including the generic title, associated figure, and performative context among others. To be sure, a scribal expert in sectarian compositions would know these attributes without superscriptions, so they are most likely a guide for the inexperienced reader, enabling him to correctly identify the genre of compositions. In this way, superscriptions override the automatic structure-

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171. “Metacognitive” is the adjectival form of “Metacognition,” indicating that which pertains to higher-order thinking and control of cognitive processes.

172. Martinez, “What Is Metacognition?,” 696.

173. *Ibid.*, 697.

174. *Ibid.*, 698–9.

175. Sapiential works such as Proverbs and Ben Sira provide instructions for scribes, but they are not concerned with developing competency in genres.

mapping process that easily goes astray for novices, and guides them to the proper identification of a text's genre.

Because superscriptions tell their audiences how to read texts, they serve as windows into the system of genre that was active in the sectarian community. Many superscriptions remain from the sectarian scrolls, and with them we can offer an emic description of the MTP set within a sectarian system of genre.<sup>176</sup> However, this metacognitive content does not offer a complete account. Merely a fraction of units have superscriptions, so we can only begin to trace the contours of a system in use by the community that created the H tradition. Even so, superscriptions provide a basis for moving beyond concrete comparison to evaluate some of the abstract generic resonances of these sectarian texts.

### *Summary*

To summarize, so far this chapter has defined “genre” and “genre criticism,” reviewed three phases of biblical genre criticism, and introduced two concepts from cognitive science that articulate the function of superscriptions. The review reveals that Gunkel’s form criticism, Muilenburg’s rhetorical criticism, and Collins’ literary classification approach are all unsuitable for describing the genre of the MTP for two reasons: 1) they require complete compositions, and 2) they lack a theoretical basis for assessing superscriptions. However, one can fruitfully apply the investigation of textual relationships and the rhetorical function of genre to the MTP. The cognitive-communicative approaches identified by Newsom have greater applicability. An emphasis on communicative function, prototypicality, systems of genre, and “cultural know-how” is essential for addressing a composition that includes a set of reading instructions in its

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176. An ‘emic approach’ is an anthropological description that uses terms that are meaningful to those living within the culture.

superscription. However, these concepts lacked a theoretical foundation for describing the recognition of genre occurs and how superscriptions either guide or override that process. So this chapter introduced the notions of structure-mapping and metacognitive knowledge to provide the missing links. The next section assembles these pieces into a model of genre and a critical method that can articulate a response to the thesis question: What is the genre of the MTP?

### **3.4 Genre Criticism for Superscriptions: A “Multi-Axial” Approach**

This section proposes a “multi-axial” approach to genre in two parts: 1) it describes a model that reflects the observations about genre and the role of superscriptions that were presented in the first parts of this chapter, and 2) it details an approach that this thesis will adopt in the following chapters. This model expands the points of investigation beyond form and content to include the kinds of information offered in superscriptions. Collectively, these concrete and abstract “axes” serve as indicators of where a text stands within a larger system of genre, and can be used as lines of diagnostic inquiry.

#### ***The Multi-Axial Model***

The multi-axial model describes how the genre of a text is its locus in a system of concrete *and* abstract points of comparison and association. The term “multi-axial” derives from the Diagnostic and Statistical Manual of Mental Disorders IV-TR (= DSM-IV-TR), a resource for diagnosing adverse mental conditions published by the American Psychiatric Association.<sup>177</sup> This manual categorizes all the mental disorders with reference to five “axes” or data points that relate to various aspects of mental health. This five-fold categorization scheme also serves as a diagnostic system, providing medical professionals five lines of inquiry for determining a

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177. American Psychiatric Association Task Force on DSM-IV, *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*. (4th ed., text revision.; Washington, D.C.: American Psychiatric Association, 2000).

patient's disorder. Allen Frances explains that "[t]he multi-axial diagnostic system, with its five axes, was developed to allow the clinician to record all these types of information in a concise format," and that the "[t]he DSM-IV criteria sets are necessarily generic and are meant to capture what is common among patients."<sup>178</sup> The DSM-IV-TR serves as a way of facilitating psychiatric diagnosis in a way that is efficient and thorough. It also systematizes inquiry, focusing the investigation on data points that are known to yield diagnostic results.

This thesis adapts the concept of a "multi-axial" model from DSM-IV-TR for the assessment of genre in ancient texts. Just as diagnosing mental illness is an exceedingly complex task, so also is the determination of genre in ancient compositions. A multi-axial model acknowledges that there are numerous factors that contribute to genre, and that a proper appraisal will take as many of them into account as are available.

In this model the axes are divided into two registers: concrete and abstract generic resonances. As Gentner's structure-mapping theory highlights, the recognition of similarity can occur on a simple "object" level and an abstract "relational" level. The concrete register includes the similarities in form and content that biblical genre critics have identified for years. However, as Gentner underscores, the "mature" relationships are to be found in the abstract register rather than the concrete. In generic comparisons these abstract associations may include connections to figures, occasions, or performative contexts. The genre of a text is the sum of these generic associations, insofar as they demonstrate the text's location within a system of genre and its function in its socio-cultural context.

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178. Allen Frances, *DSM-IV Guidebook* (1st ed.; Washington, D.C.: American Psychiatric, 1995), xvi.

### ***The Multi-Axial Approach***

In order to identify the genre of the MTP in terms of a multi-axial model, several steps must be taken. First, the format and function of similar superscriptions in the Hebrew Bible need to be analyzed. Sectarian scribes were fluent in scriptural language, and adopted the practice of using superscriptions from these authoritative texts. In order to better understand how superscriptions are constructed and what kinds of information they communicate, Chapter 4 will evaluate biblical “generic superscriptions,” a class of headings that are replicated in sectarian literature, and to which the MTP belongs. This chapter will demonstrate how superscriptions can indicate the dependency of a composition, while also communicating a number of abstract relationships to other contexts, texts, and figures. The literary dependency of a passage will constitute a third “concrete” generic axis for the multi-axial approach.

Second, Chapter 5 evaluates a number of generic superscriptions from the non-biblical Dead Sea Scrolls that are associated with the Maskil figure in order to identify aspects of the sectarian system of genre. These Maskil compositions are closely linked to the *Yahad*, and their superscriptions highlight a several kinds of information that were important to sectarian scribes. These data points are compiled into six abstract axes for the investigation of the genre of the MTP. By examining these Maskil superscriptions, one gains a broader perspective on how texts stood in relationship to this sectarian office, providing a detailed backdrop for the evaluation of the genre of the MTP.

Third, Chapter 6 examines the genre of the MTP along the nine generic axes outlined in Chapters 4 and 5. The concrete axes of the form and content of the composition cannot be investigated because of damage to the composition; however, the other seven axes can be pursued. This assessment of the MTP stresses those aspects of texts that sectarian scribes

considered to be the most critical, and provides us with a lens for interpreting the place of the composition within the sectarian system of genre, particularly the subgroup of texts that are dedicated to the Maskil.

While this approach cannot offer a tidy etic description as is found in Gunkel's form critical terminology, it locates the place of the MTP in the sectarian system of genre and stresses the functional and socio-cultural aspects of genre, insofar as it is preserved in the metacognitive instructions of sectarian superscriptions. The multi-axial approach to genre expands the focus of genre criticism to include more data points, enabling one to assess the genre of compositions even though some axes are missing. It also provides a more holistic assessment of undamaged compositions with superscriptions, accounting for the generic information from headings that most methods overlook.

## 4. THE FORM AND FUNCTION OF GENERIC SUPERSCRPTIONS IN THE HEBREW BIBLE

**Summary.** This chapter begins the application of the multi-axial approach that was proposed in Chapter 3. The following sections assess the form and function of “generic superscriptions,” a type of biblical heading that was the predecessor of similar superscriptions in the sectarian Dead Sea Scrolls. This chapter divides these superscriptions into three types according to similarities in their format and literary function. Examples of each are examined, focusing on how they are structured and how they indicate the literary dependency of their compositions. These observations offer a backdrop for the next chapter, which investigates how generic superscriptions are used in sectarian compositions connected to the Maskil.

### Outline

#### **4.0 Introduction to Generic Superscriptions in the Hebrew Bible**

#### **4.1 Form and Function of Type I and Type II Generic Superscriptions**

Form of Type I Generic Superscriptions

Form of Type II Generic Superscriptions

Function of Type I and II Generic Superscriptions

#### **4.2 Form and Function of Type III Generic Superscriptions**

Form of Type III Generic Superscriptions

Function of Type III Generic Superscriptions

#### **4.3 Excursus: The Development of Biblical Psalms Superscriptions**

#### **4.4 Overview of Generic Superscriptions in the Hebrew Bible**

#### Key Terms:

- Descriptive Adjunct: A section of a generic superscription that qualifies the main clause.
  - Generic Complement: The complement of the main verbal clause in a superscription which is generic title such as *תפלה, מדרש, שיר*.
  - Generic Superscription: Any superscription with a verbless main clause that has a generic complement.
  - Generic Title: A ‘genre title’ is one of the literary types that are familiar from biblical and Dead Sea Scrolls. They are typically found as generic complements in superscriptions.
  - Type I Generic Superscription: A basic form of generic superscription, having a covert subject, verbless main clause, and a generic complement. see “Generic Superscription.”
  - Type II Generic Superscription: A basic form of generic superscription, having a demonstrative pronoun for a subject, a verbless main clause, and a generic complement. see “Generic Superscription”
  - Type III Generic Superscription: A generic superscription with multiple parts, with one of them having a verbless main clause with a generic complement.
  - Superscription: A superscription is a piece of text written or printed at the head or beginning of a document; roughly equivalent to “heading” or “rubric.”
- (For a complete list, see “Definition of Key Terms,” Chapter 1.5)

## 4.0 Introduction to Generic Superscriptions in the Hebrew Bible

Having reviewed the history of *Maskil Thanksgiving-Prayer* scholarship, defined “genre” and “genre criticism,” and offered a model of genre criticism for damaged texts with superscriptions, we now turn to a certain class of headings in the Hebrew Bible. First, we should define the term superscription: it is a “piece of text written or printed at the head or beginning of a document; a heading.”<sup>179</sup> In other words, it is a title, heading, or rubric that introduces a composition.<sup>180</sup> These exist on a different literary register than the rest of the text, communicating reading instructions before the opening line of the body proper. As mentioned in the previous chapter, superscriptions are scribal tools for communicating metacognitive reading instructions, guiding the reader’s cognitive processes as they identify the composition’s genre. Most scholars recognize these superscriptions in the book of Psalms; however, scribes used superscriptions in other books of the Hebrew Bible as well.

This thesis focuses on a certain kind of superscription that served as a template for the MTP heading. This thesis calls them “generic superscriptions” and they *describe any superscription that includes a “generic title,” such as מזמור, “psalm,” שיר, “song,” or משכיל, “skillful song.”* One can further divide these generic superscriptions into three categories: Type I, II, and III. The first two types describe the most common kind heading in the Hebrew Bible, whereas the third is a multi-layered superscription only found in the Psalter. All three influence how scribes provided headings in Second Temple texts, and offer a framework for understanding the format and function of the *Maskil Thanksgiving-Prayer* superscription.

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179. “Superscription, n.” *The Oxford English Dictionary*. 3rd ed. 2012. *OED Online*. Oxford University. 7 November, 2012. <<http://www.oed.com/>>.

180. Scholars use a variety of terms, such as rubric, heading, or title, to describe the same phenomenon. However, “superscription” is the most familiar due to its use in Psalms studies.

This chapter has three sections. Section 4.1 describes the form and function of Type I and Type II generic superscriptions, which are formally similar yet indicate different levels of literary dependency. Section 4.2 examines the form and function of Type III superscriptions, a composite superscription that, within biblical scriptures, is only found in the Psalter.<sup>181</sup> Section 4.3 provides an excursus on the development of biblical psalm superscriptions, which is followed by a brief overview of this chapter's observations in 4.4

The following sections examine biblical superscriptions by isolating their formal components, using a chart to highlight their similarities. Although these superscriptions come from a variety of contexts, they have a remarkable degree of formal and functional similarity. By examining seven biblical examples, this chapter identifies some global continuities in the form and function of generic superscriptions. These consistencies constitute a superscription practice that sectarian scribes applied to their own compositions as they innovated new kinds of literature and modified biblical genres.

#### 4.1 Form and Function of Type I and Type II Generic Superscriptions

Type I and Type II superscriptions have almost identical forms, yet they tend to introduce units with different levels of literary dependency. The following examples illustrate the primary difference in the format of two types:

Type I	Isaiah 15:1	<i>This is an oracle of Moab</i>	מִשָּׁא מוֹאָב
Type II	Leviticus 7:1	This is the instruction for the guilt offering	וְזֹאת תּוֹרַת הַזֹּשֶׁם

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181. This chapter only reviews a few examples, but others can be found at the following references: Type I superscriptions—Isa 1:1, 13:1, 15:1, 38:9, Jer 7:1, 50:1, 51:59, Obad 1:1, Nah 1:1 (2x), Hab 1:1, 3:1, Zech 9:1, 12:1, Mal 1:1, Psalms 3, 7, 15–17, 23–24, 29–30, 32, 38, 50, 63, 73–74, 78–79, 82–83, 86–87, 89–90, 92, 98, 100–102, 108, 110, 120–134, 141–143, 145, Prov 1:1–4, 10:1, 30:1, 31:1, Song 1:1, Eccl 1:1, Dan 4:7, Ezra 5:6, 6:2, Neh 1:1, Hos 1:1, Amos 1:1; Type II superscriptions—Gen 2:4, 5:1, 6:9, 10:1, 10:32, 11:10, 11:27, 25:12, 25:13, 25:19, 36:1, 36:9, 37:2, Exod 1:1, 6:16, Lev 6:2, 6:7, 6:13, 6:18, 7:1, 7:11, 17:2, 23:2, 23:4, 23:37, 26:46, 27:34, Num 1:5, 1:44, 3:1, 5:29, 8:4, Deut 1:1, 4:44, 4:45, 6:1–2, 12:1, 28:69, 33:1, Ezek 43:12, Prov 25:1, Ruth 4:18, Ezra 1:9, 2:1, 2:59, 4:11, 8:1; Type III superscriptions—Psalms 4–6, 8–9, 12–13, 19–22, 31, 39–42, 44–49, 51–60, 62, 64–68, 75–77, 80, 84–85, 88, 109, 139–140.

In the English translation the italics indicate covert or implied elements, the major point of distinction between Type I and Type II superscriptions. They both have a verbless main clause with a generic title as a complement, the only difference being that Type I superscriptions have a covert subject; whereas Type II superscriptions have an explicit subject. The former introduces literary units that are self-standing and independent units, while the latter marks subordinate units that participate in a larger literary framework. If the subject is explicit, then it is always demonstrative pronoun such as זה “this” or אלה “these.” The following section examines six examples of these two types, demonstrating that even though superscriptions have similar forms, they can indicate either independent or dependent units.

The following schematic provides the pattern followed by Type I and Type II generic superscriptions:

The Format of Type I and II Generic Superscriptions				
Descriptive Adjuncts	Verbless Main Clause			Level 1
Adjunct Clause(s)/Phrase(s)	Generic Complement	Verb	Subject	Level 2
These may be: 1) Construct Chains 2) Prepositional Phrases 3) Dependent Clauses	Always present	Always Covert	Type I: Covert Type II: Explicit, Demonstrative Pronoun	Level 3

These patterns map onto the previously mentioned examples of Isa 15:1 and Lev 7:1:

Examples of Type I and II Generic Superscriptions: Isa 15:1 and Lev 7:1				
Descriptive Adjuncts	Verbless Main Clause			Passage
Adjunct Clause(s)/Phrase(s)	Generic Complement	Verb	Subject	
מוֹצֵב	מִשָּׂא	Covert	Covert	Isa 15:1
הָאֲשָׁם	תּוֹרַת	Covert	וְזֹאת	Lev 7:1

The first chart, “The Format of Type I and II Generic Superscriptions,” has three levels, with “Level 1” indicating the division between the superscription’s verbless main clause and its descriptive adjuncts. The “verbless main clause” is an independent clause with an implied linking verb, one of the defining characteristics of generic superscriptions. Both Isa 15:1 and Lev

7:1 have this kind of main clause. Level 1 also has a section for “descriptive adjuncts.” An “adjunct” is a grammatical term for unessential words or phrases that modify or describe other grammatical units. Van der Merwe, Naudé, and Kroeze explain that adjuncts “add information to the core of the clause and may be omitted without changing the basic meaning of the clause.”<sup>182</sup> Because these qualify the main clause by specifying details of the composition’s performance or associations, the chart refers to them as “descriptive adjuncts.”<sup>183</sup> Scribes almost always use one or more of these to supplement the superscription’s main clause, but they do not appear in any specified number or order.

Level 2 further divides the superscription into components. The verbless main clause divides into three elements: subject, verb, and generic complement. The subject of the verbless main clause may be either covert (Isa 15:1) or explicit (Lev 7:1). When explicit, it is a singular or plural demonstrative pronoun that agrees with the complement of the main clause. The linking verb is always covert in generic superscriptions, so the “verb” category serves as a placeholder in both of the examples. In this case a “complement” is a noun that “cannot be omitted without changing the meaning of the clause or without making the clause ungrammatical.”<sup>184</sup> A common kind of complement is the direct object, or the receiver of the action of the verb. This thesis coins the term “generic complement,” which is a complement that is a literary type such as תּוֹרָה, תּוֹלְדוֹת, מִשְׁאֵל, דְּבָרִי, מְשָׁלִי, פְּרִשְׁוֹן הַנְּשָׂתוֹן, דְּבָרִי, מְשָׁלִי, or מִכְתָּב. In Isa 15:1, the generic complement is מִשְׁאֵל “oracle;” while it is תּוֹרָה “instruction” in Lev 7:1.

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182. Christo H. J. van der Merwe, Jackie A. Naudé, and Jan H. Kroeze, *A Biblical Hebrew Reference Grammar* (Biblical Languages: Hebrew 3; Sheffield Academic, 1999), 241.

183. The appellation “descriptive adjuncts” is intentionally redundant in order to remind readers who are unfamiliar with the term “adjunct” that it serves an explanatory role in the superscription.

184. Complements also include syntactical units larger than single words, including clauses and phrases. See: van der Merwe, Naudé, Kroeze, *A Biblical Hebrew Reference Grammar*, 241.

At this point we have covered the fundamental aspects of generic superscriptions. *The two criteria for generic superscriptions are that they must have: 1) a verbless main clause, and 2) a generic complement.* These two characteristics account for the most common form of superscriptions in the Hebrew Bible and distinguish them from other forms of biblical headings (e.g. the לְדָוִד superscriptions in the Psalter, which lack a generic complement: Pss 11, 14, 25, 26, 27, 28, 34, 35, 36, 37, 69, 70, 72, 81, 103, 104).

Level 2 of the “Format” chart also includes the “descriptive adjunct” section. The descriptive adjuncts of superscriptions are the most variable, and a wide variety of expressions are used to qualify and describe the verbless main clause. The descriptive adjunct section of a superscription is composed either of one or more adjunct phrases, adjunct clauses, or some combination of the two. In the examples of Isa 15:1 and Lev 7:1, they are simply nouns that form a construct chain with the generic complement; however, they can be much more complex (e.g. Proverbs 1:1–4). Descriptive adjuncts often appear in one of two forms. The most common is an adjunct phrase, which often appear as a prepositional phrases or construct chains that modify the generic complement. However, sometimes descriptive adjuncts take the form of clauses, most frequently introduced by relative pronouns or a preposition + an infinitive construct. These descriptive adjuncts serve the role of subtitles, explicating the title provided in the main clause.

Level 3 provides the text of the superscription, demarcated along the divisions created in Levels 1 and 2. All Type I and Type II generic superscriptions follow this format; however, Type III is a composite form that includes additional components added either before or after the main clause. Where the elements of the superscription are covert, the charts will indicate it with the word “covert” as a placeholder. These schematics highlight the formal similarities of the compositions, and are used in each example to facilitate comparisons.

### *Form of Type I Generic Superscriptions*

This section includes examples of Type I superscriptions with covert subjects, including Psalm 127:1, Proverbs 1:1–4, and Ecclesiastes 1:1.<sup>185</sup> These cases demonstrate that the superscription practice used in the Psalter is also used elsewhere in the Hebrew Bible. Also, the analysis highlights how these headings share similar formats even though they introduce generically dissimilar compositions.

#### Example 1: Psalm 127:1

שִׁיר הַמַּעֲלוֹת לְשִׁלְמֹה

“*This is the song of the ascents, for Solomon*”

Descriptive Adjuncts		Verbless Main Clause		
Adjunct Phrase	Adjunct Phrase	Generic Complement	Verb	Subject
לְשִׁלְמֹה	הַמַּעֲלוֹת	שִׁיר	covert	covert

This Type I superscription falls in the fifth book of the Psalter, in a collection that is commonly called “Songs of Ascent” (Psalms 120–134). The chart labels the superscription with the formal elements mentioned in the previous section. Each example supplies the text of the superscription and translation, with the words in italics indicating covert elements. The only variation in the superscriptions of this collection is the associated figure. Most of the songs lack a reference to a historical person; however, four are tied to King David (Psalms 123–124, 131, and 133) and Psalm 127, our example, is identified with King Solomon.<sup>186</sup> Exactly what is signified by the association of these figures to certain psalms is unclear. Authorship is not plausible because of the late date assigned to the Songs of Ascent. The invocation of names like David and

185. Type I superscriptions with covert subjects include: Isa 38:9; Jer 50:1, 51:59; Hos 1:1; Joel 1:1; Amos 1:1; Obad 1:1; Nah 1:1; Hab 1:1, 3:1; Zech 9:1, 12:1; Mal 1:1; the first verses of Psalms 3–9, 11–32, 34–42, 44–70, 72–90, 92, 98, 100–104, 108–110, 120–134, 138–145; Prov 1:1, 10:1, 24:2, 30:1, 31:1; Song 1:1; Eccl 1:1; Dan 4:7; Ezra 2:2, 5:6, 6:2; Neh 1:1, 7:7.

186. The superscriptions for Psalms 120–122, 123, 125–126, 128–130, 132, and 134 mention no figure at all.

Solomon may not communicate authorship or concrete similarities among the texts, but something more abstract, perhaps membership among an alternative collection of Psalms.

This superscription has a verbless main clause and two descriptive adjuncts. The subject and the verb are covert, so that the heading begins with the generic complement: “שִׁיר” or “song.” “שִׁיר” is a common generic title in the Hebrew Bible, used most frequently in the Psalms and Chronicles, which account for 66% of the total occurrences.<sup>187</sup> Scribes continue to use the term in the Second Temple period, with twenty-nine references in the non-biblical Dead Sea Scrolls.<sup>188</sup>

This superscription also has two descriptive adjuncts that indicate what kind of song Psalm 127 is. Both *הַמַּעֲלוֹת* “of the ascents” and *לְשֹׁלֹמֹה* “for Solomon” are adjunct phrases that describe the generic complement: *שִׁיר* and *שִׁיר לְשֹׁלֹמֹה* form a construct chain, while *לְשֹׁלֹמֹה* modifies the complement with a prepositional phrase. The first phrase identifies its membership in the Songs of Ascents collection (Pss 120–134), but the meaning of the second, the psalms’ association with Solomon, is unclear. It may indicate that Psalm 127 belonged to another collection of psalms before a compiler grouped it with the Songs of Ascents, and that scribes have conserved the older superscription.

