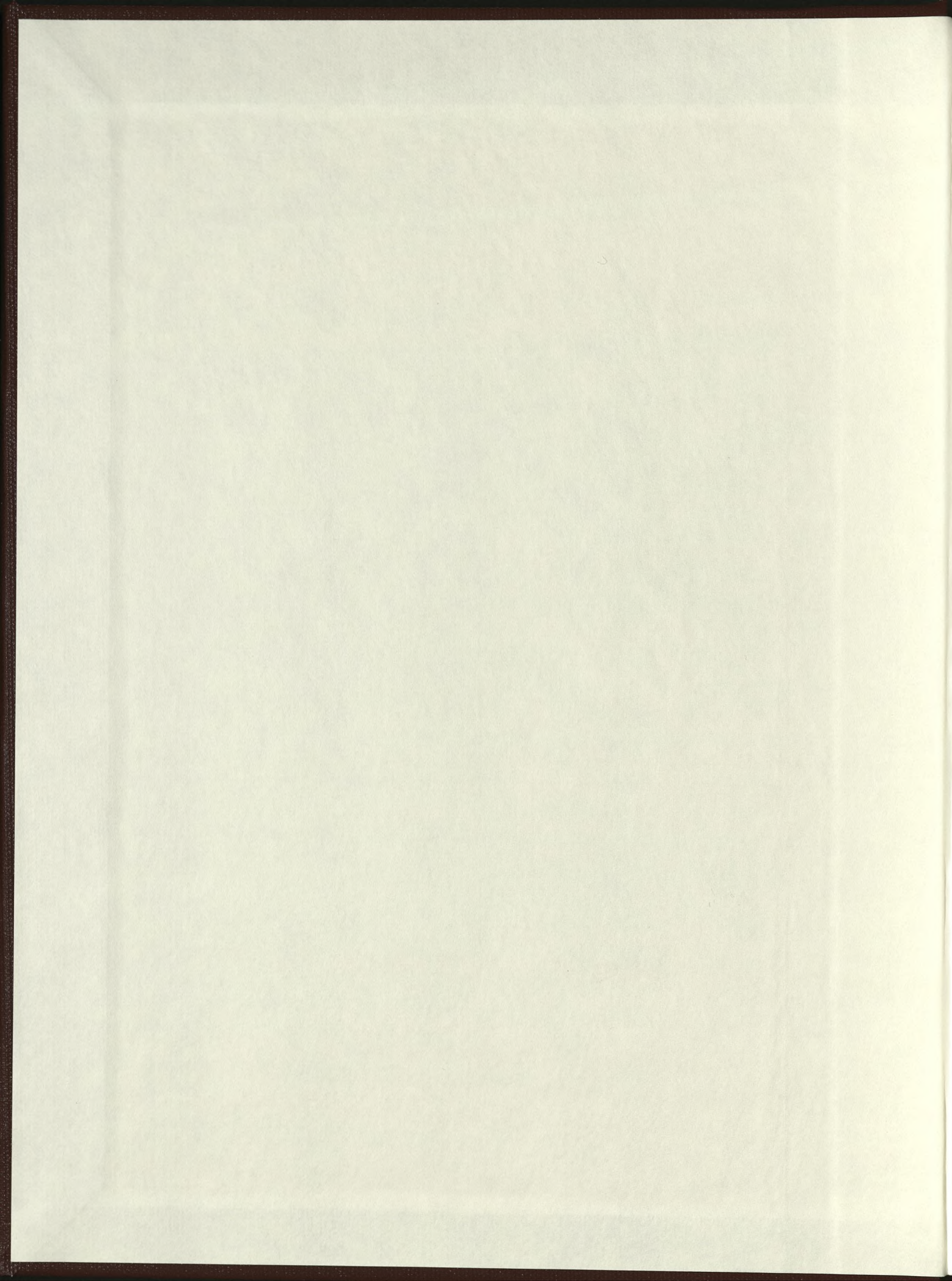WHAT PLEASES A GOD:
TRANSLATION AND STYLE IN THE OLD GREEK PSALTER

BY

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WHAT PLEASES A GOD:
TRANSLATION AND STYLE IN THE OLD GREEK PSALTER

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ABSTRACT

"What Pleases a God: Translation and Style in the Old Greek Psalter"

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Over the past three centuries a number of biblical scholars have focused on the poetic and even lyric qualities of biblical poetry. However, perhaps due to its characterization as a "slavish" translation, the lyric, poetic, or even stylistic qualities of the Old Greek Psalter have received less sustained attention, raising the question of the extent to which the Greek Psalms might reflect literary sensitivity. Drawing on polysystem theory as a framework for understanding the development of literary corpora, the current analysis identifies cultural systems that could have influenced the translator's work and their stylistic features. Ultimately, by focusing on the Greek Psalter's style, the current project establishes that by drawing on Greek Pentateuchal poetry, Hebrew poetic technique, and Greek literary style, the translator contributed to the developing corpus of Jewish-Greek literature with a text that both respects the integrity of its *Vorlage* and reflects sensitivity to style, particularly its performative aspects, which are seen in the translator's sensitivity to sound, rhythm, and the matching of content and composition.

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Soli Deo gloria,
Jennifer Brown Jones
Kamas, UT
February 3, 2020

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LIST OF ABBREVIATIONS

˘ (breve)   Short syllable

‾ (macron)   Long syllable

x   Anceps syllable

BASOR   *Bulletin of the American Schools of Oriental Research*

BDF   Blass, Friedrich et al. *A Greek Grammar of the New Testament and Other Early Christian Literature*. Chicago: University Of Chicago Press, 1961.

BETL   Bibliotheca Ephemeridum Theologicarum Lovaniensium

BHS   *Biblia Hebraica Stuttgartensia*. Stuttgart: German Bible Society, 1997.

BIOSCS   *Bulletin of the International Organization for Septuagint and Cognate Studies*

BTS   Biblical Tools and Studies

BZAW   Beihefte zur Zeitschrift für die alttestamentliche Wissenschaft

CC   Continental Commentary

Comp.   Dionysius of Halicarnassus, *De compositione verborum* (*On Literary Composition*)

DCH   Clines, David J. A., ed. *The Dictionary of Classical Hebrew*. Sheffield, England: Sheffield Academic Press, 1993–2011.

DTS   Descriptive Translation Studies

Eloc.   Demetrius, *De elocutione* (*On Style*)

FOTL   Forms of the Old Testament Literature

FRLANT	Forschungen zur Religion und Literatur des Alten und Neuen Testaments
G	Translator of the Greek Psalter
HALOT	Koehler, Ludwig et al., eds. *The Hebrew and Aramaic Lexicon of the Old Testament*. Leiden: Brill, 1994–2000.
HR	Hatch, Edwin, and Henry A. Redpath. *A Concordance to the Septuagint and the Other Greek Versions of the Old Testament (Including the Apocryphal Books)*. Graz, Austria: Akademische Druck- u. Verlagsanstalt, 1975.
IT	Euripides, *Iphigenia in Tauris*
JBL	*Journal of Biblical Literature*
JNSL	*Journal of Northwest Semitic Languages*
Joüon	Joüon, Paul, and T. Muraoka, *A Grammar of Biblical Hebrew*. Roma: Pontificio Istituto Biblico, 2006.
JSOTSup	Journal for the Study of the Old Testament Supplement Series
LCL	Loeb Classical Library
LES	*Lexham English Septuagint.*
LSJ	Liddell, Henry George et al., eds. *A Greek-English Lexicon*. Oxford: Clarendon Press, 1996.
LSTS	The Library of Second Temple Studies
NAC	New American Commentary
NETS	Pietersma, Albert, and Benjamin G Wright, eds. *A New English Translation of the Septuagint and the Other Greek Translations Traditionally Included under That Title*. New York: Oxford University Press, 2007.
NICOT	New International Biblical Commentary on the Old Testament
OBO	Orbis Biblicus et Orientalis
OG	Old Greek
OLA	Orientalia Lovaniensia Analecta

PST	Polysystem theory
SBLSCS	Society of Biblical Literature Septuagint and Cognate Studies
SCS	Septuagint and Cognate Studies
STDJ	Studies on Texts of the Desert of Judah
Thesm.	Aristophanes, *Thesmophoriazousae*
VTSup	Supplements to Vetus Testamentum
WBC	Word Biblical Commentary
WMANT	Wissenschaftliche Monographien zum Alten und Neuen Testament
WUNT	Wissenschaftliche Untersuchungen zum Neuen Testament
ZAW	*Zeitschrift für die alttestamentliche Wissenschaft*

CHAPTER 1
"DREADFULLY POOR POETRY": STYLE IN THE GREEK PSALTER[1]

As early as the fourth century CE Jerome observed the similarities between the poetry of

the Hebrew Psalter and the work of such Greek poets as Pindar, Alcaeus, and Sappho,[2]

three of the nine canonical Greek lyric poets whose works were collected by Alexandrian

scholars in the third and second centuries BCE of the Hellenistic period.[3] While lyric

itself is an anachronistic description of their work, these individuals created short, non-

narrative, musical compositions for various social occasions that both reflected and

sought to shape the social and religious values of their communities.[4] More recently,

literary scholars have focused on lyric as a category of poetic literature that can be found

across different cultures, an idea reflected in Jerome's observation noted above and the

work of biblical scholars such as Robert Lowth, S. R. Driver, and F. W. Dobbs-Allsopp,

who have discussed the lyric qualities of biblical poetry during the past three centuries.[5]

Perhaps due to its characterization as a "slavish" translation,[6] though, the poetic or even

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[1] The description comes from Aejmelaeus, "Characterizing Criteria," 72.
[2] Jerome, "Preface to Job," 491. Jerome, who also mentions Lamentations and Jeremiah in this discussion as well as the Latin poet Flaccus, was particularly addressing the issue of meter. Gera notes that Josephus also describes the use of meter in biblical poetry, while Philo believed the Song of the Sea in Exod 15 included antiphonal singing led by Miriam and Moses (Gera, "Translating Hebrew Poetry," 111–12). Antiphonal song was a noted feature of choral lyric.
[3] Culler, *Theory*, 52.
[4] Culler, *Theory*, 307; Ford, *Origins*, 26; Walker, *Rhetoric and Poetics*, 10–12.
[5] Lowth, *Lectures*, 2:189–268; Driver, *Introduction*, 360–61; Dobbs-Allsopp, *On Biblical Poetry*, 178–232.
[6] Sollamo, "The Place of the Enclitic Personal Pronouns," 153; Bons, "Rhetorical Devices," 79.

stylistic qualities of the Greek Psalter have received less sustained attention,[7] raising the question of the extent to which the Old Greek (OG) Psalms might reflect literary sensitivity. Developing a better understanding of the literary conventions present within the OG Psalter will not only contribute to more nuanced interpretations of the poetry itself, it will also offer insight into the translation technique and competence of the OG Psalter's translator (G).[8]

Translational Approaches to the Greek Psalter

While the OG Psalter can be and often is approached and interpreted as a text in its own right, any project that seeks to better understand translational practices and the translator's competence should be situated within the history of scholarship on Septuagintal translation. In 2001 Bénédicte Lemmelijn summarized contemporary approaches to Septuagintal translation technique under two main categories, quantitative and qualitative,[9] later adding a third, content-related, category in her research with Hans

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[7] See, however, Backfish, "Writing the Right Words"; Bons, "Rhetorical Devices," 69–79; Flashar, "Exegetische Studien," 81–116, 161–89, 241–68; Kraus, "Translating the Septuagint Psalms," 49–68; Lee, "Translations of the Old Testament, I," 775–83; Swete, *An Introduction to the Old Testament in Greek*, 328. With respect to negative descriptions of Septuagintal style more broadly, particularly in Justin Martyr, Tatian, the emperor Julian, and Augustine, see Léonas, *L'aube des traducteurs*, 134–39, although he also notes the more positive response by Pseudo-Longinus.

[8] Screnock (*Traductor Scriptor*, 26, italics original) notes that "*translation technique* generally refers to methods and processes involved in" the production of the Greek translation from its Hebrew *Vorlage*, while Aejmelaeus ("What We Talk About," 205) describes it as "the relationship between the text of the translation and its *Vorlage*."

Williams ("Towards a Date for the Old Greek Psalter," 249, 252–60) has established "the homogeneous character" of the Greek Psalter based on "'linguistic fingerprints' . . . found throughout the translation," pointing to the translation "style and method" of a single translator. He bases his conclusions on the consistent use of certain Hebrew/Greek equivalents and syntactic patterns throughout the Psalter.

With respect to education, Cribiore (*Gymnastics of the Mind*, 101) notes that some evidence points to Jewish women receiving education, although she also notes that generally women would not have progressed beyond the elementary level of education (*Gymnastics of the Mind*, 75). She specifically comments that "illiterate women were the norm" (*Gymnastics of the Mind*, 76). Given the likelihood that G's education extended beyond the elementary level, "he" is adopted to refer to the translator, although it must be admitted that it is possible that a woman translated the text.

[9] Lemmelijn, "Two Methodological Trails," 43.

Ausloos.[10] These approaches, which have all been used in Greek Psalter research, have added methodological rigor and nuance to earlier characterizations of the translations of individual OG books as either "literal" or "free" wherein a literal translation focuses on word-for-word renderings and a free translation focuses on the sentence or phrase level in order to offer a sense-for-sense rendering.[11]

Addressing the issue of word versus sense level translation, S. P. Brock suggests that the purpose of a "literal" rendering is to bring the reader of the translation *to* the source text (1972).[12] For Albert Pietersma, Benjamin Wright, and Cameron Boyd-Taylor, this intended function of the text explains particular features of the Septuagintal translation, supporting their adoption of the "interlinear paradigm," which was originally intended as a metaphor to describe the relationship between the Greek translation and its Hebrew *Vorlage*;[13] however, within the scholarly debate the paradigm has come to be associated with an educational theory of Septuagintal origins.[14]

Something of a lightning rod within Septuagintal studies, the interlinear paradigm was first advanced as a part of the *New English Translation of the Septuagint* (*NETS*) project (1998) and includes a fundamental "*premise of dependence.*"[15] In their

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[10] Lemmelijn and Ausloos, "Content Related Criteria," 356–76.

[11] Brock, "The Phenomenon of the Septuagint," 16–17, 20. While Brock mentions the translations of legal Demotic texts into Greek, he does not focus on the details but rather their general character, which he describes as "very literal" (17). Instead, he focuses on the two types of translations identified by Cicero, which Brock summarizes as "literal for legal texts . . . free for literary ones" (20), ultimately concluding that the mixed genres of material in the Pentateuch led to a compromise that was not consistently free or literal. Aitken later explores the Demotic translations in greater detail, which will be discussed in the next chapter. See Aitken, "The Septuagint and Egyptian Translation Methods," 269–94.

[12] Brock, "The Phenomenon of the Septuagint," 17.

[13] Pietersma, "Beyond Literalism," 361.

[14] Pietersma, "New Paradigm," 169. It should be noted that Pietersma explicitly comments that the use of the words "interlinear" and "diglot" are intended to evoke a metaphor rather than to express "a theory of origins." See also Pietersma, "New Paradigm," 157; Pietersma, "Septuagintal Exegesis," 320. Pietersma does note, however, that the possible existence of a diglot should not be excluded.

[15] Boyd-Taylor, *Reading between the Lines*, 90 (italics original). See its mention in Boyd-Taylor, "A Place in the Sun," 71, published in 1998.

introduction to the project, Pietersma and Wright address the Septuagint's origin as a translation that includes a text with "a dependent and subservient *linguistic* relationship to its Semitic parent" that brings "the Greek reader to the Hebrew original."[16] Focusing on the Septuagint's general use of "rigid, quantitative equivalence" and "recogniz[ing that] the unintelligibility of the Greek text *qua text* is one of its inherent characteristics,"[17] the interlinear paradigm addresses the production of the Septuagintal texts rather than their reception.[18] For Pietersma and Wright, the Septuagint's dependence and subservience are not simply due to its translational origin, a point that could be argued at some level for all translations since they are renderings of preexisting composed texts; rather this dependence and subservience are related to their intended function of bringing the audience *to* the source text such that the Septuagintal texts "can only be understood in [their] entirety with the help of the Hebrew."[19] They describe this interlinearity as "the constitutive character of the Septuagint."[20]

"Constitutive character" has been variously described in the Septuagintal literature. Initially (1998), Boyd-Taylor used the term to refer to the translation's "originating *Sitz im Leben*," wherein the translation reflects the "socio-linguistic practices" appropriate for its intended use.[21] More specifically, he suggests that the "verbal character of a translation" relates directly to "the cultural milieu that gave rise to it."[22] A key aspect of Boyd-Taylor's initial use is his desire to distinguish between the

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[16] Pietersma and Wright, "To the Reader of NETS," xiv (italics original). That is to say, the translation was not originally intended to be an independent, "free-standing text" as had previously been assumed in Septuagintal scholarship (Pietersma, "New Paradigm," 157).

[17] Pietersma and Wright, "To the Reader of NETS," xiv–xv.

[18] Pietersma, "New Paradigm," 145.

[19] Pietersma and Wright, "To the Reader of NETS," xv; Pietersma, "New Paradigm," 153.

[20] Pietersma and Wright, "To the Reader of NETS," xv; Pietersma, "New Paradigm," 153.

[21] Boyd-Taylor, "A Place in the Sun," 73. Note that the italics are absent in the original.

[22] Boyd-Taylor, *Reading between the Lines*, 35.

issues of Septuagintal production and reception, although Pietersma and Wright tend to drop this aspect of Boyd-Taylor's terminology, solely equating constitutive character with the *Sitz im Leben* of the text's intended use (2007).[23] In his monograph *Reading between the Lines* (2011), Boyd-Taylor further develops both the interlinear paradigm as espoused by Pietersma and Wright and the concept of constitutive character, explicitly situating them within Gideon Toury's translation theoretical framework of Descriptive Translation Studies (DTS).[24]

The use of DTS in Septuagintal research draws on the theory's fundamental teleology that focuses on the "text's anticipated *location*" or function in the target culture.[25] Here, Toury highlights that a translation's intended *function* determines what the translation should look like (the *product*), which in turn determines the *process* adopted for the translation.[26] Within Septuagintal studies, then, Pietersma describes "constitutive character" in light of this threefold interdependence:

> The prospective position or function of the Septuagint in the Alexandrian Jewish community, the process by which it was derived from its source text, and the relationships it bears to its Hebrew (and Aramaic) source text, comprise its constitutive character. Differently put one might say that function, product and process are embedded in the text as a verbal-object of the target culture that produced it.[27]

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[23] Boyd-Taylor, *Reading between the Lines*, 36–37; Pietersma and Wright, "To the Reader of NETS," xvii. It may be that the issue of production is embedded within this equation, but it is not made explicit. With respect to Pietersma and Wright, Boyd-Taylor further notes that their focus on intended use allows for their consideration of not only the "overt meaning" in their reading of the text, but also of the "covert meaning" that would be embedded in the text based on their belief that the text functioned specifically to bring the reader to the original (Boyd-Taylor, *Reading between the Lines*, 37). This determination relates to Pietersma's concern for the tyranny of the Greek context in footnote 81.

[24] See Toury, *Descriptive Translation Studies*. Key to DTS is the idea that a translation's function is a key factor in determining the translation strategies adopted for its production (6).

[25] Boyd-Taylor, *Reading between the Lines*, 56; Toury, *Descriptive Translation Studies*, 6–7.

[26] Toury, *Descriptive Translation Studies*, 7; Boyd-Taylor, *Reading between the Lines*, 57. Pietersma (2005; "Septuagintal Exegesis," 205) highlights the bidirectionality of the influence: the process can influence the product, which in turn ultimately contributes to the translation's function.

[27] Pietersma, "Septuagintal Exegesis," 206. Boyd-Taylor (*Reading between the Lines*, 40) describes this statement as "the most cogent definition of constitutive character as it applies to" the Septuagintal literature.

Returning, then, to Pietersma's and Wright's conclusion that the Septuagint's constitutive

character is interlinear, the use of the expression "constitutive character" means that

"interlinear" is not simply a description of the translation's fundamental features, namely

the translation's close fidelity to the source text;[28] rather, embedded within this

conclusion is the notion that the translation as produced was fundamentally *intended* to

be dependent on and subservient to its source text, regardless of how it came to be

understood and used in its reception.[29] Pietersma offered further insight into his meaning

for the word "subservience" in an article developing the interlinear paradigm proposal

(2000), commenting:

> What is meant by subservience and dependence is *not* that every linguistic item in
> the Greek can only be understood by reference to the parent text, nor that the
> translation *always* has an isomorphic relationship to its source, but that the Greek
> text *qua* text has a dimension of unintelligibility.[30] Though, according to Toury's
> first law of translation, interference from the parent text is a default,
> "interlinearity" in addition signals that, for some *essential* linguistic information,
> the parent text needs to be consulted, since the text as we have it cannot stand on
> its own feet.[31]

This dependence and subservience relate to the perception of the purpose for the

translator's chosen technique, in this case to take the audience *to* the original. The

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[28] The singular "translation" is used to refer to the Septuagintal corpus as a whole here, although the corpus actually comprises multiple translations and compositions.

[29] Pietersma and Wright, "To the Reader of NETS," xv; Pietersma, "New Paradigm," 153. See Boyd-Taylor, *Reading between the Lines*, 35–40 for a discussion of the concept of "constitutive character" and its development.

[30] A point should be noted about Pietersma's assertion here of textual unintelligibility: while Pietersma purports to be focused on textual production, this description is *reader*-focused; it is a judgment about reception. (I am indebted to personal correspondence with Mark Boda for this observation [September 19, 2018]). With respect to the observation of unintelligibility, both the argument of dependence and subservience could represent intentional production standards; however, unintelligibility seems unlikely to be an intentional aspect of the translation process. It seems likely, though, that in light of Pietersma's focus on the translation's linguistic strangeness that he would argue that if it was not intentional that it was at least permissible given the translation's intended function. See Pietersma and Wright, "To the Reader of NETS," xv.

[31] Pietersma, "New Paradigm," 157 (italics original).

question for the present discussion, then, is how the interlinear paradigm ties back to Lemmelijn's approaches.

Within his discussion of the interlinear paradigm, Boyd-Taylor particularly addresses the Septuagint's noted quantitative equivalence and isomorphism,[32] aspects tying back to Lemmelijn's quantitative approaches to translation technique. Such approaches tend to focus on the structure of a translated text by addressing the various ways in which a translation can be described as "literal" or "free,"[33] with a primary focus on assessing the level of literalism.[34] Here, James Barr and Emanuel Tov offer the following overlapping criteria for evaluation:[35]

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[32] Screnock describes isomorphism as "the attempt to mirror the parent text exactly in morphology, syntax, and lexicon." Quantitative fidelity or representation, in which every element of the source is represented in the translation, is a part of isomorphism. Isomorphism, though, also deals with such issues as syntactical correspondence and lexical adequacy. See Screnock, *Traductor Scriptor*, 28, 28–29.

Relating back to Pietersma's and Wright's description of the Septuagint's character, "isomorphism" strongly contributes to the translation's unintelligibility (Boyd-Taylor, *Reading between the Lines*, 94). For Boyd-Taylor (*Reading between the Lines*, 80), isomorphism refers to "the tendency of a translation to mirror the formal features of its source."

[33] Aejmelaeus, "Characterizing Criteria," 58. Note, however, that Lemmelijn's distinction between quantitative and qualitative approaches on which the discussion herein draws does not focus on the structural aspect, but instead on their differing emphases on literalness as opposed to freedom. Here, neither literalness nor freedom are directly indicative of the "faithfulness" of a translation. See Lemmelijn, "Two Methodological Trails," 51–52.

[34] Lemmelijn, "Two Methodological Trails," 43; Barr, *Typology of Literalism*, 281; Tov, *Text-Critical Use of the Septuagint*, 21. In essence, in this view "freedom" is the opposite of "literalness," which is considered easier to identify.

[35] Palmer ("Not Made with Tracing Paper," 21–24) provides the comparison of Barr's and Tov's approaches that forms the foundation of this chart.

James Barr (1979)[36]	Emanuel Tov (1981)[37]
(1) Division into elements or segments	(2) Representation of the constituents of Hebrew words by individual Greek equivalents
(2) Quantitative addition or subtraction of elements	(4) Quantitative representation
(3) Consistency or non-consistency in the rendering	(1) Internal consistency
(4) Accuracy and level of semantic information, especially in cases of metaphor and idiom[38]	(5) Linguistic adequacy of lexical choice
(5) Coded "etymological" indication of formal/semantic relationships obtaining in the vocabulary of the original language	
(6) Level of text and level of analysis[39]	
	(3) Word order

These factors, then, are often used to assess and describe a translation's "degree of literalness."[40]

As an example of a quantitative approach to the OG Psalter, in the preface to the *NETS* Psalter translation (2007) Pietersma describes OG Psalms as possessing "a high degree of consistency in one-to-one equivalence, including not only so-called content words but structural words as well," concluding that "literalness" is the translation's "central characteristic."[41] He also notes a tendency towards "semantic leveling," wherein

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[36] Criteria quoted from list in Barr, *Typology of Literalism*, 294.

[37] Criteria quoted from list in Tov, *Text-Critical Use of the Septuagint*, 22–25. The citation is from the third edition, which was published in 2015; however, it was originally discussed in the first edition, which was published in 1981.

[38] Note that Barr's criteria four and five denote concern for what might be termed *qualitative* adequacy.

[39] Here Barr (*Typology of Literalism*, 322–23) is concerned with whether the translator's rendering is based primarily off of an unpointed text or off of a particular reading tradition.

[40] Lemmelijn, "Two Methodological Trails," 53.

[41] Pietersma, "Psalms: To the Reader," 542.

multiple Hebrew words are translated with a single Greek word,[42] and towards an

isomorphism that emphasizes core lexical meanings rather than contextual meanings.[43]

Addressing the style of the OG Psalter, Pietersma further suggests that the "equilibrium"

that can be obtained in translating figurative language by using target language

innovations is largely absent due to the "highly literal" translation approach. As a result,

"what is figurative in Hebrew frequently becomes an oddity in Greek."[44] While he

focuses on the text's literal character, Pietersma does not entirely ignore the possibility of

stylistic renderings, noting that the OG Psalter includes occasional "stylistic

differentiation" and "literary sparks."[45] Ultimately, although Pietersma acknowledges that

the translation is mostly "intelligible . . . if not idiomatic,"[46] he also explicitly

characterizes the OG Psalter as a text that fits within the interlinear paradigm,

demonstrating subservience to and dependence on its Hebrew *Vorlage*.[47] Here, then, in

line with the interlinear paradigm, Pietersma concludes that the OG Psalter was not only

originally intended to take its reader to its Hebrew *Vorlage*, but that the Hebrew source

was necessary for understanding the translation.

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[42] Pietersma, "Psalms: To the Reader," 542–43. Such semantic leveling, though, is not necessarily indicative of the overall character of the translation. Greek Isaiah has been described as an "actualizing" translation but includes approximately twelve percent less Greek vocabulary than Hebrew while Ecclesiastes, which is considered extremely literal, includes approximately nine percent more Greek vocabulary than the Hebrew. The semantic leveling of the Psalter relates to an approximate three percent reduction in vocabulary (Gauthier, "Examining the 'Pluses,'" 47–48).

[43] Pietersma, "Psalms: To the Reader," 543. Boyd-Taylor (*Reading between the Lines*, 265) describes the OG Psalter's isomorphism as "programmatic."

[44] Pietersma, "Psalms: To the Reader," 545. However, Backfish would likely disagree based on her analysis of wordplay in Book IV. See page 13.

[45] Pietersma, "Psalms: To the Reader," 543–44. Boyd-Taylor ("A Place in the Sun," 71–105) also recognizes the possibility of literary "sparks," noting that G "sought to provide more than mere formal equivalency" (93). His analysis describes an "extended figure" (95) and "poetic gesture" (99) in Greek Ps 18:6–7, although he still sees the text as providing a "linguistic key" to its *Vorlage* (102). At the end of his analysis Boyd-Taylor describes the OG Psalter as "an extended metaphrase" (105), with the term *metaphrase* "captur[ing] the isomorphic verbal relationship between the translation and its *Vorlage*" (75).

[46] Pietersma, "Psalms: To the Reader," 544.

[47] Pietersma, "Psalms: To the Reader," 542.

While Pietersma's description provides an overview of the various characteristics of the OG Psalter, Boyd-Taylor offers a detailed analysis of Ps 29(30), ultimately suggesting that "quantitative fidelity" and word order ("serial fidelity") are primary "regulative norms" of the translation that are consistent characteristics of G's translation technique.[48] Boyd-Taylor further notes G's strong tendency to adhere to "stock pairing[s]" and "morphosyntactical correspondence," which he describes as secondary (regulative) norms to which G typically adheres.[49]

In addition to describing these aspects of G's technique (the regulative norms), Boyd-Taylor also summarizes Ps 29(30)'s "constitutive norms." These norms relate to what a given community or culture would deem to be acceptable in a translated text, with *acceptability* being a key aspect of DTS relating to the extent to which a translated text uses target culture features.[50] *Adequacy*, on the other hand, relates to the extent to which a translation deviates from the target culture features, instead prioritizing features found in the source culture.[51] As a target-oriented approach, DTS focuses on the level of

[48] Boyd-Taylor, *Reading between the Lines*, 265, 75. According to Boyd-Taylor (*Reading between the Lines*, 71), regulative norms provide a translator with strategies for handling translational problems or issues, although based on his focus on consistent (primary norms), typical (secondary norms), and frequent (tertiary norms) usage Boyd-Taylor appears to be using the term to describe G's wider approach and not simply his method for dealing with problems (75).
  Note that the Greek numbering of the psalm occurs first and the Hebrew in parentheses in Scriptural references, unless otherwise noted.
[49] Boyd-Taylor, *Reading between the Lines*, 265.
[50] Boyd-Taylor, *Reading between the Lines*, 71. Boyd-Taylor's discussion of norms builds on Nord, *Translating as a Purposeful Activity*, 58.
[51] Toury, *Descriptive Translation Studies*, 69–70; Boyd-Taylor, *Reading between the Lines*, 58. Note, here, though that Dhont highlights that the adequacy/acceptability continuum faces the same issues as the literal/free opposition. At what level (word, clause, discourse) is a translation acceptable or adequate? Further, this opposition does not address the possibly changing standards of a given community. Here, Boyd-Taylor proposes abandoning the continuum and focusing on "relative acceptability," identifying the extent to which source language interference is tolerated and describing the norms that result in a text with such interference. Here, Boyd-Taylor assumes that the translation is acceptable. While this approach deals with the continuum issue, the execution of his approach may not address the possibility of changing standards, a point that will be further considered at the conclusion of the present study. See Dhont, *Old Greek Job*, 53–54; Boyd-Taylor, *Reading between the Lines*, 69–70.

acceptability,[52] which ties back to Boyd-Taylor's discussion of constitutive norms. Here, regulative and constitutive norms are interdependent, with constitutive norms leading to appropriate strategies and regulative norms leading to acceptable translations. In the case of Ps 29(30), Boyd-Taylor suggests that the text points to a high concern for an atomistic, word-level approach to the text, but also for producing a grammatically well-formed text; he describes both atomism and "grammatical well-formedness" as "highly favoured."[53] Interestingly, the isomorphism of the Greek Psalter that Boyd-Taylor describes as programmatic is only "favored" rather than "highly favoured," suggesting that this isomorphism may have taken a second place to producing grammatically comprehensible clauses.[54]

In contrast to the quantitative approach to the Psalter adopted by Pietersma and Boyd-Taylor, qualitative approaches relate to a translation's meaning and focus on the level of freedom observed within a corpus.[55] Lemmelijn includes the work of the so-called Finnish school here,[56] particularly noting its focus on "freedom in rendering the word order of the original, freedom in the choice of translation equivalents for individual

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[52] Toury, *Descriptive Translation Studies*, 94; Boyd-Taylor, *Reading between the Lines*, 58.

[53] Boyd-Taylor, *Reading between the Lines*, 222, with atomism suggesting that the "basic unit of substitution was the word," which in Hebrew would include "inseparable constituents such as affixed prepositions and" pronominal suffixes.

[54] Boyd-Taylor (*Reading between the Lines*, 265) also describes "semantic well-formedness" and minimalism as "favoured," with the latter appearing to relate to Pietersma's noted semantic leveling. Boyd-Taylor also notes that "linguistic interference" and "textual linguistic ill-formedness" are permitted. With respect to the "textual linguistic" aspect, Boyd-Taylor appears to be addressing the translation's overall conformation "to existing models of textual formation in the target culture" (59). With respect to interference, according to Toury (*Descriptive Translation Studies*, 311) interference can be either positive or negative. Positive interference or transfer is "an increase in the frequency of features which do exist in the target system," while negative interference or transfer is "deviations from normal, codified practices of the target system," with the latter including so-called Semitisms.

[55] Aejmelaeus, "Characterizing Criteria," 58; Lemmelijn, "Two Methodological Trails," 53.

[56] She explicitly identifies Soisalon-Soininen, Aejmelaeus, and Sollamo (Lemmelijn, "Two Methodological Trails," 53).

words or freedom in translating larger textual units as a whole."[57] Anneli Aejmelaeus

represents such an approach (2001, 2007),[58] notably commenting that the Septuagint

generally and the Psalter more specifically should not be described as "interlinear" due to

the prevalence of deviations from a true "word-for-word procedure."[59] Aejmelaeus

describes the competence of the OG Psalter's translator by considering the various ways

that he renders a single word, the Hebrew preposition מִן.[60] Her approach highlights the

variety of renderings based on the semantic content of the Hebrew. First, she concludes

that the translator appears to have distinguished appropriately between uses of ἀπό or ἐκ,

often based on the verbs.[61] She then considers the range of ways in which the translator

handles the comparative use of מִן, concluding that he uses a variety of techniques and

seems to have handled these instances as well as the translators of the Pentateuch.[62]

Finally, Aejmelaeus examines G's rendering of the verb שׁוּב, again concluding that he

demonstrates sensitivity to context, but also to the demands of poetic style, which may be

seen in the use of "alternated synonymous or near-synonymous equivalents" and

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[57] Lemmelijn, "Two Methodological Trails," 50–51.

[58] Aejmelaeus ("Characterizing Criteria," 56–57) suggests three complementary ways to describe a translator: describing both typical practice and "special achievements"; providing statistics and specific examples; and offering "a comparison with other translators" to enable an evaluation of their various strengths and weaknesses. These approaches should address "both grammatical and lexical items" (56). With respect to the Psalter in particular, she highlights that the potentially theological aspect of the translation must be considered due to its assumed usage for expressing "praise and prayer to God" (57). Here, Aejmelaeus presumes that "the translator was conscious of the necessity to formulate usable religious language, rhythmical prose that could be read aloud or recited by the Jewish community" (57).

[59] Aejmelaeus, "Levels of Interpretation," 300. She notes that such an approach can be found in the recension associated with Aquila, commenting here that "for Aquila the word-for-word procedure was a consciously chosen method that aimed at bringing the reader literally to the Hebrew source with the purpose that the exegesis of the Greek text would be identical with that of the Hebrew text." Aquila was a second century Jewish convert who re-translated the Hebrew Scriptures; he is noted for using a strongly isomorphic translation technique.

[60] She seeks to determine whether the translator used a standard equivalent or if he attended to "the semantic effect of the words he wrote" (Aejmelaeus, "Characterizing Criteria," 60).

[61] Aejmelaeus, "Characterizing Criteria," 61. She further notes that the slight preference for ἀπό may point to "a relatively early date for the translation" (63).

[62] Aejmelaeus, "Characterizing Criteria," 66, 69.

repetition for "Hebrew parallel expressions."[63] Ultimately, Aejmelaeus concludes that the

translator "concentrated his efforts on the qualitative aspect" of the translation,[64] while

leaving the basic form of Hebrew poetry intact, including its simple sentence structure

and lack of logical syntactical devices.[65]

A point of comparison between these scholars should be noted. As seen in the

description of her research, Aejmelaeus starts with the Hebrew text and considers the

translator's competence and perhaps even creativity.[66] On the other hand, Pietersma and

Boyd-Taylor start with the Greek text and focus on what might be termed "problematic"

areas that are deemed to be "unintelligible" without access to the *Vorlage*.[67] While it

seems unlikely that these scholars would deny the particular observations resulting from a

different approach, the alternate starting points, different emphases, and different

standards for designating a text as interlinear in the quantitative (Pietersma, Boyd-Taylor)

and qualitative (Aejmelaeus) approaches ultimately lead to differing conclusions.

Pietersma and Boyd-Taylor do not deny that the translator could have appropriately

interpreted certain lexemes, although Pietersma does highlight a characteristic semantic

leveling in the OG Psalter. Nor do they entirely deny stylistic possibilities; indeed, they

comment on their existence.[68] Rather, their focus as discussed above is on what they

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[63] Aejmelaeus, "Characterizing Criteria," 72, 70–72.

[64] Aejmelaeus, "Characterizing Criteria," 73.

[65] Aejmelaeus, "Characterizing Criteria," 72–73.

[66] Starting with the Hebrew text is not a fundamental requirement of qualitative approaches, simply the one adopted by Aejmelaeus. Bons ("Rhetorical Devices," 79), on the other hand, suggests starting by identifying rhetorical devices in the Greek Psalter and then comparing them to the presumed *Vorlage* to identify instances that provide stylistic renderings that are independent of their source text. Such an approach will be adopted in the present analysis.

[67] Note that "unintelligible" as a factor in and of itself is a problematic term and is in fact an interpretive decision. It must be asked whether the OG texts are any more "unintelligible" than some of the Hebrew texts and for which audience they would be so deemed.

[68] See page 8, especially footnote 45.

describe as missing linguistic material essential for interpretation. They do not appear to hold the same standard for interlinearity that Aejmelaeus holds, with the latter specifically focusing on deviations from a word-for-word approach.[69] Indeed, Pietersma explicitly notes that he does not mean that an interlinear translation "*always* has an isomorphic relationship."[70] Aejmelaeus appears to be drawing on a contemporary understanding of interlinear texts with a rigid word-for-word translation and consistent renderings whenever possible at the lexical level, while Pietersma has adopted the term as a metaphor that can point to his concern for dependence and subservience.[71] Ultimately, though, while they may appear to be arguing different points based on different starting points and different conceptions of the term "interlinear," Pietersma's and Boyd-Taylor's focus on the purpose of the text being to take the audience to the original suggests that Aejmelaeus's points have at least some level of validity in their critique.[72]

Finally, returning to the broader issue of translational approaches, while noting the complementarity of the quantitative and qualitative approaches,[73] Lemmelijn and

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[69] Aejmelaeus's work is not focused on a critique of the interlinear model; by contrast, Muraoka ("Recent Discussions," 221–35) explicitly critiques interlinearity as it relates to Septuagintal lexicography. In this essay, Muraoka particularly addresses Boyd-Taylor's "Evidentiary Value," 47–80, which expresses concerns about a Septuagintal lexicon and the use of the translated corpus within Greek lexicography. While the interlinear paradigm and discussion of Pietersma and Boyd-Taylor more generally address translational issues and Muraoka focuses on lexicography, Muraoka observes a key point for this discussion: "Pietersma emphasises time and again the subservient, ancillary position of the LXX" (222).

[70] Pietersma, "New Paradigm," 157 (italics original). While "isomorphism" and a "word-for-word procedure" may not mean precisely the same thing, their overlapping concern for designations at the word level suggests that the two scholars may have had the same types of issues in mind.

[71] Note here that in his response to Muraoka's critique Pietersma describes the term "interlinear" as a "shorthand conceptualization of the LXX's textual-linguistic make-up, both as the target text relates to the source text and as the target text manifests itself as a Greek document" (Pietersma, "Response," 316), further highlighting the importance of considering the LXX at the discourse level rather than simply at the word level. It would seem that Aejmelaeus is more concerned with the latter.

[72] This focus can be seen in Boyd-Taylor's (Boyd-Taylor, "A Place in the Sun," 75, 105) use of "metaphrase" and Pietersma's ("New Paradigm," 167) explicit comment that "the Septuagint function[ed] as a crib."

[73] Lemmelijn, "Two Methodological Trails," 61–63; Lemmelijn and Ausloos, "Content Related Criteria," 368; Ausloos et al., "Study of Aetiological Wordplay," 275.

Ausloos suggest that considering "'content-related' criteria" such as the translation of "Hebrew jargon . . . *hapax legomena* . . . and wordplay" may offer further insight into the way in which a given translator handles such source language issues.[74] As an example of such an approach within the Psalter, Elizabeth Backfish focuses on content-related criteria by examining the translator's rendering of wordplay in the fourth book of the OG Psalter (2014). In the Hebrew text, Backfish notes that wordplays do not function only aesthetically, but that they also "enabled the poet to emphasize, draw structural connections, make semantic comparisons and contrasts, highlight irony, and paint a more nuanced picture."[75] As such, wordplays form a key aspect of the poetry, one that she concludes was not ignored by the translator. Rather than using a "simplistic, inflexible, or inept" approach, she notes that the OG translator accurately translated the sense approximately 93% of the time; more specifically, in 31.9% of the cases the translator rendered the wordplay in the target language and in 61.1% of the cases the overall sense was rendered.[76] Noting "that even the most dynamic English translations and paraphrases of the Bible do not represent the Hebrew wordplay this well," she concludes that the ability and skill to recognize and translate wordplays are noteworthy aspects of the translator's technique.[77]

The qualitative and content-related observations of Aejmelaeus and Backfish suggest that Pietersma's characterization of the OG Psalter in *NETS* needs to be

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[74] Ausloos et al., "Study of Aetiological Wordplay," 275–76. Also see Lemmelijn and Ausloos, "Content Related Criteria," 356–76; Ausloos and Lemmelijn, "Faithful Creativity," 53–69.

[75] Backfish, "Writing the Right Words," 191.

[76] With respect to the rendered wordplays Backfish ("Writing the Right Words," 194) notes that 52.2% of the "renderings involve[d] some kind of change to the sense, grammar, or syntax of the text for the sake of rendering its style," suggesting that this observation should inform contemporary evaluations of text critical "variants."

[77] Backfish, "Writing the Right Words," 194.

reconsidered or at least further nuanced. Here it is important to remember that his description of the OG Psalter as subservient to and dependent on its Hebrew *Vorlage* results from his observations about the adopted translation approach and the translator's chosen register, which contribute to his suggestion of an intended pedagogical use of the translation.[78] It seems he believes that the translator *intended* for the two texts to be read together.[79] His concern for both horizontal and vertical dimensions of the translated text also points in this direction.[80] Here, Pietersma describes the translation as including a horizontal plane that includes Greek syntactic units and a vertical plane in which "the parent text forms the *de facto* context for units of meaning."[81] While, his focus on textual production suggests that such a perspective is at least defensible, his discussion of the role of the vertical dimension and his descriptions of unintelligibility also suggest that Pietersma believes the translator was so concerned with the translation technique required by the text's prospective function that rendering an intelligible Greek text was of only secondary importance. Several questions arise. First, by what standard are we judging intelligibility? Is Classical or Koine Greek functioning as the standard or, alternately, is our contemporary understanding of the Hebrew *Vorlage* the standard? Is it possible that within a multilingual context that what we deem to be syntactically problematic Greek renderings may have simply been considered awkward, but entirely comprehensible? Should we believe that a translator who intentionally rendered wordplays using transformations had no concern for the intelligibility and even quality of the final

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[78] Pietersma, "New Paradigm," 357–58.
[79] Pietersma and Wright, "To the Reader of NETS," xv; Pietersma, "New Paradigm," 156, 169–70.
[80] Pietersma, "New Paradigm," 145–60.
[81] Pietersma, "New Paradigm," 158. He further suggests that this "vertical dimension prevents the tyranny of context" in determining meaning (160), referring to the interpretation of the Greek text in and of itself. It must be asked, however, to what extent Pietersma's perceived purpose for the text informs his concern for the vertical context with respect to the *Vorlage* as the appropriate context for interpretation.

product?[82] Second, could the so-called unintelligibility have been rooted in the *Vorlage* itself? The very act of translation itself points to a decreasing use of Hebrew among certain constituencies. Is it not possible that the translator was unfamiliar with certain technical terms or unusual lexemes and so rendered them using standard practices? Could the translator have been dealing with a corrupt source text to the best of his abilities?[83] Third, at what level are the unintelligible aspects difficult?[84] Do they make sense within their immediate or wider contexts? Each of these questions seeks to evaluate the assertion of subservience and interlinearity on Pietersma's terms, while also taking into account the observations made by Aejmelaeus and Backfish.

In the discussion above we have seen how Lemmelijn's three approaches to Septuagintal translation and Pietersma's interlinear paradigm have played a role in the scholarly discussion around the Greek Psalter. Considering the varying discussions and conclusions in light of one another, though, has raised questions, particularly around the adequacy of the interlinear paradigm for describing the Greek Psalter's translation. In particular, one of these questions asked by what standard was the Greek Psalter deemed to be intelligible. While this question pertains specifically to the issues of intelligibility and the interlinear paradigm, it also points to a key issue for the current discussion about style in the translation. What standard should be used to describe the Greek Psalter's style?

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[82] For a discussion of "transformations," see page 87.

[83] Such questions deal not only with the translator's technique, but also his competence.

[84] This question assumes a translation with some difficult or "unintelligible" aspects, but also seeks to integrate the work of Aejmelaeus and Backfish, who suggest that the translator was both competent and concerned with rendering a meaningful text.

Polysystem Theory and Septuagintal Translation

While the question of stylistic features has not been the focus of Greek Psalter research, Marieke Dhont's research in OG Job (2018) has taken another step forward in Septuagintal translation studies and provided a way forward for the current discussion. In a revision of her dissertation, Dhont fruitfully draws on polysystem theory (PST) as a framework for considering the development of the (Jewish-Greek) Septuagintal literary corpus. She focuses on the "seemingly paradoxical development of style within the Jewish-Greek writings" attested in OG Job, which includes both a more natural Greek than many of the other translated books of the Septuagintal corpus and the introduction of Septuagintalisms that would not have been necessitated even by a close translation approach.[85]

As coined by Itamar Even-Zohar, a polysystem is "a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent."[86] PST, then, focuses on the relationships between these various open and heterogeneous systems.[87] While often used to address literary systems and translation literature in particular, PST is not explicitly a literary theory; rather it addresses the cultural systems within which literature is situated,[88] allowing researchers to consider the wide variety of cultural phenomena that influence literary or other cultural activity, including such aspects as "religion, history, politics, [and] education."[89] While the

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[85] Dhont, *Old Greek Job*, 332.
[86] Even-Zohar, "Polysystem Theory," 11; Even-Zohar, "Polysystem Theory (Revised)," 42.
[87] Even-Zohar, "Polysystem Theory," 11.
[88] Codde, "Polysystem Theory Revisited," 92.
[89] Dhont, *Old Greek Job*, 65.

influence of these culture aspects has been incorporated into Septuagintal research, PST offers a *formal* theoretical framework for highlighting the variety of influences on Septuagintal translation within a multicultural environment.[90]

One key contribution of PST is its focus on "dynamic systems" that are open and heterogeneous, allowing for an accounting of "changes and variations" within the system,[91] including diachronic development. With respect to heterogeneity, Even-Zohar stresses that these systems can include aspects that seem irreconcilable as well as "more than one set of systemic relations" that "are not equal, but hierarchized" with a "permanent tension between the various strata."[92] These strata are described with a series of oppositions that deal with cultural products or phenomena as well as the processes and constraints that inform their production.[93] That is to say, PST addresses not only cultural or literary artifacts, but also the norms contributing to their production. Within PST, norms relate to *repertoires*, which are defined "as the aggregate of laws and elements . . . that govern the production of texts,"[94] including such aspects as vocabulary, syntax, genre, and style.[95] These repertoires may be either central or peripheral aspects of a given

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[90] Here, Even-Zohar ("Polysystem Theory," 12) notes that "heterogeneity in culture is perhaps most 'palpable' . . . in such cases as when a certain society is bi- or multilingual."

[91] Even-Zohar, "Polysystem Theory," 10.

[92] Even-Zohar, "Polysystem Theory," 13–14.

[93] In discussing literature Even-Zohar ("Polysystem Theory," 18–19) notes that texts and repertoires are only the most visible aspects of the system, with texts representing the system's product. However, the production of these texts is not only based on literary models or norms, but also influenced by cultural factors. With respect to constraints, he further notes that they "turn out to be relevant for the procedures of selection, manipulation, amplification, deletion, etc., taking place in actual products" (15), issues immediately relevant to translation research related to the OG corpus.

[94] Even-Zohar, "Polysystem Theory," 17. Even-Zohar's ("Factors and Dependencies," 22–23) research describe two levels of repertoires, the repertoreme (or cultureme) and the model. Codde ("Polysystem Theory Revisited," 98) notes, however, that the repertoreme is only a hypothetical construct of a "unit of culture" that is not helpful since PST "focuses on the functions of . . . clusters" of repertoremes/culturemes that contribute to models. Even-Zohar ("Factors and Dependencies," 22) himself acknowledges the problem with identifying the individual repertoremes.

[95] Even-Zohar, "The 'Literary System,'" 39, 41. Note that Even-Zohar focuses on the lexicon and grammar of a language at the levels of individual elements and sentences, while genre and style also become relevant at the level of models. Here, he describes models as "the elements + rules applicable to the

polysystem and include both primary and secondary types, representing two primary

oppositions noted by Even-Zohar: center/periphery and primary/secondary.[96]

In PST the center represents "official culture as manifested *inter alia* in standard

language, canonized literature, [and] patterns of behavior of the dominating classes,"

while the periphery denotes the non-central cultural phenomena and processes.[97] In

literary systems, the central and peripheral texts and repertoires then influence the

creation, or in our case translation, of new texts. This center and periphery are not static;

rather, a central text or repertoire can move to the periphery, while a peripheral aspect

can become central.[98] The ongoing tension between central and peripheral repertoires

"guarantee[s] the viability of the cultural system, because the center, which is usually

prone to petrification and automatization, needs the renewal offered by elements

penetrating from the periphery" due to changing societal needs.[99]

Turning to the primary/secondary repertoire opposition, primary repertoires are

innovative, while secondary ones are conservative.[100] Key to note here is that *central*

repertoires are not identical with primary ones, rather they are usually *secondary* since

their conservative nature involves using predictable, established models, generally

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given type of text + the potential textual relations which may be implemented during the actual performance" (41).

[96] Even-Zohar also discusses canonized/non-canonized texts and repertoires, although this category has been notably critiqued by Codde who suggests that centrality rather than canonicity is of more importance since canonical texts and forms may be important but no longer influential, specifically citing Shakespearean sonnets as an example. While these sonnets remain "canonical" within Western English literature, they exercise relatively little influence on current poetic development. See Even-Zohar, "Polysystem Theory," 15–17; Codde, "Polysystem Theory Revisited," 91–126, particularly 102–4; Dhont, *Old Greek Job*, 63.

[97] Even-Zohar, "Polysystem Theory," 14, where he also notes that in other theories these peripheral aspects have been considered extra-systemic, which can prevent considering their influence in the development of a given (poly)system.

[98] Further, multiple centers and peripheries may exist simultaneously in a polysystem (Even-Zohar, "Polysystem Theory," 14).

[99] Codde, "Polysystem Theory Revisited," 105; Even-Zohar, "Polysystem Theory," 16–17.

[100] Even-Zohar, "Polysystem Theory," 21.

blocking innovation.[101] Primary repertoires, then, involve augmenting and restructuring

models using new elements, which can draw on *peripheral* texts or repertoires.[102] Even-

Zohar describes the struggle between these repertoires as integral to a system's

continuing development, further noting that the perpetuation of secondary repertoires

results in a simplification or reduction of the repertoire, becoming more homogenous,[103] a

point related to the observed petrification and automatization noted above.

Returning to Septuagintal studies, by drawing on PST as outlined above, Dhont

examines the style of OG Job. Focusing particularly on the literary style of and influences

on Job's translation, she provides a helpful diagram depicting the relevant literary

polysystem:

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[101] Codde, "Polysystem Theory Revisited," 105; Even-Zohar, "Polysystem Theory," 21.

[102] Even-Zohar, "Polysystem Theory," 21.

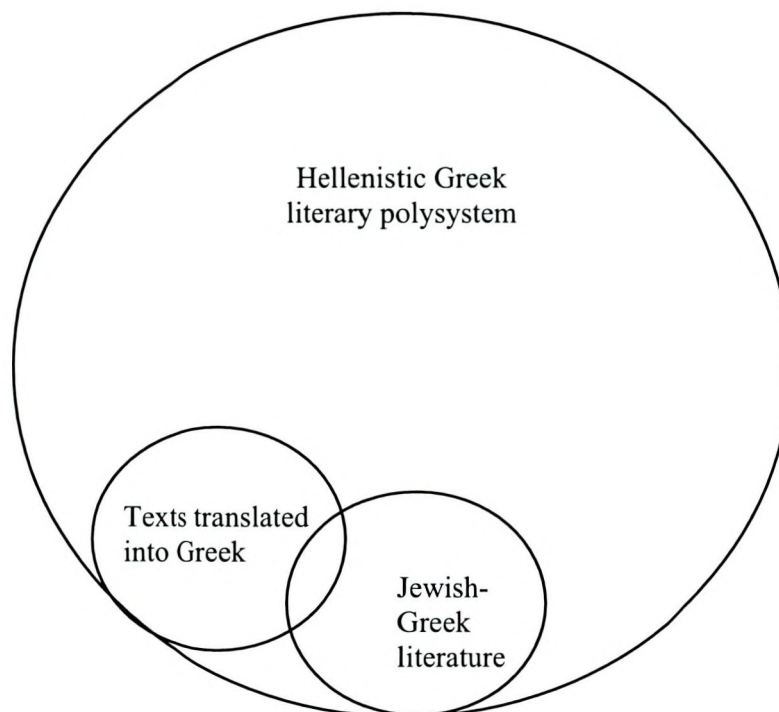[103] Even-Zohar, "Polysystem Theory," 21.

Figure 1. Situating the Jewish-Greek literary polysystem.[104]

Within the wider context of the Hellenistic Greek literary polysystem, Jewish-Greek

literature comprises its own *peripheral* polysystem. The partial overlap with the texts

translated into Greek, which are also considered peripheral, indicates that only some of

the Jewish-Greek literature was translated; other parts were composed.[105]

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[104] Adapted from Dhont, *Old Greek Job*, 73.

[105] While two peripheral aspects of the Hellenistic system are depicted, central texts and repertoires are not. Here, surviving texts from both Greek antiquity and the Hellenistic period likely fit, including philosophical, rhetorical, and poetic compositions. The repertoires that contributed to their composition, whether explicitly elucidated or not, were also likely to have been central. To specifically identify *the* central texts or repertoires of the period is beyond our ability. While we have the benefit of a historical perspective on the Hellenistic period, we simply do not possess even a fraction of the texts that were composed. For example, of the so-called nine canonical Greek lyric poets, we have only fragments of their works, although we know that the Alexandrian librarians collected volumes of material. While some conclusions about Greek lyric style may be drawn from the surviving fragments and ancient secondary literature, we may miss the mark on our descriptions of the precise centers. Ultimately, these observations are not intended to say that we do not have any information about these repertoires, merely that we cannot be certain about the details of the Hellenistic literary system.

While Dhont focuses on PST's contribution to understanding the "paradoxical development of style" found in OG Job,[106] the OG Psalter, with its strong serial and quantitative fidelity and semantic leveling, has a distinctly different character than that of the OG Job.[107] The question then arises as to PST's contribution for the present study. Here, Dhont's remarks are instructive:

> PST allows us to functionally approach any translation as part of a network of texts and in relation to other cultural phenomena. It enables us to consider the corpus of Jewish-Greek writings as a whole, and not in terms of binary oppositions such as Judaism and Hellenism. Rather than focusing on Jewish-Greek literature as a static corpus, PST approaches it as a dynamic system. This allows for a clearer explanation of the relation between literature and other aspects of culture such as religion, history, politics, education, and so on—all of which can be conceptualized as polysystems. Gaining insight into the different relations that structure the literary polysystem to which OG Job belongs will allow for a nuanced, multicausal description of a wide variety of translational features as witnessed by a text which came about in a multicultural environment.[108]

While Dhont's analysis was notably more comprehensive than the present study, drawing on PST to consider the purpose, acceptability, and target context of the Joban translation,[109] the key contribution of PST for the current project is the theoretically based conception of factors influencing the translation of the OG Psalter. Whereas the scholarly discussion of Septuagintal translation generally and the Greek Psalter particularly has often focused on various aspects of freedom or literalness, at times drawing conclusions about the provenance or function of the translation, what is less common is a consideration of the translation fundamentally rooted in its original cultural and literary context. This lack may well be due to the uncertainty about the details of the translation's

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[106] Dhont, *Old Greek Job*, 333.
[107] See Pietersma, "Psalms: To the Reader," 542–43 for a detailed description of the features.
[108] Dhont, *Old Greek Job*, 65.
[109] Dhont, *Old Greek Job*, 334.

origin. Indeed, the relative lack of external evidence for the time and place of the

translation has led scholars to seek to establish this information based on the internal

evidence of the translation and in some cases based on the translation technique.[110] For

the purposes of the discussion below, a second century BCE dating is adopted based on

Tyler Williams's analysis of the external evidence of later usage of the Greek Psalter; an

Alexandrian provenance is adopted based on Pietersma's observations about a variety of

G's renderings and Aitken's observations about the Egyptian origin of the word

ἀντιλήμπτωρ, which G uses sixteen times.[111] However, the issues of date and provenance

are not determinative for the forthcoming discussion. The stylistic features that will be

discussed relate to style in the second and first centuries BCE, but they are developments

of earlier stylistic discussions. As to geographical location, Raffaella Cribiore notes "that

Greek education in antiquity was virtually independent of societal changes and

geography" from the Ptolemaic period through the Roman period,[112] suggesting that G's

education, which will be discussed below, would have exposed him to similar literature

regardless of his location. Ultimately, we should not allow these relative uncertainties to

prevent an analysis, though; instead I propose that we focus on what we can know with

relative certainty, points to which we now turn.

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[110] Aitken offers a helpful overview of the scholarly discussion and bibliography in Aitken, "Psalms," 320–34. Pietersma ("Place of Origin," 252) highlights the use of internal evidence.

[111] Williams, "Towards a Date for the Old Greek Psalter," 275, 248–76; Aitken, *No Stone Unturned*, 95–96. For further discussion about the provenance, see Pietersma, "Place of Origin," 252–74, who notes that no single word should be used to argue for the provenance. Aitken's argument strongly suggests, though, that the linguistic argument for a Palestinian provenance is inadequate; further, Pietersma offers possible evidence for an Egyptian provenance, although it is only the accumulation of evidence that leads to a conclusion.

[112] Cribiore, *Gymnastics of the Mind*, 8. This date range includes the second to first century BCE date range generally posited for the Psalter translation, although most scholars adopt a second century dating as has been noted. The Ptolemaic period begins at the end of the fourth century and runs to the late first century BCE.

First, scholars generally agree that the Pentateuch was the first part of the Hebrew Scriptures to be translated into Greek; thus, it is highly likely that the Psalter's translation joined a pre-existing Jewish-Greek literary corpus and, based on PST, that the repertoires found in that corpus would have influenced later translations. As noted above, these repertoires include a variety of aspects, including vocabulary, syntax, genre, and style. Here, Jan Joosten has cogently argued that the Pentateuch functions as a source for translation equivalents in the Greek Psalter as well as for intertextual references or context. To the first point, Joosten focuses on the use of the same equivalents for rare and difficult Hebrew words in both the Psalter and the Pentateuch,[113] including in cases of non-literal renderings.[114] Joosten further describes G's use of a literary motif (Aaron's garments in Exod 28:32) and a particular passage (Phinehas's intercession or atonement in Num 25:13) in his renderings of Ps 132(133):2 and Ps 105(106):30, respectively, noting some assimilation of the Psalmic passages to the Pentateuchal material.[115] Joosten also notes two instances where G expands the Greek text of the Psalter relative to the Hebrew with material that assimilates it to the translation of Genesis.[116] For our purposes, the key point to note is that not only was G familiar with both Hebrew and Greek traditions of the Pentateuch, he used this knowledge to inform his own translation as is

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[113] Joosten, "Impact," 198–99.

[114] Joosten, "Impact," 200–201. Joosten focuses on the use of the Greek verb εὐαρεστέω ("to be well pleasing") for the Hebrew Hithpael stem of הלך ("to walk"; Ps 114:9[116:9] and Gen 5:22), adducing this evidence to suggest that G did not simply use a list of lexical equivalents developed from the Pentateuch since such non-literal renderings seem unlikely to have been included on such a list.

[115] Joosten, "Impact," 201–3.

[116] Joosten, "Impact," 203–4. He focuses on Ps 71(72):17/Gen 12:3 and Ps 27(28):3/Gen 18:23. Here, Joosten notes that G enhances the intertextual links to the Pentateuch already found in the source text, which contributes to his conclusion that G "seems to have regarded the Hebrew Psalter as a kind of explanation of, or meditation upon, the Torah," which "affected the way he translated the individual Psalms" (205).

suggested would be the case by PST.[117] Thus, when considering potential influences on the style of the OG Psalter, we must consider the repertoires informing the production of the Greek Pentateuch.

While the Jewish-Greek corpus had already been started with the translation of the Pentateuch, the corpus remained relatively new. Even-Zohar notes that in such cases the limited availability of repertoires can lead to the use of "other available systems (for instance, other languages, cultures, literatures)."[118] The question then arises as to what other repertoires not only would have been extant, but also which would have been realistically available to G, leading to the second point we can know with relative certainty: no matter the place of origin, the Psalter was translated by an educated individual who possessed some knowledge of both Hebrew and Greek as well as of the content of the Hebrew literary traditions.[119] Here, his knowledge base points to at least three cultural systems that could have influenced his work: the religious, educational, and scribal systems.[120]

While the influence of the "religious" system is attested in G's familiarity with the Pentateuchal material is addressed above,[121] the educational and scribal systems

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[117] Note here that Joosten's article is responding to Barr's objection to the idea that the Pentateuch functioned as a dictionary for later translators. See Barr, "Greek Pentateuch," 523–44. Lee (*Greek of the Pentateuch*, 207–8) highlights Barr's objection about the practicality of using the entire Pentateuch as a source (525–26) and instead suggests that later translators used some kind of glossary that may have emerged from a collaboration between the Greek Pentateuchal translators. The existence of a glossary developed during the translation of the Pentateuch would have facilitated the influence of the corpus on later translations. However, Joosten's further observations about non-literal renderings and intertextual ties suggests familiarity with the translations themselves and not solely with a glossary. With respect to the idea of a glossary, Morgan (*Literate Education*, 274) notes the existence of world lists in Greek school exercises, which she notes may have originated in an Egyptian context.

[118] Even-Zohar, "The 'Literary System,'" 40.

[119] See footnotes 8, 123, and 124.

[120] These systems may overlap and not be entirely distinct, a key feature within the PST framework.

[121] G's knowledge of the Pentateuchal material would have stemmed from what we might now describe as his religious milieu, although within the ancient context it may have been perceived of as an

require further discussion.[122] With respect to the "educational" system, some level of

Greek education is indicated by G's knowledge of writing rather than his knowledge of

spoken Greek, which was the *lingua franca* at the time.[123] Here, Aitken has observed that

the "salt tax papyri from the early third century BCE" reference Jewish Hellenes, a term

"defining their education or role in the administration rather than their origins."[124] This

evidence suggests that by the time the Greek Psalter was translated some Jews would

indeed have received some Greek education in "different kinds of speeches, the theory of

style, the figures to be employed for effect, and the nature of words and prose rhythm."[125]

While this education does not imply that the translators would have possessed the highest

levels of rhetorical competence, given the role of rhetoric in even the early levels of

education attested in contemporary documentary papyri, the translators would have

possessed at a minimum a basic knowledge of Greek style.[126]

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educational milieu within the Jewish community. (See footnote 120.) The term "religious" is adopted here due to the sacred nature of the translated texts in the Septuagintal corpus and the desire to distinguish between G's familiarity with this material and his Greek education.

[122] Here, again, the systems overlap since scribes would have received an education. The distinction here enables the exploration of two areas: the character of Greek education and the typical translational practices of the period.