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187. “שִׁיר” and “הַשִּׁירָה” is used as a term for a genre in Gen 31:27; Exod 15:1; Num 21:17; Deut 31:19, 21–22, 30; 32:44; Judg 5:12; 2 Sam 22:1; 1 Kgs 4:6; 5:12; Isa 5:1; 23:15–16; 24:9; 26:1; 30:29; 42:10; Ezek 26:13; 33:32; Amos 5:23; 6:5; 8:3, 10; Ps 18:1; 28:7; 30:1; 33:3; 40:4; 42:9; 45:1; 46:1; 48:1; 65:1; 66:1; 67:1; 68:1; 69:31; 75:1; 76:1; 83:1; 87:1; 88:1; 92:1; 96:1; 98:1; 108:1; 120:1; 121:1; 122:1; 123:1; 124:1; 125:1; 126:1; 127:1; 128:1; 129:1; 130:1; 131:1; 132:1; 133:1; 134:1; 137:3–4; 144:9; 149:1; Prov 25:20; Song 1:1; Eccl 7:5; 12:4; Neh 12:27, 36, 46; 1 Chr 6:16–17; 13:8; 15:16; 16:42; 25:6–7; 2 Chr 5:13; 7:6; 23:13, 18; 29:27–28; 34:12.

188. 1QH<sup>a</sup> 7:21; 3Q6 1.2; 4Q334 2–4.1, 3–4; 6, 7.2–3, 5; 8 i.4; 4Q381 31.9; 4Q400 3 ii, 5:8; 4Q401 1–2.1; 4Q403 1 i.30; 1 ii.18; 4Q406 1.4; 4Q418 81, 81a.12; 4Q427 3.4; 4Q433a 1.4; 4Q448 1:1; 4Q511 2 i.1; 8.4; 11Q5 27:5, 7–9; 11Q13 2:10; 11Q17 7:9. Even though scribes use “שִׁיר” throughout the Hebrew Bible and continue to employ it in the Second Temple period, it has different connotations from one system of genre to the next. For example, the victory “song” that Deborah and Barak sing in Judg 5:1–31 is not what 1 Kings 5:2 [Eng. 4:32] means when it uses the same term to describe the number of “songs” that Solomon wrote. In any case, the term is a generic title, even if its precise meaning in Psalm 127:1 is unknown.

## Example 2: Proverbs 1:1–4

מִשְׁלֵי שְׁלֹמֹה בֶן־דָּוִד מֶלֶךְ יִשְׂרָאֵל: <sup>2</sup> לְדַעַת חֲכָמָה וּמוֹסֵר לְהַבִּין אִמְרֵי בִינָה: <sup>3</sup> לְקַחַת מוֹסֵר הַשְּׂפֵל צְדָק וּמִשְׁפָּט וּמִיִּשְׂרָיִם: <sup>4</sup> לְתַת לַפְתָּאִים עֲרָמָה לְנַעַר דַּעַת וּמִזְמָה

“*These are the proverbs of Solomon, son of David, king of Israel, for knowing wisdom and discipline, for perceiving words of understanding, for seizing upon the discipline of prudence: righteousness, justice, and uprightness; for giving craftiness to the simple and knowledge and discretion to the young.*”

Descriptive Adjuncts					Verbless Main Clause		
Adjunct Clause	Adjunct Clause	Adjunct Clause	Adjunct Clause	Adjunct Phrase	Generic Complement	Verb	Subject
לְתַת לַפְתָּאִים עֲרָמָה לְנַעַר דַּעַת וּמִזְמָה	לְקַחַת מוֹסֵר הַשְּׂפֵל צְדָק וּמִשְׁפָּט וּמִיִּשְׂרָיִם	לְהַבִּין אִמְרֵי בִינָה	לְדַעַת חֲכָמָה וּמוֹסֵר	שְׁלֹמֹה בֶן־דָּוִד מֶלֶךְ יִשְׂרָאֵל	מִשְׁלֵי	covert	covert

Proverbs 1:1–4 is a superscription for a major division of sapiential sayings in the book of Proverbs (Prov 1–9:18).<sup>189</sup> As Roger Whybray suggests, it is also possible that the superscription “is an addition made at a relatively late stage embracing most of the book.”<sup>190</sup> Other similar titles in Proverbs indicate more divisions (10:1, 25:1, 30:1, 31:1), so that the end of each collection is demarcated by the next superscription.<sup>191</sup> This example is the longest in the Hebrew Bible, and is only surpassed by the *Maskil Thanksgiving-Prayer* superscription (1QH<sup>a</sup> 20:7–14a). Accordingly, the elements do not easily fit on a single line in the following chart.

The verbless main clause of Proverbs 1:1–4 has a covert subject and verb, and opens with a plural generic complement, “מִשְׁלֵי” or “proverbs.” This Type I generic title is extensively modified in the descriptive adjuncts section. These sayings are associated with King Solomon in the first adjunct phrase, with four dependent clauses following. They enumerate the benefits of learning these proverbs, listing a multitude of advantages to be gained by a savvy student. Each

189. Roger N. Whybray, *The Composition of the Book of Proverbs* (Sheffield, England: JSOT, 1994), 12.

190. Whybray, *Composition of the Book of Proverbs*, 53. Scholarship on this is mixed. Murphy argues that the superscription is for the book as a whole whereas Horne attaches it only Chs. 1–9. Roland E. Murphy, *The Wisdom Literature: Job, Proverbs, Ruth, Canticles, Ecclesiastes, and Esther* (Grand Rapids: Eerdmans, 1981), 53; Milton P. Horne, *Proverbs, Ecclesiastes* (Macon, Ga.: Smyth & Helwys, 2003), 22.

191. Whybray, *Composition of the Book of Proverbs*, 164.

of these dependent clauses begins with a *lamed* + an infinitive construct, establishing a pattern that may serve a rhetorical or pedagogical function. Such repetition has both an oratorical and mnemonic quality, enabling memorization and linking concepts for the audience. This superscription is remarkable because of its number of descriptive adjuncts and overall length. In fact, this is by far the longest superscription in the Hebrew Bible.<sup>192</sup> One might argue that these descriptive clauses form a small, well-crafted literary unit of their own, but, as Whybray has noted, they are “syntactically dependent on the main clause,” and so they must belong to the superscription.<sup>193</sup>

### Example 3: Ecclesiastes 1:1

דְּבָרֵי קֹהֵלֶת בֶּן־דָּוִד מֶלֶךְ בִּירוּשָׁלַם

“*These are* the speeches of Qohelet, son of David, king of Jerusalem.”

Descriptive Adjunct	Verbless Main Clause		
Adjunct Phrase	Generic Complement	Verb	Subject
קֹהֵלֶת בֶּן־דָּוִד מֶלֶךְ בִּירוּשָׁלַם	דְּבָרֵי	covert	covert

The third example is the superscription for the book of Ecclesiastes, which opens with a title that attributes itself to a sage called Qohelet, an appellation meaning “preacher” or “one who calls assemblies.” The superscription also ascribes the work to the “son of David,” leading some early interpreters to believe that the speaker is Solomon, the wise king. Although this ascription

192. James Crenshaw makes the important observation that “[t]he canonical book of Proverbs has a carefully worded introduction, which function to set the several collections into a common framework.” He identifies the “heaping together of numerous ideas” as one of the primary functions of the superscription, queuing for the audience for the wide range of topics and contents to be found in the collection of wisdom, embracing the entire book. *Old Testament Wisdom: An Introduction* (Rev. ed.; Louisville: Westminster John Knox, 1998), 23.

193. Whybray, *The Composition of the Book of Proverbs*, 53; supported by Murphy, *The Wisdom Literature*, 54.

is most likely an attempt to contribute to the book's sapiential cachet, subsequent audiences had no reason to doubt a Solomonic origin.<sup>194</sup>

Once again, the main clause has a covert subject and verb. The generic complement is not obviously a generic title because “דְּבָרַי” can indicate a range of ideas, including words, matters, or things. However, its generic sense is implied from the context: the word is used to describe the written speeches of Qohelet, which are a form of discourse. There is only one descriptive adjunct in this superscription. “דְּבָרַי” “speeches” forms a construct phrase with “Qohelet,” which is further explicated with the appositional phrases “son of David” and “King in Jerusalem.” The descriptive adjunct specifies the generic complement by indicating to whom these speeches are attributed.

### ***Form of Type II Generic Superscriptions***

Type II superscriptions are characterized by their explicit subjects. These superscriptions have the same formal elements as Type I superscriptions, except that they supply a demonstrative pronoun as the subject. This section provides three examples of Type II generic superscriptions with explicit subjects: Genesis 6:9, Leviticus 6:2 [Eng. 6:9], and Ezra 7:11.

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194. Although Eccl 1:1 functions as a superscription for the book as a whole, many scholars argue that the appendices are not part of the “דְּבָרַי קוֹהֵלֶת” “words of Qohelet.” These postscripts (Ecc 12:9, 12, 13, 14) are indicated by “וַיִּתֵּר” “This is a further word,” and “סוֹף דְּבַר הַכֹּל נִשְׁמָע” “This is the end of the matter, when all is heard.” Although the redactional status of these postscripts is debated, it is safe to say that the superscription is for the whole book, possibly excluding the last five verses containing these postscripts. Murphy, *The Wisdom Literature*, 129; Horne, *Proverbs, Ecclesiastes*, 382.

## Example 1: Genesis 6:9

אֵלֶּה תּוֹלְדֹת נֹחַ

“These *are* the generations of Noah.”

Descriptive Adjunct	Verbless Main Clause		
Descriptive Adjunct	Generic Complement	Verb	Subject
נֹחַ	תּוֹלְדֹת	covert	אֵלֶּה

The first example is Genesis 6:9, one of several genealogical superscriptions that organize the book of Genesis into ten literary units (2:4, 5:1, 6:9, 10:1, 11:10, 11:27, 25:12, 25:19, 36:1, 37:2). Gordon Wenham explains that “the author or final reactor of Genesis has arranged the material so that each new development in the history is introduced by the phrase “אֵלֶּה תּוֹלְדֹת” or “these are the generations.”<sup>195</sup> While a full discussion of this system of superscriptions exceeds the parameters of this paper, it is important to note that the Type II generic superscription is one of the primary organizational features of the book of Genesis, creating continuity in the midst of discontinuous stories from disparate sources.

Genesis 6:9 is part of this system of superscriptions. It begins with the plural demonstrative subject “אֵלֶּה,” which agrees with the plural generic complement “תּוֹלְדֹת.” Genesis is an elaborate literary reworking of the genealogy genre, so the term “תּוֹלְדֹת” probably has a different nuance than it does in the unembellished tribal genealogies in the first chapter of Numbers.<sup>196</sup> Genesis extensively supplements its list of generations with stories about important events in the lives of the patriarchs. The single descriptive adjunct of Genesis 6:9 indicates that Noah is the patriarch of interest in the following section. Other Genesis superscriptions substitute this adjunct with the names of different patriarchs to indicate the next era in the narrative.

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195. Gordon J. Wenham, *Genesis* (vol. 1, 2 vols.; WBC 1; Nashville: Thomas Nelson, 2003), 121.

196. Num 1:20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42

## Example 2: Leviticus 6:2 [Eng. 6:9]

זאת תורת העֹלָה

“This *is* the instruction for the burnt offering.”

Descriptive Adjunct	Verbless Main Clause		
Descriptive Adjunct	Generic Complement	Verb	Subject
הָעֹלָה	תּוֹרַת	covert	זֹאת

The second Type II example is Leviticus 6:2, a superscription that introduces the first of a group of five cultic instructions for Aaron and his sons (Lev 6:2, 7, 18; 7:1, 11).<sup>197</sup> These regulations concern the proper procedures for sacrifices and priestly portions.<sup>198</sup> A Type II superscription introduces each of these instructions, and a colophon-like postscript summarizes the entire section in Lev 7:37–38.

The subject of the main clause is a singular demonstrative that agrees with the generic complement, “תּוֹרַת,” which functions as a literary title in this superscription. Although the term can be used in non-generic senses, such as the idealized concept of “law” in Psalm 119, here it refers to a certain type of discourse, that is, a genre.<sup>199</sup> The superscription is distinguished from the other four instructions by its descriptive adjunct, הָעֹלָה “of the burnt offering.” The others are for different sacrifices including the הַמִּנְחָה “grain offering” (6:7 [Eng. 6:14]), the הַחֹטֵאת “sin offering” (6:18 [Eng. 6:25]), the הָאָשָׁם “guilt offering” (7:1), and the זֶבַח הַשְּׁלָמִים “peace offering” (7:11).

197. Graeme Auld, “Leviticus: After Exodus and Before Numbers,” in *Book of Leviticus: Composition and Reception* (ed. Rolf Rendtorff and Robert A. Kugler; VTSup 93; Leiden: Brill, 2003), 41–54, 53.

198. Lester L. Grabbe, “The Priests in Leviticus— Is the Medium the Message?,” in *Book of Leviticus: Composition and Reception* (ed. by Rolf Rendtorff and Robert A. Kugler; VTSup 93; Leiden: Brill, 2003), 207–24, 214; Watts, *Ritual and Rhetoric in Leviticus: From Sacrifice to Scripture*, 59.

199. In Psalm 119, a form of “תּוֹרָה” occurs in vv. 1, 18, 29, 34, 44, 51, 53, 55, 61, 70, 72, 77, 85, 92, 97, 109, 113, 126, 136, 142, 150, 153, 163, 165.

### Example 3: Ezra 7:11

וְזֶה פְּרִשְׁוֹן הַנְּשִׁתּוֹן אֲשֶׁר נָתַן הַמֶּלֶךְ אֲרַתַּחְשֶׁסְתָּא לְעִזְרָא הַכֹּהֵן הַסֹּפֵר סֵפֶר דְּבָרֵי מִצְוֹת־יְהוָה וְחֻקָּיו עַל־יִשְׂרָאֵל

“This is a transcript of the letter that King Artaxerxes gave to Ezra the priest, the scribe, the scribe of the matters of the commandments of the Lord and his statutes concerning Israel.”

Descriptive Adjunct	Verbless Main Clause		
Adjunct Clause	Generic Complement	Verb	Subject
אֲשֶׁר נָתַן הַמֶּלֶךְ אֲרַתַּחְשֶׁסְתָּא לְעִזְרָא הַכֹּהֵן הַסֹּפֵר סֵפֶר דְּבָרֵי מִצְוֹת־יְהוָה וְחֻקָּיו עַל־יִשְׂרָאֵל	פְּרִשְׁוֹן הַנְּשִׁתּוֹן	covert	וְזֶה

The final example is the superscription for the Artaxerxes letter rescript in Ezra 7:11. The scribe uses the Type II format to introduce this subunit, which indicates the genre, author, and addressee of the letter. Juha Pakkala argues that “[t]races of fresh ink can be spotted in different parts of the rescript,” including the “awkward repetition of סֵפֶר” and “the quadruple genitive” in 11b.<sup>200</sup> Although a redactor may have altered this superscription, its Type II format is still intact.

Ezra 7:11 has a demonstrative pronoun as the subject of its verbless main clause. The complement is a special generic term that is not the letter itself, but a copy of the dispatch that the Persian king purportedly gave to Ezra. The Hebrew term פְּרִשְׁוֹן (also found misspelled as פְּתִשְׁוֹן in Esth 3:14, 4:8, and 8:13) is borrowed from Aramaic (cf. Ezra 4:11, 23; 5:6), and is often found in connection with the context of court stories from the Persian period.<sup>201</sup> In these contexts, transcripts of documents play a central role in authorizing royal policies. For example, as Zerubbabel began work on the the temple, he faced opposition from the governing official Tattenai and his associates (Ezra 5:2–3). In the narrative, Tattenai composes a letter to King Cyrus, and a transcript of it is sent to King Cyrus (5:6). It is not the original letter that was sent,

200. Juha Pakkala, *Ezra the Scribe: The Development of Ezra 7-10 and Nehemiah 8* (Berlin; New York: Walter de Gruyter, 2004), 32; see also: H. G. M. Williamson, *Ezra, Nehemiah* (WBC 16; Waco, Tex.: Nelson, 2003), 96 n. 11.

201. Jacob L. Wright, *Rebuilding Identity: The Nehemiah-Memoir and Its Earliest Readers* (BZAW 348; Berlin; New York: Walter de Gruyter, 2004), 36 n. 40.

but the copy. When King Cyrus responds to Tattenai, he does so by searching the archives for memorandums and decrees, original documents and not copies (6:1–2). This follows the administrative practice of archiving documents for future reference, and issuing transcripts or copies to addressees when necessary. This allows both sides of the correspondence to have the full record of the discussion. Accordingly, if a document is a “transcript,” the reader can infer that it is not just a copy, but a carbon-copy that is issued to confirm or reaffirm imperial policies.<sup>202</sup>

The descriptive adjunct is a tortuous adjunct clause that has led Pakkala to suggest that one or more scribes redacted it. Whether or not this is the case, the subtitle provides the most critical details about the letter: its author, its addressee, and their qualifications. Given that the primary purpose of imperial copies is to authorize policy, it is not surprising that there is an emphasis on the credentials and status of Ezra as a scribal expert.<sup>203</sup>

## Overview of the Form of Type I and Type II Generic Superscriptions

Type I and Type II generic superscriptions are the most basic and widespread kind of biblical heading. They consistently employ a verbless main clause with a generic complement. Almost every occurrence has one or more descriptive adjuncts in the form of dependent phrases and clauses. These specify the generic complement, indicating its relationship to a particular collection of works, its association with certain figures, or its purpose.<sup>204</sup> Collectively, these titles

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202. Not every case of פִּרְשָׁן has the same administrative connotations (e.g. the literary use of the term in two Aramaic documents from the *Visions of Amram* found among the Dead Sea Scrolls: 4Q543 1a–c.1; 4Q545 1 ai.1).

203. It should be noted that in Ezra-Nehemiah, the use of letter writing and imperial decrees serves a literary function, and they may not be historical sources. In any case, they are reflective or a caricature of Persian administrative practices and technologies. See: Lester L. Grabbe, *A History of the Jews and Judaism in the Second Temple Period, Volume I* (2 vols.; London; New York: T & T Clark, 2005), 325; Wright, *Rebuilding Identity*, 1.35–43.

204. Psalm 98 does not include any descriptive adjuncts. It is rare that a superscription lacks any descriptive adjuncts, but there are no clear universal standards for formulating these explanatory phrases and clauses. While the main clause always has a consistent format, the scribes exercised greater flexibility with adjuncts.

constitute the most common type of biblical superscription. However, they have one major point of distinction: some have explicit subjects, while others do not. The following section describes how this variation indicates the level of each composition's literary dependency.

### ***Function of Type I and Type II Generic Superscriptions***

This section evaluates one of the functions of Type I and Type II generic superscriptions. While each generic superscription provides reading instructions as described in Chapter 3, they also serve another role. Compositions with covert subjects (Type I) indicate independent units while those with explicit subjects (Type II) mark dependent sections. This becomes clear when looking at the examples discussed in the previous sections.

#### **A) Function of Type I Generic Superscriptions with Covert Subjects**

This section describes the function of Type I generic superscriptions, which have covert subjects. The following treatment does not describe the precise functions of every superscription. Indeed, as Collins argues, “function is best discussed on the level of individual texts, in their specific contexts.”<sup>205</sup> Rather, this section addresses the literary role of this particular format of generic superscription. Despite their varying contexts, superscriptions with covert subjects tend to introduce units that are literarily independent. That is, they title compositions with a higher level of cohesiveness and lack of reliance on other units. The following paragraphs explain how each of the Type I examples with covert subjects are superscriptions for independent units.

**The Literary Independence of Ps 127:1.** Psalm 127, שִׁיר הַמַּעֲלוֹת לְשִׁלְמֹה, “*This is the song of the ascents, for Solomon,*” is unambiguously an independent unit. The book of Psalms is a compilation of one hundred and fifty *self-standing* compositions, and much like the H collection,

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205. John J. Collins, “Epilogue: Genre Analysis and the Dead Sea Scrolls,” *DSD* 17/3 (2010): 418–30, 426.

these units have a distinct beginning and end.<sup>206</sup> One could not interpret the psalms as subsections in a larger overarching work because of the lack of continuity and transitions from one psalm to the next. Moreover, the order of the psalms varies in the main Qumran editions of the Psalter, an indication that the psalms are independent compositions, not a sequential series of dependent units.<sup>207</sup> Accordingly, one can identify this Type I superscription with a work that is not subordinate to a broader literary context, but stands on its own as a distinct unit.

**The Literary Independence of Proverbs 1:1–4.** The second Type I example was Prov 1:1–4: מְשֻׁלֵי שְׁלֹמֹה בֶן־דָּוִד מֶלֶךְ יִשְׂרָאֵל: <sup>2</sup> לְדַעַת חֲכָמָה וּמוֹסֵר לְהַבִּין אֲמֵרֵי בִינָה: <sup>3</sup> לְקַחַת מוֹסֵר הַשְׂפִּיל צָדֵק וּמִשְׁפָּט: 1:1–4: וּמִזְמָה לְתַת לְפִתְאִים עֲרָמָה לְנַעַר דַּעַת וּמִזְמָה, “*These are the proverbs of Solomon, son of David, king of Israel, for knowing wisdom and discipline, for perceiving words of understanding, for seizing upon the discipline of prudence: righteousness, justice, and uprightness; for giving craftiness to the simple and knowledge and discretion to the young.*” Although Proverbs 1–9 is a part of a larger book, it is a relatively independent collection of sayings within the compilation. Collections of proverbs have less literary interdependence than other kinds of biblical literature. Although a case can be made for pairings or groups of sayings that share vocabulary or a common format, these proverbs are loosely organized at best, with no overarching and coherent theme or plot that would indicate a rigid sequential ordering.<sup>208</sup> Because Proverbs 1–9 is not a dependent unit in a larger literary framework, it is best described as a relatively independent collection of sayings.

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206. Actually, the number is probably less. The LXX has a different set of divisions than the MT, merging two sets of MT psalms (MT Psalms 9 + 10; 114 + 115), while splitting two others (Psalms 116 and 147). Psalms 9 and 10 complete an alphabetical pattern and clearly belong together. However, the other compositional splits and merges are less certain. Consequently, the Psalter may fall short of the traditional count of one hundred and fifty psalms.

207. For example, 4QPs<sup>d</sup>, 4QPs<sup>e</sup> differ from the MT order and the 11QPs<sup>a</sup> includes non-biblical psalms at the end.

208. Whybray, *Composition of the Book of Proverbs*, 66.

**The Literary Independence of Ecclesiastes 1:1.** The final example of a Type I superscription was Eccl 1:1: מְלֶכֶּךְ בִּירוּשָׁלַם: דְּבָרַי קֹהֵלֶת בֶּן־דָּוִד מֶלֶךְ בִּירוּשָׁלַם, “*These are* the speeches of Qohelet, son of David, king of Jerusalem.” This superscription introduces the entire book, indicating that it does not fall within the broader context of a larger work or even a collection of works. For this reason, it is the most independent of the three examples. It ascribes the whole work to Qohelet, perhaps with the exception of the postscripts (Eccl. 12:9, 12, 13, 14) In this case, the Type I generic superscription functions as it does in Psalm 127:1, as a title for a whole composition.

## B) The Function of Type II Generic Superscriptions with Explicit Subjects

This section describes how Type II generic superscriptions with explicit subjects indicate a high level of literary dependency. These titles tend to introduce subunits, unlike their Type I counterparts. The following examples explain how each of the Type II examples introduce a subordinate section of a larger literary work.

**The Literary Dependency of Genesis 6:9.** The first example of a Type II superscription is Gen 6:9: אֵלֶּה תּוֹלְדֹת נֹחַ “*These are* the generations of Noah.” This heading introduces a subunit (6:9–9:29) in the larger narrative framework of the book of Genesis. The overarching structure of the book is a genealogical list that facilitates the telling of the patriarchal narratives. While other biblical genealogies only list who begat whom, Genesis uses the genealogy as literary index for stories about creation and the biblical patriarchs. In this regard, each of the Genesis “תּוֹלְדֹת” superscriptions constitutes one of many chapters in an chronologically ordered narrative. In this regard, Gen 6:9–9:29 is subordinate and literarily dependent within larger genealogical saga of the book of Genesis.

**The Literary Dependency of Leviticus 6:2 [Eng 6:9].** The second Type II example is Lev 6:2 [Eng. 6:9]: זאת תורת העולה “This *is* the instruction for the burnt offering.” This cultic instruction is one subunit of a cohesive section that is, set within the larger framework of the book of Leviticus. The command, “tell Aaron and his sons” introduces the instruction, indicating that it is part of the larger framework of Leviticus and God’s instructions to Moses and Aaron. The five instructions of Lev 6:2–7:38 have remarkably similar superscriptions, containing material that stands together as a unit of cultic regulations within Leviticus. Accordingly, there is a strong case for viewing Lev 6:2–6 as a dependent literary unit.

**The Literary Dependency of Ezra 7:11.** The third example of a Type II superscription is Ezra 7:11: וְזֶה פְּרִשְׁטוֹן הַנְּשֻׁטָּנוֹן אֲשֶׁר נָתַן הַמֶּלֶךְ אֲרַתַּחְשֶׁסְתָּא לְעֶזְרָא הַכֹּהֵן הַסֹּפֵר סֵפֶר דְּבָרֵי מִצְוֹת־יְהוָה וְחֻקָּיו “This *is* a transcript of the letter that King Artaxerxes gave to Ezra the priest, the scribe, the scribe of the matters of the commandments of the Lord and his statutes concerning Israel.” The transcript of Artaxerxes’ letter to Ezra is also a dependent unit. While the letter itself might be considered an independent composition, its transcript, used as a source in the book of Ezra, is a different matter. The author includes this unit in the historical account to build Ezra’s credentials and to grant royal authorization of his agenda. Moreover, the concept of a “transcript” or a “copy” is predicated on its adaption to another literary context. The term effectively puts quotation marks around what was formerly an independent source, and transforms it into a dependent unit.

**Summary.** The covert and explicit subjects in Type I and II generic superscriptions correlate to each composition’s degree of literary dependency. Whereas the superscriptions with covert subjects introduce self-standing units, those with explicit subjects are subordinate to their literary contexts. These examples are representative of the use of superscriptions throughout the

Hebrew Bible. Accordingly, one can formulate the following guideline: where generic superscriptions have explicit subjects, their compositions are most likely subordinate to their literary contexts.<sup>209</sup>

#### 4.2 Form and Function of Type III Generic Superscriptions

This section describes the form and function of the Type III superscription. The format is similar to the Type I and Type II superscriptions, except that it has one or more additional titles, making it more complicated than the previous examples. In the Hebrew Bible, this composite form only appears in the Psalter, indicating that this distinctive format is possibly the product of the textual development of the book of Psalms. As one reads through the Psalter, the first Type III superscription is Ps 4:1: לְמַנְצֵחַ בְּנְגִינֹת מְזֻמֹּר לְדָוִד, translated by the NRSV as “To the leader: with stringed instruments. A Psalm of David.” Of course, the translation of the superscription strongly depends on how one interprets its syntax, and various English translations deal with these headings in different ways:

NRSV	To the leader: with stringed instruments. A Psalm of David.
NASB	For the choir director; on stringed instruments. A Psalm of David.
NIV	For the director of music. With stringed instruments. A psalm of David.
CEV	A psalm by David for the music leader. Use stringed instruments.

All of the translations divide the superscription into at least two independent clauses. The NRSV and the NASB prefer to isolate לְמַנְצֵחַ בְּנְגִינֹת and “מְזֻמֹּר לְדָוִד” as separate sentences; while the NIV divides the superscription into three sentences: two elliptical prepositional phrases, “For the director of music” and “With stringed instruments.” “מְזֻמֹּר לְדָוִד” remains as a third sentence in the superscription, set off from the initial part of the superscription as it is in the NRSV and

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209. This trend holds for nearly all the Type I superscriptions, but there are certain borderline examples such as Isa 38:9 and Ezra 5:6 that are ambiguous.

NASB. Finally, the CEV offers a radical reconfiguration of the superscription that ignores the order of phrases, but focuses on the center of the superscription: the generic complement “מְזֹמֵר.” However, the CEV is not an ideal translation because “Use stringed instruments” is perhaps too interpretive. The comparison of these four translations illustrate the ambiguity of the syntactical structure of this Type III superscription, a characteristic that is common to the whole class. Does one interpret the superscription as a single independent clause (*This is* a psalm) that is qualified by three prepositional phrases (of David; For the Director; with stringed instruments), which are positioned before and after it? Or does one identify one or more of these prepositional phrases as independent clauses: “*This is* of David;” “*This is* for the Director;” “*This is* with/on stringed instruments”? The following section offers a way of interpreting the syntax that is consistent with our understanding of Type I and II superscriptions, providing a framework for reading these complex headings.

### ***Form of Type III Generic Superscriptions***

Type III superscriptions are like their simple cousins, except that they have two superscriptions instead of one. Type III generic superscriptions only occur in the Psalter, and may be the result of scribes conserving old superscriptions as they compiled and reorganized the book of Psalms.<sup>210</sup> As a result, several compositions have multiple layers of headings. The following section describes the form of these compositions, and examines one example in detail (Ps 55:1).

This description labels the parts of the Type III generic superscription using a chart similar to

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210. There are also non-generic superscriptions that associate certain psalms with David or a Davidic psalter collection using “לְדָוִד” (Psalms 25–28, 35, 37, 103, 138, 144) or Solomon (Psalm 72). They do not use generic complements, and therefore they are not genre superscriptions. They are essentially floating prepositional phrases that should be understood as the complement of a verbless clause with a covert subject. Sometimes these associational superscriptions appear in a complex form, having a “לְמִנְצֵחַ” part followed by “לְדָוִד” (Psalms 11, 14, 18, 36, 61, 69, 70.). Some also have additional adjuncts (70) or historical descriptions (18). There is a single example where this kind of superscription is ascribed to Asaph instead of David (81).

those from the previous section, only the two layers of the superscription are separated into two charts.

Format of the Type III Superscription: Part 1			
Descriptive Adjunct(s)	Verbless Main Clause		
Adjunct Phrase	Complement	Verb	Subject
Optional, often containing musical directions	לְמַנְצִיחַ	Always Covert	Always Covert

Format of the Type III Superscription: Part 2			
Descriptive Adjunct(s)	Verbless Main Clause		
Adjunct Phrase	Generic Complement	Verb	Subject
Optional. Sometimes an association with David or Asaph will be placed before the verbless main clause <sup>211</sup>	Always Present	Always Covert	Always Covert

The first part of this Type III superscription is the “Director superscription,” is expressed in a verbless clause with a covert subject and the prepositional phrase “לְמַנְצִיחַ” “for the Director” as its complement. Sometimes directions for instruments or melodies follow in the form of a descriptive adjunct.<sup>212</sup> The second part has the same form as a Type I superscription, having a verbless main clause with a covert subject and a generic complement. The descriptive adjuncts usually follow the verbless main clause; although, there are some cases where one occurs before the verbless main clause; however, it has no discernible impact for the meaning of the superscription.

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211. The placement of descriptive adjuncts before the generic complement is most likely the result of the textual development of the Psalter than an intention fronting of a word or phrase for emphasis.

212. The precise meaning of these technical terms is uncertain.

## Example 1: Psalm 55:1

לְמַנְצֵחַ בְּנִגִּינֹת

“*This is for the Director, with stringed instruments.*”

Superscription Part 1			
Descriptive Adjunct	Verbless Main Clause		
Adjunct Phrase	Complement	Verb	Subject
בְּנִגִּינֹת	לְמַנְצֵחַ	covert	covert

מִשְׁכִּיל לְדָוִד

“*This is a skillful psalm for David.*”

Superscription Part 2			
Descriptive Adjunct	Verbless Main Clause		
Adjunct Phrase	Generic Complement	Verb	Subject
לְדָוִד	מִשְׁכִּיל	covert	covert

In part one, “לְמַנְצֵחַ” “for the director” serves as the complement in the verbless main clause, indicating that this composition is associated with the “Director” figure. The descriptive adjunct is “בְּנִגִּינֹת,” which some have translated “with stringed instruments.” If these terms are properly interpreted, this part of the superscription seems to indicate that the Director figure is to have this composition performed on stringed instruments. Unfortunately, scholars have not identified the technical meaning of these words, so this interpretation is somewhat speculative.

The second part is a standard Type I generic superscription, having a verbless main clause with a covert subject and a generic complement. In this case, the complement is a “מִשְׁכִּיל” “skillful psalm.” Note that here “מִשְׁכִּיל” is a *type of composition*, whereas in the *Maskil Thanksgiving-Prayer*, the same term is a *figure* or a sectarian office. The descriptive adjunct associates this composition either with the figure David or a Davidic psalms collection. It is also possible that this adjunct phrase is an earlier superscription that scribes conserved as they added new superscriptions throughout the textual development of the Psalter.

While variations in the placement of the descriptive adjunct occur in other examples, most Type III generic superscriptions share the format of Ps 55:1. That is to say, Type III headings mostly fit the following pattern: 1) they begin with “לְמַנְצֵחַ” “for the director,” 2) and they conclude with the equivalent of a Type I superscription, with a verbless main clause, a generic complement, and any assortment of descriptive adjuncts. All but one of the Psalter’s Type III superscriptions follow this basic order: Psalm 88 positions what looks like a Type I superscription first, then follows it with what could stand on its own as a Type III superscription. It seems likely that there are multiple layers of superscriptions in this exceptional example. In the rest of the Type III superscriptions one may find certain psalms associated with liturgical figures (e.g. Jeduthun [39:1; 62:1; 77:1], the Korahites [44–47, 49, 85], or Asaph [77, 80]), or in some cases the identification of the composition with David occupies a position before the second part of the superscription: (40–41, 68). One also finds liturgical or instrumental instructions immediately following the “Director” part of the superscription (4–6, 8–9, 12, 22, 53–55, 60, 67, 75–76). The superscriptions in the Psalter demonstrate considerable flexibility, as there are so many ways that additional information has been included into the basic two-part structure.

### ***Function of Type III Generic Superscriptions***

Type III generic superscriptions introduce independent units in biblical texts. In the Hebrew Bible, these headings only introduce psalms, self-standing units that are easily read outside of the literary context of the Psalter. Consequently, both Type III and Type I superscriptions indicate literary independence. However, this observation prompts further consideration about the relationship of Type III superscriptions with the Type I format. The complicated yet similar format of the Type III superscriptions raises the question of whether they were Type I superscriptions in earlier stages of the book of Psalms. In other words, have Type III

generic superscriptions always appeared at the head of psalms in their current format or have they accumulated as subsequent generations of compilers and redactors shaped the collection and adjusted superscriptions to adapt it to changing historical contexts? Unfortunately given that our textual witnesses are only as early as the Second Temple period, such a question cannot be conclusively answered. Even so, the fact that this particular format only occurs in the book of Psalms within the Hebrew Bible indicates that it is compatible with and may be indicative of an independent literary unit, much in the same way as the Type I superscription.

### **4.3 Excursus: On the Development of Biblical Psalms Superscriptions**

The Psalter has a complicated history of development and transmission, and a few brief comments are necessary before proceeding to discuss the superscriptions from the sectarian Dead Sea Scrolls in the next chapter. A full treatment of this complex issue is beyond the scope of this study, but it is helpful to set this thesis' view of the superscriptions from the Psalms in the larger context of scholarship on the Psalter's redaction. With the advent of form criticism in the 20th century, many scholars set aside the Psalms superscriptions as late additions and focused primarily on the body of each composition. Nowhere is this more evident than in Hermann Gunkel's treatment of superscriptions in his *Introduction to Psalms*, which forms a mere three page appendix at the end of the landmark monograph.<sup>213</sup> However, attention to superscriptions has since increased as studies on the Septuagint and Syriac Psalters have shed light on the translation and interpretation of these headings, and also as the Dead Sea Scrolls Psalters have

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213. Hermann Gunkel and Joachim Begrich, *Introduction to Psalms: The Genres of the Religious Lyric of Israel* (trans. James Nogalski; Macon, Ga: Mercer University, 1998), 349–51.

demonstrated the existence of multiple editions and fluidity among books IV–V in the Second Temple period.<sup>214</sup>

This thesis adopts the view that the Psalter superscriptions are the product of a long development, and that there is strong likelihood that at least some of the elements of psalms superscriptions were not present in each psalm's earliest written stages.<sup>215</sup> In fact, it appears that the technical language of the superscriptions was forgotten by the time the Septuagint was translated.<sup>216</sup> Most scholars hold that there was some degree of evolution in these superscriptions,

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214. E.g. Baarda Tjitze, "A 'Hexaplaric' Rubric in Psalm 72 in an Early Syriac Manuscript (Vk 0631)," *Journal of the Aramaic Bible* 2 (2000): 3–13; W. Bloemendaal, *The Headings of the Psalms in the East Syrian Church* (Leiden: Brill, 1960); Albert Pietersma, "David in the Greek Psalms," *VT* 30/2 (1980): 213–26; "Exegesis and Liturgy in the Superscriptions of the Greek Psalter," in *X Congress of the International Organization for Septuagint and Cognate Studies*, Oslo, 1998 (ed. Bernard A. Taylor; Atlanta: Society of Biblical Literature, 2001), 99–138; "Septuagintal Exegesis and the Superscriptions of the Greek Psalter," in *The Book of Psalms: Composition and Reception* (ed. Peter W. Flint, Patrick D. Miller; Leiden: Brill, 2005), 443–75; Herrie F. Van Rooy, "The Headings of the Psalms in the East Syriac Tradition Reconsidered," *Biblica* 89/4 (2008): 505–25; "The 'Hebrew' Psalm Headings in the Syriac Manuscript 12T4," *JNSL* 25/1 (1999): 225–37; "Die Inleidings En Opskrifte van Die Vyf Siriese Apokriewe Psalms," *In Die Skriflig* 30 (1996): 97–111; "The Message of a Number Psalms as Interpreted in Syriac Psalm Headings," *Skrif En Kerk* 19/3 (1998): 653–63; "The Psalm Headings in Book One of the Syro-Hexapla Psalms," in *X Congress of the International Organization for Septuagint and Cognate Studies*, Oslo, 1998 (ed. Bernard A. Taylor; Atlanta: Society of Biblical Literature, 2001), 373–92; "The Syro-Hexaplaric Headings of the Psalms in Manuscript 12T3," *Aramaic Studies* 3/1 (2005): 109–26; "Towards a Critical Edition of the Headings of the Psalms in the Different Syriac Traditions," in *Bible and Computer* (ed. Johann Cook; Leiden Boston: Brill, 2002), 545–54.

215. This view of Psalter superscriptions is drawn primarily from Gerald H. Wilson's work, particularly his dissertation, *Gerald Henry Wilson, The Editing of the Hebrew Psalter* (SBL Dissertation Series 76; Chico, Calif.: Scholars, 1985), 139–93.

216. E.g., the translation of Εἰς τὸ τέλος "regarding completion" (NETS) for ܩܕܝܫܐ "for the Director" in the Septuagint (Ps 4:1; 5:1; 6:1; 8:1; 9:1; 10:1; 11:1; 12:1; 13:1; 17:1; 18:1; 19:1; 20:1; 21:1; 29:1; 30:1; 35:1; 38:1; 39:1; 40:1; 41:1; 43:1; 44:1; 45:1; 46:1; 48:1; 50:1; 51:1; 52:1; 53:1; 54:1; 55:1; 56:1; 57:1; 58:1; 59:1; 60:1; 61:1; 63:1; 64:1; 65:1; 66:1; 67:1; 68:1; 69:1; 74:1; 75:1; 76:1; 79:1; 80:1; 83:1; 84:1; 87:1; 108:1; 138:1; 139:1).

particularly with the historical descriptions.<sup>217</sup> The manner in which other elements of superscriptions accumulated is certainly debated, but most scholars hold that they were not individually assigned at the time of each Psalm's composition, but grew as compilers and redactors continued to edit the Psalter.<sup>218</sup>

Unfortunately it is impossible to clearly document the evolution of Psalms superscriptions due to a lack of textual evidence from the late monarchic to the early post-exilic periods, but it is reasonable to posit that they did undergo development at some points in their history. This hypothesis accounts for the distinctive layering of information in Psalms superscriptions, and the inconsistency of the ordering of superscription elements in the Psalter. Such a scenario also provides an account for why, in biblical literature, the more complex superscriptions (Type III) are only found in the Psalter: they are most likely the product of a complex, multi-staged redaction process. Certainly this hypothesis is subject to revision and clarification, but for the purposes of this thesis an acknowledgement of the widely-held view that

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217. Childs argues that the historical descriptions included in some superscriptions were secondary (but still canonical), and Wilson describes a three layers of accretion: 1) liturgical elements were added, 2) traditions of "authorship" added, and 3) the historical notices were added: Gerald H. Wilson, *Psalms. Volume 1* (2 vols.; The NIV Application Commentary; Grand Rapids: Zondervan, 2002), 80; Brevard S. Childs, "Psalm Titles and Midrashic Exegesis," *JSS* 16/2 (1971): 137–50. For an indepth discussion of Wilson's approach to the development of the Psalter, see: Wilson, "A First Century CE Date for the Closing of the Book of Psalms," *JBQ* 28/2 (2000): 102–10; "Evidence of Editorial Division in the Hebrew Psalter," *VT* 34/3 (1984): 336–52; "King, Messiah, and the Reign of God: Revisiting the Royal Psalms and the Shape of the Psalter," in *Book of Psalms* (Leiden: Brill, 2005), 391–406; "Shaping the Psalter: A Consideration of Editorial Linkage in the Book of Psalms," and "Understanding the Purposeful Arrangement of Psalms in the Psalter: Pitfalls and Promise," in *The Shape and Shaping of the Psalter* (ed. J. Clinton McCann Jr.; Library Hebrew Bible/Old Testament Studies 159; Sheffield: JSOT, 1993), 72–82; *The Editing of the Hebrew Psalter*; "The Qumran Psalms Manuscripts and the Consecutive Arrangement of Psalms in the Hebrew Psalter," *CBQ* 45/3 (1983): 377–88; "The Qumran Psalms Scroll (11QPs<sup>a</sup>) and the Canonical Psalter," *CBQ* 59/3 (1997): 448–64; "The Qumran Psalms Scroll [11QPs<sup>a</sup>] Reconsidered: Analysis of the Debate," *CBQ* 47/4 (1985): 624–42; "The Shape of the Book of Psalms," *Interpretation* 46/2 (1992): 129–42; "The Structure of the Psalter," in *Interpreting the Psalms: Issues and Approaches* (ed. Philip Johnston; Downers Grove; Leicester: InterVarsity; Apollos, 2005), 229–46; "The Use of 'Untitled' Psalms in the Hebrew Psalter," *ZAW* 97/3 (1985): 404–13; "The Use of Royal Psalms at the 'Seams' of the Hebrew Psalter," *JSOT* 35 (1986): 85–94.

218. Wilson explains how the shifts between the books of the Psalter coincide with changes in the associated figures (such as David or Asaph). Moreover, he notes that where changes in associated figures occur apart from transitions between books, the consistent use of generic titles (such as מזמור or שיר) bridge the transition. Wilson takes this as evidence of the deliberate shaping of the superscriptions to create unity and distinction among the five books of the Psalter. *Wilson, The Editing of the Hebrew Psalter*, 155–66.

Psalms superscriptions developed over time is sufficient to highlight one way of accounting for the distinctive characteristics of Psalms superscriptions.

#### **4.4 Overview of Generic Superscriptions in the Hebrew Bible**

This chapter investigated the form and function of generic superscriptions in the Hebrew Bible. The author of the *Maskil Thanksgiving-Prayer* likely modeled its lengthy title on biblical superscriptions, adapting their formal and functional properties. In this regard, knowledge of Hebrew Bible superscriptions is critical for understanding the MTP. Generic superscriptions from biblical literature come in three formats: Type I, Type II, and Type III. Type I and Type II generic superscriptions have a verbless main clause and a generic complement, while Type III generic superscriptions include an additional prefixed superscription containing performative instructions for the “Director.” Although these superscriptions serve a wide array of functions, many of which are beyond our ability to reconstruct, they share one common literary role. Those with explicit subjects introduce dependent units (Types II), whereas those with covert subjects (Types I and III) are titles for independent units. This observation allows us to add an additional axis to the concrete register of generic axes: literary dependency. The concrete structure of the superscription provides information about how the composition relates to its literary context. With these observations in place, this thesis turns to Dead Sea Scrolls superscriptions, examining how sectarian scribes adapted the biblical superscription practice to communicate generic information about their texts.

## 5. THE SECTARIAN SYSTEM OF GENRE

**Summary.** This chapter is the second of three that apply the multi-axial approach to the *Maskil Thanksgiving-Prayer*. The previous chapter examined the form and function of generic superscriptions in the Hebrew Bible, forerunners of the headings used by sectarian scribes. Chapter 5 investigates examples of these from the traditions most closely connected to the Maskil. The goal of this chapter is to identify the kinds of generic information that sectarian scribes considered essential for readers and performers to grasp. These data points will be compiled in Section 5.5, and they will comprise the abstract generic axes of the multi-axial approach. The next chapter will adopt these axes as lines of inquiry for assessing the genre of the MTP.