[123] Aitken, "Significance of Rhetoric," 508; Dhont, *Old Greek Job*, 17; Grabbe, *A History of the Jews and Judaism*, 2:143. Addressing rhetoric in the Hellenistic period, Liebersohn (*Dispute Concerning Rhetoric*, 24–25) comments that "entrance to Greek society and a higher standard of living for the residents of the newly conquered lands . . .was acquired through Greek culture, and particularly the Greek language, and these in turn were to be acquired through rhetoric. Hence the rise in popularity of schools of rhetoric." See Cribiore, *Gymnastics of the Mind*; Thompson, "Language and Literacy," 39–52 for a discussion of Greek education in Hellenistic Egypt. See Dhont, *Old Greek Job*, 303–7 for a discussion of the likelihood and content of the education of Ptolemaic period Jewish translators, in particular. Grabbe (*A History of the Jews and Judaism*, 2:142–43), though, also discusses the prevalence of Demotic texts in the period.

[124] Aitken, "Significance of Rhetoric," 520. With respect to the salt tax papyri, Aitken cites Clarysse and Thompson, *Counting the People in Hellenistic Egypt*, 2:147–48. With respect to the connotation of "Hellene" or "Greek," Grabbe (*A History of the Jews and Judaism*, 2:142) notes that "in the centuries after Alexander the Great 'Greek' came less and less to be an ethnic designation and more and more one of education, especially in good Greek style."

[125] Aitken, "Significance of Rhetoric," 520.

[126] Aitken, "Significance of Rhetoric," 517–20. This familiarity is suggested in part by the documentary papyri with writing exercises consisting of copying literature quotations. See Aitken, "Significance of Rhetoric," 516; Morgan, *Literate Education*, 219–26; Morgan, "Rhetoric and Education," 314.

Historically, Greek education has been divided into three stages, but more recent scholarship suggests that these stages were less firmly delineated than previously thought and that even advanced rhetorical concepts were introduced in the early phases.[127] Addressing the general content of the three stages, Cribiore notes that the primary level focused on introductory skills and on Greek thought and culture, particularly drawing on the works of Homer, Euripides, and Isocrates to develop student literacy.[128] The second (grammar) stage built on the previously established knowledge, often revisiting the same texts, but further exploring such areas as myth, geography, "sounds, word classes, orthography, and correct Greek," as well as "exegesis, textual criticism, aesthetic evaluation, and judgment of authenticity of a text."[129] While primarily focused on expanding a student's knowledge of literature, this second stage also involved composing short, simple texts, "such as elementary summaries and paraphrases of what they had read," and letters.[130] Cribiore summarizes the skills of a student who completed this stage as follows:

> A student learned to take apart works of literature by distilling their characteristics with relentless attention to detail, without being instructed how to reassemble these texts. The analytical exercises that he practiced were geared not so much toward achieving an appreciation of the beauty of an author's work but toward an elucidation of all its features.[131]

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[127] Cribiore, *Gymnastics of the Mind*, 2. See also Aitken, "Significance of Rhetoric," 515–19; Dhont, *Old Greek Job*, 303–7; Morgan, *Literate Education*.

[128] Cribiore, *Gymnastics of the Mind*, 179–80. This phase also developed numeracy (180–83).

[129] Cribiore, *Gymnastics of the Mind*, 186, 185–219.

[130] Cribiore, *Gymnastics of the Mind*, 215, 215–16.

[131] Cribiore, *Gymnastics of the Mind*, 205. While G's level of education is unknown, such a skill level may have contributed to G's chosen translation technique. While his use of typical translational practices will be discussed below, if educated to some point in the grammar stage G would have been aware of certain stylistic tenets but not necessarily able to create stylistic compositions.

The final stage of education tackled rhetorical training, particularly dealing with composition and performance while also expanding a student's exposure to prose.[132] As Aitken has noted, only the "most wealthy or accomplished would have aspired" to this final stage, but the "rhetorical lexis" would have been introduced in the earlier phases.[133] G's ability to write Greek indicates that he had participated in such an education and would have been exposed to Greek literature, although the level of his educational attainment is uncertain. For our purposes, though, the key issue is that G would have been exposed not only to the spoken Koine of his day, but also to compositional style via Greek literature. That is not to say that G could have specifically identified given stylistic techniques, but rather that his exposure to this literature could have created a level of stylistic awareness for what would have been considered attractive in a Greek composition; such sensitivity could have influenced his translation. Here, while the religious system informed G's knowledge of the Hebrew and Greek Pentateuch, the educational system exposed G to Greek literary style.[134]

The third influential cultural system was described above as "scribal" in order to distinguish between the influences of G's literary exposure and that of more general scribal practices, which would have included translation work. Here, the research of Aitken (2013) and Jennifer Dines (2012) suggests that the translators belonged to the scribal class.[135] Of particular interest is Aitken's article comparing the typical techniques

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[132] Cribiore, *Gymnastics of the Mind*, 220–44.

[133] Aitken, "Significance of Rhetoric," 515.

[134] This knowledge may have been further enhanced by the presence of panhellenic festivals that occurred throughout the Hellenistic kingdoms. See Barbantani, "Lyric in the Hellenistic Period and Beyond," 314. Barbantani further comments that the *grammatikos*, who would have taught the second stage, would have been likely to include the famous lyric poets in their curricula, particularly Pindar (312).

[135] See in particular Aitken, "The Septuagint and Egyptian Translation Methods," 369–294; Aitken, "Significance of Rhetoric," 507–21; Dines, "Grand Words," 69–81.

and features found in Greek translations of Demotic *Vorlagen* to those of the Septuagintal

corpus. Based on the similarities between these translations, Aitken suggests that the

Septuagintal translators appear to have been educated with "the administrative class,"[136] a

point supported by Dines's suggestion that the use of grandiose expressions and future

passive verbal forms in the Greek Minor Prophets and Pentateuch echo "the language and

style of Ptolemaic" bureaucratic documents, which would have been recorded by

administrative scribes.[137] Along these same lines, Aitken suggests that the translators of

the Greek Pentateuch in particular appear to "have been comparable to the more skilled

of the Egyptian bureaucratic scribes, having not achieved the highest level of education,

but having acquired some rhetorical skills which were taught in the elementary levels of

education, ultimately not demonstrating high literary competence.[138] Here, it appears that

in addition to being influenced by his familiarity with the Greek Pentateuch and his

education, G's translational technique and choices may have been influenced by the

scribal practices of his era relating to translation.[139]

Having identified three cultural systems that could have influenced G's work, we

can return to the issues that can be known with relative certainty. Here, in both Hebrew

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[136] Aitken, "The Septuagint and Egyptian Translation Methods," 294

[137] Dines, "Grand Words," 77, 70–78. Note, however, that Lee (*Greek of the Pentateuch*, 64) does not find her argument about future passives persuasive due to the relative lack of alternatives.

[138] Aitken, "Significance of Rhetoric," 520. He does note, however, that the increased use of rhetorical features in texts such as Exod 15 and Deut 32 may point to greater skill than is generally supposed that is hidden by the chosen translation technique (521). Addressing the Pentateuchal translators, Lee (*Greek of the Pentateuch*, 121) agrees with Aitken's assessment, but suggests that he does not go far enough. Rather, Lee cites Fernández Marcos's ("Greek Pentateuch," 89) conclusion that the translators were "in contact with the scholarly milieu and philological methods of the Library," suggesting that it better accounts "for the range of skills and knowledge that can be detected in" the Greek Pentateuch (Lee, *Greek of the Pentateuch*, 121).

[139] In this discussion we see the overlapping nature of the various cultural systems. Scribal education would have influenced scribal practice.

and Greek literary systems poetry and song had distinctive qualities.[140] Given the

religious and educational background of the translator, it is quite likely that he would

have had at least some familiarity with the style of the various poetic traditions, both in

their similarities and differences. As such, the literary conventions of both Greek and

Hebrew poetry should be considered as potentially influencing factors.

In summary, then, PST contributes to the exploration of style in the Greek Psalter

by offering a framework to identify factors that may have informed both G's preferred

translation technique and potentially stylistic renderings. Here, it would seem that the

Greek Pentateuch, both its text and the informing repertoires, are likely to have been

central/secondary aspects of the Jewish-Greek literary system, and thus to have exerted a

significant influence on G's work. The character of the Pentateuchal translations varies

between the books, but each book appears to have been influenced by general

translational practices of the period; as such, these scribal practices and the repertoires of

the Greek Pentateuch may have both been influential, although it is possible that the

former are mediated through the latter. Greek prose and poetic style may have also

played a role, as may have Hebrew poetic style. As such, each of these areas requires

further exploration, a task that will be undertaken in the next chapter.

The Style of the Old Greek Psalter

The discussion above focused on two streams of Septuagintal research: translational

approaches and PST. On the one hand, although Pietersma, Boyd-Taylor, Aejmelaeus,

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[140] What contemporary readers might consider "poetry" was often described as "song" in the ancient world. This observation does not deny that a continuum of elevated language exists (Kugel, *The Idea of Biblical Poetry*, 85). Rather, it suggests that the material in the Psalter differs from the prose material found in the Pentateuch and historical books. See Berlin, *Dynamics*; Schökel, *A Manual of Hebrew Poetics*; Watson, *Classical Hebrew Poetry* for discussions of the distinctive qualities of Hebrew poetry.

and Backfish each address the translation of the Greek Psalter from different perspectives, their research does not focus on the "prevailing opinion about the Greek Psalter" that suggests it includes "dreadfully poor poetry" as compared to the standards of "classical Greek poetry."[141] Rather, their work describes G's approach to his task and the character of his product. On the other hand, PST offers a framework for identifying the various influences on G's work. By expanding the discussion about the OG Psalter beyond just observations about G's technique and product, we have an approach to examining the style of the Psalter beyond simply the standards of classical Greek poetry, instead considering the roles of a variety of literary and cultural influences and situating the translation within the developing Jewish-Greek literary corpus more specifically instead of solely within a Greek literary corpus. Within this scholarly discussion and framework, then, it is the thesis of the present project that by drawing on Greek Pentateuchal poetry, Hebrew poetic technique, and Greek literary style, G contributed to the developing corpus of Jewish-Greek literature with a text that both respects the integrity of its *Vorlage* and reflects sensitivity to style, particularly its performative aspects, which are seen in G's sensitivity to sound, rhythm, and the matching of content and composition. Returning briefly, then, to Lemmelijn's approaches, any project that proposes to analyze the style of the OG Psalter fits neatly into Lemmelijn's "qualitative" category of analysis, focusing on the translator's freedom to render the text as he chooses, in this case focusing on the potentially stylistic aspects of his work. To evaluate these aspects, though, two points must first be addressed: the likely Greek educational background of the translator and what is meant by "style." As G's education has been

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[141] Aejmelaeus, "Characterizing Criteria," 72.

addressed above, the next chapter will now turn to defining style, exploring the

influencing corpora that have been discussed above, identifying relevant stylistic features,

and outlining the details of the project's methodological approach.

CHAPTER 2
"TRUE ELOQUENCE": LITERARY STYLE AND THE GREEK PSALTER[1]

Before addressing the style of the Greek Psalter in particular, it is worth briefly

discussing what is meant by the term "style" to more fully clarify the focus of the current

research. In contemporary literary theory, style has been described as "the way something

is done or made," focusing on the manner of creation and denoting both the "voice of an

individual" and the standards or fashions of a particular community.[2] Style, then, relates

to *how* something is done, dealing with choices from a range of potential alternatives.[3]

With respect to literary style these choices may include, but certainly are not limited to,

such aspects as genre choice, lexical selection, grammatical constructions, and word

order.[4] In the discussion that follows, we will examine stylistic features in the corpora

identified in the previous chapter that seem likely to have been available and influential

on G's work and sense of style. First we will examine the Greek sources, looking at

descriptions of both prose and poetic style, as well as specifically considering the features

of Greek religious language seen in both hymnody and prayer. Next, we will consider

Jewish literary conventions based on both Hebrew poetry and the Greek translations of

two Pentateuchal poems, Exod 15 and Deut 32. Finally, after identifying these stylistic

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[1] Demetrius, *Eloc*. 38.
[2] Dolven, "Style," 1369.
[3] Dover, *Greek Prose Style*, 1.
[4] Within translations, these choices can be restricted by a combination of the translator's technique and the source text.

features, the discussion will discuss the goals, texts, and approach to the analysis in the following chapters.

Greek Literary Conventions

In his discussion of style as an aspect of aesthetics in the Archaic and Classical Greek cultures, Jeffrey Walker emphasizes that the now often presupposed "sharp dichotomy between 'rhetorical' and 'poetic' discourses—or 'persuasive' and 'aesthetic'—essentially did not exist"; rather, for the ancient Greeks "the aesthetics of style *includes* persuasive force; persuasion *includes* and sometimes *is* aesthetic appeal."[5] While persuasion and aesthetics overlapped, though, the ancient Greeks did recognize distinctions between poetry, prose, and genre,[6] a point to which we will now turn.

Briefly considering genre, archaic Greek poetic genre designations originally related to the social occasions in which songs were performed;[7] however, by the Hellenistic period in which the Septuagintal books were translated poetry had come to be designated by "formal considerations" of "content and form," a change that originated in in the mid-fifth century BCE with the growth of rhetorical criticism.[8] Aristotle's *Poetics* represents this trend towards systematic descriptions of the variety of song types based on "shared formal and thematic properties," rather than "common social function or mythic origin."[9] By the fourth century the performed songs had become written poems and "texts

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[5] Walker, "Canons," 176 (emphasis original). His point is argued based on the writings of Dionysius of Halicarnassus during the Hellenistic period. See also Walker's volume *Rhetoric and Poetics*. As to the prevalence of the distinction, Walker notes that this opposition has been assumed and perhaps even unquestioned for the last century. See also Webb, "Poetry and Rhetoric," 339–41.

[6] Walker, "Canons," 176, 175–76.

[7] Ford, *Origins*, 10. Note that during this period what we refer to as poetry was generally described as song and rooted in performance at various social occasions.

[8] Ford, *Origins*, 11.

[9] Ford, *Origins*, 21.

rather than events,"[10] with Walker noting that poetry came to refer to "metered discourse

of all kinds."[11] Meter, then, became a defining feature of Greek poetry, with the various

(sub)genre names adopted in the fifth and fourth centuries often being preserved by

Hellenistic scholars who offered commentaries as well as collecting and organizing these

ancient songs,[12] some of which are now described with the anachronistic term "lyric."[13]

Walker describes this ancient lyric poetry as including an "epideictic argument

that calls its audience to acts of judgment and response,"[14] a central aspect of what came

to be known as "the 'rhetorical' tradition."[15] He argues that rhetoric emerged from what

is now considered to be early lyric poetry, which ultimately relates back to his previously

cited remarks on the overlap of persuasion/rhetoric and aesthetics/poetics. Returning,

then, to Walker's discussion of ancient style, he generally focuses on prose and its

development from the Classical period into the Hellenistic era, starting with Aristotle's

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[10] Ford, *Origins*, 9.

[11] Walker, *Rhetoric and Poetics*, 21.

[12] Barbantani notes that Hellenistic scholars frequently organized these poems based on their content or meter, although at times the basis is not certain ("Lyric in the Hellenistic Period and Beyond," 299–300).

[13] Ford, *Origins*, 11. The contemporary classification of poetry as epic, lyric, or drama originates with Goethe (Budelmann, "Introducing Greek Lyric," 3), with the scope of lyric being ambiguous due to its varying uses in ancient through modern contexts. Contemporary scholarship now often focuses on "lyric as a 'mode' rather than a 'genre'" (4), one that includes a number of genres, including songs that vary in "subject matter, purpose, length, metre, dialect, tone, geography, period, number and kind of performer(s), mode of performance and musical accompaniment, audience, [and] venue" (6). This more broadly conceived lyric includes six general tendencies: they are short; they use present tense and focus on a lyric 'I'; they often lack mythical content; they seek to do something, like praying or exhorting; they are composed to be performed; and they are "composed for a specific occasion or . . . type of occasion" (10).

Within the ancient context, Aristotle (*Poet.* 1447a) focused on mimetic poetry, categorizing poetry as dithyramb, epic, tragedy, or comedy. While dithyramb is later considered a genre within the category or mode of lyric poetry, in Aristotle the focus was on lyric's function as a sung "component of tragedy" (Culler, *Theory*, 51). Early Greek poetry that is now described as lyric was described with the term *melos* (song), with the term "lyric" emerging "in the second century BCE" (Budelmann, "Introducing Greek Lyric," 2). Given the use of the term during the Hellenistic period, it will be used in the present discussion.

[14] Walker, *Rhetoric and Poetics*, viii.

[15] Walker, *Rhetoric and Poetics*, ix. Culler (*Theory*, 50) similarly observes a strong link between persuasive discourse and lyric in the archaic period, although he notes that determining the origin of various genres is problematic.

perspective that "good style" should be "clear and grammatically correct."[16] It should

also be "distinctive, dignified, and appropriate" qualities that may "be achieved through

the appropriate use of [the] 'poetic' devices of diction and rhythm."[17] Aristotle's concern

for diction and rhythm deserve further elucidation. First, in modern terms, diction refers

to lexical selection broadly conceived.[18] In Aristotle, though, his concern for diction

includes the use of metaphors,[19] suggesting that for Aristotle word selection included

what modern critics would describe as "figuration," or "the transmutation of ideas into

images."[20] Second, in Aristotle's estimation rhythm was important for creating

boundaries for ideas by chunking them "into clearly marked phrases and clauses that can

easily be taken in" and that include "definite closure."[21] Prose composition should be

rhythmic, not metrical, so as not to "seem artificial and inappropriate to speech."[22] By the

time of Aristotle, then, we see a definite formal distinction between prose texts or

discourses and poetic ones: prose was to be rhythmical while poetry was to be metrical.[23]

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[16] Walker, "Canons," 180. This concern for clarity and correct grammar relates to Dover's discussion of "linguistic style." Dover (*Greek Prose Style*, 1–12, 96–188) notes that style can relate either to content or form, with the former addressing such issues as genre selection and the latter dealing with narrower issues such as syntactic decisions. He acknowledges, though, that content and form are interrelated and that any given text or composition has varying levels of style. However, his discussion focuses on the narrower questions of the forms used, with his expositions on poetic and technical language, diction, and rhythm being relevant to the present analysis.

[17] Walker, "Canons," 180.

[18] Cook, "Diction," 358. According to Cook, diction includes four categories: "(1) *identification*, including usual spelling, pronunciation, grammatical part of speech, whether specialized, and status (e.g., rare, obsolete, archaic, colloquial, dialectal); (2) *etymology* , including subsequent word formation and cognates in other lang[uages]; (3) *signification*, which builds on other dictionaries and on quotations; and (4) *illustrative quotations*, which show forms and uses, particular senses, earliest use (or, for obsolete words, latest use), and connotations" (358, emphasis original).

[19] Walker, "Canons," 180.

[20] Shapiro, "Figuration," 486.

[21] Walker, "Canons," 181. See also Staab, "Satzlehre," 2:1500.

[22] Walker, "Canons," 180; Nünlist, "Poetics and Literary Criticism," 2.735.

[23] This statement should not be deemed to indicate that all ancient authors considered poetry to simply be "speech with meter," although that was surely the case for Gorgias (*Helen* 9), as Ford (*Origins*, 135) notes. Ford further comments that in Plato (Symposium 205c) we see a concern for "creation" and in Aristotle the focus on mimesis. That said, while content and other stylistic aspects of composition may be crucial to poetry, meter is a key feature distinguishing it from prose compositions.

If meter and rhythm are deemed to be the major distinguishing characteristic between Hellenistic Greek poetry and prose, it is important to identify how each would have been defined in that context. Here, while the modern conception of meter generally addresses anything related to the arrangement of syllables,[24] Aristophanes (255–180 BCE) distinguishes between ῥυθμῶν and μέτρων.[25] Here, on the one hand, ῥυθμῶν or "rhythm" relates to the sequencing of long and short syllables, such as an iambic rhythm, which starts with an anceps syllable (ˣ) that can be either long (‾) or short (˘) followed by a long-short-long sequence of syllables: (ˣ ‾ ˘ ‾). One the other hand, μέτρων or "meter" relates to the number of feet (rhythmic units) in a given line; for example, a line comprised of four iambic (rhythmic) units would be a "tetrameter." Thus, an iambic tetrameter would have the same meter (μέτρον) as a trochaic tetrameter, indicated by the word "tetrameter" denoting four feet; however, they have different rhythms (ῥυθμῶν), iambic and trochaic, respectively. This distinction between meter and rhythm is significant for discussion of the OG Psalter. Whatever the reason for choosing to render his *Vorlage* "closely" or "literally," such an approach limited the translator's lexical choices, syntax, and use of word order, which would have interfered with his ability to create a metrical or even rhythmic text, despite the poetic genre of the original.[26] A lack

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Within lyric poetry in particular meter tends to be highly varied and less regular than that found in epic, for example. See Budelmann, "Introducing Greek Lyric," 12–13; Easterling and Knox, *Early Greek Poetry*, 238. Greek lyric did not have "hard and fast rules linking metrical form and content," however "metrical form [was] critically important, since it determine[d] performance" (Carey, "Genre, Occasion and Performance," 23). Here, Furley and Bremer (*Greek Hymns*, 1:34) note that "different gods stimulated different rhythms in their worshippers," which may relate to the varying metrical and rhythmic tendencies of the various genres.

[24] Dover, *Greek Prose Style*, 174.

[25] Aristophanes, *Nu.* 638–652. For the dates, see Barbantani, "Lyric in the Hellenistic Period and Beyond," 301.

[26] Note Aitken's ("Significance of Rhetoric," 510–11, 521) remarks pointing to the constraints of the translation process. It is also possible that the translator did not detect meter in his reading of the Hebrew, which may have contributed to his choice of translation technique. However, such a suggestion

of meter, unusual grammar, and word order may all contribute to the less than flattering

descriptions of the Greek Septuagintal poetry previously noted.[27] However, while the

constraints Septuagintal of the translator's chosen technique may have prevented him

from offering a recognizably metrical poetic text, they do not necessarily mean that the

translator entirely lacked literary sensitivity. Indeed, Samuel Vollenweider specifically

comments that this lack of meter in the translated Psalms suggests they should be

understood as elevated prose and considered through the lens of ancient rhetoric.[28]

While Vollenweider focuses on the value of rhetoric, the possible existence of

Greek prose hymns in this period should also be noted. The major challenge for

understanding the potential influence of such hymns on the Septuagintal translators,

though, is the lack of early extant compositions, with the earliest clear attestations arising

in the Roman period, notably in the *Orations* of Aristides and the Isis aretalogies.[29]

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cannot be established. Aitken, however, does note that the translator of the Greek Pentateuch appears to have recognized at least some differences in narrative or prose and poetry, notably in Exod 15 and Deut 32, although more so in the latter (521). This recognition and the musical terminology used in the Psalter suggest that the translator may well have recognized the poetic form, or at least the musical nature, of the source text. See in particular Aitken, "Significance of Rhetoric," 511–15; Gera, "Translating Hebrew Poetry" 107–20.

[27] Dines ("Grand Words," 80) suggests that the negative assessments of Septuagintal style may be a consequence of "the revival of the Attic style in the first and third centuries CE, with the consequent downgrading of the 'Asianising' style." This "Asianising" style began to rise in the third century BCE as a reaction to the "growing uniformity" in Koine Greek and "was characterized by the . . . emotive accumulation of vocabulary and rapid successions of short antithetical clauses with a heavy emphasis on metaphor, word-play, 'poetic' vocabulary, and contrived rhythmic and phonetic effects" (Horrocks, *Greek*, 100, 99–100), ultimately influencing even official decrees and documents (Horrocks, *Greek*, 100; Kennedy, *A New History of Classical Rhetoric*, 95–96). Kennedy (*A New History of Classical Rhetoric*, 96) notes that the earliest attestation of the style is in the third century in Hegesias of Magnesia. His work was characterized by "short, rhythmical phrases and avoided long periodic sentences," although Kennedy notes that "the best examples of the impetuous and ornate style . . . come from elaborate inscriptions preserving letters of Hellenistic kings, such as that of Ptolemy II at Miletus." Kennedy further notes that the Asianising style included two types, one "epigrammatic and pointed" and the other "swift and impetuous, with ornate words."

[28] Vollenweider, "Hymnus, Enkomion oder Psalm? " 220. Discussions of hymns and their relationship to rhetoric also post-date the timeframe of the Psalter's translation, although they may well reflect earlier perspectives. Further, note Walker's observations about the overlap between persuasion (rhetoric) and poetics in that ancient world that was discussed above.

[29] Krentz, "Epideiktik and Hymnody," 55; Russell, "Aristides and the Prose Hymn," 200; Gordley, "A Prose Hymn of Christ," 195–207. Note also that New Testament scholarship has discussed the possible

However, Edgar Krentz suggests that such hymns existed "as early as the fourth century BC,"[30] appearing to refer to the speeches in Plato's *Phaedrus* (237a), which Socrates describes as a "mythic hymn" (μυθικόν τινα ὕμνον) and as being "dithyrambic."[31] Paul Ryan describes the passage starting with 237a as "a nonmetrical hymn" that includes a "poetic tone and manner."[32] Vollenweider, though, sees this speech by Socrates as being an encomium praising Eros rather than as a hymn, further commenting that the extant traces of supposed prose-hymns are embedded within other genres,[33] which would also be the case here. These varying perspectives on Plato's speech as either a prose hymn or an encomium that is not directly tied to the hymnic genre reflect the possibility noted by Edsall and Strawbridge "that one person's hymn may well have been another's encomium."[34] The issue here is how a "hymn" is defined. Addressing this issue, Matthew Gordley observes that hymns can be defined with either an emic approach, focusing on an external observer's perspective on an internal description, or an etic approach, focusing on an external and more systematized description.[35] Unfortunately, the lack of clearly defined prose hymns or theoretical treatment in the centuries between Plato and Aristides severely complicates either type of description. Briefly considering Aristides's hymns, though, D. A. Russell has noted that they fall into two types, one containing what

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presence of such prose hymns with the New Testament literature. See in particular Krentz, "Epideiktik and Hymnody," 50–97; Gordley, "A Prose Hymn of Christ."

[30] Krentz, "Epideiktik and Hymnody," 55.

[31] Plato, *Plato in Twelve Volumes*, 9:237a, 265c, 238d; Plato, *Platonis Opera*, 237a, 265c, 238d.

[32] Ryan, *Plato's Phaedrus*, 136.

[33] Vollenweider, "Hymnus, Enkomion oder Psalm?" 215. Note, though, that Plato had distinguished between hymns and encomia in *Rep.* 10.607a., with the former relating to gods and the latter to people, a point noted by Vollenweider (212).

[34] Edsall and Strawbridge, "The Songs We Used to Sing?" 298.

[35] Gordley, "A Prose Hymn of Christ," 44, drawing on McCutcheon, "Introduction," 17. (Note that Gordley erroneously cites the chapter as "Insides, Outsides, and the Scholar of Religion," which is the section rather than chapter title, and the page number as 3).

might be described as hymnic features and the other as including more epideictic

elements.[36] The hymnic type includes "elements derived from the language of cult or

from Plato," including "short cola, simple non-periodic structures, asyndeton, anaphora, .

. . figures like isocolon, and a distinctly grandiose choice of vocabulary."[37] On the other

hand, the epideictic type includes the use of a "much more periodic structure and a closer

resemblance to the epideictic style used for regular encomia of men or places."[38] For our

purposes, the value of this discussion does not lie in the specific features, but rather in the

possible existence of such hymns, which may ultimately have influenced the choices of

the Pentateuchal and Psalmic translators to render Hebrew poetry in a prose form, making

it stylistically defensible from the perspective of Greek literature.[39] However, regardless

of whether the Greek renderings of Hebrew poetry can appropriately be deemed "prose

hymns" or not, the discussion above and the lack of consistent poetic meter in the Greek

Psalter suggest that it is important to consider the ongoing development of Greek prose

style.

Returning to the wider Greek literary context, Aristotle's discussion of style saw

further development during the Hellenistic period, particularly in the work of his student,

Theophrastus, who described style more systematically according to "four virtues" and

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[36] Russell, "Aristides and the Prose Hymn," 200–201.

[37] Russell, "Aristides and the Prose Hymn," 200–201.

[38] Russell, "Aristides and the Prose Hymn," 201. For a discussion of the period and colon (κῶλον), see page 43 below. In contrast to Russell, Vollenweider ("Hymnus, Enkomion oder Psalm?" 216) does not believe that the prose hymn was sufficiently established generically to have contributed to the development of early Christian prose hymns, although his focus is primarily on the extant material. Citing the Isis aretalogies as Hellenistic attestation, he highlights that that they are "an imported product."

[39] Note Vollenweider's ("Hymnus, Enkomion oder Psalm?" 213) observation that later Jewish-Greek literature includes descriptions of psalms as hymns, particularly citing T. Ab. 12:20; Hist. Rech. 16:1; Pss. Sol. 3:1 and Philo, *Somn.* 1.37, although only the Psalms of Solomon are generally dated to the period before the turn of the era, with Wright ("Psalms of Solomon," 2.639) suggesting a date in the first century BCE.

"three styles."[40] Theophrastus's virtues included "clarity, correctness, embellishment, and appropriateness."[41] The first two virtues relate to proper diction and syntax, respectively, while embellishment deals with "figuration and euphonious/rhythmic composition."[42] Appropriateness, then, addresses the importance of καιρός, which originally denoted "a religious concept based on the idea that there are limits that mortals . . . must observe" and later developed into the secular conception that speech had a right time and place or an "'opportune' or effective moment" for various styles and topoi.[43] Walker suggests that Theophrastus's three styles built on a Classical concern for moderation in style, designating "the plain, the middle, and the grand," which appear to relate to the amount of figuration used.[44]

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[40] Tying back to Walker's observations noted on page 32, Beer ("Rhetorik des Hellenismus," 366) highlights that Theophrastus's focus on style within rhetoric reflects the lack of distinction between poetry and rhetoric found in ancient writings, specifically noting that "Theophrast führt in seiner Stilistik konsequenterweise beide, Rhetorik und Dichtung, zusammen" (Theophrastus consequently brings together both, rhetoric and poetry, in his stylistics; 368).

[41] Walker, "Canons," 182. Note that his work is primarily attested by later Roman reception in "the *Rhetoric to Herennius* falsely attributed to Cicero, and the young Cicero's *On Invention*" from the first century BCE (Walker, "Canons," 182; [Cicero], *Rhet.*; Cicero, *Inv.*). For a general discussion of these "virtues" that is not specifically tied to Theophrastus, but rather classical rhetoric more generally, see Rowe, "Style," 121–57.

[42] Walker, "Canons," 182.

[43] Ford, *Origins*, 17, 19.

[44] Walker, "Canons," 182. Cicero, though, would later associate the styles with functions that allowed the speaker to evoke the appropriate responses for particular types of discourse.

While Walker attributes these three styles to Theophrastus, Innes ("Introduction," 324–26) observes that Theophrastus's contribution to "the theory of styles . . . is obscure and controversial" (324), noting that the first explicit explication of *three* styles is seen "in *Ad Herennium* 4.8.11ff and Cicero, *De Or.* 3.177, 199, 210–12" during the Roman period (325). She suggests, instead, that Theophrastus seems likely to have developed Aristotle's perspective, believing in "only one good style," which was neither too plain nor too elaborate, focusing on diction (326). Innes further believes that Demetrius's styles emerge from a two-style theory first attested in Aristophanes. Here, citing Aristophanes, *Ran.*, 1058–1059, Innes notes that Aeschylus accuses Euripides of using a plain style where a grand style would have been more appropriate, an accusation based on the content of his speech. According to Innes, then, Demetrius's four style theory appears to have emerged from this two-style theory, with Demetrius dividing the grand style into his "grand and forceful" styles and the plain style into his "plain and elegant" styles (325; see also Demetrius, *Eloc.*, 36–37). For the present discussion, a conclusion about the precise details of Theophrastus's summation and the origins of Demetrius's four styles is not relevant.

Additional Hellenistic developments are attested in both the treatise *On Style* *(Eloc.)*, traditionally associated with Demetrius,[45] and in the writings of Dionysius of Halicarnassus,[46] with both of these works contrasting at points with Aristotle's and Theophrastus's concern for moderation. Here, Walker highlights Demetrius's and Dionysius's concern for "qualitative 'types' . . . or . . . 'characters' of style," focusing on their use of "diction, figures of thought and speech,[47] and sentence compositions and rhythms" to express the desired mood.[48] Both Demetrius and Dionysius offer more elaborate stylistic frameworks. Demetrius adopts a fourfold framework of "grand, elegant, plain, and forceful styles."[49] Dionysius in turn lists "nine stylistic qualities,"[50] including the virtues of "clarity, correctness, and conciseness, and six 'supplemental' qualities of elegance, solemnity, grandeur, tension, weight, and *hypsos* or 'sublimity.'"[51]

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[45] Walker, "Canons," 182. Innes ("Introduction," 312–13) notes that the identity of the author is unknown. While this point is acknowledged, for convenience the author will be referred to according to the traditional attribution of "Demetrius." Note that quotations from Demetrius will be drawn from the Loeb volume edited and translated by Innes unless otherwise noted.

Key bibliography on Demetrius includes Grube, *Greek Critic* (1961); Schenkeveld, *Studies* (1964); Cronjé, "Demetrius on Forcible Style," 33–42 (1993); Innes, "Period and Colon," 36–53 (1994); Paffenroth, "A Note on the Dating of Demetrius' on Style," 280–81 (1994); Innes, "Introduction," 311–42 (1995); Demetrius, *Eloc.* (1995). More recent work has focused on the identity of the author, his audience, and dating of *Eloc.*, notably Dührsen, "Wer war der Verfasser," 242–71 (2005); Schenkeveld, "Intended Public," 29–48 (2007); Dihle, "Zur Datierung," 298–313 (2007), although Jonge, "From Demetrius to Dik," 211–32 (2007) discusses Demetrius's view on word order and Beer "Rhetorik des Hellenismus," 361–82 (2019) situates the work of Demetrius within the rhetorical tradition of Hellenism.

[46] Walker, "Canons," 182. Dionysius's writings date to the late first century BCE. In particular, see Dionysius of Halicarnassus, *Comp.*

[47] Demetrius (*Eloc.* 263–264) only distinguishes between figures of thought and speech in his discussion of the forceful style, although the distinction is rooted in ancient theory. Here, Rowe ("Style," 129) describes ancient rhetoricians as "recogniz[ing] two categories of figures," with "figures of words" or speech being "words arranged in certain patterns" and "figures of thought" being groups of words with "standard intellectual and emotional shapes, such as questions and exclamations."

[48] Walker, "Canons," 183.

[49] Innes, ed., "Introduction," 335. Demetrius develops these styles in *Eloc.* §36–304. Walker ("Canons," 183) calls the grand style "magnificent" and the plain style "spare."

[50] Walker, "Canons," 183–84. Dionysius is explicitly addressing historiography at this point. See Dionysius of Halicarnassus, *Thuc.*

[51] Walker, "Canons," 184. In addition to these developments, the Hellenistic period also saw significant growth in formal grammatical analysis within Alexandrian scholarship, as attested in lists "explicating the diction and linguistic forms . . . of Homer and other writers" (182).

As can be seen, authors, translators, and composers in the Hellenistic period were heirs to notable stylistic traditions with which Jewish Greeks were likely to at least have been familiar based on the Hellenistic educational system discussed in the previous chapter. For this reason, the forthcoming analysis will consider the way in which G was informed by Greek poetic and prose style, recognizing the constraints imposed by his chosen translation technique.

<div align="center">Greek Prose Features</div>

Demetrius and the Septuagint

Recently, Dines has suggested that Septuagintal style may reflect the literary style and conventions used by the Ptolemaic bureaucratic scribal class to "creat[e] an impression of daunting or persuasive authority," which would have been "eminently suitable" for rendering the Mosaic Law and the prophets,[52] with her discussion comparing the literary features found both in the non-literary documentary papyri and in the Septuagintal text of the Pentateuch and Minor Prophets.[53] In addition to this comparison, Dines considers potential literary influences, focusing on the grand and forceful styles described in Demetrius's treatise *Eloc.*,[54] mentioned above. Ultimately, she suggests that "many characteristics routinely attributed to Semitic influence could also be understood as serendipitous features of a 'grand' or 'forceful' style."[55]

Building on the above stylistic foundation and on Dines's observations, the forthcoming analysis will consider the *literary* style of the Greek Psalter, similarly

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[52] Dines, "Grand Words," 77.

[53] For her comparison with the non-literary papyri, see Dines, "Grand Words," 70–78, where she addresses the use of compound forms and future passive verbs.

[54] For Dines's discussion of Demetrius, see "Grand Words," 78–81.

[55] Dines, "Grand Words," 80.

drawing on Demetrius's *Eloc.* as an expression of Hellenistic literary conventions. Turning to Doreen Innes's analysis of *Eloc.*, she notes a *terminus post quem* of the third century BCE based on Demetrius's likely post-mortem references to Demetrius of Phaleron (4th–3rd century BCE) and Sotades (3rd century BCE),[56] as well as *Eloc.*'s Aristotelean content.[57] A *terminus ante quem* of 30 BCE is suggested by Demetrius's seeming ignorance of Dionysius's treatment of "elegant composition" and Demetrius's view of Demosthenes as essentially dealing with "forceful style" rather than the broader view of his work as "the master of all styles" prevalent "by the time of Cicero."[58] Given the fragmentary textual evidence of the linguistic and theoretical developments between the time of Aristotle and the first century BCE,[59] Innes suggests that the *contents* of *Eloc.* "at least do not preclude and may best reflect the second century" BCE, the dating she adopts.[60] Ultimately, however, whether the treatise originated in the second or first century is not key to the discussion that will follow. It is not suggested that the translator of the Greek Psalter was familiar with Demetrius's work in particular; indeed, the precise

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[56] Innes, ed., "Introduction," 314.

[57] Innes, ed., "Introduction," 317–20. Note, however, that Innes believes this content reflects later theoretical developments

[58] Innes, ed., "Introduction," 315. Of further note, Schenkeveld (*Studies*, 69) observes that Demetrius's treatise may well predate Cicero due to the former's lack of concern for mimesis.

[59] Innes, ed., "Introduction," 313, 320.

[60] Innes, ed., "Introduction," 313, 312–21. Innes does address the possibility of an early first century BCE date based on literary Atticisms seen in Demetrius's "use of dual for forms other than δύο and ἄμφω, and the preposition ἀμφί" (321). Grube (*Greek Critic*, 39–56) comments that such linguistic usage might be expected in third century Alexandria, his preferred dating, where scholars would have been familiar with and able to use Attic and Ionic Greek along with their regular Koine (47). Further, he comments that Demetrius's "familiarity with Egypt" and his focus on literature generally rather than rhetoric specifically may support an Alexandrian provenance (52). In his discussion of *Eloc.*'s dating, Schenkeveld (*Studies*, 147, 135–48) comments that while he adopts a first century BCE dating, he believes that the treatise represents writing dating back to the second century BCE, which points to the conservatism discussed by Dines and the likelihood that his ideas and styles relate to those that might have been familiar to the translator of OG Psalms. Dines ("Grand Words," 79) also adopts a first century BCE date for the treatise. For a more detailed analysis of the dating of *Eloc.*, see Innes's discussion and bibliography in Innes, ed., "Introduction," 312–21; Dihle, "Zur Datierung," 298–313; Paffenroth, "A Note on the Dating of Demetrius' on Style," 280–81.

timing of the origin and the geographic provenance of the two works may have precluded such knowledge. Here, however, Dines highlights that due to the conservative nature of the rhetorical discipline, Demetrius's treatise is likely to represent "ideas and practices going back at least to Theophrastus and other lost treatises" on style.[61] As such, Demetrius's work is adopted as representative of the developments in Greek prose style theory between the time of Aristotle in the fourth century BCE and Dionysius in the first century BCE, developments that are likely to have been familiar based on the common Greek educational system noted in the previous chapter and on the conservatism observed by Dines.

Demetrius's De elocutione (On Style)

Briefly turning to prose style in the centuries before the turn of the era more broadly, Walker observes that theoreticians in this period identified certain *styles* as being particularly suitable for expressing certain thoughts using particular methods:

> Beginning with "Demetrius" . . . we find lists of qualitative "types" of style . . . or what are sometimes called "characters" of style. A style's *character* is its "stamp" or "impression," its qualitative feel. The details vary from one critic to the next, but basically, each style-type is described in terms of its characteristic "thought" and mood (or "method"), and the diction, figures of thought and speech, and sentence compositions and rhythms that effectively express the mood.[62]

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[61] Dines, "Grand Words," 79. While Innes does not explicitly address the conservative nature of the discipline, her introduction to Demetrius does note that he appears to have "adopted and modified" other stylistic discussions (Innes, ed., "Introduction," 324), which points to such conservatism in its adoption and adaptation rather than broad innovation. Also worth noting here are Schenkeveld's observations about the overlap between Demetrius and others, including his likely use of Aristotle and Theophrastus, as well as more contemporary and later authors, comparisons that are found throughout his *Studies*. That is not to say that Schenkeveld and other scholars do not recognize the distinctives found in Demetrius, but rather that Demetrius's work clearly relates to that of his predecessors and contemporaries.

[62] Walker, "Canons," 183.

Here, Innes describes Demetrius in particular as offering a "popular framework for critical analysis and judgment,"[63] noting that "he does so in a complex theory of four styles" (χαρακτῆρες).[64] These styles address "four qualities or manners of writing or speaking," with Demetrius addressing the "main elements" of each type;[65] note, however, that with the exception of the grand and the plain styles, which he considers "polar opposites," in practice these styles can be combined with one another.[66]

Turning to the content of *Eloc.*, Demetrius opens his discussion with an overview of what we might describe as sentence theory, addressing κῶλα, κόμματα, and περίοδοι. Following his remark that "poetry is organized by metres," Demetrius notes that "prose is organized and divided by" κῶλα, which mark boundaries of thought and allow for pause, facilitating the speaker's breathing and the audience's comprehension.[67] Κόμματα, then, are shorter segments that Demetrius defines "as 'what is less than a clause'" (κῶλον),[68] with a focus solely on length that does not include any syntactic requirements. While Demetrius distinguishes between prose and poetry based on meter, he uses a comparison with metrical compositions to describe the proper length of κῶλα, and by implication

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[63] Innes, ed., "Introduction," 311. While she has described these writings as a critical framework, Schenkeveld (*Studies*, 51) focuses on the didactic aspect of the treatise.

[64] Innes, ed., "Introduction," 311. As to the term "style," note that the term used in Demetrius's Greek title for his treatise (*On Style* for Περι Ἐρμηνείας) is a different lexical term from that used for the four so-called "styles" (χαρακτῆρες). Schenkeveld (*Studies*, 81) notes that in Demetrius χάρακτήρ is used to denote "general types." Further, Grube (*Greek Critic*, 24) highlights that in Demetrius the term does not bear the rigid connotations attested in later writers, suggesting its more general meaning is reflected in the potential for the styles to be blended.

[65] Grube, *Greek Critic*, 25, 24–25.

[66] Demetrius, *Eloc.* 36–37. Schenkeveld, *Studies*, 53–56, 70.

[67] Demetrius, *Eloc.* 1–4. Dover notes that based on Demetrius's examples these Greek terms do not appear to directly correspond to the respective English terms clause, phrase, and sentence and their grammatical interrelationships; as such, the Greek terminology will be used. See Demetrius, *Eloc.* 1–3, 10; Dover, *Greek Prose Style*, 37. Also note here that Demetrius alludes to a performative aspect.

[68] Demetrius, *Eloc.* 9.

κόμματα, indicating that different content will require κῶλα of different lengths,[69]

pointing to the relationship between composition and content in the various styles.

Demetrius expresses the appropriate range of length for κῶλα in metrical terms, ranging

from two feet on the short end to a hexameter (six feet) on the long end;[70] this range and

his preference for limiting κῶλα in the plain style to trimeter length suggest that for

Demetrius a κόμμα would be less than two or three feet.[71] A περίοδος, then, consists of

variously arranged κῶλα and κόμματα that possess "a well-turned ending," wherein the

final word of the περίοδος completes the entire thought or sense unit.[72] Here, word order

is key. A change in the ordering of the κῶλα and κόμματα can destroy the περίοδος by

placing a κῶλον or κόμμα with supporting but unnecessary details at the end in the place

of the essential content.[73]

Having briefly considered Demetrius's discussion of κῶλα, κόμματα, and

περίοδοι, it is now appropriate to describe the four styles. Here, Demetrius addresses three

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[69] Demetrius, *Eloc.* 4–8. For example, "commands . . . are always terse and brief . . . but supplication and lament are lengthy" (7); proverbs are similarly to be brief (9). Note, here, that Demetrius explicitly addresses the "appropriateness" or καιρός of the length; see 38 above for a discussion of this principle.

[70] Demetrius, *Eloc.* 5. Innes notes that the shorter range is expressed by examples containing "half a hexameter" or dimeters (Innes in Demetrius, *Eloc.* 5); see Innes, "Period," 41.

[71] Demetrius, *Eloc.* 205. The actual number of syllables associated with a trimeter will relate to the particular rhythm, although a traditional iambic trimeter, which Demetrius referenced in *Eloc.* 204, would include twelve syllables. See the discussion below on page 91.

[72] See Dover, *Greek Prose Style*, 38–40. A period can consist of anywhere from one to four κῶλα in Demetrius's (*Eloc.* 16–18) analysis.

[73] Demetrius, *Eloc.* 10–11. Demetrius discusses two further compositional types, here, the compact (κατεστραμμένη) and the disjointed (διηρημένη); the compact uses periods and the disjointed simply combining κῶλα "without the connections or buttressing or mutual support which we find in periods" (12). In prose, Demetrius advocates the use of a combination of the two approaches. See Demetrius, *Eloc.* 12–15.

particular areas for each style:[74] diction, composition, and content.[75] He also describes

their faulty implementation.[76] Demetrius addresses content only briefly, focusing

primarily on diction and composition. As noted above, Demetrius includes both lexical

selection and figuration in his discussion of diction, evidenced by his inclusion of

metaphor and simile as part of diction in the grand style.[77] Composition, then, addresses

the issues of sentence structure, sound, and rhythm,[78] with sentence structure relating to

syntactical choices as well as the use of certain types of κόμματα, κῶλα, and περίοδοι,

especially as they relate to length. Sound addresses Demetrius's concern for a sense of

musicality as well as the issue of sounds appropriate to the expression of particular

emotions. Finally, his discussion of rhythm focuses on syllabic length rather than stress

or pitch, and its use to achieve the appropriate sound or to elicit a certain response for a

given type of content.[79]

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[74] Note that the actual structure of Demetrius's exposition of each style varies and includes occasional digressions and appendices. However, the three aspects are identifiable within each section. See Innes, ed., "Introduction," 322–24.

[75] See Appendix 2, which includes a list of Demetrius's stylistic features for diction and composition in each of the four styles.

[76] Schenkeveld (*Studies*, 81–82) notes that the faulty styles have a general concern for a lack of appropriateness in diction and composition as related to their content and can be mixed as with the favored styles. The four faulty styles are the frigid style (Demetrius, *Eloc.* 114–127), the affected style (186–189), the arid style (236–239), and the unpleasant or repulsive style (302–304). The concern for appropriate style for a given content relates directly to virtue of "propriety" or "appropriateness" addressed above. See page 38 and Rowe, "Style," 154–57.

[77] Demetrius, *Eloc.* 78–90. Allegory might also be included here, since in Demetrius it refers to "*a series of metaphors, a continued metaphor*" (Schenkeveld, *Studies*, 103 [emphasis original]), rather than an interpretive method. See Demetrius, *Eloc.* 99–102 for his discussion of allegory within the grand style. Note, here, that figuration thus includes such features as metaphor, simile, and allegory. Figures of thought and words, though, are separate and are generally part of composition in Demetrius. See Innes, ed., "Introduction," 335–38. Rowe ("Style," 129) notes that "ancient rhetoricians recognized two categories of figures—figures of words, that is words arranged in certain patterns, and figures of thought, in which the meanings of the word groups have standard intellectual and emotional shapes, such as questions and exclamations."

[78] Grube, *Greek Critic*, 26. Here, Grube suggests that "arrangement" may better represent Demetrius's sense of the Greek term σύνθεσις than "composition." See also Schenkeveld, *Studies*, 53.

[79] Grube, *Greek Critic*, 26. The transition from accentuation based on pitch to stress post-dates the translation of the Psalter, with Ford (*Origins*, 235) noting that it had happened "by the latter part of the 4th century" CE. This shift influenced verse structure, "which ceased to be quantitative and came to be based on the opposition of stressed and unstressed syllables."

The Grand Style

Turning to the exposition of the four styles, Demetrius believed the grand style was appropriate for impressive subjects, citing such topics as naval and land battles, heaven, and earth. Here, it is the impressiveness of the content that often drives the grandeur, not simply the way that it is expressed, with examples including Homer's epics and Thucydides's histories.[80] Due to the very grandeur of these subjects, Demetrius notes that their diction "should be distinguished, distinctive and the less usual" so that it will be weighty;[81] the clarity created by "usual words" is of less concern than the strength of the impression.[82]

Dealing with lexical selection, Demetrius particularly mentions compound words, onomatopoeic words, neologisms, poetic words, and harsh words. By compound words he is not pointing to poetically created expressions such as "god-prodigied wanderings" or "the fiery-speared army of the starts," but rather to what he calls "safe compounds" like "lawgivers" or "master builders,"[83] with a particular interest here in using individual words rather than phrases.[84] Next, he suggests that onomatopoeic words imitating "emotion or action" introduce novelty in their "resemblance to inarticulate sounds."[85] Demetrius considers these onomatopoeic words to be neologisms,[86] which leads into his

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[80] Innes, ed., "Introduction," 327. Demetrius (*Eloc.* 75–76) particularly notes that "an unimpressive treatment of an impressive topic produces inappropriateness" (75).

[81] Schenkeveld (*Studies*, 76) suggests that dignity (σεμνότης) and beauty (κάλλος) are the key characteristics associated with the grand style.

[82] Demetrius, *Eloc.* 77.

[83] Demetrius, *Eloc.* 91. Dover (*Greek Prose Style*, 125) notes that Demetrius's reference to "safe" techniques or devices refers to those that are "less likely to produce an adverse reaction in a critical hearer," with the implication here being that the some audiences may not appreciate the more poetic compounds.

[84] Demetrius, *Eloc.* 92–93.

[85] Demetrius, *Eloc.* 94–95. Schenkeveld (*Studies*, 110) notes that Demetrius is primarily focused on "word[s] imitating sounds" and only secondarily on imitating things, actions, or emotions.

[86] Innes in Demetrius, *Eloc.*, 410–11; Schenkeveld, *Studies*, 113.

description of two other types of neologisms, including "newly invented forms . . . [and] secondary meanings from existing words."[87] In addition to these "creations," Demetrius suggests that appropriately used poetic vocabulary can create grandeur.[88] In this case he is not referring to mere use of such vocabulary, but rather to a recontextualization of it that achieves a specific end. Here he cites an example of Thucydides using Homer's expression "wave-surrounded" (περίρρυτος), which had originally described Crete; Thucydides, though, uses the term to promote Sicilian unity since its people all belonged "to one single 'wave-surrounded land.'"[89] Finally, he advocates the use of "harsh words," the examples of which appear to point to their more vivid semantic content, preferring "shrieking" (κεκραγὼς) to "crying out" (βοῶν) and "bursting out" (ῥηγνύμενον) to "charging" (φερόμενον).[90]

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[87] Demetrius, *Eloc.* 97. He further comments that his previously discussed compounds would be considered neologisms since they "derive from preexisting parts" (98).

[88] Innes ("Introduction," 336; *Eloc.*106–111) describes the discussion of poetic words as an appendix to the grand style's main structure. She also designates Demetrius's discussion of epiphonemes (decorative details), as such.

With respect to the use of "poetic" words in prose, Horrocks (*Greek*, 98) notes that such "archaizing" vocabulary "in reality had remained in current use in many spoken idioms outside Athens and now made their first appearance in prose" during the Hellenistic period.

[89] Demetrius, *Eloc.* 112–113. See Thucydides, *P. W.* 4.64.3.

[90] Demetrius, *Eloc.* 49. Note that the English equivalents are Innes's. This conclusion about content is based on three points. First, Demetrius explicitly shifts his discussion from "ugly *sounds*" (δυσφωνία) to "harsh *words*" (ὄνομα τραχὺ), focusing on lexical items rather than on sounds. Second, his preferred words have more vivid connotations. This idea directly relates to Demetrius's discussion immediately following his examples, in which he advocates placing vivid words later in a given clause (50–52). Finally, while in the first example the repeated use of velar stops (κ,γ) in κεκραγὼς may create harsh sound, the second example (ῥηγνύμενον) has only a single velar (γ), one liquid (ρ), and four nasals (μ, ν). Further, internal hiatus only occurs in one of the less preferred words (βοῶν). (West [*Greek Metre*, 14–15] describes hiatus as two adjacent vowels that "retain their face values" [14]). While the semantic content appears to be the focus, though, it is possible that sound plays some role in Demetrius's discussion of harsh words. That said, a review of the ancient material makes a determination difficult. From a "musical" perspective the voiceless consonants (π, κ, τ) are considered smooth by Dionysius of Halicarnassus (*Comp.* 14), while the aspirated consonants (φ, χ, θ) are described as rough. Whether Demetrius has musicality in mind is the first issue and whether "rough" and "harsh" can be equated is the second. The specific vocabulary is inconsistent, with Demetrius (*Eloc.* 219) using such terms as κακοφωνία ("ill-sound," LSJ 864), τραχύ (*Eloc.* 49; "harsh," LSJ 1812), and δύσφθογγον (*Eloc.* 246; "hard-sounding," LSJ 461) and Dionysius (*Comp.* 14) using the verbs τραχύνει ("make rough," LSJ 1812) and δασύνεται ("make rough,"

In addition to addressing lexical selection, Demetrius discusses the use of metaphors, similes, and allegory as part of the grand style's diction. Here, he advocates using appropriately-spaced metaphors, assuming that the comparison is not "far-fetched" and further suggesting that "metaphors should compare the smaller to the greater, not the reverse."[91] In the category of metaphor, Demetrius includes the use of personification, which Aristotle had called a "personifying metaphor."[92] He also suggests that "bold" metaphors should be converted to concise similes, making the comparison explicit and, thus, less risky,[93] or should be modified by explanatory phrases.[94] Ultimately, then, considering both lexical selection and figuration, most of Demetrius's description of the grand style's diction might be summarized as that which is less usual or novel, a point noted above, although the use of "harsh" words points to vividness.

Turning to composition in the grand style, Demetrius's discussion can be broken down into the six subtopics: syntactical choices, word order, sound, line length, rhythm, and figures of thought and speech. First, under syntactical choices, Demetrius describes the roles played by indirect constructions and σύνδεσμα, the latter of which can refer to either connectives or particles.[95] Demetrius addresses indirect constructions quite briefly, simply citing an example in Xenophon (*Anab*. 1.8.10); however, Innes notes that his example and the contrasting discussion in the plain style (*Eloc*. 198) suggest that Demetrius is referring primarily to the use of "subordinate participial constructions."[96]

LSJ 370). We do see overlap in the τραχ- root, but Demetrius (*Eloc*. 49) uses it in combination with "word" rather than "sound" (ὄνομα τραχύ).

[91] Demetrius, *Eloc*. 78–79, 84.

[92] Demetrius, *Eloc*.81–82. See Aristotle *Rhet*. 1410b35b and 1411b32.

[93] Demetrius, *Eloc*. 80. See footnote 83.

[94] Demetrius, *Eloc*. 85.

[95] Innes in Demetrius, *Eloc*. 53. For Demetrius's broader discussion, see *Eloc*. 53–64.

[96] Innes in Demetrius, *Eloc*. 104; Xenophon, *Anab*. 1.8.10; Demetrius, *Eloc*. 104, 198 Here, Demetrius contrasts a direct statement containing an imperfect verb (διενοοῦντο) followed by two aorist

While these indirect constructions are mentioned only briefly, the σύνδεσμα are addressed at greater length,[97] with Demetrius making three particular recommendations. First, they should be used with freedom rather than with precision. Here he suggests using multiple μέν's with a single δε.[98] Second, he notes that "an unbroken chain of connectives," for example inserting τε between every noun in a list, can "make even small things great."[99] Finally, he advises using "expletive particles" such as δή, νυ, and περ only when they add meaning or effect, not simply as rhythmic fillers. In particular he notes that when they sever something at the beginning from what follows they "[make] a dignified impression" with "an imposing effect."[100]

In addressing word order, Demetrius advocates starting with the least vivid words and progressing to the most vivid at the end. Based on his examples, it appears that this suggestion could also apply beyond the line/κῶλον level for our purposes. Here, in parallel constructions Demetrius would recommend having the more vivid word used in a subsequent line rather than in the first line.[101]

In his discussion of sound in the grand style, Demetrius focuses on the contribution of "a series of ugly sounds," noting that while unpleasant "its very excess . .

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infinitives (ἐλάσαι, διακόψαι), "they *intended* to *charge* and *cut* their way through," with a "more impressive" construction in which a noun (γνώμη) replaces the verb and two present, genitive participles (ἐλώντων, διακοψόντων) replace the infinitives, "the *intention* was that of *charging* the ranks of the Greeks and *cutting* their way through" (Innes's translation, emphasis added).

[97] Demetrius, *Eloc*. 53–58.

[98] Demetrius, *Eloc*. 53.

[99] Demetrius, *Eloc*. 54. In *Eloc* 63 Demetrius suggests that using a series of conjunctions between a list of armies "suggests infinite numbers"; however, immediately after this statement he suggests that omitting καὶ between two adjectives also creates grandeur (64). The issue appears to be the use of connectives in lists rather than their general use.

[100] Demetrius, *Eloc*. 56, 55–56. Note that this part of his exposition includes a rare reference to emotion within the grand style. Innes notes that emotion is generally "distinct from grandeur" and is more commonly associated with the forceful style (Innes, ed., "Introduction," 328).

[101] Demetrius, *Eloc*.50–52.

. brings out the grandeur,"[102] citing examples without specifically noting what is

unattractive about them.[103] Here, Innes suggests that the first example refers to internal

hiatus (Αἴας, αἰὲν) and an irregular lengthening of a vowel based on a subsequent

consonant, while the second addresses ending a clause on a monosyllable.[104] Innes's

conclusion about the use of internal hiatus (σύγκρουσις) relates to Demetrius's discussion

of the topic, which he describes as "any clash of vowels";[105] while the term frequently

refers to a "clash" between the vowels and diphthongs at the ending and beginning of

words rather than vowel and diphthong combinations within words, Demetrius clearly

has internal hiatus, the latter, in view in *Eloc.* 48.[106] Ultimately, Demetrius promotes a

middle road that does not avoid hiatus altogether, but rather uses it carefully:

> You should, however, neither make your composition too sonorous by a random
> and unskillful use of hiatus (for that produces a jerky and disjointed style), nor yet
> avoid hiatus altogether, since your composition will then perhaps be smoother but
> it will be less musical and quite flat when robbed of much of the euphony produce
> by hiatus. Note, first, that ordinary usage itself aims above all at euphony, yet it
> has a clash of vowels . . . and it even forms many words exclusively from vowels .
> . . and these words are no less pleasant than any others and possibly even more
> musical.[107]

Here Demetrius makes two points. First, hiatus can create "a jerky and disjointed style"

that is sonorous, euphonious, and musical. Second, avoiding hiatus by alternating vowels

and consonants is deemed to create a smoother sound that can be described as flat.[108]

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[102] Demetrius, *Eloc.* 48. He further notes that "euphony find[s] only an occasional place" in grandeur, a point related to the discussion of hiatus.

[103] Demetrius, *Eloc.* 48–49.

[104] Innes in *Eloc.* 48.

[105] Demetrius, *Eloc.* 68. Raven (*Greek Metre*, 24) observes that hiatus "is rare in lyric except where there is pause."

[106] Note, however, that Demetrius (*Eloc.* 69–70) does discuss the clash of vowels and diphthongs within words and their euphony.

[107] Demetrius, *Eloc.* 68–69.

[108] Demetrius, *Eloc.* 68–71. He specifically cites an example of avoiding hiatus using elision, which Smyth (§70) defines as "the expulsion of a short vowel at the end of a word before a word beginning with a vowel" in which an apostrophe marks the elided vowel. See also West, *Greek Metre*, 10–11.

While a twenty-first century audience might not equate "jerky and disjointed" with sonorous, euphonious, and musical, Demetrius apparently does, elsewhere commenting that "the separate sounds produced by the hiatus add a sort of singing effect."[109]

In addition to discussing the role of hiatus in creating grandeur, later in his exposition Demetrius also mentions that ὁμοιότης τῶν ὀνομάτων or "words similar in sound" contribute to the impact of his example,[110] with Innes translating the term as "assonance." Demetrius's example in *Eloc.* 105 includes two words that begin with αι- and two that begin with ε-, although only one has a smooth breathing mark; it also includes two words ending in -ας. Thus, we see a concern for alliteration and rhyme in the grand style.

Demetrius also addresses clause length and rhythm, which are ultimately connected. In the grand style Demetrius suggests using long clauses and avoiding short ones that drop off suddenly into silence (ἀποσιοπᾶν), something that lessens a passage's dignity.[111] Note, however, that at other times "conciseness, and especially aposiopesis [ἀποσιώπησις], produce grandeur."[112] Here we see that the content drives the determination, with Demetrius focusing in this latter case on things that are better implied

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[109] Demetrius, *Eloc.* 70. These differing standards point to the need to evaluate the sound effects in any given text according to ancient rather than modern standards.

[110] Demetrius, *Eloc.* 105. Grube, *Greek Critic*, 86.

[111] Demetrius, *Eloc.* 44. His two long clause examples have twenty-eight and twenty syllables respectively.

[112] Demetrius, *Eloc.* 103. Aposiopesis is an "abrupt breaking off of a thought" (Rowe, "Style," 149).

than stated.[113] Further, he prefers periodic forms with few pauses for breath, noting that repeated pauses diminish the grandeur.[114]

In addition to commenting on clausal length and arrangement, Demetrius advises particular rhythmic choices, most notably using "roughly paeonic" composition.[115] Here, he builds on Aristotle's preference for opening clauses with an "initial paean" (one long syllable followed by three short syllables) and for closing them with a "final paean" (reversing the order to end with a long syllable).[116] Demetrius notes, though, that when clauses open and close with a long syllable,[117] even if they are not actually followed or preceded by the required three short syllables, they can be deemed to be "roughly paeonic." The key here is opening or closing with a long syllable and then having a variation of long and short syllables in the balance of the clause. Such composition is preferred since long syllables are inherently grand and short syllables are more suitable for prose composition; thus, the overall clause is appropriate for prose, but it starts and finishes with grandeur.[118]

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[113] Demetrius, *Eloc*. 103.

[114] Demetrius, *Eloc*. 45–47.

[115] Demetrius, *Eloc*. 41.

[116] Demetrius, *Eloc*. 38–40. See also Aristotle, *Rhet.* 1408b–1409a (3.8.3–3.8.6). This reliance on Aristotle may reflect the previously noted conservatism.

[117] Addressing the continuum of poetic and rhetorical composition Lausberg (*Handbook*, §977–980) notes that rhythm plays a part even in rhetorical speech. Here, he comments that "rhythmically the most marked position in a sentence is the end" (§984), due to the following pause, followed by the beginning, and then the middle (§984–985). This perspective may be reflected in Demetrius's preferences. Note that the detailed discussions of Cicero and Quintilian about "clausula technique" outlining the appropriate use of various rhythms in prose, while tracing back to Isocrates (Lausberg, *Handbook* §985), post-date our discussion.

[118] Demetrius, *Eloc*. 39–41. He explicitly rejects using heroic rhythm (dactylic hexameter) and clauses composed entirely of long syllables. Demetrius explicitly describes these latter clauses as "frigid" and belonging to the grand style's faulty counterpart (117). The iamb, on the other hand, he deems too similar to normal speech; thus, the paean is a compromise between the heroic and iambic (42–43). Dover (*Greek Prose Style*, 180), however, objects to Demetrius's characterization based on the scansion of Demetrius's example in *Eloc.* 41, wherein the line starts and ends with two long syllables, rather than one. Here, it might be considered that Demetrius's emphasis may be on "rough" rather than "paeonic."

Finally, in addition to addressing the effect of syntax, sound, clause length, and rhythm, Demetrius describes the role of figures of speech,[119] specifically discussing anthypallage, anaphora, anadiplosis, as well as their combined use.[120] Here, anthypallage "subdivid[es] a plural into its parts" using "a change of grammatical case" from a typical syntactic construction.[121] In Demetrius's example, it is preferable to use two nominatives to describe the parts of the plural rather than a nominative with a partitive genitive since the latter construction would be typical.[122] He also suggests that repetition, both within a clause (anadiplosis) and at the beginning of consecutive clauses (anaphora),[123] creates grandeur by giving emphasis and weight.