### Outline

#### 5.0 Introduction

#### 5.1 Superscriptions in the *Serekh ha-Yahad* Tradition

#### 5.2 Superscription in *Words of the Maskil to the Sons of Dawn*

#### 5.3 Superscriptions in the *Songs of the Sabbath Sacrifice*

#### 5.4 Superscriptions in the *Hodayot* Tradition

#### 5.5 “Sectarian” Axes for the Multi-Axial Approach

### Key Terms:

-Compositional *Incipit*: The first words of the body of a composition.

-*Hymn of the Appointed Times*: A composition in S that identifies the occasions for prayer (1QS 10:5–11:22).

-Reading Community: A group that shares a particular system of genre.

-System of Genre: A network of generic resonances that are meaningful to a particular reading community.

(For a complete list, see “Definition of Key Terms,” Chapter 1.5)

## 5.0 Introduction

This chapter's objectives are to identify characteristics of the sectarian system of genre, in as much as superscriptions preserve it, and to compile a list of axes that can be used to assess the genre of the MTP. The following sections examine ten generic superscriptions from the sectarian scrolls in order to determine: 1) how the community's scribes applied the biblical superscription practice to their own works; and 2) what the same scribes identified as the most important generic resonances in their system of genre. Although a discussion of every sectarian superscription exceeds the scope of the thesis, the following examples sufficiently illustrate the important role that superscriptions played in shaping sectarian texts, particularly among compositions associated with the Maskil. They also highlight the kinds of information that sectarian scribes considered essential for understanding the genre of their texts. Section 5.5 compiles these data points to use as the "axes" of the multi-axial approach, which Chapter 6 will apply to the *Maskil Thanksgiving-Prayer*.

### 5.1 Superscriptions in the *Serekh ha-Yahad* Tradition

#### *Introduction*

This section examines how sectarian scribes modeled the *Serekh ha-Yahad* (= S) superscriptions on biblical formats, and how they used them to shape the S tradition. There are numerous superscriptions in S, most of which are of the generic variety discussed in the previous chapter.<sup>219</sup> This section focuses on the examples that most clearly demonstrate how scribes used superscriptions to expand and to unify S collections (1QS 5:1, 4QS<sup>b</sup> 9:1, 4QS<sup>d</sup> 1:1, 1QSa 1:1, and 1:6).

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219. Generic superscriptions in S begin at the following references: 1QS 5:1; 6:8; 6:24; 8:20; 9:12, 21; 1QSa 1:1, 1:6; 1Qsb 1:1; 3:22; 4QS<sup>b</sup> 9:1; 18:4?; 4QS<sup>d</sup> 1:1; 6:7; 6:11; 8:5; 8:15; 4QS<sup>e</sup> 3:6; 3:7; 4:2.

## *Overview of the Textual Development of S*

Before explaining how scribes employed superscriptions in S, we must first examine Sarianna Metso's theory of textual development.<sup>220</sup> According to Metso, this tradition initially developed into the two forms represented by 4QS<sup>e</sup> (Recension A) and 4QS<sup>b,d</sup> (Recension B).<sup>221</sup> In contrast to Recension B, Recension A has more scriptural allusions and references that, according to Phillip Alexander, "strengthen the self-understanding of the community."<sup>222</sup> *Otot* (4Q319), a list of the "signs" for the priestly watches, ends Recension A; whereas the Maskil's *Hymn of the Appointed Times* (1QS 10:5–11:22) concludes Recension B.<sup>223</sup> Alexander notes that "B" is "less rhetorical and verbose," lacking the scriptural references and other embellishments of Recension A.<sup>224</sup> Eventually scribes merged A and B to create Recension C. The *Hymn of the Appointed Times* (1QS 10:5–11:22) concludes the edition in place of Recension A's *Otot*.<sup>225</sup> Later scribes corrected and modified C, creating the version of 1QS that we have today. To summarize:

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220. Sarianna Metso, *The Serekh Texts* (Companion to the Qumran Scrolls 9; LSTS 62; London: T & T Clark, 2007), 18. See also Metso, *The Textual Development of the Qumran Community Rule* (STDJ 21; Leiden: Brill, 1997); Michael A. Knibb, "Rule of the Community," in *Encyclopedia of the Dead Sea Scrolls* (ed. Lawrence H. Schiffman and James C. VanderKam; New York: Oxford University, 2000), 2.793–97, 795.

221. 4QS<sup>b</sup> is Recension "B1" and 4QS<sup>d</sup> is Recension "B2." B1 has an addition, so that it actually comprises recension B + 1QS cols. 1–4, moving the opening of the superscription to 4QS<sup>b</sup> 5:1. Phillip J. Alexander, DJD 26:12.

222. Alexander, DJD 26: 90. For the "recension" labels, see Alexander, DJD 26:12.

223. This is Nitzan's title, which Collins and Schuller have tentatively adopted. Bilhah Nitzan, *Qumran Prayer and Religious Poetry* (trans. Jonathan Chipman; STDJ 12; Leiden: Brill, 1994), 57; Eileen Schuller, "Some Reflections on the Function and Use of Poetical Texts among the Dead Sea Scrolls," in *Liturgical Perspectives: Prayer and Poetry in Light of the Dead Sea Scrolls: Proceedings of the Fifth International Symposium of the Orion Center, 19-23 January, 2000* (ed. Esther Glickler Chazon, Ruth Clements, and Avital Pinnick; STDJ 48; Leiden: Brill, 2003), 173–89, 180; Collins, "Prayer and the Meaning of Ritual in the Dead Sea Scrolls," in *Prayer and Poetry in the Dead Sea Scrolls and Related Literature: Essays in Honor of Eileen Schuller on the Occasion of Her 65th Birthday* (ed. Jeremy Penner, Ken Penner, and Cecilia Wassen; STDJ 98; Leiden: Brill, 2012), 69–85, 74.

224. Alexander, DJD 26:91.

225. *Otot* is numbered 4Q319; however, it is widely believed to be part of 4QS<sup>e</sup> (4Q259). See James C. VanderKam, *Calendars in the Dead Sea Scrolls: Measuring Time* (The Literature of the Dead Sea Scrolls; London; New York: Routledge, 1998), 81.

S begins as a single tradition, forks into Recensions A and B, which are subsequently combined to produce Recension C and then D.<sup>226</sup>

### ***The Generic Shift from Midrash to Serekh***

During the textual development of S, scribes changed the form and content of its primary superscription. This heading is a Type I superscription (4QS<sup>d</sup> 1:1), indicating that the text is an independent unit.<sup>227</sup> As one can see in the following chart, it is a מדרש “midrash” or “teaching” for the Maskil, concerning the אנשי התורה “men of the law.” The technical rabbinic use of the term “Midrash” is not in view; rather, it has the general sense of a non-sapiential instruction.<sup>228</sup> In subsequent editions of S, scribes replace this superscription, as the first two superscriptions in the chart demonstrates (4QS<sup>d</sup> and 1QS).

Selected Generic Superscriptions from 1QS, 1QSa, and 4QS <sup>d</sup>						
Descriptive Adjuncts		Verbless Main Clause			Text	Recension
Adjunct	Adjunct	Generic Complement	Verb	Subject		
על אנשי התורה	למשכיל	מדרש	covert	covert	4QS <sup>d</sup> 1:1	B
לאנשי היחד		הסרך	covert	וזה	1QS 5:1	C/D
באחרית הימים בהספם] ליחד	לכול עדת ישראל	הסרך	covert	וזה	1QSa 1:1	C/D
לכול צבאות העדה לכול האזרח בישראל		הסרך	covert	וזה	1QSa 1:6	C/D

The scribes who created Recension C changed every aspect of the superscription. They replaced the generic complement with סרך, or “rule,” and removed the reference to the Maskil. They also inserted cols. 1–4 before this section, so that the superscription no longer introduces the work. Moreover, they also switch the heading from a Type I to a Type II generic

226. If Metso is correct, the paleographic dating confirms that the older recensions continued to be copied and circulated simultaneously. Alexander believes the textual development follows the paleographic dating; however, it is clear that new editions did not supplant the old, and that the *Yahad* continued to copy the various recensions of their works concurrently, as is evident from S and H. See: F. M. Cross, “Appendix: Paleographical Dates of the Manuscripts,” in *Rule of the Community and Related Documents* (ed. James H. Charlesworth; vol. 1; PTSDSSP; Louisville: Westminster John Knox, 1994), 57; Alexander, DJD 26:12.

227. It is followed by several Type II (subordinating) superscriptions (6:7, 6:11, 8:5–6).

228. Steven D. Fraade “Midrashim,” in *Encyclopedia of the Dead Sea Scrolls*, 1.549–52, 550.

superscription. As a result, where 4QS<sup>d</sup> 1:1 introduced the whole work, the equivalent passage in 1QS 5:1 only indicates a subunit. The descriptive adjunct is also altered so that the אנשי היהוד, “the men of the *Yahad*,” are the object of the teaching rather than the אנשי התורה, “men of the law” (1QS 5:1, cf. 4QS<sup>d</sup> 1:1; 4QS<sup>b</sup> 9:1).

The alteration of 1QS 5:1 is one of several modifications that make “סרך” the primary generic title in 1QS. Scribes add another Type II superscription with a סרך complement in 1QS 6:8, and repeat the generic term in the scroll’s title. The scribe wrote סר[ך] הַיְהוּד, “the rule of the *Yahad*,” on the handle sheet (1QS<sup>title</sup>) and ספ[ר] סַרְךְ הַיְהוּד, “the book of the rule of the *Yahad*,” (1QS 1:1, cf. 4QS<sup>a</sup> 1:1) on the opening line of the composition. As a result, “סרך” becomes a ubiquitous term, and the dominant generic title for S.

These changes facilitated the addition of the *Rule of the Congregation* (1QSa) at the end of the document.<sup>229</sup> 1QSa has a pair of Type II generic superscriptions, which indicate that the units are literarily subordinate (1QSa 1:1, 1:6). Both are סרך texts, one for לכול עדת ישראל, “the whole congregation of Israel” (1:1), and the other for לכול צבאות העדה לכול האזרה בישראל, “hosts of the congregation, everyone native to Israel (1:6).” These sections would be anomalous if scribes had added them to Recensions A or B because they lacked סרך superscriptions. However, with the transformation of the headings in 1QS, the two subunits of 1QSa easily

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229. The *Rule of the Congregation* (1QSa) is often described as an appendix to S, rather than just another subsection in Recensions C and D. Without explicit justification, Schiffman asserts that 1QSa “is only preserved as an appendix,” and that “the Rule of the Community and the Rule of the Congregation are clearly two separate documents that need to be studied individually.” He may base his claim on Pfann’s identification of a second century BCE copy of 1QSa in cryptic script. Although 1QSa is clearly an addition to the S tradition and may have circulated as an independent work, there is no reason to believe its ancient readers considered it separately from the rest of the composite work of 1QS. Indeed, its Type II superscriptions suggest that it was considered a subunit, rather than an independent appendix. A better case could be made for 1QSB, which is introduced by a Type I superscription, indicating a high level of literary independence. Lawrence Schiffman “Rule of the Congregation,” in *Encyclopedia of the Dead Sea Scrolls*, 2:797–99, 797; Pfann, DJD 36:522–23.

integrate into the literary framework of Recension C. They are simply two of four סרך subsections in a ספר סרך or “rule book” (1QS 1:1, cf. 4QS<sup>a</sup> 1:1).

### ***Observations***

Several observations can be drawn from this section. First, sectarian scribes permitted themselves to change superscriptions to reflect new literary contexts. Scribes rewrote the primary superscription of Recension B as they overhauled the content and structure of S. Second, generic titles can change depending on literary contexts. What was an independent teaching in Recension B becomes one of many rules in Recension C. One can conclude that generic titles are not static, but depend largely on their literary contexts. Third, scribes appear to use superscriptions to expand collections and create generic continuity. Recension C constituted a massive transformation of the S tradition that dramatically altered the generic resonances of the text.

There are four kinds of information included in these S superscriptions that will be used as axes for assessing the genre of the MTP:

- **The Agent:** 4QS<sup>d</sup> 1:1 indicates that the instruction is associated with the Maskil, indicating that this instruction is part of the figure’s repertoire.
- **The Generic Title:** All S superscriptions include generic titles. One should also determine whether the generic title changes in other copies of the same composition.
- **The Occasion:** 1QSa 1:1 indicates that the *serekh* is for a particular historical occasion: באחרית הימים בהספם] ליהוד “in the last days, when they are gathered to the *Yahad*.”
- **Third Party:** All the S compositions indicate a third party that is associated with the composition. These may be audiences or groups that are the subject of the following compositions.

## 5.2 Superscription in *Words of the Maskil to the Sons of Dawn*

### *Introduction*

*Words of the Maskil to the Sons of Dawn* (= 4QDibMask) is another example of a sectarian composition that has a Type I superscription. Stephen Pfann describes this text as a “unique sectarian composition” that “seems to be an introductory address in which the Maskil speaks to novices.”<sup>230</sup> 4QDibMask reveals that the Maskil is not only associated with S’s מדרש, “teaching” (4QS<sup>d</sup> 1:1), החוקים, “ordinances” (1QS 9:12), תכוני הדרך, “precepts of the way” (1QS 9:21), and תרומת שפתים “the offering of the lips (or prayer)” (1QS 10:6, cf. 6:3, 8; 7:1, 11; 9:5, 26), but also with the generic title דברי, “words” as well. Accordingly, we can envision the Maskil as an educator of novices in 4QDibMask as well as an instructor, regulator, and a leader of prayer in the sectarian community.

### *4QDibMask 1:1 and Eccl 1:1*

Sectarian scribes used the Type I generic superscription format for 4QDibMask 1:1, perhaps using Eccl 1:1 or a similar wisdom text as an archetype. The generic complement of 4QDibMask 1:1 is דברי משכיל “words of the Maskil.” In every other Maskil superscription, scribes reference the office using the prepositional phrase למשכיל. However, 4QDibMask sets משכיל in a construct relationship with the generic complement, דברי. This format is similar to the Ecclesiastes superscription, which also has דברי as its generic complement. The title of the speaker, “Qohelet,” forms an analogous construct chain with דברי. It appears that the sectarian scribes adopted this way of expressing the Maskil as the agent from a model like the Ecclesiastes

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230. Stephen J. Pfann, “The Writings in Esoteric Script from Qumran,” in *The Dead Sea Scrolls: Fifty Years after Their Discovery: Proceedings of the Jerusalem Congress, July 20-25, 1997* (ed. Lawrence H. Schiffman, Emanuel Tov, and James C. VanderKam; Jerusalem: Israel Exploration Society, in collaboration with The Shrine of the Book, Israel Museum, 2000), 177–90, 182.

superscription for their own sapiential composition.<sup>231</sup> The following chart juxtaposes the two superscriptions.

Type I Superscriptions for 4QDibMask and Eccl 1:1					
Descriptive Adjuncts		Verbless Main Clause			Text
Adjunct	Adjunct	Generic Complement	Verb	Subject	
אשר דבר לכול בני שחר	משכיל	דברי	covert	covert	4QDibMask 1:1
קֹהֶלֶת בֶּן־דָּוִד מֶלֶךְ בִּירוּשָׁלַם		דְּבָרֵי	covert	covert	Eccl 1:1

*Translation:*

4QDibMask 1:1: *These are* the words of the Maskil, which he has told to all the sons of dawn.

Eccl 1:1: *These are* the words of Qohelet, son of David, king in Jerusalem.

### ***Sapiential Setting***

4QDibMask has additional information about its intended audience in its descriptive adjunct section. Unlike Eccl 1:1, 4QDibMask cites the occasions upon which the agent implements the discourse in a relative clause: אשר דבר לכול בני שחר “which he has told to all of the sons of dawn.” דבר is most likely a D stem perfect verb, which could be understood in an iterative sense, perhaps indicating that the Maskil repeatedly recites or performs this text to the audience.

The addressees, the בני שחר “sons of dawn,” are probably initiates in the sectarian community. Stephen Pfann suggests that they are “novices” who are “‘dawning’ out of the darkness into the light, and are thus on the verge of becoming “Sons of Light.”<sup>232</sup> He interprets these novices as possibly being “those who are described in 1QS VI as serving a two-year preparatory and probationary period before the induction into the community.”<sup>233</sup> Pfann’s hypothesis is feasible because sapiential texts often involve the imparting of wisdom from a

231. Or possibly another unknown archetype.

232. Stephen J. Pfann “Sons of Dawn,” in *Encyclopedia of the Dead Sea Scrolls*, 2.887–89, 891.

233. Pfann, “The Writings in Esoteric Script from Qumran,” 182.

teacher to his students, a rhetorical situation that is compatible with his notion of the sons of dawn. Because each year brings a new wave of novices, the Maskil may have offered this instruction on a regular basis.<sup>234</sup> Accordingly, 4QDibMask is probably more than just a record of what the Maskil once said, but a pattern of speech for subsequent occasions as well.

### ***Observations***

4QDibMask 1:1 is an example of a Type I superscription that introduces an independent composition. It is further evidence that sectarian scribes adopted the practice of using generic superscriptions from scripture, and it indicates that scribes may have adopted the characteristic way of expressing the agent in Eccl 1:1 for 4QDibMask. This superscription also expands our view of the Maskil. The figure not only instructs and regulates full members of the community, he also educates novices in the community who have yet to completely enter the *Yahad*. In other words, the Maskil is not only an administrator, he is also a sage with a large repertoire of discourses. These include prayers, blessings (1QS 9:26), sapiential speeches (4QDibMask 1:1), and, as will be discovered in the following section, liturgical songs.

Four kinds of information are present in this superscription:

- **The Agent:** 4QDibMask 1:1 associated the composition with the Maskil, identifying this instruction as part of his repertoire.
- **The Generic Title:** This composition has a genre title that may be inspired by the Ecclesiastes 1:1 superscription, or a similarly titled wisdom text.
- **The Purpose:** The superscription indicates that this teaching has a particular purpose: instructing the sons of dawn.
- **The Occasion:** This composition may have been performed for initiates as part of the yearly admission process.
- **Third Party:** “Sons of dawn” is most likely an epithet for the third party audience, presumably new members of the *Yahad*.

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234. Pfann suggests that the Maskil would have carried 4QDibMask somewhere outside of the community to instruct the sons of dawn because they would still be in their probationary period when receiving the instruction. This situation could account for its small dimensions and and esoteric script. Its size is convenient for travel and the script protects it from the eyes of outsiders should it fall into the wrong hands. Pfann, “The Writings in Esoteric Script from Qumran,” 182.

### 5.3 Superscriptions in the *Songs of the Sabbath Sacrifice*

#### *Introduction*

The *Songs of the Sabbath Sacrifice* (= ShirShabb) yield several important observations. First of all, it demonstrates that scribes from this period also used the Type III generic superscription format. So far, all the examples have been Type I or II generic superscriptions; however, ShirShabb indicates that scribes also appropriated the more complex format used in the Psalter, perhaps to lend scriptural cachet to the ShirShabb collection. Secondly, ShirShabb shows that generic superscriptions were adapted to communicate the fixed times for the performance of their compositions. The concept of reciting prayers and songs on a liturgical calendar is not found in scripture or its superscriptions, so the liturgical instructions in ShirShabb constitute a new application of the biblical superscription practice. Thirdly, ShirShabb underscores that the Maskil is a liturgical functionary in addition to his many other roles.

ShirShabb is a collection of thirteen songs that coordinate earthly worship with the angelic praise of God in the heavenly temple. Each composition begins with a call to worship, הללו “praise,” exhorting both the explicit (angelic) and the implied (human) addressees to glorify God. The liturgical organization of this collection is evident in its superscriptions, which provide the precise date of each sabbath song’s performance. There are thirteen songs, one for each

Sabbath in the first quarter of the year.<sup>235</sup> The ShirShabb cycle reaches its climax in week seven, which includes seven striking invocations to praise. A Type III superscription introduces each song, including the associated figure, genre, and occasion for its performance.

The *Songs of the Sabbath Sacrifice* may not be a sectarian composition. Archaeologists discovered a copy at Masada (MasShirShabb/Mas 1K), which could indicate that the songs circulated outside of the sectarian context. However, not all sectarians lived at Qumran, and it is possible that a member of the *Yahad* brought MasShirShabb to the Judean fortress of Masada. Also, the use of the divine name *אלוהים* is uncommon in sectarian literature, but it occurs throughout ShirShabb, with a total of 34 occurrences in 4QShirShabb.<sup>236</sup> The issue remains unresolved, and so one must allow for the possibility that ShirShabb may not have a sectarian origin. Even so, the use of the solar calendar, the employment of the “Maskil” as a performer of prayers and songs, and the emphasis on fixed prayer as a means of participating in heavenly worship suggest that this tradition is deeply compatible with sectarian ideology. It appears to be cut from the same socio-cultural fabric, and is relevant to any discussion of sectarian prayer and liturgy.<sup>237</sup>

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235. ShirShabb only contains thirteen Sabbath songs, accounting for one quarter of the solar calendar, and there are no other known scrolls for the remaining three quarters. Newsom underscores that there is no evidence that the ShirShabb cycle would be repeated, and that the “overall structure of the Shirot favors understanding it as a thirteen week cycle, specific to the first quarter of the year.” The greatest emphasis is on the song for the seventh sabbath, which serves as the pinnacle of the work and the occasion for the sevenfold exhortation to praise (4Q403 1 i.30–ii.16). It is not an arbitrary number: the seventh sabbath as reckoned from the beginning of the year is the center and telos of the work. However, if these cycles are repeated, then the symbolic character of the seventh sabbath is mitigated. The seventh sabbath of each quarter would be the twentieth, thirty-third, and forty-sixth sabbaths, respectively. Carol A. Newsom, *Songs of the Sabbath Sacrifice: A Critical Edition* (Atlanta: Scholars Pr., 1985), 5, 19; cf. “Songs of the Sabbath Sacrifice,” in *Encyclopedia of the Dead Sea Scrolls*, 2.887–89; Bilhah Nitzan, Qumran Prayer and Religious Poetry (trans. Jonathan Chipman; *STDJ* 12; Leiden: Brill, 1994), 51, 284.

236. 4QShirShabb<sup>f</sup> 3 i.14; 4–5.1; 6.5, 7; 8–9.2; 14–15 i.5–7; 15 ii–16.4; 18.3; 19.2, 4–8; 20 ii–22.7–8, 11, 13; 23 i.4–6, 10, 13; 23 ii.12; 24.4; 29.2; 30.2; 35.3; 44.3; 46.2.

237. Carol A. Newsom, “‘Sectually Explicit’ Literature from Qumran,” in *Hebrew Bible and Its Interpreters* (ed. William H. Propp, Baruch Halpern, and David Noel Freedman; *Biblical and Judaic Studies* 1; Winona Lake: Eisenbrauns, 1990), 167–87, 84–85.

### *The Sectarian Use of Type III Generic Superscriptions*

The superscriptions in ShirShabb are examples of Type III generic superscriptions in the DSS corpus, headings that, within the Hebrew Bible, are only found in the book of Psalms. Because they could have easily used the simpler Type I format to achieve the same end, these scribes may have deliberately imitated this Psalter headings to give ShirShabb scripture-like presentation. The reference to the Maskil in Part 1 of the superscription would have been easily incorporated into its descriptive adjunct section, a simple change that would mirror the most common use of generic superscriptions. Perhaps they viewed the Type III generic superscription as the *de luxe* format, reflecting the superscription style of the most highly regarded collection of songs, psalms, and prayers: the biblical Psalms.

The ShirShabb superscriptions have two parts. The first associates the work with a performer, while the second is identical to a Type I superscription. In the psalms this performing figure is the מְנַצֵּחַ; but it is the מַשְׁכִּיל in ShirShabb.<sup>238</sup> Both figures are responsible for the performance of their respective compositions, and they share the same position in Part 1 of the complex superscription. To highlight these similarities, the following chart compares 4QShirShabb<sup>d</sup> 1 i.30 to the Type III superscription for Psalm 42:1. Note that in the Psalms, מְשַׁכֵּיל is a genre, not a figure.

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238. “For the Director” is found in Hab 3:19; Pss 4:1; 5:1; 6:1; 8:1; 9:1; 11:1; 12:1; 13:1; 14:1; 18:1; 19:1; 20:1; 21:1; 22:1; 31:1; 36:1; 39:1; 40:1; 41:1; 42:1; 44:1; 45:1; 46:1; 47:1; 49:1; 51:1; 52:1; 53:1; 54:1; 55:1; 56:1; 57:1; 58:1; 59:1; 60:1; 61:1; 62:1; 64:1; 65:1; 66:1; 68:1; 69:1; 70:1; 75:1; 76:1; 77:1; 80:1; 81:1; 84:1; 85:1; 88:1; 109:1; 139:1; 140:1.

4QShirShabb <sup>d</sup> 1 i.30 and Psalm 42:1 Superscriptions: Part 1			
Verbless Main Clause			Text
Complement	Verb	Subject	
למשכיל	covert	covert	4QShirShabb <sup>d</sup> 1 i.30
לְמַנְצִיחַ	covert	covert	Psalm 42:1

4QShirShabb <sup>d</sup> 1 i.30 and Psalm 42:1 Superscriptions: Part 2					
Descriptive Adjunct		Verbless Main Clause			Text
Adjunct Phrase	Adjunct Phrase	Generic Complement	Verb	Subject	
בשש עשר לחודש	עולת השבת השביעית	שיר	covert	covert	4QShirShabb <sup>d</sup> 1 i.30
לְבַנְיֵ־קֹרַח		מְשֹׁכִיל	covert	covert	Psalm 42:1

### Translations

4QShirShabb<sup>d</sup> 1 i.30: *This is* for the Maskil. *It is* a song of the sacrifice of the seventh sabbath, on the sixteenth *day* of the month.

Psalm 42:1: *This is* for the Director. *It is* a skillful psalm of the sons of Korah.

### Superscriptions for Liturgical Compositions

The superscriptions of ShirShabb indicate fixed times for each song's performance. The establishment of fixed dates for psalms, songs, and prayers is a phenomenon that emerges after the composition of biblical scriptures, so the presence of liturgical instructions in ShirShabb superscriptions is a new development. The above example indicates that the song is to be performed on the "sixteenth *day* of the month." Other ShirShabb superscriptions indicate whether it is the first, second, or third month; however, one can easily determine the date from the information provided. This song is for the seventh sabbath, and there cannot be more than four to five sabbaths in a 30-day month. Consequently the seventh sabbath must fall in the middle of the second month. Moreover, the seventh sabbath is the apex of the ShirShabb cycle, and the month may have been viewed as a superfluous detail that was too obvious to include.

## ***Observations***

The *Songs of the Sabbath Sacrifice* supply two important observations. First, scribes adopted the Type III superscriptions to title these songs, replacing the “Director” from the Psalms with the Maskil. By modeling the ShirShabb superscriptions on Psalter superscriptions, they grant their compositions the formal trappings of scriptural Psalms. Second, these superscriptions contain liturgical information that is unprecedented among biblical superscriptions. The scribes are not merely mimicking the Psalms superscriptions in ShirShabb, they are adapting them to communicate instructions for performing these new songs which are fixed in liturgical time.

These superscriptions contain the following kinds of information:

- **The Agent:** Each ShirShabb superscription links the Maskil title to this liturgical tradition. Even if it is presectarian, it is compatible with the sectarian office of the same name (1QS 10:9).
- **The Generic Title:** Every song has the same generic title: שִׁיר.
- **The Method:** Although not explicitly mentioned, it is possible that these “songs” were sung or chanted.
- **The Occasion:** The occasion is the primary concern, with most of the information related to the date for the performance of the song. This is a highly specified occasion which not only identifies the number of the Sabbath calculated from the beginning of the year, but it also provides the number of the day in each month, linking the ShirShabb tradition to the solar calendar.

## **5.4 Superscriptions in the *Hodayot* Tradition**

### ***Introduction***

Particularly relevant to this thesis are the generic superscriptions of the *Hodayot* tradition. Unfortunately, many of these are poorly preserved and have questionable reconstructions, and we cannot easily compare them with other sectarian examples. Even so, the fragmentary evidence permits two observations: 1) sectarian scribes used Type III superscriptions to introduce select H compositions from the *Community Hymns*; and 2) most of these superscriptions have two generic titles each. While other compositions from this period also use Type III superscriptions, H





### ***Multiple Generic Titles***

Three of the four *Hodayot* superscriptions have multiple generic titles (7:21?, 20:7, 25:34).<sup>245</sup> The MTP superscription (1QH<sup>a</sup> 20:7–14a) links them with a *waw*, ה[ודות ותפלה, “thanksgiving and prayer,” so that they form a compound complement. 1QH<sup>a</sup> 25:34 has שיר and מזמור, but lacks the conjunction, with שיר acting instead as an appositive of מזמור. If 7:21 is a legitimate superscription, the supralinear מזמור is the appositive of שיר. However, if the reconstruction “ברוך אתה אל הרחמים ב[שיר מזמור למש[כיל]” “Bless[ed are you, O God of compassion with a ]song, a psalm for the Mas[kil” is correct, then שיר is not a generic complement after all, but part of the compositional *incipit*. Again, the reconstructed superscription/*incipit* hybrid in 1QH<sup>a</sup> 7:21 is highly unlikely and completely unprecedented, so one should not rely heavily on 7:21 as an example.

In the sectarian corpus, H superscriptions are the only that have two generic titles. This also appears to be an imitation of the style of Psalter superscriptions. Within the Hebrew Bible, the only superscriptions having two generic complements are found in the book of the Psalms. This phenomenon is probably the result of scribes conserving old superscriptions as they incorporate psalms into later stages of the Psalter. However, sectarian scribes may have interpreted the accumulation of titles as a rhetorically ornate style that is unique to the book of Psalms. Accordingly, when they titled their own psalm-like compositions, they imitated this authoritative style.<sup>246</sup> 1QH<sup>a</sup> 25:34 is the clearest example, as it has two generic titles that are

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245. 5:12 does not have any generic complements.

246. Schuller “was forced to conclude that many of these designations represent simply a reuse of biblical terms, whose precise sense and distinctions are largely lost to us, and may indeed have already become unknown by the Hellenistic period.” While it is likely that the biblical nuance is lost, it is also possible that the sectarian community has resignified the terms, employing them in a new way within their own system of genre. Even so, the distinctiveness of both the biblical and sectarian terms are lost to modern interpreters in either case. See: Schuller, “Some Reflections on the Function and Use of Poetical Texts,” 176; cf. “The Use of Biblical Terms as Designations for Non-Biblical Hymnic and Prayer Compositions,” in *Biblical Perspectives* (STDJ 28; Leiden: Brill, 1998), 207–22.

commonly paired in the book of Psalms: מזמור and שיר.<sup>247</sup> However, the MTP links a less conventional set of generic titles: תפלה “prayer” and תודה “thanksgiving.” תפלה is common in the Psalms (17:1, 86:1, 90:1, 102:1, 142:1), but it never occurs with תודה, a term that is absent from all biblical headings. This complement expands the generic vocabulary of Psalm superscriptions, signaling that the sectarian scribes are not only imitating Psalms superscription, but expanding them.

### ***Observations***

*Hodayot* headings imitate the format of Type III generic superscriptions from the biblical Psalms. Like the *Songs of the Sabbath Sacrifice*, scribes structured H superscriptions using the Type III format. They also mimicked the style of the Psalms by offering multiple generic titles for their superscriptions. Precisely what this means is difficult to say with certainty. The “song-psalm” of 1QH<sup>a</sup> 25:34 may have correlated to a distinct type of composition in the sectarian system of genre, or may simply lend it the prestige of having a title like many of the Psalms. The multiple generic titles for the MTP are not so easily explained. While תפלה is common in the Psalter, תודה is infrequently used in a generic sense, even in the sectarian system of genre. Accordingly, the generic titles for the MTP may convey more than a certain scriptural cachet and also indicate something distinct about the composition itself.

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247. מזמור שיר: Ps 48:1; 66:1; 83:1; 88:1; 108:1. The combination is also imitated in an apocryphal Psalms: 4Qapocryphal Psalm and Prayer (4Q448) 1:1.

## 5.5 “Sectarian” Axes for the Multi-Axial Approach

### *Introduction*

Having evaluated how sectarian scribes used superscriptions, we can isolate the categories of generic information that they considered to be the most important. These categories will constitute the “abstract axes” used to assess the genre of the MTP. The following section offers three concrete and six abstract axes for the multi-axial approach. Each of these axes should be investigated to assess the genre of a sectarian text, particularly those associated with the Maskil. Two concrete axes (form and content) are not applicable to the MTP due to its uncertain scope and extensive damage, but are listed to offer provide a more complete list of generic data points that should be assessed when applying the multi-axial approach to other texts.

### *Concrete Generic Axes*

Concrete generic axes are the most familiar to biblical scholars. The two primary axes are widely investigated in other modes of genre criticism, including form, rhetorical, and literary criticism, while the third derives from the previous chapter’s observation about the function of generic superscriptions:

- 1) “The Form” refers to a composition’s structure, with particular emphasis on how it constitutes a widespread manner of discourse in the ancient world. Form criticism focuses primarily on this axis.
- 2) “The Content” includes the distinctive details of the composition, including its style, themes, and rhetorical characteristics. Rhetorical and literary criticism attends to this axis, although not to the neglect of the formal dynamics of texts.
- 3) “The Literary Dependency” is an axis that was identified in Chapter 4. Biblical and Dead Sea Scrolls compositions use certain kinds of superscriptions to indicate whether a composition is an independent (Type I or III) or a dependent unit (Type II). As we discovered in S, literary dependency can have a dramatic impact on how a scribe views the genre of a text.

### *Abstract Generic Axes*

There are six abstract axes that this chapter has identified in its examination of sectarian superscriptions:

- 1) “The Agent” not only refers to the title or name of the figure in the superscription, but also the particular function he occupies in the reading community. The Maskil appears in many superscriptions, yet he plays a wide range of roles in the community. Accordingly, one should not only identify who the agent is, but how he operates in the superscription.
- 2) “The Generic Title” constitutes the second axis, and in generic superscriptions it is always presented as the complement of the main clause. A number of biblical titles are used in the sectarian system of genre, but there are also others that are unique to the *Yahad*, like סרד.
- 3) “The Method” is the third axis. It conveys how the composition is performed. Many compositions assert or imply a manner of delivery; for example, songs are sung, prayers are prayed, and teachings are taught. However, special directions for prostration or supplication fit into this category as well.
- 4) “The Purpose” of a composition is the fourth axis, and it indicates to what end a composition is employed.
- 5) “The Occasion” is the fifth axis. Some compositions are meant to be performed on a liturgical cycle (ShirShabb), while others have non-liturgical occasions in the life of the community (4QDibMask).
- 6) “The Third Party” is the final axis, indicating an audience or a group on whose behalf a composition is to be performed.

The following chart includes all the generic axes used to assess the sectarian system of genre.

<b>Generic Axes of the Sectarian System of Genre</b>
<b>Concrete Axes</b>
1) The Form
2) The Content
3) The Literary Dependency
<b>Abstract Axes</b>
1) The Agent
2) The Generic Title
3) The Method
4) The Purpose
5) The Occasion
6) The Third Party

In the next chapter, these axes will be used to assess the genre of the *Maskil Thanksgiving-Prayer*. Although one cannot accurately analyze the form and content of the MTP due to its poor state of preservation, its superscription can be utilized to identify the generic resonances that scribes identified as essential for understanding its genre. So let us turn to the *Maskil Thanksgiving-Prayer*, and examine how it fits into the sectarian system of genre.

## 6. THE GENRE OF THE *MASKIL THANKSGIVING-PRAYER*

**Summary.** This chapter examines the genre of the *Maskil Thanksgiving-Prayer* using the multi-axial approach. Sections 6.1–6.3 discuss the text, structure, and literary context of the MTP. An analysis of its superscription follows in Section 6.4, examining its generic resonances by using the concrete and abstract axes identified in Chapter 5. Section 6.5 provides a summary of these findings.

### Outline

#### **6.0 Introduction**

#### **6.1 The Text of the *Maskil Thanksgiving-Prayer***

#### **6.2 The Structure of the *Maskil Thanksgiving-Prayer* Superscription**

#### **6.3 The Literary Context of the *Maskil Thanksgiving-Prayer***

#### **6.4 The Genre of the *Maskil Thanksgiving-Prayer***

#### **6.5 Conclusion: The Genre of the *Maskil Thanksgiving-Prayer***

### **Key Terms:**

- Compositional *Incipit*: The first words of the body of a composition.
  - Fixed Prayer: also, “Statutory Prayer.” Prayers designated for specific times, whether daily, weekly, or yearly.
  - Penitential Prayer: A direct address to God in which an individual, group, or an individual on behalf of a group confesses sins and petitions for forgiveness as an act of repentance.
  - Supplication: also, intercessory prayer. Prayer that implores God’s favor on behalf of another.
- (For a complete list, see “Definition of Key Terms,” Chapter 1.5)

## 6.0 Introduction

The goal of this chapter is to identify the genre of the *Maskil Thanksgiving-Prayer*. The previous five chapters have 1) posed the thesis question: “What is the genre of the MTP?” 2) reviewed the history of scholarship on the MTP and identified the primary obstacle of assessing the genre of a damaged composition 3) evaluated the available forms of biblical genre criticism and offered an alternative superscription-oriented approach, 4) surveyed generic superscriptions in the Hebrew Bible, and 5) isolated the primary generic resonances of the sectarian system of genre. Having identified three concrete and six abstract generic axes, this chapter turns to apply the multi-axial approach to the MTP. By focusing on its superscription, this assessment will privilege the cues that scribes have encoded to aid generic recognition. This investigation will reveal that the *Maskil Thanksgiving-Prayer* is an intercessory prayer that serves multiple purposes. These include: 1) serving as a prayer for the Maskil to intercede with God on behalf of the sectarian community or a group therein, 2) modeling the distinctive practices of sectarian prayer for the membership, and 3) indirectly instructing members to participate in sectarian prayer practices. However, before applying the multi-axial approach, this chapter will first evaluate the text, structure, and literary context of the MTP.

### 6.1 The Text of the *Maskil Thanksgiving-Prayer*

#### *1QHodayot*<sup>a</sup>

The text of the *Maskil Thanksgiving-Prayer* is witnessed by three of the eight *Hodayot* manuscripts. 1QH<sup>a</sup> is the primary witness, as it contains the majority of the extant text. This scroll is a composite edition, containing CH and TH compositions. The MTP begins in 1QH<sup>a</sup> 20:7, and its conclusion may fall at the end of cols. 20, 21, or 22. Except for the small lacunae in

the first two lines, 20:7–15 is almost entirely preserved, offering a 98% complete text of the MTP’s superscription and compositional *incipit*. After line 15 there is damage at the beginning and end of most lines, and 20:39–42 is almost entirely lost. Cols. 21 and 22 are missing text at the top and bottom of the scroll, with the first line of both columns missing, and the last three lines of col. 21 and the last four lines of col. 22 almost completely lost. Although 4QH<sup>a</sup> and 4QH<sup>b</sup> overlap with 1QH<sup>a</sup> cols. 20–21, 1QH<sup>a</sup> is the sole witness of col. 22.

Stegemann and Schuller have placed several fragments in 1QH<sup>a</sup> cols. 20–22. In col. 20, the final three lines are attested in frg. 60. Although it only provides one or two letters per line, the fragment serves as a placeholder for 20:39–42 in the large lacuna at the end of the column. In col. 21, the placement of frg. 3 contributes eighteen additional lines. With supplementary support from 4QH<sup>b</sup> frg. 13, much of the column can be restored. Column 22 is very fragmentary, consisting entirely of frgs. 1, 52, 47, and 4 (descending, from right to left).<sup>248</sup> Unfortunately, the first four lines and last three lines of the column are completely lost, possibly concealing where the MTP ends and the next composition begins. Consequently, col. 22 may not belong to the MTP.

1QH<sup>a</sup> has a mark in the right margin just below the opening line of the MTP. According to Tov’s *Scribal Practices*, this notation is a *paragraphos*.<sup>249</sup> He remarks that these marginal markers “usually occur in conjunction with a system of notation of open or closed sections.”<sup>250</sup> In this case, the *paragraphos* marks the opening of the *Maskil Thanksgiving-Prayer*, yet there is no indication of an open or closed section. The scribe has left no *vacats* on lines 6 or 7, and the MTP begins at the margin. Schuller notes that the *paragraphos* occurs between lines 7 and 8, rather

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248. Schuller, DJD 40:Plate XX.

249. Emanuel Tov, *Scribal Practices and Approaches Reflected in the Texts Found in the Judean Desert (STDJ 54)*; Leiden: Brill, 2004), 181.

250. Tov, *Scribal Practices*, 185.

than between 6 and 7 as we might expect.<sup>251</sup> The same line in 4QH<sup>a</sup> 8 ii.10 has too much space for the number of letters, leading Schuller to hypothesize that 4QH<sup>a</sup> had a *vacat* in the title that is missing in 1QH<sup>a</sup>.<sup>252</sup> She suggests that the *paragraphos* might indicate this missing *vacat*, and that the marginal marking could highlight a significant sense division that was erroneously omitted in the formatting of 1QH<sup>a</sup>. This is an intriguing possibility; but it is somewhat conjectural, given that the *vacat* in 4QH<sup>a</sup> has to be reconstructed.

### **4QHodayot<sup>a</sup>**

This scroll also witnesses the MTP, supplying text that fills a number of 1QH<sup>a</sup>'s lacunae. 4QH<sup>a</sup> is a CH-only edition and the only manuscript to manifest a compositional order that diverges from 1QH<sup>a</sup>. The MTP is the final of five total compositions in 4QH<sup>a</sup>, which also has another Maskil composition containing the *Self Glorification-Hymn*. This manuscript fills almost all of the lacunae in the MTP superscription in 1QH<sup>a</sup>, as well as those in 20:19; 21:15–16, and 24–27.

In 4QH<sup>a</sup>, the MTP may have two *vacats* that are not preserved in 1QH<sup>a</sup>. Stegemann and Schuller record a single gap in 8 ii.10, following למשכיל הודות[ן] ותפלה. Because there is more space than is needed for the letters of line 10, they hypothesize that a *vacat* followed the compound generic complement.<sup>253</sup> A second possibility is that a *vacat* falls after מקצ לקץ, marking the beginning of the *List of Times* section in the superscription.<sup>254</sup> A third scenario is that there are additional, unknown words in 4QH<sup>a</sup>. It is most likely that a *vacat* has created the spacing inconsistency, because there is no evidence of other major textual plusses in the H tradition.

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251. Stegemann with Schuller, DJD 40:253.

252. Schuller, DJD 29:115.

253. Schuller, DJD 29:115; Stegemann with Schuller, DJD 40:253.

254. Stegemann with Schuller, DJD 40:253.

There is a second *vacat* in line 16, which occupies half the length of the line, and indicates the conclusion of the *List of Times*. The next line begins with the compositional incipit: ואני משןכיל ידעתיכה אלי, “And I, the Maskil, have known you, my God.” These *vacats* mark the *List of Times* as a distinct unit.

Schuller identifies five variants in the 4QH<sup>a</sup> copy of the MTP.<sup>255</sup>

4QH <sup>a</sup> 8 ii 11	מבוא ]מבא	1QH <sup>a</sup> 20:7
4QH <sup>a</sup> 8 ii 12	ממשלת ]ממשלות	1QH <sup>a</sup> 20:9
4QH <sup>a</sup> 8 ii 14	ותקופת ]תקופות	1QH <sup>a</sup> 20:11
4QH <sup>a</sup> 10 1	לעומת ]לערמת	1QH <sup>a</sup> 21:11
4QH <sup>a</sup> 10 4	ולעמוד במ]שפטי	possible longer text in 1QH <sup>a</sup> 21:14–15

The first three variants involve the presence or the absence of a *waw mater lectionis*. The third variant also includes a conjunction where none is present in 4QH<sup>a</sup>. In the fifth variant, the lacuna is too long for the 1QH<sup>a</sup> parallel, so Schuller suggests that 4QH<sup>a</sup> may have more words than 1QH<sup>a</sup>.<sup>256</sup>

The most significant variant is the fourth: 4QH<sup>a</sup> 10.1. Whereas 4QH<sup>a</sup> has “*according to the craftiness of your co[mpassion]*” (לערמת ר]חמיכה), 1QH<sup>a</sup> has “*corresponding to your compassion*” (לעומת רחמיכה). The latter also appears in a slightly modified form in 4QAgnes of Creation<sup>b</sup> (4Q181 1.3): “*corresponding to the compassion of God*” (לעומת רחמי אל). In addition, ערמה (4QH<sup>a</sup> 10 4) appears nowhere else in the Dead Sea Scrolls corpus, making it the less likely

255. Adapted from: Schuller, DJD 29:87.

256. Schuller, DJD 29:87.

of the two readings. This may be a case of *waw-reš* confusion that caused the scribe to copy לערמת instead of לעומת.<sup>257</sup> Accordingly, the 1QH<sup>a</sup> reading is preferred.

### **4QHodayot<sup>b</sup>**

This Cave 4 *Hodayot* scroll is the oldest witness of the MTP, dating to 100–50 BCE.<sup>258</sup>

4QH<sup>b</sup> is the same recension as 1QH<sup>a</sup>, having the TH and CH blocks in the same order. Where 4QH<sup>a</sup> and 4QH<sup>b</sup> overlap they exhibit no variants (1QH<sup>a</sup> 20:7 cf. 4QH<sup>a</sup> 8 ii.10, 4QH<sup>b</sup> 12 ii.3; 1QH<sup>a</sup> 21:23–24 cf. 4QH<sup>a</sup> 11.1–2, 4QH<sup>b</sup> 13.6–7). This witness supplies text for lacunae in 1QH<sup>a</sup> 20:7 (4QH<sup>b</sup> 12 ii.3) and 21:19–24 (4QH<sup>b</sup> 13.1–8). 4QH<sup>a</sup> and 4QH<sup>b</sup> both overlap with 1QH<sup>a</sup> to confirm the opening prepositional phrase of the MTP: למשכיל. Additionally, 4QH<sup>b</sup> offers a single variant:

4QH<sup>b</sup> 13.7                      מטוני פחיה | מטמוני פחים                      1QH<sup>a</sup> 21:24

Where 1QH<sup>a</sup> has “hiding places for its traps” (מטוני פחיה), 4QH<sup>b</sup> has “hiding places for traps” (מטמוני פחים). Schuller notes that the spelling of מטוני (hiding places) in 1QH<sup>a</sup> is incorrect and is probably the result of metathesis, or the transposition of letters.<sup>259</sup> 4QH<sup>b</sup> has the correct spelling: מטמוני. Another variant is the possessive suffix on “traps.” 1QH<sup>a</sup> has פחיה its traps, while 4QH<sup>b</sup> lacks the pronoun suffix: פחים. This variant is not easily adjudicated, so either reading could be faithful to the copy text.