When considering the grand style as a whole, two points are of particular interest. First, is Demetrius's emphasis on using the unusual rather than the typical. Second is his observation that a combination of techniques can create a greater impact,[124] specifically describing the effectiveness of Homer's use of anaphora and asyndeton to describe Nireus, drawing on both a figure of speech and a particular syntactical choice.[125] Also, noteworthy, though, is that Demetrius does not advocate "hard and fast" rules, with different sounds, lexical selection, grammatical choices, and clause length being

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[119] Demetrius, *Eloc*. 59–67. His discussion of figures is described separately from the other topics, although it should be noted that it frequently overlaps with them. For example, homoeoteleuton can relate to syntax, sound, rhythm, and clause length as measured in syllables.

[120] Demetrius (*Eloc*. 65) also cites the use of different cases as producing "grandeur in figures," specifically pointing to subordinate participial constructions. See page 48 and footnote 122.

[121] Innes, 389 note b, Demetrius, *Eloc*. 59.

[122] Demetrius, *Eloc*. 60; see also *Eloc*. 103. The key here is the use of that which is not typical.

[123] Demetrius, *Eloc*. 61–62, 66. With respect to the anaphora, he cites the repeated use of a name at the beginning of consecutive clauses, which places greater emphasis on the person. Here, he further notes that the lack of conjunction intensifies the effect. See footnote 99 on the role of connectives in the grand style.

[124] Demetrius (*Eloc*. 67) does highlight, though, that combinations and repetition should be used in moderation.

[125] Demetrius, *Eloc*. 61–62, citing Homer, *Il*. 2.671–674. Note here that the asyndeton is not part of a list.

preferable in different contexts. Thus, content plays a key role even though Demetrius's primary focus has been on diction and composition.

Closing out his discussion of the grand style, Demetrius addresses its faulty counterpart, the frigid style. In its diction, Demetrius refers to Aristotle's four types, which include dithyrambic "compounds, glosses, epithets, and metaphors," although a lacuna in the text means that only Demetrius's examples of compounds and metaphors are available.[126] Composition lacking rhythm, including an "unbroken succession of long syllables," or using continuous meter is not appropriate for prose.[127] For Demetrius, though, hyperbole is "the most frigid of all devices" due to its impossibility.[128] The overarching issue in the frigid style appears to be using "heightened style" for inappropriate subjects.[129]

The Elegant Style

While Demetrius uses the term "elegant" (γλαφυρὸς) for this style (χαρακτήρ), his exposition generally focuses on χάρις, which denotes charm, grace, or what is pleasing.[130] Demetrius describes two types of charm, that which is "imposing and dignified" and that which is "more ordinary . . . resembling gibes" or "witticisms."[131] These different types of charm are appropriate for different topics, although Demetrius does not always

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[126] Innes in Demetrius, *Eloc.* 116 fills in the lacuna from Aristotle, *Rhet.* 1405b–1406b (3.3.1–4).

[127] Demetrius, *Eloc.* 117–118.

[128] Demetrius, *Eloc.* 124, 124–127. He does consider some hyperbole to be charming, citing an example in Sappho; he notes, though, that it is risky (127).

[129] Demetrius, *Eloc.* 119. Grand content should use grand features, although Demetrius does note that in certain instances "minor themes" can be "magnified" in appropriate ways (122).

[130] Grube, *Greek Critic*, 30; LSJ, 1978–79. Schenkeveld (*Studies*, 54) describes the elegant style as being primarily concerned with "smoothness of composition."

[131] Demetrius, *Eloc.* 128. For Demetrius these witticisms can be of any kind, including the vulgar (Grube, *Greek Critic*, 31–32). Note that due to the lack of "gibes" in the content of the Psalter, the focus of the discussion above is on charm related to the "imposing and dignified."

explicitly identify which type belongs to which topic; inference is generally necessary, adopting the more dignified type of charm for topics that do not require wit. Dignified charm, then, appears appropriate for such topics as "gardens of the nymphs, marriage songs, loves, or" Sappho's poetry,[132] as well as for proverbs and fables.[133] Witticisms, on the other hand, are appropriate for making unattractive subjects lighter and relieving needless fear.[134] The two types also have different goals. Dignified charm elicits pleasure and wit brings laughter.[135]

As with the grand style, Demetrius discusses the elegant style's diction and composition, although the two aspects are less clearly delineated, and his exposition is notably shorter. For lexical selection, he suggests the use of metaphors,[136] neologisms, and idiosyncratic words that tend to be peculiar to a given author or composer,[137] while also noting that dithyrambic (or poetic) compounds can be appropriate for "comedy and satyr drama."[138] He also suggests the use of "decorative" and "beautiful words" for dignified charm,[139] but "ordinary and rather prosaic words" for wit since a more "decorative style" will actually destroy the witticism.[140] Beautiful words can either be those which refer to beautiful images ("rose-coloured" or "flowery meadow") or create pleasant sounds, notably the resonance created by double letters and the euphony created

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[132] Demetrius, *Eloc.* 132.
[133] Demetrius, *Eloc.* 156–158. Dover (*Greek Prose Style*, 161) indicates that proverbs are often associated with "dactylic and anapaestic rhythms."
[134] Demetrius, *Eloc.* 134, 159.
[135] Demetrius, *Eloc.* 168.
[136] Demetrius, *Eloc.* 142.
[137] Demetrius, *Eloc.* 144.
[138] Demetrius, *Eloc.* 143.
[139] Demetrius, *Eloc.* 164.
[140] Demetrius, *Eloc.* 164–165. Demetrius explicitly mentions "laughter" rather than wit, here, but laughter is the result of wit.

by adding a so-called movable-νυ to accusative forms.[141] He also suggests the use of "smooth words" (ὄνομα λεῖον) that are composed primarily of vowels.[142]

Demetrius's discussion of sound in the elegant style draws on his preference for the lexical selection of beautiful and smooth words, discussed above, and his exposition of the preferred rhythms. For rhythm, Demetrius suggests that including unobtrusive metrical units that are only detectable on close analysis can create elegance or "pleasing charm," as can approximations to metrical composition.[143] Here he cites Plato, noting that his use of rhythm "give[s] some length but is free from endings which have a perceptible pause and a series of long syllables."[144] Innes highlights that Demetrius's counter-examples to the elegance of Plato's work introduce either hiatus or "the clash of consonants between words" and also interrupt "runs of short vowels near the end," creating the undesired pause and length.[145] While this discussion clearly refers to metrical issues, Demetrius's focus here on the combinations of sounds created by the length of

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[141] Demetrius, *Eloc.* 174, 173–175. Demetrius specifically cites words with two λ's and two ν's.

[142] Demetrius, *Eloc.* 176, 178. Demetrius here is drawing on musical terminology for words. Note the contrast with his discussion of hiatus in the grand style (page 50) where the avoidance of hiatus was deemed to create a smoother sound. Two options may explain this discrepancy. First, Demetrius is dealing with prose theory in the grand style, while here he is discussing musical theory. Second, while he explicitly deals with internal hiatus in the previous discussion, he is also dealing with wider compositions including multiple words and rhythm over clauses. Here, he is dealing solely with individual words.

[143] Demetrius, *Eloc.* 180, 179–181.

[144] Demetrius, *Eloc.* 183. He further notes that the pause is suitable for "the plain and forceful styles," while the groups of long syllables are suited to the grand style. Demetrius also considers anapaestic meters to be effeminate and inappropriate for elegance (Demetrius, *Eloc.* 189); anapaestic metra include the following sequence of syllables: short-short-long-short-short-long. Easterling and Knox (*Early Greek Poetry*, 239) note that within poetry it was "traditionally a marching metre, and particularly associated with parts of drama where movement takes place on stage." Opinion on the anapaestic meter appears to have been divided in the ancient world. While Demetrius finds it objectionable, Dionysius of Halicarnassus (*Comp.* 17) considers it to be solemn and appropriate for grandeur, while Dover (*Greek Prose Style*, 161) notes its use in proverbial material; see footnote 133.

[145] Innes, 459, Demetrius, *Eloc.* 183–185. The counter-examples are created by changing word order, which changes the rhythm or meter of a clause.

syllables as well as by adjacent vowels and consonants combinations contribute to his perspective on sounds appropriate for the style.

With respect to clause length, Demetrius generally advocates the use of brevity to create charm. Here, he suggests avoiding filling out details as well as conflating two ideas within a given clause by means of allusion, which will require the audience to supply part of the meaning based on their background knowledge.[146] However, as at other points, content can change the preferred approach, with Demetrius citing an example of a clause dealing with a pipe (σῦριγξ), where he notes that a long clause with long syllables imitates the pipe's sound, lending elegance.[147] Here, the sound matches the content.

Finally, Demetrius briefly discusses the use of figures in the elegant style, specifically recommending anadiplosis and anaphora, citing examples in Sappho.[148] For the anadiplosis, Demetrius cites the repetition of the word παρθενία at the beginning of a line, "*virginity, virginity*, why have you gone and left me," as well as the repetition of the words οὐκέτι ἥξω in the line "*never again shall I come* to you, *never again shall I come*" in the responding line.[149] The key here appears to be the repetition of the word itself rather than its placement, whereas anaphora particularly addresses the repetition of a word at the beginning of consecutive clauses. While not included within his discussion of figures, Demetrius also describes an additional example in which two consecutive clauses end with the same two words (τὸν μέγαν) using the phrase κῶλα ὅμοια, which Grube

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[146] Demetrius, *Eloc*. 137–138. Note, however, that this brevity generally relates to issues of content rather than syntactical choices. Here, intertextual references may play a role.

[147] Demetrius, *Eloc*. 185.

[148] Demetrius, *Eloc*. 140–141.

[149] Demetrius, *Eloc*. 140 citing Sappho 114 L–P (emphasis added).

renders with the stylistic term "paromoiôsis" and Innes with "assonance."[150] Thus, for the elegant style or for charm, Demetrius focuses on figures involving repetition.

The faulty counterpart to the elegant style is the affected style. Here, Demetrius describes affected content as describing something impossible, such as "a centaur riding himself."[151] He also includes poor metaphor selection and the use of anapaestic or Sotadean rhythms as inappropriate.[152]

The Plain Style

Following Demetrius's relatively brief discussion of the elegant style and its faulty implementation, he turns to an even briefer exposition of the plain style, which he suggests is suitable for simple subjects.[153] As the style opposite grandeur, Demetrius recommends avoiding similar diction, particularly recommending that metaphor, compounds, and neologisms be avoided. Instead, he suggests using typical and familiar lexical choices that promotes clarity.[154]

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[150] Demetrius, *Eloc*. 154; Grube, *Greek Critic*, 97. Relating to Grube's rendering, Demetrius specifically discusses the Greek term παρόμοια in *Eloc*. 25, which Innes also translates with "assonance" and Grube transliterates. Here, LSJ notes that the Greek term παρόμοιος denotes that which is "closely resembling" and that in the grammatical sense it refers to assonance (LSJ, 1342). In *Eloc*. 25–26, though, Demetrius appears to deal with the less specific sense, noting several types of παρόμοιος. First, he cites two examples of what we might call rhyming words, in one case a rhyme between the first words of two consecutive clauses and in another case a rhyme between the final words of two such clauses. Second, he notes that isocola are another type of παρόμοιος, here referring to κῶλα of equal syllabic length. Finally, Demetrius discusses homoeoteleuton at the clausal level, in this case referring to clauses with similar endings, either using the same word or similar sounding final syllables (26). Note, however, that neither Grube's nor Innes's rendering in *Eloc*. 154 appears to adequately capture the sense here, since Demetrius's focus is on the repetition of words, not just sounds.
[151] Demetrius, *Eloc*. 187.
[152] Demetrius, *Eloc*. 187–189.
[153] Demetrius, *Eloc*. 190. His exposition also includes an excursus on letter writing (223–235), which is generally a combination of the elegant and plain styles (235). It will not generally be discussed, though, since the genre differs notably from that found in the Greek Psalter.
[154] Demetrius, *Eloc*.190–191.

Clarity is perhaps the hallmark of the plain style, with Demetrius further advocating several syntactic strategies to facilitate it. First, he suggests using connectives since they clarify the beginnings of clauses and "lower the emotional level."[155] He also suggests using resumptive repetition in longer sentences, particularly focusing on the repetition of particles, noting that "clarity often demands repetition" and lends vividness,[156] which can be enhanced by describing completed actions using the aorist tense-form.[157] Finally, syntactically, πλαγιότης, which Innes renders as "dependent constructions" and Grube as "oblique constructions," should be avoided.[158] A review of his example indicates that Demetrius is advocating longer clauses or sentences that include finite verbs rather than using the subordinate participial constructions that he preferred for the grand style.

Demetrius's concern for vividness and clarity also informs his perspective on the appropriate use of rhythm and sound.[159] First, Demetrius explicitly rejects the use of "formal rhythm" in the plain style.[160] Second, focusing on vividness, Demetrius once again advocates the use of "harsh sounds" and onomatopoeia.[161] With respect to the harsh sounds, or "collocations,"[162] Demetrius does not appear to be referring to either internal

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[155] Demetrius, *Eloc*.192–194. He further comments here that asyndeton can create a sense of drama and immediacy.

[156] Demetrius, *Eloc*.197, 196–197, 211. He describes this "resumptive repetition" as the figure "epanalepsis." However, due to its syntactic features and inclusion with other syntactic issues it is discussed here.

[157] Demetrius, *Eloc*. 214. Note, however, that while tense-form is part of the discussion, content is also a key part of his comments.

[158] Demetrius, *Eloc*.198; Grube, *Greek Critic*, 106. LSJ includes the rendering "use of oblique cases" (LSJ, 1410).

[159] Both are addressed here due to the interrelated role played by the various types of hiatus he discusses.

[160] Demetrius, *Eloc*. 221.

[161] Demetrius, *Eloc*. 219–220. While onomatopoeic constructions were not part of his earlier list of grand words to be avoided, its inclusion here is interesting (190–191). It is included here rather than in the discussion of lexical selection above due to Demetrius's focus on sound.

[162] Grube, *Greek Critic*, 110.

or external hiatus here, with external hiatus actually being avoided by means of elision in his examples. Instead, his first example includes the repeated use of the velar κ in three out of four words,[163] while the "jerky" sound of the second is designed to imitate the motion described using sound.[164] The use of onomatopoeia functions similarly. Next, to promote the clarity and simplicity of the plain style, Demetrius suggests avoiding "hiatus between long vowels and diphthongs, since any lengthening is imposing," although he allows for hiatus involving short vowels.[165] The preference for short vowels appears to be a consequence of the intrinsic association between grandeur and long sounds previously noted.

Finally, Demetrius does briefly discuss clause or line length as a part of his discussion of resumptive repetition. While it was not his primary focus there, Demetrius did point out that such repetition was in contrast to the brevity that had been advocated elsewhere, suggesting that plain clauses or composition will be longer. However, while additional words may be necessary for clarity, he also suggests avoiding long κῶλα and periodic sentences by incorporating natural breaks,[166] particularly suggesting trimeter length κῶλα.[167]

Following his discussion of the plain style, Demetrius discusses its faulty implementation, which he describes as arid. As in the faulty implementation of the other styles, Demetrius's concern in the arid style is on the inappropriate use of diction or

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[163] Demetrius, *Eloc*. 219. The fourth word is an elided δε.

[164] Demetrius, *Eloc*. 219. This example is πολλὰ δ'ἄναντα, κάταντα" from Homer (*Il*. 23.116), which Innes renders "over and over, up and down." Note, here, the elision of δε.

[165] Demetrius, *Eloc*. 207.

[166] Demetrius, *Eloc*. 202–204. In section 202 he uses the Greek περιαγωγάς, which Innes renders "periodic sentences" and Grube (*Greek Critic*, 107) simply as "sentences."

[167] Demetrius, *Eloc*. 205. It is worth noting that as part of his excursus on letter writing within his exposition of the plain style Demetrius notes that "abruptness . . . causes obscurity" (226) and is therefore not suitable to advancing the desired clarity.

composition for given content, in this case using trivial language for grand or major topics or thoughts.[168] He also notes here that, as with his four preferred styles, the faulty styles can be combined.[169]

The Forceful Style

Finally, Demetrius discusses the forceful style, opening with a list of examples of forceful topics, including flute girls, brothels, "men playing flutes, [and] singing and dancing";[170] it is also useful for addressing powerful individuals and insults.[171] Based on both the exposition and on Demetrius's examples, Innes notes that force is particularly appropriate for "the expression of strong emotion, particularly anger and invective," but not for "the softer emotions of pity and lament."[172] Here, Demetrius advocates using the diction of the grand style, suggesting that it "should be entirely the same . . . but with a different end in view,"[173] that is, evoking these strong emotions as well as the associated actions such as "reproach, censure, invective and denouncement."[174] He specifically advises using compound words and those that "match their subject," with the latter suggesting the use of such words as "forced" (διεβιάσατο) or "slashed" (ἐξέκοψεν ἐξεῖλεν) for a person acting violently and "wormed his way" (ἐτρύπησεν) for treachery.[175] Demetrius also briefly discusses the use of symbols, which are effective for representing

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[168] Demetrius, *Eloc.* 236–237.
[169] Demetrius, *Eloc.* 239.
[170] Demetrius, *Eloc.* 240.
[171] Demetrius, *Eloc.* 241, 287–301. Innuendo in particular is suggested for use in avoiding offense (287–295). Note, however, that Demetrius addresses both the avoidance of insult and giving insult (301) as different aspects in his exposition of force.
[172] Innes, ed., "Introduction," 331.
[173] Demetrius, *Eloc.* 272.
[174] Schenkeveld, *Studies*, 59. Cronjé ("Demetrius on Forcible Style," 34) observes that the forceful style is to be used "for argumentation and debate . . . strong emotions . . . [and] vehement criticism."
[175] Demetrius, *Eloc.* 275–276.

longer expressions and therefore ultimately contributing to the brevity common to the forceful style.[176]

With respect to sound, Demetrius suggests that "violent collocations" with "harsh sounds" create force, citing an example from Demosthenes (ὑμᾶς τὸ δοῦναι ὑμῖν ἐξεῖναι) that Innes notes includes "hyperbaton, assonance, hiatus, and only one short syllable."[177] Demetrius also describes a clause with primarily long syllables, internal hiatus, and unusual word order as having a cacophony that produces vigour.[178] Here, both sound and word order have an effect, with Demetrius specifically noting that hiatus in particularly contributes force.[179]

Demetrius also demonstrates a general concern for brevity, suggesting the use of κόμματα rather than κῶλα to increase the sense of force. Here, "length dissipates intensity" and forceful subjects often compel compact constructions.[180] Similarly, sudden "lapse[s] into silence" (ἀποσιωπῆσαι) add both force and obscurity, with the latter contributing to forcefulness since "what is implied is more forceful" than "what is openly stated."[181] He does not merely focus on κόμματα and ἀποσιωπῆσαι, though, but also

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[176] Demetrius, *Eloc.* 243. This desired brevity also means that detail should not be a focus (274).

[177] Innes in Demetrius, *Eloc.* 246. Innes draws on the wider context of Demosthenes and translates the phrase "(he has deprived) you of the power for you to grant." The assonance Innes describes in *Eloc.* 246 is seen in the repeated ν and ου/υ sounds, relating to our contemporary sense of assonance as sound repetition. Based on the earlier discussions of harsh sounds, the focus here is likely the use of external hiatus since the example lacks any velars. Note, however, Demetrius's (*Eloc.* 247) comment in the next section, which rejects the use of antithesis and παρόμοια, which Innes translates as "assonance"; Grube (*Greek Critic*, 116), though, renders it with "balanced clauses." Here, Demetrius's discussion of the second type of assonance/παρόμοια, isocola, seems to be in view. See footnote 150.

[178] Demetrius *Eloc.* 255, with further examples in *Eloc.* 256–257. Demetrius does not generally deal with syntax in the forceful style, although these references to hyperbaton might be deemed to fall into this category. Cronjé ("Demetrius on Forcible Style," 37–38) highlights Demetrius's focus on "naturalness" in creating force, specifically referring to the inclusion of hiatus; avoiding hiatus is considered artificial.

[179] Demetrius *Eloc.* 299–301.

[180] Demetrius, *Eloc.* 241.

[181] Demetrius, *Eloc.* 253–254.

allows for tightly designed περίοδοι with a well-rounded and definite end that ties back to the beginning.[182] He further develops this idea by advocating the use of a succession of short, two-κῶλα periods since they "suggest successive lines of metre, and forceful metres at that, like the choliambic."[183] While such a series "suggest" the presence of meter, Demetrius also notes that "regular, harmonious rhythm" is inappropriate to force. Here he notes that Hipponax's "limping" metrical violation was particularly suitable "for forceful insult."[184]

Turning to figures, Demetrius breaks his exposition into two types, figures of thought and figures of speech, although he rejects the use of "excessive artifice" as inappropriate, referring specifically to the use of antithesis and παρόμοια.[185] With respect to figures of thought, Demetrius advocates using paraleipsis,[186] aposiopesis,[187] and prosopopoeia.[188] With respect to figures of speech, Demetrius notes that the combined use of multiple figures creates greater force, specifically citing an example using

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[182] Demetrius, *Eloc*. 244; Grube, *Greek Critic*, 116.

[183] Demetrius, *Eloc*. 251.

[184] Demetrius, *Eloc*. 301. On the surface these two comments may appear contradictory, advocating a sequence of περίοδοι that "suggest" meter but also avoiding regular rhythm; however, a clearer understanding of Greek meter resolves the tension. Here, Hipponax was known for his use of the choliambus or scazon, which means "limping." A choliambus is related to the iambic meter and replaces the final short syllable of an iambic trimeter (in the third metra) with a long syllable. Thus, Demetrius deems choliambic meter itself to be a violation of rhythm by the change in the third metra. (Iambic trimeters include three metra with the syllabic sequence anceps-long-short-long. Anceps syllables may be either short or long. See Easterling and Knox, *Early Greek Poetry*, 236–38.)

[185] Demetrius, *Eloc*. 247. Antithesis relates to the concept of parallelism in biblical studies. See also Demetrius, *Eloc*. 27, 250 and footnote 150.

[186] Demetrius, *Eloc*. 263, where he notes that paraleipsis involves stating that not everything has been listed although it has been.

[187] Demetrius, *Eloc*. 264. He defines it at *Eloc*. 253, where he notes that it is a "sudden lapse into silence."

[188] Demetrius, *Eloc*. 265–266. He describes it as speech placed in the mouths of others.

anaphora, asyndeton, and homoeoteleuton.[189] He also suggests that anadiplosis can be effective.[190]

Finally, Demetrius discusses the forceful style's faulty counterpart, the unpleasant or repulsive style. Such style is seen in "disgusting and obscene" subject matter,[191] disjointed composition or excessively "long continuous periods," and inappropriate word selection.[192] Again, the focus here often addresses the inappropriate combination of content with diction and composition.

The Greek Psalter and Demetrius's Four Styles

As has been seen above, Demetrius focuses on the intersection of content, diction, and composition. The analysis of the Greek Psalter will consider each of these areas and also the extent to which the devices or features identified may be considered appropriate to the content.

Greek Poetic Features

Having addressed the features of Greek prose style as expressed by Demetrius, it is now appropriate to consider the features of Greek poetry with which G may have been familiar. As has been noted, by the Hellenistic period Greek poetry was specifically metrical and included a variety of categories that were variously described. Of these, certain genres of what is now called lyric poetry are the closest to the songs found within the Psalter, which are comprised of short, religiously oriented, musical compositions.

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[189] Demetrius, *Eloc*. 268.
[190] Demetrius, *Eloc*. 267. The line he cites opens with the repeated words "Thebes, Thebes."
[191] Demetrius, *Eloc*. 303.
[192] Demetrius, *Eloc*. 304.

Before examining features specifically related to ancient Greek lyric, it is valuable to first situate these features within a broader understanding of this mode of literature in order to better understand how various stylistic choices can contribute to compositional meaning. Lyric poetry has been variously described over the past two millennia, but recently Jonathan Culler has offered a theoretical description of lyric through time that describes its key features, in particular noting lyric's enunciative apparatus, status as an event, ritualistic qualities, and hyperbolic tendencies.[193] These four characteristics are interrelated and can be approached from several angles. Key for our purposes are the use of language and voicing. First, lyric poems tend to draw on extravagant language and sound play to have an effect on their audience,[194] something that was recognized by ancient writers who were concerned with their influence.[195] This sound and language play, which can include such features as sound patterning, rhythm, meter,[196] and hyperbole,[197] contribute to the ritualistic sense of the poetry and its status as an event in and of itself. Second, Culler focuses on voicing or "triangulated address," in which the poem's speaker addresses the audience "by means of address to something or someone else . . . highlight[ing] the event of address itself as an act."[198] Here, the use of voicing contributes to a lyric present. This focus on the present, which is also suggested by the use of present tense verbs, points to both lyric's status as an event in and of itself as well as to its iterability, that is its ability to be used and re-used in a variety of contexts.[199] This

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[193] Culler, *Theory*, 34–38. While not explicitly addressing Greek lyric, his focus on traits common to lyric over the past two millennia means that his observations are relevant to ancient Greek poetry as well.

[194] Culler, *Theory*, 248–74.

[195] Ford, *Origins*, 161–87; Halliwell, *Between Ecstasy and Truth*, 208–65.

[196] Culler, *Theory*, 132–85.

[197] Culler, *Theory*, 258–63.

[198] Culler, *Theory*, 186–87.

[199] Note here that Culler is explicitly focusing on temporality; he does not focus on issues related to aspect that are key to discussions of the Koine Greek verbal system.

focus on the present does not mean that past tense or fictive elements are not used, but rather that such elements are often framed in service of bringing these elements into the present for an immediate purpose.[200] In Culler's description of lyric poetry, then, we particularly see the contributions of voicing, sound, rhythm, and present tense verbs to the effectiveness of these compositions.

Returning to Greek lyric poetry more specifically, while it was often associated with a variety of contexts, including symposia,[201] it also included compositions for the gods. Alexandrian scholars describe this "religious" lyric with designations such as "hymns, paians, dithyrambs, prosodia, [and] parthenia."[202] Unfortunately for the present discussion, which seeks to identify the key stylistic features of this poetry, we lack any theoretical treatises from the period and possess only fragmentary textual evidence.[203] For this reason, the discussion of poetic and lyric features below will draw primarily on the work of scholars who have analyzed ancient lyric poetry, which often includes a consideration of its relationship to poetic style as expressed by ancient writers, notably Aristotle. To this final point, while Aristotle focused on mimetic poetry, his influence on literature more generally has already been seen in Demetrius's exposition. It is reasonable to conclude, then, that certain basic aspects of Aristotle's discussion, for example those related to the use of elevated language in poetry, may have influenced both poetic composition and analysis, but also may be reflective of the traditions that he himself had

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[200] Culler, *Theory*, 226, 275–95.

[201] Carey, "Genre, Occasion and Performance," 30–35.

[202] Furley and Bremer, eds., *Greek Hymns*, 1:x. While hymns could be either a generic song or one worshipping a deity, paeans praised Apollo or Artemis and dithyrambs praised Dionysus; prosodia were songs used in processions and parthenia were performed by women (Carey, "Genre, Occasion and Performance," 25–27).

[203] Aristotle's *Poetics* focuses on mimetic poetry, which he describes as including epic, tragedy, comedy, and dithyramb, but not lyric more broadly or religious song more specifically. See footnote 13.

inherited. These traditions ultimately would have influenced and shaped the collection

and scholarship of the Hellenistic period. In order to facilitate the forthcoming analysis,

the poetic features will be considered according to the categories addressed by

Demetrius: content, diction, and composition.

Content

While Greek lyric poetry included a wide range of content and themes, for our purposes

Greek ὕμνοι (hymns) are most helpful in considering typical content, with several

features being particularly informative. First, these ὕμνοι tend to be self-referential,

specifically mentioning aspects of their performative occasion such as music, dance, and

sacrifice.[204] Second, Greek ὕμνοι tended to use a tripartite structure that included an

invocation (ἐπίκλησις), praise (εὐλογία), and prayer (εὐχή),[205] although they did not

always include the final prayer section.[206] The ancient ὕμνοι also frequently included an

opening exhortation to either an individual or a congregation to sing the subsequent

hymn. Here, Furley and Bremer note two standard opening elements: "a linguistic marker

indicating the speaker's intention of commencing his hymn and the announcement of

whom he chooses to address,"[207] with the latter element comprising the invocation of the

deity. The invocation could also include further epithets or titles of the deity, his or her

genealogy, the locales with which he or she was associated, and references to

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[204] Furley and Bremer, eds., *Greek Hymns*, 1:60.

[205] Furley and Bremer, eds., *Greek Hymns*, 1:51. A review of the hymns collected by Furley and Bremer appears to suggest that the corpus does not include the relatively rigid and formal distinctions identified by scholars such as Gunkel and Begrich in Hebrew psalmic study. See also Gunkel and Begrich, *Introduction to Psalms*.

[206] See footnote 251.

[207] Furley and Bremer, eds., *Greek Hymns*, 1:52, 51–52. Berger ("§69 Hymnus und Gebet," 239) observes that this opening announcement parallels some of the Old Testament psalms.

"companion deities."[208] The praise section of Greek hymns included such features as a description of the god's powers, haunts, or actions, anaphoric address, reminders of previous worship or benefits given, and narratives.[209] Finally, the prayer would include a petition, in some cases specifically requesting the deity's presence.[210]

Diction

Addressing lyric poetry more broadly, Michael Silk notes a distinction between what might be deemed high and low lyric styles, with the former incorporating more archaisms from earlier epic traditions and the latter generally eschewing such archaism and instead adopting more contemporary language.[211] This "high/low distinction" should be viewed as a spectrum rather than as an opposition, though, since post-Homeric poetry generally used what might be termed an elevated style.[212] To this point, Silk discusses the intersection of Aristotle's writings and lyric poetry, particularly noting Aristotle's preference for using borrowed words, lengthened forms, non-standard usages, and metaphors (*Poet.* 1458a22–23) as well as for double forms (*Poet.* 1459a8–9).[213] For Aristotle, "borrowed words" appears to refer to "dialectical coloration,"[214] with Silk noting the characteristic Doric coloring in choral lyric and Giovan Battista D'Alessio

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[208] Furley and Bremer, eds., *Greek Hymns*, 1:56; Berger, "§69 Hymnus und Gebet," 239.

[209] Furley and Bremer, eds., *Greek Hymns*, 1:58–59.

[210] Furley and Bremer, eds., *Greek Hymns*, 1:60–61. Furley and Bremer note that the prayer was "the point of the hymn as a whole" (1:60), however note the observation by Pulleyn in footnote 251 that not all hymns included prayers.

[211] Silk, "Language," 433. Silk comments that "the linguistic character of Greek lyric . . . is, in the first instance, a product of dialect and (a not entirely separate matter) traditional poetic idiom" (425).

[212] Silk, "Language," 434. Here, Dover (*Greek Prose Style*, 96–97) notes the emphasis in both Isocrates and Aristotle on using unusual words or those that are not generally part of everyday parlance, rather than typical words, which promote clarity, with Aristotle in particular noting the importance of elevated language, citing Aristotle, *Rhetoric* 1404b.1–1407a.1 and *Poetics* 1457b.1–1458a.7, 1458a.17–1459a.16, as well as Isocrates ix.9f.

[213] See Aristotle, *Poet.* 1458a.22–23; 1459a.8–9.

[214] Silk, "Language," 435.

commenting that lyric compositions generally were "composed in an artificial language" that differed from the vernacular of their composers,[215] a practice that contrasts with the use of colloquialisms and Attic Greek in Hellenistic prose.[216] This concern for dialect appears to also be seen in Aristotle's preference for "lengthened forms," which include both lengthened vowels and the addition of syllables that are attested in "non-Attic morphological features."[217] Such dialectical distinctions were analyzed by the Alexandrian scholars and Hellenistic poets began to experiment with new combinations of genre, meter, and dialect,[218] suggesting at least the possibility that G may have been aware of the use of varying dialects within literary compositions,[219] particularly in light of the hint of dialectical coloring attested in Exod 15, which will be discussed below.[220]

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[215] Silk, "Language," 426; D'Alessio, "Language and Pragmatics," 120. D'Alessio does note here, though, that this observation relates to the texts as transmitted. This focus on transmission, though, does not undermine the possibility that G would have been familiar with such dialectical coloring since his access to the poetry would have been through the transmitted tradition rather than through the original composition.

D'Alessio ("Language and Pragmatics," 120–27) further notes that the language chosen for a composition related to the "the tradition to which it belonged" (120). More specifically D'Alessio observes that both elegiacs and iambics used Ionic Greek, the lyric monody of Anacreon, Sappho, and Alcaeus used the vernacular, but also "Aeolic poetic diction and . . . [the] Ionic epic" (123), while the choral compositions of "Alcman, Stesichorus, and Ibycus" included "'Doric' accentuation" (127). The discussion of dialect in ancient lyric is complex and, as such, will only be addressed as necessary within the present analysis. For further information, see D'Alessio, "Language and Pragmatics," 114–29; Silk, "Language," 426–31, 435. Easterling and Knox (*Early Greek Poetry*) also address issues related to dialect throughout their work.

[216] Fox, "Hellenistic Culture and Literature," 402.

[217] Silk, "Language," 435; Aristotle *Poet.* 1458a1. Silk highlights that Aristotle's point of reference is Attic, particularly addressing "the use of 'Doric' long *alphas* where Attic would have an *eta*" (432).

[218] Barbantani, "Lyric in the Hellenistic Period and Beyond," 299, 304. Noteworthy here is the generic blending of "hymn (in praise of the gods) and enkômion (in praise of human beings)" (306), seen particularly in Theocritus's Encomium of Ptolemy Philadelphus (7–9) in the 3rd century BCE.

[219] However, note that this Hellenistic poetry "was written by and for an urban elite" to which G may well not have belonged (Horrocks, *Greek*, 99). Given his knowledge of the language and his education using classical texts, though, as well as the performance of poetry in public festivals, he may still have had some level of familiarity. With respect to festivals, D'Alessio ("Language and Pragmatics," 127) notes that as early as the seventh century BCE "the mobility of the poets (and of their songs) and the establishment of musical festivals to which various performers and communities had access are all factors that contributed . . . to the formation of an international poetic koinê, which evolved toward a less and less locally marked poetic diction.

[220] Gera, "Translating Hebrew Poetry," 112–13. See page 77.

Aristotle's double forms mentioned above refer to "heavy compound" constructions deriving from "the epic-poetic tradition."[221] The use of such compounds was noted in Demetrius's treatise, however here Dover notes in particular that the tendency to generate "multiple compounds" generally "does not seem to have caught on in prose,"[222] although he does observe that the Greek practice of "word-formation" occurred across genres.[223] Here, the distinction Dover appears to have in mind between compounds in poetry and prose appears to relate to the number of words combined, with Dover citing a poetic example combining four distinct lexical items. With respect to lyric usage, Silk notes the "free use of heavy-compound adjectives" and "heavy-compound generic-epithet,"[224] while Kathryn Gutzwiller offers an example of the reuse of a lyric compound in Hellenistic epitaph.[225] Whether relating to dialect or other aspects of lexical selection, then, lyric appears to include a preference for that which is unusual, echoing Demetrius's discussion of the grand style.[226]

In addition to lexical selection, metaphors play a key role in poetry; indeed, Aristotle considered them to be "the greatest asset" and particularly useful in iambic verse due to its similarity "to ordinary speech."[227] For Aristotle, metaphor includes "what later ages will identify as separate tropes: metaphor, metonymy, and the like," which Silk

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[221] Silk, "Language," 435. Aristotle (*Rhet.* 1406b.1 [3.3.3]) notes the particular use of compounds by the dithyrambic poets.

[222] Dover, *Greek Prose Style*, 112.

[223] Dover, *Greek Prose Style*, 117. This point ties back not only to Demetrius, but also to Dines's discussion of compounds and grand words in the administrative texts noted in the previous chapter.

[224] Silk, "Language," 427, 430–31.

[225] Gutzwiller, "Lyricism," 324.

[226] Several further features may be worth noting, although they do not occur in the selected corpus from the Greek Psalter. First, in addition to his discussion of Aristotelean stylistic features, Silk ("Language," 426) also mentions the occasional instance of "the archaizing omission . . . of the temporal augment." Second, Furley and Bremer (*Greek Hymns*, 1:62) note the frequent use of "χάρις, χαίρω, χαρίζομαι," κεχαρισμένος, κεχαρισμενως, χαῖρε, and χαίρουσιν in Greek hymnic compositions. Finally, the practice of describing a deity using εὐ-words in Greek prayer is also absent in the examined texts (1:64).

[227] Aristotle, *Poet.* 1459a.

notes are an aspect of "poetic *heightening*" rather than elevation;[228] heightening

intensifies or enhances meaning, while elevation relates to stylistic features.[229] Here Silk

observes that lyric generally uses heightening, although various composers use it to

varying extents.[230]

Composition

Silk's discussion notes several tendencies in the composition of lyric poetry. First is the

"archaizing omission of the definite article," as well as of particles and prepositions.[231]

Here, Dover agrees, noting that in his comparison of fourth century BCE tragedy, Old

Comedy, and prose literature "the frequency of the definite article is the most prominent

and consistent difference between prose . . . and serious poetry."[232] Here, then, Silk's

observation of Hellenistic poetry reflects earlier poetic practices. Second is a tendency to

use oblique cases in lieu of prepositions in contrast to the development of the Greek

language.[233] Dover suggests this feature may relate to poetry's tendency to be allusive

since prepositions frequently offer greater clarity and thus are more closely associated

with common usage.[234] Finally Silk notes lyric's use of "freer word order than is

characteristic of more 'ordinary' Greek in any period," for which Silk offers an example

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[228] Silk, "Language," 435 (italics original).
[229] Silk, "Language," 435–36. This distinction was not fully articulated until the twentieth century.
[230] Silk, "Language," 436.
[231] Silk, "Language," 426, 439.
[232] Dover, *Greek Prose Style*, 99. Note that Greek lacks an indefinite article.
[233] Silk, "Language," 427. Here, Muraoka (*Syntax*, §22c) notes that "[Septuagintal Greek] abundantly testifies to general drift characteristic of [Koine Greek] towards replacing oblique cases with more explicit, less ambiguous prepositional phrases," particularly with respect "to the genitive and dative" cases, a trend dating back to Classical Greek. See also Horrocks, *Greek*, 114–17.
[234] Dover, *Greek Prose Style*, 101. He further notes, however, that oblique cases are significantly less pervasive than the characteristic non-usage of the article in the fourth century material. Here, a key point of Dover's (*Greek Prose Style*, 98–99) discussion should be noted: simply observing an unusual construction or lexeme does not establish its poetic character. Rather, such instances should be considered in the light of what typical or common use might have been. In light of this observation, it is worth noting that the use of *hapax legomena* in and of itself cannot be considered poetic.

of hyperbaton,[235] a stylistic figure in which two syntactically related words are separated by another word, phrase, or clause.[236]

While Silk addresses features common to lyric poetry more generally, religious lyric poetry includes several additional features that should be noted. Here, Furley and Bremer note that Greek hymns could use either the second person address of the deity or the third, depending on their genre and performative context.[237] Second, they observe that divine powers were often described using participles or relative clauses.[238] Finally, they offer an example of a prayer using imperatival forms to express their request or prayer inviting the deity's presence, attention, or action.[239]

With respect to rhythm in poetic texts, Barbantani notes that "from the end of the fourth century BCE the use of lyric metres followed different paths according to the contexts of performance."[240] In particular, religious compositions tended to use simpler rhythms, including the aeolic, ionic, and iambic; structurally, they were generally monostrophic.[241] She further notes the particular popularity of paeans and "hymns in iambic meters" in the Hellenistic period.[242] On the other hand, discussing Hellenistic poetry more broadly, Robin Lane Fox notes that the poets drew on their literary

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[235] Silk, "Language," 427–28.
[236] Rowe, "Style," 136.
[237] Furley and Bremer, eds., *Greek Hymns*, 1:43.
[238] Furley and Bremer, eds., *Greek Hymns*, 1:58–59.
[239] Furley and Bremer, eds., *Greek Hymns*, 1:64.
[240] Barbantani, "Lyric in the Hellenistic Period and Beyond," 314.
[241] Barbantani, "Lyric in the Hellenistic Period and Beyond," 314. While relative simplicity may have been characteristic of compositions during the period, earlier hymnic compositions at times included quite complex rhythmic combinations, as is attested in the scansions noted by Furley and Bremer in the second volume of *Greek Hymns*. These scansions will serve as a resource for evaluating the possible complementarity of rhythms identified in the analysis of the forthcoming chapters.
[242] Barbantani, "Lyric in the Hellenistic Period and Beyond," 316.

heritage,[243] "ignor[ing] the spoken dialects and look[ing] back to the language and metre of the old classics. Difficult metres were revived or applied to unlikely subjects."[244] This trend represents "the so-called *Kreuzung der Gattungen* ('contamination/ blending of genres')" common to the period that resulted from both poetic creativity and the loss of the original performative and musical contexts.[245] In some cases this blending resulted in the Hellenistic poets combining lyric rhythms into stichic sequences that repeated metrical lines rather than varying them as was common in lyric compositions.[246] Thus, in Hellenistic poetry we see both innovation and less focus on the concern for matching appropriate stylistic elements with appropriate content found in Demetrius.

Demetrius also included figures as a part of his discussion of composition. Considering their use within poetry, Rowe notes that "ancient precepts on style apply to any verbal expression and not simply to that which is used to persuade. These precepts inform poetry as well as prose."[247] That is, the figures typical to classical rhetoric are also found within poetry.[248] Since these features are not peculiar to a given genre or style of literature, their use in the Greek Psalter will be considered an aspect of Greek style more generally rather than considering it an aspect of prose or poetry specifically.

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[243] Fox, "Hellenistic Culture and Literature," 402. Barbantani ("Lyric in the Hellenistic Period and Beyond," 304) comments that Hellenistic poetry was "an intellectual dialogue with and emulation of Greek poetic tradition" that "continually echoed" both Homer and "early lyric."

[244] Fox, "Hellenistic Culture and Literature," 402. She further comments that their poetry "is packed with their sub-Homeric coinages, [and] puns and glosses on obscure phrases in the classics."

[245] Barbantani, "Lyric in the Hellenistic Period and Beyond," 304.

[246] Barbantani, "Lyric in the Hellenistic Period and Beyond," 307; Easterling and Knox, *Early Greek Poetry*, 237–38.

[247] Rowe, "Style," 121.

[248] Grube (*Greek Critic*, v) comments that the works of Demetrius and Dionysius "are 'rhetorical' only in the Greek sense, for they concern themselves with all literature and with rhetoric as only one of the literary genres
. . . their works embody and preserve for us . . . much of the conventional Greek wisdom on the art of expression through words." Here, "rhetoric" refers to "the art of expression as a whole" (12).

The Greek Psalter, Prayer, and Hymnody

Given the religious content of the Psalter, it is necessary to briefly address the conceptual

and linguistic overlap in the Greek religious tradition, namely that found in prayers and

hymns. In the Greek tradition Simon Pulleyn defines prayers as "articulate requests

directed towards the gods,"[249] while noting that hymns were viewed as an ἄγαλμα or a

"pleasing gift" to the gods that would generate χάρις (grace or favor) on which a

petitioner could base a request or prayer either immediately or in the future.[250] Since

prayers were "often embedded in hymns," the surviving extant texts demonstrate an

expected "cross-fertilization in terms of language."[251] Simply put, in prayer people would

borrow hymnic language "in order to flatter the god and increase the chances of being

heard."[252] Here, both a high "regard for literary convention" and "religious conservatism"

contribute to a noteworthy stability of both form and content within the Greek "rhetoric

of prayer,"[253] including hymnody. Joan Haldane comments:

> Men suppose that what has pleased a god in the past must always continue to do
> so. The rituals and the forms of words long used . . . are in time themselves
> regarded as sacred. They belong to the god and are his due. Hence we find that the
> ὕμνος [hymn] . . . maintains a remarkable consistency from age to age. The same
> basic pattern, the same formulas, even long after their original meaning has been
> forgotten, and the same time-honoured myths are repeated down the centuries.[254]

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[249] Pulleyn, *Prayer in Greek Religion*, 6.

[250] Pulleyn, *Prayer in Greek Religion*, 55. Prayers, then, were not understood as being an offering themselves; rather they drew on the good will generated by "other acts of worship" (Furley, "Prayers and Hymns," 119). In addition to this conceptual difference, hymns were generally musical/metrical, while prayers were spoken in prose (118). Related to the desire to please the god, hymns frequently use the word χάρις and its cognates χαίρω and χαρίζομαι (Furley and Bremer, eds., *Greek Hymns*, 1:62–63).

[251] Pulleyn, *Prayer in Greek Religion*, 52. Hymns did not always include prayers, though (46–47). As an extant example of a hymn without a prayer, see "Pindar's 6th Paian" (Furley and Bremer, eds., *Greek Hymns*, 1:102–116).

[252] Pulleyn, *Prayer in Greek Religion*, 52–53.

[253] Furley and Bremer, eds., *Greek Hymns*, 1:50, citing an unpublished manuscript by Haldane, "Hymnos."

[254] Furley and Bremer, eds., *Greek Hymns*, 1:50–51, citing Haldane, "Hymnos."

Here, such an understanding of the stability of religious rhetoric contributes to our understanding of G's choice to render his text closely. Further, the overlap between prayer and hymnody suggests that the linguistic style of prayer, which is generally prose, should also be considered.

As with Greek hymnody, ancient Greek prayer generally included up to three parts, in this case an invocation, argument, and petition, although some prayers omitted the argument section.[255] Frequently, the transition from either the invocation or the argument to the final request included the word ἀλλά combined with an imperatival or infinitival verb form, although in this context the ἀλλά bears a more transitional than contrastive force.[256] Prayer invocations frequently used double vocatives to address the deity as well as verbs referring to "hearing" or "coming."[257] Here, Pulleyn also observes that Greek prayers often express a concern for the deity's free will, explicitly calling upon him or her "to do something θέλων or πρόφρων."[258] Structurally, invocations frequently used tricola.[259] The request section of prayers at times would also include a formula demonstrating the petitioner's "[concern] to secure the goodwill of the deity," such as "τὸ δὲ εὖ νικάτω" (let the good prevail) or "εὖ γὰρ εἴη ('let it be well')."[260] These formulae include imperative and optative moods, respectively. Here, Pulleyn notes that the most frequent mood used for expressing commands or petitions in prayer is the

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[255] Pulleyn, *Prayer in Greek Religion*, 132.
[256] Pulleyn, *Prayer in Greek Religion*, 132–33.
[257] Pulleyn, *Prayer in Greek Religion*, 133–44. Κλῦθι and μόλε in particular belongs to the language of prayer (147–48).
[258] Pulleyn, *Prayer in Greek Religion*, 144–45. The verb (ἐ)θέλω means "to be willing . . . wish" (LSJ, 479), while the adjective πρόφρων refers to "one's free will" (LSJ, 1540).
[259] Pulleyn, *Prayer in Greek Religion*, 145.
[260] Pulleyn, *Prayer in Greek Religion*, 146. Pulleyn also includes an appendix with words commonly found in Greek prayer (217–20). The analysis in the following chapters will review the Psalms for use of these words.

imperative, followed by the optative, and then the infinitive, with the aorist tense being significantly more frequent than the present for every mood.[261] Thus, in Pulleyn's discussion, we see the typical practices associated with content, diction, and composition in Greek prayer with which G is likely to have been familiar, particularly based on his educational exposure to literaturethat contained prayers; further, epigraphic material may also have contributed to a familiarity with Greek prayer language and forms since prayers are also attested in inscriptions.[262] It should be remembered, though, that this prayer material does at times echo the hymnic features discussed above.

Jewish Literary Conventions

Poetry

While G may well have been influenced by Greek literary style due to his Greek education, as discussed in the previous chapter he also appears to have been influenced by Jewish literary traditions, particularly Hebrew poetry. To this point, Dobbs-Allsopp has described biblical poetry as reflecting what are now called lyric poetic conventions and those of free verse. While recognizing that Greek lyric poetry in particular was culturally rooted,[263] Dobbs-Allsopp observes that many of the features or techniques used in Greek lyric also appear in biblical poetry. First, like Greek lyric, Hebrew biblical poetry includes a notable focus on language and sound play,[264] a point particularly addressed in Adele Berlin's development of phonological parallelism.[265] Such sound play

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[261] Pulleyn, *Prayer in Greek Religion*, 150–54.

[262] Pulleyn, *Prayer in Greek Religion*, 3, 218–20.

[263] Dobbs-Allsopp, *On Biblical Poetry*, 178–81. Note here the overlap in the discussion above based on Culler's work.

[264] Dobbs-Allsopp, *On Biblical Poetry*, 189–98.

[265] Berlin, *Dynamics*, 103–26. Her discussion of grammatical, lexical, and semantic parallelism would also fit well into the linguistic focus of biblical poetry.

can contribute to the poetry's re-use and thus its ritualistic tendencies. Second, biblical poetry is frequently non-narrative and non-dramatic, with the psalm or poem itself being the event.[266] The poetry uses various voices and frames for effect, often seeking to be persuasive.[267] Third, as with the Greek compositions, many psalms originate in particular social contexts that have been lost and many also appear to have originated as musical compositions, with Dobbs-Allsopp noting that psalms at times include traces of the original orality that might inform later readings.[268] Here, we see several key features of Hebrew poetry with which G would have been familiar, particularly the use of sound and parallelism.

Jewish-Greek Literary Style

G's familiarity with the Hebrew and Greek traditions of the Pentateuch discussed in the previous chapter means that he possessed a translational model not only for prose, but also for poetry, since the Pentateuch includes a number of poetic passages, including texts in Gen 49, Exod 15, Num 23–24, and Deut 32–33. While it is possible that G did not recognize each of these texts as belonging to a poetic mode of literature, Exod 15:1, 22 and Deut 31:30 explicitly describe Exod 15 and Deut 32 as including "songs" (ᾠδή/שירה).[269] Generically speaking, then, it seems reasonable to suggest that G may have recognized similarities between these two Pentateuchal texts and the material that he was translating, whether due to observed literary conventions or based on generic

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[266] This statement does not imply that all the poetry is non-narrative, but rather that the narratives that are included are frequently framed to serve a purpose within the composition's present. See Culler's discussion of framing in *Theory*, 275–83.

[267] See Jacobson, *Many Are Saying* for his discussion of the rhetorical aspects of direct discourse, such as its use to persuade God to respond or to shape the community's ethos.

[268] Dobbs-Allsopp, *On Biblical Poetry*, 233–325.

[269] Thus, while Kugel (*The Idea of Biblical Poetry*) has argued for a continuum of elevated language, the change in genre is marked in both the Hebrew and Greek traditions of these passages.

indicators.[270] This possibility raises questions about the translation technique and style of these two songs.

Exodus 15

First, considering the evidence from Exodus, Larry Perkins has noted that the Greek translation of the book as a whole is generally isomorphic,[271] although the translator did not slavishly render his text; rather he regularly varied his lexical selection, occasionally varied his word order, and included expansions that appear to have been used to clearly communicate "his understanding of the source text."[272] Turning to the song in Exod 15, though, Deborah Levine Gera notes one contrasting tendency that is particularly noteworthy: the translator tended to introduce "repetition as a literary effect,"[273] which he accomplished via semantic leveling. Of particular interest here is the shift in approach,[274] which moved from a tendency to vary lexical stock to repeating lexical stock. In addition to this leveling, Gera further notes that the translator's interest in repetition as a stylistic technique can be seen in his use of various compound verbs starting with κατά-, which

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[270] Aitken observes that "it cannot be presumed that translators would have recognized poetic passages," but further comments that in the songs in Exod 15 and Deut 32 the translators do appear to "have aimed at a heightened literary level, generated by the Hebrew genre" (Aitken, "Significance of Rhetoric," 514).

[271] Perkins, "Exodus: To the Reader," 43. The source appears to have been similar to the Masoretic tradition.

[272] Perkins, "Exodus: To the Reader," 44. Gentry ("The Greek Psalter and the Kaíge Tradition," 83) describes the translator's approach to Exodus as one of "dynamic equivalence."

[273] Gera, "Translating Hebrew Poetry," 116–18. Note, here that Gera suggests a level of semantic differentiation related to the translator's expression of God's glory, specifically stating that he uses six different Greek words for four roots in referring to God's glory (119). While one of the Greek lexemes is repeated (δεδόξασται in Exod 15:1, 6), leading to five different lexemes rather than six, the translator actually uses a combination of semantic differentiation, rendering the Hebrew גָּאֹה גָּאָה with ἐνδόξως . . . δεδόξασται (ἐνδόξως and δοξάζω, 15:1), and semantic leveling, using the single Greek verb, δοξάζω, to render three different Hebrew verbs: the Qal of גאה (15:1), the Hiphil of נוה (15:2), and the Niphal of אדר (15:6, 11).

[274] Aitken ("Significance of Rhetoric," 512) also observes a difference in translation technique in the song, commenting that "it seems clear that the translator paid greater attention to the poetic register of the source text" in Exod 15.

has the effect of introducing repeated sounds in the Greek text for verbs with a variety of semantic ranges.[275] Further, the translator added anaphoric repetition between 15:8b and 8c, as well as more general repetition in Exod 15:1b/4a, 7b/10a, 15b/16a, and 18, with verse 18 including two instances of αἰῶνα to render לעלם ועד (τὸν αἰῶνα καὶ ἐπ' αἰῶνα καὶ ἔτι, "forever and ever and beyond").[276] This final instance may represent an example of composition reflecting content, although this possibility in not mentioned by Gera. In addition to the focus on repetition as a stylistic technique, Gera notes that the translator at times sought "to echo the sound of the Hebrew,"[277] generally maintained his *Vorlage*'s parallelism,[278] switched from passive to active verbs, opted for Greek words that were more vivid than their Hebrew source,[279] and introduced parallel phrasing.[280] Dealing with Greek poetic style specifically, Gera highlights that the text is not translated metrically, but that it does include one instance of dialectical coloring, μαχαίρῃ (Exod 15:9),[281] and one rendering with mythological resonance, ἀπολιθωθήτωσαν (Exod 15:16).[282]

In Gera's discussion we see several key characteristics of Greek literary style as it has been described above. First we see the translator's concern for the sound patterning described by Culler in the translator's lexical choices, particularly with respect to his use of the compound κατά- verbs and the repetition of words with the δοξ- root. Second, the

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[275] Gera, "Translating Hebrew Poetry,"116. Note that in the process of introducing this sound repetition the translator actually creates a text that would contrast with Greek poetry's preference for using simplex verbs (Silk, "Language," 427). Note, though, that Koine Greek more generally has a demonstrated "fondness for composite verbs" (BDF §116).

[276] Gera, "Translating Hebrew Poetry," 116–18.

[277] Gera, "Translating Hebrew Poetry," 115.

[278] Gera, "Translating Hebrew Poetry," 115.

[279] Gera, "Translating Hebrew Poetry," 117.

[280] Gera, "Translating Hebrew Poetry," 118.

[281] Gera, "Translating Hebrew Poetry," 112.

[282] Gera, "Translating Hebrew Poetry," 113. NETS renders the Greek aorist passive imperative as "let them be turned into stone." Here, Gera notes that the Greek verb "remind[s] us of Niobe or the Gorgon's head," although she acknowledges that the verb is not used by Homer.

addition of anaphora in Exod 15:8b and 8c reflects Demetrius's focus on such repetition

in both the grand and elegant styles.[283] In addition to these two factors observed by Gera,

though, a review of Greek Exod 15 as a text in its own right, independent of its *Vorlage*,

reveals the extent to which it reflects both Greek and Hebrew literary style. First,

addressing poetic tendencies, the composition is unsurprisingly characterized by

parallelism and assonance, a point noted by Gera. It is also characterized by participial

predications of God's power (15:3a, 11b, 11c, 18), anaphoric references to the deity

following the opening reference in 15:1b (3a, b; 6a, b; 11a, 16c, 17b, c, 18), and a general

lack of connectives between the lines or clauses. Perhaps more interestingly, the song

includes the tripartite structure common to Greek hymns, with Exod 15:1–3 comprising

the invocation, 15:4–15 the praise, and 15:16–18 the prayer. This structure is achieved in

part by the translator's transition from indicative verbs in verses 12–15 to an opening

optative in 16a that is followed by imperatival forms, both of which have been noted to

be characteristic of prayers.[284] Here, then, not only does Greek Exod 15 include Greek

poetic features; it also fits within a Greek generic category.

Turning to Greek prose style, Exod 15:1–18 includes anaphoric line openings

(15:3a/b, 6a/b, 8b/c, 11a/b, 16c/d), similes (15:5b, 7b, 8b, 10b), frequent external

hiatus,[285] and lines that might be characterized as quasi-metrical (15:6a, 8a, 17a). With

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[283] Demetrius, *Eloc*. 61–62, 141. Further, the creation of the parallel prepositional phrases in all three lines of verse 11 with the addition of a preposition in line 11c may reflect Demetrius's preference for such structures in the forceful style (268), although his example is focused on the repetition rather than the parallelism or antithesis.

[284] In contrast, note that in the Hebrew text Exod 15:16a (Stuart, *Exodus*, 357) or all of 15:16 (Durham, *Exodus*, 208; Sarna, *Exodus*, 80) structurally belongs with Exod 15:14–15. Wevers, however, notes that the rendering is reasonable based on the prefixed verbal forms in the Hebrew text of Exod 15:16 (Wevers, *Notes on the Greek Text of Exodus*, 233).

[285] Of the song's forty-four lines, only sixteen (15:3a, 4b–c, 5b, 7a–b, 8a, 10b, 11b–c, 12a–b, 13a, 14b, 15c, 17a) do not include external hiatus.

the exception of the quasi-metrical characteristic, which fits within Demetrius's elegant style, each of the features fit with Demetrius's grand style. These features echo Dines's findings that at times Pentateuchal style reflects, if only serendipitously, Greek prose style, particularly as expressed by Demetrius.[286]

Deuteronomy 32

Second, Greek Deut 32:1–43 includes the 146-line Song of Moses. Addressing the general translational character of Deuteronomy as a whole, Melvin K. H. Peters notes that it likely translates a consonantal text similar to that of the Masoretic text.[287] The translation also demonstrates contrasting approaches, demonstrating both semantic leveling and differentiation.[288] Further, it is "slavishly mimick[ing]" of its *Vorlage* at points, while offering interpretive renderings at others.[289] Peters also notes, though, that Greek Deuteronomy frequently maintains the Hebrew word order and quantitatively represents its source, at times with an "excessive focus on individual items."[290] Of particular interest for the current study, though, is the translator's tendency to create neologisms, a practice found in both Greek poetry and prose, with Peters counting "almost forty"; however, he believes that these creations appear to be more closely related to the translator's "rigid adherence to the source text" than to a concern for "literary creativity."[291] Finally, Greek Deuteronomy also includes occasional instances of

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[286] Dines, "Grand Words," 80.

[287] Peters, "Deuteronomion: To the Reader," 141. Wevers (*Notes on the Greek Text of Deuteronomy*, ix) agrees.

[288] Peters, "Deuteronomion: To the Reader," 143.

[289] Peters, "Deuteronomion: To the Reader," 144. A concern for the Alexandrian context is noted at points, in addition to a desire to avoid ambiguity (Hertog et al., "Deuteronomium," 528).

In contrast to Exodus, Gentry ("The Greek Psalter and the Kaíge Tradition," 83) describes the translator of Deuteronomy as using a "formal equivalence" approach.

[290] Peters, "Deuteronomion: To the Reader," 142.

[291] Peters, "Deuteronomion: To the Reader," 142–43.

double translations and a tendency to use nominative personal pronouns for Hebrew ethical datives.[292]

While a thorough analysis of the translation technique in Deuteronomy that considers differences between the translator's approach to prose and poetry remains a *desideratum*, James Aitken has made some preliminary observations. Noting the Deuteronomic translator's general lack of "attention to the sound or sense of the Greek in the prose sections,"[293] Aitken further observes that the translator does demonstrate occasional rhetorical flourishes, listing such texts as Deut 1:30, 33; 32:2, 11, 21, and 23.[294] Focusing on the verses in Deut 32, Aitken notes the use of poetic or epic language (ὑετὸς [rain], νιφετὸς [snowfall], and the pairing of νιφετὸς/ὄμβρος [rain storm]) and homoioteleuton (-ος) in Deut 32:2.[295] He also discusses the translator's use of compound verbs, which create sound repetition similar to that seen in Exod 15, although in Deut 32 the translator does not focus on one particular prefix (κατα-). Instead, the translator creates this sound repetition at the verse level, with Aitken particularly noting the use of παρα- in Deut 32:21 and συν- in 32:23.[296] He also observes the translator's use of the rhetorical technique of "*polyptoton*, the variation of related forms" in 32:11, which includes the related nouns νεοσσία (nest) and νεοσσός (chick).[297]

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[292] Hertog et al., "Deuteronomium," 527.

[293] Aitken, "Significance of Rhetoric," 512.

[294] Aitken, "Significance of Rhetoric," 512–15. Note that while he discusses Deut 32:11, he cites it as 31:11 (514).

[295] Aitken, "Significance of Rhetoric," 513. He also notes the repetition of ὡς and "its variant ὡσεὶ" in the same verse.

[296] Aitken, "Significance of Rhetoric," 513–14. The translator also uses compound verbs with δια- (verse 8a, b), εκ- (43 e, f, h), παρα- (35d, 36b, c, d) and προσ- (1a, 2a).

[297] Aitken, "Significance of Rhetoric," 514; LSJ, 1169.

While Aitken's discussion focuses primarily on the use of rhetorical devices,
expanding the consideration of Greek Deut 32 to include Greek and Hebrew literary
features more broadly yields several additional points of interest.[298] First, in line with
Peters's observation above, the translator may have coined several neologisms, a
technique promoted by Demetrius,[299] possibly including μεγαλωσύνην (3b),[300] σχοίνισμα
(9b),[301] and μακροχρονίσωσιν (27a).[302] Second, while the use of sound patterning based on
compound verbal forms has already been noticed, it is also seen in the use of assonance
(10a, 15c, 20a, 22a–c, 37b, 43e–f), alliteration (14a, 28a–b), and rhyme (4d, 14a–d, 15c,
38c–d).[303] Third, the translator creates lexical repetition via semantic leveling with θυμὸς
(33a, b; "anger"), ἴδετε (twice in 39a; "see"), and ἀνταποδώσω (35a, 41c, d; "repay").
Additionally, lines 39e and 40a are noteworthy in that the translator changes the word
order at the end of 39e so that both lines end with references to God's hands or hand (τῶν
χειρῶν μου/τὴν χεῖρά μου, respectively). Fourth, the frequent use of simile in Deut 32
generally reflects the *Vorlage*; however, in 41a Wevers notes that the translator converts
the Hebrew metaphor to a simile,[304] a technique recommended by Demetrius as "less
risky."[305] Finally, as would be expected in Hebrew poetry, Deut 32 includes various uses

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[298] In addition to the points discussed here, the Greek translation includes frequent hiatus, which Demetrius advocates in prose, including at points where changing word order or not using a compound verb form (32:6a, 15b, 15d, 43h) would have prevented it.

[299] Demetrius, *Eloc*. 96–98.

[300] "Greatness, majesty" (LSJ 1088).

[301] Wevers, *Notes on the Greek Text of Deuteronomy*, 514; "portion, allotment" (LSJ 1747).

[302] LSJ indicates that the cognate noun means "lasting a long time," but simply indicates that the verb is a "foreign" word (1075). Γενήματα ("fruits of the earth"; LSJ 343) in 13b is first attested in the Greek Pentateuch according to TLG, but occurs in all five books and thus may well not have been coined by the translator of Deuteronomy.

[303] The rhyme in 4d has already been noted, while that in the remaining verses appears to be driven by both the *Vorlage* and translation technique. However, Demetrius (*Eloc*. 104–105) included syntactically driven rhyme in his discussion of the grand style.

[304] Wevers, *Notes on the Greek Text of Deuteronomy*, 532.