A curious aspect of 4QH<sup>b</sup> are the *vacats* below למשכיל in 12 ii.3. It appears that the MTP superscription is set on the right margin, but no text is recorded on the remnants of the

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257. *Waw-reš* confusion as a result of graphic similarity is not a common error, but there are some precedents. In 1 Sam 14:47 the MT has ובכל אשר יפנה ירשיע “And wherever he turned he acted wickedly (or condemned).” A more likely reading comes from the LXX, which has: οὐ ἄν ἐστράφη, ἐσώζετο, wherever he turned he was victorious. Accordingly, it seems that the LXX translated ירשיע (he was victorious). It is probable that the MT confuses the *waw* of ירשיע for a *reš*. The NRSV appears to translate with the LXX reading. There may be another example of *yod-reš* confusion in 1 Sam 2:28 between the MT and LXX<sup>luc</sup>. See: P. Kyle McCarter, *Textual Criticism: Recovering the Text of the Hebrew Bible* (Guides to Biblical Scholarship, Old Testament Series; Philadelphia: Fortress, 1986), 48; Andrew Fincke, *The Samuel Scroll from Qumran: 4QSam<sup>a</sup> Restored and Compared to the Septuagint and 4QSam<sup>c</sup>* (STDJ 43; Leiden: Brill, 2001), 39.

258. Brian Webster, DJD 39:372–374

259. Schuller, DJD 29:131; Stegemann with Schuller, DJD 40:266.

subsequent lines. At least two lines should be visible where there is only blank parchment in frg. 12. Although it is most likely that the space is the bottom margin of the scroll, it is uncommon for scribes to begin compositions on the last line of a column. Schuller suggests that this may not be the bottom of the column after all, and that it could represent a hitherto unknown form of superscription formatting.<sup>260</sup> However, given that there are no other examples of this practice it seems more likely that the scribe began the MTP on the final line of the column. The scroll breaks off here, so we cannot determine whether the scribe continued or rewrote the superscription at the top of the following column.

### ***Overview of the Text of the Maskil Thanksgiving-Prayer***

In total, there are three textual witnesses of the MTP: 1QH<sup>a</sup>, 4QH<sup>a</sup>, and 4QH<sup>b</sup>. While the Cave 1 copy is the most complete, the manuscripts from Cave 4 play a critical role, allowing us to reconstruct the superscription and much of col. 21. They also provide a number of variants, one of which offers a better reading than 1QH<sup>a</sup> (4QH<sup>b</sup> 13.7, מטמוני). Yet, despite having multiple witnesses, there is no clear indication of where the MTP ends. This creates a barrier for most forms of genre criticism, which require one to establish the scope of a text as the first and most important step.

The reconstructed text from DJD 40 is the text used in this thesis, with only a few minor changes. In Eibert Tigchelaar's recent paper on the critical editions of Dead Sea Scrolls compositions, he asserts that "the edition of the work is not a diplomatic transcription of a particular manuscript, and should therefore not represent manuscript-related scribal practices, such as supralinear writing, different degrees of spacing between words," and "for the same

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260. Schuller, DJD 29:146–47

reasons, obvious errors in the text may be corrected.<sup>261</sup> Consequently, the text used in this thesis does not differentiate between standard characters and additions or corrections to the text, and where erasures have occurred, the letters are omitted.<sup>262</sup>

## 6.2 The Structure of the *Maskil Thanksgiving-Prayer Superscription*

The MTP superscription begins as a standard heading, only to unfold into a larger discourse on the legitimacy of the sectarian culture of prayer and its place in God’s plan. The superscription communicates information along the six abstract generic axes identified in chapter 5: 1) the agent, 2) the generic title, 3) the method, 4) the purpose, 5) the occasion, and 6) the third party. In the MTP, the first four are relatively limited in scope; however, the occasion section, which includes a subsection called the “*List of Times*,” accounts for a disproportionate amount of the superscription.<sup>263</sup> The occasion is first indicated with the brief phrase: “continually, at all times” (צדק מקצ לקצ תמיד 1QH<sup>a</sup> 20:7). Then the *List of Times* begins, further explicating this occasion: the Maskil should pray throughout the day (lines 7–14), the night (lines 9–10), and on all the festivals and fixed times for prayer in the calendar (lines 10–12). The *List of Times* concludes with a statement of confidence in God’s plan, in which God has ordained these times for prayer along with the other festivals and special days on the calendar (lines 12–14a).<sup>264</sup> The following chart illustrates this structure.

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261. Eibert Tigchelaar, “Proposals for the Critical Editing of Scrolls Compositions” (Presented at the Society of Biblical Literature Annual Meeting, Chicago, 2012), 10.

262. “Standard characters” are of consistent and expected size, script, and location on the line.

263. Also called the “List of Appointed Time” (sic). See Schuller, DJD 29:87, 115; DJD 40:253–54.

264. The “statement of confidence” contains finite verbs that could grant it its own clausal standing; however, it is better to read them in verbal coordination with the implied “to be” of the superscription. The section is anaphoric (there are only pronouns and implied subjects for the verbs), which refer back to the superscription with a series of existential clauses. It has a poetic quality of its own (cf. Proverbs 1:1–4), and should be read continuously, and not in an artificially segmented and prosaic way.

The Maskil Thanksgiving-Prayer Superscription: Part 1		
Verbless Main Clause		
Complement	Verb	Subject
למשכי]ל	covert	covert

The Maskil Thanksgiving-Prayer Superscription: Part 2						
Descriptive Adjunct				Verbless Main Clause		
	Adjunct Phrase	Adjunct Clause	Adjunct Clause	Generic Complement	Verb	Subject
	תמיד מקצ לקצ	והתחנן	להתנפל	ה[ודות ותפלה	covert	covert
<i>List of Times</i>						
עם מבוא אור <sup>8</sup> לממש[לתו ] בתקופות יום לתכוננו לחוקות מאור גדול בפנות ערב ומוצא <sup>9</sup> אור	Day					
ברשית ממשלת חושך למועד לילה בתקופתו לפנות בוקר ובקצ <sup>10</sup> האספו אלמעונתו מפני אור למוצא לילה ומבוא יומם	Night					
תמיד בכול <sup>11</sup> מולדי עת יסודי קצ ותקופת מועדים בתכונם באותותם לכול <sup>12</sup> ממשלתם בתכון נאמנה מפי אל ותעודת הווה	Throughout the Calendar					
והיאה תהיה ואין אפס <sup>13</sup> וזולתה לוא היה ולוא יהיה עוד כי אל הודיעות <sup>14</sup> הכינה ואין אחר עמו	Statement of Confidence					

**Outline of the Maskil Thanksgiving-Prayer (1QH<sup>a</sup> 20:7–14a; 4QH<sup>a</sup> 8 ii.10–16; 4QH<sup>b</sup> 12 ii.3)**

I. Main Title (line 7)

- A. Agent
- B. Generic Title
- C. Mode of Performance
- D. Purpose
- E. Occasion
  - i. “continually, at all times”
  - ii. *List of Times* subsection (lines 7–14)
    - a. Day (lines 7–9)
    - b. Night (lines 9–10)
    - c. Throughout the Calendar (lines 10–12)
    - d. Statement of Confidence (lines 12–14)

The transition to the body of the composition is marked by וְאֲנִי מִשְׁכִּיל “And I, the Maskil...” (1QH<sup>a</sup> 20:14). A short *vacat* distinguishes this transition in 1QH<sup>a</sup>, with a much longer one at the same point in 4QH<sup>a</sup>. The change from the descriptive third person voice of the superscription to a first person voice also identifies the shift to the compositional *incipit*.

### 6.3 The Literary Context of the *Maskil Thanksgiving-Prayer*

#### ***Introduction***

The *Maskil Thanksgiving-Prayer* participates in five primary literary contexts: 1) the *Hodayot* tradition, 2) collections of prayers and psalms, 3) the corpus of Maskil compositions, 4) fixed prayers, and 5) petitionary prayers. All these literary contexts have a bearing on the MTP and are reflected in its superscription. However, in the case of fixed prayers and petitionary prayers, the MTP does not fully adopt them; rather, it reflects upon the practice as an essential part of sectarian religious life. The following section briefly describes each of these literary contexts in order to provide a background for the discussion of the MTP’s generic axes in the following section.

#### ***The Hodayot Tradition***

The most obvious literary context for the MTP is that of the *Hodayot* tradition. Although there are some editions of H that may not contain the MTP, every copy of this composition is found in a *Hodayot* scroll, and it is never discovered outside of the tradition. The H manuscripts are collections of first person compositions that directly address the LORD as the God of knowledge (1QH<sup>a</sup> 9:28; 20:13; 21:32; 22:34), whose all-embracing plan dictates historical events and the actions of human beings.<sup>265</sup> In these prayers, the speaker engages in self-negating

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<sup>265</sup> Three of the four occurrences of “the God of knowledge” occur within the range of the MTP (20:7–22:42).

discourse with the aim of glorifying God by identifying him as the source for all good and righteous things.<sup>266</sup> There is a strong emphasis on how God imparts knowledge and understanding to the speaker and the community, even though it is entirely unmerited by them. The TH compositions engage in this discourse with a more biographical tone, while the CH compositions are less specific. Within the H tradition, the MTP falls within the CH compositions, particularly those identified with the Maskil. It appears in the composite version of H (the edition of 1QH<sup>a</sup>) as well as the unique edition of 4QH<sup>a</sup>, which only contains five CH compositions.

Within this literary context the MTP stands apart from the other H compositions. It is the only one that explicitly identifies the speaker, the Maskil, in both the superscription and the composition proper (1QH<sup>a</sup> 20:7, 20:14). This may set it apart from the other Maskil compositions in the CH sections, which are only attributed to the Maskil in the superscription, in as much as the compositions have survived. However, it is possible that other compositions refer to the Maskil where the text of the manuscripts is lost. The MTP also stands apart from the other compositions because it does not have the standard compositional *incipits* “Blessed are you, O LORD” or “I thank you, O LORD.” This may explain why the two confirmed Maskil compositions appear together in 4QH<sup>a</sup>, the only edition known to lack TH compositions.<sup>267</sup> Accordingly, one can view the MTP as belonging exclusively to H, while also understanding it as one of the few CH composition that appear in the selective CH-only edition of 4QH<sup>a</sup>.

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266. Newsom, *The Self as Symbolic Space*, 173, 348.

267. As mentioned above, the Maskil compositions in 1QH<sup>a</sup> 5:12 and 7:21 are heavily reconstructed and unparalleled in the other manuscripts. It is possible that the MTP and the Maskil composition containing the *Self-Glorification* subsection are the only Maskil compositions, two units that have been compiled in 4QH<sup>a</sup>.

## ***Poetic Collections***

The MTP belongs to a collection of poetic works that is probably modeled on the Psalter. In Second Temple Judaism the poetic collection *par excellence* was the biblical Psalter, a book that any Jewish scribe would know intimately. While it is well-known that the Psalter was pluriform before the turn of the era, it is also clear that the first three books were relatively stable, and constituted a corpus that shaped the religious perspectives of Jews in the Second Temple period.<sup>268</sup> Sectarian scribes appear to have adopted conventions used in the Psalms for their own collections, such as Type III generic superscriptions and some of the psalmic generic titles. This composite heading format first appears in the book of Psalms, and is only secondarily applied to Second Temple texts. Most of the H compositions do not have superscriptions, but both the MTP and the composition beginning in 1QH<sup>a</sup> 25:34 use the Type III format. This is also the case in the *Songs of the Sabbath Sacrifice*. It may be the case that scribes imitated the superscription style of the biblical Psalter to grant these collections the appearance of the archetypal poetic corpus.

## ***The Corpus of Maskil Compositions.***

The MTP stands in a broader category of Maskil compositions that include the *Hodayot*, *Serekh-ha-Yahad*, *Damascus Document* (e.g. CD 12:21–14:8), the *Songs of the Sabbath Sacrifice*, the *Songs of the Sage*, *Words of the Maskil to the Sons of Dawn*, the *Rule of Blessings*, 4QpapHodayot-like Text B, and 4QAramaic Proverb.<sup>269</sup> The corpus of Maskil compositions is

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268. Eugene Ulrich, *The Dead Sea Scrolls and the Origins of the Bible* (Studies in the Dead Sea Scrolls and Related Literature; Leiden; Grand Rapids: Brill; Eerdmans, 1999), 9, 30, 50; Peter W. Flint, *The Dead Sea Psalms Scrolls and the Book of Psalms* (STDJ 17; Leiden: Brill, 1997), 239.

269. H, S, and D may not be Maskil compositions in their entirety, but many of their subsections are linked to the office of the Maskil. Also, 4QAramaic Proverb may be a presectarian work that uses the term “Maskil” in a non-sectarian sense, possibly indicating the concept of an instructor or sage without the notion of an administrative figure in a sect.

large and accounts for many of the most foundational sectarian documents. While *משכיל* could be a general term for a sage, its use in many of these documents seems to point to a particular functionary in the *Yahad*. It is an office that is primarily involved in the admission (1QS 9:15–16), education (1QS 9:18–21), and elevation of members in the ranks of the *Yahad* (1QS 9:14, 16), but also the performance of sectarian prayers (1QS 9:26, 10:6) and blessings (1QS 9:26–10:1, 6, 13). The MTP is most clearly understood in light of its connection to this figure in the sectarian community.

One of the closest literary relationships of the *List of Times* section in the MTP superscription is with the *Hymn of the Appointed Times* (1QS 10:5–11:22). Although S originally concluded with the calendrical document *Otot*, later recensions substituted this poetic composition, which is recited by the first person voice of the Maskil within S.<sup>270</sup> This composition shares the common theme of the enumeration of occasions for prayer, and emphasizes the relationship between these times and the cycles of the cosmos. However, there is no direct relationship between the two, with no clear quotations. It is possible that one is alluding to the other; but they may simply invoke a common *topos* or form of discourse that is associated with the Maskil's office.<sup>271</sup> At minimum, this relationship forges a clear link between the Maskil in S and H, identifying the administrator, teacher, and liturgical leader of the *Yahad* with the first person voice of the MTP.

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270. Sarianna Metso, *The Serekh Texts* (London; New York: T & T Clark, 2007), 18. James C. VanderKam, *Calendars in the Dead Sea Scrolls: Measuring Time* (The Literature of the Dead Sea Scrolls; London; New York: Routledge, 1998), 81.

271. Bilhah Nitzan considers the *List of Times* section in the MTP superscription to be a “parallel hymn” to the *Hymn of the Appointed Times* in 1QS 10:5–11:22. Close examination reveals that the two compositions do not have parallel or even analogous structures, and it seems more likely that the two units are invoking a similar topic, without utilizing a single form or set content. See: *Qumran Prayer*, 9, 57.

### ***Fixed Prayer***

The MTP superscription makes reference to times for prayer that identifies it with the emerging institution of fixed prayer in the Second Temple period. Fixed prayers are those that are offered at particular times of the day (*Daily Prayers*), or on certain days of the week (*Words of the Luminaries*), or on special days in the calendar (*Songs of the Sabbath Sacrifice*, *Festival Prayers*). Although the sectarian community did not invent daily prayer, they developed it for their own cultic needs. Daniel Falk argues: “[w]hen the Yaḥad adopted and adapted these elements for communal use away from the Temple and thus without sacrifice as a centre, they combined these for the first time in a comprehensive and coherent liturgy of their own.”<sup>272</sup> Having withdrawn from the Jerusalem temple, they adopted elements of fixed prayer that were already in use in early Judaism and developed them into a system of prayer that they believed could fulfill their religious obligations. Accordingly, the sectarian library has a number of texts with fixed times, including *Songs of the Sabbath Sacrifice*, *Daily Prayers*, *Words of the Luminaries*, and *Festival Prayers* among others. Precisely how these constituted a coherent liturgy is a matter of debate, but they clearly had a central role in a community that had withdrawn from the Temple.

### ***Penitential Prayer***

The MTP also has resonances with the penitential prayer tradition that developed during the Babylonian and Persian periods. From 2003 to 2005 the SBL Penitential Prayer consultation laid the groundwork for this new classification of prayer. The concept of penitential prayer itself was not new; the consultation only sought to clarify the phenomenon in order to grant greater

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272. Daniel K. Falk, *Daily, Sabbath, and Festival Prayers in the Dead Sea Scrolls* (STDJ 27; Leiden: Brill, 1998), 254.

consistency and nuance in future scholarship on the topic.<sup>273</sup> They did not attempt to offer a strict definition of penitential prayer or compile an exhaustive list of examples; rather, they identified a number of commonalities and differences in a continuum of prayer that had its early stages in the Babylonian period and emerged fully-fledged in the Second Temple period. Rodney Werline offers the following definition: “Penitential prayer is a direct address to God in which an individual, group, or an individual on behalf of a group confesses sins and petitions for forgiveness as an act of repentance.”<sup>274</sup> He avoids over-qualifying the definition because penitential prayer has no standard form, formulae, vocabulary, or *Sitz im Leben*.

Although the consultation identifies a number of penitential prayers, Ezra 9:6–15, Nehemiah 1:5–11; 9:6–37, and Daniel 9:4–19 are considered to be the prototypical examples, or at least the only uncontested cases.<sup>275</sup> Werline’s definition applies to the situation in all four of these biblical exemplars: a figure prays directly to God on behalf of a group, confesses their sins, and petitions for God’s forgiveness. However, each of these biblical examples engages in this form of prayer in a different way.

Ezra 9:6–15 has several distinctive characteristics. First, it is an example of a penitential prayer used to encourage others to seek forgiveness and repent. Ezra attracts an exceedingly large crowd during his prayer (10:1), and Shecaniah proposes that everyone make a covenant in which they would send away all the offending foreign family members (10:3). In this case,

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273. The essays from this consultation are published in three volumes: Mark J. Boda, Daniel K. Falk, and Rodney A. Werline, *Seeking the Favor of God, Volume 1: The Origins of Penitential Prayer in Second Temple Judaism* (3 vols.; SBLEJL 21; Atlanta: Society of Biblical Literature, 2006); *Seeking the Favor of God, Volume 2: Development of Penitential Prayer in Second Temple Judaism* (3 vols.; SBLEJL 22; Atlanta: Society of Biblical Literature, 2007); *Seeking the Favor of God, Volume 3: The Impact of Penitential Prayer Beyond Second Temple Judaism* (3 vols.; SBLEJL 23; Atlanta: Society of Biblical Literature, 2007).

274. Werline’s definition of penitential prayer is adopted for this thesis. Rodney A. Werline, “Defining Penitential Prayer,” in Boda, Falk, and Werline, *Seeking the Favor of God, Volume 1*, xiii–xvii, xv.

275. Samuel E. Balentine, “I Was Ready to Be Sought Out by Those Who Did Not Ask,” in *Seeking the Favor of God, Volume 1*, 1.1–20. 12; Eileen Schuller, “Penitential Prayer in Second Temple Judaism: A Research Survey,” in *Seeking the Favor of God, Volume 2*, 2.1–15, 1.

Ezra's prayer before the "house of God" serves as a public protest that precipitates social change. Of course, it is not evident that the reform succeeded, but at minimum it establishes exogamy as a sinful activity within Ezra's base of support in Jerusalem.<sup>276</sup> Second, Ezra 9 also includes an acknowledgement of sin that includes a rehearsal of history from the patriarchs until the Persian period (Ezra 9:7–9). This overview is common in other petitionary prayers as well, although it is not a universal feature. Third, during Ezra's entreaty, he is described as "praying" (הַתְּפִלָּה), confessing (הַתְּוֹדָה), weeping (בְּכָה), and prostrating himself (מִתְנַפֵּל) before the temple (Ezra 10:1). These activities are characteristic of penitential prayer, and are often used in various combinations to describe the speaker in other examples as well.

The book of Nehemiah offers two slightly different uses of penitential prayer. In the first of the two prayers, Nehemiah prays without an explicit audience, asking for personal favor with King Artaxerxes so that he could be the means by which God would gather the exiles back to the land. It is a personal prayer that establishes Nehemiah's piety in the literary context of the "memoirs." The second prayer (Neh 9:6–37) is closer to Ezra's because it is tied to social policy. In it, the Levites collectively exhort the audience to repent, not only to send away foreign wives, but also to observe holy days and participate in the grain offerings. In this penitential prayer, the repentance of the people is harnessed to drive civil initiatives to make Jerusalem the center of Jewish commerce and religion.

The MTP has less affinity with these prayers.<sup>277</sup> The settings of Ezra 9:6–15 and Neh 9:6–37 are public, and within the narrative, they are not only confessions of sin directed toward God,

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276. The resolution of the exogamy crisis has a somewhat ambiguous close. Ezra 10:16–17 indicates that they "finished" with all the men who took foreign wives (וַיִּכְלֹוּ בְּכָל אֲנָשִׁים הַהֹשִׁיבוּ נָשִׁים נְכָרִיּוֹת) but it does not explicitly indicate that the offenders sent them away. The book concludes with a list of priests who were guilty of the transgression, not a list of those who cut off their foreign wives (10:18–14).

277. That is, the MTP in so far as it is preserved in the superscription and lines of column 20.

but persuasive pieces of rhetoric that engage the human witnesses of the prayer, not to mention the reading audience. Ezra performs his prayer before the Temple during the daily evening offering, attracting a considerable audience with his public display (Ezra 9:5, 10:1).<sup>278</sup> Although prayed to God (9:6), Ezra's entreaty is heard and responded to by the people gathered around him (10:1–4). Similarly, in Neh 9:6–37, the prayer of the Levites on the stairs before all the Israelites is a public setting (Neh 9:1). They intercede on behalf of all the people gathered there, and their repentance is the warrant for the socio-religious policies that the leaders, Levites, and priests write and seal in chapter 10. Accordingly, the Levites' penitential prayer is the first step in the codification of rules concerning intermarriage, commerce in Jerusalem, and the reinstatement of the city as the cultic center.

Daniel 9 offers a stark contrast to the socio-political functions of the prayers in Ezra 9 and Nehemiah 9. In Daniel, there is no indication that the prayer is public, nor is it used as a means of precipitating or legislating policies. Instead, Daniel prays in response to his study of the prophecy of Jeremiah that Jerusalem must remain desolate for seventy years (Dan 9:2; cf. Jer 25:11–12; 29:10). In this regard, Daniel's prayer is closer to Neh 1:5–11, which is not overtly public and has the end of the exile in view. Daniel does not seek a forum; rather, he orients himself toward Jerusalem (Dan 9:3, cf. 1 Ki 8:48) and prays that God will once again show favor on the city (9:16, cf. 1 Ki 8:49–50). However, while Daniel is praying, Gabriel interrupts to give Daniel insight into God's historical plan (Dan 9:21). In this case, penitential prayer is a response

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278. The public character of these prayers reflects the third phase of Claus Westermann's development of the lament: "In the third stage, understood to be exilic and postexilic, an Israel stripped of its sovereignty changes the way that it prays. It no longer challenges god with lament and complaint but rather confesses its sin and guilt publicly in a manner that supplies the rationale for god's retributive justice meted out in terms of the people's misfortune." Public performance is one of the markers of prayer during this period. Richard J. Bautch, "Lament Regained in Trito-Isaiah's Penitential Prayer," in *Seeking the Favor of God, Volume 1*, 1.83–99, 85. See also: Claus Westermann, *Praise and Lament in the Psalms* (trans. Keith R. Crim and Richard N. Soulen; Atlanta: John Knox, 98), 165–213.

to Daniel's private study of the oracles of Jeremiah, and results not in public policy, but in the special revelation of God's timeline for restoring Jerusalem and the Temple.

The MTP superscription resonates most closely with the penitential prayer in Daniel 9. The words that describe how Daniel and the Maskil are praying have the greatest overlap. The prayer of Daniel does not have a superscription, but the narrator describes how Daniel prays before (9:1–4a) and after the body of the prayer (9:20–21). Accordingly, both passages provide explicit explanations of how the figure performs the prayer. The following chart highlights how similar vocabulary is used in the MTP and Daniel prayer descriptions, in contrast with the prayers of Ezra and Nehemiah.

Shared Vocabulary: Biblical Penitential Prayers and the MTP Superscription				
MTP (20:7)	Daniel 9	Ezra 9	Nehemiah 1	Nehemiah 9
הַזְדוּתָה	וּמְתוּדָה (9:20) וְאֶתְוּדָה (9:4)	וּבְהִתְוֹדוֹתָיו (10:1)	וּמְתוּדָה (1:6)	מִתְוֹדִים (9:3)
וּתְפִלָּה	תְּפִלָּה (9:3)		תְּפִלָּת (1:6, 11)	
לְהִתְנַפֵּל	וּמִפִּיל (9:20)	וּמִתְנַפֵּל (10:1)		
וְהִתְחַנֵּן	תְּחַנֵּנִי (9:20) וְתִתְחַנְּנֵנִים (9:3)			

Although none of the scriptural descriptions of penitential prayer are explicitly quoted or invoked in the MTP, it is clear that it resonates most strongly with the performative vocabulary of Daniel 9.

The socio-cultural context of the MTP is also much closer to Daniel 9 than in the other prayers, as the study of scriptures was an important part of the life of the community (1QS 6:6–8). Indeed, the association of prayer with apocalyptic vision in Dan 9–10 more closely reflects the apocalyptic worldview of the sectarians. For example, in the MTP, God is the source of all true knowledge and insight for the Maskil (20:13, 16, 35–38). The revelation of God's plan to

Daniel as he prayed for forgiveness on behalf of Israel reflects the notion of confession and self-abnegation as a process that leads to enlightenment in the *Hodayot*.

Although the MTP does not explicitly draft social policy as it does in Ezra 9 and Neh 9, it may at least reflect the rhetorical use of prayer to shape a community. The concern of the sectarian community is not the establishment of Jerusalem as a cultic center, but rather, the justification of their withdrawal from Temple cultus, and their newly revealed practices of fixed and penitential prayer (CD 3:12–17). The MTP undergirds the sectarian institution of penitential and fixed prayer as a legitimate part of God’s plan.

#### **6.4 The Generic Axes of the Maskil Thanksgiving-Prayer**

This section examines the Maskil Thanksgiving-Prayer along the concrete and abstract axes established in Chapter 5. As discussed in Chapter 3, one cannot accurately assess the “Form” and “Content” axes of the MTP because of the poor state of its textual witnesses. However, in light of the MTP superscription, one can examine the third concrete axis, “Literary Dependency,” and all of the abstract generic axes: 1) The Agent, 2) The Generic Title, 3) The Mode of Performance, 4) The Purpose, 5) The Occasion, and 6) The Third Party. By taking up these lines of inquiry, this chapter will interrogate the MTP superscription based upon the categories that sectarian scribes considered to be critical for understanding the genre of their compositions.

## *The Concrete Generic Axes*

### Axes 1–2: Form and Content

The form and content of the Maskil Thanksgiving-Prayer remains undefined because of the state of 1QH<sup>a</sup>, 4QH<sup>a</sup>, and 4QH<sup>b</sup>. These three witnesses are damaged to such an extent that it is unclear where the MTP ends and the next composition begins. As a result, one cannot accurately determine the complete form and contents of this composition, a requirement for traditional forms of genre criticism like form, rhetorical, and literary criticism. For this reason, we cannot assess the MTP on the first two concrete axes of “form” and “content,” nor include an analysis of the composition’s structure, stylistics, or literary shape.

### Axis 3: Literary Dependency

The literary dependency of the MTP is indicated by its Type III superscription. Chapter 4 identified three types of generic superscriptions, with Types I and III indicating literarily independent compositions, and Type II superscriptions indicating literarily subordinate sections. Because the MTP has a Type III superscription, it exists on the independent range of the literary dependency axis. This observation is supported by the appearance of the MTP in another unique 4QH<sup>a</sup> compilation, indicating that the MTP is not inextricably linked to its context in the edition of 1QH<sup>a</sup>, but can be re-situated into other literary settings as well. However, this composition is not found outside of the H tradition. The same can be said for the other confirmed Maskil composition containing the *Self-Glorification Hymn* subsection (1QH<sup>a</sup> 25:34–27:3?), which not only appears as the second composition in the edition of 4QH<sup>a</sup>, but possibly as the first

composition in 4QH<sup>e</sup>.<sup>279</sup> In this regard, the Maskil compositions differ from the TH compositions, which appear in the 1QH<sup>a</sup> order in every extant manuscript, even those that lack the two CH blocks (4QpapH<sup>f</sup>, 4QH<sup>c</sup>).

### *The Abstract Generic Axes*

#### Axis 1: The Agent (20:7a)

Translation	Hebrew Text
20:7 <i>This is</i> for the Maskil	20:7 למשכיל ל

This prepositional phrase constitutes the first part of the Type III generic superscription. This kind of heading has two parts, the first indicating the agent involved in the performance of the composition, and the second offering the generic complement and any additional information about the occasion, purpose, mode of performance, or any third parties. Type III superscriptions are not common in the scriptures, and they only occur in the Psalter. The writer of this superscription may have used the Type III format to channel the authority of the book of Psalms, granting the MTP an air of scriptural legitimacy.

The prepositional phrase best understood as a possessive ל. As Williams notes, “[t]he idea of possession is not necessarily literal; and it may indicate a relationship other than possession,

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279. It should be noted that the other confirmed Maskil composition in the H tradition, the one containing the *Self-Glorification Hymn* subsection, does appear apart from the H tradition, and it is certainly possible that the MTP did too, even though there is no evidence for it. See: Schuller, “Recent Scholarship,” 130–31; Martin G. Abegg, Jr., “Who Ascended to Heaven? 4Q491, 4Q427, and the Teacher of Righteousness,” in *Eschatology, Messianism, and the Dead Sea Scrolls* (ed. Craig A. Evans and Peter W. Flint; Studies in the Dead Sea Scrolls and Related Literature 1; Grand Rapids: Eerdmans, 1997), 61–73; Schuller, DJD 29:100–102, 199; E. Eshel, DJD 29:421–27; Schuller, “A Hymn from a Cave Four *Hodayot* Manuscript: 4Q427 7 i + ii,” JBL 112/4 (1993): 605–28; E. Eshel and H. Eshel, “4Q471 Fragment 1 and Ma’amadot in the War Scroll,” in *The Madrid Qumran Congress* (ed. Julio Treballe Barrera and Luis Vegas Montaner; 2 vols.; Leiden; New York: Brill, 1992), 2.611–20.

as in ‘my parents’ or ‘my God.’”<sup>280</sup> In this case, the Maskil does not necessarily possess the text; the figure is an office within the community, not a single person who is capable of literal possession. Based on the prevalence of related texts that are associated with the Maskil, it seems that למשכיל indicates that the composition is part of a series of texts that are associated with the Maskil for the office holder’s use in his duties. It seems more accurate to say that למשכיל means that the MTP belongs to a group of texts that are tied to the Maskil’s office.<sup>281</sup>

By adopting the Type III superscription, the scribe draws an analogy between the Director (מְנַצֵּחַ) and the Maskil. The Maskil occupies the same place as the Director in the Type III format, indicating that the scribe may have considered the two roles to be commensurate. However, how or to what extent they are analogous is difficult to establish. The comparative use of “Maskil” and “Director” probably reveals more concerning how the late Second Temple period scribe interpreted the office of the Director than it does about the office of the Maskil.

It is clear from the Greek Psalms superscriptions that scribes no longer understood some of the technical terms in the Psalter during the Second Temple period. For example, LXX scribes translate למנצח as “Εἰς τὸ τέλος,” or “For the end,” indicating that they did not recognize the term as a figure. Similarly, in Psalm 7, the LXX has the general term “Ψαλμὸς” where the MT has rare title, שְׁמִינִי. If the third century Septuagint translators were uncertain about the meaning of technical language in Psalms superscriptions, then it is possible, if not likely, that the sectarian scribes did not fully understand the terminology either. However, unlike the Septuagint

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280. Ronald J. Williams and John C. Beckman, *Williams’ Hebrew Syntax* (3d ed.; Toronto; Buffalo; London: Univ of Toronto, 2007), 106.

281. One might suggest ל of interest or advantage, but only as a nuance of possession. The existence of a number of texts associated with the Maskil demonstrates that there is an interrelated group of “Maskil” texts to which the MTP belongs and intersects. Accordingly, the “advantage” of such a text is contingent in its place in the Maskil corpus. The notion of belonging to a particular office in the community seems to be the clearest and most concrete resonance, with the notion of advantage implicit as a quality of possession, generally speaking. In the English translation, “for” is used to indicate belonging, a preposition that carries the denotations of both possession and advantage and best expresses the notion of “belonging” without introducing verbal elements into the translation.

translators, they do seem to recognize that the מנצח is some kind of figure, because they insert the Maskil into the same slot in the MTP superscription.<sup>282</sup>

In summary, the phrase למשכיל names the agent who performs this composition. Along with the compositional *incipit*, ואני משכיל, the superscription establishes that this text belongs to the corpus of texts that are associated with the Maskil and his duties in the *Yahad*. Accordingly, we can understand the MTP as inherently linked to the office's function in the community.

## Axis 2: The Generic Title

Translation	Hebrew Text
20:7 <i>This is</i> a thanksgiving and a prayer	20:7 ה[ודות ותפלה

The generic complement in part two of the superscription provides information for axis two: the generic titles. The first generic title is the complement הודות. Although one could interpret הודות to have the verbal function of a *hiphil* infinitive construct, it is probably used as a substantive in 1QH<sup>a</sup> 20:7.<sup>283</sup> Elisha Qimron and most English translations render it “thanksgiving,” however, the notion of confession is also present in the word, and forms of ידה are characteristic vocabulary in penitential prayers.

“Thanksgiving” or “confession” (הודות) is an uncommon term in both the Hebrew Bible and the Qumran texts. In most of the occurrences in the Dead Sea Scrolls, the term is spelled with fuller orthography, but defective forms are found in 4QPurification Liturgy (4Q284) 1.6;

282. For more on how the Septuagint interprets Psalms superscriptions, see: Albert Pietersma, “Septuagintal Exegesis and the Superscriptions of the Greek Psalter,” in *The Book of Psalms: Composition and Reception* (Leiden: Brill, 2005), 443–75.

283. In the Hebrew Bible this inflected form is used once as an infinitive construct (2 Chr 7:3), but Qimron's assessment makes the most sense because in 1QH<sup>a</sup> 20:7 it is paralleled with another substantive, תפלה. Elisha Qimron, *The Hebrew of the Dead Sea Scrolls* (HSS; Atlanta: Scholars, 1986), 91. “ידה וי,” *HALOT*, 389.

4QShirShabb<sup>d</sup> (4Q403) 1 i.4; 4QSapiential-Didactic Work A (4Q412) 1.8.<sup>284</sup> The fuller orthography is occasionally used in the Hebrew Bible as well, with references in 1 Chr 16:4; 2 Chr 7:3; Pss 119:62; 142:8; and Neh 12:24.<sup>285</sup> Apart for the MTP, the term never appears in another superscription. However, it is used in a generic sense in 1 Chr 16:7, Neh 12:46, 4QTestimonia 1:21, and 4QM<sup>a</sup> 8–10 i.17.

The term “הַדּוּוֹת” may indicate that this composition may have affinities with petitionary prayer, even though it does not qualify as one.<sup>286</sup> Although the root יָדָה (to praise or confess) is one of the markers of petitionary prayer, and the MTP is a first person prayer, it does not qualify because it lacks an explicit confession of sin and a request for forgiveness.<sup>287</sup> Although the Maskil abases himself in a penitential fashion (20:27–39), he does not acknowledge his own sinfulness or review the history of Israel’s transgressions in the surviving text of the MTP. There are aspects of petitionary prayer in other CH compositions as well (1QH<sup>a</sup> 4:29–37, 6:34–40), but these compositions seem to reference the practice without explicitly engaging in it. Accordingly, one would not describe the MTP as a penitential prayer, even though it has “confession” (הַדּוּוֹת) and “prayer” (תַּפִּלָּה) in its title.

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284. The occurrences of הַדּוּוֹת with fuller orthography are: (1QS 10:23; 11:15; 1QM 4:14; 15:5; 1QH<sup>a</sup> 4:30; 19:7, 36; 20:7; 4QTestimonia 1:21; 4QS<sup>f</sup> 5:5; 4QS<sup>j</sup> 1.2; 4QBerakhot<sup>a</sup> 1 ii.5; 4QBerakhot<sup>d</sup> 1.6; 4Qapocryphon of Joshua<sup>b</sup> 22 ii.7; 4QShirShabb<sup>d</sup> 1 i.3–4, 39, 43; 1 ii.38; 4QShirShabb<sup>e</sup> 20.2; 4QSapiential-Didactic Work B 4 ii.4; 4QH<sup>a</sup> 8 ii.10; 4QPoetic Text A 1.4; 4Q491 8–10 i.17; 14–15.5; 4QpapRitual of Marriage 6–10.9; 24.2; 41.2; 108.2; 146.2; 4QpapPrQuot (Daily Prayers) 1–6 iii.8; 51–55.3; 4QWords of the Luminaries<sup>a</sup> 1–2R vi.15; 1–2R vii.4; 4QSongs of the Sage<sup>a</sup> 1.1; 4QSongs of the Sage<sup>b</sup> 48–49 + 51.2; 63–64 ii.3; 4QProphecy of Joshua 22–26.3; 11Q5 19:8).

285. The defective form הָדוּת is found in 1 Chr 16:7, 35, 41; 23:30; 25:3; 2 Chr 5:13; 7:6; 31:2; Ps 92:2; 106:47; 122:4; Neh 12:46.

286. It should also be noted that in petitionary prayer, the *hitpa’el* form is preferred, not the feminine substantive or *hip’il* infinitive construct, the two options for interpreting “הַדּוּוֹת.” Accordingly, one can read this language as related but not fully reflective of penitential prayer. See: Mark J. Boda, “Confession as Theological Expression: Ideological Origins of Penitential Prayer,” in *Seeking the Favor of God, Volume 1: The Origins of Penitential Prayer in Second Temple Judaism* (ed. Mark J. Boda, Daniel K. Falk, and Rodney A. Werline; 3 vols.; SBLEJL 21; Atlanta: Society of Biblical Literature, 2006), 1.21–50, 32.

287. It is possible that the penitential components of the prayer are lost in the lacunae.

The second complement is the more common term, תפלה. The two substantives are linked by a *waw*, joining them as a compound complement. In generic superscriptions, when there are multiple generic titles, the second is usually in an appositional relationship to the first, as is the case in many of the biblical psalms.<sup>288</sup> Some of the other Maskil compositions in H (possibly 7:21 and definitely 25:34) also have their second generic title in an appositional relationship with the complement, so the MTP's compound generic complement is a rare construction, even within the H tradition. One can only speculate what this means for the MTP, but it is possible that it is purely incidental.

תפלה is a common term that is used frequently in the Psalter. It occurs eighty times in the Hebrew Bible, thirty-two of which are in the book of Psalms.<sup>289</sup> It appears fewer times in the Dead Sea Scrolls, with only nine total occurrences.<sup>290</sup> The term could indicate different kinds of prayers across literary contexts, perhaps referring to different modes in, for example, the Psalms (Pss 17, 86, 90, 102, 145), Daniel 9:4–19, or 1QH<sup>a</sup> 20:7. Alternatively, as Schuller notes, the titles may be “introduced randomly to give a ‘biblical flavour,’” a possibility that cautions us from putting too much interpretive weight on them.<sup>291</sup> Whatever their significance, the precise

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288. Psalms 30, 65–68, 76, 88, 108, 142.

289. 2 Sam 7:27; 1 Kgs 8:28–29, 38, 45, 49, 54; 9:3; 2 Kgs 19:4; 20:5; Isa 1:15; 37:4; 38:5; 56:7; Jer 7:16; 11:14; 23:13; Jonah 2:8; Hab 3:1; Ps 4:2; 6:10; 17:1; 35:13; 39:13; 42:9; 54:4; 55:2; 61:2; 65:3; 66:19–20; 69:14; 72:20; 80:5; 84:9; 86:1, 6; 88:3, 14; 90:1; 102:1–2, 18; 109:4, 7; 141:2, 5; 142:1; 143:1; Job 1:22; 16:17; 24:12; Prov 15:8, 29; 28:9; Lam 3:8, 44; Dan 9:3, 17, 21; Neh 1:6, 11; 11:17; 2 Chr 6:19–20, 29, 35, 39–40; 7:12, 15; 30:27; 33:18–19

290. 1QH<sup>a</sup> 20:7; 1Q25 2.3; 1Q34bis 2 + 1.6; 4Q378 6 i.4; 4Q381 33 a, b + 35.8; 4Q382 46.4; 4Q385a 18 ii.4; 4Q509 10 ii–11.8; 4Q512 65:3.

291. Schuller, “The Use of Biblical Terms,” 209.

use of biblical terms like תפלה are unavailable to the modern interpreter, and they may simply mimic scriptural stylistics.<sup>292</sup>

In sum, the generic titles of the MTP superscription present a unique case for which we have few points of reference. הודות has strong associations with penitential prayer, yet the MTP composition itself is not overtly penitential. The term תפלה is common enough, yet it is seldom used in the Dead Sea Scrolls, and may communicate little generic nuance. Despite our vague understanding of these terms, the compound generic title does provide some basic generic information. While we do not know specifically what הודות ותפלה indicates, at minimum it involves some manner of confession or the offering of thanks to God in the form of a first person address. Furthermore, the unique use of a compound complement in this superscription could signal that this composition simultaneously participates in two generic types: prayer and thanksgivings.

Ironically, the generic title tells us the least about the genre of the MTP. Without context-sensitive knowledge of titles in the sectarian system of genre, such terms only provide us uncertain references that are obscured by their use across so many of the biblical and non-biblical systems of genre. As Schuller argues, “many of these designations represent simply a reuse of biblical terms, whose precise sense and distinctions are largely lost to us.”<sup>293</sup> Fortunately, the scribe did not conclude the superscription here, and one can gain a clearer idea of the MTP’s genre from the descriptive adjuncts section of the superscription.

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292. A notable instance of תפלה and הודות is found in 1QM 15:5; however, the similarities with the MTP are few. The occasion is an eschatological battle (symbolically liturgical or literal battle—or perhaps both), which is associated with ספר סרך עתו “the book of the rule of Itto.” The MTP is not set within the context of a battle, liturgical or otherwise; nor is it explicitly connected to the book of Itto. Additionally, one notes that the כהן הראש “the chief priest” is the performer, not the Maskil. So while similar words are used to describe this composition, they appear to have significant differences, thus illustrating Schuller’s point that the titles by themselves are unreliable indicators.

293. Schuller, “Some Reflections,” 176.

## Axis 3: Mode of Performance

Translation	Hebrew Text
20:7 for prostrating	20:7 להתנפל

This part of the superscription designates the mode for performance of the MTP. Because the Maskil is the speaker, one can conclude that these instructions are for his enactment of the composition. The acts of prostrating and supplicating are not unique to this superscription, and they are paired in a number of other texts as well, offering insight into the Maskil's execution of the MTP.

The mode of performance is indicated by the infinitive construct *התנפל*.<sup>294</sup> In the Dead Sea Scrolls, the *hitpa'el* forms of *נפל* mostly occur in H (1QH<sup>a</sup> 4:30; 5:12; 8:24; 20:7, 4QH<sup>a</sup> 8 ii.10), but they also appear in the *Apocryphon of Moses* (2Q21 1.4), *Jubilees* (4Q223-224 2 iv.15), and *Reworked Pentateuch* (4Q364 26b i.10). The concentration of these forms in H suggests that, within the sectarian literary landscape, it is a mode of performance that is distinctive to the *Hodayot*.

The term may draw some of its meaning from the intercessory and penitential prayers of Moses and Ezra. In Deuteronomy 9, Moses reminds the people how he had to intercede for them on account of the golden calf incident (9:7–29). The term *התנפל* is used to describe Moses' posture as he asked the LORD not to destroy the Israelites, once in a general description of the incident (9:18), and again when Moses recounts his prayer (9:25). Similarly, Ezra's penitential prayer in 9:5–13 is followed with a description of how he was praying, confessing, weeping, and

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294. The *he* and the *pe* of *התנפל* are added above the line in 1QH<sup>a</sup>, “probably by the same scribe.” Stegemann with Schuller, DJD 40:255.

prostrating himself before the house of God (וּבְהִתְפַּלֵּל עֲזָרָא וּבְהִתְוֹדֶתוֹ בְּכָה וּמִתְנַפֵּל לְפָנָי בֵּית הָאֱלֹהִים). In both cases, the sin of the people incites the wrath of God, which is allayed by the penitential prayer of the intercessor. Accordingly, the posture of prostration has a strong correlation with intercessory and supplicating prayer.