[305] Demetrius, *Eloc*. 80.

of parallelism, but Wevers notes that the translator enhances the parallel structure between 32a and b by adding the preposition ἐκ.[306]

Greek Pentateuchal Poetry

Thus, in the Greek translations of Exodus and Deuteronomy, G was exposed to not only texts that provided translation equivalents and paradigms, he also would have seen the use of various stylistic techniques. These techniques can be seen in each area addressed by Demetrius. With respect to content, Exod 15 echoed the generic structure of a Greek ὕμνος. Addressing diction in both Exod 15 and Deut 32, the translators used and adapted similes, neologisms, and poetic vocabulary. Finally, in the area of composition the translators used quasi-metrical lines and various types of sound patterning, including assonance, alliteration, rhyme, and repetition. Given the observations by Gera and Aitken about the differences of translation technique in the prose sections and the songs discussed above, as well as the use of stylistic techniques attested in Hebrew poetry, Greek ὕμνοι, and Greek prose as described by Demetrius, the forthcoming analysis of the Greek Psalter will consider the extent to which the literary style of these corpora influenced G, especially since such features would have been familiar not only from the wider cultural context, but also in the texts that Joosten has suggested influenced G's renderings.

Text Selection and Methodological Approach

Having introduced the history of scholarship around the translation of the Greek Psalter, the developments in the translation technical discussion more broadly, and questions

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[306] Wevers, *Notes on the Greek Text of Deuteronomy*, 527.

about the stylistic character of the Greek Psalter in chapter 1, the discussion thus far in chapter 2 has focused on defining style and identifying stylistic features with which G may have been familiar. With this foundation in place it is now important to outline the goals, contribution, and methodological approach of the analysis in the forthcoming chapters.

<div align="center">Goals and Contribution</div>

The goal of this project is to demonstrate that G's Greek Psalter includes stylistic features reflecting the style and repertoires of a variety of literary corpora, including Greek Pentateuchal poetry, Hebrew poetic technique, and Greek literary style. These stylistic features mean that while G's end product respects the integrity of its Hebrew *Vorlage*, demonstrating dependence on it, at points his stylistic renderings cannot be explained by the subservience posited within the interlinear paradigm in that the text as produced departs from typical renderings, instead creating a text that demonstrates stylistic sensitivity. The project's goal requires two approaches, one synchronic and one diachronic.

First, the synchronic approach offers a preliminary stylistic description of the Greek Psalter's poetry based on an examination of three Greek psalms as compositions in their own right at the compositional, strophe, verse, and line levels. Second, building on the synchronic observations, the diachronic approach focuses on departures from G's typical translation practices that demonstrate his stylistic sensitivity, situating G's freedom within other scholarly observations about his technique. Here, stylistic sensitivity does not necessarily imply intent. As Dhont observes, evidence of "literary awareness . . . does not necessarily imply conscious choices on the part of the translator";

these features may simply "have been the normal, unconscious result of a translator fluent in Greek" or "part of the natural vocabulary of a well-versed translator."[307] While Dhont addresses the translation of Job, her remarks are also valid for the Psalter. Even if G appears to have been focused on faithfully representing his source text, renderings that depart from his typical choices and that cannot be explained by an alternate *Vorlage* or reading tradition are not necessarily intentional choices. They may instead only be indicators of G's literary or stylistic awareness, one that has frequently been neglected in the scholarly research.

Briefly considering the diachronic approach as it relates to the hypothesis of interlinearity with its inherent dependence and subservience in more detail, departures from G's standard practices and equivalents could actually undermine a hypothesized effort to take the reader of the Greek text to the Hebrew parent text. As such, these stylistic renderings, whether conscious or merely the unconscious result of stylistic sensitivity, suggest that G's translation was not expected to have a primarily subservient function. If G's goal was to take the text's audience to the Hebrew text with a rendering that was fundamentally subservient to its *Vorlage*, it seems unlikely that he would have undermined the translation's capacity to function in this way by incorporating stylistic features. While Toury observes that translational practices are not "fully systematic,"[308] regular departures from a technique that could effectively take the text's audience to the

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[307] Dhont, *Old Greek Job*, 178.
[308] Toury, *Descriptive Translation Studies*, 89.

source, whether dictated by style, logic, or culture,[309] would suggest that the text was not intended to be a "crib" to the Hebrew text.[310]

Texts

While an examination of the entire Psalter is beyond the scope of the current project, the forthcoming analysis will build on previous observations about G's translation practices as well as on a detailed stylistic analysis of Pss 8, 46(47), and 110(111).[311] In light of the focus on Greek hymnody above, which addresses deities, these psalms have been selected due to their general focus on praising God, an aspect seen in their hymnic features.[312] These three have been selected in order to incorporate some of the various themes and elements found in the Psalter. Psalm 8 focuses on creation; Ps 46(47) addresses YHWH's kingship; and Ps 110(111) incorporates wisdom features.

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[309] See Louw, "Linguistic or Ideological Shifts?" 111.

[310] While Pietersma ("Beyond Literalism," 373) notes as part of a response to Joosten's ("Reflections," 163–78) critique that linguistic dependence on and subservience to its source should not be understood "to say . . . that the Greek functioned as a *de facto* crib to the Hebrew," in "New Paradigm," 167 Pietersma specifically suggested that it was used in "the Jewish school . . . functioning as a crib." Here, while Pietersma is focused on a particular setting, the school, the purpose of a crib is to assist its reader with reading its source; that is, it takes its reader to the original. Thus, even if an originating *Sitz im Leben* other than the school room is envisioned or postulated, the notion that the text functioned as a crib ties directly to the suggestion that the prospective function of the translation was to take the audience to the Hebrew text. Pietersma ("Septuagintal Exegesis," 449) would appear to agree with this description of a crib's function in his suggestion that scholars should "suppose for a moment that the Septuagint did begin its existence as a study-aid for the Hebrew (thus a crib)." Here, then, while the term "interlinear" is intended to be a metaphor and heurisitic device and not (necessarily) a theory of origins (Pietersma, "New Paradigm," 169–70), the use of the word "crib" relates to the paradigm's proposed function and subservience rather than to a physical (interlinear) document or *Sitz im Leben*.

[311] The Greek numbering occurs first and the Hebrew in parentheses, unless otherwise noted.

[312] This choice has been made in order to constrain the scope of the analysis. Broadening into non-hymnic material may require incorporating additional Greek genres. For example, Psalm 111(112) focuses on a righteous individual and does not address God. In such a case, considering how the psalm may have been influence by Greek *epinikia* may be helpful.

Methodological Approach: Structure, Procedure, and Evidence

In an effort to appreciate the overall stylistic effects of each individual composition, the next three chapters have been broken down by psalm. The analysis in each of these chapters includes three steps: establishing the Greek text, a synchronic analysis of the individual psalms based on the stylistic features discussed in the present chapter, and a diachronic analysis that compares each composition to its presumed *Vorlage* to identify departures from G's typical technique.[313] After the analysis of the individual compositions in chapters 3–5, the conclusion in chapter 6 will consolidate the findings and situate them within the scholarly discussion.

Turning to the details of the stylistic analysis, the first step in examining the style in any given Greek psalm is establishing the original Greek text,[314] a task that remains notoriously difficult within OG Psalter research due to the sheer amount of textual evidence. Here, the quantity of evidence in the Greek tradition and the daughter versions means that a critical text of the Greek Psalter that incorporates all of this evidence remains a *desideratum*. Lacking a true critical edition, though, should not prevent all efforts, although it must be acknowledged that any conclusions about the text itself and therefore about any stylistic renderings must remain tentative and preliminary. That said, the following approach will be adopted for identifying a preliminary version of the original translation. The third edition of Rahlfs's *Psalmi cum Odis*, which offers a (preliminary) critically reconstructed text of the Greek Psalter as well as an apparatus

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[313] G's general translation practices have been noted by others, namely Pietersma, Boyd-Taylor, and Smith, and were described in the previous chapter addressing the history of research in the translation of the Greek Psalter.
[314] Note that the Hebrew *Vorlage* will also need to be considered for an analysis of G's stylistic renderings.

with variants, will serve as a starting point. This text will be evaluated in light of its main

text and its textual apparatus, as well as the textual evidence of Ra 2110 (Papyrus

Bodmer XXIV),[315] which dates to the third or fourth century CE and includes material

from Greek Pss 17–118.[316] The Greek text from *Psalmi cum Odis* and a personal

translation will appear at the beginning of each chapter in order to serve as a point of

reference for the subsequent discussion.[317]

Next, the synchronic analysis will examine Pss 8, 46(47), and 110(111) for

stylistic features without regard for the role of the *Vorlage* in each psalm's origin;

instead, it will focus on identifying and describing each Greek psalm's stylistic features

and their associated literary influences. This part of the analysis seeks to move past the

frequent focus on the relationship of the psalms to their *Vorlagen* in order to consider the

extent to which G's rendering of a given psalm—that is, text as produced—forms a

coherent unit of discourse and produces a text incorporating recognizably stylistic

elements, be they rooted in Hebrew or Greek techniques. The synchronic analysis falls

into two parts. First, following the Greek text of the psalm and personal translation that

open each chapter, the analysis will turn to an overview of the psalm as an independent

composition that addresses several areas: the genre of the composition, the wider

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[315] This evidence will be based on the *editio princeps* (Kasser and Testuz, *Papyrus Bodmer XXIV*).

[316] Pietersma, "The Present State of the Critical Text of the Greek Psalter," 127–28. Ra 2110 in particular will be accounted for based on Pietersma's ("The Present State of the Critical Text of the Greek Psalter," 128) observation that in addition to Ra 2110's "early date [and] its extent," the manuscript includes a number of original OG renderings that on their own would justify "a re-doing of Rahlfs' *Psalmi cum Odis.*"

Specifically addressing the text critical task as it relates to rhythm, identifying potentially rhythmic renderings clearly deals with the translation's orthography, particularly the vowels. However, Rahlfs ("Prolegomena," §9.2) highlights that reproducing the original Greek text orthographically is impossible. As with other text critical decisions, though, the best possible choice will be made based on the available manuscript evidence and alternatives noted when necessary.

[317] Adopted variants will be noted and discussed. While most unadopted variants will not be discussed, if they contribute to the discussion they will be noted in the verse-by-verse analysis.

structure of the psalm, and stylistic elements beyond the line level. Drawing on the stylistic features identified above, this part of the synchronic analysis contributes to an evaluation of each Greek composition's coherence as an independent unit of discourse.[318] Second, the synchronic analysis will then carry over into a verse-by-verse analysis. Here, observations will be made about stylistic elements found at the line and verse level, including the consideration of individual words.

The observations of the synchronic analysis serve as the foundation for the final step: a diachronic comparison with the *Vorlage*. This step evaluates the noted stylistic features in light of the likely source text to determine whether G's rendering was the result his typical translation practices or whether it reflects stylistic sensitivity.[319] While the discussion will address quantitative representation, consistency of renderings, and word order as necessary within the broader discussion, it will focus on unique renderings, non-standard renderings, or what Theo van der Louw has described as "transformations," that is, "micro-level changes that occur in the" translational process.[320] Louw's discussion offers a practical framework for this part of the analysis. Here, he suggests identifying the expected or literal rendering and then determining why it was rejected,

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[318] While focused on the potential contributions of text linguistics (discourse analysis) in particular, Pietersma ("LXX and DTS," 278) does suggest that looking at the coherence of the Septuagintal text at the discourse level is important and "hold[s] considerable promise." This analysis does not use text linguistics, but it does consider compositional coherence.

[319] See Aitken, "Significance of Rhetoric," 510 for a discussion about the importance of determining whether style is rooted in the *Vorlage*. A similar approach is adopted by Lee ("Translations of the Old Testament, I," 781–83) in his brief investigation of Greek Psalm 3 where he notes that the translator made several stylistic choices, focusing primarily on the use of the article, as well as syntactical and lexical choices. In his discussion Lee specifically notes that "not everything is dictated by the original; within the limits of the translation method . . . many choices are involved" (782). It is in these choices where we may find evidence of literary sensitivity in the Greek Psalter.

[320] Louw, "Linguistic or Ideological Shifts?" 109. Non-standard renderings may frequently be "transformations," but not necessarily. Transformations are deemed to be solutions to cases where "literal" renderings are problematic (110–11). However, a non-standard rendering may not be a solution to a "problem" and may not shift the sense of the text, with this latter aspect appearing to be a core aspect of what Louw addresses.

focusing on six possibilities that should be considered in the following order: the linguistic requirements of the target language; "style; logic; communicative purpose; culture;" and ideology.[321] With respect to style, Louw notes that such renderings generally "[fall] outside the sphere of the literal translator" since they relate to "the choice not between good and bad, but between good and better."[322] While this may generally be true, Pietersma has observed that even in the case of close translations the translator can occasionally incorporate stylistic renderings, especially if they do not violate the general approach, noting occasional "literary sparks" in the Psalter in particular. Thus, the forthcoming discussion will frequently address the issue of alternate and expected renderings as a part of considering G's sensitivity to style. Here, when typical renderings are fortuitously stylistic, they do not contribute to our understanding of G's awareness of style. However, renderings that are considered to be unusual or unexpected may shed light on G's level of stylistic sensitivity, regardless of his intent, a point noted above.

As can be seen from the above description of the procedure, both the synchronic and diachronic analyses focus on style. However, one of the key aspects of this style, rhythm, may be unfamiliar to Septuagintal scholars and should thus be introduced more thoroughly. In particular, three issues related to identifying rhythmic units need to be addressed. First, it must be asked whether G was even aware of "line" divisions in his

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[321] Louw, "Linguistic or Ideological Shifts?" 111 (original included commas). Boyd-Taylor ("Classification of Literalism," 137) objects to Louw's approach in that it relies "on the *a priori* assumption that 'literal' translation is a default." However, given Boyd-Taylor's and Pietersma's descriptions of the Greek Psalter that have been discussed in this chapter, such an assumption should not prevent us from adopting Louw's approach.

[322] Louw, "Linguistic or Ideological Shifts?" 116. Note, however, the problem with the notion of a "literal translator," since translations can be "literal" in some ways and not in others, a point discussed in the previous chapter.

Vorlage. While the very concept of "line" is chirographically rooted in a world where letters and words are printed in rows,[323] much of the ancient corpus of Hebrew and Greek song under discussion in this study originated in oral contexts. In the Greek world discussed above, meter came to be a defining characteristic, but this was not the case for the ancient Hebrew songs of the Psalter.[324] Poetic conventions still existed, though, and Hebrew poetry, as with most "traditional oral verbal art" included "a unit of rhythm, audition, and syntax the segmentation of which periodically interrupts or breaks the otherwise continuous flow of language," that is, "line."[325] As such,

> Ancient readers (mostly scribes) of biblical poems, who still would have been profoundly shaped by a predominantly oral world and thus their reading practices mediated (to a large extent) by voice, would not have come to these kinds of texts de novo, but would have encountered them within a context of expectations, knowing, for example, the (general) content and relevant poetic conventions, and thus the presence of parallelism, a relative terseness or concision of phrasing, uniformity and simplicity of clause structure, and other (nongraphic) indicators of biblical verse, like the presence of rhyme in some medieval Latin lyrics written in a running format, would have been sufficient 'to arouse a reader's expectations of a poetic text.'[326]

Dobbs-Allsopp further develops the idea that line could be identified "without visual or graphic cues,"[327] focusing on such features as "pause, sentence logic or syntax, line

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[323] Dobbs-Allsopp, *On Biblical Poetry*, 20. Culler (*Theory*, 258) notes that visual indications of lineation are not fundamental to lyric poetry in the same way that *melos* is, with *melos* referring to poetry's "sound patterning" (*Theory*, 8 drawing on the language of Frye, *Anatomy of Criticism*).

[324] Dobbs-Allsopp (*On Biblical Poetry*, 9) explicitly asserts that biblical, Hebrew poetry does not have meter, although he does believe it has rhythm. In particular, he describes this poetry as "free verse" (98–99). Note, however, that this is a more recent conclusion of scholarship. Writers and scholars have historically assumed the presence of meter in the corpus even when they have been unable to identify it.

[325] Dobbs-Allsopp, *On Biblical Poetry*, 8. He notes that this description is both cross-cultural and transhistorical.

[326] Dobbs-Allsopp, *On Biblical Poetry*, 37, citing Parkes, *Pause and Effect*, 99. Dobbs-Allsopp (*On Biblical Poetry*, 303) also suggests that scribes should be considered to be part of the group of "traditional performers of verbal art," rather than as mechanical reproducers. Dobbs-Allsopp appears here to be speaking of an earlier stage in the history of the *Hebrew* text. While such a suggestion may or may not hold for the Greek translator, Dobbs-Allsopp's observation about literary competence noted above does seem likely to be reasonable expectation of G based on his contemporary oral context and his scribal training that would have exposed him to a variety of texts.

[327] Dobbs-Allsopp, *On Biblical Poetry*, 42.

length, and parallelism" as non-visual line indicators.[328] Returning, then, to the issue of whether G was aware of line divisions, it can reasonably be suggested, then, that some level of awareness seems likely, whether it was based on a stichographically written format in his *Vorlage*, such as those attested in some Qumran manuscripts,[329] or on his literary competence.

The second issue is whether G indicated his understanding in his written translation. Here, ancient scribal practices and manuscript evidence offer insight. While Greek prose was generally written in a continuous script,[330] during the second century BCE Aristophanes of Byzantium developed the practice of measuring and writing the individual lines of lyric poetry according to κῶλα (sense-units) instead of metrical units.[331] Here, Barbantani highlights that after Aristophanes this practice, also called colometry,[332] "became the standard *mise en page* for lyric texts."[333] Although a general practice of the period, we do not possess manuscript evidence that G adopted it. While the extant manuscript evidence does include significant witnesses with colometric layouts

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[328] Dobbs-Allsopp, *On Biblical Poetry*, 57, 42–57. Similarly, Staab ("Satzlehre," 2:1500) notes the use of rhythm to mark κῶλα and περίοδοι boundaries in Greek literature.

[329] Dobbs-Allsopp, *On Biblical Poetry*, 30. Specially written texts are also extant in other books. Dobbs-Allsopp's discussion here draws on Tov, "Special Layout," 115–28; Tov, *Scribal Practices*, 166–78; Tov, "Background of the Stichometric Arrangements," 409–20.

[330] Dobbs-Allsopp, *On Biblical Poetry*, 22–23. Further, stichic or metrical verse was written according to its meter, with each complete metrical verse comprising a *stichos* or single line of written text. Per Easterling and Knox (*Early Greek Poetry*, 236, 238), stichic verse is "constructed by repetition of [the] same metrical line" and is "intended for recitation," although it could be sung. Non-stichic verse, on the other hand, combined "different metrical cola and metra" and was intended for song accompanied by "music and/or dance." The latter describes lyric poetry.

[331] Dobbs-Allsopp, *On Biblical Poetry*, 23. Dobbs-Allsopp also highlights that the distinction between metrical (*stichos*) and sense (*kōlon*) designations for line of Greek poetry are collapsed in biblical (Hebrew) poetry since it lacks meter; as such, he prefers using the designation "line" to avoid importing the associated connotations of the Greek terms (27).

[332] "Colometry is the division of a text into κῶλα and κόμματα, that is, sense-lines of clauses and phrases" (Metzger, *Manuscripts of the Greek Bible*, 39).

[333] Barbantani, "Lyric in the Hellenistic Period and Beyond," 301. Whether the structure and rhythm represented by this format represented that of the original composition is debated.

for Pss 8, 46(47), 75(76), and 110(111), including A, B, S, T, 55, 1219, and the *Vorlagen* of B and S, Rahlfs notes that U, 1098, and the Boharic manuscripts do *not* have stichic divisions.[334] As to Ra 2110, which is not included within Rahlfs's text and analysis, although the text is not written in a stichic format with indentations for continued lines and new lines starting at the margin, based on personal observation the manuscript does include punctuation that appears to mark line divisions that frequently reflect the traditional lineation seen in the Hebrew Masoretic tradition. Thus, the manuscript evidence and general practice of the period suggest that G may well have indicated his understanding of the lineation visually, although we cannot be certain. Dover's observation about Greek poetry, though, informs our consideration, commenting that while "at least from the third century BC . . . Greek poetry and prose were distinguishable in writing . . . they were also distinguishable by ear. A sung text was poetry. A spoken text was recognized as poetry if it was organized rhythmically in one or other of a limited number of familiar rhythmical units."[335] Based on this observation and standard scribal practices, whether G wrote his translation according to κῶλα or not, it seems reasonable to examine whether any rhythmic lines can be discerned within the Greek text.

Third, with respect to the diachronic analysis any discernable rhythm is most likely to have some level of significance if G did not simply use standard translational equivalents, adopts an unexpected grammatical form, or includes additions or subtractions. In such cases it should be asked whether rhythm might have played a role in

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[334] Rahlfs, "Prolegomena," §1, 9.4. Section 1 includes Rahlfs's sigla. Rahlfs also comments that the stichic division of collations derived from Holmes-Parsons, on which he heavily relies for his L-group (the Lucianic recension; see §7), is unknown. Of the daughter versions, Rahlfs notes that the Syriac, the Psalter Gallican, and the Vulgate include the divisions, as do the Hesychian Psalter commentary and Augustine's work. See §9.4. Neither U nor 1098 is extant for our texts.

[335] Dover, *Greek Prose Style*, 182.

G's choice. However, as a part of evaluating these instances, identifying the rhythm of the other lines is necessary in order to identify potential trends. That is, we must consider whether G occasionally made a non-standard choice in order to either create a specific rhythm found in Greek poetry or a rhythm found in other parts of a given psalm.[336]

Given the complexity of Greek rhythm and meter as it relates to the arrangement of long and short syllables, several further introductory points should be made in order to better understand the analysis in the individual psalms. First, syllable division for metrical purposes disregards word division.[337] Second, as has been noted, rhythm is based on syllabic quantities of long and short rather than on accentuation.[338] Here, short syllables include short vowels (ε and ο) and are open; that is, they end with a vowel. Long syllables either have short vowels in closed syllables ending with a consonant or they have long vowels (η and ω) or diphthongs.[339] The vowels α, ι, and υ can be either short or long depending on the word.[340] As has been noted, closed syllables end with a consonant,

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[336] Note, however, Rowe's ("Style," 154) observation that within prose "the rhythmical patterns of successive clausulae must vary." Such an observation also applies to the non-stichic poetry of lyric. Also see footnote 23.

[337] West, *Greek Metre*, 4.

[338] For factors determining syllable quantity, see Raven, *Greek Metre*, 21–26; Smyth, §142–148; West, *Greek Metre*, 7–18. While dated, Smyth is consistent with the discussions in Raven and West.

[339] Note, though, that some diphthongs are accentually short (Lee, *Basics of Greek Accents*, 11).

[340] LSJ will be used to provide the necessary information. In some cases, the vowel length will be determined by accentuation. Here, a circumflex indicates a long syllable, while an accent on the antepenult syllable indicates that the final vowel is short (Lee, *Basics of Greek Accents*, 12–13; Smyth §149). It is important to highlight here that a vowel can be short while the syllable is metrically long. Of further note, when ι and υ are followed by a vowel they are long if they are not accented; further, in words with three or more short syllables a short, accented syllable is lengthened (Smyth §28D), a conclusion based on examples from epic poetic language where the known meter enables identification of syllable length. Additionally, due to compensatory lengthening, α, ι, and υ are generally long when occurring before ν/ντ that has been dropped before σ/ς (Smyth §37, 147d). Such compensatory lengthening continues to be noted in modern introductions to Koine Greek. (See for example Mounce, *Basics of Biblical Greek Grammar*, 344; Porter et al., *Fundamentals*, 6–7.) While LSJ, accentuation, and Smyth's discussion contribute to identifying syllable length in the rhythmic analysis, Horrocks, *Greek* will provide the foundational material for pronunciation as it relates to assonance. Here, it is worth noting that Horrocks (*Greek*, 167) indicates that by the time of the Psalter's translation scholars generally believe that Greek pronunciation had lost its "distinctive vowel length," suggesting that rhythmic syllabic length no longer influenced pronunciation.

however when a "double consonant" follows a vowel it is considered both the ending of the first syllable and the opening of the next. For example, the Greek letter ξ in ἐξομολογήσομαι is a double consonant and is associated with both its preceding and following vowel,[341] meaning that the opening syllable is "εξ" and it is considered long; the next syllable is then "ξο."[342]

While vowel length and whether a syllable ends in a vowel or a consonant plays a role in determining syllable quantity, issues such as elision and correption must also be considered.[343] Elision involves the dropping of short, final vowels of a word when the next word starts with a vowel. West notes that such elision was "an ordinary feature of ancient Greek speech . . . [that] was not always indicated in writing."[344] While elision is not always indicated in writing, the lack of consistent rhythmic renderings in the Psalter complicates the decision as to whether G may or may not have believed that a vowel should be elided if it was not indicated in the text. Due to the lack of certainty or logical basis for making a determination and on G's practice of indicating some elision in writing, only cases where elision is visually indicated will be accounted for in the scansion (rhythmic analysis).

Correption involves the shortening of a "long vowel, diphthong, or triphthong . . . especially at word-end . . . before another vowel" and occurred in some lyric poetry, with "the shortened syllable" almost always being "preceded or followed by a naturally short

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[341] West, *Greek Metre*, 8.

[342] The entire word is scanned as ἐξ-ξŏ-μŏ-λŏ-γῆ-σŏ-μᾱι with the breves (˘) denoting short syllables and the macrons (¯) long syllables.

[343] West (*Greek Metre*, 13) notes that the slurring together of vowels (synecphonesis) seen in "'crasis' and 'synizesis'" was generally avoided "in serious verse (and by many prose writers)." As such, such slurring will not be factored into the present study's rhythmic analysis.

[344] West, *Greek Metre*, 11.

syllable."[345] West notes that correption of αι and οι was most frequent and that of ει least

frequent; correption of long α, η, ω was even less common "than that of the

diphthongs."[346] Based on these observations and the use of correption in lyric, the

analysis in the following chapters will note that such final diphthongs are anceps

syllables; that is, they may be scanned as either short or long.

In addition to identifying syllabic length for scansion, actual, rhythmic patterns

(e.g. iambic, dactylic, etc.) can also vary based on the practices of resolution and

contraction. Resolution involves the use of two short syllables in the place of one long

syllable, while contraction combines two short syllables into a single long syllable.

Further, the final foot can be "catalectic, or lacking a syllable,"[347] while some meters also

allow syncopation, which drops syllables at other points in the line, as well.[348] Given

these issues, key resources related to Greek meter will be consulted to assist in

identifying potential variations within given rhythms as well as in identifying

combinations of various rhythms that are complementary, focusing on those attested in

Greek hymnody.[349]

Finally, the discussion above and the rhythms attested in Greek lyric or hymnody

both focus on rhythms found in poetry. However, Dionysius of Halicarnassus suggests

that combinations of certain rhythms in prose can be considered beautiful, commenting

"what was there to prevent the arrangement from being beautiful in a passage which

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[345] West, *Greek Metre*, 11.
[346] West, *Greek Metre*, 12.
[347] Raven, *Greek Metre*, 34.
[348] Raven, *Greek Metre*, 38.
[349] Notably Furley and Bremer, eds., *Greek Hymns*; Gentili and Lomiento, *Metrics and Rhythmics*; Raven, *Greek Metre*; West, *Greek Metre*.

contains no pyrrhic foot, nor any iambus, amphibrach, choree or trochee?"[350] In

Dionysius's approach, he scans each sentence or line into long and short syllables and

then breaks it down into two and three syllable feet, identifying each foot. Here, just as in

poetry, though, a given line can at times be scanned in multiple ways depending on the

division.[351] While in poetry the determining factor in such cases is the context of the

surrounding lines,[352] such an approach is unlikely to be helpful in distinguishing between

various scansions or perhaps even in discerning whether an anceps syllable should be

scanned as short or long in a particular line of prose. Dionysius's focus in prose rhythm is

in whether or not each of the rhythms in a line are attractive, which offers another way to

approach the issue: seeing if a line can be scanned as only including what might be

described as "attractive" rhythms. Here, then, two approaches will be taken when

considering rhythm in the Psalter. First, lines will be scanned and evaluated according to

Dionysius's approach. Second, the scansion will be considered in light of the rhythms

found within Greek hymnody, taking a more poetic approach. Ultimately, though, given

the numerous uncertainties related to rhythm described above, any conclusions must

remain tentative.

While each entire psalm will be scanned in the forthcoming analysis, a key point

to remember in an analysis that considers the influence of both poetic and prose style on

the translation is the difference between poetic meter and prose rhythm: "poetry imposes

upon the entire composition a uniform arrangement of certain feet, which is called meter.

[350] Dionysius of Halicarnassus, *Comp.* 17. See Appendix 1 for definitions of the different rhythms.
[351] In poetry West cites an example of lines that he considers to be dactylic (‾ ˘ ˘) that actually start with two short syllables and can thus be scanned based on anapaestic (˘ ˘ ‾) feet instead of dactylic feet. See West, *Greek Metre*, 50–51. This leads some to prefer the term dactylo-anapaestic
[352] Raven, *Greek Metre*, 40. The determination of whether some syllables should be viewed as long or short also appears to be contingent upon the surrounding meter.

Prose . . . will be found to employ short combinations of feet at important points,"[353]

notably at the end of a period or clause, although sometimes at the beginning as well.

Here, Dover observes that early prose rarely sustained "rhythm for more than seven or

eight syllables."[354] He further suggests using caution in describing prose as possessing a

particular rhythm, though, since one-eighth of the possible sequences of long and short

syllables can be achieved accidentally; he explicitly states "that it is impracticable to

avoid familiar poetic rhythms in composing Greek prose."[355] While Dover's suggested

test for intentionality by changing word order is not feasible in light of G's practice of

maintaining his *Vorlage*'s word order noted in the previous chapter,[356] we can alternately

test for G's rhythmic sense by focusing on lines where G has made an unusual lexical or

syntactic choice or has added or subtracted elements.

Thus far, the discussion of rhythm has focused on the alternation of short and long

syllables in what I will call "syllabic rhythm" in the forthcoming analysis, particularly

those that might be recognizable based on Greek poetic conventions. However, Culler,

building on Northrup Frye, addresses another type of rhythm, that which is created by

sound patterning or *melos*,[357] noting that "rhythmical movements" can be created "by

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[353] Rowe, "Style," 154. See also Lausberg, *Handbook*, secs. 977–81.

[354] Dover, *Greek Prose Style*, 161. He further observes here that "dactylic and anapaestic rhythms" are associated "with moralizing dicta and proverbs" and that the half-hexameter, which would be dactylic, was traditionally associated with "self-standing proverbs."

[355] Dover, *Greek Prose Style*, 163.

[356] Dover (*Greek Prose Style*, 164) suggests "tak[ing] a prose text and invert[ing] the first two mobile tokens after pause and the last two before pause . . . then compare the rhythmic sequences of the original with those of the artificially manipulated text; if the score in the original is significantly higher, it promotes the suspicion that the author deliberately sought poetic rhythms, but if significantly lower, that he deliberately avoided them."

[357] While Culler's discussion in *Theory of Lyric* focuses on lyric theory over time rather than simply on ancient Greek lyric, his contribution here is not to our understanding of Greek lyric or melic poetry in particular, but rather to the way that sound contributes to a sense of rhythm and phrasing by association. See Dobbs-Allsopp, *On Biblical Poetry*, 149–52 for a brief discussion about sound and rhythm in biblical poetry in particular.

repeated sounds"[358] and their patterning can foreground and "[call] attention to particular words or phrases, creating the associational rhythm of which Frye speaks."[359] Frye describes this patterning as "charm," which includes a "hypnotic" and "pulsing dance rhythm,"[360] further commenting that "the rhetoric of charm is dissociative and incantatory: it sets up a pattern of sound so complex and repetitive that the ordinary processes of response are short-circuited. Refrain, rhyme, alliteration, assonance, pun, antithesis: every repetitive device known to rhetoric is called into play."[361] With respect to biblical poetry, then, Dobbs-Allsopp notes that "biblical Hebrew poetry is rife with all kinds of sound plays—alliteration, consonance, assonance, [and] various types of rhyme";[362] thus, it is full of Frye's charm and the rhythm it generates. Given the prevalence of sound play within G's Hebrew *Vorlage* and the role that sound patterns can play in creating rhythms and associations, the rhythm created by such sound devices will also be considered.

Returning from the procedural details related to rhythm to the broader structure and procedure of the overall analysis, following the three chapters of detailed synchronic and diachronic analysis, the concluding chapter will consolidate the findings and offer a

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[358] Culler, *Theory*, 142. He particularly mentions "alliterations, assonances, rhymes, and other sound echoes" here.

[359] Culler, *Theory*, 174.

[360] Frye, *Anatomy of Criticism*, 278; "Charms and Riddles," 126, 135. See also Culler, *Theory*, 139.

[361] Frye, "Charms and Riddles," 126. He further notes the use of charm in social contexts where the repetition is used "to bind the community into a single enterprise," including in sermons and hymns (128). Ultimately, this charm includes a "compulsive" aspect that can be hypnotic, which includes a sense of authority (129). Frye's "riddle," which focuses on the visual, is the opposite: "it represents the revolt of the intelligence against the hypnotic power of commanding words" (137).

[362] Dobbs-Allsopp, *On Biblical Poetry*, 150. Frye ("Charms and Riddles," 135) notes that while it is not nearly as extensive as the "charm" found in the Quran, the Hebrew text does include an "oracular" style that incorporates "many puns and sound-associations," although he considers it to be rather isolated. Of course, it must be noted that this evaluation is in comparison to the strong repetition and sound patterning of the Quran; it does exist in the biblical poetry, just not to the same extent.

preliminary description of style in the Greek Psalter. These findings will then be used to further nuance the description of G's translation technique, situating it within the development of the Jewish-Greek corpus of literature.

CHAPTER 3
PSALM 8: "WHAT IS HUMANITY?"

1 Εἰς τὸ τέλος, ὑπὲρ τῶν ληνῶν· ψαλμὸς τῷ Δαυιδ.

1 Regarding completion. Over the wine vats. A psalm of David.

2 Κύριε ὁ κύριος ἡμῶν, ὡς θαυμαστὸν τὸ ὄνομά σου ἐν πάσῃ τῇ γῇ,
ὅτι ἐπήρθη ἡ μεγαλοπρέπειά σου ὑπεράνω τῶν οὐρανῶν.

2 O Lord, our Lord, how marvelous is your name in all the earth,
because your magnificence was exalted above the heavens.

3 ἐκ στόματος νηπίων καὶ θηλαζόντων κατηρτίσω αἶνον
ἕνεκα τῶν ἐχθρῶν σου
τοῦ καταλῦσαι ἐχθρὸν καὶ ἐκδικητήν.

3 From mouths of infants and sucklings you prepared praise[1]
on account of your enemies,
to destroy enemy and nemesis.[2]

4 ὅτι ὄψομαι τοὺς οὐρανούς, ἔργα τῶν δακτύλων σου,
σελήνην καὶ ἀστέρας, ἃ σὺ ἐθεμελίωσας.

4 Because I will see the heavens, works of your fingers,
moon and stars, which you founded,

5 τί ἐστιν ἄνθρωπος, ὅτι μιμνήσκῃ αὐτοῦ,
ἢ υἱὸς ἀνθρώπου, ὅτι ἐπισκέπτῃ αὐτόν;

5 what is humanity that you remember it
or a son of humanity that you consider him?

6 ἠλάττωσας αὐτὸν βραχύ τι παρ' ἀγγέλους,
δόξῃ καὶ τιμῇ ἐστεφάνωσας αὐτόν·

6 You diminished him a little compared to angels;[3]
with glory and honor you crowned him;

7 καὶ κατέστησας αὐτὸν ἐπὶ τὰ ἔργα τῶν χειρῶν σου,
πάντα ὑπέταξας ὑποκάτω τῶν ποδῶν αὐτοῦ,

7 and you appointed him over the works of your hands;
you subjected all under his feet,

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[1] While it is possible that the middle verb κατηρτίσω has a reflexive sense, the active, which *LES* also uses, is adopted here to better represent the relative brevity of the underlying Greek. See Pietersma, "Psalms," 550; Muraoka, *Syntax*, §27ca.

[2] LSJ 504 lists the renderings "avenger, vindicator" for ἐκδικητής, while the cognate adjective ἐκδικητικός means "revengeful" and the cognate verb ἐκδικέω means to "avenge, punish." Given the negative connotation implied by the destruction (τοῦ καταλῦσαι) in the present context, a synonym for "avenger" was chosen, "nemesis," in order to avoid the potential positive connotations associated with some contemporary English uses of the word "avenger." The idea of vindicator does not fit this context.

[3] See Pietersma, "Not Quite Angels," 271 for the rendering "diminished." "Him" refers back to the "son of humanity" in verse 5b.

synchronic reading of the individual verses that identifies the stylistic aspects of the Greek text and a diachronic reading that considers the relationship of such features to their *Vorlage*.

An Overview of Greek Psalm 8

Pietersma's analysis of Ps 8 designates it as either a song or a hymn, although what precisely Pietersma has in mind is unclear. His designation of Ps 8 as a "song" is not very specific, but can be justified based on the superscription in 8:1, which describes it as a ψαλμός (a "song sung to the harp") in Greek.[7] However, by what standard does Pietersma consider it to be a "hymn"? Is he basing this assessment on Greek generic standards, Hebrew literary standards, or a more general modern conception of a hymn as a song praising a deity?

Genre may broadly be described as a "literary classification" that can be based on such features as "theme, style, form, vocabulary, syntax, address, allusion, morphology, [and] medium,"[8] with these features pointing to the idea that content and form both contribute to our understanding and identification of a genre. Research in the Hebrew Psalter in particular has a rich tradition of form critical research that has sought to situate individual psalms and their components in their original *Sitze im Leben*, often identifying the formal features of a text and using them to identify the psalm's *Gattung* or "genre."[9] While the basis for Pietersma's generic description of "hymn" is unclear, we can evaluate his conclusion by reviewing the text's content and form, including its particular stylistic

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[7] LSJ 2018. In Hebrew the superscription designates it as a מזמור (song or psalm; *DCH* 5:209).

[8] Cavitch, "Genre," 551.

[9] See Barton, "Form Criticism," 2:839, who further notes that this information can be used to ask questions and draw conclusions "about the text's *Sitz im Leben* and its function."

features. Since certain stylistic features are typical to certain genres and since the current

discussion seeks to understand the extent to which the psalm could be understood as a

coherent unit of discourse, it is appropriate to consider how Greek Ps 8 might be

understood generically. Genres, though, are not universal categories, but rather are

"contingent [and] historical."[10] Here, then, a consideration of the ancient genres is

important.

How might G have described Greek Ps 8?[11] Based on G's use of ψαλμός in the

superscription, it seems reasonable to conclude that he considered the composition to be a

song; however, is "hymn" or ὕμνος a good description? This question can be approached

based on the superscription or based on the generic markers of content and form.[12] First,

as has already been noted, G uses the Greek term ψαλμός in the superscription rather than

the term ὕμνος. Here, Pietersma suggests that the rendering reflects issues related to

musical performance rather than a genre designation, with the latter only developing in

the Greek Psalter's reception history.[13] This conclusion is based on the typical usage of

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[10] Cavitch, "Genre," 551.

[11] See also page 37. The issue is one of emic versus etic descriptions. Here, Russell McCutcheon's ("Introduction," 17) discussion is helpful: "the emic perspective, then, is the outsider's attempt to produce as faithfully as possible—in a word, to describe—the informant's own descriptions or production of sounds, behavior, beliefs, etc. The etic perspective is the observer's subsequent attempt to take the descriptive information they have already gathered and to organize, systematize, compare—in a word, redescribe—that information in terms of a system of their own making." The question of how G would characterize Ps 8, then, is an emic question; further, given that we seek to make the determination based on ancient terminology and an analysis of ancient texts points to an emically-focused analysis. Key to note here is McCutcheon's observation that etic perspectives are fundamentally about outsider descriptions of material that enable comparisons between languages or cultures. The term "lyric" offers an example of an etic description. It may be that Pietersma's use of "hymn" represents an etic perspective that considers musical compositions directed towards deities to be hymns, regardless of the language or culture. The discussion about ὕμνοι in this chapter, though, takes an emic perspective, seeking to "describe" G's own perspective based on observable features of ancient ὕμνοι. See also Longman, *Literary Approaches*, 52–53.

[12] Gerstenberger (*Psalms Part 1*, 256) notes that the redactional superscriptions in the Hebrew tradition include generic classifications.

[13] Pietersma, "Septuagintal Exegesis," 214–15. He further notes that G's rendering appears to be based on a fixed rendering of the Hebrew מזמור in the superscriptions.

the Greek terminology at the time of translation and seems reasonable.[14] Here, then, the

Greek superscription does not support a particular generic categorization, but instead

suggests that the subsequent text is part of a song accompanied by a stringed

instrument.[15] At a minimum, neither the superscription nor the main text of Ps 8 uses the

Greek term ὕμνος as a descriptor, suggesting that the form and content must be

considered in order to determine whether it may be an appropriate generic designation.

Addressing Ps 8's genre based on content and form requires considering the

informing literary conventions, which may be Hebrew or Greek based on Ps 8's origin as

translation literature and identity as part of the new and developing corpus of Jewish-

Greek literature.[16] Indeed, the role of Hebrew conventions will be crucial in the

discussion below since it will be argued that while Ps 8 does not fit into the genre of the

Greek ὕμνος, as a consequence of its translational nature the psalm does reflect the

content and form of what scholars now describe as a "hymn" or "song of praise" in OT

form critical research.[17] For this reason, it will ultimately be suggested that Ps 8 should

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[14] Note that in the superscriptions ὕμνος is used to render the Hebrew term נגינה ("music [of stringed instruments]"; Ps 6:1; 53[54]:1; 54[55]:1; 60[61]:1; 66[67]:1 75[76]:1). See *DCH* 5:607. The Hebrew psalm number is in brackets.

[15] See LSJ 2018.

[16] G's particular generic understanding of Ps 8 cannot be firmly determined due to the lack of specific generic indicators and our inability to determine whether a Greek or Hebrew generic framework would have informed his understanding. Here I am attempting to describe the generic character of the translation within the growing Jewish-Greek literary corpus, which could be informed by both frameworks. Note, however, that this part of the discussion is focusing on literary conventions rather than the details of translation technique, which will be discussed below.

[17] With respect to the generic term "hymn," Gunkel pioneered much of the early form critical work, although his volume *Introduction to the Psalms* was completed by Begrich after Gunkel's death. This work offers a detailed description of the linguistic features found in the compositions that they describe with the term "hymn" (*Introduction to Psalms*, 23–41). Later work by Westermann (*Praise and Lament*, 25–30) distinguished between two main types of psalms, songs of praise and lament. Noteworthy here is his inclusion of songs of thanksgiving under the category of songs of praise. He further subdivided the songs of praise into declarative and descriptive songs of praise. While both praise God, the former addresses "specific, unique intervention" by God and the latter includes praise for God's "fullness of . . . being and activity" (22). Finally, Crüsemann's (*Studien zur Formgeschichte*, 80) research suggests that a basic hymnic form was the "imperative hymn" in which the כי clause included the content of the urged praise rather than the reason or basis for praise. He describes Ps 8 in particular, though, as a hymn of an

be described as a "Jewish-Greek hymn." This descriptor points to the thematic focus of the composition, God, the form, which includes Hebrew poetic conventions, and its language, Greek. Of course, a psalm that could appropriately be described according to the Greek term ὕμνος could also meet these requirements; the point here is to try to distinguish between generic descriptions of the Greek text in a way that respects the genres of the period in which the Psalter was translated. In the current discussion, then, ὕμνος is used to refer to a composition that is independently recognizable as a Greek composition. Jewish-Greek hymn refers to a composition that appears to fit within the Hebrew generic conventions of a song praising God that is written in Greek rather than Hebrew.[18]

First considering Greek literary conventions, chapter 2 noted that the Greek ὕμνος included a tripartite structure that opened with an invocation that was then followed by a praise section and a prayer, although the prayer was at times omitted. The opening two sections first identified the deity addressed, generally including a call to worship, and then praised his or her powers and deeds, as well as describing previous benefits given or worship received; the prayer, if included, would then make a petition to the deity.[19] While Ps 8 opens with κύριε ὁ κύριος, which does identify the addressee, this address is then immediately followed with what might be described as a praise element in the remainder of 2a: ὡς θαυμαστὸν τὸ ὄνομά σου ἐν πάσῃ τῇ γῇ. Verse 2a (κύριε . . . γῇ) is then repeated

individual, noting that it is the only one in the OT that addresses YHWH directly throughout the composition (288).

[18] Theoretically, the translated psalm could lack (some of) the generic markers for a hymn that would have been found in its source text and thus not fit into the category of a Jewish-Greek hymn.

[19] See chapter 2 for a detailed description of the content of Greek hymns, particularly in the subsection "Greek Poetic Features: Content" starting on page 65.

in verse 10, which has prompted some scholars to describe the line as a refrain.[20] The

immediate association of the identified deity with a praise element that is then repeated in

the final line suggests that the κύριε ὁ κύριος should not be read as a separate section of

the composition, but rather as an integral part of the praise in that verse and those that

follow.[21] Further, when considered in light of the Greek hymnic genre, it should be noted

that Greek praise sections were frequently characterized by direct address of the deity,

albeit anaphoric since the hymn would have identified the god or goddess in the

invocation. As such, even though verse 2 opens by identifying the Lord (κύριος) as the

addressee, this identification still fits with the characteristics of a praise section and

should therefore not lead to interpreting this opening as an independent invocation

section.[22] Similarly, Ps 8 ends with a praise element and thus does not end with the prayer

sometimes found in the Greek ὕμνοι. While ὕμνοι did not always include the prayer, the

lack of both the invocation and prayer suggests that while Ps 8 clearly includes divine

praise it should not be described as a Greek ὕμνος. Seeking to describe the composition

generically, then, we must consider other potentially informing genres; as such, we will

now focus on Hebrew forms since they provide the informing literary conventions of the

Greek psalm's source text.

Reviewing the secondary literature around Hebrew Ps 8, the majority of scholars

describe it as a hymn, or at least acknowledge the psalm's hymnic elements.[23] Drawing

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[20] Kraus, *Psalms 1–59*, 179; Pietersma, "Not Quite Angels," 274; Zenger, "Psalm 8," 78–80. Note here that this description excludes the superscription in verse 1.

[21] Note that the Syriac tradition includes a line break between ἡμῶν and ὡς in both verses 2 and 10. The lack of wider attestation suggests that G did not indicate such a break.

[22] Also note that Ps 8 lacks the frequent opening exhortation to sing found in Greek hymns. See chapter 2 and Furley and Bremer, eds., *Greek Hymns*, 1:51–52.

[23] See for example Crüsemann, *Studien zur Formgeschichte*, 288; Gerstenberger, *Psalms Part 1*, 70; Gunkel and Begrich, *Introduction to Psalms*, 22; Jacobson, "Psalm 8," 120; Kraus, *Psalms 1–59*, 179;

on the history of scholarship around hymns, Erhard Gerstenberger summarizes "the main

elements of an OT hymn" praising YHWH as being a "calling on Yahweh," a "summons

to praise, call to worship," "praise of Yahweh because of his works, deeds, and qualities,"

and "blessings, wishes," although he further notes that these features "are not uniformly

represented."[24] Turning briefly to the hymnic features that might be relevant for our

discussion, Gunkel and Begrich observe that following an initial calling/summons, the

transition to the praise element often includes a Hebrew כי phrase that introduces the

basis or rationale for the call to praise,[25] an appositional description of God, or relative

clauses.[26] Further, Hebrew hymns frequently use short sentences about YHWH's name,

nominal sentences to describe God's qualities, and finite verbal forms to describe his past

deeds.[27] These hymns tend to describe God in the third person, although later

compositions use the second person, probably based on the influence of prayer

language.[28] Finally, Gunkel and Begrich observe that the praise can often lead to

exclamatory rhetorical questions.[29]

Mowinckel, *The Psalms in Israel's Worship*, 1:81; Westermann, *Praise and Lament in the Psalms*, 139; Zenger, "Psalm 8," 77. Zenger ("Psalm 8," 77) in particular focuses on the psalm's hymnic traits rather than its hymnic genre. In contrast to the majority of scholars, Reventlow ("Der Psalm 8," 321) describes it as an individual thanksgiving song, specifically rejecting the hymnic category. Note, however, that Westermann (*Praise and Lament*, 25–30, 139) rejects the thanksgiving song as a separate generic category and includes Ps 8 within his category of a descriptive song of praise.

[24] Gerstenberger, *Psalms Part 1*, 17 drawing on Gunkel and Begrich, *Einleitung in die Psalmen*, 32–116, 140–71; Mowinckel, *The Psalms in Israel's Worship*, 1:42–192; Westermann, *The Praise of God in the Psalms*, 116–51; Crüsemann, *Studien zur Formgeschichte*, 19–154, 285–306. The discussion here focuses on the aspects that are relevant for the current discussion. For a more thorough discussion, see the resources already noted or Gunkel and Begrich, *Introduction to Psalms*, 22–65.

[25] Gunkel and Begrich, *Introduction to Psalms*, 29. In Crüsemann's (*Studien zur Formgeschichte*, 80) imperatival hymns, the כי introduces the content of the praise rather than the basis, but Ps 8 does not fit into this category given its lack of opening imperative call.

[26] Gunkel and Begrich, *Introduction to Psalms*, 30.

[27] Gunkel and Begrich, *Introduction to Psalms*, 33–35. Gunkel and Begrich specifically note that past deeds are described using "*perfect or narrative imperfect*" verbal forms; "*regular or repeated* action" is described with "*participles, imperfects, or perfects*" (35, emphasis original).

[28] Gunkel and Begrich, *Introduction to Psalms*, 32–33.

[29] Gunkel and Begrich, *Introduction to Psalms*, 38.

As with its Hebrew *Vorlage*, Greek Ps 8 includes some hymnic features while lacking others. Notably, it lacks an introductory call to praise,[30] blessings or wishes, relative clauses describing God, and third person address.[31] Indeed, Ps 8 opens uniquely within the Psalter, addressing God with the words κύριε ὁ κύριος ἡμῶν,[32] with its address immediately being followed by a nominal statement about God's name that echoes the nominal sentences noted above.[33] This statement is then followed by a ὅτι clause that describes the basis for the proclamation about the excellence of God's name. This clause includes a hymnic transition similar to those Gunkel describes for the Hebrew כי clauses, although it relates directly to the praise rather than to a call or summons to praise.[34] Given the psalm's focus on God's deeds in creation, the following use of (finite) aorist verbs also fits with the formal hymnic features, with these finite forms starting in 2b

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[30] Gunkel and Begrich, *Introduction to Psalms*, 29.

[31] To this final point, the second person address that runs throughout the psalm may simply be a reflection of its late dating rather than its genre. See Gunkel and Begrich, *Introduction to Psalms*, 33; Kraus, *Psalms 1–59*, 179.

[32] The term "invocation" is avoided to prevent confusion with the opening section of the Greek ὕμνος.

While the superscription in verse 1 has been briefly considered for its contribution to our understanding of Ps 8's genre, as can be inferred from the description "superscription" its content does not fit within the composition as a whole, but rather reflects a description of various aspects of the psalm. As such, the following discussion focuses on verses 2–10. See Gerstenberger, *Psalms Part 1*, 256 for a brief description of psalmic superscriptions; Pietersma ("Septuagintal Exegesis," 203–27; "Exegesis and Liturgy," 99–138) addresses the superscriptions of the Greek Psalter in particular.

[33] Gunkel's and Begrich's observation about "short sentences" contains a somewhat subjective description and appears to be based on the Hebrew verse structure. Here, then, the discussion approaches the issue based on lines or verses rather than sentences based on the Greek punctuation. See Gunkel and Begrich, *Introduction to Psalms*, 33. With respect to Ps 8:2, that the statement about God's name can be understood as separate from the address is suggested not only by the content, but also by the verse's reception, with the Syriac tradition dividing 2a into two lines. See footnote 21.

[34] Note, however, that ὅτι does not render the Hebrew word כי in verse 2, but rather אשר. The Hebrew text here is corrupt, opening with this relative particle followed by an imperative form. G's source text is uncertain, but he adopts what might be considered a hymnic feature since כי is typically rendered with ὅτι. G only uses ὅτι for אשר six times of the ninety-three instances in the Psalter (8:2; 30(31):8; 94(95):4, 5; 118(119):158; 138(139):20).

(ἐπήρθη), referring to the elevation of God's magnificence above the heavens.[35] Verse 3

continues the focus on creation, using another aorist verb (κατηρτίσω).[36] While the psalm

does not make the logical relationship between verses 2 and 3 clear, verse 3 could be read

as the manner by which God's magnificence was elevated.

As line 2b opened with a ὅτι clause, so does line 4a; however, in this case the shift

in verbal tense from the aorist forms to the future verb ὄψομαι suggests that this line does

not further develop the basis for praising God.[37] Here, the causal use of ὅτι provides the

precipitating cause of the speaker's following present tense rhetorical questions (Ps 8:5),

suggesting that ὄψομαι is better interpreted according to Muraoka's category of

"prospective future," referring to that which "is likely, is destined, or is going to

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[35] Here, God's magnificence becomes the subject of the passive verb rather than God himself functioning as the subject; this construction is also noted as a hymnic feature (Gunkel and Begrich, *Introduction to Psalms*, 34, 36–37).

With respect to the use of the aorist tense-forms throughout Ps 8, note that while Demetrius (*Eloc.* 214) suggests that aorist verbs lend vividness, Pulleyn (*Prayer in Greek Religion*, 197) highlights that they are the most common verbal form in prayers. While lending this vividness, then, the form's standard usage in prayer language and Greek more broadly suggests that it would be unmarked (Westfall, *A Discourse Analysis of the Letter to the Hebrews*, 40, 56–57). Present and future tense forms, then, may be marked. Here, markedness relates to the relative dominance or prominence of a grammatical category. Unmarked forms are defaults, while marked forms are more dominant or prominent. See also Westfall, *A Discourse Analysis of the Letter to the Hebrews*, 33–34.

[36] Note that κατηρτίσω in 3a is an aorist form of the verb καταρτίζω; the augment is represented by the η. Of further interest in verse 3, Jacobson ("Psalm 8," 123, 123–24) comments that "the *enemy and avenger* . . . are best explained as a reference to the foes that God overcomes in the process of creation," building on the discussion of Sarna, *On the Book of Psalms*, 53–61. If this is indeed the case, an aspectual understanding of the aorist tense may be the best interpretation, a point noted by Westfall (personal correspondence, January 24, 2020). See footnote 2 for the rendering of ἐκδικητήν as "nemesis" rather than "avenger."

[37] G uses his default rendering of the future tense for a prefixed (*yqtl*) form in verse 4. Here, Sailhamer (*Translational Technique*, 55) notes this equivalence only occurs in 47.6% of cases, while G uses an aorist indicative form 22% of the time in Book I of the Psalter. (See also Pietersma, "Not Quite Angels," 269.) That is to say, G might reasonably have chosen to continue using the aorist forms found in verses 2–3 within his general technique if he wanted to include verse 4 as part of the basis for praise in the previous lines. (Sailhamer's analysis examines verbal renderings in the first book of the Psalter. Given G's tendency towards consistent renderings, his observations would seem to remain relevant for the remainder of the book).

happen."[38] Here, because the speaker can observe the heavenly bodies that God alone created (8:4), he marvels that God cares for humanity (8:5). While verses 2–3 focused on the past, the transition to future and present tense forms in verses 4–5 creates a sense of temporal continuity in which God's past creative acts have an ongoing and immediate relevance.[39] This temporal scope reflects Culler's discussion of a lyric present in which different temporal references can serve an immediate purpose: here, that the speaker can reflect on God's past work in creation based on either the act or simply the possibility of observing the night sky, ultimately leading to a *present* reflection on humanity's value or worth in God's eyes.[40]

While the ὅτι and the shift in verbal form in verse 4 signal a new section, verses 4–5 serve as a thematic pivot point in the psalm. Verse 4 ties to the focus on God's work in creation in Ps 8:2–3, particularly as it relates to the heavenly realm, while verse 5 ties to the focus on humanity as an integral aspect of God's creation in Ps 8:6–9. To this latter point, verse 5 opens with the speaker's awed response: two parallel rhetorical questions

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[38] Muraoka, *Syntax*, §28gb. This use of the future, which focuses on potentiality rather than on time, appears to relate to Porter's (*Verbal Aspect*, 439) suggestion that future indicative verbal forms "grammaticaliz[e] expectation." However, Muraoka (§28a) rejects Porter's denial of temporal reference in the indicative mood. In particular, Muraoka comments that "the axis of time and that of aspect cannot always be neatly dissociated from each other" (§28h), further noting that "the future tense is devoid of the feature of aspect" (§28he). See also Porter, *Verbal Aspect*, 78, 99; Evans, *Verbal Syntax in the Greek Pentateuch*, 40–50.

[39] The temporal continuity here can be seen in the reference to past events in creation and the prospective reference of the future verb rather than explicitly by the various verbal tenses. Scholars disagree on the relationship of time reference and verbal tense in Greek, but if temporal reference is deemed to be grammaticalized, then the temporal continuity may also be expressed grammatically using aorist, present, and future verbal forms.

While the debate about the roles of aspect, *Aktionsart*, and time in the Greek tense system has a rich and hotly debated history, the focus in the present analysis is on *style* rather than an exposition of the content. As such, while interpretive possibilities will be addressed, the focus will be on the contribution of verbal tense to our understanding of the style of each psalm examined, particularly as it relates to structure and genre. An in-depth discussion of the debate is beyond the scope of the current discussion. See Campbell, *Advances in the Study of Greek*, 105–33 for a recent overview of the topic more broadly and the discussions in Evans, *Verbal Syntax in the Greek Pentateuch*, 13–51 and Muraoka, *Syntax*, §28a, 28g for discussions related specifically to the Septuagintal corpus.

[40] See chapter 2 and Culler, *Theory*, 226, 275–95.

using present tense verbs effectively ask why God has any regard for humankind.[41] The response to these questions in verses 6–9 does not provide an answer to why God has such regard, but rather further develops the extent of that regard by describing the place and role of humanity within creation, once again using unmarked aorist verbs to refer to the Lord's work. While God has diminished humankind slightly compared to the angels,[42] he has also crowned humanity with glory and honor and subjected the entirety of the animal kingdom to its authority. This authority extends from creatures of the fields to those of the sky and sea (8–9). Here, just as line 2 opened by talking about the greatness of God's name and then transitioned to focusing on his exaltedness above (ὑπεράνω, 2b) the heavens, so too verses 8–9 list the creatures described as subject to humanity using another locative reference (ὑποκάτω, 7b) before transitioning back to the greatness of God's name in verse 10.[43] The psalm opened with God's excellence and his magnificence beyond creation and then closes with humanity's role within that creation, returning once again to God's excellence. Rolf Jacobson's observation about the Hebrew psalm's spatial imagery, which encompasses all of creation and is expressed in both its vertical and horizontal aspects,[44] holds true for the Greek text as well. Further, the Greek version of the psalm also addresses temporality, focusing on the past founding of creation

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[41] See Gunkel and Begrich, *Introduction to Psalms*, 39, where they note that "for" (כִּי) and rhetorical questions can both indicate a new section; in Greek the ὅτι could be deemed as taking the place of כִּי.

[42] Pietersma ("Not Quite Angels," 271) argues that 6a must "mean that man was created to be of lower status than the angels, rather than that man was reduced from a previously higher status to his present one" and that the Greek is not "a good fit." However, such an argument appears to be based on the Hebrew source. Reading this verse as a Greek text, it might be suggested based on the potential intertextual references to Genesis 1 in verses 4 and 8–9 that here we may have a vague allusion to the fall in Genesis 3. Such a suggestion, though, would require a review of the theological developments in the Hellenistic era, particularly related to angels; as such, it will not be further discussed here since it does not relate to the issue of style.

[43] LSJ (1859) indicates that ὑποκάτω is the antonym of ὑπεράνω.

[44] Jacobson, "Psalm 8," 125–26.

and its immediate impact. Here, the combined use of the marked syntactic constructions (rhetorical questions) and marked verbal forms (present tense) in verse 5 highlights the speaker's wonder at God's regard for humanity as part of his praise in the lyric present.[45]

Having reviewed both the form and content of Greek Ps 8 in light of Hebrew literary conventions, the psalm may best be described as a Jewish-Greek hymn.[46] This conclusion is based on the psalm's focus on praising God's name and describing his past deeds, as well as on the use of typical hymnic features such as the ὅτι clause at the beginning, the nominal clause about God's name, the use of finite verbs to address his past deeds, and the rhetorical questions in verse 5. While many of these features are a natural consequence of the psalm's translational origin, the issue in this synchronic analysis is not to identify which of these features G may have introduced; rather the purpose is to identify stylistic elements beyond the line level that may inform how the composition could be understood as a coherent unit of discourse and to consider how the song fits into the emerging literary corpus of Jewish-Greek literature generically.[47]

A Verse-by-Verse Analysis of Greek Psalm 8

Having described Ps 8 as a piece of Jewish-Greek literature, the discussion below will now focus on a verse-by-verse analysis of the psalm's style, considering the extent to which it may demonstrate some level of stylistic sensitivity by G. The analysis will note each line's distinctive stylistic aspects and then consider them in light of the likely

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[45] Here, Westfall (*A Discourse Analysis of the Letter to the Hebrews*, 36) notes that "the central points or most important parts of a discourse are highlighted by the author . . . and can be identified by locating clusters of marked lexical and grammatical constructions."

[46] Note, here, that while the original question on page 99 was an emic one, the description here is an etic one since Ps 8 does not fit within a recognizable ancient generic category.

[47] See page 101, including footnote 18. Also note that if a profile of wider Jewish-Greek hymnody can be developed, the research may contribute to questions about hymnic compositions in New Testament research.

Vorlage and G's translation technique.[48] Of particular interest during this analysis will be

the extent to which G may have drawn on features from Demetrius's grand style since the

psalm's content is focused on the natural phenomena of creation.[49]

Verses 1 and 2

למנצח על־הגתית מזמור לדוד:[50]	1	Εἰς τὸ τέλος, ὑπὲρ τῶν ληνῶν· ψαλμὸς τῷ Δαυιδ.
יהוה אדנינו מה־אדיר שמך בכל־הארץ	2a	Κύριε ὁ κύριος ἡμῶν, ὡς θαυμαστὸν τὸ ὄνομά σου ἐν πάσῃ τῇ γῇ,
אשר תנה הודך על־השמים:	2b	ὅτι ἐπήρθη ἡ μεγαλοπρέπειά σου ὑπεράνω τῶν οὐρανῶν.

The superscription in Ps 8:1 does not include any noteworthy stylistic aspects and, as has

been previously noted, stands outside the structure of the psalmic composition itself.

While the verse does not generally contribute to our understanding of G's stylistic

sensitivity, it may be of interest to note that within the Hellenistic context the

Alexandrian scholars often sought to verify "autobiographical data [that was] contained

(or thought to be contained) in poetry" against external sources.[51] While this point may

not be relevant to the particular content of Ps 8:1, it does suggest that such descriptive

material may not have been foreign to a Hellenistic translator or audience.[52]

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[48] Since verse 10 repeats 2a it will not be addressed separately.

[49] Demetrius, *Eloc.* 75.

[50] The unpointed text will generally be used since G's *Vorlage* would have lacked the pointing. Pointing will be noted when particular reading traditions must be addressed.

[51] Barbantani, "Lyric in the Hellenistic Period and Beyond," 298–99. They also analyzed dialects and vocabulary.

[52] This observation, of course, does not address the meaning of verse 1, which Pietersma ("Not Quite Angels," 256) has described as "a series of disjointed and largely unintelligible phrases." It may be that G interpreted the *Vorlagen* of the phrases εἰς τὸ τέλος and ὑπὲρ τῶν ληνῶν as relating to an original *Sitz im Leben* for the psalm. Such a possibility is not ruled out by Pietersma's ("Not Quite Angels," 257–58) observation that G used etymological renderings for unfamiliar terms in the superscriptions. Since the focus here is on stylistic elements, though, further consideration is beyond the scope of the discussion. For consideration of superscriptions in the Greek Psalter, see Pietersma, "Exegesis and Liturgy," 99–138; Pietersma, "Septuagintal Exegesis," 203–27. For a discussion of the translation of Ps 8:1 in particular, see Pietersma, "Not Quite Angels," 257–61.

Psalm 8:2 situates the Lord relative to creation, which, as has been noted, fits content-wise with Demetrius's grand style.[53] This style is seen immediately in the opening repetition of the noun κύριος in 2a (κύριε ὁ κύριος) and perhaps in the use of long syllables in the line's opening (κῠ-ρῑ-ĕ-ŏ) that may have been deemed "roughly paeonic."[54] The grand style may also be reflected in verse 2's use of hiatus or "clash of vowels," although Demetrius's preference for a clash of the same long vowels or diphthongs is only seen in 2b (ἐπήρθη ἡ).[55] The repetition of the η sound seen in this hiatus actually starts at the end of 2a with a notable assonance that continues midway through line 2b, although there the sound is seen in the diphthong ει:[56]

(2a) ἐν πάσῃ τῇ γῇ, (2b) ὅτι ἐπήρθη ἡ μεγαλοπρέπειά

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[53] Demetrius, *Eloc.* 75.

[54] Demetrius, *Eloc.* 66, 41–43. See appendix 1 for descriptions of the various rhythmic vocabulary. Accents are excluded from scanned lines in order to facilitate reading the macrons and breves. An actual paean would include a single long syllable followed by three short syllables; however, Demetrius (*Eloc.* 41) considers opening and closing with long syllable to be "roughly paeonic." The line also ends with a string of long syllables. Note further, though, that the entire line is characterized predominantly by long syllables (eighteen out of twenty-three syllables), which Demetrius may not have considered appropriate for prose. He notes that long syllables introduce grandeur, but that short syllables are necessary in prose (42–43). Of course, the question might be asked if he would make the same distinction for hymnic material, particularly if he was familiar with prose hymns.

With respect to Dionysius's approach to prose rhythm, line 2a might have been considered beautiful. While it can be subdivided in a variety of ways, the short syllables can all be scanned as either belonging to dactylic (ˉ ˘ ˘) or cretic (ˉ ˘ ˉ) feet, while the remaining long syllables would be scanned as being either spondees (ˉ ˉ) or molossoi (ˉ ˉ ˉ). Dionysius (*Comp.* 17) did not find any of these rhythms to be objectionable.

[55] Demetrius, *Eloc.* 72–73. While this hiatus echoes Demetrius's preference, it seems likely that G's rendering is driven by general Greek style based on his typical rendering of possessive constructions with an article regardless of his *Vorlage*, at least in this psalm.

[56] The majority of the assonance here is seen in the rhyming endings, which Demetrius (*Eloc.* 104–105) suggests can contribute to stylistic grandeur even when syntactically driven as here. As to the possibility of the diphthong extending the assonance through the word μεγαλοπρέπειά, Horrocks (*Greek*, 166–67) notes that the diphthong followed by a vowel created the same sound as the vowel η in spoken Koine in the 3rd and 2nd century BCE.

Here, the sound play reflects both Demetrius's grand style and a stylistic sound patterning common to Hebrew poetry, which carries the rhythmic momentum forward from the statement in 2a to its cause in 2b.

While Ps 8:2b continues the rhyme and assonance that started with the syntactically driven word choices at the end of 2a, these same opening twelve syllables also comprise a recognizable Greek rhythmic combination, the "Alcaic dodecasyllable II," which is comprised of an iamb (^{x} ‾ ˘ ‾), an ionic *a maiore* (‾ ‾ ˘ ˘), and a trochee (‾ ˘ ‾ x).[57]

$$ \breve{o}\text{-}\tau\bar{\iota}\text{-}\breve{\epsilon}\text{-}\pi\bar{\eta}\rho \ / \ \theta\bar{\eta}\text{-}\bar{\eta}\text{-}\mu\breve{\epsilon}\text{-}\gamma\breve{\alpha} \ / \ \lambda\bar{o}\pi\text{-}\rho\breve{\epsilon}\text{-}\pi\epsilon\bar{\iota}\text{-}\breve{\alpha} ^{58} $$

The balance of the line can be scanned as a dactyl (‾ ˘ ˘) followed by two syncopated iambs or as a dactyl followed by a baccheus (˘ ‾ ‾) and a cretic (‾ ˘ ‾):[59]

$$ \sigma\bar{o}\upsilon\text{-}\breve{\upsilon}\text{-}\pi\breve{\epsilon} \ / \ \rho\breve{\alpha}\text{-}\nu\bar{\omega}\text{-}\tau\bar{\omega} \ / \ \nu\sigma\bar{\upsilon}\text{-}\rho\breve{\alpha}\text{-}\nu\bar{\omega}\nu $$

Two approaches can be taken to the rhythm of line 2b. First, considering the line in light of Demetrius's discussion of prose style, he comments that the iambic rhythm is too close to everyday speech for elevated composition in the grand style. Since the trochee shares the same long-short alternation, simply in a different order, Demetrius may have also

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[57] Gentili and Lomiento, *Metrics and Rhythmics*, 178.

[58] The ι in the first metron is long since it is followed by a vowel (Smyth 28D; see chapter 2, note 340). The o in the final metron is anceps and can be scanned as either short or long depending on the syllabic division since the consonants π and ρ can either be divided or scanned together based on the combination of plosive and liquid (West, *Greek Metre*, 16–17).

Dionysius (*Comp.* 17) would not have found the line to be rhythmically beautiful based on the opening iamb (˘ ‾), which he explicitly identified as a rhythm that should not be found in beautiful sentences or lines; while it could alternately be scanned as an amphibrach (˘ ‾ ˘), this rhythm is also listed. Note that Dionysius describes the two syllable combination noted above to be iambic while in poetry an iambic foot is comprised of four syllables (^{x}‾ ˘ ‾), which depending on the anceps syllable may include two of Dionysius's iambs.

[59] Both the bacchius and cretic can also by scanned as syncopated iambs, depending on the wider context. See West, *Greek Metre*, 192, 194, 196. Note that both Gentili and Lomiento, *Metrics and Rhythmics*, 114; West, *Greek Metre*, 68–69 attest to dactylic-iambic combinations.

deemed it to be inappropriate,[60] suggesting that the syllabic rhythm of 2b would not have been deemed appropriate for the grand style. That said, within the elegant style, which can be combined with the grand style,[61] Demetrius suggests integrating either whole or partial lines of metrical composition and the recognizable Alcaic dodecasyllable II may well have been deemed an elegant use of recognizable rhythm.[62]

The second approach considers whether the observed rhythms are used together within Greek hymnody. While an initial review of Furley and Bremer's compilation of hymns does not identify a hymn with the combination of an Alcaic dodecasyllable II or its component parts (iamb, ionic *a maiore*, and trochee) with dactyls, bacchei, and cretics, a closer review that breaks down the larger rhythmic combinations of Furley's and Bremer's scansion into their component parts suggests that these six rhythms (baccheus, cretic, dactyl, iamb, ionic *a maiore*, and trochee) are attested together in a narrative hymn in Euripides's *Iphigenia in Tauris* (*IT*) 1234–1282.[63] Here, Furley's and Bremer's scansion explicitly includes iambs, a baccheus, cretics, and dactyls, but not an ionic *a maiore* or a trochee.[64] However, their prosodiac can be broken down into an ionic *a maiore* and a choriamb (‾ ˘ ˘ ‾),[65] while their ithyphallic can be broken down into a

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[60] Demetrius, *Eloc.* 43. However, the use of the ionic rhythm and the groups of long and short syllables in the latter half of the verse may more closely resemble Demetrius's rhythmic preferences in the grand style.

[61] Demetrius, *Eloc.* 36.

[62] Demetrius, *Eloc.* 180.

[63] Furley and Bremer, eds., *Greek Hymns*, 2:322–329. Kyriakou (*Commentary*, 392) describes the composition as a "hymn to Apollo's divine power and oracular authority" that tackles the play's themes of "divine morality and the guidance morals seek from gods," further noting that while hymns generally seek divine assistance "this particular hymn seems to be almost exclusively celebratory" (393). Of interest here is Cribiore's (*Gymnastics of the Mind*, 198) observation that "the cultivated public were very fond of Euripides" and that "school papyri confirm this . . . preference for Euripides," although *IG* does not appear to have been one of the preferred plays.

[64] Furley and Bremer, eds., *Greek Hymns*, 2:324.

[65] West, *Greek Metre*, 195, 199, who notes that the prosodiac is also known as an enoplian.

trochee and a spondee (¯¯).[66] Here, then, the various rhythms attested in line 2b may have been deemed to be complementary based on the hymn in Euripides.

While the alternation of long and short syllables and the η/ει sound patterning in 2b contribute to the line's opening rhythm, the momentum created by this combination continues based on further sound patterning:

ὅτι ἐ**πήρθη** ἡ μεγαλο**πρέπει**ά σου ὑ**περάνω** τ**ῶν** οὐρα**νῶν**

While ἐπήρθη continues the η sound, it also introduces the π and ρ sounds, with the former extending through ὑπεράνω and the latter through the end of the line.[67] Additionally, the final prepositional phrase includes further sound play via the letters ν and ω. The overlap of the sound patterning between the various letters (η/ει and π, ρ; π, ρ and ν, ω) has the effect of continuing the rhythmic momentum through the end of the line.[68]

Having noted the lexical repetition, hiatus, sound patterning, and syllabic rhythm in verse 2, it is now appropriate to consider the extent to which they may reflect some level of stylistic sensitivity by G.[69] First addressing 2a, the repetition of the noun κύριος in 2a reflects standard renderings of the underlying Hebrew,[70] as does the remainder of the line. Turning then to 2b, G's use of ἐπήρθη, an aorist indicative passive form of ἐπαίρω,

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[66] According to West, *Greek Metre*, 196 the actual scansion of an ithyphallic is¯ ¯ ¯ ¯ ¯ x, however the anceps syllable in Euripides, *IT* is long, yielding the trochee/spondee combination described above.

[67] That the intervening vowels would be acceptable is suggested by Demetrius's description of assonance as including rhyme, which allows for intervening vowels. See *Eloc.* 25–26.

[68] This momentum then pauses based on the conclusion of the thought, the punctuation, and the opening of the following line that does not include the same sound patterning. As will be discussed below, though, the sound patterning will resume in 3a.

[69] The role of ὅτι in the Greek psalm's structure is discussed above on page 104.

[70] Note that the article is a quantitative addition; however, every combination of a Greek noun with a subsequent genitive personal pronoun in Ps 8 is preceded by such an article. This use of the article, though, does not fit with Greek poetic style, which prefers terseness and avoids articles, particles, and prepositions (Silk, "Language," 439).

deserves further comment. The editors of *BHS* note that the opening two words of the

Masoretic text, אֲשֶׁר תְּנָה, which include a relative pronoun followed by a second-singular

imperatival form of נתן, are corrupt; instead, they suggest that the verb was originally a

suffixed form of the verb נתן such as נתן or נתנה.[71] If G's *Vorlage* included any form of

נתן, the equivalence of ἐπαίρω ("lift, raise") for נתן ("give") would be unique.[72] Pietersma

further notes that Hatch and Redpath (HR) does not include any Hebrew equivalents for

ἐπαίρω "graphically resembling" the currently attested Hebrew text, ultimately

concluding that G offers a contextual rendering.[73] While such a contextual rendering

seems to be a likely explanation, G's choice of ἐπαίρω rather than such alternatives as

αἴρω ("lift, raise up"),[74] ἀνατέλλω ("make to rise up"),[75] ἀνυψόω ("raise up, exalt"),[76]

ἐξαίρω ("lift up . . . exalt, magnify"),[77] ὑπεραίρω ("raise up over . . . be lifted up"),[78] or

ὑψόω ("lift high, raise up"),[79] cannot simply be explained contextually. While these verbs

do not comprise an exhaustive list of the possible alternatives that would convey a similar

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[71] Bons ("Psalm 8," 2:1515) notes possible interpretations of אשירה־נא "I will sing" or אשרתנה "I will serve."

[72] LSJ 604; *DCH* 5:784. HR 505 suggests such an equivalence although Muraoka (*Hebrew/Aramaic Index*, 101) considers it to be doubtful. Note here that Pietersma ("Text-Production and Text-Reception," 300–301) highlights a shift from the prayer observed by Briggs (*Book of Psalms*, 1:61) to a statement; however, the observation seems questionable given the uncertain text of the *Vorlage*.

[73] Pietersma, "Not Quite Angels," 262. He also suggests that the "passive transformation" is contextual. Penner (personal correspondence, January 24, 2020) suggests that G may have rendered the verbal form תנשא, which would be the prefixed Niphal form of the verb נשא "to be raised, lifted." While תנשא would explain G's rendering, it would likely require the G confused both the initial א for ת and the ת (fourth letter) for א in a paleo-Hebrew script. While Tov (*Textual Criticism of the Hebrew Bible*, 226–27) and Wurthwein (*The Text of the Old Testament*, 108–9) confirm confusion between these letters in the older script, Penner's reading would also require the omission of the final two letters (נ and ה) as well as the potential metathesis of the second and third letters of the Masoretic text (שׁ and ר), although the confusion of נ and ר in the script is mentioned by Wurthwein or Tov. Here, then, while Penner's suggestion is possible, Pietersma's contextual explanation is ultimately more persuasive.

[74] LSJ 27.
[75] LSJ 123.
[76] LSJ 168.
[77] LSJ 582.
[78] LSJ 1858.
[79] LSJ 1910.

meaning, G does use each of these lexemes, demonstrating that he had a variety of choices in 2b. The stylistic advantages of G's choice of ἐπαίρω have been described above, with αἴρω and its compounds sharing many of these; ὑπεραίρω would also have created a repetition of the prefix ὑπερ- and some υ/ου sound patterning.[80] However, only G's choice of ἐπήρθη from ἐπαίρω creates both the observed sound patterning and the recognizable rhythm when used in combination with the words μεγαλοπρέπειά and ὑπεράνω, both of which are also unique equivalents in the Greek Psalter. G uses μεγαλοπρέπεια ten times, but only here to render the Hebrew הוד.[81] He uses ὑπεράνω three times, here for על, while the other two instances render למעלה (Ps 73[74]:5) and מעל (Ps 148:4b). In the other two instances where G renders the text of Ps 8:2b (על־השמים) in the Psalter (56[57]:6; 112[113]:4), he adopts the phrase ἐπὶ τοὺς οὐρανούς. Thus, the rendering ὑπεράνω in 2b is unique, varying from other instances in the Psalter and suggesting that it should not be seen as a default. As such, 2b may well reflect a level of stylistic awareness. Here, by using the combination of ἐπήρθη, μεγαλοπρέπεια, and ὑπεράνω in 8:2b G creates the π/ρ sound patterning and also extends the η/ει assonance one word farther. Ultimately, while any conclusions must remain tentative in light of uncertainty around the verb in G's source text, it seems reasonable to conclude that G may have been influenced by stylistic sensitivity given the sound patterning, syllabic rhythm, and non-typical lexical selection, particularly as they relate to the words μεγαλοπρέπεια and ὑπεράνω.

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[80] Horrocks (*Greek*, 111–12) notes the likely similarity of the sounds in Egyptian Koine.

[81] G also uses ἐξομολόγησις four times (Ps 95[96]:6; 103[104]:1; 110[111]:3; and 148:13), as well as ἁγιωσύνη (144[145]:5), δόξα (20[21]:6), and ὡραιότης (44[45]:4) once each.

Verse 3

מפי עוללים| וינקים יסדת עז	3a	ἐκ στόματος νηπίων καὶ θηλαζόντων κατηρτίσω αἶνον
למען צורריך	b	ἕνεκα τῶν ἐχθρῶν σου[82]
להשבית אויב ומתנקם:	c	τοῦ καταλῦσαι ἐχθρὸν καὶ ἐκδικητήν.

Verse 3 opens with a prepositional phrase,[83] lacking a logical connective with the preceding content in a brevity typical of poetry. However, while the lines are not logically connected, the continued use of the ων rhyme from end of 2b in 3a–b ties them together audibly:

> [2b] ὅτι ἐπήρθη ἡ μεγαλοπρέπειά σου ὑπεράνω τ**ῶν** οὐραν**ῶν**.
> [3a] **ἐκ** στόματος νηπί**ων** καὶ θηλαζόντ**ων** κατηρτίσω αἶνον[84]
> [3b] **ἕ**νε**κ**α τ**ῶν** **ἐ**χθρ**ῶν** σου
> [3c] τοῦ **κ**αταλῦσαι **ἐ**χθρὸν **κ**αὶ **ἐκ**δι**κ**ητήν.[85]

In addition to the ων sound, the sound patterning is further enhanced by the introduction of ε alliteration and κ assonance in 3a that are then further developed in 3b–c. The κ assonance in particular is enhanced by G's use of two compound verbal forms (κατηρτίσω, καταλῦσαι), both of which include the κατα- prefix. This use of compound forms to contribute to sound patterning echoes the practice noted in Exod 15 in chapter 2.

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[82] G makes a typical quantitative addition relative to the Hebrew in his use of the article with the Greek possessive construction.

[83] This construction would contrast with a poetic preference for the brevity that could have been accomplished using oblique cases; here, though, the rendering reflects a quantitative representation of the Hebrew source text.

[84] The use of the aorist middle indicative κατηρτίσω contributes to an ω assonance that is part of the ων rhyme.

[85] It also may be that G's use of ἐκδικητήν at the end of 3c contributes to the style of the verse if it is deemed to be a more vivid term than ἐχθρόν (Demetrius, *Eloc.* 50); however, it is unclear if such a relative vividness would have been perceived by G. Also note that while lines 3a and 3c include hiatus, it does not occur between two of the same long sounds as Demetrius explicitly suggests for the grand style (72–73).

With respect to the rhythm arising from the sound patterning, as the forward momentum from the ων rhyme ebbs, that from the use of ε and χ builds, coming to a sudden stop at the end of 3c. Focusing particularly on G's use of the χ, in his discussion of the plain style, Demetrius describes a line from Homer with χ repetition as having a harsh, vivid sound: κόπτ'· ἐκ δ' ἐγκέφαλος.[86] It is possible, then, that Ps 8:3 may be deemed to include harsh sounds (κακοφωνία) that create vividness, here highlighting the defeat of God's enemies with the harsh sounds and in the sudden halt of the rhythmic forward momentum at the end of 3c.[87]

The rhythm created by the sound patterning in verse 3 is augmented by the recognizable syllabic rhythmic pattern in the opening seven syllables of all three lines in the verse,[88] in this case two choriambic metra (¯˘˘¯), with the second metron including two contracted shorts that form a long syllable:[89]

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[86] Demetrius, *Eloc.* 219 citing Homer, *Od.* 9.290. Demetrius cites only κόπτ'· ἐκ δ' ἐγκέφαλος, although Innes cites the entire line, κόπτ'· ἐκ δ' ἐγκέφαλος χαμάδις ῥέε, δεῦε δὲ γαῖαν. If the entire line is considered, the velar χ and two γ's may also contribute to the vividness. In Ps 8:3b–c, then, the χ in each line would further contribute to the harshness of sound creating vividness.

[87] With respect to these enemies, G further contributes to the verse's grandeur by repeating the noun ἐχθρός in lines 3b and 3c (Demetrius, *Eloc.* 66). Note, however, that Demetrius would consider combining the grand and plain styles inappropriate since they are polar opposites (36), with the latter possibly being reflected in the vividness created by the χ. That said, Demetrius also suggests that κακοφωνία can create "vigour" (δεινότητα) in the forceful style (255), which *would* fit with the grand style, although he focuses on metrical violation in that discussion. While Demetrius discusses harshness of words and composition in his discussion of the grand style, there he uses the Greek term τραχύς (49). See chapter 2, footnote 90 for further discussion of ugly sounds and the grand style.

[88] Line 3b only has seven syllables in the majority of manuscripts, although the Sahidic version, the commentary of Hesychius, and manuscripts 55 and 2025 combine lines 3b and 3c. The combination of 3b and 3c would create two lines of similar length, with 3a having eighteen syllables and the combined lines 3b–c having seventeen.

[89] Such a contraction is attested in the ancient literature (Gentili and Lomiento, *Metrics and Rhythmics*, 155). The initial ε in 3b is scanned as long since it is accented and is the first short syllable in a word with at least three short syllables (Smyth §28D; see chapter 2, note 340); the syllable σαι in 3c is scanned as long even though it could be shortened by correption due to the following naturally short vowel.

Alternately, the lines could be scanned as opening with a dodrans in which the final short syllable has been "dragged" or made long (¯˘˘¯˘¯), a pattern that is attested in Euripides according to West, *Greek Metre*, 116. The dodrans usually has the following pattern:¯˘˘¯˘˘. Another possibility would be to scan the lines as opening with three dactyls, with the short syllables of the final two metra being contracted to form

3a ἐκ-στὄ-μᾰ-τὄς / νῆ-πῑ-ῶν
3b ἐ-νὔ-κᾰ-τῶ / νἔχ-θρῶν-σὄυ
3c τὄυ-κᾰ-τᾰ-λῡ / σᾱι-ἔχ-θρὄν

The syllabic rhythm in lines 3a and 3c extends beyond this initial similarity. In line 3a the two choriambs are followed by an additional contracted choriamb and an iamb:

ἐκ-στὄ-μᾰ-τὄς / νῆ-πῑ-ῶν / κᾱι-θῆ-λᾱζ / ζὄν-τῶν-κᾰ-τῆ[90]

Line 3c extends the initial shared rhythmic sequence by adding an iamb:

τὄυ-κᾰ-τᾰ-λῡ / σᾱι-ἔχ-θρὄν / **και**-ἔκ-δῐ-κῆ.[91]

While Gentili and Lomiento note that choriambs are attested in contexts with iambs, trochees and ionics more generally,[92] they are also attested in the Euripidean hymn to Apollo in *IT* 1234–1282, suggesting that the rhythmic combination was not only complementary, but that it also may have been considered appropriate for the praise of a deity.[93] Here, then, in both verses 2 and 3 we have bursts of recognizable syllabic rhythmic combinations.[94]

Having observed the wider rhythm created by sound patterning and the alternation of long and short syllables in Ps 8:3, the question now is to what extent they may reflect

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a long syllable. This scansion would account for the entirety of 3b (: ἐ-νὔ-κᾰ / τῶ-νἔχ / θρῶν-σὄυ), but such contraction is not used in the final foot (Gentili and Lomiento, *Metrics and Rhythmics*, 113). Here, though, we see that lines can be scanned in different ways, with the appropriate scansion often being determined by the wider context in lyric poetry. Unfortunately, such context is problematic when rhythmic patterns only occur sporadically in prose.

[90] The ζ is a double consonant and therefore represented twice.

[91] The bold καὶ is anceps.

[92] Gentili and Lomiento, *Metrics and Rhythmics*, 155.

[93] Furley and Bremer, eds., *Greek Hymns*, 2:324. Note, however, that while some variations of the choriamb are attested in the lines of choriambic dimeter, the explicit combination of a choriamb followed by the three long syllables of a contracted choriamb is not found in the hymn.

[94] Further, Dionysius likely would have deemed verse 3 to be rhythmically beautiful since it can be scanned as including dactyls, spondees, molossoi, palimbacchei, and cretics, none of which Dionysius objected to in beautiful lines. Note that what Dionysius described as a baccheus appears to be described by other texts a palimbaccheus, while his hypobaccheus is called a baccheus. See Dionysius of Halicarnassus, *Comp.* 17; West, *Greek Metre*, 192, 198; Gentili and Lomiento, *Metrics and Rhythmics*, 221–25.

some level of stylistic awareness by G based on non-standard renderings.[95] First, the ων

rhyme is the result of using the syntactically necessary genitive or participial forms and

thus does not offer any evidence for G's stylistic awareness. Turning to the κ assonance

and ε alliteration, G's use of ἐκ (3a), ἕνεκα (3b),[96] and ἐχθρός (3b, c) represent typical

renderings. With respect to the compound verbs, G's use of κατηρτίσω (3a) for יסד is

unique in the Psalter; using his standard equivalent (ἐθεμελίωσω from θεμελιόω) would

have extended the line length by two syllables and undermined the κ assonance in the

verse, particularly the κατα- verb repetition.[97] This κατα- verb repetition results from G's

subsequent use of καταλῦσαι ("put down, destroy . . . depose") for the Hiphil stem of שבת

("put an end to . . destroy") in 3c;[98] G uses this equivalent in two of four instances in the

Psalter, including here and in Ps 88(89):45.[99] Reviewing potential equivalents based on

HR, the most likely alternative appears to be ἀπολέσαι from ἀπόλλυμι ("destroy . . .

demolish, lay waste"),[100] which G uses twenty-five times in the Psalter with twenty-four

rendering forms of אבד and one תמם. Given G's tendency towards semantic leveling, G's

use of this equivalent, the fact that the Greek verb is used as an equivalent for Hiphil שבת

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[95] Note that G's use of αἶνον for עז in 3a is unique; however, this rendering does not contribute to the style described in the verse. See Pietersma, "Not Quite Angels," 267.

[96] G uses the preposition ἕνεκα/ἕνεκεν for למען twenty-nine of thirty-two times; the remaining instances are translated with ὅπως.

[97] For the other seven instances of יסד with the meaning "establish" (DCH 4:231–2) G uses a form of θεμελιόω. Psalm 8:3 is the only instance of the Piel stem of יסד in the Psalter, but the similarity in semantic range noted in DCH suggests that G could have used his typical rendering. Using this equivalent would also have changed the rhythmic pattern in the line, replacing the iambic metron with an ionic *a maiore* that would then be followed by an ionic and a syncopated iamb, which are attested together (Gentili and Lomiento, *Metrics and Rhythmics*, 155). Thus, it would seem that for this line at least that 3a's contribution to the sound patterning of the verse was more important than using a recognizable combination of rhythmic metra.

[98] LSJ 899; DCH 8:256.

[99] G also uses ἀνταναιρέω (Ps 45:10; "strike out of an account," "cancel"; LSJ 149) and λογίζομαι (Ps 118:119; "calculate," "reckon"; LSJ 1055).

[100] Muraoka, *Hebrew/Aramaic Index*, 146; LSJ 207.

in Lev 26:6, and the overlapping semantic range, G appears to have had a viable alternative that he could have used in 3c. However, using ἀπολέσαι would have eliminated the κατα- repetition, reduced the κ assonance, and changed the opening rhythm that 3c shares with 3a–b.[101] While any conclusion about whether G's choice of καταλῦσαι reflects a stylistic awareness must remain tentative given G's slight preference for this equivalent, its use in combination with the unique choice of κατηρτίσω and the standard renderings noted above suggest that G's verbal choices may reflect a sensitivity to the sound effects and syllabic rhythm created by his renderings. Here, G's choice echoes the technique found in the translation of Exod 15 to create the noted sound patterning and rhythm.

In addition to the words noted above, G's use of ἐκδικητήν for מתנקם in 3c also contributes to the verse's ε alliteration and κ assonance. This rendering is particularly interesting in that the Greek noun appears to be a neologism formed from the verb ἐκδικέω ("avenge, punish"),[102] a feature of diction suggested by Demetrius for the grand

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[101] The line would have opened with a paean instead of a choriamb. Note, here, that the paeonic rhythm is not found in the Euripidean hymn (Furley and Bremer, eds., *Greek Hymns*, 2:324). Another alternative might have been καταπαῦσαι from καταπαύω ("put an end to . . . depose . . . put down" [LSJ 904]). This alternative would have maintained that κατα- repetition, κ assonance, and syllabic rhythm.

[102] LSJ 504. This conclusion is based on the entries in LSJ and a review of the Trimegistos Words and TLG databases. Trimegistos Words includes the Greek papyri (https://www.trismegistos.org/words/); in this case the search found no matches with for the lemma ἐκδικητής. TLG indicates that this instance is the earliest attestation. Pietersma ("Not Quite Angels," 268) notes that the next attested use of the nominal form is in Josephus, *Ant.* 17.242, although TLG currently notes its use by Nicolaus in *Fragment* 95a.15 in the 1st century BCE. Pietersma does not highlight the stylistic relevance. With respect to G's word creation, Pietersma notes that G's typical rendering for the Hebrew נקם is expressed with the Greek root ἐκδικ-. Outside of Ps 8:3, the Masoretic tradition only includes two other instances of the verb נקם, in Ps 43(44):17 and 98(99):8. While in 8:3 and 98(99):8 Pietersma's observation about the root holds true, in 43(44):17 G uses the root ἐκδιώκ- ("attack, persecute" [LSJ 504]) instead of ἐκδικ-; thus, in the Psalter G uses two different roots, not one. Of further interest, in 43(44):17, G does not adopt the same approach as in 8:3. In Ps 43(44) G uses a substantive and a participle for the joint objects of the preposition while in Ps 8 he used two substantives, as has been discussed above.

style.[103] G's choice to create a Greek nominal form here may be part of an effort to use the same grammatical form for the two objects in 3c (καταλῦσαι **ἐχθρὸν** καὶ **ἐκδικητήν**) and thus reflecting the underlying structure of his source text.[104] Here, then, G's rendering in 3c not only enhances the sound patterning, it demonstrates a willingness to create a neologism that results in grammatically parallel objects.

Thus, Greek Ps 8:3 incorporates several stylistic features, including a neologism, sound patterning, and parallel bursts of repeated syllabic rhythm that were deemed complementary within Greek tragedy (Euripides). While parts of the ε alliteration and κ assonance as well as the ων rhyme appear to simply be a fortuitous result of typical choices, G appears to have enhanced the assonance, alliteration, and syllabic rhythmic similarity with his verbal choices, echoing a Pentateuchal translation practice, and to have created the neologism ἐκδικητής, reflecting Greek prose and poetic style.

Verse 4

כי־אראה שמיך מעשי אצבעתיך	4a	ὅτι ὄψομαι[105] τοὺς οὐρανούς,[106] ἔργα τῶν δακτύλων σου,
ירח וכוכבים אשר כוננתה:	4b	σελήνην καὶ ἀστέρας, ἃ σὺ ἐθεμελίωσας.

While Greek Ps 8:3 included a web of sound patterning and rhythmic syllabic arrangement, the stylistic aspects of verse 4 are somewhat more limited. First, 8:4 includes σ assonance that starts in 4a, but that is concentrated in 4b:

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[103] Demetrius, *Eloc.* 96–98.

[104] Note, however, that G uses substantives rather than the participial forms found in the Hebrew.

[105] The Greek ὄψομαι in 4a may potentially be understood as a self-referential feature of the song, referring to the psalmist's action of looking at the heavens during its performance (D'Alessio, "Language and Pragmatics," 116). However, without information about the performative context such a suggestion must remain tentative.

[106] The Hebrew suffix is quantitatively represented by τοὺς, although the translation does not reflect the content of the pronominal second singular suffix.

$$\text{ὅτι ὄψομαι τοὺς οὐρανούς, ἔργα τῶν δακτύλων } \underline{\sigma}\text{ου,}^{107}$$
$$\underline{\sigma}\text{ελήνην καὶ ἀ}\underline{\sigma}\text{τέρας, ἃ } \underline{\sigma}\text{ὺ ἐθεμελίω}\underline{\sigma}\text{ας.}$$

The assonance in 4b is enhanced by the quantitative addition of the pronoun σὺ and by

G's choice to use a form of ἀστήρ rather than his usual rendering of ἄστρον for the

Hebrew כוכבים.[108] While both Greek words are used in poetry, here G's rendering adds

two σ's to the assonance (ἀ<u>στ</u>έρας) whereas his typical rendering would have only

included one σ (ἄ<u>στ</u>ρα). This word choice also adds a syllable to the line, increasing the

line length of 4b, which results in lines 4a and 4b being a near isocolon with sixteen and

fifteen syllables, respectively. Here, Demetrius defines the isocolon as a form of παρόμοια

(assonance), noting that it involves κῶλα of equal syllabic length, although a variation of

one syllable appears to meet his definition.[109]

Addressing G's use of ἀστέρας in 4b, Pietersma suggests that G's rendering may

be an echo of Gen 1:16.[110] Pietersma's observation is certainly possible and fits well into

Demetrius's elegant style in which an audience is expected to supply part of the meaning

based on its background knowledge, in this case based on an intertextual reference.[111]

Here, then, particularly in light of the possible tie to Greek Gen 1:26 that will discussed

for Ps 8:9a, it may be that the intertextual reference and the stylistic aspects of assonance

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[107] The ψ of ὄψομαι is a double consonant that combines a σ with a π, β, or φ (Smyth §21; West, *Greek Metre*, 8). Line 4a also includes a brief burst of ου- sounds, which occur three times in the two words <u>τοὺς οὐραν</u>ού<u>ς</u>.

[108] Pietersma, "Not Quite Angels," 269. Ἀστήρ is only used here in the Greek Psalter; ἄστρον is used in Ps 135(136):9; 146(147):4; and 148:3.

[109] Demetrius, *Eloc.* 25. By my count his example includes sixteen and seventeen syllables in the respective lines, although this count could be changed in their pronunciation by elision, synecphonesis, or consonantalization (West, *Greek Metre*, 10–14). However, Rowe ("Style," 137) specifically cites an example of isocolon between coordinate clauses that are close but not identical in length, although he also suggests they tend to have similar syntactic construction; Demetrius's example does not include similar structure.

[110] Pietersma, "Not Quite Angels," 269.

[111] Demetrius, *Eloc.* 137–138.

and line length all contributed to G's choice, with the use of an intertextual reference to

the Torah reflecting translation tendencies noted by Joosten.[112]

Two further stylistic points should be noted. First, while neither line includes

recognizable rhythmic metra, both 4a and 4b include long syllables at the end of the line,

echoing Demetrius's preference for using long syllables at the end of κῶλα in the grand

style.[113] Further, line 4a can be scanned as only including Dionysius's preferred rhythms

for prose style, although the sequence of four short syllables in the final word of 4b (ἔ-θέ-

μἔ-λῐ́-ω̄-σᾱς) means that he would not have found it rhythmically attractive. Second, both

lines of Ps 8:4 include hiatus, but it is not between the same long vowels or diphthongs as

Demetrius suggests.[114] In conclusion, then, the primary stylistic aspects of Ps 8:4 are the

potential intertextual reference to the Torah based on G's selection of ἀστέρας as well as

the σ assonance, the use of isocolon that are enhanced by that lexical choice and the

quantitative addition of the pronoun σύ.

Verse 5

מה־אנוש כי־תזכרנו	5a	τί ἐστιν ἄνθρωπος, ὅτι μιμνήσκῃ αὐτοῦ,
ובן־אדם כי תפקדנו:	5b	ἢ υἱὸς ἀνθρώπου, ὅτι ἐπισκέπτῃ αὐτόν;

As with verse 4, Greek Ps 8:5 includes a (near) isocolon, with 13 and 14 syllables in 5a

and 5b, respectively.[115] At the beginning of 5a, the ἐστιν is a quantitative addition relative

to the Hebrew, which does not include a copulative verb; however, the phrase τί ἐστιν

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[112] Joosten, "Impact," 203–5.
[113] Demetrius, *Eloc.* 41, 183.
[114] Demetrius, *Eloc.* 72–73.
[115] See page 121 for a discussion of isocolon. Note here that ἐπισκέπτῃ in 5b is a compound verb from σκέπτομαι. G's use of this compound could be seen as adding two syllables and an additional π, which creates some limited assonance in 5b. However, ἐπισκέπτομαι is G's standard rendering for פקד; the two instances with different lexemes render the Hiphil stem.

ἄνθρωπος is well attested in the Greek literature, including in the writings of Isocrates, Hippocrates, Demosthenes, and Aristotle.[116] Here, then, while the quantitative addition contributes to the syllabic balance, it seems more likely that G is attending to the linguistic requirements of typical Greek usage rather than primarily focusing on an isomorphic representation of his *Vorlage* or contributing to its style.[117]

Returning to the issue of balance across the two Greek lines, both 5a and 5b include six words, with the final four words of each line exhibiting a parallel structure that includes the noun ἄνθρωπος, the conjunction ὅτι, a verb, and then a third person singular pronoun functioning as a direct object. Here, although he appropriately varies the cases, G repeats the noun ἄνθρωπος in the third word of each line and the pronoun αὐτός in the sixth word, which may be seen as adding "weight to the style."[118] However, both the noun and pronoun represent G's typical renderings and cannot be considered evidence of any stylistic awareness.[119] Overall, the balance of the Greek text echoes that found in its Hebrew source, which includes four words in each line and a similar parallel grammatical structure.

From the perspective of Greek style, Ps 8:5b qualifies as an epimone, which is an "elaboration going beyond the bare statement of fact."[120] Rowe further describes an epimone as "the repetition of a thought either in the same words but with changed vocal inflection or in synonyms, which while conveying the same basic idea nevertheless add

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[116] G makes a similar quantitative addition when rendering the phrase מה־אדם in Ps 143(144):3.

[117] The conclusion preferring linguistic requirement over style ties back to the discussion of Louw's hierarchy of reasons for transformations discussed in chapter 2; see also Louw, "Linguistic or Ideological Shifts?" 111.

[118] Demetrius, *Eloc.* 66.

[119] The pronoun represents a third singular pronominal suffix in both lines; the noun translates the Hebrew lexemes אנוש (5a) and אדם (5b).

[120] Demetrius, *Eloc.* 280.

nuance to it."[121] This stylistic feature resembles earlier discussions in Hebrew poetic studies that often described parallelism as a form of repetition that intensified or extended the meaning.[122] However, as with the parallelism and balance, this feature is merely a representation of the *Vorlage*.

Finally, while the markedness of the present tense verb and the rhetorical questions and their contribution to the psalm as a whole were noted in the overview, two further points should be noted. On the one hand, Demetrius considers rhetorical questions to be forceful, commenting that they can back an audience into a corner, leaving it unable to reply. Here, though, the one who might be deemed unable to reply would most likely not be the actual addressee—God—but rather a human audience that hears the praise of God or the speaker himself.[123] While stylistically interesting within Greek prose, though, the form derives from the *Vorlage* and thus does not offer insight into G's stylistic awareness. On the other hand, G's use of the marked present tense verbs μιμνήσκῃ for תזכרנו in 5a and ἐπισκέπτῃ for תפקדנו in 5b is unusual, with Sailhamer noting that G usually uses the future indicative (47.6%) for prefixed verbs, although he does adopt the aorist indicative 22% of the time; he further notes that G only adopts the present indicative that is used here in 7.4% of the cases.[124] Here, then, G's choice is unusual; even though Sailhamer notes that G's technique for rendering the prefixed form is best

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[121] Rowe, "Style," 144.

[122] Note, however, that Demetrius suggests that antithesis is too artificial to evoke emotion, specifically anger (Demetrius, *Eloc.* 250), with antithesis "consist[ing] of juxtaposition of opposite meanings" in a manner similar to earlier discussions of antithetic parallelism in Hebrew poetry (Rowe, "Style," 142). To this point, though, Demetrius (*Eloc.* 247) does remark that such a feature might add weight, which would fit with the grand style, with the grand and forceful styles being complimentary.

[123] Demetrius, *Eloc.* 279.

[124] Sailhamer, *Translational Technique*, 55–56. Sailhamer suggests that the variety of renderings of the *yiqtol* form suggests that G's translation technique for the verb should be characterized as "dynamic equivalence."

Verse 6

ותחסרהו מעט מאליהם	6a	ἠλάττωσας αὐτὸν βραχύ τι παρ' ἀγγέλους,
וכבוד והדר תעטרהו:	6b	δόξῃ καὶ τιμῇ ἐστεφάνωσας αὐτόν·

Once again, verse 6 exhibits near isocolon, with thirteen and twelve syllables in Greek lines 6a and 6b, respectively. Further, we see hints of the brevity that is preferred within both Greek and Hebrew poetic style as well as the force that Demetrius indicates can be achieved with asyndeton.[127] In particular, G's rendering omits any representation of the Hebrew ו that introduces both 6a and 6b, producing two asyndetic lines; further, he uses oblique cases (the dative) at the beginning of 6b. With respect to the latter point, this brevity is all the more surprising since G uses prepositional phrases rather than oblique cases to denote syntactic relationships in the remainder of Greek Ps 8. While it is true that the Hebrew source does not have a preposition at the beginning of 6b, given G's noted tendency towards quantitative representation,[128] he could have represented the opening ו of line 6b with a preposition. Here, then, the opening of 6b includes three noteworthy points: the asyndeton; the brevity achieved by using the dative case for δόξῃ and τιμῇ; and the lack of quantitative representation. However, G is not consistent in using these techniques, as can be seen particularly in his use of a prepositional phrase in 6a.

While terseness is a feature of both Hebrew and Greek poetic style,[129] Demetrius particularly advocates using expressions that "symbolise something else" to create forceful brevity.[130] In Ps 8:6b God crowns humanity with "glory and honor." This crowning could either be described as a symbolic representation within the diction of the

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[127] Demetrius, *Eloc.* 267–269.
[128] Pietersma, "Psalms: To the Reader," 543; Boyd-Taylor, *Reading between the Lines*, 265.
[129] Berlin, *Dynamics*, 5. This relative brevity can also be seen in Greek lyric, which has a tendency "to squeeze out 'little words'" articles, particles, prepositions, and the like" (Silk, "Language," 439).
[130] Demetrius, *Eloc.* 243.

forceful style or a conceptual metaphor that might fit within the composition of the grand style.[131] Either way, the line's relative brevity is made possible by the image and the two styles are considered to be complementary. However, while this use fits within Greek style, the symbolic representation or metaphor derives entirely from G's Hebrew *Vorlage*.

Turning to the issue of sound, three points are worth observing. First, as with verse 5 Ps 8:6 has minimal sound patterning, demonstrating some slight τ assonance at the beginning of 6a (ἠλάττωσας αὐτὸν βραχύ τι) and at the end of 6b (τιμῇ ἐστεφάνωσας αὐτόν). The assonance at the beginning of 6a is facilitated by G's use of the Attic form ἠλάττωσας for the verb ἐλασσόω.[132] Given that G adopts this same form in Ps 33(34):11b for the same Hebrew verb (חסר),[133] though, the choice does not seem to be stylistically motivated.

Second, with respect to hiatus, which is avoided in poetry but advocated for limited use by Demetrius, G explicitly avoids the potential hiatus at the end of 6a by eliding the final α in παρά in line with Greek poetic style.[134] This elision also creates closer syllabic balance between the two lines. However, as G typically elides the final α

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[131] Demetrius, *Eloc*. 78, 243. Per Carmen Imes the crowning is "a conceptual metaphor that concretizes the virtues by conceiving of them as an accessory" (personal correspondence, May 8, 2019). With respect to the metaphor, it is unclear whether conceiving of glory and honor as a crown would be comparing the lesser to the greater or not, a feature of effective metaphors noted by Demetrius (*Eloc*. 84).

[132] LSJ 528. The Attic form is frequently used in prose; a review of TLG suggests that it is the more common form and thus is not rare; both ἐλασσόω and ἐλαττόω are attested in the Hellenistic period, although within the OG corpus ἐλασσόω is only attested in 2 Kingdoms and Sirach. Note, however, that Demetrius (*Eloc*. 177) believed Attic sounded terse and was "used by ordinary people," rendering it appropriate for "the wit of comedy" in the elegant style.

[133] The Hebrew root occurs three times. The other instance is in Ps 22(23):1 where G renders it with ὑστερήσει (to lack; LSJ 1905).

[134] While Demetrius (*Eloc*. 72–73) suggests that hiatus between two of the same long vowels is grand, the second α in παρα would have been short (LSJ 1302).

in παρά, his decision to do so here only supports a wider observation that G was at least in some cases willing to visually indicate his preferred reading tradition for the Greek text.[135] The hiatus in 6b (τιμῇ ἐστεφάνωσας) is not stylistically noteworthy as it is not between the same long vowels/diphthongs or short syllables.[136]

Finally, line 6a ends with what Demetrius might describe as a beautiful word belonging to the elegant style, ἀγγέλους, based on its inclusion of double consonants that create resonance.[137] G's use of ἄγγελος to render the Hebrew אלהים is unusual, but not unique; it is also used in Ps 96[97]:7; and 137[138]:1.[138] Here, Pietersma suggests that ἄγγελος "expresses a common ontological hierarchy,"[139] which may offer a contextually appropriate rendering. It would seem, then, that while style may have played a role, the demands of the content seem more likely to be a motivating factor due to the relatively limited stylistic contribution of the word.[140]

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[135] West (*Greek Metre*, 11) notes that elision "was not always indicated in writing, especially in prose texts."

[136] Demetrius, *Eloc*. 72–73, 207.

[137] Demetrius, *Eloc*. 174. Demetrius specifically cites examples with double λ's and ν's, with the former being a liquid and the latter a nasal, although nasals and liquids are frequently both described as liquids (Smyth §18–19). Note that ἠλάττωσας also includes double consonants (τ's); however, it is not discussed here since Demetrius does not include an example with τ's and the τ is a stop rather than a liquid or nasal. Each "stop" completely closes off the breath (Smyth §16); as such it would seem they would be unlikely to create "resonance".

[138] It is not used as an equivalent in the Pentateuch. G is willing to refer to other "gods" or divine beings using plural forms of θεός, so this rendering should not be viewed as reflecting any theological concerns *pace* Bons, "Rhetorical Devices," 69. See Ps 49(50):1; 81(82):1 (twice), 6; 83(84):8; 85(86):8; 94(95):3; 95(96):4, 5; 96(97):9; 134(135):5; 135(136):2.

[139] Pietersma, "Not Quite Angels," 272. Mark Boda (personal correspondence, June 4, 2019) has observed that such a hierarchy may in particular be reflected in the varying translations of אלהים in Ps 96(97):7 (ἄγγελοι) and 9 (θεούς); however, given the limited contribution of such a hierarchy to the understanding of style, further investigation is beyond the scope of the current analysis. However, G's varying choices in rendering אלהים may also suggest that the translation's primary purpose was not simply to take the audience to the original.

[140] Of further note, while G appears to have made certain word choices based on sound style, these choices generally relate to assonance rather than "beautiful words." If a trend of choosing words with this type of resonance were to be noted, then this conclusion might need to be revisited.

A final point of interest is the syllabic rhythm of verse 6. First, from the perspective of Dionysius's approach to prose rhythm, 6b would have been considered attractive, although it could be scanned in a variety of ways; 6a on the other hand would not have been attractive. Here, as with 5a, the division of the four short syllables would have led to either a pyrrhic or iambic foot, both of which Dionysius indicates should be avoided.[141] Second, focusing on prose style more broadly, Demetrius may have considered hipponactean metron at the end of 6b, which has nine syllables that offer a partial rhythmic line (τῑ-μῆ-ἐσ-τε̆-φᾰ-νω̄-σᾰ-ςαῡ-τὸν), to contribute to the line's elegance.[142] While this line offers a brief, recognizable rhythmic burst, it appears to be a fortuitous result of G's typical practices. Here, although G renders Hebrew prefixed forms with aorist indicative's only 22% of the time as compared to his use of future indicatives,[143] in this case he appears to have used a linguistically motivated rendering based on the contextual meaning. In 6a G used his typical rendering of an aorist indicative (ἠλάττωσας) for the prefixed form with a *waw*-consecutive (וַתְּחַסְּרֵהוּ);[144] based on this context, then, G adopts the same form in 6b, suggesting that the choice of verbal form does not relate to rhythmic considerations. Further, while τιμῇ is a unique equivalent for הדר, in the hipponactean the first two syllables can be either long or short; as such, any replacement would still contribute to the rhythmic metron.

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[141] Dionysius of Halicarnassus, *Comp.* 17.

[142] Demetrius, *Eloc.* 180–181; West, *Greek Metre*, 30. The hipponactean is attested in context with iambs and choriambs (Gentili and Lomiento, *Metrics and Rhythmics*, 190). With respect to the Euripidean hymn (*IT* 1234–1282), a hipponactean opens with two anceps syllables that are followed by a choriamb and a bacchius, with the latter two rhythms being attested in the hymn; however, the combination as a whole is not found in the hymn (Furley and Bremer, eds., *Greek Hymns*, 2:324).

[143] Sailhamer, *Translational Technique*, 55.

[144] Sailhamer, *Translational Technique*, 103.

Ultimately, while verse 6 includes some limited sound play, stylistic compositional elements (brevity, syllabic rhythm, symbol), and stylistic diction (metaphor and asyndeton), these predominantly are the result of typical choices and do not offer insight into G's stylistic sensitivity. The primary exception is the asyndeton,[145] although G's use of the dative case may also represent a concern for brevity.

Verse 7

תמשילהו במעשי ידיך	7a	καὶ κατέστησας αὐτὸν ἐπὶ τὰ ἔργα τῶν χειρῶν σου,
כל שתה תחת־רגליו:	7b	πάντα ὑπέταξας ὑποκάτω τῶν ποδῶν αὐτοῦ,

G opens line 7a with a connective, tying it to 6b using a quantitative plus, although it is possible that G possessed an alternate *Vorlage*. The καὶ makes little contribution to the style of psalm, although it does have the effect of opening 7a with two cretic metra ($\bar{}\smile\bar{}$) and a brief burst of alliteration.[146] However, given the uncertainty about the source text it is difficult to make a judgment about whether these features reflect any stylistic sensitivity.

The most interesting stylistic aspects of verse 7 are found in line 7b, which includes π and τ assonance throughout the line.[147] This assonance is particularly developed in the words ὑπέταξας ὑποκάτω, which further develop the sound play of the line with their similar opening prefixes (ὑπο/ε) and their α sound.

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[145] Note that G is not consistent in his omission of the ו at the beginning of a line as is seen in his renderings of 5b and 8b. Further, if G did not possess an alternate *Vorlage*, he quantitatively *adds* a καί in 7a.

[146] The line cannot be scanned to only include Dionysius's preferred rhythms.

[147] In addition to the sound patterning discussed here, verse 7 includes hiatus in both lines although once again it is not between the same long vowels or diphthongs as suggested by Demetrius.

$$\underline{\pi\acute{\alpha}\nu\underline{\tau\alpha}}\ \underline{\dot{\upsilon}\pi\acute{\epsilon}\underline{\tau\alpha}\xi\alpha\varsigma}\ \underline{\dot{\upsilon}\pi\text{ο}\underline{\kappa\acute{\alpha}\tau\omega}}\ \underline{\tau}\tilde{\omega}\nu\ \underline{\pi}\text{ο}\delta\tilde{\omega}\nu\ \alpha\dot{\upsilon}\underline{\tau}\text{ο}\tilde{\upsilon}$$

In this case, we appear to see an example of stylistic sensitivity in G's use of both

ὑποκάτω for תחת and ὑποτάσσω ("place under," "subject") for שׁית. First, G's use of

ὑποκάτω contributes to both the line's assonance (ὑπ-, α, τ) and adds two syllables to the

line relative to his preferred rending of ὑπό, which would have only contributed to the ὑπ-

repetition.[148] Second, G's rendering of ὑποτάσσω for שׁית is unique in the Greek Psalter.[149]

G's typical rendering, τίθημι ("put, place"),[150] would suit the immediate context,[151]

suggesting that style may have played a role according to Louw's discussion noted in

chapter 2. If G had used his typical renderings of τίθημι and ὑπό, the line would have read

as follows:

$$\underline{\pi\acute{\alpha}\nu\underline{\tau\alpha}}\ \acute{\epsilon}\theta\eta\underline{\kappa\alpha\varsigma}\ \underline{\dot{\upsilon}\pi}\grave{\text{ο}}\ \underline{\tau}\tilde{\omega}\text{ο}\delta\tilde{\omega}\nu\ \alpha\dot{\upsilon}\underline{\tau}\text{ο}\tilde{\upsilon},$$

Here we see that G's typical renderings would not have included the ὑπ- repetition added

by the prefixes (ὑπο/ε), in addition to diminishing the wider α, π and τ assonance found

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[148] Of the twenty-two instances of תחת in the Psalter, G renders ten with ὑπό, six with ἀντί, four with ὑποκάτω, one with ἐπεί, and one with the dative case.

[149] LSJ 1897; HR 1417. The influence of Exod 15 is uncertain since the ὑπ- alliteration does not result solely from verbal prefixes, but rather from a single verbal prefix and G's choice of preposition. As will be noted in footnote 148, though, G did occasionally use ἀντί and ἐπεί as an equivalent for תחת, which would have undermined the assonance of 7b.

[150] LSJ 1790. G uses τίθημι to translate שׁית in twenty-five of the verb's thirty-two instances in the Psalter (Ps 11[12]:6; 12[13]:3; 16[17]:11; 17[18]:12; 20[21]:4, 10, 13; 47[48]:14; 48[49]:15; 72[73]:9, 18, 28; 82[83]:12, 14; 83[84]:4, 7; 87[88]:7, 9; 89[90]:8; 103[104]:20; 109[110]:1; 131[132]:11; 138[139]:5; 139[140]:6; 140[141]:3). In addition to τίθημι and ὑποτάσσω, G also uses καθίστημι twice (Ps 9:21; 44[45]:17) and the following words one time each: δίδωμι (Ps 20[21]:10); συνεπιτίθημι (Ps 3:7), προστίθημι (Ps 61[62]:11), and προτίθημι (Ps 100[101]:3).

[151] Pietersma ("Text-Production and Text-Reception," 304) believes that G's rendering here is driven by context, noting that ὑποτάσσω "typically has an animate object" and that G is depicting God as a sculptor here. However, LSJ (1897) notes that virtues can also be the object of the verb, suggesting that Pietersma's case may be overstated. By focusing primarily on the relationship between the source text and G's rendering Pietersma has missed the possibility that style could have influenced the rendering.

in his adopted rendering.[152] Of additional interest, using τίθημι and ὑπό would have

changed the near isocolon of G's actual rendering, which includes sixteen (7a) and fifteen

(7b) syllables, by reducing line 7b by three syllables. Here in line 7b, then, we see G use

a technique similar to that found in Exod 15, where the translator used a series of verbs

with the κατά prefix to create sound patterning, although here G uses the ὑπο/ε prefix on

a verb and preposition instead of simply on verbs as was found in Exodus; however the

choice not only affects the sound patterning, it also creates closer syllabic balance.

Finally, when considering the stylistic aspects of the psalm one further point is

worth noting: the semantic parallelism in the line's prepositional phrases:

$$\text{ἐπὶ τὰ ἔργα τῶν } \textbf{χειρῶν} \text{ σου}$$
$$\textbf{ὑποκάτω} \text{ τῶν } \textbf{ποδῶν} \text{ αὐτοῦ}$$

Line 7b further develops the idea in 7a that the Lord has appointed humanity *over* the

works of his *hands* by describing all things as being *under* his *feet*, pairing the words

over/under and hands/feet.[153] As this is a typical feature of Hebrew poetry, the

parallelism of the Greek text derives from its *Vorlage* rather than from any stylistic

awareness on G's part, though. Thus, verse 7's primary contribution to our understanding

of G's concern for style is see in his use of ὑπέταξας and ὑποκάτω enhancing 7b's sound

patterning and verse 7's syllabic balance.

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[152] This rendering would also slightly mute the α assonance. It may also be worth noting that while in G's actual rendering 7b opens with an ionic *a maiore* followed by a paean, such a combination does not appear to be attested in the extant literature based on a review of West, *Greek Meter* and Gentili and Lomiento, *Metrics and Rhythmics* and the Euripidean hymn previously discussed does not include a paean (Furley and Bremer, eds., *Greek Hymns*, 2:324). Further, line 7b cannot be scanned to only include Dionysius's (*Comp.* 17) preferred rhythms due to the position of the four sequential short syllables. Thus, while using τίθημι would have created a line with an opening iamb, neither rendering appears to include an extended recognizable syllabic rhythm.

[153] Note, however, that the opposite of ὑποκάτω is ὑπεράνω rather than ἐπί. However, the relative spatial positions denoted by ἐπί and ὑποκάτω in this verse still comprise opposites. See footnote 43.

Verse 8 and 9

צנה ואלפים כלם	8a	πρόβατα καὶ βόας ἁπάσας,[154]	
וגם בהמות שדי:	8b	ἔτι δὲ καὶ τὰ κτήνη τοῦ πεδίου,	
צפור שמים ודגי הים	9a	τὰ πετεινὰ τοῦ οὐρανοῦ καὶ τοὺς ἰχθύας τῆς θαλάσσης,	
עבר ארחות ימים:	9b	τὰ διαπορευόμενα τρίβους θαλασσῶν.	

Verses 8–9 include a list of the living creatures that God has subjected to human

authority, opening in 8a with a reference to domesticated creatures using two plural

Greek nouns to represent the collective singular and plural Hebrew forms. This line is

then followed by three descriptions of wild creatures that are also subject to human

dominion;[155] a final line then further describes the sea creatures. These five lines are not

only conceptually united, they are also tied together by various stylistic techniques,

including sound patterning and syntactic structure, which can be depicted as follows:[156]

8a   <u>πρόβατα</u> καὶ <u>βόας ἁπάσας</u>

8b ἔ<u>τι</u> δὲ καὶ
9aα
9aβ

   | <u>τὰ</u> <u>κτ</u>ήνη <u>τ</u>οῦ <u>πε</u>δίου |
   | <u>τὰ</u> <u>πετει</u>ν<u>ὰ</u> <u>τ</u>οῦ οὐ<u>ρα</u>νοῦ | καὶ
   | <u>τ</u>οὺς ἰχθ<u>ύας</u> <u>τῆς</u> θ<u>α</u>λ<u>άσσης</u>[157] |

9b   <u>τὰ</u> δι<u>απ</u>ορευ<u>ό</u>μενα <u>τ</u>ρίβους θ<u>α</u>λ<u>ασσ</u>ῶν

Line 8a includes a notable collection of repeated sounds that create a sonic rhythm

propelling the line's momentum forward, including α, β, o, π, σ and τ assonance,[158]

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[154] See footnote 4.

[155] Pietersma, "Not Quite Angels," 273.

[156] Lines 8a and 9b are visually separated from 8b–9a to highlight the parallel syntactic structure in 8b–9a.

[157] Πεδίου, τοῦ οὐρανοῦ . . . τοὺς, and τρίβους also introduce some limited ου assonance. This assonance is also an example of hiatus creating grandeur based on the clash of two of the same diphthongs in <u>τοῦ</u> <u>οὐ</u>ρανοῦ (Demetrius, *Eloc.* 72–73).

[158] The α assonance is further developed with ἁπασας than it would have been in Rahlfs's text, although the assonance would remain using the critical text, with five α's in eight syllables. Here, LSJ 181 notes that "the use of ἅπας for πᾶς is chiefly for the sake of euphony after consonants." The resulting assonance or the euphony more broadly may be the reason for the choice here.

building on the π and τ assonance that had started in the previous verse (Ps 8:7). While the two verses are conceptually linked,   with line 8a explicitly identifying humanity's dominion over the domesticated animals, the continued use of the π and τ audibly carries forward the rhythm created by the sound patterning in verse 7. While the π assonance occurs at the beginning and end of line 8a and is relatively limited in the remaining lines (8b–10), the τ assonance from verse 7 continues into the first word of 8a, fading briefly and then picking up again at the beginning of 8b and carrying through to the end of 9b. The τ sound is found predominantly in the articles of the three parallel phrases (8b–9a) and of the syntactically distinct phrase in 9b,[159] although it is also seen in the words κτήνη, πετεινὰ, and τρίβους in 8b, 9a, and 9b, respectively.

In addition to the rhythm created by the sound patterning, verse 8 opens with a dactylic dimeter and then ends with a syncopated iamb (πρō-βă-τă / κāι-βŏ-ἄ / σă-πă-σᾶς).[160] Further, line 9b includes a choriambic metron followed by an iambic metron (ρēυ-ŏ-μĕ-νᾱτ/ρĭ-βοῦς-θă-λᾶς) in the middle of the line.[161] Considering what role G's stylistic sensitivity may have played, with the exception of the rendering ἀπάσας for the Hebrew כל, line 8a includes typical renderings.[162] G's typical rendering of πάσας would have

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[159] Note, however, that such use of the article is contrary to Greek poetic style.

[160] As the first accented syllable in a word with three short syllables the initial o in πρόβατα is scanned as long. See Smyth §28D and chapter 2, note 340. Gentili and Lomiento (*Metrics and Rhythmics*, 114) offer an example of dactyls and iambs occurring together in Aristophanes, although whether the syncopated form of the iamb would be used in such a rhythmic combination is not clear. However, the syncopated iamb could also be scanned as a baccheus; both the dactyls and the baccheus are found in Euripides, *IT* 1234–1282 (Furley and Bremer, eds., *Greek Hymns*, 2:324); further, from a prose rhythm perspective, Dionysius (*Comp.* 17) would have found all of these rhythms attractive.

[161] Lines 8b and 9a do not include rhythmically recognizable combinations, although 9a can be scanned as including Dionysius's (*Comp.* 17) preferred rhythms; line 8b and 9b cannot.

[162] The Hebrew noun כל occurs approximately 345 times in the Psalter, of which 296 are rendered with πᾶς, while another five are rendered with the cognates ἄπᾱς (three times, including here), and σύμπᾱς (twice); thirty-eight are rendered with ὅλη, five with ἕκαστος, and one with ὅσα. See Smith, *Translated Hallelujahs*, 222 and the discussion for Ps 110(111):2 in chapter 5.

shortened the line by a syllable, slightly reduced the α assonance, and changed the syllabic rhythm to include a dactyl, cretic, and spondee. Since each of these rhythms are also attested in the Euripidean hymn,[163] the primary stylistic benefit of G's rendering appears to relate to the sound patterning and line length.[164] It is possible, though, that stylistic awareness played a role in 9b since G's typical rendering for ארח is ὁδός.[165] G's choice of τρίβους here has two effects: it extends the τ assonance and it contributes to a burst of recognizable syllabic rhythm. If G had adopted his typical equivalent, these eight syllables would have scanned as ῥēυ-ŏ-μĕ-νă / ŏ-δοῦς-θă-λᾱς, creating an initial paean followed by the iamb, two rhythms that are also used together.[166] Here, then, the main stylistic contribution of τρίβους appears to relate to sound patterning rather than syllabic rhythm since either equivalent creates such an effect.[167]

In addition to this sound patterning that ties the lines together audibly, lines 8b–9a include a syntactically parallel list of wild creatures under human authority. Following the opening connective phrase ἔτι δὲ καὶ in 8b, G lists three groups of creatures using plural articular nominative nouns that are each modified by a singular articular genitive

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[163] See Furley and Bremer, eds., *Greek Hymns*, 2:324. Note that the spondee is part of the ithyphallic rhythm, which can be alternately scanned as including a cretic and a baccheus or a trochee and a spondee.

[164] While line 8b has eleven syllables compared to the nine in 8a, the atypical rendering does create closer balance; further, if the ι in πεδίου is consonantalized in 8b, the lines would be within one syllable of each other. West (*Greek Metre*, 14) includes examples of consonantalized ι's that are accented. Here, then, it might be asked whether verse 8 offers another instance of isocolon, although any conclusion must remain tentative. Other lines offer stronger evidence for a concern for syllabic balance.

[165] The only two other cases where G adopts τρίβος occur when G uses some form of ὁδος to render דרך in the same verse (Ps 24[25]:4; 26[27]:11), demonstrating a concern either for stylistic variation or for letting his audience know that the source text used two different words. To this latter point, though, G's tendency towards semantic leveling suggests that he may well have made a stylistic choice, particularly since G is not always adverse to repeating his lexical equivalent in the same verse; see for example G's repetition of ἄνθρωπος in both lines of Ps 8:5 above.

[166] Gentili and Lomiento, *Metrics and Rhythmics*, 215.

[167] A review of TLG suggests that it was not chosen as part of a common collocation and that ὁδούς would have been an acceptable alternative in this context.

noun.[168] While G's choice of nouns in this list generally represent typical renderings, three points of his translation technique are noteworthy here. First, the exception to typical translation equivalents is G's use of πετεινά in Ps 8:9a. G generally uses στρουθιόν (sparrow) for the Hebrew צפור (Ps 10[11]:1; 83[84]:4; 101[102]:8; 102[104]:17; and 123[124]:7), although he does also use πετεινά in Ps 148:10. In Ps 8:9a, G's typical rendering would have increased the sound patterning by extending the use of the ου diphthong. Here, though, it seems likely that G chose the more generic term for a winged creature, which is more appropriate for the context. While this generic sense may be the primary reason for G's choice, it is also possible that he sought to echo Gen 1:26, which describes humanity's rule in the creation account: καὶ ἀρχέτωσαν τῶν ἰχθύων τῆς θαλάσσης καὶ τῶν πετεινῶν τοῦ οὐρανοῦ καὶ τῶν κτηνῶν ("and let them rule the fish of the sea and the birds of the sky and the cattle" [*NETS*]). Here we see that G has used the same lexical equivalent for the birds as was used in Gen 1:26, in contrast to his typical rendering; further, he adopts the singular form for the sky that is found in Genesis. Second, G quantitatively adds the articles in the first two phrases relative to the Masoretic tradition, which only includes an article in the bound construction ודגי הים ("the fish of the sea") at the end of 9a. While Pietersma has noted that G's article use reflects Greek style,[169] G's rendering also has the effect of creating a parallel syntactic structure for the three phrases. Third, while the Hebrew source in the first and third items of 8b–9a uses bound constructions with plural construct nouns and a singular absolute nouns, the second item has a collective singular construct noun and a plural (form) absolute noun

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[168] It should be noted, though, that while the *phrases* are parallel, the *lines* are not.
[169] Pietersma, "Not Quite Angels," 274.