#### Axis 4: The Purpose

Translation	Hebrew Text
20:7 and supplicating	20:7 והתחנן

התחנן or “supplicating” describes the purpose of the prayer. The *hitpa’el* form of this term is used mostly in H (1QH<sup>a</sup> 4:30; 8:24; 20:7; A2:1, 4Q427 8 ii.10), but it also occurs in a handful of other fragments.<sup>295</sup> This form means “to implore favor,” a concept that is also closely linked to the notion of intercession.<sup>296</sup> It is also a term that is tied to penitential prayer. Werline identifies petitionary language in the prayer of Solomon in 1 Kings 8:22–61, including three uses of the *hitpa’el* form of חָנַן (1 Kgs 8:33, 47, 59).<sup>297</sup> This section provides instructions for the people to repent and reverse the Deuteronomic curses. Werline explains that “1 Kings 8 instructs the exilic readers how to write the next chapter in their own history... if they repent and confess through prayer, God will deliver them.”<sup>298</sup> Accordingly, this section is a foundational text for the practice of penitential prayer, and supplication is a primary ingredient in the confession formula. It requires the exiles to “repent and supplicate” (וְשָׁבוּ וְהִתְחַנְּנוּ), saying “we have sinned, we have committed iniquity, we have acted wickedly” (1 Kgs 8:47).

295. 4Q184 2.4; 4Q200 1 ii.5; 4Q364 25a–c.10, 4Q512 34.15.

296. “חָנַן,” *HALOT*, 334–35.

297. Rodney Werline, *Penitential Prayer in Second Temple Judaism: The Development of a Religious Institution* (SBLEJL 13; Atlanta: Scholars, 1998), 18–28.

298. Werline, *Penitential Prayer*, 28.

This form of penitential prayer is also active at Qumran, forming an essential part of the ceremony for inducting new members into the covenant. In 1QS new members recite the

formula:

[וכן] ל העוברים בברית מודים אחריהם לאמור נעוינו <sup>25</sup> פִּשְׁעֵנוּ [חט] אָנוּ הרשענו אנו ו[א] בְּוִתֵּינוּ מִלְּפָנֵינוּ בִּלְכַתְּנוּ  
[קרי בחוקי] אמת וצדיק [אל אשר עשה] משפטו בנו ובאבותינו [ו] <sup>2:1</sup> ורחמי חסדו גָּמַל עָלֵינוּ מֵעוֹלָם וְעַד עוֹלָם <sup>26</sup>

<sup>24</sup> All the initiates into the covenant will confess saying “We have committed iniquity, <sup>25</sup> we have rebelled, we have sinned, indeed we and our fathers before us, walking in <sup>26</sup> hostility toward the statutes of truth and righteousness of God whose judgment is upon us and our fathers, <sup>2:1</sup> but he bestowed the compassions of his mercy upon us forever and ever.”

Although 1QS does not explicitly quote the 1 Kings 8 formula, it is either referencing it or participating in a larger tradition of penitential prayer.

The term “והתחנן” conveys that the MTP is an intercessory prayer. The *hitpa'el* form indicates that one is seeking favor on behalf another, a notion that is important in penitential prayer, but not exclusive to it. That the MTP is an intercessory prayer and a “supplication,” is supported by the use of the term התנפל, the same word used to describe the intercessions of Moses (Deut 9:18, 25) and Ezra (9:5–13).

Indeed, להתנפל והתחנן should be understood in a unified sense. The two infinitive constructs are verbally coordinated, so that the first (to prostrate) indicates the manner of the second (to supplicate).<sup>299</sup> Alternatively one could translate the expression, “*This is* a thanksgiving and prayer for supplicating while prostrating,” or “by means of prostration.” Clearly the two concepts are linked, as the notion of supplication on behalf of others and the intercessory function of prostration overlap considerably: prostration is the posture of supplication.<sup>300</sup>

299. Williams and Beckman, *Williams' Hebrew Syntax*, 90–91.

300. One might expect that להתנפל והתחנן be treated in the same section, but the approach taken in this thesis involves the identification of different kinds of information. Verbally coordinated expressions involve an action and a mode, two distinct “axes,” that this section seeks to tease out.

## Axis 5: The Occasion

Translation	Hebrew Text
20:7 continually, at all times	20:7 תמיד מקצ לקצ

“תמיד מקצ לקצ” indicates that the Maskil should perform the supplication on a regular basis. This is a general formula, simply meaning “continually, at all times,” and it refers to a frequent occasion without explicitly specifying particular times.<sup>301</sup> This section of the superscription launches the *List of Times*, a section that is related to the Maskil’s *Hymn of the Appointed Times* (1QS 10:5–11:22), which concludes Recensions B and C of the *Serekh-ha-Yahad*. This unit has four subsections which describe occasions for prayer: 1) during the day, 2) during the night, 3) and throughout the calendar, and concludes with 4) an expression of confidence that these times for prayer are part of God’s plan.

**List of Times: Day**

Translation	Hebrew Text
20:7– 8 with the entrance of light <sup>8</sup> according to its dominion;	20:7–8 עם מבוא אור <sup>8</sup> לממש[לתו]
at the circuits of the day with respect to its arrangement	בתקופות יום לתכוננו
in accordance with the rules for the great light	לחוקות מאור גדול
20:9 when it turns to evening and the exit of <sup>9</sup> light	20:9 בפנות ערב ומוצא <sup>9</sup> אור

The *List of Times* first describes the occasions for supplication during the day. The language draws on the creation of the heavenly luminaries in Gen 1:16–18, using terms like “the

301. מקצ לכצ is used in three times in H: 1QH<sup>a</sup> 7:16; 20:7; 26:35. All three references also occur in 4QH<sup>a</sup> (7 ii.17; 8 i.8; 8 ii.10), the CH-only *Hodayot* collection.

great light” (מאור גדול) and “dominion” (ממשלה Gen 1:16). However, it also reflects language in 4QBerakhot. One blessing refers to “wondrous mysteries” (4QBer<sup>a</sup> 1 ii.8), which are manifest in “holy weeks according to their plan (בתכונמה) and ranks of the months” (4QBer<sup>a</sup> 1 ii.9) as well as “the beginning of the years in their circuits (בתקופותמה) and glorious festivals at their appointed times” (1 ii.10).<sup>302</sup> The mysteries of the divine plan are constituted by the cycles of day, night, and the yearly festivals. These foundational principles of the cosmos are also alluded to in the second and third parts of the day section with the expressions “with respect to its arrangement” (לתכוננו) and “in accordance with the rules of the great light” (לחוקות מאור גדול).

The section is bracketed by the phrases “entrance of light” (עם מבוא אור) and the “exit of light” (ערב ומוצא אור<sup>9</sup> 20:8–9). This unit describes how the cycle of the day operates according to a prescribed plan, with every aspect of the sun’s movement part of a foreordained course.

Although it describes every part of the day, dawn and dusk are the two most salient points of reference, standing at the beginning and end of the section. Accordingly, one should mark these as the most critical times for prayer.

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302. Nitzan equates solstices and equinoxes with the term תקופות, conveying the idea of “turning points” in the seasons in which they are “renewed.” This interpretation is certainly very appealing, but I am not completely convinced that the word specifically refers to both solstices and equinoxes, so the general term “circuits” is used in this thesis. Nitzan, *Qumran Prayer*, 57.

### List of Times: Night

Translation	Hebrew Text
20:9 in the beginning of the dominion of darkness,	20:9 ברשית ממשלת חושך
at the appointed time of night in its circuit as it turns toward morning	למועד לילה בתקופתו לפנות בוקר
20:10 at the time that it is gathered into its dwelling place before light	20:10 ובקצ <sup>10</sup> האספו אל מעונתו מפני אור
at the exit of night and the entrance of day, continually	למוצא לילה ומבוא יומם תמיד

This section describes the circuit of night, mirroring the account of the day in the previous section. Its beginning and end are marked by the “beginning of the dominion of night” (20:9) and “the exit of night and the entrance of day” (20:10).<sup>303</sup> Once again, the major points of reference are dusk and dawn, possibly indicating the primary times for the Maskil to perform prayers like the MTP. Nitzan argues that this passage and the *Hymn of the Appointed Times* (1QS 10:5–11:22) “seem to refer to two basic times for prayer and praise during the day—namely, the transitional points between the appearance of the heavenly luminaries, at evening and morning.”<sup>304</sup> That dawn and dusk also serve as an organization feature of the composition further underscores their importance.

The description of night also includes an allusion to Psalm 104:22. In 1QH<sup>a</sup> 20:9–10, the darkness is described as being gathered to its dwelling before the light (האספו אל מעונתו מפני אור); while a similar phrase describes lions gathering to their den before sunrise in Psalm 104:22: “The sun rises, they are gathered, they lie down in their dens” (תִּזְרַח הַשֶּׁמֶשׁ יֵאָסְפוּ וְאֵל־מְעוֹנֵתָם יִרְבְּצוּן)

303. The *pe* of לפנות is written above the line in 1QH<sup>a</sup>. Stegemann with Schuller, DJD 40:256.

304. Nitzan, *Qumran Prayer*, 53.

(104:22).<sup>305</sup> This is not a quotation of Psalm 104 because there is no mention of reposing lions; instead it is the darkness that is gathered into its dwelling. However, it is unlikely that the verbal similarities are purely incidental. In Julie Hughes' study on allusions in the *Hodayot*, she focuses on examples that involve "some kind of verbal parallel as the marker," but are not explicit quotations.<sup>306</sup> This appears to be the same class of allusion, because it has a clear verbal parallel, but offers a shift in meaning that precludes the possibility that it is a quotation. Accordingly, we can understand the line to invoke the language of Psalm 104:22, without explicitly citing it. There are thematic continuities with God's establishment of the luminaries and the plan of creation, so the allusion may intend to call the theology of Ps 104 to mind without quoting it.

According to the *List of Times*, it appears that any time is a good time for prayer; yet, the most attention is given to morning and evening. The emphasis on dawn and dusk in the first two sections indicates that these two points in the day are the most important occasions for prayer. It is likely that the superscription is referencing times for prayer that are shared with other examples of fixed prayer. As Daniel Falk has noted, fixed daily prayer was a common part of Jewish piety in the Second Temple period, which probably included "morning and evening recital of (1) the *Shema* and Decalogue, (2) accompanying benedictions, (3) confession and supplication, and (4) songs of praise" which were only "attested in connection with the Temple service."<sup>307</sup> It appears that sectarian communities adapted these daily prayers for their own

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305. The 'alep and 'ayin in אלמערותו are written interlinearly. Diplomatic editions of 1QH<sup>a</sup> do not include a space between the *lamed* and the *mem*, but the thesis follows Tigchelaar's guidelines, and represents the text that does not present the errors of single manuscripts. Also, in 1QH<sup>a</sup> the scribe wrote a *taw* at the end of מפני, which was subsequently erased. Stegemann with Schuller, DJD 40:256; Eibert Tigchelaar, "Proposals for the Critical Editing of Scrolls Compositions" (presented at the Society of Biblical Literature Annual Meeting, Chicago, 2012), 10.

306. Julie A. Hughes, *Scriptural Allusions and Exegesis in the Hodayot* (STDJ 59; Leiden; Boston: Brill, 2006), 44.

307. Daniel K. Falk, *Daily, Sabbath, and Festival Prayers in the Dead Sea Scrolls* (STDJ 27; Leiden: Brill, 1998), 123.

context, that is, in a community where the Temple was at least temporarily off-limits. The MTP may be a part of that daily regimen, or it at least refers to it.

### List of Times: Throughout the Calendar

Translation	Hebrew Text
20:11 during all the generations of time and the foundations of the seasons	20:11 בכול <sup>11</sup> מולדי עת יסודי קצ
and the circuit of festivals by the order fixed by their signs	ותקופת מועדים בתכונם באותותם
20:12 according to all of their dominions by the reliable order	20:12 לכול <sup>12</sup> ממשלתם בתכון נאמנה
at the command of God and the testimony of that which exists	מפי אל ותעודת הווה

Having described the course of day and night, the *List of Times* expands to describe the yearly cycle. The first line continues to qualify “מקצ לקצ,” explaining that the Maskil should pray “during all the generations of time and the foundations of the seasons” (1QH<sup>a</sup> 20:10–11). The following line is more specific, citing the “circuits of the festivals” (20:11 תקופת מועדים).<sup>308</sup> As is the case with the cycle of day and night, these appointed times in the year are also established (20:11 בתכונם) in God’s cosmological plan. The third line asserts that the festivals and the calendar are part of the reliable order, which the fourth line describes as an ordained by God (מפי אל 20:12). The final line asserts that this is the testimony of that which is (הווה). This rare *qal* participle of הוה probably refers to the order of creation, with the implication that God’s plan is evident in the cycles of the day and the proper calendar.<sup>309</sup> This concept may be related to the רז

308. 4QH<sup>a</sup> has תקופות, a fuller spelling that lacks the *waw*.

309. הוה has the same meaning as היה.

נהיה, or “the mystery that is to be.”<sup>310</sup> The רז נהיה is revealed wisdom that enables one to live wisely and prosper in 4QInstruction, a sapiential text that was popular in the *Yahad*. Both terms seem to describe the God’s plan for creation, which encompasses all aspects of reality, but is only revealed to some.

This section qualifies the statement “continually, at all times” to include the entire sectarian liturgical calendar as the proper time for prayer. It sets the daily practice of prayer within the larger context of the cycle of festivals that were already well-established in Judaism, connecting the novel practice of fixed prayer with the yearly events that define Jewish religion. By stressing this relationship, the *List of Times* grants sectarian prayer legitimacy as statutory practice on par with widely observed festivals like Passover, Shavuot, and Sukkot, as well as special days like the Sabbath. The scribe may emphasize this point because fixed prayer, especially the kind that was practiced by the *Yahad*, was a newer practice without the traditional and scriptural warrants of other forms of Jewish piety. To counteract this deficiency, the *List of Times* argues that fixed daily prayer is valid because it is plainly evident in the cycles of day and night throughout the year, the same cycles that form the cosmological basis for the pilgrimage festivals and other special days. In this regard, the newer practice of statutory prayer is on equal footing with the older festivals because all are eternally and divinely inscribed in the cycles of time.

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310. This phrase occurs in *Instruction* in 1Q26 1.1, 4; 4Q415 6.4; 24.1; 4Q416 2 i.5; 2 iii.9, 14, 18, 21; 17.3; 4Q417 1 i.8, 18, 21; 1 ii.3; 4Q418 10a–b.1; 43–45 i.4, 14, 16; 77.2, 4; 123 ii.4; 172.1; 184.2, and in the *Book of Mysteries* in 1Q27 1 i.3–4; 4Q300 3.4.

### List of Times: Statement of Confidence

Translation	Hebrew Text
20:13 and this will be <sup>13</sup> and there will be no end	20:13 והיא תהיה <sup>13</sup> ואין אפס
and apart from it nothing is nor shall yet be,	וזולתה לוא היה ולוא יהיה עוד
20:14 for the God of knowledge <sup>14</sup> established it	20:14 כי אל הדעות <sup>14</sup> הכינה
and there is none other with him	ואין אחר עמו

This final section asserts confidence in God’s timing and calendar, further emphasizing the legitimacy of the sect’s practices of prayer. It asserts that God’s established plan for times of prayer and the calendar of festivals is absolute and no other plan exists alongside or in place of it. This absolutizing statement leaves no room for competing calendars, excluding any but that which is disclosed from the God of knowledge (20:14 אל הדעות).<sup>311</sup> From the perspective of the composer, the conclusion is clear and irrefutable: the sectarian practices of statutory and penitential prayer “will be, and there will be no end” (20:13).

### Axis 6: The Third Party

The presence of a third party in the MTP also suggests that it is an intercessory prayer. Although the inability to establish the scope of the MTP prevents one from commenting on the contents of cols. 21 and 22, column 20 is unambiguously part of the prayer. In this part of the composition proper, the Maskil praises God, affirming that “[n]o one is righteous beside you” (20:22 ואין צדיק עמכה). Then he addresses his audience, saying that “they will watch for your goodness...” (20:24 ולטובה יצפון) and “[i]n the time of your glory they will rejoice” (ובקצ כבודכה)

311. 1QH<sup>a</sup> 20:13 has deletion dots above the first *waw* and the *yod* of עות{י}ד{ר}ה, reflecting the same spelling from 4QH<sup>a</sup> 8 ii.16: הדעות.

יגיל 20:25). Whereas in the earlier lines, the discourse revolves exclusively around the Maskil and God, here the speaker expands the scope of the prayer to draw in the audience. The Maskil continues, declaring that:

ולפי ממשלתם ישרתוכה למפלג[יהם לוא ל]שׁוֹב ממִכָּה <sup>27</sup> ולוא לעבור על דברכה

“according to their insight you will bring them near, and according to their dominion they serve you in [their] division[s, neither ]turning from you nor transgressing your word” (1QH<sup>a</sup> 20:26–27).

By anticipating what the audience will do in his prayer, the Maskil indirectly commits them to a particular course of action. In this way, the prayer serves as circumlocutory means of issuing instructions to the audience. After impressing his expectations upon his audience, the Maskil shifts the focus of the prayer back to himself with the common refrain “As for me” (ואני 20:27). In this regard, the MTP serves a purpose that is similar to the persuasive public prayers of Ezra and the Levites, which both were used to leverage their audience to commit to a particular course of action (Ezra 9 and Nehemiah 9).

### **6.5 Conclusion: The Genre of the Maskil Thanksgiving-Prayer**

So what is the genre of the Maskil Thanksgiving-Prayer? Based upon our examination of its superscription, we can make a few tentative inferences. It is likely that the MTP is an independent composition, perhaps a unit that has a greater degree of independence than many of the other compositions in the H tradition. The superscription also indicates that the MTP belongs to a corpus of source material for the Maskil’s duties, which not only include praying, blessing, and praising; but also regulating, disciplining, and educating. Although the meaning of the generic titles is not entirely clear, the fact that הודות ותפלה is the only known compound generic complement indicates that the MTP has a rare title. This may indicate that the MTP straddles the boundary between a תפלה and a הודות, but one can only speculate about the precise technical meaning of the terms.

Far more revealing is the prescribed posture for the Maskil while he is performing the prayer. Prostration is the same pose struck by Moses and Ezra as they interceded for their communities, suggesting that the Maskil is engaging in an analogous form of intercession for his own community in the MTP. This is supported by purpose of the MTP: to supplicate. Supplication, or seeking the favor of God for another, is a form of entreaty that expands the prayer beyond the single speaker and God to include a third party. In this case, the likely group is the members of the *Yahad*, who are probably present as the Maskil performed the MTP.

Most of the superscription is dedicated to indicating the appropriate times for prayer. It is unlikely that the Maskil is intended to perform the MTP as frequently as the superscription dictates; that is, every day at dawn and dusk. Instead, the enumeration of the times for prayer sets the MTP in the broader context of the rigorous sectarian culture of prayer. Without the Temple, sectarians relied heavily on prayer as a substitute for sacrifice. They pieced together elements of the emerging practices of penitential and statutory prayer to create liturgical cycles throughout the courses of each day, week, month, and year. The MTP superscription strongly asserts that this practice of prayer is part of God's plan for the current age, revealed only to the elect within the *Yahad*.

In light of its superscription, one can tentatively conclude that the MTP is an intercessory prayer belonging to the Maskil corpus of sectarian compositions. It involves not only the Maskil and God, but also a sectarian audience, interceding for them, while indirectly instructing them in the *Yahad*'s unique prayer practices. In the MTP, the Maskil not only fulfills his duty to pray (1QS 9:26–10:1), but also to guide (1QS 9:12), both by modeling sectarian prayer and admonishing the audience in a roundabout way. Just as the prayers in Ezra 9:6–15 and Neh 9:6–

37 set the agenda for their own communities, so the MTP serves the ulterior purpose of shaping the membership of the *Yahad* with regard to the centrally important practice of sectarian prayer.

## 7. OVERVIEW OF THE THESIS

### 7.0 Introduction

Chapter 7 offers two sections that conclude this thesis: 1) a brief overview of the thesis argument and the thesis statement, and 2) concluding comments about the multi-axial approach, avenues for further research, and the goals of this thesis. A bibliography follows, organized into three groups: “biblical studies,” “Dead Sea Scrolls studies,” and “cognitive science and genre theory.”

### 7.1 Overview and Thesis Statement

This thesis posed the question: “What is the genre of the Maskil Thanksgiving-Prayer?” This line of inquiry had one major methodological obstacle concerning the state of its textual witnesses: every manuscript containing the MTP is so incomplete that many of its contents are missing and its scope cannot be determined. Because all the standard methods for determining genre—form, rhetorical, and literary criticism—require a delineated scope and intact contents, this thesis required an alternative approach. The MTP’s lengthy superscription offered a way forward: while the body of the MTP is poorly preserved, its expansive heading is whole and replete with generic data.

The thesis developed the “multi-axial approach,” which expands the data points used for generic assessment beyond the typical categories of form and content, and investigates a number of generic relationships that are not present in the text proper, but are communicated in the instructions contained in the superscription. It assesses genre by investigating concrete factors, such as form, content, and literary dependency; and abstract factors derived from the

superscription, such as any agents, titles, modes of performance, purposes, occasions, and associated third parties. By focusing on the abstract information from superscriptions, the multi-axial approach can comment on the genre of texts like the MTP, even though some of the concrete points of assessment are unavailable.

After identifying the form and function of generic superscriptions and determining how they are used in sectarian texts, the thesis applied the multi-axial approach to the MTP. Using data points compiled from other sectarian superscriptions, the multi-axial approach assessed the genre of the MTP relying primarily on its superscription. As a result, this thesis proposes that the MTP is *an intercessory prayer belonging to the repertoire of the Maskil, which enables him to model the sectarian practice of prayer and instruct his audience to participate in sectarian piety*. This assessment articulates the MTP's function as a form of communication that plays a socio-cultural role in the sectarian community and participates in a larger system of genre used by the *Yahad*.

## 7.2 Concluding Comments

By assessing the genre of the Maskil Thanksgiving-Prayer, this study has sought to provide a method for evaluating the genre of compositions with superscriptions, particularly those that cannot be evaluated with standard forms of genre criticism because of damage or decay. Superscriptions are a common phenomenon among the sectarian texts, and systematic attention to the generic information that they contain may supply a clearer understanding of their genre and the larger sectarian system of genre. Although superscriptions afford only a small window into the very complex phenomenon of sectarian genre, at minimum they offer a helpful starting point for thinking about how sectarian scribes understood the relationships between their texts and their community.

There are a number of possible applications and opportunities for further research on this topic. The thesis serves as a case study and a tentative proposal of an approach that is open to further refinement and expansion. One avenue for development involves the application of the multi-axial approach to compositions having both a superscription and a complete text. Also, further examination of the sectarian “axes” and a survey of all generic superscriptions in the biblical and non-biblical Dead Sea Scrolls would provide a valuable resource for a better understanding how scribes used superscriptions. Additionally, more work remains to be done on how systems of genre function in Dead Sea Scrolls texts, including how they influence, interact, and compete with each other. This case study is only an initial foray into the complex issues of genre and the assessment of damaged compositions, and, by proposing the multi-axial approach, it does not intend to set forward an all-purpose method for determining the genre of any text. Rather, it seeks to draw greater attention to the role superscriptions can play in generic analysis, and highlight the advantages of attending to more than just the concrete features of texts when assessing genre.

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