(שמים); here, in addition to the articles, G renders all three of the construct forms with Greek plural nouns and all three absolute forms with Greek singular nouns. Semantically, the sense remains the same, but the Greek grammatical forms exhibit greater parallelism, which is particularly noteworthy since the other two instances of שמים in Ps 8 are rendered with plural forms (8:2b, 4a); it is only rendered with a singular form here in verse 9, suggesting that either the intertextual reference to Genesis discussed above, parallelism, or a combination of the two issues may have played a role in G's choice.[170]

The syntactic parallelism and sound patterning in verses 8 and 9 are not the only stylistic aspects of these two verses; three further points should be noted. First, in addition to the shared sounds and parallel grammatical structures, we also see lexical parallelism describing animal life in three realms in 8b–9a: plain, sky, and sea. This parallelism describes the comprehensive scope of humanity's authority over other creatures. Second, in contrast with verses 4–7, the lines in verses 8–9 have a greater difference in syllabic length, with 8a having nine syllables when the variant is adopted, 8b having eleven, 9a having seventeen, and 9b having thirteen. While the line length for verses 4–7 ranged between twelve and sixteen syllables, the variation in line length within each verse was within one syllable, lending a greater sense of balance. Finally, G uses genitive forms of the noun θάλασσα at the end of both 9a and 9b, although 9a is

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[170] LSJ (1273) notes that the singular form of οὐρανός used here can be used for the sense of heaven meaning the "*vault* or *firmament of heaven*," "*heaven, as the seat of the gods*," or with the common sense of "*sky*." For a discussion about the use of the singular and plural forms of οὐρανός in the Psalter, see Pietersma, "Not Quite Angels," 262–63. Ultimately, G's use of both forms suggests that no firm conclusions can be made about his choice here, although his use of the plural elsewhere in the psalm and his quantitative addition of the article and use of the plural noun πετεινά for the collective that contribute to the parallel structure suggest that his use of the singular form οὐρανοῦ may be relevant. With respect to G's enhancement of parallelism in the Psalter more broadly, see Bons, "Beobachtungen zur Übersetzung," 117–30.

singular and 9b is plural,[171] with Demetrius suggesting that such repetition adds weight.[172] Here, however, the lexical parallelism, line length, and repetition reflect that found in the source text.

Conclusion

The discussion above has analyzed Greek Ps 8 at both the compositional and verse levels. The opening section concluded that while Ps 8 does not fit into the Greek genre of a ὕμνος, that it might reasonably be described as a Jewish-Greek hymn based on its Hebrew hymnic features and Greek language. These features generally stem from the psalm's translational origin, but at least in the case of the ὅτι clause in verse 2 may relate to G's generic awareness since it translates אשר rather than כי.

The verse-by-verse analysis reveals the importance of rhythm in the psalm, with both sound patterning and syllabic alternation contributing to the ebb and flow of rhythmic momentum. In verses 2, 3, 4, 7, and 8 the sound patterning represents departures from G's standard practices and may reflect some level of stylistic sensitivity; the same can be said of the syllabic rhythm in verses 2 and 3. This syllabic rhythm was also noted to reflect rhythms used together in Euripides's hymn to Apollo in *IT* 1234–1282. Next, brevity does not generally appear to be a priority for G, although hints of it are found in the asyndetic rendering of verse 6 as well as in his use of the dative case at the beginning of 6b. Third, while much of the parallelism in the psalm originates with the

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[171] Further, this word may be considered a "beautiful word" that is pleasant to the ear due to its use of the double consonants (σσ); however, Demetrius (*Eloc.* 174) cites examples with λ and ν, so a definite conclusion about the possibility is uncertain. In his discussion on this point Demetrius focuses on the "resonance" created by the double consonants; to my ear the repeated σ does not have the same impact as the λ or ν, but I clearly may not have the same impression that G would have had with respect to the matter. The same point can be made about G's use of ἠλάττωσας in 8:6a.

[172] Demetrius, *Eloc.* 66.

Vorlage, in verses 8–9 G enhances the syntactic parallelism. In addition to the parallelism found in these phrases, G created a neologism (ἐκδικητής) in verse 3, perhaps in order to facilitate a desire for parallel syntactic objects. Fourth, Ps 8 includes some line balance or isocolon in verses 4–7, although only that in verses four and seven does not appear to be coincidental.

While G's use of sound patterning, balance of line length (isocolon), and syntactic parallelism may well reflect Hebrew poetic technique, the use of partial lines of recognizable rhythm and the creation of a neologism reflect Greek prose style, particularly Demetrius's grand and elegant styles. The neologism and use of a "roughly paeonic" introduction to line 2a reflect Demetrius's grand style, while the use of quasi-metrical lines in verse 3 relate to the complementary elegant style. Both quasi-metrical lines and neologisms were also noted aspects of style identified in the Greek Pentateuchal poetry; as such, their use may result either from a sense of Greek prose style or familiarity with Pentateuchal poetic translation. In addition to being influenced by Hebrew and Greek literary conventions, G's use of compound forms in verses 3 and 7 to enhance sound play particularly echoes that used by the translator of Exod 15, further supporting the idea that the Pentateuchal translation influenced G's technique.

Situating the above analysis within Pietersma's discussion of Greek Ps 8, it is important to note the Pietersma describes two opposing tendencies in the psalm's translation. On the one hand he notes G's "mechanical representations of the source text," particularly citing G's future tense-form rendering of ὄψομαι for the Hebrew prefixed verbal form and ὅτι for the Hebrew כי in verse 4.[173] On the other hand he comments that

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[173] Pietersma, "Text-Production and Text-Reception," 300–301.

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G departs from his default verbal tense-form renderings due to the psalm's references to God's work in creation.[174] Here, then, Pietersma acknowledges that G was not so ruled by his typical practices that he entirely ignored context. Instead, he describes Ps 8 as "fairly typical of the Greek Psalter: adherence to its source but occasional deviation."[175]

The present discussion suggests that Pietersma's observation about two opposing tendencies aptly describes the psalm. Indeed, the present argument does not dispute the general descriptions of G's overall translation technique. Instead, what the analysis above suggests is that G occasionally makes stylistically influenced decisions, departing from his typical equivalents and renderings. In Ps 8, the renderings ἐπήρθη, κατηρτίσω, and ὑπέταξας are particularly noteworthy and suggest that G's primary goal was not to take his audience to the source by creating a subservient text. His typical renderings would have more consistently accomplished this goal. Further, G departs from his typical grammatical equivalents in verse 5, using present indicative verbs for Hebrew prefixed verbs and adding a copulative verb. Here, drawing on the tools inherent to the Greek language, G departs from his typical practice, further highlighting the prominence of the verse at the compositional level. This rendering also has the effect of drawing the other aorist verbs into the service of the lyric present: God's past actions in creation described with unmarked aorist forms lead to the speaker's ability to see the sky expressed with a future form, contributing to the prominent rhetorical exclamation in verse 5. At least in these cases, then, G's primary focus does not appear to have been taking his audience to the Hebrew source. Instead, G's choices lend style at both the line and composition level

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[174] Pietersma, "Text-Production and Text-Reception," 301.
[175] Pietersma, "Text-Production and Text-Reception," 301. He further comments that G shows little concern for "deliberate intertextuality" with Genesis 1–2. See Pietersma, "Not Quite Angels," 257; Pietersma, "Text-Production and Text-Reception," 301.

based on Greek and Hebrew conventions as well as on the technique found in the

Pentateuch.

CHAPTER 4
PSALM 46(47): "MAKE MUSIC TO OUR GOD"

1 Εἰς τὸ τέλος· ὑπὲρ τῶν υἱῶν Κορε
ψαλμός.

2 Πάντα τὰ ἔθνη, κροτήσατε χεῖρας,
ἀλαλάξατε τῷ θεῷ ἐν φωνῇ
ἀγαλλιάσεως,

3 ὅτι κύριος ὕψιστος φοβερός,
βασιλεὺς μέγας ἐπὶ πᾶσαν τὴν γῆν.

4 ὑπέταξεν λαοὺς ἡμῖν καὶ ἔθνη ὑπὸ τοὺς
πόδας ἡμῶν·

5 ἐξελέξατο ἡμῖν τὴν κληρονομίαν αὐτοῦ,
τὴν καλλονὴν Ιακωβ, ἣν ἠγάπησεν.
διάψαλμα.

6 ἀνέβη ὁ θεὸς ἐν ἀλαλαγμῷ, κύριος ἐν
φωνῇ σάλπιγγος.

7 ψάλατε τῷ θεῷ ἡμῶν, ψάλατε,
ψάλατε τῷ βασιλεῖ ἡμῶν, ψάλατε,

8 ὅτι βασιλεὺς πάσης τῆς γῆς ὁ θεός
ψάλατε συνετῶς.

1 Regarding completion. A psalm on
behalf of the sons of Kore.[1]

2 All nations, clap your hands,
shout to God with a voice of
exultation,

3 because the highest[2] Lord is fear-
inspiring,[3]
a mighty[4] king over all the earth.

4 He subjected peoples to us and
nations under our feet;[5]

5 He chose for us his inheritance,
the beauty of Jakōb, which he loved.
Musical interlude.

6 God went up with a shout, the Lord
with trumpet sound.[6]

7 Make music to our God, make music,
make music to our king, make music,

8 because God is the king of all the
earth,
make music intelligibly.[7]

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[1] Personal translation. Proper names are transliterated.

[2] "Highest" is chosen rather than the more traditional "Most High" to more closely represent the single word of the Greek.

[3] According to LSJ (1946) the active sense of φοβερός denotes "causing fear." The verb "inspires" used in the translation relates to this causation; the Greek line is a nominal clause.

[4] LSJ 1088 indicates that μέγας can have the sense of "mighty" or "great," referring to a "quality or degree." Given the focus on subjecting peoples and nations in the following verse, "mighty" is adopted as describing a quality of God while the prepositional phrase expresses the degree of God's might.

[5] Some Greek Psalmic manuscripts have one line for verse 4 and others have two, with the latter breaking between the words ἡμῖν and καὶ. See the discussion on page 163.

[6] Some manuscripts have one line. See the discussion in footnote 135.

[7] LSJ 2018 notes that the verb ψάλλω can refer to playing musical instruments or to singing accompanied by music, particularly the harp, although the examples of the latter are cited from the biblical corpus. Further, the Greek adverb συνετῶς can denote either intelligence or intelligibility (LSJ 1713). While both *NETS* ("with understanding") and *LES* ("intelligently") adopt renderings relating to the idea of intelligence, the sense of intelligibility appears to be a better fit if the *Vorlage* is not consulted; this sense appears in the German translation *spielt einsichtig*, which can be translated as "play comprehensibly"

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⁹ ἐβασίλευσεν ὁ θεὸς ἐπὶ τὰ ἔθνη,
    ὁ θεὸς κάθηται ἐπὶ θρόνου ἁγίου αὐτοῦ.
¹⁰ ἄρχοντες λαῶν συνήχθησαν μετὰ τοῦ
        θεοῦ Αβρααμ,
    ὅτι τοῦ θεοῦ οἱ κραταιοὶ τῆς γῆς,
        σφόδρα ἐπήρθησαν.

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⁹ God reigned over the nations,[8]
    God is seated on his holy throne.
¹⁰ Rulers of peoples were gathered with[9]
        the God of Abraam,
    because God's mighty ones of the
        earth were exceedingly exalted.

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An Overview of Greek Psalm 46(47)

As with Greek Ps 8, the superscription of Ps 46(47) also designates what follows as a

ψαλμός, although in this case relating to the sons of Kore rather than to Dauid. Further,

while Ps 46(47) does not fit into the typical form of a Greek ὕμνος either,[10] it does include

some recognizable elements. First, a ὕμνος frequently opens not only with an invocation

identifying the deity worshipped, but also with an opening exhortation to worship the

deity;[11] just such a call is seen in the opening of the main text of Greek Ps 46(47) in verse

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(Brucker, "Psalm 46[47]," 2:1630). Of possible interest here is the use of the cognate adjective συνετὰ in the line φρονέοντι συνετὰ γαρύω from Bacchylides 3.85 noted in LSJ (1713), which Diane Arnson Svarlien translates "to the thoughtful, what I sing is intelligible." Here, then, we see a fifth century BCE example wherein musical composition is at some level considered to be appropriately described with a cognate term, likely denoting intelligibility rather than intelligence. It should be noted, though, that the alternate line divisions discussed in footnote 151 suggest that later scribes may have found the pairing awkward or unusual even if it was deemed comprehensible as a Greek phrase.

[8] Note that the verb ἐβασίλευσεν could also be translated with a perfective aspectual sense that views the action as a whole ("God reigns") rather than with a past tense English verb; however, in order to better highlight the change in Greek tense form between lines 9a and 9b, I have adopted different tenses in the English rendering. See the discussions in footnotes 38 and 39 of chapter 3 for more information.

[9] Alternately, μετὰ could be translated as "by" based on LSJ 1108, which indicates that the Greek lexeme can have the connotation "by aid of." Here, though, based on the earlier call to foreigners to worship God in verse 2, the verse is understood to be referring to their presence with God rather than to an act of ingathering. Ultimately, then, they are in his presence as ones who belong to him and who have been exalted or lifted up (10b).

Also note that the pointing on עם in the Masoretic tradition is for a second "people" in this line. DeClaissé-Walford ("Psalm 47," 430) and Kraus (*Psalms 1–59*, 465) both restore an עם (with) based on the Greek, assuming haplography in the Hebrew source text.

[10] A ὕμνος would include an invocation, praise section, and possibly a prayer. See chapters 2 and 3.

Note that in addition to the relevant stylistic resources the discussion of Ps 46(47) draws on Brucker, "Psalm 46(47)," 2:1629–31; DeClaissé-Walford, "Psalm 47," 427–32; Gerstenberger, *Psalms Part 1*, 195–99; Roberts, "The Religio-Political Setting of Psalm 47," 129–32; Zenger, "Psalm 47," 289–93.

[11] Furley and Bremer, eds., *Greek Hymns*, 1:51.

2, which uses aorist imperative verbs to summon the nations to worship.[12] Lines 2b–3b then further identify the deity addressed, offering various descriptions. First, in 2b God is identified simply with what could be considered a non-specific reference to a deity, τῷ θεῷ, as the one towards whom the praise is directed.[13] He is, however, further identified in line 3a, which explicitly mentions κύριος ὕψιστος (highest Lord), and 3b, which describes him as βασιλεὺς μέγας ("mighty king"), further situating his reign as being over "all the earth." While Furley's and Bremer's analysis does not identify κύριος as an epithet (or attribute) used to address any of the gods in Greek hymnody,[14] the words ὕψιστος, βασιλεύς, and μέγας are used to address or describe the gods, with ὕψιστος being used with reference to both Poseidon and Zeus and βασιλεὺς and μέγας being used with respect to Zeus.[15] However, although the terminology is familiar, the opening ὅτι of verse 3 suggests that categorizing these descriptors as part of an invocation may be inappropriate, a point to which we now turn.

[12] Note that the words κροτήσατε and ἀλαλάξατε can be parsed either as aorist imperatives or as aorist indicatives lacking the augment, a feature that is known from Greek poetry (Silk, "Language," 426; Smyth §438c also notes that the augment was frequently omitted in both the lyric poets and in Homer). The imperatival parsing is adopted here due to G's use of ψάλατε in verses 7 and 8. While ψάλατε may at first appear to be an aorist indicative form lacking the augment given the -ατε ending with the second aorist stem, G's use of ψαλάτωσάν for the 3P aorist imperative in Ps 65(66):4 and 149:3 suggests that he uses the α (-ατε) in lieu of the ε (-ετε) in the imperatival form. The expected aorist imperatival form would be spelled ψάλετε, which is attested in manuscript 2013. I am indebted to a personal conversation with William Ross (June 12, 2019) for the usage in Pss 65 and 149.

[13] Here, it is worth noting that Judaic monotheism in the Hellenistic period and the inclusion of the composition within the wider Psalter suggest, though, that the identity of the God addressed can be assumed. This observation is part of the evaluation of the psalm as a Greek ὕμνος in which τῷ θεῷ might be deemed more general.

[14] Furley and Bremer, eds., *Greek Hymns*, 2:391–401.

[15] Furley and Bremer, eds., *Greek Hymns*, 2:377, 46, 255, 85. Note that Ps 46(47) includes at least two further features that reflect Greek ὕμνοι, including references to previous benefits (4a–5b) and earlier worship (6a–b). See Furley and Bremer, eds., *Greek Hymns*, 1:57–58. Earlier worship may also be referenced in 10a, depending on how the aorist verb is interpreted. See the discussion on page 149.

With respect to the assertion that the ὅτι clause offers the basis for worship, Crüsemann has suggested that כי clauses in Hebrew imperatival hymns can include the content of the urged praise rather than providing the reason.[16] Here, if the ὅτι is deemed to be able to function in a similar manner, which appears possible based on the use of the Greek word to identify direct speech,[17] then verse 3 might be read as directly addressing God using familiar invocational language. However, this suggestion does not fit for Ps 46(47):3 based on the urged "shout" (ἀλαλάξατε) in 2b, which appears to relate to a sound, ἀλαλαί, rather than to the yelling of a phrase.[18] Further, looking forward to the imperative ψάλατε in verse 7, the exhortation or call most likely refers to making music rather than specifically to singing.[19] As such, the ὅτι clause in 8a also appears to be a causal clause, although it must be admitted that the declaration of such a phrase (βασιλεὺς πάσης τῆς γῆς ὁ θεός) could be understood as part of the music to be performed. Returning to verse 3, then, rather than focusing on the identification of the deity, be it in second or third person address, the focus of the verse is on the basis for the exhorted praise. Further, line 3a includes the only attested instance of κύριος ὕψιστος in the Septuagintal corpus,[20] which suggests that it was a descriptor rather than an epithet for God.

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[16] Crüsemann, *Studien zur Formgeschichte*, 80. Here, while Hossfeld and Zenger (*Psalmen I*, 17–18) note that Crüsemann's overall hymnic categorizations have met with only limited scholarly acceptance, with respect to Hebrew Ps 47:3 in particular, Zenger ("Psalm 47," 291) does suggest that כי clause in 3a includes the content of the praise. Gerstenberger (*Psalms Part 1*, 47) also notes that the כי clause does not offer the reason for the praise urged in verse 2, but rather "the motif or theme of the hymn," noting that "in actual ritual performance this element may be endlessly repeated by the worshipers." DeClaissé-Walford ("Psalm 47," 430) disagrees, though, describing the clause as the reason for praise.

[17] Muraoka, *Syntax*, §79c; Smyth §2590a.

[18] See page 149 and footnote 31.

[19] See footnote 7.

[20] This observation is based on a review of Rahlfs's edition of the entire corpus.

While Ps 46(47) includes recognizable features of Greek ὕμνοι, though, several points suggest against categorizing it as such. First, while verse 2 includes a call to praise that could be understood as an invocation section, verse 3 does not appear to include the necessary identification of the deity that would be expected. Even if the direct speech approach to verse 3 is adopted, though, allowing for an invocational interpretation, the second call to worship in verses 7–8 does not fit into the typical content of the praise section in Greek ὕμνοι identified by Furley and Bremer.[21] A final point, although less determinative, is that Ps 46(47) does not end with a prayer section, although not all Greek ὕμνοι did either.[22] Here, then, rather than a single point suggesting against categorizing Ps 46(47) as a Greek ὕμνος, it is the accumulation of factors.

So how should Ps 46(47) be understood? Like Ps 8, while Ps 46(47) does not specifically fit into the ὕμνος genre, it does resemble Hebrew hymns or songs of praise, although for different reasons. Before examining Ps 46(47) in light of Hebrew hymnic generic markers, it is worth briefly reviewing some of the key features. First, Hebrew songs of praise (hymns) frequently include a "call to worship," praise of God for his character and actions, as well as blessings or wishes, although the representation of these features is uneven across the genre.[23] Focusing on Hebrew Ps 46(47) in particular,

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[21] A review of their collected hymns also suggested that such a renewed call was not a part of the praise section. It should be noted, though, that the formal markers often noted by such scholars as Gunkel and Begrich are not the always the focus in Furley's and Bremer's (*Greek Hymns*, 1:58) work, although they do identify some examples such as a "predication of powers through relative clauses or participles." Returning to the compositional structure, Furley and Bremer indicate that the tripartite schema does not necessarily reflect "strict ancient usage," noting in particular the complex division found in certain Pythian compositions (1:51; see also 1:92). Such complexity complicates the current analysis. Here, if a renewed call would have been acceptable and the ὅτι is interpreted as the content of speech, Ps 46(47) could potentially have been understood as a ὕμνος.

[22] Pulleyn, *Prayer in Greek Religion*, 46–47.

[23] Gerstenberger, *Psalms Part 1*, 17. See the discussion in chapter 3, including footnotes 23 and 24 for relevant bibliography.

scholars often note not only some of these hymnic or praise features, but also its thematic focus on YHWH as king, in some cases explicitly describing it as an enthronement psalm.[24] Turning to the Greek tradition, Ps 46(47) includes a number of features typical to the Hebrew genre, namely the call to worship (2, 7), explanatory clauses offering the basis for worship (3, 8a) using ὅτι rather than כִּי,[25] third person references to God (2b, 3a, 6a, 6b, 7a, 8a, 9a, 9b, 10a, 10b),[26] nominal sentences describing God's character (3a, 8a),[27] and finite verbs referring to his past actions (4–5).[28] Further, the self-referentiality found in verses 6 and 10 also reflects a typical characteristic of the Hebrew form,[29] in this case focusing on God's enthronement and the presence of foreign leaders praising him.

Structurally Greek Ps 46(47) can be divided in two different ways. The first alternative is to divide the psalm between verses 6 and 7 based on structural markers,[30] most notably the second call to worship that starts with the aorist imperative ψάλατε in verse 7. This reading of the psalm keeps the actions of God described with finite aorist verbs in Ps 46:4–6 together, respects the inclusio created by the repeated phrase ἐν φωνῇ and the word θεός in verses 2 and 6,[31] and addresses the transition from aorist indicative

[24] Gunkel and Begrich, *Introduction to Psalms*, 22, 66; DeClaissé-Walford, "Psalm 47," 433; Gerstenberger, *Psalms Part 1*, 198; Kraus, *Psalms 1–59*, 467; Zenger, "Psalm 47," 289.

[25] Line 10b also includes the Greek ὅτι, although here it explains the reason for the presence of foreign rulers rather than offering a basis for praise more broadly. The entire verse, though, may be read as a further development of the basis introduced in Ps 46(47):8.

[26] Gunkel and Begrich, *Introduction to Psalms*, 32–33.

[27] Gunkel and Begrich, *Introduction to Psalms*, 34.

[28] Gunkel and Begrich, *Introduction to Psalms*, 35.

[29] Gunkel and Begrich, *Introduction to Psalms*, 24. Such self-referentiality is also characteristic of Greek ὕμνοι (Furley and Bremer, eds., *Greek Hymns*, 1:60).

[30] This is the division frequently adopted by those commenting on the Hebrew text. See DeClaissé-Walford, "Psalm 47," 429; Gerstenberger, *Psalms Part 1*, 196; Kraus, *Psalms 1–59*, 466; Zenger, "Psalm 47," 289.

[31] Both verses also include cognate forms of words deriving from the shout ἀλαλαί that will be discussed below, the verb in verse 2 (ἀλαλάξατε) and the noun in verse 6 (ἀλαλαγμῷ). DeClaissé-Walford

forms in 4–6 back to aorist imperative forms in verse 7. These imperatives in verses 7

and 8b express a second call to worship that is then followed by a second ὅτι clause

giving the basis for praise in 8a. The two halves of the psalm thus include similar

openings, seen in a call (2, 7, 8b) and its reason (3, 8a), followed by aorist verbs

describing God's actions (4–6, 9a).[32]

The alternative division considers stylistic and performative features, focusing on

two points: the inclusion of the word διάψαλμα at the end of verse 5 and the change in

syllabic rhythmic patterns.[33] When focusing on the generic markers of a *read* text,

ignoring what is deemed to be a performative instruction is easy and common, a point

attested in the scholarly tendency to not address the presence of the סלה in the Hebrew

tradition.[34] However, focusing on style in the Greek rendering may lead us in another

direction. One key aspect common to both Greek hymnody specifically and to lyric

poetry more broadly is self-referentiality, with Ps 46(47):6 attesting to one such reference

in this text.[35] As we consider this self-referentiality, we start to pay more attention to

other potentially performative aspects of the psalm: applause (2a), joyful shouts (2b),

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("Psalm 47," 431) notes the presence of the inclusio in the Hebrew text, focusing on the words רוע (shout) and קול (voice, sound). See also Zenger, "Psalm 47," 289.

[32] Line 9b then transitions to a present tense verb and verse 10 returns to aorist forms, although in this case indirectly describing God's activity with passive constructions. See the discussions of verses 9 and 10 below.

[33] Note that with respect to the Hebrew tradition Zenger ("Psalm 47," 289) explicitly rejects a division between verses 5 and 6 for the two strophes of the composition.

[34] It should be noted that this statement refers to the Hebrew text and the use of סלה rather than explicitly to the Greek text and its use of διάψαλμα. In the Hebrew tradition Kraus (*Psalms 1–59*, 468) addresses the סלה, noting that it separates YHWH's historical deeds from his cultic enthronement.

[35] See the discussion of verse 6 below. Scholars on the Hebrew text generally assume that the verse refers to the taking of the ark of the covenant to the temple, perhaps in an enthronement ceremony. Given the close rendering of the verse, it seems reasonable to conclude that the Greek tradition includes the same reference. With respect to the Hebrew text, see DeClaissé-Walford, "Psalm 47," 431; Gerstenberger, *Psalms Part 1*, 195–97; Kraus, *Psalms 1–59*, 468. Zenger ("Psalm 47," 292) believes that the specific rite in view cannot be identified, although he does not appear to altogether reject a ritual reference.

making music (7, 8b).[36] When read in light of these performative actions, the διάψαλμα takes on a new significance: it refers to a performative "musical interlude" that would effectively introduce a break between the descriptions of God's historical actions in verses 4–5 and the cultic event in verse 6.[37] However, while such an interlude creates a performative break, it must be asked whether verse 6 is still thematically close enough to what precedes it to "overcome" that break; after all, we have no idea how long such an interlude would be or whether G or his audience would actually experience any break at all. In addition to this reference to a musical interlude, though, we see a shift from the syllabic rhythm in verses 2–5 that starts in verse 6, a shift that will be discussed in the verse-by-verse discussion below. From a top-level perspective, though, the rhythm shifts from an alternation between long and short syllables to more extended collections of longs or shorts that are occasionally interrupted. This similarity of rhythm ties verse 6 more closely to what follows.

While the musical interlude and change in rhythm suggest a break after verse 5, the shift to imperatival verbal forms in verse 7 remains a strong structural marker, though. As such, I suggest that rather than offering an alternate structural division to that between verses 2–6 and 7–10 the Greek psalm may be better understood as being further subdivided. While verses 2–6 should still be grouped together, they should be subdivided into verses 2–5b, 5c, and verse 6. The second half of the psalm, verses 7–10, should then be subdivided into 7–9a, 9b, and 10.

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[36] This suggestion assumes that the urged actions are carried out.
[37] See Kraus's observation about the Hebrew text mentioned in footnote 34.

Major section	Subdivided sections			Description
2–6				
	2a–5b			Call, basis, God's historical actions described with aorist verbs
		5c		διάψαλμα – musical interlude
			6	Self-referential description
7–10				
	7a–9a			Call, basis, God's rule described with an aorist verb
		9b		Sole use of marked verbal form (Greek present tense)
			10	Self-referential description

The structure of the psalm represented by this chart accounts for two key features in this psalm: the importance of generic markers such as the use of imperatives in the call to worship and the performative aspects seen in the διάψαλμα and the self-referential lines. This structure also highlights that just as the διάψαλμα points to a minor break in the first section the shift in verbal tense creates another minor break in the second section (line 9b).[38]

In addition to the structural markers noted above, the two sections may be further distinguished in their temporal focus and use of repetition. The Greek psalm opens with a call to worship followed by nominal clauses, which may be deemed as referring to a (lyric) performative present in verses 2–3, while verses 4–6 focus on past historical and

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[38] While structurally both sections may be understood as including a break before the final self-referential element, that found in the second part of Ps 46(47) highlights the content of the line in its use of the psalm's sole Greek present tense verbal form.

An option not reflected in the chart is that verse 6 may function as a hinge. Following the interlude, verse 6 continues the verbal forms and serves as a close to the previously mentioned inclusio. On the other hand, it may also be seen as opening the second section, which would then be understood as starting and ending with a self-referential description. The noted similarities in rhythm would them assist with creating this hinge. Ultimately, though, if the psalm's audience does not experience either a musical interlude or at least a pause, a break at the beginning of verse 7 is more persuasive.

cultic events,[39] serving the "lyric present" of verses 2–3 by providing a further foundation

for the current call to worship. The second call to worship in verses 7a–7b, 8b then

explicitly returns the psalm's focus to this lyric/performative present, a focus that is

further enhanced by the nominal clause in 8a. Verses 9–10, though, differ from the first

section. Whereas verses 4–6 focused on past events using aorist indicative forms, verse 9

opens with an aorist indicative that then transitions to a present indicative form in 9b

before returning to aorist indicative forms in both lines of verse 10. The aorists in verses

9–10 can be read in two ways. They may refer to events from Israel's past, tying back in

to the subjugation of the peoples described in verse 4.[40] The transition to a present

indicative in 9b may support this historical understanding. Alternately, the aorist verbs of

9–10 could be read gnomically, asserting the truth of God's reign in 9a, which would

then include the exaltation of rulers of other nations and their gathering in God's presence

(10a–b);[41] such a gathering might be understood in light of Israel's own subjugation to

other nations in the present. This gnomic interpretation may be supported by the

references to God's present kingship in 7b and 8a. Ultimately, the general multivalence

of poetry allows for both readings to be held in tension together, with 9b standing out as

an assertion of God's enthronement without respect to current or past events. In the

gnomic understanding of the verbs, the present tense of 9b may simply be an emphatic

construction; in a historical understanding line 9b could be understood as a defiant

assertion of God's kingship despite the people's present subjugation. Either way, God's

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[39] This assertion is based on the use of the psalm outside of a particular enthronement ceremony posited as the original *Sitz im Leben* for the Hebrew composition. (See page 172). In the translation process or in its use in the Diaspora, Ps 46(47):6 seems more likely to be understood as a reference to a previous cultic celebration rather than to a current cultic event.

[40] Here, this past subjugation would then have resulted in the past presence of these peoples's leaders at an enthronement ceremony in verse 10.

[41] See Muraoka, *Syntax*, §28dc.

current sovereignty is in view via the calls to worship, the nominal descriptions of God's kingship, and God's enthronement in 9b.

The second distinctive aspect of this section is found in the notable use of repetition in verses 7–10. While verses 2–6 are framed with the inclusio discussed above and refer explicitly to the nations (ἔθνη) twice (2a, 4b), verses 7–10 include extensive repetition: ψάλατε five times (twice in 7a, twice in 7b, 9b), θεός six times (7a, 8a, 9a, 9b, 10a, 10b), the cognates βασιλεύς/βασιλεύω three times (7b, 8a, 9a), and γης (8a, 10b). All except ψάλατε were used in the first part of the psalm, introducing the theme of God's kingship in the psalm, but now the words are used together in a crescendo of repetition that emphatically proclaims God's ongoing and present reign as the basis for his universal worship.

The discussion above not only notes the lyric aspects of the Greek composition, focusing primarily on its use of the lyric present, it also suggests that Greek Ps 46(47) includes several generic markers of Hebrew songs of praise, although they have been indicated in Greek rather than Hebrew. The discussion below will now consider the extent to which this praise song reflects Greek and Hebrew stylistic features as well as the extent to which the translation may represent G's stylistic sensitivity by focusing on a verse-by-verse analysis of the composition's style and G's translation technique.

A Verse-by-Verse Analysis of Greek Psalm 46(47)

Verses 1 and 2

	למנצח ׀ לבני־קרח מזמור׃	1a	Εἰς τὸ τέλος· ὑπὲρ τῶν υἱῶν Κορε ψαλμός.[42]
	כל־העמים תקעו־כף	2a	Πάντα τὰ ἔθνη, κροτήσατε χεῖρας,
	הריעו לאלהים בקול רנה׃	2b	ἀλαλάξατε τῷ θεῷ ἐν φωνῇ ἀγαλλιάσεως,

The opening exhortation to the nations in verse 2 includes a number of noteworthy stylistic aspects, including sound play, an oblique case, and an attractive rhythm. The noteworthy aspects of sound include assonance, onomatopoeia in a potentially poetic word, and a "beautiful" word.[43] First, both 2a and 2b include a noteworthy α assonance, which is found five times across four of the five words in 2a and six times in line 2b where it is focused in the first and last words.[44] Of these eleven instances, six are long α's, which Dionysius considered to be the most attractive vowel sound. This collection of attractive vowel sounds is further enhanced by the two η's in 2a as well as the single η and four ω's in 2b.[45] Finally, line 2a includes 4 τ's, while 2b adds two more. In 2a the τ's contribute to the rhyming words πάντα τά. Second, the word ἀλαλάξατε from the verb ἀλαλάζω ("cry, shout aloud") may have been deemed to possess an onomatopoeic sound.[46] Here, LSJ suggests an etymological origin for the verb, suggesting that it was

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[42] Since verse 1 includes a superscription standing outside the structure of the main composition it will not be a focus of the current discussion beyond the brief observations made in the previous section.

[43] Verse 2 also includes three instances of external hiatus and two instances of internal hiatus. However, none of these are between like long vowels or diphthongs as advocated by Demetrius (*Eloc.* 72–73).

[44] Line 2a also includes some limited τ assonance (three times over three words), although the τ sound is not a preferred sound according to Dionysius (*Comp.* 14).

[45] Dionysius (*Comp.* 14) considers the long α, η, and ω to be the three most attractive vowel sounds, respectively.

[46] LSJ 60. Demetrius (*Eloc.* 94–95) suggests that onomatopoeia is appropriate for the grand style. He also suggests using it to create vividness in the plain style (220).

"formed from the cry ἀλαλαί," which was used as an "exclamation of joy" in the phrase ἀλαλαὶ ἰὴ παιών in Aristophanes.[47] A review of TLG indicates that before the translation of the Septuagint the verb αλαλάζω was attested in Pindar, Aeschylus, Euripides, Sophocles, Xenophon, and Herodas, with all but Xenophon being poetic texts. Ultimately, though, whether the word was generally deemed to be poetic, it seems highly likely to have been onomatopoeic.[48] Third, the final word of 2b, ἀγαλλιάσεως, makes two contributions to the line's style. First, it enhances the line's assonance via its repeated α and λ sounds that echo the beginning of the line. Further, it also appears to be what Demetrius would have described as a "beautiful" word based on the double λ's, which create a resonant sound that Demetrius suggests adds charm or elegance.[49] Thus, both lines of verse 2 include stylistically interesting auditory aspects, with line 2b being particularly noteworthy with its onomatopoeia and beautiful word.

As to the question about what role G's stylistic sensitivity to sound may have played in his rendering of verse 2, line 2a generally includes typical renderings except in G's rendering of the Hebrew noun עם with ἔθνη, something that he only does in ten of the 118 instances in the Psalter.[50] G's rendering (πάντα τὰ ἔθνη) contributes to the noted

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[47] The phrase denotes an onomatopoeic cry to Paean, which was a title for Apollo. See LSJ 60, 1286; Aristophanes, *Av.*1763, *Lys.*1291. The cry ἀλαλαί is also attested in Pindar, *Frag.* 70b.13. The prose attestations in Xenophon occur in *Anab.* 4.2, *Cyr.* 3.2, and *Hell.* 4.3. TLG also lists prose citations across a number of Plutarch's works.

[48] Also note that Dionysius (*Comp.* 14) suggested that the ξ was a smooth and superior sound.

[49] Demetrius, *Eloc.* 173–174. Such a conclusion about the word's beauty may be buttressed by the word's three long vowels (two α's and an ω), although Demetrius does not discuss the role of vowel sounds here.

[50] This choice creates a lexical tie between 2a, 4b, and 9a that calls for the nations that God rules and that have been placed under the feet of the speakers to praise God via applause. Lines 4a and 10a both mention the plural λαός, describing them as subjected to the speakers and as those whose rulers are gathered in God's presence. The inconsistent renderings as well as the fact that both the ἔθνη and λαοί have been subjected to God's people suggests that G is not differentiating between God's people and Gentiles using these terms. Rather, we see a universal call to all nations to worship God.

assonance with three α's, one η, and two τ's. G's expected rendering, πάντες οἱ λαοί, would have only contributed two α's and one τ. While sound may have contributed to G's choice, it should also be noted that the sole instance of the plural עמים in Exod 15 (verse 14) was rendered with the Greek ἔθνη; in Deut 32:8 the plural form was also rendered with the noun ἔθνος (ἔθνει). Here, then, G may have been influenced either by sound or by the Pentateuchal poetry,[51] however G uses the plural λαῶν to render עמים in verse 10; as such, the stylistic sound contribution appears to offer a better explanation. Of further note is κροτήσατε, which renders the verb תקע. This Hebrew lexeme only occurs twice in the Psalter, here and in Ps 80(81):4 where it refers to blowing a trumpet. G chooses two different renderings, in this case adopting κροτήσατε as part of the Greek collocation combining the verb κροτέω with the noun χείρ. This Greek collocation echoes the Hebrew source text with the primary difference being G's choice to use the plural form χεῖρας for the collective singular Hebrew noun כף. The attested instances of the Greek collocation in Herodotus, Xenophon, and Theophrastus all use either a dual or plural form, suggesting that either Greek linguistic requirements or context (multiple nations applauding) drove the choice.[52]

The sound effects in 2b run throughout the line. The words ἀλαλάξατε and ἀγαλλιάσεως contribute both α and λ assonance, while the former adds onomatopoeia. Ω sounds run through most of the line, occurring in four of the six words (τῷ, θεῷ, φωνῇ, ἀγαλλιάσεως). Finally, the line ends with the resonant λ repetition. First addressing the α

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[51] Note that in Exod 15:14 and Deut 32:8 the plural עמים referred to foreigners.
[52] LSJ 999 and review of TLG.

and λ assonance as well as the onomatopoeia, the Hebrew verb רוע (Hiphil) is rendered with ἀλαλάζω eight times in the Psalter,[53] ἐπιχαίρω once (40[41]:2), κράζω once (64[65]:14), and ὑποτάσσω twice (Ps 59[60]:10; 107(108):10).[54] In this case ἀλαλάζω does appear to be G's preferred rendering, however it may well be noteworthy that Ps 46(47):2 is the first time G uses the equivalent. In the previous instance of רוע in the Hebrew text G adopted the equivalent ἐπιχαίρω (40[41]:2), which would also be appropriate here.[55] The Hebrew source text's use of the prepositional phrase (לאלהים) indicating the one towards whom the shouting is to be directed may have driven G's decision to use an alternate Greek word, but it seems at least possible that G's initial use of the verb ἀλαλάζω (ἀλαλάξατε) in 2b may have been influenced by the onomatopoeic sound described above,[56] particularly since it is not used in the Greek Pentateuch.

As with ἀλαλάζω, G appears to prefer ἀγαλλίασις as an equivalent, here for the Hebrew source רנה, adopting it in eight of fifteen instances in the Psalter.[57] Indeed HR notes that G uses ἀγαλλίασις to render six different words: גיל ;תרועה ;רנה ;רנן (Piel); רננה;

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[53] In addition to the current verse it is used in Ps 65(66):1; 80(81):2; 94(95):1, 2; 97(98):4, 6; and 99(100):1.

[54] Κράζω and ὑποτάσσω appear to be equivalents for the Hithpolel stem while ἐπιχαίρω and ἀλαλάζω are used with the Hiphil stem. Further note, though, that HR 1417 considers the equivalent ὑποτάσσω to be doubtful. While the difference in semantic range suggests that G's use of the Greek verb here warrants further examination, for the current discussion the relevant point is that, at least quantitatively, the Greek text represents the Hebrew verb רוע with ὑποτάσσω. An analysis of the apparently unusual word choice is beyond the scope of the current discussion. Here, the primary issue is that G does use other equivalents for the Hebrew, primarily ἐπιχαίρω and κράζω, but possibly ὑποτάσσω as well.

[55] LSJ 672 notes that it refers to rejoicing over something, often in a malicious sense and only rarely in a positive sense. G's use in 40(41):2 could be an example of the latter, though.

[56] The word may also have met Demetrius's requirements for a smooth word given its prevalence of "smooth" consonants, namely λ, ξ, and τ. See Demetrius, *Eloc.* 178 and Dionysius of Halicarnassus, *Comp.* 14.

[57] Psalms 29(30):6; 41(42):5; 46(47):2 106(107):22; 117(118):15; 125(126):2, 5, 6. Six of the remaining seven are rendered with the Greek δέησις, while appears to be a contextually informed rendering referring to prayer or entreaty. See LSJ 372. Εὐφροσύνη is also used in Ps 104(105):43 where ἀγαλλίασις had already been used in the verse as an equivalent for ששׂון ("joy, gladness" [*DCH* 8:199]).

and שְׂשׂוֹן.[58] While G's use of ἀγαλλίασις for a variety of words and roots offers an

example of the semantic leveling noted by Pietersma,[59] since it is not an equivalent in the

Pentateuch in this case it must also be considered that G's preference for the word may

have been driven at least in part by its attractiveness rooted in the resonant double λ

sound and in the two preferred long vowels (α and ω). That is to say, even though the

equivalent is a typical choice, style may have influenced G's preference as was suggested

above for his use of ἀλαλάζω.

The final aspect of sound in 2b relates to the repetition of the ω sound, which is

found in ἀγαλλιάσεως, discussed above, and in the words φωνῇ and τῷ θεῷ. Here, φωνή is

G's standard equivalent for קוֹל, being used in all 59 instances. As to τῷ θεῷ, the primary

influence on G's use of the oblique masculine dative for לֵאלהים is unclear. While G

renders the semantically and grammatically similar Hebrew phrases לֵאלהים and לְאֵל with

the dative case in twenty-one of thirty-one instances in the Psalter, demonstrating a

notable preference,[60] we can note two opposing trends with respect to G's use of the

dative more broadly. On the one hand, in Hellenistic Koine Greek Horrocks has observed

a tendency to move away from using datives towards prepositional phrases and

accusative or genitive cases.[61] Here, G would seem to be offering a poetically preferable

rendering using an oblique case rather than the developmentally expected prepositional

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[58] HR 5.

[59] Pietersma, "Psalms: To the Reader," 542–43.

[60] For the other ten instances G adopts prepositional phrases seven times, using either πρός (42[42]:3; 43[44]:21; 56[57]:3) or ἐπί (41[42]:6, 12; 42[43]:5; 68[69]:4), the genitive case twice (46[47]:10; 61[62]:12) and the accusative case once (56[57]:3). The rendering ἐπί always occurs with the verb ἐλπίζω and may be stylistically influenced by the ε, π, and ι assonance.

[61] Horrocks, *Greek*, 116. Note, however, Aitken's ("The Septuagint and Egyptian Translation Methods," 290) observation that "the second century is too early to see a definitive decline in the use of the dative in favour of the genitive."

phrase.[62] On the other hand, the dative is commonly used for the indirect object in the Septuagint generally, a point noted by Muraoka.[63] The testimony of the Pentateuchal poetry discussed in chapter 2 was mixed, with the translator using both dative cases and prepositional phrases for Hebrew prepositional phrases. In Exod 15 (the Song of the Sea) the translator used a dative for a Hebrew preposition three times (Exod 15:7a, 13a, 13b) and a prepositional phrase in 15:4c; however, none of these four instances dealt with an indirect object as is found in Ps 46(47):2b. The Deuteronomic translator used the dative for לאלהינו in Deut 32:3. A further review of the translator's rendering of ל in Deut 32:1–43 (the Song of Moses) points to a preference for the dative, which is used ten times,[64] over prepositions, which are used only five time, although not for indirect objects.[65] Here, then, G's use of and preference for the dative may have been influenced either by a Greek stylistic sensitivity or by familiarity with Pentateuchal practices.[66] Either way, it seems unlikely that the ω assonance drove G's choice. Of further interest with respect to G's technique is that while the rendering τῷ θεῷ for לאלהים includes quantitative fidelity to the source text, G's choice to use a dative is not fully isomorphic. Here, G conforms to typical Greek in his rendering of the indirect object rather than fully representing the underlying source by adopting a similar syntactic structure, even though such a structure seems likely to have at least been comprehensible.[67]

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[62]See Silk, "Language," 427. Note, however, that G is willing to use prepositional phrases, as is seen in footnote 60.

[63] Muraoka, *Syntax*, §22wb.

[64] Deuteronomy 32:3, 5, 6, 7, 17, 32, 35, 41 [twice], 43; of these, only verses 5 and 32 are not indirect objects.

[65] Deuteronomy 32:8, 29, 35 (twice), 40.

[66] For further discussion, see chapter 5's discussion of verses 5 and 6. With respect to the influence of the Pentateuch on the rest of Ps 46(47):2b, רוע only occurs in Num 10:7 and 9 where it is rendered with σημασία; רנה does not occur.

[67] This observation reflects that of Boyd-Taylor (*Reading between the Lines*, 265) who noted that "grammatical well-formedness" was a strong priority ("highly favoured" norm) for G.

The final stylistic aspect of verse 2 that needs to be considered is the syllabic rhythm. As in Ps 8, the lines can be scanned in various ways. First, line 2a can be scanned as including an iambic metron (ˣ ‾ ˘ ‾) followed by a pherecratean (ˣ ‾ ˘ ˘ ‾ ‾), which are both used in the in Pindar's sixth paean and a hymn in lines 947–1000 of Aristophanes's *Thesmophoriazousae* (*Thesm.*).[68] From a prose rhythm perspective, while the rhythmic combination is attested in the hymnic material, based on Dionysius's approach the combination would not have been considered "beautiful" since that description is not applied to lines including iambs.[69] However, if the line is broken down into the smaller units Dionysius describes, line 2a includes two palimbacchei, a dactyl, and a spondee. In contrast to the hymnic scansion discussed above, this scansion would be likely to be deemed beautiful since the palimbaccheus was deemed virile and solemn, the dactyl as being stately and beautiful, and the spondee as possessing "great dignity."[70] Here, then, either based on the use of such rhythmic combinations in a hymnic context or on the attractive combination of rhythms in a prose context as described by Dionysius, line 2a

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[68] Furley and Bremer, eds., *Greek Hymns*, 2:27–28, 352–53. The pherecratean precedes the iamb in line 2 of Pindar; the rhythms occur in separate lines of *Thesm.* With respect to *Thesm.*, it should be noted that the play is a comedy, as such it might be asked whether these rhythms would be deemed appropriate for a hymn to YHWH. Ultimately, though, the point here is that stylistically they were deemed complementary and could appropriately be used together, not that they represent a rhythm that is particularly appropriate for the composition. See Furley and Bremer, eds., *Greek Hymns*, 1:337–38.

While many of the rhythms in Ps 46(47) are found together in Aristophanes, *Thesm.* 947–1000, a review of Cribiore suggest that Aristophanes was unlikely to have been studied in the earlier stages of education in the Hellenistic period, although he was studied at the rhetorical level in the Byzantine period (Cribiore, *Gymnastics of the Mind*, 201). As such, it is not suggested here that G would have been familiar with the hymn itself. Rather, it is pointed to as an example of a text attesting to the potential complementarity of certain rhythms.

[69] Dionysius of Halicarnassus, *Comp.* 17.

[70] Dionysius of Halicarnassus, *Comp.* 17. Note that what Dionysius described as a baccheus appears to be described by other texts a palimbaccheus, while his hypobaccheus is called a baccheus. See Dionysius of Halicarnassus, *Comp.* 17; West, *Greek Metre*, 192, 198; Gentili and Lomiento, *Metrics and Rhythmics*, 221–25.

may have been considered to be rhythmically attractive or at least appropriate. G's use of

typical renderings noted above suggests, though, that the rhythm is merely coincidental.

Line 2b can be scanned as opening with an anapaestic dimeter, followed by a

baccheus,[71] a spondee, a second baccheus, and then ending with a cretic foot:[72]

$$ἄ-λἄ-λᾱ / ξἄ-τĕ-τῷ \mid θĕ-ῷ ἐν \mid φῶ-νῇ \mid ἄ-γᾱλ-λῑ \mid ᾱ-σĕ-ῶς^{73}$$

Here, the line's anapaestic, bacchiac, spondaic, and cretic metra, while not found in

Pindar's paean, are all found in the hymn in *Thesm.* discussed for 2a if its aristophanean

is broken down into its component parts of a choriamb and a baccheus.[74] As with 2a,

while the rhythms occur in different lines of Aristophanes, their use in a single

composition suggests that the rhythms would have been deemed complementary. Further,

Dionysius (of Halicarnassus) does not consider any of these rhythms to be ignoble, so

from a prose perspective this scansion may also have been considered attractive.

Ultimately, though, the syllabic rhythm seems likely to have been coincidental; while it

has been suggested that onomatopoeia and beautiful sound may have contributed to G's

choice of typical lexical renderings for ἀλαλάξατε and ἀγαλλιάσεως, the line does include

standard renderings.

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[71] See footnote 70 with respect to the baccheus and palimbaccheus.

[72] Opinion about the favorability of the anapest appears to have been divided in the ancient world. On the one hand, as was noted in chapter 2, Demetrius (*Eloc.* 189) considers it to be effeminate; on the other hand, Dionysius of Halicarnassus (*Comp.* 17) describes it as solemn and appropriate for grandeur.

[73] The symbol ∣ indicates a break between the metra. For example, an anapaestic dimeter has two feet, which are separated by a /, but the break between the dimeter and another metron will be indicated by a ∣.

The ω in θεῷ and the η in φωνῇ could potentially be scanned as anceps due to correption, however West's observation that η and ω are rarely shortened suggests that they would be long (*Greek Metre*, 12). The ι in ἀγαλλιάσεως is scanned as long since it is followed by a vowel (Smyth §28; see also chapter 2, note 340).

[74] Furley and Bremer, eds., *Greek Hymns*, 2:27–28, 352–53; West, *Greek Metre*, xi. They are also found in a hymn to (the god) Dionysius in Sophocles's *Antigone* (Furley and Bremer, eds., *Greek Hymns*, 2:274–75).

Verse 3

כי־יהוה עליון נורא	3a	ὅτι κύριος ὕψιστος φοβερός,
מלך גדול על־כל־הארץ׃	b	βασιλεὺς μέγας ἐπὶ πᾶσαν τὴν γῆν.

Verse 3 provides the basis for the praise urged in lines 2a–b using nominal clauses and

third person descriptions of the "highest Lord." The Greek verse demonstrates the

terseness familiar from both Greek and Hebrew poetic style, lacking an article on κύριος,

an explicit connective between the two lines, and any verb that could further develop the

relationship between the nouns.[75] However, an exception to this terseness if found in G's

use of a prepositional phrase rather than an oblique case in 3b, which would have enabled

him to use one less word.[76] The terseness of the Greek text, though, primarily appears to

be a reflection of its source rather than any particular stylistic awareness on G's part. G

maintains the verse's word order (serial fidelity) and is quantitatively faithful to his

source, using standard equivalents.[77] This final point suggests that any stylistic aspects of

this verse are merely coincidental.

Considering the role of sound patterning in creating rhythm in verse 3, both lines

contribute to an overall σ assonance that is introduced in 3a and that includes a collection

of syntactically driven -ος endings. In line 3a we not only see the σ assonance in five σ

sounds across the four words,[78] but also have rhyme, which Demetrius suggests may be

appropriate in the grand style even when syntactically driven.[79] The σ assonance

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[75] For example, the sense of line 3a appears to be that the highest Lord *inspires* fear, a concept that is embedded within the adjective φοβερός, but that could be further enhanced by adding a verb.

[76] G's use of the article with γῆν reflects both typical Greek usage and a quantitative rendering of the Hebrew, with the source including the articular form הארץ.

[77] Note that G's rendering here does not add an article that might serve as a non-visual line indicator as he appears to do at points in Ps 110(111). See chapter 5.

[78] The line has four σ's and a double consonant ψ, which Smyth notes combines πσ, βσ, or φσ (§21), although Dionysius (*Comp.* 14) describes it as only combining π and σ.

[79] Demetrius, *Eloc.* 104–105.

continues into line 3b, although it is concentrated at the beginning of the line in the words βασιλεὺς μέγας,[80] which include three σ's; a fourth σ occurs in πᾶσαν. The verse as a whole, then, includes nine σ's across ten words. Of particular interest is the possible matching of sound and content, with Dionysius noting that fricatives, by which he means σ and its compounds, are appropriately used with "pitiable, frightening or august" (ἀγέρωχον) material.[81] In verse 3, then, it is possible that the repeated σ sound was deemed to audibly reflect the fear that God inspired. Whether or not the sound was believed to match the content, though, at a minimum this sound repetition does propel the momentum of the verse forward from the first into the second line; here, lines 3a and 3b are tied together audibly, despite the lack of connective indicating the logical relationship between them. Looking at the verse as a whole, the combination of asyndeton and rhyme may have been deemed to reflect a forceful combination of stylistic effects.[82]

In addition to this sonic rhythm, verse 3 includes an isocolon and some recognizable syllabic rhythm.[83] Line 3a can be scanned in several different ways:[84]

ὅ-τῐ-κῡ | ρῑ-ὅ-ςῠψ | ψῑσ-τός / φὅ-βὲ-ρός (anapaest-cretic-anapaestic dimeter)[85]

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[80] Further note that the use of the word μέγας reflects Innes's ("Period and Colon," 45) comment that it is commonly used in the grand style, although it is a typical rendering.

[81] Dionysius of Halicarnassus, *Comp.* 16. Note, however, that he also comments that this particular sound may not have been considered pleasant by G or his audience, with Dionysius noting that σ possessed a "hissing sound" that was considered "offensive when used to excess" since it was "more closely associated with an irrational beast than with a rational being" (14).

[82] Demetrius, *Eloc.* 267–268. He also discusses the effect of combined figures in the grand style, particularly anaphora and asyndeton (61).

[83] The isocolon relates to syllabic line length with both lines including eleven syllables (Demetrius *Eloc.* 25).

[84] In addition to the scansion discussed above, line 3a can also be scanned as including an ionic-bacchiac-choriambic combination (ὅ-τῐ-κῡ-ρῑ / ὅ-ςῠψ-ψῑσ / τός-φὅ-βὲ-ρός); however, the anapaests in the preceding and succeeding lines would suggest that the anapaestic interpretation is preferable.

[85] Here, the combination of two long syllables (a spondee) in the third metron are a contraction of the two short syllables at the beginning of the anapaest into one long syllable. Alternately, this combination could be described as an anapaest, cretic, spondee, anapaest, which is how it would be described using the

ŏ-τῐ-κῡ | ρῑ-ŏ-ςῡψ-ψῑσ | τōς-φŏ-βĕ-ρōς (anapaest-trochee-choriamb)

Line 3b can then be scanned as follows:

βᾰ-σῐ-λεῡς / μĕ-γᾰ-ςĕ-πῐ / πᾱ-σᾱν / τῆν γῆν (anapaestic tetrameter)[86]

The rhythmic combinations of these two lines can be found in two hymns. On the one hand, the hymn in Aristophanes's play *Thesm.* 947–1000 discussed in verse 2 above opens with an anapaestic tetrameter (cf. Ps 46[47]:3b). It also includes a cretic line (959) and a line of spondaic dimeter (953),[87] with the former rhythm occurring in the first scansion of Ps 46(47):3a and the latter being part of verse 3b.[88] The use of all of these rhythms in a single hymn in *Thesm.* suggests that the anapaestic, cretic, and spondaic rhythms were considered complementary and that the first scansion for 3a (anapaest-cretic-anapaestic dimeter), although coincidental, would perhaps be recognizable by Greek standards. On the other hand, the rhythms found in the second scansion of 3a (anapaest, trochee, choriamb) are attested in another hymn in *Thesm.* (lines 1136–1159), this one including a single line with a trochaic and a choriambic combination (1158) that is followed by a line with an anapaestic dimeter (1159).[89] As above, this second hymn in

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approach described by Dionysius. This rhythmic combination would have been considered beautiful by Dionysius's (*Comp.* 17) standards.

With respect to the contraction of the short syllables in two subsequent anapaestic metra leading to two spondees, Gentili and Lomiento (*Metrics and Rhythmics*, 128) observe that lyric poetry attests to frequent resolution and contraction, citing at least one instance that has four sequential long syllables.

[86] According to this description, the second metron has a resolved anapaest where the final long syllable has been resolved into two shorts. The two final metra are contracted as is described in footnote 85.

Note here that the resolution of the long syllable into two short syllables leads to what Dionysius would have described as two pyrrhic feet since he does not account for contraction or resolution in his schema. Since he deemed the pyrrhic foot to be "neither impressive nor solemn," the line would not be considered beautiful according to Dionysius's (*Comp.* 17) approach.

[87] The point about the spondaic dimeter is made to highlight that while Demetrius (*Eloc.* 42) cautions against using too many long syllables together and thus lacking a sufficient number of shorts in prose composition, in this hymnic context it was permissible to have at least four uninterrupted longs together.

[88] Note that what is described here as "spondaic dimeter" comprises the final two feet of the anapaestic tetrameter in Ps 46(47):3b.

[89] Furley and Bremer, eds., *Greek Hymns*, 2:359–61.

Thesm. indicates that the second scansion for 3a may have also included complementary rhythms; however, in this case the iambic rhythm found in 2a is lacking, suggesting that the first hymn (*Thesm.* 947–1000) offers better insight into the complementarity of the rhythms across the two verses. Here, then, Ps 46(47):2–3 includes four lines with rhythms reflecting those found in Greek hymnody, specifically in *Thesm.* 947–1000, although the typical renderings suggest that this rhythm is coincidental.

Verse 4

ידבר עמים תחתינו	4a	ὑπέταξεν λαοὺς ἡμῖν[90]
ולאמים תחת רגלינו:	4b	καὶ ἔθνη ὑπὸ τοὺς πόδας ἡμῶν·

Building on the syllabic rhythmic discussion from verse 3, verse 4 opens with an additional anapaestic dimeter, this time followed by three long syllables that can be scanned as a molossus or as a catalectic anapaest:[91]

$$\breve{υ}\text{-}πέ\text{-}τᾱ\breve{ξ} \ / \ \bar{ξ}ε\bar{ν}\text{-}λ\bar{α} \ | \ ο\bar{υ}\text{-}ς\bar{η}\text{-}μ\bar{ι}ν$$

While the hymn in *Thesm.* 947–1000 that included the complementary rhythms for verses 2–3 also includes molossi at the end of lines 987 and 988,[92] thus pointing to the continuing complementarity of the rhythms, what may be more interesting stylistically in verse 4 is the possible matching of content with an appropriate rhythm. While Demetrius considers the anapaestic rhythm to be effeminate,[93] in the wider world of Greek poetry the anapaest was particularly associated with "Spartan military songs" and was

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[90] Rahlfs's text includes a line break between the words ἡμῖν and καί. See the discussion below on page 163 about line division.

[91] Catalexis refers to the "truncation of a colon- or metron-end" (West, *Greek Metre*, 192). In this case dropping the two short syllables in the second foot; the first foot has contracted shorts. An alternate form of the catalectic anapaestic dimeter is ‾ ˘ ˘ ‾, which also drops the two short syllables but does not include contraction in the first foot. See Gentili and Lomiento, *Metrics and Rhythmics*, 126; West, *Greek Metre*, xi.

[92] Furley and Bremer, *Greek Hymns*, 2:353.

[93] Demetrius, *Eloc.* 189.

considered by some to resemble "the cadenced striking of the foot on the ground in marching."[94] In Ps 46(47):4a the composer opens his description of God's past deeds, here focusing on the historic conquest of the land of Canaan and describing the subjugation of peoples with a line that rhythmically echoes the rhythm found in an ancient Spartan ἐμβατήρια (marching songs) cited by Gentili and Lomiento.[95] Here, then, the military ethos evoked by the anapaestic metra in 4a and the preceding lines may reflect the recollection of God's historic military actions on behalf of his people.

The anapaestic metra continue into line 4b, which can be scanned as opening with a syncopated iamb or baccheus (˘ ‾ ‾) followed by a single anapaestic foot and a catalectic anapaestic dimeter:[96]

$$\textbf{και}\text{-}\bar{\text{ε}}\text{θ-}\nu\bar{\eta} \mid \breve{\text{υ}}\text{-}\pi\breve{\text{ο}}\text{-}\text{τους} \mid \pi\breve{\text{ο}}\text{-}\delta\breve{\text{α}}\text{-}\varsigma\bar{\eta}\text{-}\mu\tilde{\omega}\nu.^{97}$$

A point of further interest rhythmically is that a number of Psalmic manuscripts read verse 4 as one line rather than two, which could rhythmically be scanned as entirely anapaestic, which is particularly noteworthy in light of the military echoes in the verse:[98]

$$\breve{\text{υ}}\text{-}\pi\breve{\text{ε}}\text{-}\tau\bar{\alpha}\xi / \xi\bar{\text{ε}}\nu\text{-}\lambda\bar{\alpha} \mid \text{ου-}\varsigma\bar{\eta} / \mu\bar{\text{ι}}\nu\text{-}\textbf{και} \mid \bar{\text{ε}}\theta\text{-}\nu\bar{\eta} / \breve{\text{υ}}\text{-}\pi\breve{\text{ο}}\text{-}\text{τους} \mid \pi\breve{\text{ο}}\text{-}\delta\breve{\text{α}}\text{-}\varsigma\bar{\eta}\text{-}\mu\tilde{\omega}\nu$$

This scansion includes three anapaestic dimeters followed by a catalectic anapaestic metron. While this specific line does not appear in either the hymn or in the Spartan composition previously noted, the anapaestic rhythm does. Here it is the more extensive

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[94] Gentili and Lomiento, *Metrics and Rhythmics*, 125. Note, however, that the hymn in *Thesm.* 947–1000 does not include militaristic content.

[95] Gentili and Lomiento, *Metrics and Rhythmics*, 126. They further note that such "catalectic dimeters [are] also known as 'paroemiacs.'"

[96] In light of the previous discussions about the hymn in *Thesm.* 947–1000 it should be noted that this syncopated form of the iamb from 4b and the catalectic anapaestic metra in 4a and 4b are not attested in the hymn, although iambs and anapaests more broadly are.

[97] The syllable καɩ is anceps due to correption. While the νη could possibly be read as shortened by correption, West notes the rarity of such shortening; it is thus scanned as long. The proposed scansion above reads the καɩ as short, creating the syncopated iamb. See West, *Greek Metre*, 12, 196.

[98] In this case, the anceps καɩ is scanned as long.

matching of the militaristic anapaestic rhythm and the content in the single line that is stylistically noteworthy.

These rhythmic observations raise two particular issues that must be addressed: the number of lines in G's rendering of verse 4 and the extent to which G used non-standard renderings. As to the lineation, Rahlfs's apparatus indicates that a number of early manuscripts include only one line for verse 4.[99] Here, it seems more likely that later copyists would change from one line to two lines, in essence "correcting" the Greek text to more closely resemble the Hebrew source, than they would be to change the verse from two lines to one line.[100] Given this seeming likelihood and the wide attestation across all three of Rahlfs's text types,[101] it seems quite likely that G originally had one line if he indicated lineation.[102]

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[99] He lists Alexandrinus (fifth century), Vaticanus (fourth century), the Verona manuscript (sixth century), the fragments of the 2013 papyrus (fourth century), and a purple manuscript (seventh century); he also notes that the Sahidic and Syriac traditions have one line. The Bodmer Papyrus (2110), which was discovered subsequent to Rahlfs's collation, also has one line for verse 4 (Kasser and Testuz, *Papyrus Bodmer XXIV*, 99). The evidence for the Latin tradition is unclear since Rahlfs's lists the sixth century Latin manuscript (La^G) as having both one and two lines. A comment in the *Prolegomena* indicates that the "*Stichenteilung der Hs.*" ("line division of the manuscript") for this manuscript was not included in the first collation, suggesting that a full correction to the apparatus was not made and that it read one line as well. See Rahlfs, "Prolegomena," §18.

[100]The logical conjunction καί at the beginning of 4b also may have served as a motivation for combining the lines since most lines in the psalm do not open with such a connective; lines 3a, 8a, and 10b are the exceptions, opening with ὅτι. Note that what we consider to be "line division" in the Hebrew Psalter is indicated by the Masoretic accentuation rather than the consonantal text. Here, then, the translator and copyists may have been relying on familiarity with the reading tradition rather than visual indicators in the manuscript. That said, the line breaks for the majority of verses in the Greek tradition agree with the reading tradition attested in the Masoretic accentuation.

[101] Rahlfs lists three text types: the upper Egyptian, the lower Egyptian, and the Western. For this verse, the upper Egyptian is attested in 2013 and the Sahidic version, the lower Egyptian in Vaticanus, and the Western in the Verona manuscript. Further note, here, that some manuscripts attest to one line in verse 3 (2013, the purple manuscript, and the commentary of Hesychius), but the testimony is not as strong in the earlier texts and the attestation is not as broad as that for verse 4. Verse 3 was more likely to have had two lines.

[102] It must be admitted here, though, that even more than other text critical conclusions such a determination must remain tentative since we lack any evidence as to how G recorded his text. If he did not visually indicate his understanding of lineation either with a colometric format or punctuation then all subsequent manuscripts would be "adding" this layer of interpretation.

If G did indeed render verse 4 as a single line, the question is why this rendering varies from the Hebrew tradition that we possess. One alternative is that G possessed an alternate reading tradition. Another is that he renders the verse as one line since the verb ὑπέταξεν/ידבר is elided in what follows the *atnach* in the Hebrew tradition, with the *atnach* generally indicating the line break. Here, by rendering the verse as one line, G would have eliminated the need to interpret the second line in light of the first by inferring the verb; that is, G would have made the connection explicit. Alternately, style may have played a role. Unfortunately, without studying the lineation tendencies in the various manuscripts and extrapolating these conclusions to the entire Psalter and thus to G's wider tendencies, any suggestion as to the reason for this possible variation from the Hebrew must remain tentative. However, a review of G's typical renderings may shed further light in this particular case.

Turning to G's lexical and grammatical renderings, G generally uses his typical equivalents, including in his recognition of the Hiphil form of דבר meaning to subdue;[103] both instances in the Psalter (Ps 17(18):48; 46[47]:4) are rendered with forms of ὑποτάσσω. Here, as is seen in the Pentateuch, G has adopted a compound verb that creates the opportunity for sound play, particularly in this verse, which includes two Hebrew prepositions (תחת) that could be rendered with ὑπό or ὑποκάτω. From a stylistic perspective what is interesting here, though, is that G does not fully avail himself of the opportunity, inconsistently rendering the two Hebrew prepositions (תחת); the first time he

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[103] *DCH* 2:396; *HALOT* 209. Note, however, that G does not use his preferred verbal form for the prefixed *yiqtol* Hebrew form, which would have been a future indicative (47.6%); instead he adopts his second most preferred form, an aorist indicative (22%; Sailhamer, *Translational Technique*, 55), a decision that appears to be contextually based.

uses the oblique (dative) case pronoun ἡμῖν (4a) and the second time he uses a prepositional phrase starting with ὑπό (4b). Of the twenty-two instances of תחת in the Hebrew Psalter, G renders ten with the Greek preposition ὑπό, six with ἀντί, four with ὑποκάτω, and one each with an oblique dative case and with ἐπεί.[104] Thus, G's choice to use the dative in Ps 46(47):4 is unique within the Psalter and does not appear to have been linguistically necessary. While G did prefer using the dative case with the verb ὑποτάσσω,[105] he also used prepositions with it, specifically ὑπό twice (Ps 17[18]:48; 143[144]:2) and ὑποκάτω once (Ps 8:7).[106] If linguistic necessity did not dictate G's choice, Louw's hierarchy would suggest that style would be the next motivating factor, a prospect we will now examine.

Based on G's typical rendering of the Hebrew preposition we would expect him to use ὑπό or ὑποκάτω,[107] which would lead to one of the following lines:

ὑπέταξεν λαοὺς **ὑπ' ἡμᾶς** καὶ ἔθνη ὑπὸ τοὺς πόδας ἡμῶν·

or

ὑπέταξεν λαοὺς **ὑποκάτω ἡμῶν** καὶ ἔθνη ὑπὸ τοὺς πόδας ἡμῶν·

Either of these Greek lines would create grammatically parallel descriptors for the opening verb and enhance the line's sound repetition by adding the ὑπ- sound.[108] Further, either of these renderings would also quantitatively represent the underlying Hebrew text

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[104] See the discussion for Ps 8:7 in the previous chapter.

[105] Psalms 36(37):7; 59(60):10; 61(62):2, 6; 107(108):10.

[106] Note that in the other verse where G renders the verb דבר with ὑποτάσσω, Ps 17(18):48, the Hebrew text also includes a suffixed form of תחת (תחתי), which he renders with ὑπ' ἐμέ offering a quantitative representation of the *Vorlage* that fits with G's general translation technique.

[107] Context suggests that ἀντί would not be an expected rendering and G does not use it with the verb ὑποτάσσω.

[108] Selecting ὑποκάτω would have further enhanced the sound play with the verbal form ὑπέταξεν. See the discussion in chapter 3 for Psalm 8:7.

with two Greek words (the preposition and pronoun) representing the two elements of the

Hebrew (the preposition and the pronominal suffix). From the perspective of sound,

parallel structure, and his typical preference for quantitative representation, then, G

appears to have made an unusual choice that may have three different stylistic

explanations. First, G may have sought to create brevity using a poetically preferred

oblique case; if so, though, he has been inconsistent in his approach, as can be seen in his

general rendering of suffixed forms of תחת with prepositions (five of the six instances).[109]

The current verse is the sole exception to this general practice. Second, G may have

sought to introduce some variation (μεταβολή), which Martin Flashar has noted G

occasionally did when the *Vorlage* has repeated words.[110] Again, though, if such

variation motivated G's choice here, he is inconsistent in its application, with verse 7

including four instances of the word ψάλατε for זמרו and verses 9 and 10 both including

two instances of the word θεός for אלהים. Third, in light of the observations about syllabic

rhythm above, then, it would seem appropriate to consider whether that rhythm may have

influenced G's choice by considering the rhythms that would have been created by his

expected renderings. First, using G's preferred preposition ὑπό would lead to the

following scansion:

ŭ-πĕ-τᾱξ̆ / ξ̄ēν-λᾱ | ōῡ ςŭ πῇ μᾱς **καi** ē̄θ νῇ ŭ πŏ τοῡς | πŏ-δᾰ-ςῆ-μῶν

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[109] Psalms 17(18):37, 40, 48; 44(45):6; 143(144):2. Further, if brevity was his goal then he could have used an oblique case for the second תחת as well. While G may have introduced some variation, he still uses the first person plural pronoun, which adds its own repetition. Further, his consistent rendering of the five instances of זמרו in verses 7–8 suggests that variation may not have been his primary concern, even within a single verse.

[110] Flashar, "Exegetische Studien," 103; note, however, that this is in contrast to Demetrius's preference for stylistic repetition and G's occasional willingness to introduce repetition through semantic leveling.

Here, the anapaestic line previously described has been changed, with the ten syllables in the box being able to be scanned in a variety of ways, each adding at least two non-anapaestic metra.[111] Using the alternate choice of ὑποκάτω the line could be scanned as follows:

ŭ-πĔ-τā̆ξ / ξē̆ν-λā̆ | $\boxed{\text{οū ς̆υ πŏ κă τῶ η̄ μῶν } \textbf{καὶ} \text{ ē̄θ } \textbf{νη} \text{ ŭ πŏ τοῡς}}$ | πŏ-δă-ς̄η̆-μῶν

As with the first variation using ὑπό, due to the short υ at the beginning of ὑποκάτω the boxed syllables cannot be scanned as entirely anapaestic.[112] G's actual rendering with the dative ἡμῖν led to a long syllable (ση/ςη) in place of the short υ (in συ/ςυ), which allowed the metron starting with ου (the first boxed syllable) to be scanned as a contracted anapaest with two long syllables. Thus, using either preposition significantly impacts the line's rhythm. Here, while sound, parallel structure, and typical equivalents do not appear to have motivated the choice, three stylistic options offer viable explanations for G's unusual rendering: brevity, variation (μεταβολή), or syllabic rhythm.[113] While each is possible, the inconsistency of the first two options suggest that rhythm may well have motivated G's choice, perhaps in combination with the other options.

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[111] The ten syllables can be alternately scanned as 1) a trochee, syncopated iamb, and anapaest; 2) two cretics and a choriamb; or 3) a cretic, a trochee, and an anapaest. Other scansions may also be possible, but the primary point here is the loss of consistent anapaestic rhythm.

If verse 4 is read as two lines, then using ὑπό would lead to line 4a scanning as an anapaestic dimeter followed by a trochee.

[112] As with the previous example the consonants can be variously scanned, although in this case the additional three syllables expands the number of options. At a minimum, though, it might be observed that the section would either open with a dactyl or a resolved cretic in which the final long has been resolved into two short syllables.

[113] Note that according to Dionysius's approach the verse would not be beautiful since it would scan as opening with a pyrrhic or would contain a trochee in the second half. If the verse is read as two lines, 4a would not be beautiful due to the opening pyrrhic, but 4b might have been since it could be scanned as opening with a spondee followed by two dactyls followed by another spondee.

Verse 5

יבחר־לנו את־נחלתנו	5a	ἐξελέξατο ἡμῖν τὴν κληρονομίαν αὐτοῦ,
את גאון יעקב אשר־אהב	5b	τὴν καλλονὴν Ιακωβ, ἣν ἠγάπησεν.
סלה:	5c	διάψαλμα.

Verse 4 focused on what God had done for the first person plural speakers, a focus that continues into verse 5, which in this case identifies these speakers as the beneficiary of God's choosing. These repeated references to "us" and "our" (ἡμῖν, ἡμῶν) start introducing a repetition of η and ν sounds in verse 4 that rise to the fore in verse 5 just as the anapaestic rhythm fades slightly. Line 5a includes three η's and four ν's across five words, while 5b has five η's and five ν's across its five words. Although both sounds had started in verse four, the sound repetition builds through the course of verse 5, audibly tying it to what precedes it despite the lack of logical connective indicating the relationship between verses 4 and 5.[114] This sound repetition culminates in what Demetrius may have deemed to be an audibly beautiful word (καλλονὴν) followed by an appositional description of Jakōb as the place that God loved (ἣν ἠγάπησεν) in 5b that notably contributes to the η and ν sound repetition.[115] Further, the verbal object (κληρονομίαν) and its appositional descriptor (καλλονήν) both include κ, λ, ν, and η sounds, linking them audibly.

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[114] As seen in verse 3, verse 5 lacks connectives explicitly identifying the logical relationship between the lines. Note, though, that while verse 4 was described as containing only one line, if read as two lines line 4b would have opened with the logical connecting conjunction καί.

[115] The conclusion that Jakōb is a place relates to its appositional relationship with "inheritance" (κληρονομίαν) in 5a, which my translation reads as the place God chose and gave to his people. Alternately, *LES* interprets the people (ἡμῖν) in 5a as being the object of God's choice, suggesting that Jakōb is an appositional description of those people: "He chose us as his inheritance, the beauty of Jacob, whom he loved" (*LES*). As Westfall (personal correspondence, November 5, 2019) has noted, the *LES* translation is problematic, though, in that the feminine ἣν is unlikely to refer to the masculine Ιακωβ. See also Brucker, "Psalm 46(47)," 2:1629–30.

Focusing briefly on G's use of καλλονὴν, the Greek word καλλονή is considered to be a rare form of κάλλος that is attested in both Greek prose and poetry.[116] As a rarer word, it is likely to have been deemed an attractive choice according to Hebrew poetic standards at a minimum, but also would have been likely to be considered an audibly beautiful word according to Greek standards based on its double λ's and the long vowels (α, η).[117] G could have adopted the more common Greek form κάλλος here, which would have yielded the form καλλήν, or καλός, yielding καλήν, without changing the sense of the line. Indeed, he uses each of these alternate adjectives four times in the Psalter.[118] So why use the rarer word καλλονήν here? In addition to the potentially poetic benefit of using a rarer word, from the perspective of Greek style the word has three audible effects in its current context: it has the resonant double λ, it adds an additional ν, which extends the assonance, and it adds a short syllable to line 5b, which affects the rhythm.

Having discussed the resonance and assonance introduced by καλλονήν above, the verse's syllabic rhythm should now be considered. While verse 4 was strongly characterized by anapaestic metra, the rhythm shifts in verse 5, although it still echoes that found in the hymn in Aristophanes's *Thesm.* 947–1000. Here, line 5a can be scanned as follows:

ἐξ̄-ξε̆-λε̄ξ̆-ξᾰ-τŏ-ῆ-μῖν | τῆν-κλῆ-ρŏ-νŏ-μῑ-ᾱν | αῡ-τōυ.[119]

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[116] LSJ 869. G uses it twice, here and in Ps 77(78):61.

[117] See Demetrius, *Eloc.* 174; Dionysius of Halicarnassus, *Comp.* 14.

[118] G uses forms of κάλλος four times in Pss 29(30):8; 44(45):3, 4, and 12. He adopts καλός in Pss 34(35):12; 132(133):1; 134(135):3, and 146(147):4.

[119] According to Dionysius's approach, the line could be considered rhythmically beautiful if it was scanned as follows: cretic-anapaest-molossus-anapaest-molossus.

This line includes three recognizable rhythms from Aristophanes's hymn:[120] a pheracratean ($^{xx---\,\smile\,\smile\,-}$),[121] a reizianum ($^{x-\,\smile\,\smile\,-}$),[122] and a spondee ($^{--}$).[123] Line 5b can then be scanned

$$\bar{\tau\bar{\eta}}ν\text{-}\bar{\kappa}\bar{\alpha}λ\text{-}λ\breve{o}\text{-}ν\bar{\eta}ν \mid Ι\breve{\alpha}\text{-}\kappa\bar{\omega}\text{-}β\bar{\eta} \mid ν\bar{\eta}\text{-}γ\breve{\alpha}\text{-}π\bar{\eta}\text{-}σ\bar{\varepsilon}ν^{124}$$

As with line 5a, 5b includes rhythms found in *Thesm.* 947–1000, in this case an iamb, a baccheus (or syncopated iamb), and a trochee. If G had used one of the alternate adjectives noted above, either καλλήν or καλήν, line 5b would still have included rhythms found in *Thesm.* 947–1000,[125] but it would have lost a syllable. This lost syllable would have increased the difference in the syllabic length between lines 5a and 5b; as G renders the verse, lines 5a and 5b have fifteen and eleven syllables respectively. With one of the alternatives, line 5b would have only had 10 syllables; however, the difference in syllable count that remains even with G's actual rendering suggests that balance was not his primary focus here. Here, then, if stylistic awareness did play a role in G's selection of καλλονήν it seems more likely to have been because of the enhanced assonance and the resonance discussed above rather than related to syllabic rhythm or even balance.

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[120] As with the previous lines, these rhythms do not occur in the same line of the hymn; rather, they occur in the same hymn and are thus considered to be complementary and able to be used together.

[121] West, *Greek Metre*, 198. This rhythm was also noted in line 2a.

[122] West, *Greek Metre*, 199.

[123] Line 5a can also be scanned as including a cretic, followed by a single anapaestic dimeter, a choriamb and a molossus, with this scansion highlighting the ongoing use of anapaestic metra in this line, although with less concentration than in verse 4.

[124] G transliterates the proper names Ιακωβ (verse 5) and Κορε (verse 1), echoing the practice of transliterating proper names that Aitken ("The Septuagint and Egyptian Translation Methods," 16) noted in the Greek translations of Demotic documents. Similarly, Exod 15 and Deut 32 include transliterated names, places, people groups, and titles. With respect to the scansion of Ιακωβ, West (*Greek Metre*, 14) notes that for rhythmic purposes the ι was often consonantalized in Semitic transliterations; thus, here, it is treated as a consonant rather than as a vowel. As with line 5a, 5b could have been considered beautiful according to Dionysius if it was scanned as baccheus/palimbaccheus-cretic-spondee-hypobaccheus/baccheus. (See footnote 70 for a discussion of Dionysius's different descriptions of the bacchiac rhythms.)

[125] Καλήν might have led to a line that scanned as a cretic, baccheus, and trochee, while καλλήν could have been scanned as a spondee followed by two trochees.

Returning, then, to the question of why G selected καλλονήν, this Greek word

renders the Hebrew גאון, which occurs only here and in in Ps 58(59):13, where G renders

it with ὑπερηφανία (arrogance).[126] Given the negative nuance found in Ps 58(59):13 and

the positive nuance in Ps 46(47):5b, G's choice to use different equivalents is not

surprising.[127] The notion of "beauty" in καλλονή overlaps at least to some extent with the

idea of "magnificence" found in גאון. In addition, *DCH* lists תפארת (beauty) as a synonym

for גאון, which further supports the overlapping semantic range.[128] Thus, while

semantically καλλονή appears to be a reasonable choice, what is interesting is its relative

rarity in wider Greek and in the Septuagintal corpus, where only the translator of Sirach

also adopts it as an equivalent.[129] The relative rarity of the word, the resonance, and its

contribution to the verse's assonance suggest that G's stylistic sensitivity to sound may

have influenced his rendering; further, the practice of using a rarer word found in Hebrew

poetic style may have contributed to his choice.

The remaining point of interest in verse 5 is G's use of διάψαλμα to render סלה.

While this is a fixed equivalent in the Psalter, according to TLG διάψαλμα is first attested

in the Greek Psalter and thus appears to be a neologism created by G.[130] While the

meaning of the Hebrew is uncertain,[131] the Greek appears to be more clear, including

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[126] LSJ 1864.

[127] While G's decision to use καλλονήν may initially appear interesting in light of the Pentateuchal renderings of δόξης (Exod 15:7) and ὕβριν (Lev 26:19), particularly since the rendering in Exod 15 is in a poetic context and bears a positive nuance, G generally uses the noun δοξα to render כבוד and it generally relates to God rather than humanity. It's reference to humanity in this verse may have led to G choosing a contextually appropriate alternate equivalent.

[128] *DCH* 2:293,

[129] The authors of 1 Maccabees, Wisdom of Solomon, and Psalms of Solomon used it. G only uses it one other time, in Ps 77(78):61 where it renders the suffixed noun תפארתו.

[130] It is not attested in the papyri according to TM Words.

[131] Kraus provides a helpful overview of the various approaches to interpreting the Hebrew lexeme. See Kraus, *Psalms 1–59*, 27–29.

musical connotations based on the inclusion of the word ψάλμα, which referred to a song "played on a stringed instrument."[132] More specifically, G appears to have coined a neologism from the verb διαψάλλω, which, although rare, was considered a strengthened form of the verb ψάλλω that referred to plucking, often relating to the playing of a musical instrument.[133] As what appears to be a musical instruction, its interest for our purposes is twofold. First, it serves as an example of G's willingness to coin a neologism.[134] Second, as noted in the overview of the entire psalm, when considering the role of sound in style as is being done in the present analysis, the appearance of a musical instruction invites us to consider the performative context, with this instruction highlighting a layer of sound that we lack: musical accompaniment. As noted in the introductory overview, then, this instruction may serve not only as a break in psalm's content, but also in the overall structure.

Verse 6

עלה אלהים בתרועה	6a	ἀνέβη ὁ θεὸς ἐν ἀλαλαγμῷ,
יהוה בקול שופר:	6b	κύριος ἐν φωνῇ σάλπιγγος.[135]

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[132] LSJ 2018.

[133] LSJ 421, 2018. Irigoin ("Recherches sur le *diapsalma*," 8) notes these points and further suggests that the term "exprime une coupure à l'intérieur du psaume" ("expresses a break inside the psalm") based on the δια- prefix's ability to denote a space between objects (citing Humbert, *Syntaxe grecque*, 334). Irigoin argues that the term may have had a role in strophic delineation, although for our psalm his discussion suggests that another סלה and thus a διάψαλμα would need to be added after verse 9 to create his expected strophic structure (17).

[134] While διάψαλμα is not a part of the composition and thus the neologism is not directly related to the composition's style, G's coinage of διάψαλμα reflects Demetrius's (*Eloc.* 96–98, 144) suggestion to use neologisms in the grand and elegant styles, although he suggests avoiding them in the plain style (191).

[135] The early manuscript evidence is divided as to whether verse 6 had one or two lines, with attestation in each of Rahlfs's three text types. Sinaiticus (fourth century), the Verona manuscript (sixth century), papyrus 2013 (fourth century), an Old Latin manuscript (La^G, sixth century), and a Sahidic manuscript (Sa^L, 600 CE) all have one line. The Bodmer papyrus (third or fourth century) also lacks punctuation indicating a line break but it does reach the end of the column with the word ἀλαλαγμῷ and the scribe may not have deemed the punctuation indicating lineation to be necessary. The scribe did, however, use punctuation at the end of 45[46]:6a. Also note that the Sahidic and Old Latin testimony is divided with alternate manuscripts (Sa^L and La^R) having two lines.

While much of the discussion above has focused on the syllabic rhythm of the lines, verse 6's syllabic rhythm stands in stark contrast to what has preceded it. Of line 6a's eleven syllables, only three are long: the third syllable and the final two syllables. Here, the effect of an accumulation of short syllables may introduce a staccato sound that might have been deemed to match the steps carrying the ark up into the temple that Kraus suggests was in view in the Hebrew text.[136] In contrast, in line 6b only the third syllable out of the nine is short; here it might be suggested that the rhythm echoes the trumpet blasts mentioned.[137] Such a strong predominance of either long or short syllables is not found in the previously discussed hymn in *Thesm.* 947–1000. Further, G adopts his preferred equivalents throughout verse 6; ultimately, while the rhythm may tie to the content it does not offer any insight into G's stylistic sensitivity.

Beyond these rhythmic possibilities, the line has minimal stylistic interest. It does include some α assonance in the first half of the verse, which is primarily developed in the word ἀλαλαγμῷ. Here, as in verse two, we may see an onomatopoeic word choice,

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It seems more likely in verse six that one line would have been broken up into two lines by a scribe to bring it into closer relationship with the Hebrew source than that a later scribe would have added the parallel phrase in the latter half of the verse (κύριος ἐν φωνῇ σάλπιγγος) to what preceded it. Further, if a scribe recognized the parallelistic poetic technique he may also have broken up the lines. It seems unlikely that a later scribe would eliminate the line break given the clear parallel structure and lack of logical conjunction connecting the phrases. Ultimately, though, the stylistic effects of the difference are minimal. Rahlfs's line break is depicted here in order to facilitate the following discussion.

[136] Kraus, *Psalms 1–59*, 468. Not all scholars believe that a cultic enthronement was in view; Zenger ("Psalm 47," 292) in particular indicates that the cultic occasion was uncertain. The idea suggested above, though, could tie together the sound of steps with any kind of physical ascension, not only that found in Kraus's suggestion.

As to the line's rhythm, note that the third syllable could be shortened by correption, leaving only the final two syllables as long. If the line was indeed intended to be read as imitating steps carrying the ark as is suggested, such correption might have been appropriate. However, West (*Greek Metre*, 12) has noted the rarity of shortening η's by correption.

[137] According to Dionysius's summation, line 6a would be objectionable due to the uninterrupted accumulation of short syllables that leads to pyrrhic metra. Line 6b would be attractive, though. See Dionysius of Halicarnassus, *Comp.* 17.

with the "αλαλα" sound echoing a traditional shout as previously noted. As in verse 2, G's lexical equivalent is his typical choice, so if it demonstrates stylistic sensitivity it is rooted in the overall choice to use an onomatopoeic word rather than a specific choice that he has made for this verse. The remaining possible point of interest in verse 6 is the double consonants in σάλπιγγος at the end of the line,[138] which may have evoked resonance and been considered a beautiful word; however, Demetrius's cited examples include double λ's and ν's,[139] so such a conclusion is uncertain.

<div style="text-align:center">Verse 7</div>

Hebrew		Greek
זמרו אלהים זמרו	7a	ψάλατε τῷ θεῷ ἡμῶν, ψάλατε,
זמרו למלכנו זמרו:	7b	ψάλατε τῷ βασιλεῖ ἡμῶν, ψάλατε,

As noted in the structural overview above, Ps 46(47):7 shifts from indicative verbal forms back to the aorist imperatives found in verse 2, once again calling the audience to worship.[140] This call to worship is stylistically noteworthy for its repetition and parallelism, although both are rooted in the *Vorlage*. From a Greek perspective, the anaphoric repetition of the word ψάλατε at the beginning of both lines was considered elegant by Demetrius, while he considered repetition in near proximity to be weighty and appropriate for the grand style, which may be reflected in the word's opening and closing in each line.[141] This fourfold repetition of ψάλατε in combination with the asyndeton between the lines evokes one of Demetrius's examples in which a pair of lines included anaphora, homeoteleuton, and asyndeton; Demetrius considered this combination of

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[138] G's choice here is typical.
[139] Demetrius, *Eloc.* 174.
[140] See footnote 12.
[141] Demetrius, *Eloc.* 67, 141, 211.

figures to be forceful.[142] While the first and last words are the same in Ps 46(47):7 rather than different as in Demetrius's example, the same three techniques are combined.

In addition to the repetition and asyndeton that would have been stylistically advantageous according to Demetrius, the two lines are an isocolon, whether by Demetrius's standard of similar length, in this case eleven (7a) and twelve syllables (7b), or by Rowe's standard in which similar syntactic structures are important.[143] Both lines open with an aorist imperative verb that is followed by an articular dative singular noun, a possessive genitive pronoun, and then close with the second, repeated imperative verb:

$$\psi\acute{\alpha}\lambda\alpha\tau\epsilon \quad \tau\tilde{\omega}\ \theta\epsilon\tilde{\omega} \quad \dot{\eta}\mu\tilde{\omega}\nu, \quad \psi\acute{\alpha}\lambda\alpha\tau\epsilon,$$
$$\psi\acute{\alpha}\lambda\alpha\tau\epsilon \quad \tau\tilde{\omega}\ \beta\alpha\sigma\iota\lambda\epsilon\tilde{\iota} \quad \dot{\eta}\mu\tilde{\omega}\nu, \quad \psi\acute{\alpha}\lambda\alpha\tau\epsilon,$$

While G generally uses his typical lexical equivalents here, he appears to have enhanced this parallel structure relative to the Hebrew. The Hebrew text of line 7b reads זמרו למלכנו זמרו, which includes both a ל preposition denoting the direction of the singing or music (זמרו) as well as a pronominal suffix (נו) referring to the relationship between the speakers and the object of praise: למלכנו ("to our king"). G renders this text with the Greek phrase τῷ βασιλεῖ ἡμῶν, quantitatively representing each element, although he captures the indirect object using an oblique case rather than echoing the Hebrew's prepositional phrase.[144] The majority of Hebrew manuscripts for line 7a, though, only include the word אלהים (God/gods), although a few manuscripts include the text לאלהים (to God). Based on

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[142] Demetrius, *Eloc.* 268. Elsewhere Demetrius (*Eloc.* 272) notes that the techniques for the grand and forceful styles are often common, but with different goals. Force tends more towards brevity, which increases intensity (241). Demetrius also notes that the combination of anaphora with a lack of connectives was grand (61).
[143] Demetrius, *Eloc.* 25; Rowe, "Style," 137. For further discussion, see Ps 8:4.
[144] The oblique case is a common feature of the Septuagintal corpus more broadly although it contrasts with Greek linguistic development. See the discussion above on page 155.

the Hebrew text as it currently exists, J. J. M. Roberts has suggested that אלהים in 7a

should be understood as the subject (foreign gods) who should sing praise to YHWH.[145]

Based on the Greek and the general parallel structure of the lines, though, Kraus in

particular suggests that the Hebrew should be read as לאלהינו.[146] Here, then, we see that

G's Greek rendering may represent three options: one of two alternate *Vorlagen* (לאלהים

or לאלהינו); an interpretive rendering of one of the extant Hebrew texts (לאלהים or אלהים);

or a stylistic enhancement of the Hebrew. Ultimately, the lines demonstrate both Greek

and Hebrew style in their balance and parallelism; the extent to which G contributed is

uncertain, although based on the available Hebrew manuscript evidence, it seems likely

that G has at least enhanced the parallelism by adding the possessive pronoun.[147]

The final point of stylistic interest can be found in the verse's syllabic rhythm. As

might be expected based on the repetition and parallel structure noted above, both lines

open with a choriamb and close with a dactyl.[148] The intervening syllables of 7a can be

scanned as a spondaic dimeter, while those of 7b can be scanned as an anapaestic

dimeter. According to this scansion, both lines once again use complementary rhythms

based on those found in the hymn in *Thesm.* 947–1000. Further, Dionysius would have

considered the lines beautiful; although he does not address choriambs, alternate

[145] Roberts, "The Religio-Political Setting of Psalm 47," 130–31; Gerstenberger, *Psalms Part 1*, 196. Gerstenberger notes the rarity of passages where an indirect object lacks the preposition

[146] Kraus, *Psalms 1–59*, 465–66. DeClaissé-Walford ("Psalm 47," 430) renders the line as "sing praises to God, sing praises," appearing to adopt the Hebrew variant rather than following the parallel structure found in the Greek since she omits the pronoun.

[147] That is to say, it is the basis of his use of the dative case in 7a that is uncertain. The choice to enhance the parallelism seems more likely to have been motivated by a sensitivity to Hebrew poetic style than to Greek prose style, though, since Demetrius (*Eloc.* 250) finds such parallelism to be "too artificial" in his forceful style. Further, while adding the pronoun enhances the parallelism, it does not change the sense of the line since the identity of the deity being praised is not in doubt.

[148] They can also be scanned as both opening and closing with dactyls based on scanning the verb ψάλατε as dactyls, with the first syllable being long as an initial accented syllable in a word with three short syllables (Smyth §28D; see also chapter 2, note 340).

scansions of the lines would have included dactyls,[149] spondees, and molossoi, all of which Dionysius found attractive.[150] Given, though, that both lines generally include standard renderings, with the exception of the pronoun in 7b, they offer minimal insight into G's stylistic awareness.

Verses 8 and 9

כי מלך כל־הארץ אלהים	8a	ὅτι βασιλεὺς πάσης τῆς γῆς ὁ θεός
זמרו משכיל:	8b	ψάλατε συνετῶς.
מלך אלהים על־גוים	9a	ἐβασίλευσεν ὁ θεὸς ἐπὶ τὰ ἔθνη,[151]
אלהים ישב | על־כסא קדשו:	9b	ὁ θεὸς κάθηται ἐπὶ θρόνου ἁγίου αὐτοῦ.

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[149] Of particular interest, line 7b can be scanned as including a hemiepes followed by two dactyls, although the first includes contracted shorts. A hemiepes (˘ ˘ ˘ ˘ ˉ) includes two dactylic feet followed by an additional long syllable and was a common feature of epic hexameter (West, *Greek Metre*, 35).

[150] Dionysius of Halicarnassus, *Comp.* 17. Also note that line 7b may have been deemed to include a stylistic use of hiatus between two similar long sounds, in this case -ει and η- (Demetrius, *Eloc*.72–73). However, the suggestion is uncertain since Horrocks (*Greek*, 166) notes that the diphthong ει before a consonant or a null does not share the same sound as the η, which would appear to be the case here. In light of the lack of attention to word division in reading poetry and the preference for such hiatus, though, it might be possible that the diphthong would have been read in light of the subsequent vowel instead, in which case the sounds would be the same.

[151] The stichic division of lines 8a, 8b, and 9a is varied. Alexandrinus (fifth century), Vaticanus (fourth century), and manuscript 55 (tenth century) have two lines, grouping what here is described as 8b with verse 9. The Bodmer papyrus (2110) groups the adverb συνετῶς in 8b with verse 9, suggesting that the reason that 8b was grouped with nine may have related to understanding συνετῶς as relating to intelligence rather than intelligibility as has been done in the present discussion. (See footnote 7). Here, the scribes may have changed the stichic division to link the adverb συνετῶς with the verb ἐβασίλευσεν in 9a: ψάλατε συνετῶς ἐβασίλευσεν ὁ θεὸς ἐπὶ τὰ ἔθνη ("make music [for] God rules intelligently over the nations"). While such a line includes two finite verbs, it could be read with an implied ὅτι that has been elided. This stichic division appears to be secondary, dealing with a particular interpretation of line 8b ("make music intelligently"). The other two stichic divisions are the three line text that appears above (8a, 8b, 9a) and a division that combines 8a and 8b into one line and has 9a in a second line. While both divisions include early attestation, Sinaiticus attests to the three line division in the fourth century and a single Sahidic manuscript to the two line division around 400 CE (Sa^B), the three line attestation is found in all three of Rahlfs's text types while the majority of the evidence for the two line division is either Lucianic (the purple manuscript T and the Heysichian commentary) or a bit later in the Verona manuscript (sixth century), which Rahlfs notes has many inaccuracies. The Latin and Sahidic versions attest to both divisions.

The change from three lines to two, moving ψάλατε συνετῶς to be read with 8a could have been motivated by a desire to bring the Greek text into closer alignment with the Hebrew since the MT does not include an *atnach* in verse 8, which elsewhere has denoted the line break in a two line (bicola) verse. (It does, however, include a *revia*, which in Ps 110[111]:9, 10 denotes the first line break in a tricola; however, in Ps 8:3 the first line break is indicated in Hebrew by the *ole veyored*.) As such, based on this possibility and given the wider support for the three line division as well as the later support for the two line division and the inaccuracies noted within the Verona manuscript, the three line division of the critical text is adopted.

Verse eight offers the reason for the praise exhorted in verse 7: God is king over all the earth. As a result, the audience is to make music intelligibly. Stylistically, the verse is of minimal interest, although it does include σ assonance across both lines (ten times in nine words including the σ in the double consonant ψ).[152] This assonance is notably enhanced by the syntactically required rhyming endings in πάσης τῆς γῆς,[153] which contribute four of the σ's. However, this assonance is driven by typical lexical selections and thus does not offer any insight into G's stylistic awareness. These typical renderings appear to include G's use of συνετῶς for the Hebrew מַשְׂכִּיל. The Hebrew noun occurs fourteen times in the HB, all in the Psalter, with every instance except the one in 46(47):8 occurring in the psalmic superscriptions.[154] Here, *DCH* suggests that the Hebrew term denotes a "psalm of success," a "responsive song," or an "instructive or skillful song."[155] In each case the noun is considered to be related to the root שׂכל, which can have varying connotations that account for the varying nuances *DCH* lists. Just as the scholars compiling *DCH* take recourse to the verbal form to better understand the Hebrew noun, G appears to offer an etymological rendering, drawing on his understanding of the verbal form found in other contexts. In Pss 13(14):2, 40(41):2, and 52(53):3 G appropriately renders the Hiphil participle of שׂכל with the Greek verb συνίημι, referring to the concept

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[152] Line 8a opens with four short syllables that are followed by four long syllables and a choriamb (‾˘˘‾). The group of short syllables at the beginning mean that this verse would not have been considered elevated or beautiful by either Demetrius's or Dionysius's standards. Line 8b on the other hand includes a dactyl and an anapaest (‾˘˘/˘˘‾), rhythms that Dionysius (*Comp.* 17) admires; further, it is possible that by opening and closing with long syllables and also including short syllables Demetrius (*Eloc.* 41–43) might have deemed the line to be "roughly paeonic" and thus contributing to its style.

[153] Demetrius (*Eloc.* 105), though, may still have considered this to be a stylistic aspect of the text.

[154] Psalms 31(32):1; 41(42):1; 43(44):1; 44(45):1; 51(52):1; 52(53):1; 53(54):1; 54(55):1; 73(74):1; 77(78):1; 87(88):1; 88(89):1; 141(142):1.
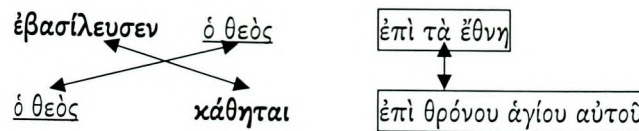
[155] *DCH* 5:503–504.

of understanding.[156] The word he renders with συνετῶς in 8b has both the same

consonantal text and the same pointing in the Masoretic tradition as this Hiphil participle:

מַשְׂכִּיל. In the superscriptions, G interpreted the word adjectivally, translating it with the

related Greek noun σύνεσις, however here in line 8b he adopts the adverbial form of the

adjective συνετός. While this is the only instance of the adjectival form in the Psalter, G

draws on his typical lexical equivalents to etymologically inform his rendering

suggesting that any stylistic contribution that συνετῶς makes to the verse is merely

coincidental.[157]

Turning to verse 9, perhaps the most interesting aspect of the verse is G's decision

to emphasize the second line by changing the verbal tense from the aorist in 9a to the

present in 9b as was discussed in the opening overview of the psalm. While the use of

various tense forms has not been a primary focus of the Greek style discussed based on

the hymnic literature and the works of Demetrius and Dionysius,[158] the rendering still

may be considered to fit within the realm of style when approached from the perspective

of Hebrew poetic style, particularly as it relates to parallelism. Here, the differences in

the parallel structure between the two lines is interesting. While Greek Ps 46(47):9a

opens with an aorist tense verb, followed by the subject, and then concludes with an

adverbial prepositional phrase, line 9b opens with the subject, followed by a present tense

verb, and similarly concluding with an adverbial prepositional phrase.

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[156] *DCH* 8:150–151; LSJ 1718.
[157] His use of this approach to his source text may have been influenced by the Greek focus on etymology in the second (grammatical) level of education (Cribiore, *Gymnastics of the Mind*, 209.).
[158] Note, however, that Demetrius (*Eloc.* 214) did comment that aorist forms could contribute vividness and Pulleyn (*Prayer in Greek Religion*, 197) observed their frequent use in prayers. See chapter 3, footnote 35.

$$\text{ἐβασίλευσεν} \quad \text{ὁ θεὸς} \quad \boxed{\text{ἐπὶ τὰ ἔθνη}}$$
$$\text{ὁ θεὸς} \quad \text{κάθηται} \quad \boxed{\text{ἐπὶ θρόνου ἁγίου αὐτοῦ}}$$

While G maintains the Hebrew word order, his change in verbal tense introduces a greater contrast in the parallelism of the two lines. Where the Hebrew primarily differed in the opening word order, the Greek differs in word order and verbal form. Greek line 9a opens with the verb, emphasizing the idea of "ruling"; in line 9b, though, by changing to a marked verbal form G is able to emphasize both God, who is mentioned first, and the idea that he is seated.[159] That is, while the Hebrew text emphasizes "ruling" and "God," G raises the prominence of God's "sitting" by making the rare decision to render the suffixed form of the Hebrew verb ישב with a present tense form of κάθημαι.[160] Without changing the word order, G has found a way to emphasize the latter point, not only in the present line, using a different Greek verbal tense and thereby changing the grammatical parallelism, but also within the structure of the wider psalm. While it should be acknowledged that LSJ and the TLG database do not attest to a middle or passive aorist form of the verb κάθημαι,[161] if G had wanted to use the aorist tense form he could have

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[159] See chapter 3, footnote 35 with reference to the concept of markedness and verbal tense. If an aspectual approach to Greek verbal tense is adopted, then the verse also includes parallel perspectives on God's rule, with the aorist verb in line 9a referring to his reign in its entirety and the present tense verb in line 9b alluding to the process. (See footnotes 38 and 39 of chapter 3 and the discussion in Evans, *Verbal Syntax in the Greek Pentateuch*, 13–51, particularly 18–19.) With respect to the present tense verb κάθημαι itself, the verb is particularly used to refer to the seating of courts and councils (LSJ 853). While it is not G's preferred rendering for ישב, it is contextually appropriate and one that he uses in seven other cases (Pss 49[50]:20; 68[69]:13; 79[80]:2; 98[99]:1; 106[107]:10; 109[110]:1; and 125[126]:2). His preferred rendering is κατοικέω, which he adopts 26 times, but which is contextually less appropriate, focusing on the ideas of inhabiting or dwelling (LSJ 928).

[160] Sailhamer (*Translational Technique*, 22) notes that in Book I of the Psalter G uses the aorist indicative to render this form 84.1% of the time. It is possible that G possessed an alternate reading tradition in which ישב was read as a prefixed (*yiqtol*) form, however he rarely used the present indicative for this form either, preferring the future (47.6%) and aorist (22%) indicatives (55).

[161] LSJ 853.

used another verb such as καθίζω, which he does use as an equivalent for ישׁב ten times.[162] LSJ notes that both the middle and active forms of καθίζω can have an intransitive sense related to taking one's seat, suggesting that it was a contextually appropriate alternative.[163] Ultimately, while G's choice may be have been influenced by a sensitivity to Greek linguistic usage, his choice of rendering influences the parallel structure in this verse and highlights God's presence on his throne within the wider context of the psalm.

In addition to G's atypical choice of verbal tense in 9b, verse 9 includes several additional minor points of style. First, the σ assonance from verse 8 carries into 9a, with three σ's in the first three words. Second, line 9a includes some ε assonance with some ε alliteration:

$$\underline{ε}βασίλ\underline{ε}υσ\underline{ε}ν \ ὁ \ θ\underline{ε}ὸς \ \underline{ε}πὶ \ τὰ \ \underline{ε}θνη$$

While limited, the sound patterning carries into line 9b (θεὸς, ἐπὶ). Third, we see another repetition in near context, this time with the words ὁ θεός. Finally, while runs of short syllables in 9a echo those found in verse 8, line 9b once again includes a series of recognizable rhythms that may have fit into Aristophanes's hymn in *Thesm.* 947–1000.[164] However, with the exception of the change in verbal tense, all of these features are rooted in typical renderings of the Hebrew source text, offering limited insight into G's stylistic sensitivity. What we do see in verse 9, though, is that G is willing to adapt his preferred grammatical form in order to add emphasis and perhaps to enhance the parallelism.

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[162] Psalms 1:1; 9:5; 24(25):4, 5; 112(113):8; 118(119):23; 121(122):5; 131(132):12; 136(137):1; 142(143):3.

[163] LSJ 854.

[164] The line can be scanned as having an anapaest, syncopated iamb/baccheus, iamb, syncopated iamb/baccheus, and a spondee. Each of these rhythms occurs in the hymn in *Thesm.* 947–1000. The use of the iamb, though, would have prevented Dionysius from appreciating the rhythm.

Verse 10

נדיבי עמים | נאספו עם אלהי אברהם	10a	ἄρχοντες λαῶν συνήχθησαν μετὰ[165] τοῦ θεοῦ Αβρααμ,
כי לאלהים מגני־ארץ מאד נעלה:	10b	ὅτι τοῦ θεοῦ οἱ κραταιοὶ τῆς γῆς, σφόδρα ἐπήρθησαν.

Just as verse 9 included the repetition of ὁ θεός in near proximity (9a and 9b), verse 10 again includes such a near repetition of τοῦ θεοῦ in both lines, which is appropriate within Demetrius's grand style.[166] This repeated explicit reference to God in the final four lines of the psalm emphasizes *God's* rule of all peoples and nations, in verse 10 focusing in on the rulers and mighty ones among them. Of particular interest in verse 10 is a transition from the focus on God and his actions that has been primarily expressed using active and middle indicative verbs to a passive construction in 10a that may reflect a variant hymnic pattern noted by Gunkel wherein God's action is "described indirectly" using passive constructions.[167] Here, the subjects of the passive verbs are the people who are being impacted by God's actions,[168] with G returning to the aorist verbs used in most of the psalm. The reference to these rulers being gathered with God appears to refer to a worship context and, as such, fits with the self-referentiality noted in Greek hymnody.[169]

Line 10b includes the rare use of a poetic word in the Psalter: κραταιοί. LSJ indicates that κραταιός is a "poetic form of κρατερός" found in such poets as Homer,

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[165] Note that while some scholars believe that the Hebrew text is corrupt and that it should read עַם עַם אלהי אברהם (with the people of the God of Abraham), G's rendering suggests that he had the consonantal text currently attested in the Masoretic tradition. See DeClaissé-Walford, "Psalm 47," 430; Kraus, *Psalms 1–59*, 465

[166] Demetrius, *Eloc.* 66.

[167] Gunkel and Begrich, *Introduction to Psalms*, 37, 36–37.

[168] In line 10b this third plural passive verb varies from the Hebrew text as it presently exists, where the Niphal עלה is a third masculine singular form referring to God's great exaltation.

[169] Furley and Bremer, eds., *Greek Hymns*, 1:60.

Pindar, Bacchylides, Sophocles, and Euripides that means "strong" or "mighty."[170] G

uses this poetic word nine times in the Psalter for a variety of other words, including עז,

עצום, חזק, אדיר, עריץ, and עזוז.[171] In Ps 46(47):10b G uses it to render the sole instance of

מגן in Psalter. Translationally, two points are of interest. First, neither G nor the

translators of the Pentateuch use the non-poetic form κρατερός. Here, then, G's choice of

κραταιοί for the sole instance of מגן in the Psalter may have related to its poetic style, but

it may also be that his word choice stemmed from its use in the Pentateuch rather than

from a stylistic preference.[172] Second, the Hebrew metaphor of "shields" referring to

leaders or warriors is not carried over into the Greek translation. Here, G does not take

the opportunity to maintain the imagery, which is common to poetry in both cultures and

advocated for careful use in elevated prose of the grand style by Demetrius.[173]

Rhythmically, as with the lines in verses 6 and 8–9a, the lines of verse 10 also do

not include the complementary rhythms found in the hymn in *Thesm.* 947–1000.

However, while both lines can be variously scanned, both include scansions with rhythms

that Dionysius would have considered attractive. Line 10a can be scanned as a molossus,

spondee, baccheus, dactyl, and two cretics. Line 10b can be scanned as an anapaest, two

bacchei, a palimbaccheus, another anapaest, and a spondee. None of these rhythms fall

into those Dionysius described as ignoble.[174]

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[170] LSJ 990.

[171] In the Greek Pentateuch it is not used for מגן, but rather primarily used for forms of חזק.

[172] It did not occur in either Exod 15 or Deut 32.

[173] Demetrius, *Eloc.* 78.

[174] Dionysius of Halicarnassus, *Comp.* 17. Note that the baccheus here denotes a short followed by two longs, which Dionysius referred to as a hypobaccheus, and the palimbaccheus refers to two longs followed by a short, which Dionysius calls a baccheus.

Three final stylistic points in the Greek text of verse 10 should be noted. First, the lines comprise an isocolon according to Demetrius's definition,[175] with each line having seventeen syllables. Second, line 10a includes one instance of hiatus between long syllables (θεοῦ Ἀβρααμ) and line 10b includes two instances of hiatus, the first between long syllables (θεοῦ οἱ) and the second between short syllables (σφόδρα ἐπήρθησαν). None of these instances, though, represent the type of hiatus preferred by Demetrius in the grand style, where he focuses on hiatus between similar long sounds.[176] Finally, both lines use compound verbal forms.[177] In 10a G adopts his typical rendering for the Niphal stem of אסף in the Psalter, συνάγω, and in 10b G renders the Niphal stem of עלה with ἐπαίρω.[178] One point of interest here is that the translators of both Exodus and Numbers used the verb ἀναβαινω to render the Niphal stem of עלה, which G used in Ps 46(47):6a for the Qal stem of עלה (ἀνέβη). Here, though, G chose not to use the same verb, even though it had been used in the Pentateuch for the Niphal stem and even though it would have maintained one of the lexical ties found in the source text of Ps 46(47), a stylistically attractive option. It may be that he chose not to maintain that lexical link due to line 10b's association with humans instead of with God, although his true motive will never be known. Ultimately, the style of verse 10 does not offer any notable insight into G's stylistic sensitivity. He generally adopts standard renderings, although in 10b he does include the renderings κραταιοί and ἐπηρθησαν, which translate rare forms in the Psalter.

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[175] Demetrius, *Eloc.* 25. They do not, however, exhibit the parallelism or structural similarity that would be expected in Rowe's ("Style," 137) definition.

[176] Demetrius, *Eloc.* 72–73.

[177] The particular use of compound verbs was noted in the Pentateuchal poetry, although here they do not contribute to sound play.

[178] The Niphal of עלה only occurs twice in the Psalter, here and in 96(97):9, where G renders it with ὑπερυψόω ("exalt exceedingly," LSJ 1869).

However, κραταιοί may simply reflect Pentateuchal usage and ἐπαιρω makes minimal

contribution to the line's style and actually avoids the link to verse 6 found in the source

text.[179]

Conclusion

Chapter 4 has examined Ps 46(47) from two different angles. First it has considered the

psalm as a Greek composition, focusing on how it fits into both Hebrew and Greek

literature. This examination looked at both the overall structure of the psalm at the

compositional level in the first section and then at the individual verses in the second.

Second, the analysis has considered the extent to which the stylistic aspects of the psalm

offer insight into G's stylistic sensitivity via departures from his preferred translation

technique in each individual verse.

As with Ps 8, G's rendering of Ps 46(47) does not fit within the genre of a Greek

ὕμνος, although it did possess a number of features familiar from the corpus. Again,

resembling Ps 8, though, Ps 46(47) does include characteristics similar to Hebrew hymns

or songs of praise, suggesting that the descriptor Jewish-Greek hymn would once again

fit. This description recognizes two points. First, it recognizes that the generic features of

the psalm reflect its Hebrew origins. Second, the reference to "Greek" recognizes the

translated psalm's language and its occasional use of Greek stylistic techniques.

While Ps 8's style focused heavily on line balance, parallelism, and rhythm

generated by both sound patterning and syllabic alternation, the noteworthy aspects of Ps

46(47)'s style tend to relate to what might be described as the stylistic value of particular

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[179] Note that in the Hebrew source 10b refers to God's exaltation, not the uplifting of the "mighty ones."

lexical choices.[180] More specifically, in Ps 46(47) G may have adopted two poetic words

(ἀλαλάξατε, κραταιοί) and at least two beautiful words (ἀγαλλιάσεως, καλλονήν).[181] With

respect to the potentially poetic words, ἀλαλάζω in 2b may or may not have been deemed

poetic since it is attested in prose literature predating the translation of the Psalter. As

such, it may be that rather than its potentially poetic nature informing G's choice its

onomatopoeic sound played a role, both in the verbal selection in line 2b and in that of

the related nominal form in 6a.[182] G's second potentially poetic rendering (κραταιοί) may

have derived from the word's use in the Pentateuch rather than from knowledge of Greek

style or poetry, although a firm conclusion cannot be drawn. With respect to G's use of

beautiful words, he shows a preference for ἀγαλλίασις as an equivalent, but his use of

καλλονή is rarer. Neither word serves as an equivalent in the Pentateuch, suggesting that

in this case G's own appreciation for sound may have influenced his choice. The use of

ἀλαλάξατε and ἀγαλλιάσεως in 2b contribute to the line's sound patterning, as does

καλλονήν in 5b. Here, G's individual choices may have been influenced by several

factors: Pentateuchal usage (κραταιοί); typical usage (ἀλαλάξατε, ἀγαλλιάσεως);

onomatopoeia (ἀλαλάξατε, ἀλαλαγμῷ); auditory beauty (ἀγαλλιάσεως, καλλονήν); a

contribution to sound patterning (ἀλαλάξατε, ἀλαλαγμῷ, καλλονήν); poetic usage

(ἀλαλάξατε, κραταιοί); or a combination of these factors. While the multiplicity of

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[180] In some cases this word selection contributes to sound patterning.

[181] He may adopt a third, σάλπιγγος, in line 6b, but if so this word also appears to be coincidental since G always renders the Hebrew שופר with σάλπιγξ.

[182] Here, G's use of these etymologically related words also demonstrates some level of concern with representing the lexical links in his source text, although this concern is not all pervasive as can be seen in his use of two different verbs (ἀνέβη [6a], ἐπήρθησαν [10b]) to render to the two different stems of the Hebrew verb עלה.

potentially influencing factors make it difficult to draw specific conclusions about G's stylistic sensitivity as seen in Ps 46(47), they fit with Dhont's focus on multi-causality in translation.[183] Here, the onomatopoeia and beautiful words in particular may stem from Greek style, with beautiful words specifically relating to prose style as described by Demetrius, while the use of sound patterning and rare or poetic words may stem from either Hebrew or Greek style. Indeed, it seems likely that G was not influenced by only one of these aspects in his renderings, but perhaps by a combination, suggesting that mere subservience or desire to take the audience to the Hebrew is an oversimplification of the evidence. While in some cases style may have contributed to G's preferences, in others style appears to have overridden G's preferences, which suggests that G was not solely concerned with taking his audience to his source.

The contribution of syllabic alternation to the rhythm of Ps 46(47) offers an additional noteworthy point. While generally coincidental, verses 2–5 include a collection of rhythms that were deemed to be complementary based on their use in Aristophanes's hymn in *Thesm.* 947–1000. Verse 4 was particularly interesting in its use of the anapaestic metra also found in Spartan ἐμβατήρια and may offer an example of a rendering that specifically contributes to a line's rhythm. Here, the rhythm reflects the line's content, with both having militaristic tones. After the διάψαλμα in verse 5, the hymnic rhythms tended to fade, instead leading to collections of long and short syllables, although 7 and 9b offered some exceptions.

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[183] Dhont's research on OG Job discusses the variety of literary and cultural influences on Job's translation through the lens of polysystem theory. See Dhont, *Old Greek Job*, particularly 61–71 and 309–21.

Returning to the observations about the Greek Psalter generally that have been made in the preceding chapters and to Pietersma's specific observations about Ps 8 in particular, several points should be noted. First, Ps 46(47) also demonstrates that G preferred certain renderings, even when they led to semantic leveling and repetition, reflecting the Greek Pentateuch's use of repetition to enhance thematic development; he also maintained the word order of his source text and tended toward quantitative representation.[184] Second, Pietersma's observations about two tendencies, general close adherence to the *Vorlage* on the one hand and occasional deviations on the other, also holds in Ps 46(47). Third, the Pentateuch did not serve as G's only source for equivalents, a point particularly notable in G's choice of "beautiful words." Fourth, while his sensitivity to sound may find its origins in either Greek or Hebrew style, G does appear to have been influenced by Hebrew poetic style specifically as may be seen in the enhanced parallelism of verse 7. Ultimately, though, as has already been suggested, Ps 46(47)'s main contribution to our understanding of the G's translation of the Psalter may be the multicausality at both the level of individual lexical choices and at the line level.

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[184] This final point about quantitative representation has not been a focus of the discussion above since it generally has not contributed to our understanding of the psalm's style. That said, from a stylistic viewpoint G's lack of consistent adherence to this aspect of the translation actually demonstrates a general lack concern for brevity or terseness. Here, G quantitatively adds articles in 4, 6a, 7a, 8a, 9a, 9b, 10a, and 10b. These articles are generally implied within the Hebrew text and often are "added" to the noun θεός (verses 6, 8, 9–10). Here, G may be more concerned with typical Greek linguistic style than a close representation of his *Vorlage* via quantitative representation or to Greek or Hebrew poetic style, which both tend to omit articles. To this final point, the *Hebrew* source of Ps 46(47) perhaps unexpectedly includes three explicit articles in verses 2, 3, and 8: once on עמים (2) and twice on ארץ (3, 8), all of which are represented in the Greek translation.

CHAPTER 5
PSALM 110(111): "HIS RIGHTEOUSNESS ENDURES FOREVER AND EVER"

1 Αλληλουια.
  Ἐξομολογήσομαί σοι, κύριε, ἐν ὅλῃ καρδίᾳ
        μου
   ἐν βουλῇ εὐθείων καὶ συναγωγῇ.
2 μεγάλα τὰ ἔργα κυρίου,
   ἐξεζητημένα εἰς πάντα τὰ θελήματα
        αὐτοῦ·
3 ἐξομολόγησις καὶ μεγαλοπρέπεια τὸ ἔργον
        αὐτοῦ,
   καὶ ἡ δικαιοσύνη αὐτοῦ μένει εἰς τὸν αἰῶνα
        τοῦ αἰῶνος.
4 μνείαν ἐποιήσατο τῶν θαυμασίων αὐτοῦ,
   ἐλεήμων καὶ οἰκτίρμων ὁ κύριος·
5 τροφὴν ἔδωκεν τοῖς φοβουμένοις αὐτόν,
   μνησθήσεται εἰς τὸν αἰῶνα διαθήκης αὐτοῦ.
6 ἰσχὺν ἔργων αὐτοῦ ἀνήγγειλεν τῷ λαῷ
        αὐτοῦ
   τοῦ δοῦναι αὐτοῖς κληρονομίαν ἐθνῶν.
7 ἔργα χειρῶν αὐτοῦ ἀλήθεια καὶ κρίσις·
   πισταὶ πᾶσαι αἱ ἐντολαὶ αὐτοῦ,
8 ἐστηριγμέναι εἰς τὸν αἰῶνα τοῦ αἰῶνος,
   πεποιημέναι ἐν ἀληθείᾳ καὶ εὐθύτητι.

1 Hallelouia.
  I shall acknowledge[1] you, O Lord, with
        my whole heart
   in a council of upright and congregation.
2 Great are the works of the Lord;
   his will concerning all things is sought
        out.[2]
3 Acknowledgment[3] and magnificence are
        his work,
   and his righteousness endures forever and
        ever
4 He mentioned his marvels;
   merciful and compassionate is the Lord.
5 Food he gave to those who fear him;
   he shall remember his covenant forever.
6 Strength of his works he proclaimed to his
        people,
   to give them an inheritance of nations.
7 Works of his hands are truth and justice;
   trustworthy are all his commandments,
8 fixed forever and ever,
   made in truth and uprightness.

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[1] While BDAG 351 suggests that the verb ἐξομολογέω developed the sense of "praise," the examples start with the Septuagint. LSJ 597 also indicates that this is a later development. Given the uncertainty of the timing, the older sense of "acknowledgement" is adopted here. See footnote 43.

[2] The English word "will" represents the Greek plural form θελήματα that NETS renders with "wants" and that *LES* renders with "decrees." According to LSJ (788), the Greek noun denotes one's "will," which does not have an English plural form that fits the present context. As such, to use more natural English and avoid the potential for importing legal connotations that are not integral to the Greek, the singular form "will" and the corresponding singular copulative verb "is" are adopted here. Further note that the English word order differs significantly from the Greek, which opens with the participle (ἐξεζητημένα, "sought out") and ends with the noun phrase "his will" (τὰ θελήματα αὐτοῦ).

[3] LSJ 597 notes the equivalents "admission, confession," but "acknowledgement" is adopted here to represent in English the cognate relationship between ἐξομολόγησις in 3a and the opening cognate verb ἐξομολογήσομαί in line 1b.

9 λύτρωσιν ἀπέστειλεν τῷ λαῷ αὐτοῦ,
   ἐνετείλατο εἰς τὸν αἰῶνα διαθήκην αὐτοῦ·
   ἅγιον καὶ φοβερὸν τὸ ὄνομα αὐτοῦ·
10 ἀρχὴ σοφίας φόβος κυρίου,
   σύνεσις ἀγαθὴ πᾶσι τοῖς ποιοῦσιν αὐτήν.
   ἡ αἴνεσις αὐτοῦ μένει εἰς τὸν αἰῶνα (τοῦ
   αἰῶνος).[4]

9 Redemption he sent to his people;
   he commanded his covenant forever.
   Holy and fearful is his name.
10 Fear of the Lord is wisdom's beginning;
   good understanding for all who practice it.
   His praise endures forever.

The Hebrew version of Ps 110(111) has been described both as a hymn and as a psalm of individual thanksgiving, as well as one that includes wisdom features.[5] From a stylistic standpoint its two most noteworthy features are its acrostic structure and its rhythmic balance.[6] Whether or not G recognized these features is unknown, however neither the *Vorlage*'s rhythmic balance nor its acrostic structure are reflected in the translation, a point that is not surprising given the difficulty of recreating such features in another

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[4] See the discussion in Smith, *Translated Hallelujahs*, 239 where he notes that the Gallican Psalter marks the words τοῦ αἰῶνος in Ps 110(111):10c with an obelus and that Ra 2110 lacks them, offering early manuscript support for the reading εἰς τὸν αἰῶνα. Smith concludes that since expanding the form in 110(111):10c can be explained by assimilation to 110(111):3b and since dropping the final two words is difficult to explain, it seems most likely that G did not use the expanded form, instead rendering לעד with εἰς τὸν αἰῶνα.

[5] Note that the current analysis draws on the work of Bauks, "Psalm 110(111)," 2:1816–17; DeClaissé-Walford, "Psalm 111," 839–42; Kraus, *Psalms 60–150*, 355–60; and Zenger, "Psalm 111," 157–66. See Zenger, "Psalm 111," 159–63 for an overview of approaches to the Hebrew composition, although he ultimately concludes that is has a "mixed genre" (162). Kraus (*Psalms 60–150*, 356–57) notes its hymnic and thanksgiving elements, but concludes that it belongs to the wisdom (הכמה) tradition, while DeClaissé-Walford ("Psalm 111," 839) describes it as a thanksgiving song. (See, however, the discussion in chapter 3, footnote 17 of the present work.) Of additional interest here is Crüsemann's (*Studien zur Formgeschichte*, 296) observation that historically the acrostic psalms are described as such and then situated within other genres, noting that Ps 111 is situated within the hymnic genre. Westermann (*Praise and Lament*, 122), on the other hand, situates it within his descriptive songs of praise.

[6] Focusing on the Hebrew tradition, the initial phrase הַלְלוּ יָהּ stands outside of the acrostic structure, with the latter starting 1b. The acrostic lines include three or four words each and usually having an equal number of words; verses 1,7, and 10 are exceptions. Syllabically, the acrostic also demonstrates notable balance, including between seven and ten syllables per line; however, the syllable count between the lines of any given verse of the acrostic attest to no more than a two-syllable difference, with most possessing only a one syllable difference in the Masoretic tradition.

Returning briefly to Frye's ("Charms and Riddles," 136) discussion of charm noted in chapter 2, he considers the acrostic structures of the Hebrew Bible to be more associated with "riddle" or the visual aspect of composition than that of "charm" or the sound aspect.

language.[7] The lack of these particular features, though, does not mean that the Greek psalm is not a comprehensible composition in its own right or that it completely lacks style. Indeed, the psalm includes stylistic features relating to Greek prose style as well as certain aspects of Hebrew poetry and Greek lyric or hymnic style. As in the previous two chapters, the discussion below is broken into two sections. First, using a synchronic approach, the discussion offers an overview of Ps 110(111) as a Greek text in its own right, focusing on genre and structure. Following this description, the second part of the chapter draws on both synchronic and diachronic approaches in a verse-by-verse analysis that considers the stylistic aspects of the individual words, lines, and verses, as well as the extent to which G's renderings reflect an awareness of literary style based on a comparison with the presumed *Vorlage*.

An Overview of Greek Psalm 110(111)

One of the key arguments that Pietersma makes regarding the character of the Greek Psalter is that it is subservient to its Hebrew source text, perhaps even intentionally so since he suggests that the purpose of the Greek text is to take its audience to the Hebrew original. The current chapter will evaluate the validity of this claim with respect to Ps 110(111) by first considering the extent to which the psalm is comprehensible as a Jewish-Greek composition and then examining potentially stylistic elements of G's translation technique. The style and comprehensibility of Ps 110(111) as a whole can be approached from several perspectives: Greek religious and lyric poetry, Greek prose, and

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[7] Pietersma ("Acrostic," 192) notes that only in Psalm 118 (119) does G demonstrate an awareness of the acrostic structure, indicating that we do not know why he "chose to ignore" the structure elsewhere.

Hebrew poetic conventions. Based on the foundation laid in chapter 2, then, the discussion will consider the psalm through these various lenses and integrate the findings.

First, as has been done in previous chapters, it seems appropriate to consider how Ps 110(111) might be categorized generically, particularly as it relates to Greek ὕμνοι. As has been noted, Greek ὕμνοι usually include a tripartite structure, although some compositions lack the final prayer element. Considering Ps 110(111) through this lens, the text can easily be broken down into two parts, a brief invocation and a praise section, lacking that final prayer. Following the superscription, the psalm opens in 1b with the statement ἐξομολογήσομαί σοι, κύριε, ἐν ὅλῃ καρδίᾳ μου ἐν βουλῇ εὐθείων καὶ συναγωγῇ, which includes the speaker's stated intention to acknowledge a deity (ἐξομολογήσομαί σοι),[8] a reference to the specific deity addressed (κύριε),[9] and second-person address (σοι). The first two features meet Furley's and Bremer's description of hymnic openings as having "two elements: a linguistic marker indicating the speaker's intention of commencing his hymn and the announcement of whom he chooses to address."[10] In addition to including the requisite opening elements, this section contains the only self-referential element of the psalm, indicating that this acknowledgement will take place not only in the speaker's heart, but also in the council and congregation (ἐν βουλῇ εὐθείων καὶ συναγωγῇ). In contrast to Greek ὕμνοι, though, Ps 110(111) lacks additional descriptions

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[8] Here, G uses a future indicative verb, which as in Ps 8:4 represents a "prospective" use that describes "what is likely, is destined, or is going to happen" (Muraoka, *Syntax*, §28gb). See footnote 38 in chapter 3. It is also worth noting that the speaker does not specifically mention singing or a hymn, but rather the acknowledgement of God. This psalm generally lacks musical references.

[9] Κυρίος renders the divine name יהוה throughout the Psalter. Within a Greek context, it may be deemed sufficiently specific to identify a particular deity given Furley's and Bremer's analysis, which does not identify κύριος as an epithet (or attribute) used to address any of the gods in Greek hymnody. See Furley and Bremer, eds., *Greek Hymns*, 2:391–401 and the overview of Ps 46(47) in the previous chapter.

[10] Furley and Bremer, eds., *Greek Hymns*, 1:52.

specifying the deity addressed, something that would have assisted with specifically identifying the deity addressed in a polytheistic Greek context, but that would be less necessary in a monotheistic Jewish composition in which there is only one God to address.

Turning to Ps 110(111):2–10, these verses function as the praise section based on their description of God's qualities and past activities, with the latter expressed in brief narrative elements; this section also includes participial expressions of God's power in verse 8, which reads ἐστηριγμέναι εἰς τὸν αἰῶνα τοῦ αἰῶνος, πεποιημέναι ἐν ἀληθείᾳ καὶ εὐθύτητι ("having been fixed forever and ever, having been made in truth and uprightness").[11] This praise section can be subdivided into four parts. The first subsection introduces the theme of the psalm, namely the greatness of the Lord's works, and describes humanity's dependence on God (2–3); the second subsection focuses on God's deliverance of his people from Egypt and provision in the wilderness (4a–5a); the third shifts to focus on God's covenant (verses 5b–9b); the fourth and final subsection (9c–10c) opens with a description of God's name that is then followed by a wisdom saying, which raises the question of whether verse 10 in particular belongs in the praise section or if the verse actually shifts to an entirely new section in the psalm. While the proverbial form and content of this line both initially suggest a possible section break, a closer review suggests otherwise. Here, it is important to note that the final line of verse 10, and thus of the psalm as a whole, explicitly addresses the issue of praise: ἡ αἴνεσις αὐτοῦ μένει

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[11] The perfect participles (ἐστηριγμέναι, πεποιημέναι) tie back to God's commands in 7b and bear a stative sense (Muraoka, *Syntax,* §28ea; Evans, *Verbal Syntax in the Greek Pentateuch*, 166), alluding to God's power and ability to ensure that his commands remain firmly fixed (στηρίζω; LSJ 1644) and to their overall character.

εἰς τὸν αἰῶνα.[12] This praise then suggests that verse 10 may well fit within what has been described as a praise section and that a review of how it fits into the psalm's wider contents and structure is necessary.

Part of the reason Ps 110(111):10 initially appears to be a transitional point is not only its inclusion of a wisdom saying, but also because of its focus on human life: ἀρχὴ σοφίας φόβος κυρίου, σύνεσις ἀγαθὴ πᾶσι τοῖς ποιοῦσιν αὐτήν. Such a focus does not appear to fit with the praise of God, his character, and his deeds in the preceding verses. However, a review of the beginning of the praise section reveals that this is not the first place in the psalm that humanity and its relationship to God has been described. There, following a programmatic opening statement about the greatness of the Lord's works in 2a (μεγάλα τὰ ἔργα κυρίου),[13] the focus in 2b–3a shifts to humanity. First, in 2b we see the psalmist's observation that God's will for all things is sought by humans (ἐξεζητημένα εἰς πάντα τὰ θελήματα αὐτοῦ).[14] This language echoes the noted concern in Greek prayer for divine free will;[15] here, though, the speaker does not simply acknowledge God's freedom to act as he will, but rather focuses on the idea that this will (τὰ θελήματα αὐτοῦ) is sought out by humanity (ἐξεζητημένα). Verse 3a then makes a further observation with respect to humanity: people's very ability to acknowledge God is his work (ἐξομολόγησις ... τὸ ἔργον αὐτοῦ). Here, the noun ἐξομολογησις denotes a confession or admission,

[12] See footnote 4 for the exclusion of τοῦ αἰῶνος.
[13] Zenger ("Psalm 111," 161) notes that the works of YHWH are the theme of the Hebrew version of the psalm, which also appears to be the case for the Greek version.
[14] Humanity's role is implied rather than explicitly identified.
[15] Pulleyn, *Prayer in Greek Religion*, 144–45.

which does not appear to refer to God;[16] further, the word is a cognate noun tying to the opening verb in 1b, which is clearly a human action.

In addition to human seeking and acknowledgment, it is also likely that the reference to "magnificence" (μεγαλοπρέπεια) in 3a refers to humans. In Greek literature, μεγαλοπρέπεια is a human trait that is included in Aristotle's list of virtues, where it denotes "greatness in matters of expenditure."[17] H. Rackham notes that in Aristotle's work μεγαλοπρέπεια deals with "the spending of money on a grand scale from the motive of public spirit," but drawing on the component parts of the compound word he further comments that the word relates to "'great conspicuousness' or splendor" and "suitability on a great scale."[18] While we must of course be careful about the root fallacy, G's use of μεγαλοπρέπεια in contexts relating to God suggests that Rackham's composite meaning based on the word's component parts may be closer to what G had in mind rather than the specialized human connotations found in Aristotle.[19] G does not only use it with respect to God, though; in Ps 20(21):6 μεγαλοπρέπειαν is bestowed on the king by God, along

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[16] LSJ 597. Smith (*Translated Hallelujahs*, 227–28) notes that ἐξομολόγησις "is typically what God receives" (227). He further observes that Brenton translates this line as "His work is *worthy of* thanksgiving and honour," while noting that Brenton indicates that the rendering "worthy of" is not a direct translation of the Greek by means of his use of italics (Smith, *Translated Hallelujahs*, 228; see *The Septuagint with Apocrypha*, Ps 110[111]:2). Here, Brenton has an offered an interpretive rendering where "thanksgiving" renders ἐξομολόγησις and "honour" renders μεγαλοπρέπεια, which appears to reflect the Hebrew more than it does the Greek. For further discussion of Brenton's rendering, see footnote 76.

From a translational perspective, Smith (*Translated Hallelujahs*, 227) suggests that G's "mechanical" rendering here leads to a rendering that "shift[s] towards unintelligibility." However, if both adjectives are understood as addressing God's work as it relates to humanity, this so-called "unintelligibility" is at least somewhat ameliorated. For further discussion of the rendering, see above and the verse-by-verse analysis below.

[17] Aristotle, *Rhet.* 1366b (Freese). Aristotle states: μέρη δὲ ἀρετῆς δικαιοσύνη, ἀςδρεία, σωφροςύνη, μεγαλοπρέπεια, μεγαλοψυχία, ἐλευθεριότης, φρόνησις, σοφία (the components of virtue are justice, courage, self-control, magnificence, magnanimity, liberality, gentleness, practical and speculative wisdom.) See also LSJ 1087.

[18] Rackham in Aristotle, *Eth. Nic.* 1122a. Note, here, that the verb πρέπω can mean "to be clearly seen, to be conspicuous" or "to be conspicuously fitting"; in its participial form it can denote "that which is *seemly, propriety*," meanings attested in Plato and Antiphon (LSJ 1461, italics original).

[19] See Psalms 8:2; 28[29]:4; 67[68]:35; 70[71]:8; 95[96]:6; 144:5, 12.

with δόξαν (glory). Here, given its context, "splendor" seems to be in view. For our

purposes, the point is that μεγαλοπρέπεια can be either a divine trait or one that God can

bestow on a human. While his own magnificence could be a work of God in 110(111):3a,

given its use with ἐξομολόγησις it seems probable that μεγαλοπρέπεια here may refer to a

human trait. Ultimately, whether or not μεγαλοπρέπεια is deemed to be a human trait,

though, at the beginning of the praise section we see the speaker integrally tying

humanity to God as a source of knowledge or understanding and enablement: God's will

is sought; he provides the capacity for acknowledgement. Further, God appears to be a

source of human magnificence, whether it is understood as visual splendor or

generosity.[20] However, this final point is not determinative for the structural question.

Human acknowledgment itself is part of God's works (3a), which have already been

described as "great" (2a).[21] Here, lines 2b and 3a appear to be a further comment on

God's great works, with line 3b then offering a further point of the acknowledgement

enabled by God (1b, 2b), the enduring nature of God's righteousness (καὶ ἡ δικαιοσύνη

αὐτοῦ μένει εἰς τὸν αἰῶνα τοῦ αἰῶνος) that shifts the focus from humanity's dependence on

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[20] Splendor may be in view, but G may well have the concept of generosity in mind based on the more specialized sense in Aristotle. With respect to the current context, Hebrew Psalms 111 and 112 have been described as "twin psalms" (Zenger, "Psalm 111," 160). If such a characterization carries across to the Greek translation, then the description of the person who fears the Lord in Greek Psalm 111(112) as one who is rich, powerful, righteous or δικαιοσύνη (verses 2–3), and gives to the needy (verse 9a), may support the idea of generosity, although this description may more closely be tied to Aristotle's virtues of μεγαλοψυχία (magnanimity) or ἐλευθεριότης (liberality). Note further that if these two psalms are read together, the Greek translation includes three of Aristotle's virtues, δικαιοσύνη (111[112]:3), μεγαλοπρέπεια (110[111]:3), and σοφία (110[111]:10) relating to humans. Future research could examine the extent to which G demonstrates familiarity with the wider psalmic corpus and potentially related psalms in his translational process.

[21] Note here that μεγαλοπρέπεια τὸ ἔργον αὐτοῦ in 3a stylistically echoes μεγάλα τὰ ἔργα κυρίου in 2a in the use of the μεγάλα/μεγαλ-root and the reference to God's ἔργον/ ἔργα.

God back to God himself, as indicated by the third person singular pronoun αὐτοῦ.[22]

Logically, this understanding of verses 2–3 can be depicted as follows:

> 2a μεγάλα τὰ ἔργα κυρίου
> 2b ⎰ἐξεζητημένα εἰς πάντα τὰ θελήματα αὐτοῦ
> 3a ⎱ἐξομολόγησις καὶ μεγαλοπρέπεια τὸ ἔργον αὐτοῦ
> 3b καὶ ἡ δικαιοσύνη αὐτοῦ μένει εἰς τὸν αἰῶνα τοῦ αἰῶνος

Given the characteristic terseness of Hebrew poetry and the practice of omitting connectives in Greek poetry, the relationship between the lines must be inferred. In this understanding, verses 2 and 3 are part of the content of the stated intent to acknowledge God in 1b, specifically acknowledging the greatness of God's works in 2a, which are integrally related to God's will in 2b and manifested in a particular way in line 3a. Line 3b then adds another point deserving of acknowledgement: God's enduring δικαιοσύνη.[23]

Following the declaration about God's righteousness in 3b, verses 4a–9a include a series of five aorist indicative statements in subsections two and three that describe God's actions (4a, 5a, 6a, 9a, and 9b);[24] these subsections also include other statements describing God's character (4b) as well as his works and their nature (5b, 6b–8b).[25] While the aorist tense forms of the five statements do not necessarily indicate past tense, the intertextual references to Exod 34:6 (4b) and God's feeding of his people in the wilderness (5a), his deliverance (9a), and the commanding of the covenant (9b) suggest that these descriptions are basing the current acknowledgement of God in the psalm on his past activities on behalf of his people. This use of past events is typical in Greek hymns, while their use for a current purpose in the present is typical of lyric poetry. This

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[22] Humanity was alluded to with a plural form in 2b.

[23] LSJ 429 indicates that δικαιοσύνη can denote righteousness or justice, although in biblical studies "righteousness" is frequently a default rendering.

[24] The shift in verbal form serves as a structural marker pointing to a new subsection.

[25] Note that these descriptions take a variety of syntactical and grammatical forms.

present is alluded to in 5b, where God's remembrance of his covenant is noted, again using a future form that highlights that which is destined.[26]

After these five descriptions of God's actions using aorist verbs, the psalm includes four final lines in 9c–10c that structurally echo the opening lines of the praise section in 2a–3b. Both sections open with a verbless clause referring to God (2a, 9c) that is followed by two lines addressing humanity and its dependence on God (2b–3a, 10a–b) and then concludes with a present tense verbal statement referring to an enduring divine trait (3b, 10c):

[2a] μεγάλα τὰ ἔργα κυρίου,	[9c] ἅγιον καὶ φοβερὸν τὸ ὄνομα αὐτοῦ·
[2b] ἐξεζητημένα εἰς πάντα τὰ θελήματα αὐτοῦ· [3a] ἐξομολόγησις καὶ μεγαλοπρέπεια τὸ ἔργον αὐτοῦ,	[10a] ἀρχὴ σοφίας φόβος κυρίου, [10b] σύνεσις ἀγαθὴ πᾶσι τοῖς ποιοῦσιν αὐτήν.
[3b] καὶ ἡ δικαιοσύνη αὐτοῦ μένει εἰς τὸν αἰῶνα τοῦ αἰῶνος.	[10c] ἡ αἴνεσις αὐτοῦ μένει εἰς τὸν αἰῶνα (τοῦ αἰῶνος).

Just as 2a and b were conceptually linked by their references to the related ideas of God's works, which are manifestations of his will, so too are 9c and 10a, although in this case the link is both lexical and conceptual, with 9c referring to God's φοβερὸν (fearful) name and 10a to the essential nature of the φόβος (fear) of the Lord. The former refers to that which causes or is "regarded with fear," while the latter can denote "fear . . . awe, [or] reverence."[27] Returning then to the original issue of whether the proverb in 10a should start a new section, we can see that as with the opening of the praise section, these two remarks about humans relate to their dependence on the Lord. Indeed, the corresponding

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[26] Muraoka, *Syntax*, §28gb. While it is possible that this verse could refer to a future event, the content of the verse suggests otherwise. It seems unlikely that God would only remember his covenant at some future date when verse 8 uses two perfect tense participles to describe the ongoing (stative) character of God's commands, which are an integral aspect of the covenant.

[27] LSJ 1946–1947.

lines 2b and 10a both allude to the need to seek understanding or knowledge from God. Lines 10a–b are then followed by a statement that the Lord's praise endures forever in 10c. While the poetic lack of connectives leaves the precise relationship of this praise to what precedes it ambiguous,[28] the similar structure and focus on humanity's dependence on the divine suggests that verses 2–10 comprise a single praise section.

Having established the unity of the praise section in Ps 110(111):2–10, it is worth further discussing the two middle subsections. Here, Ps 110(111):4a–5a forms the second subsection of the psalm's hymnic praise. Lines 4a and 5a both open with a noun that is then followed by an aorist indicative verb describing God's past actions, in both cases relating to God's acts in delivering his people from Egypt. Psalm 110(111):4a lexically ties God's wonders to Greek Deut 7:18 via the use of the noun μνεία and the verb ποιέω, although the Pentateuchal passage does not use the same collocation;[29] while such a lexical tie alone may not establish the allusion to the deliverance from Egypt, the Deuteronomic verse goes on to refer to God's acts delivering his people from Pharaoh as a reason that they should not be afraid.[30] Further, the noun G uses in 4a, θαυμάσιος, is used in Exod 3:20 and Deut 34:12 to describe God's wonders performed in Egypt.[31] Thus, the marvels God mentions relate to the miracles in Egypt. Further, Psalm 110(111):4b includes an intertextual reference to Exod 34:6, which serves as a transition

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[28] Note that the only line explicitly tied to what precedes it with a connective is 3b, which starts with καί.

[29] In Deut 7:18 the dative noun μνείᾳ describes the manner in which the people shall perform the verb μνησθήσῃ, while ποιέω is the verb of the relative clause ὅσα ἐποίησεν κύριος ὁ θεός σου τῷ Φαραὼ καὶ πᾶσιν τοῖς Αἰγυπτίοις ("you shall not be afraid of them. With remembrance you shall remember what the Lord your God did to Pharao and to all the Egyptians" [*NETS*]), which describes what the people are to remember.

[30] See footnote 29.

[31] These are the only instances of θαυμάσιος in the Greek Pentateuch.

from the wonders in Egypt related to the deliverance to God's provision in the

wilderness, with the transition referring to God's self-revelation of his character. Line 5a

then describes God's provision of food in Exod 16:11–15. While Exod 16 does not

specifically include the noun τροφή, both passages have the same thematic content and

describe God's giving with the verb δίδωμι. Perhaps one of the more interesting aspects

of line 5a is that in Exodus the people are given this food following their complaints;

further, some then fail to follow God's instructions for gathering the bread. These are

hardly the characteristics of people who fear the Lord (τοῖς φοβουμένοις αὐτόν). While it

is possible that the composer of the psalm may be engaging in some revisionistic history,

the text may also be alluding to the wider context of the book wherein the people are

described as being afraid (φοβηθέντες) as they stand at the foot of the mountain while

Moses received God's commands.[32] Either way, this second subsection is thematically

united by the exodus events.[33]

The third subsection in Ps 110(111):5b–9b includes a chiastic structure:

> [5b] μνησθήσεται **εἰς τὸν αἰῶνα** διαθήκης αὐτοῦ
> [6a] ἰσχὺν ἔργων αὐτοῦ ἀνήγγειλεν **τῷ λαῷ αὐτοῦ**
> . . .
> [7b] πισταὶ πᾶσαι αἱ ἐντολαὶ αὐτοῦ
> . . .
> [9a] λύτρωσιν ἀπέστειλεν **τῷ λαῷ αὐτοῦ**,
> [9b] ἐνετείλατο **εἰς τὸν αἰῶνα** διαθήκην αὐτοῦ

Lines 5b and 9b include both parallel grammatical structures and semantic repetition,

opening with a verb that describes God's actions relative to his covenant followed by the

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[32] Both Exod 20:18 and Ps 110(111):5a describe the people with a participial form of φοβέω.

[33] While 5b will mention the covenant, the structure discussed for the third subsection and the use of the future tense-form suggest that this subsection ends with 5a.

repeated phrase εἰς τὸν αἰῶνα διαθήκης/διαθήκην αὐτοῦ.[34] Lines 6a and 9a are nearly

parallel, opening with a noun describing an aspect of God's provision (ἰσχὺν, λύτρωσιν)

for his people;[35] following these openings both lines include an aorist indicative verb

followed by the repeated dative phrase τῷ λαῷ αὐτοῦ.[36] Lines 6b–8b further develop the

idea introduced in 6a, which describes God's declaration of the strength of his works; line

6a is enjambed, carrying over into 6b, which describes the purpose of God's declaration,

to give them an inheritance.[37] Verses 7–8 then describe what is meant by the works of

God's hands (ἔργων αὐτοῦ, 6b).[38] These works are truth and justice (7a); the noun ἀλήθεια

(truth) is then repeated in 8b, specifically describing God's trustworthy commands (7b)

as being made with truth. The repetition of the word ἀλήθεια relating to both God's works

in 7a and his commands in 8b, the contiguity of lines 7a and 7b that implies connection,[39]

and the overall structure of the section that is framed with reference to God's covenant

points to the idea that God's works are not simply related to his provision for and

deliverance of his people, but that they also are seen in his covenant and commands. The

center of this chiastic structure is the stylistically noteworthy line 7b, πισταὶ πᾶσαι αἱ

ἐντολαὶ αὐτοῦ, which will be discussed below. This chiastic structure, then, focuses on

God's covenant, with the opening (6a) and closing (9b) lines describing God's actions

relative to the covenant and the middle addressing the trustworthiness of its commands

(7b).

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[34] The verb drives the different cases of the noun διαθήκη.
[35] Note that 6a includes the modifying genitives ἔργων αὐτοῦ.
[36] Note also that both verbs include compound forms starting with α.
[37] Smyth §2032e.
[38] Note here the repetition of the plural form of ἔργον: ἔργων in 6a and ἔργα in 7a.
[39] Berlin, *Dynamics*, 6. Here she discusses the correspondence implied by the contiguity and the necessity of reflecting on such relationships within poetry due to the genre's tendency towards asyndeton.

Looking at the Greek composition as a whole, G's use of verbal tenses effectively highlights the importance of God's will (2b), which can be seen in his commands, the eternality of God's righteousness (3b), and the endurance of his praise (10c). Not only are each of these ideas highlighted via verbal aspect and markedness, but that aspect also serves the lyric present. First, the importance of God's will as it is attested in his commands is foregrounded by G's use of perfect middle-passive participles, with the combination of perfect tense and the middle-passive forms offering the most marked constructions of the psalm (2b, 8a, 8b). Here, the focus on God's commands points to the centrality of "Torah wisdom" in the psalm, echoing what Erich Zenger observed with respect to the Hebrew tradition, namely that the wisdom named in verse 10 relates to God's revealed will in his commands.[40] Second, the use of the present tense highlights the enduring nature of both God's righteousness (3b) and his praise (10c), while the latter ties back to line 1b. Here, the enduring praise of verse 10 ties back to the speaker's stated intention to acknowledge God in line 1b, expressed with a future tense verb. These verbal forms are also more prominent than the aorist verbs and again highlight the lyric present syntactically.

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[40] Zenger, "Psalm 111," 162–63. While Zenger focuses on "Torah wisdom" and DeClaissé-Walford ("Psalm 111," 839) notes the psalm's "celebration of the torah," Kraus (*Psalms 60–150*, 359–60) focuses on the hymnic and didactic aspects of the text rather than highlighting any relationship to Torah.

Returning to Zenger's ("Psalm 111," 166) discussion, note that he suggests that the Greek tradition does not focus "on studying and doing the commandments but on praise of God's creative acts." However, Zenger appears to translate ἐξεζητημένα in 2b as "chosen," tying it to God's works, instead of "sought out" and tying it to God's will. The basis of his rendering "chosen" is unclear. He also focuses on the use of the third feminine singular pronoun in 10b, tying understanding to the performance of wisdom rather than to performing God's commands as is suggested by the third plural pronominal suffix of the Hebrew. Here, while understanding in the Greek tradition is not explicitly tied to living by God's commands, the importance of seeking God's will and the foregrounding of God's will and commands suggest that wisdom still relates to God's instruction.

Thus, Ps 110(111) focuses on the lyric present and may well be comprehensible as a Greek ὕμνος or prose hymn that proclaims an intent to acknowledge the Lord and then does so by focusing on his provision of knowledge and wisdom, enablement, deliverance, and covenant.[41] The analysis will now turn to closer examinations of the stylistic aspects of individual verses and to a discussion of how these features may relate to G's translation technique.

A Verse-by-Verse Analysis of Greek Psalm 110(111)

Verse 1

הללו יה	1a	Αλληλουια.[42]
אודה יהוה בכל־לבב	b	Ἐξομολογήσομαί[43] σοι, κύριε, ἐν ὅλη καρδία μου[44]
בסוד ישרים ועדה:	c	ἐν βουλῇ εὐθείων καὶ συναγωγῇ.[45]

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[41] This conclusion is based on the structural similarities between the psalm and Greek hymns. However, it must once again be noted that the extant Greek hymnic corpus includes *metrical* compositions. As such, it may be that the designation "Greek prose hymn" is a better option. As noted in chapter 2, it seems quite possible that prose hymns did exist at the time of the translation and, if so, it seems reasonable to conclude that the similarities in content and structure would allow the psalm to be understood in that light.

Note, also, that the focus above has been on the Greek composition in its own right. It should be recognized, though, that G does not appear to have contributed to an audience's ability to recognize this form since it is generally based on typical renderings.

[42] Based on G's inclusion of this transliterated form at the beginning of Pss 104(105)–106(107), 110(111)–118(119), 134(135), 135(136), and 145(146)–150 and Smith's (*Translated Hallelujahs*, 50) conclusion that it functions as a superscription, ἀλληλουϊα is considered a separate line. Note, though, that while it is not a part of the main body of the psalm and thus is not the focus of the analysis, the word ἀλληλουϊα may well have been considered a beautiful word by Demetrius (*Eloc.* 174) based on its resonant double λ's and its use of the long vowels α and η; further, G's use of transliteration echoes its use in the Greek Pentateuchal poetry, although there it was used from proper nouns.

[43] See Tov, "Greek Words and Hebrew Meanings," 97–110 and Flashar, "Exegetische Studien," 178–80 for a discussion of G's selection of the verb ἐξομολογήσομαί in 1b and the noun ἐξομολόγησις in 3a. While Flashar in particular focuses on Hebrew etymology, Greek grammatical training also relied on etymological approaches (Cribiore, *Gymnastics of the Mind*, 209).

[44] G tends to add clarifying personal pronouns (Gauthier, "Examining the 'Pluses,'" 56), although such clarification would not fit with the features that Demetrius describes as adding clarity. (See discussion on page 209.) In this case, though, the inclusion of the pronoun σοι reflects the Greek hymnic practice of addressing the deity in the second person (Furley and Bremer, eds., *Greek Hymns*, 1:43). While it reflects this practice, though, G's use may well have been due to interpreting יהוה as a vocative or to assimilation to Ps 9:2 (Smith, *Translated Hallelujahs*, 222), particularly in light of the third-person forms used in the remainder of the psalm.

[45] The line division between 1b and 1c is based on the Masoretic accentuation; the OG text critical apparatus does not note instances of an alternate stichic division here. It does, however, note a stichic

Stylistically, verse 1 includes several noteworthy elements. First, it opens with a recognizable rhythmic pattern of an initial paean and an unresolved cretic. Here, both Demetrius and Aristotle recommended opening a line with a paean, which has three short syllables that are either preceded by a long syllable (an initial paean: ¯ ˘ ˘ ˘) or followed by one (a final paean: ˘ ˘ ˘ ¯). Both types of paeans are considered to be resolved cretics,[46] with resolution referring to the practice of converting a single long syllable into two short syllables.[47] A cretic, then, is comprised of a ¯ ˘ ¯ rhythm.[48] G's use of ἐξομολογήσομαι in Ps 110(111):1b leads to a line that opens with an initial paean (ἐξ-ξŏ-μŏ-λŏ) followed by a(n unresolved) cretic (γῆ-σŏ-μαῑ).[49] Here we see a use of rhythm at an important point in not only the κῶλα, but in the psalm as a whole: the beginning.[50]

The rhythmic opening of 1b is followed by asyndetic parallel prepositional phrases (ἐν ὅλῃ καρδίᾳ μου ἐν βουλῇ εὐθείων καὶ συναγωγῇ) with notable sound patterning. Stylistically, what is noteworthy here is the repetition of ἐν,[51] the -λῇ rhyme

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variant in which some manuscripts include verse 2a with 1c, most notably in Sinaiticus and Alexandrinus. Ra 2110 does not include this variant but does consider 1b–c to be one line. While in some cases G offers syntactic clues of his understanding of the lineation, such is not the case here. As such, this alternate stichic division will not be further discussed since a stylistic discussion cannot contribute to the issue.

[46] West, *Greek Metre*, 198.

[47] West, *Greek Metre*, 199.

[48] West, *Greek Metre*, 194.

[49] The Greek letter ξ is considered a double consonant and is associated with both its preceding and following vowel (West, *Greek Metre*, 8). While ε and ο are short vowels, the closed syllable εξ is long; the vowel η and diphthong αι are metrically long, although αι is accentually short. Closed syllables, long vowels, and diphthongs yield long syllables. See the "Rhythm" section of chapter 2 for a further discussion of issues related to scansion.

[50] See Rowe, "Style," 154. Note, however, that while paeans and cretics are attested together in the hymnic corpus of Furley and Bremer (*Greek Hymns*, 2:86, 208, 259), the compositions do not include spondees (two longs). Both lines 1b and 1c include spondees. The collection of short syllables at the beginning of 1b prevents a scansion that Dionysius (*Comp.* 17) would find attractive, although 1c can be scanned as three spondees, a dactyl, and another spondee, which he would consider beautiful.

[51] Demetrius (*Eloc.* 268) describes subsequent clauses sharing the same introductory prepositions as being anaphoric in his discussion of the forceful style. Given his noted preference for using "phrases" (κόμματα) rather than clauses (κῶλα) in this style (Demetrius, *Eloc.* 241), it could be asked whether

seen in the words ὅλη and βουλῇ, the final -η that ὅλη and βουλῇ share with συναγωγῇ at the end of the κῶλον, and the repeated "o" (ο/ου) sound seen at the beginning of both prepositional phrases.[52] The sound patterning, seen in the highlighted letters and words here, rhythmically links the prepositional phrases, and thus the lines, together:

Ἐξομολογήσομαί σοι, κύριε, **ἐν ὅλη** καρδία μου

ἐν βουλῇ εὐθείων καὶ συναγωγῇ.

Such repetition and assonance are characteristic of Demetrius's grand style.[53] Further, the sound patterning combined with the syntax continues the forward momentum from the enjambed line (1b) into the subsequent line (1c), in lieu of suggesting pause at the end of line 1b.[54] In addition to this patterning, G's use of the words βουλῇ εὐθείων contributes a phrase combining long syllables, external hiatus, and a smooth word with internal hiatus to the line. Here, εὐθείων is probably considered a musically smooth word since it primarily contains vowels, a feature that lends elegance.[55] Such a combination of internal and external hiatus may have been deemed to have a forceful "cacophony produc[ing]

Demetrius would have described the consecutive prepositional phrases discussed here as anaphoric and forceful.

[52] These shared sounds create assonance according to the modern definition. The agreement between the three endings is syntactically driven by the preposition ἐν, requiring the dative case; however, Demetrius (*Eloc*. 104–105) cites an example of stylistic grandeur based on the "assonance of the words" that refers to necessary, case-driven endings. See also *Eloc*. 25–26 on assonance and Horrocks, *Greek*, 112 on the similarity of the ο/ου sounds.

[53] Demetrius, *Eloc*. 105. Assonance is also described as part of the forceful style (*Eloc*. 246). Here, Dines's ("Grand Words," 79) observation of the closeness of the grand and forceful styles and Innes's ("Introduction," 325) belief that the two styles emerged from one style should be remembered, as should the fact that for Demetrius (*Eloc*. 9) these styles can be combined.

[54] Such "rhythmic movement" has a tendency to move "toward some point that lies ahead . . . from some point already passed" (Dobbs-Allsopp, *On Biblical Poetry*, 107). Given that the syntax and sound patterning actually tie 1b and 1c closely together, it is interesting to note that the text of Ra2110 records 1b and 1c as a single line. It also reads εν βουλη σειων ευθεων και συναγωγη for the second prepositional phrase according to Kasser and Testuz, *Papyrus Bodmer XXIV*, 222.

[55] Demetrius, *Eloc*. 176–178.

vigor,"[56] although Demetrius encourages such using similar diction in the grand style, as well.[57] Here, then, in the opening verse of Ps 110(111) we see both hints of prose style relating to the grand, forceful, and elegant styles attested in Demetrius, particularly hiatus, sound patterning, and rhythm. These final two features, though, are not only characteristic of Greek prose style, they are also components of Hebrew poetry as described by Dobbs-Allsopp.

In addition to the syllabic rhythm and sound patterning, G's rendering of the prepositional phrases deserves further consideration from a translational perspective. Here, the first two words, ἐν ὅλῃ ("with all") represent G's usual rendering for בכל when it occurs in construct with לבב ("heart");[58] the word βουλῇ ("council"), on the other hand, is not a standard translation for סוד ("council"), which occurs six times in the Hebrew Psalter and is only rendered with βουλή twice, here and in Ps 88:8. In addition to βουλή HR lists γνώμη, συστροφή, and κραταίωμα as equivalents in Psalms, although Muraoka considers κραταίωμα to be doubtful.[59] Of the noted equivalents used within the Greek

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[56] Demetrius, *Eloc*. 255.

[57] See in particular Demetrius, *Eloc*. 39, 48, 68, 70–73, 272. Note, however, that in the grand style Demetrius (*Eloc*. 72–73) explicitly prefers hiatus between the same long syllables.

[58] The use of ἐν for -ב is standard in the Psalter with 1214 instances of ב being rendered with ἐν 882 times; the next most common rendering is ἐπι, which is used only eighty-five times. The Hebrew noun כל occurs approximately 345 times in the Psalter, of which 297 are rendered with πᾶς, while another four are rendered with the cognates ἅπᾶς (twice), and σύμπᾶς (twice); thirty-eight are rendered with ὅλη, five with ἕκαστος, and one with ὅσα. Of those rendered with ὅλη, all but two occur in either the phrase ἐν ὅλῃ καρδίᾳ, as here, or ὅλην τὴν ἡμέραν. See Smith, *Translated Hallelujahs*, 222.

[59] Muraoka, *Hebrew/Aramaic Index*, 103. Of the four instances not rendered with βουλή, based on a review of the verses and Muraoka's comment, two deserve further note: the doubtful rendering of κραταίωμα as the opening word of Ps 24:14a and the use of ἐδέσματα (lexical form: ἔδεσμα) as the final word in Ps 54:15a. The positions of the Greek lexemes correspond to the position of סוד in the MT of each verse. No Hebrew variants for סוד are noted in the BHS apparatus. First, with respect to κραταίωμα in Ps 24:14a, *DCH* 6:128 lists "chieftaincy" as a possible meaning for סוד based on the Septuagintal translation of this instance, although such a meaning is not otherwise attested. Other potential explanations for the rendering are an alternate or illegible *Vorlage*. An interpretive rendering does not seem likely given the Hebrew sense of the colon, which alludes to a relationship with God (NRSV: "friendship"; NIV: "the LORD confides"), while the Greek refers to divine empowerment (NETS: "the Lord is empowerment").

Psalter, contextually βουλή appears to be the most appropriate.[60] Given G's lack of

standard rendering for סוד in either the Psalter or the wider Hebrew Bible,[61] though, it

seems reasonable to consider what other potential alternatives might have been viable

based on both the translation of the Hebrew noun in other books and on Greek renderings

for Hebrew synonyms of סוד when it refers to a group of people. In other books Greek

equivalents for סוד that relate to a council, company, or group of people include βουλή,

συναγωγή, συνέδριον, σύνταγμα, συστροφή.[62] Reviewing translation equivalents for the

Hebrew synonyms עדה and קהל suggests that ἐκκλησία, λαός,[63] ὄχλος, παρεμβολή, πλῆθος,

and σύστασις may also have been options.[64] Of these, παρεμβολή and σύνταγμα, which

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Second, the rendering ἐδέσματα in Ps 54:14a does seem to offer an interpretive translation, describing the "company" (NRSV) or "fellowship" (NIV) denoted by the Hebrew סוד as "food" (ἐδέσματα) that has been made sweet when together with others in Greek. Note here, however, that HR (*Concordance*, 368) does not list סוד as an equivalent for ἔδεσμα.

[60] While סוד can denote "counsel," likely relating to the renderings γνώμη and συστροφή, its use in Hebrew Ps 111:1 with a locative preposition ב and the parallel prepositional object עדה suggests that the meaning "council" or "company" is in view (see *DCH* 6:125–6).

[61] As already noted, G used between three and five equivalents for the six instances of סוד in Psalms; outside of the Psalter, the Hebrew Bible includes an additional fifteen instances of סוד, which according to HR are rendered by twelve different Greek equivalents, although Muraoka (*Hebrew/Aramaic Index*, 103) suggests that four of these are doubtful. While not listed by either HR or Muraoka, παιδεία may also be an equivalent (Ezek 13:9; Amos 3:7), albeit an interpretive one denoting learning or education, relating to the concept of "counsel" associated with סוד (LSJ 1286; *DCH* 6:125). Thus, the Hebrew noun is translated by anywhere from eight to thirteen equivalents outside of the Psalter.

[62] Participial forms of the verbs συνεδριάζειν and εἰδεῖν may also refer to such a group.

[63] LSJ 1029 notes that λαός was used in poetic contexts to denote an assembly of people, notably in the work of Aristophanes *Ra.*676, *Eq.*163, *Pax* 551, *Av.* 448, and *Fr.*384. While it was also used in prose contexts, LSJ notes that in the LXX it focuses on people and people groups rather than assemblies.

[64] These equivalents are listed in Muraoka, *Hebrew/Aramaic Index*, 108, 128. Ἐπισύστασις is also listed as an alternative for עֵדָה (Muraoka, *Hebrew/Aramaic Index*, 108), but the connotation of "insurrection" or "riotous" suggests that it would not have been an appropriate equivalent (LSJ 663).

Also note, here, Smith's (*Translated Hallelujahs*, 224) comment that "there is no conceptual difference between עדה "congregation" and קהל "assembly, congregation." He does suggest, however, that סוד may be seen as distinct from them in that it can denote a private context, based primarily on HALOT's rendering "confidential discussion"; he does note that HALOT also glosses סוד with "circle of confidants, council" (Smith, *Translated Hallelujahs*, 223; see HALOT, 745). DeClaissé-Walford ("Psalm 111," 840), though, comments that most scholars do not focus on this distinction. *DCH* (6:126) adds the gloss "company" when it is used in construct with another word, including such examples as a "company of youths . . . of revelers . . . of my people . . . of holy ones," and "of the upright ones," the last of which renders the current example. Thus, while Smith's distinction may have some validity, the wider use noted by *DCH* suggests that the current comparison of סוד with עדה and קהל is reasonable.

refer to military troops,[65] do not seem appropriate, nor does συστροφή, which denotes "dealings [or] converse between men" only in its plural form.[66] Both ὄχλος and πλῆθος focus on the size of the group, denoting a mass,[67] a connotation that is not a noteworthy aspect of the semantic range of סוד. Finally, while συναγωγή may have been a viable alternative, it was G's preferred rendering for עדה (nine of twelve instances), which also had to be translated in this particular line (Ps 110:1c), leaving βουλή, ἐκκλησία,[68] λαός, σύστασις, and συνέδριον as potential renderings based on the wider OG corpus. Here, βουλή and συνέδριον appear to be the most likely options based both on G's willingness to use them and on their use as equivalents for סוד in other books. G uses συνέδριον for מת in Greek Ps 25:4a; it is also used as an equivalent for סוד in Greek Prov 11:13 and Jer 15:17, the latter of which renders the Hebrew בסוד. Additionally, the cognate verbal form (συνεδριάζει) is used in Prov 3:32. Further, of the five proposed alternatives, βουλή and συνέδριον both create sound play. The sound play for βουλή has been described above, while συνέδριον would tie the two objects of the preposition ἐν in Ps 110:1c together since they would both start with "συν" (<u>συν</u>έδριῳ and <u>συν</u>αγωγῇ); the shared ending -η with ὅλη and συναγωγῇ would be lost, as would the -λη rhyme with ὅλη, since the relevant lexical form would be συνεδρίῳ. Based on this analysis, βουλή not only provides a contextually

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[65] LSJ 1335, 1724.

[66] LSJ 736. G's use of a singular form to reflect the Hebrew suggests, then, that συστροφή would not be a viable choice.

[67] LSJ 1281, 1417.

[68] Citing Flashar, "Exegetische Studien," 102, Smith (*Translated Hallelujahs*, 224) observes that ἐκκλησία would have fit here, although G uses it consistently to render קהל. Note that Flashar is discussing G's tendency towards standard renderings, specifically addressing the use of ἐκκλησία for קהל and συναγωγή for עדה, although he also notes G's use of the Greek stylistic technique of μεταβολή to avoid repetition. See Flashar, "Exegetische Studien," 102–5.

appropriate and known lexical alternative, it also stylistically links the two prepositional

phrases more closely and creates the most sound play between the Greek lexemes.[69]

Given the variety of lexical options available to G and the lack of a typical rendering, his

choice of βουλή may reflect a level of stylistic sensitivity, whether that sensitivity is

based on Greek prose style,[70] such as that attested in Demetrius, on general Hebrew

poetic practices of incorporating sound patterning, or on the use of βουλή in a poetic

Pentateuchal text (Gen 49:6).

Verse 2

גדלים מעשי יהוה דדרושים לכל־חפציהם:	2a b	μεγάλα τὰ ἔργα κυρίου, ἐξεζητημένα εἰς πάντα τὰ θελήματα αὐτοῦ.[71]

Stylistically, the opening of what has been described as the praise section in Ps

110(111):2 does not include any particularly noteworthy aspects, although G's use of the

article in 2a may be of interest.[72] Here, the Greek article can be used to distinguish the

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[69] The goal of this discussion has been to consider the relative stylistic merits of the various alternatives since G does not have a generally accepted equivalent for סוד. While some of these Greek words are preferred renderings for particular Hebrew lexemes, such a preference does not rule out their potential use due to the noted semantic leveling in the Greek Psalter.

[70] Of further interest is the use of βουλή with the sense "council" in Greek poetic contexts (LSJ 325 cites Homer *Il.* 2.53, Aeschylus, *Ag.* 884, and Aristophanes, *Vesp.* 590), although it was also regularly used in prose contexts in the wider Greek corpus; thus, its use should not be deemed to be a specifically poetic choice.

[71] See Smith, *Translated Hallelujahs*, 225–26. Psalm 110(111):2 appears to represent a consonantal *Vorlage* equal to that found within the MT and generally includes G's standard renderings for the Hebrew, although the rendering θελήματα appears to represent an alternate reading tradition that read חפציהם as a nominal rather than adjectival form found in the MT. Additionally the translation of the Hebrew 3mp pronominal suffix (הם־) in 2b with a Greek 3ms pronoun (αὐτοῦ) appears to represent a logical transformation to express G's understanding of the text. With respect to the use of the third-person pronoun, Smith (*Translated Hallelujahs*, 226) suggests it relates to the logic of the verse; its use does contribute to the wider hymnic third-person style noted by Zenger ("Psalm 111," 161) for the Hebrew text, again suggesting that the addition of the second person pronoun in 1b was not related to issues of Greek hymnic genre. See footnote 44.

[72] Rahlfs's critical apparatus and a review of Ra 2110 do not offer any variants to this articulation, although the Verona manuscript (R) and 2110 both also add the article του before κυρίου in 2a. See Kasser and Testuz, *Papyrus Bodmer XXIV*, 222.

subject from the predicate, with the latter lacking the article.[73] By using the article, G

indicates that the first four words (μεγάλα τὰ ἔργα κυρίου) form a verbless clause, "great

are the works of the Lord." As rendered, these four words comprise a κῶλον, completing

a thought or sense-unit and allowing for pause, which according to Dobbs-Allsopp serves

as a non-visual line indicator.[74] Without the article, the phrase could simply be read as a

nominal phrase, "great works of the Lord," leaving three options open: 1) the following

perfect participle (ἐξεζητημένα) belongs with the first line/κῶλον, functioning as the

predicate; 2) the participle belongs with a second line/κῶλον with the predicate being

elided in the first;[75] or 3) the entire verse functions as a single line/κῶλον. While G's

rendering does not fully resolve the syntactic question of whether ἐξεζητημένα is

governed by either ἔργα or θελήματα,[76] it does suggest either familiarity with a reading

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[73] Smyth §1150.

[74] Dobbs-Allsopp, *On Biblical Poetry*, 57.

[75] Muraoka, *Syntax*, §75. Note, though, that while verbs can be elided, especially in poetry, Muraoka notes here that it is often the second line in which this occurs.

[76] Smith, *Translated Hallelujahs*, 226. Note that while syntactically speaking either noun can govern the participle, G's indication of a line break may suggest that it is preferable to read ἐξεζητημένα as a predicate of θελήματα. Enjambment, wherein a sense-unit runs beyond one line, of course remains a possibility; however, G's choice to use an article that is not quantitatively required to specify a sense-unit for the first line would seem to increase the probability that the second line (ἐξεζητημένα εἰς πάντα τὰ θελήματα αὐτοῦ) should also be read as its own sense-unit. That this interpretation is entirely possible is supported within the reception history of the psalm wherein 2a is actually read with 1c, as noted in footnote 45.

The potential for ambiguity in 2b is also seen in G's rendering of לכל with εἰς πάντα. While εἰς is a common rendering for the Hebrew preposition ל, 2b includes the only instance where לכל is rendered using a prepositional phrase rather than a simple nominal form of πᾶς and perhaps an article. The question, then, is whether the object of the preposition is πάντα or πάντα τὰ θελήματα αὐτοῦ, since πᾶς usually occurs in the predicate position as seen here (Smyth §1174b). Brenton (*The Septuagint with Apocrypha*, Ps 110[111]:2) prefers the latter, requiring that ἔργα govern the participle: "The works of the Lord are great, sought out according to all his will." Such ambiguity could have been avoided if G used an oblique case for לכל according to his standard practice. Again, syntactic clarity does not appear to be his primary goal. However, this reading does not address the implications of G's line indication noted above.

tradition similar to that of the MT, a literary competence that divided the verse into the same two lines found in that tradition, or an awareness of the acrostic structure.[77]

Here the issue of G's translation technique arises, since the use of the article may simply be a rendering that expresses the underlying source text, which includes the bound construction מעשי יהוה. According to Hebrew grammar, this construction is definite since the absolute form or *nomen rectum*, יהוה, is by nature definite.[78] As such, G's rendering may simply be expressing the underlying grammar rather than explicitly expressing his understanding of the sense-unit or lineation. Two points should be noted here. First, as has been observed by Pietersma, G has a tendency to quantitatively represent his source text.[79] Here, the source text does not include an independent lexical item representing an article. This lack, however, does not entirely preclude G from using an article. Interestingly, however, G does not always render an article that would be indicated by a bound construction with the Lord's name as the *nomen rectum*. In Ps 110(111):10a G renders יראת יהוה with φόβος κυρίου without an article. We also see renderings in Ps 110(111):5b, 6a, and 9b where G does not use a Greek article to render the determined form of the Hebrew source, where each line includes a pronominal suffix that indicates definiteness.[80] While it might reasonably be argued that the proverbial form of 10a led G

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[77] In this psalm in particular, such competence may relate to the acrostic or to the overall balance found in the Hebrew tradition.

[78] Joüon §137b, 139a.

[79] Pietersma explicitly states that G "had a strong tendency to overemphasize the importance of individual words and formal details of the Hebrew at the expense of communicating its coherent meaning," which he describes as isomorphic "at both the lexical and grammatical levels." Grammatically he specifically refers to G's occasional transfer of Hebrew pronominal gender regardless of the appropriate Greek gender in nine verses, which does not violate the noted lexical isomorphism. See "Psalms: To the Reader," 543.

[80] BHRG §24.4.1.2.c. However, at times such constructions can be indeterminate (Joüon §140a). Here, though, verses 6a and 9b both include items that have been previously mentioned, God's works (2a, 6a) and his covenant (5b, 9b), meaning they are determinate: "a thing is perfectly determinate when it has already been mentioned" (Joüon §137f, lacking original emphasis). In line 5b, the reference to "his covenant" does not appear to relate to the kind of circumlocution or to possess the kind of ambiguity noted

to omit the article, G is dealing with Hebrew poetry throughout his translation, which generally omits articles in both the Hebrew and Greek traditions, suggesting that the proverbial and poetic form is not the sole driving factor. As such, while G's use of the article in 2a may reflect the underlying grammar of his source text, his actual rendering does not necessarily have to have been rooted in this grammar and can reasonably also be considered an expression of his awareness or understanding of the text's lineation.

While G clarifies his understanding of the text's lineation, this rendering does not comprise the kind of clarity described in Demetrius's plain style, which includes using normal words, using connectives, particularly at the beginnings of clauses,[81] avoiding ambiguity by using resumptive repetition,[82] avoiding dependent constructions,[83] using "natural word order,"[84] as well as not using long periodic sentences.[85] Demetrius does not appear to have in mind cases where syntax is necessary to proper interpretation. Further, while G's translation technique leads here to the use of "normal" or non-poetic words, relative brevity of line length, and a particular word order, G does not include the type of clarity Demetrius appears to have advocated; indeed, his rendering actually creates potential ambiguity in 2b, seen primarily around the participle ἐξεζητημένα, as noted above. The root of this ambiguity is in G's stereotypical rendering of חפציהם as θελήματα. Contextually, the Greek bears the sense of will in contrast to the delight or desire found

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in Joüon §140a–b. Indeed, the reference in the previous line to God's provision of food in the wilderness would actually undermine any such ambiguity. The Mosaic covenant in Exodus is clearly in view.

[81] Demetrius, *Eloc.* 192.

[82] Demetrius, *Eloc.* 196–197.

[83] Demetrius, *Eloc.* 198.

[84] Demetrius, *Eloc.* 199–201.

[85] Demetrius, *Eloc.* 202.

in the Hebrew text; this difference likely drives the use of the 3ms pronoun as well.[86]

Here, while the Hebrew text includes what might be considered Demetrius's

recommended resumptive repetition with its pronominal suffix on חפציהם referring back

to the Lord's works (מעשי יהוה), linking the two lines together content-wise, the lexical

range of this stereotypical Greek rendering for the חפץ root effectively removes this

possibility. Even using his stereotypical rendering, though, G could have removed the

ambiguity by either adding a connective or relative pronoun to the beginning of line 2b to

indicate the relationship of ἐξεζητημένα to 2a. Indeed, the OG Psalter "is permeated with

clarifying words, i.e. verbs, nouns, pronouns, adjectives, and various particles that

function as communicative clues to the intended interpretation of its parent text."[87]

Instead, G allowed the obscurity created by his typical renderings to remain, suggesting

that he was not driven by a concern for something resembling Demetrius's plain style at

this point. However, this conclusion is not an indictment of G's technique. He is

translating poetry, a mode of literature often characterized by ambiguity. While G has

clarified the lineation, he allows other ambiguities to remain.[88]

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[86] *DCH* 3:287; *HALOT* 340; LSJ 788; Smith, *Translated Hallelujahs*, 225. This pronominal transformation fits into Louw's ("Linguistic or Ideological Shifts?" 117–18) transformations related to "logic and coherence."

[87] Gauthier, "Examining the 'Pluses,'" 53. He further notes that Naudé has observed a similarly simplifying or clarifying tendency in "corpus-based translation studies." See Naudé, "It's All Greek," 235–36.

[88] Verse 2 is of little interest rhythmically. Neither line would have been deemed attractive by Dionysius and neither line is solely comprised of rhythms deemed to be complementary to the paean found in verses 1 and 3; line 2b also includes an initial paean.

Verse 3

הוד־והדר פעלו	3a	ἐξομολόγησις καὶ μεγαλοπρέπεια τὸ ἔργον αὐτοῦ,
וצדקתו עמדת לעד׃	b	καὶ ἡ δικαιοσύνη αὐτοῦ μένει εἰς τὸν αἰῶνα τοῦ αἰῶνος.[89]

Ps 110(111):3a includes several stylistically or poetically interesting points. First, as with line 1b, 3a opens with a paean, which may be followed by a spondee ($\overline{}\overline{}$) and a second initial paean if the λο in μεγαλοπρέπεια is scanned as short. While an ο followed by two consonants is usually deemed to be long, in cases where it is followed by a plosive-liquid combination, as here (πρ), the syllable is considered anceps and may be scanned as either short or long.[90] Since the remainder of the line does not include a recognizable rhythm, though, context does not indicate one way or the other.[91] Second, in addition to this rhythmic opening, G's use of a compound form starting with "εξ" stylistically ties together the three aspects related to humanity in the opening lines: the speaker's stated intention to acknowledge God (1b); the practice of seeking God's will or wants (2b); and the reference to human acknowledgement enabled by God (3a). Third, as in line 2a G uses an article that clarifies his understanding of the lineation for a verbless clause. While the following line opens with the connective καὶ, which Demetrius indicates could clarify

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[89] The critical apparatus and text of Ra2110 do not offer any variants for 3b, although the apparatus does note some attestation for a plural rendering of ἔργον in 3a in the Old Latin and Hesychius.

[90] West, *Greek Metre*, 16–17.

[91] See footnote 50 for a discussion about paeans and spondees, which suggests that the rhythms would not have been deemed complementary in hymnody. Dionysius, however, may have found both lines of verse 3 to be beautiful, if the paeonic scansion discussed for 3a is instead scanned as a dactyl-baccheus-dactyl-cretic. The balance of line 3a would include an anapaest and a second baccheus, while 3b would be comprised of a palimbaccheus, dactyl, spondee, three dactyls or cretics, depending on the scansion of the anceps syllables, and a molossus. See Dionysius of Halicarnassus, *Comp.* 17.

the beginning of a clause,[92] without the article τὸ line 3a could potentially be read as

including nouns in apposition that are part of the subject of the verb μένει in line 3b.[93]

Here, in conjunction with a connective that was not sufficient to indicate the sense-unit,

G again uses an article. Finally, 3a attests to an instance of G's creation of repetition

through semantic leveling that was noted in Exod 15. Here, G renders the Hebrew word

פעל ("deed, accomplishment") with ἔργον, the same Greek word that he had used for מעשה

("work").[94]

As to the relationship of these stylistic aspects to G's translation technique,[95] the

opening rhythm may well be coincidental. G renders הוד with ἐξομολόγησις four of eight

times,[96] but also uses it three of four times when rendering the Hebrew phrase הוד־והדר

found in this line. In the other three cases of this phrase he uses δόξαν καὶ μεγαλοπρέπειαν

(Ps 20[21]:6), ἐξομολόγησις καὶ ὡραιότης (Ps 95[96]:6), and ἐξομολόγησιν καὶ εὐπρέπειαν

(Ps 103[104]:1. Only in Ps 20(21):6 did G opt for another equivalent for הוד when

rendering this Hebrew phrase (δόξαν). Note, however, that the possible use of ὡραιότης or

εὐπρέπεια for the second noun (הדר) would not create the second paean.[97] Here, no firm

conclusions can be drawn about the role of style in G's rhythmic rendering although it is

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[92] Demetrius, *Eloc*. 192.

[93] Perhaps, "acknowledgment and magnificence, his work, and his righteousness endure." While it may seem contextually unlikely, it is grammatically possible. See Smyth, §966 for the use of a singular verb form with multiple subjects.

[94] LSJ 951, 616.

[95] For a discussion of G's use of an article that is grammatically but not lexically indicated, see verse 2.

[96] For הוד G also uses μεγαλοπρέπεια (Ps 8:2, 144[145]:5), δόξα (Ps 20[21]:6), and ὡραιότης (Ps 44[45]:4).

[97] Ὡραιότης denotes "the bloom of youth, beauty" (LSJ 2036), while εὐπρέπεια refers to "comeliness . . . majesty . . . [or] dignity" (LSJ 728). Note, though, that while G uses eight different equivalents for הדר in the Psalter, only μεγαλοπρέπεια is used more than once. It renders the Hebrew in five of thirteen times. The remaining eight instances are all translated with unique lexical equivalents, again none of which would create the second paean.

possible that stylistic sensitivity influenced his choice, even if it was not determinative.[98]

Similarly, no firm conclusions can be drawn about the ἐξ- repetition since G generally

prefers to render דרש with ἐκζητέω (nineteen times) over ζητέω (four times); his

preference for ἐξομολόγησις has already been noted.

Line 3b is also stylistically noteworthy, including sound patterning, external

hiatus, content matching the composition, and another partial line of rhythm. First, G's

rendering in 3b includes ν and η/ει assonance, rhyming endings for the opening noun and

finite verb (νη/νει),[99] and three instances of external hiatus:

$$\text{ἡ δικαιοσύνη αὐτοῦ μένει εἰς τὸν αἰῶνα τοῦ αἰῶνος}$$

The rhyming and assonance are indicated by the bold and underlined letters, while the

hiatus is seen between noun δικαιοσύνη and the pronoun αὐτοῦ as well as between the

verb μένει and the preposition εἰς, the latter of which would have been deemed grand

according to Demetrius's standards: "hiatus then between the same long syllables and the

same diphthongs creates grandeur."[100] In this case though, the sound patterning and

hiatus may not merely be the coincidental outcome of G's typical practices. G renders the

Hebrew active participle עמדה with a Greek finite, present indicative verbal form (μένει),

something that John Sailhamer notes only happens 9 percent of the time;[101] the more

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[98] Also note, here, the practice of using compound forms that creates sound patterning, similar to the practice observed by the translator of Exod 15.

[99] With respect to the similar pronunciation of ει and η, Horrocks (*Greek*, 168) notes that the "interchange of η and ι/ει is attested from late Ptolemaic times onwards," with the earliest attestation generally relating to "prevocalic context[s]," but eventually being attested in other cases as well. Here, note that the ει in μένει occurs at a word end, but also before another diphthong ει in εἰς, suggesting that it may well have been pronounce similarly to η.

[100] Demetrius, *Eloc.* 73.

[101] Sailhamer, *Translational Technique*, 108.

usual rendering is a Greek present participle.[102] With respect to his rendering of the

phrase used here, עמדת לעד, in Ps 18(19):10a G uses his standard grammatical choice of a

present participle, leading to the Greek rendering διαμένων εἰς αἰῶνα αἰῶνος.[103] As such, G

was willing to use his preferred grammatical form of a participle for this particular

Hebrew phrase,[104] suggesting that he might have had a reason for adopting an alternate

syntactical choice in Ps 110(111):3b. While the stylistic advantages of using μένει have

been noted, including the contribution of aspect to prominence, the question here is how

it might have stylistically compared to a line using a Greek present participle. In this

case, a quantitative rendering that uses the present participle and omits the article would

have resulted in the following rendering:

καὶ δικαιοσ<u>ύνη</u> αὐτ<u>οῦ</u> μέ<u>νου</u>σα <u>εἰς</u> τὸν αἰῶ<u>να</u> τ<u>οῦ</u> αἰῶ<u>νο</u>ς

This rendering would still include four ν sounds, but only two η/ει sounds,[105] although it

would have three υ/ου sounds.[106] On the other hand, while the adopted rendering (μένει)

only includes two υ/ου sounds, it has four η/ει sounds and the νη/νει rhyme. The

additional η/ει sounds and νη/νει rhyme are actually more prominent, appearing at the

beginning or ending of words.[107] It also creates the hiatus between the two εἰ- syllables

noted above. Here, then, we see the potential for multicausality. G may have been

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[102] Sailhamer, *Translational Technique*, 115. Both the present indicative and participles are used in lines with subject-predicate constructions like the one found in 3b; Sailhamer notes that the reason for the varying choices is not clear.

[103] The use of the participial form (διαμένων) avoids the external hiatus with the subsequent preposition εἰς that would be created by using the third masculine singular finite verb.

[104] In this case, using an alternate grammatical form of διαμένω would not contribute to the style of the line.

[105] Including the article would lead to three η/ει sounds.

[106] The latter example does include one additional "s" (σ) sound, as well.

[107] Such assonance is part of Demetrius's (*Eloc.* 105) grand style and Greek style more broadly, as discussed in chapter 2.

influenced by the present tense's contribution to sound patterning, to the prominence created by using a marked tense, as discussed in the overview, or both. As such, we cannot be certain about the precise reason for G's rendering, although at a minimum he appears to have demonstrated his competence at either creating noteworthy sound or emphasizing a point of interest.

Having addressed the likelihood that style influenced G's rendering in 3b, it is worth considering the remaining stylistic aspects of the line, namely its matching of content with composition and its rhythm. First, the phrase εἰς τὸν αἰῶνα τοῦ αἰῶνος, which is predominantly characterized by long syllables and includes two words that are not necessary to convey its meaning (τοῦ αἰῶνος), creates a sense of length that may be associated with the durative aspect of time conveyed by the content, effectively matching the content and composition, something that Demetrius advocates within the grand style.[108] Further, the rendering does not appear contextually driven, with the noteworthy point being G's use of an extended form rather than the quantitatively closer rendering εἰς τὸν αἰῶνα in which εἰς τὸν renders the Hebrew preposition ל and the Greek noun αἰῶνα renders the Hebrew noun עד.[109] While לעד is only rendered with εἰς τὸν αἰῶνα once in the Greek Psalter (9:19) and while it is the preferred rendering for עולם/לעולם,[110] G's tendency toward semantic leveling noted by Pietersma and seen in his use of ἔργον for both מעשה

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[108] Demetrius, *Eloc.* 49. He similarly encourages matching words and subjects in the forceful style (Demetrius, *Eloc.* 276).

[109] The Masoretic pointing includes the article with the preposition: לָ.

[110] This shorter phrase is only used for the independent use of לעד (without a form of לעולם) in Ps 9:19 of Rahlfs's text. (Smith's [*Translated Hallelujahs*, 230] note that it is used in Ps 148:6 refers to an instance where לעד and לעולם occur together.) It also occurs in Ps 110(111):10c of Ra2110. It should be noted that the general lack of use of this shorter Greek prepositional phrase may in part be a desire to distinguish renderings of לעד from לעולם; its only instance in Rahlfs's text is the first independent use of לעד and it must be acknowledged that G may have made the decision to distinguish between them later in the translational process. However, based on the rendering in 110(111):10c this seems unlikely.

and פעל in the current psalm (verses 2a and 3a) suggests that he could have reasonably adopted this rendering within his general translation technique. Here, Randall Gauthier notes that this form (εἰς τὸν αἰῶνα) and extended Greek forms such as εἰς τὸν αἰῶνα τοῦ αἰῶνος and εἰς τὸν αἰῶνα καὶ εἰς τὸν αἰῶνα τοῦ αἰῶνος are used interchangeably for עד, לעד, עולם, לעולם, and combinations of these Hebrew lexemes with one another, concluding that "there is nothing to warrant any semantic difference from one to the other."[111] If, then, G has not semantically contributed to the meaning and since he has departed from his typical practice of quantitative representation, it seems likely that stylistic sensitivity may have contributed to his choice of rendering, both here and at other points in the Psalter.

In addition to the value of matching content and composition in the grand style, Demetrius notes that both long syllables and the use of long clauses are associated with grandeur,[112] as is internal hiatus between long vowels and diphthongs.[113] While both αἰῶνα and αἰῶνος in 3b include such internal hiatus between the αἰ and the ῶ,[114] the use of the extended form εἰς τὸν αἰῶνα τοῦ αἰῶνος also adds the external hiatus between the words τοῦ αἰῶνος, extends the clause length, and adds four naturally long syllables.[115] This extended form, then, although it may not be semantically differentiated, creates a phrase (κόμμα) that combines a number of stylistic techniques, which Demetrius also

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[111] Gauthier, "Examining the 'Pluses,'" 70, 68–70. Note that Gauthier lists αἰῶνα τοῦ αἰῶνος as one of the phrases rather than εἰς τὸν αἰῶνα or the plural form εἰς τοὺς αἰῶνας. The latter is the correct form based on his verse listings, though. Further Gauthier's analysis does not include the rendering εἰς αἰῶνα αἰῶνος, which is used in Pss 18(19):10a; 20(21):7a; 21(22):27c; 36(37):29b for לְעַד, in 20(21):5b for עולם ועד, in Ps 36(37):27b for לעולם, and in Ps 131(132)14a for עדי־עד.

[112] Demetrius, *Eloc.* 39, 44.

[113] Demetrius, *Eloc.* 72. Demetrius focuses here on hiatus between the same vowels and between diphthongs, although he also cites οἴην as an example, which includes hiatus between a diphthong and long vowel.

[114] It is also possible that either one or both of the words may have been deemed musically smooth, based on the predominance of vowels. See Demetrius, *Eloc.* 176–178.

[115] Note, however, that τοῦ may be shortened by correction.

notes can be impressive in his discussion of grandeur.[116] Similar effects are found for

both of the extended forms noted by Gauthier; as such, it may be that G's repeated choice

to use forms that do not quantitatively represent his *Vorlage* relates to his sense of style.

Indeed, the interchangeable use of these constructions would suggest that G's primary

goal here was not bringing the reader to the *Vorlage*, but rather communicating the sense,

perhaps stylistically.[117]

Building on the observations above about the use of long syllables, Ps

110(111):3b can be syllabically rendered (disregarding word division) as follows:

κᾱι-ῆ-δῐ-**και**-ŏ-σῠ-νῆ-αῡ-τοῡ-μĕ-**νει**-εῑς-τŏ-**ναι**-ω̄-νᾰ-**του**-ᾱι-ω̄-νο̄ς[118]

While the lack of context to inform how the line should be scanned suggests caution, it is

interesting to note that the use of the finite verb μένει and the extended form lead to a line

that can be scanned as concluding with three anapaestic dimeters (ŏ-σῠ-νῆ / αῡ-τοῡ Ι μĕ-

νĕι-εῑς / τŏ-νᾰι-ω̄ Ι νᾰ-τŏυ-ᾱι / ω̄-νο̄ς).[119] This partial line of rhythm reflects Dover's

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[116] Demetrius, *Eloc.* 61.

[117] This point remains relevant even for the shorter phrase εἰς τὸν αἰῶνα since it renders not only
עולם/לעולם, but also עולמים, הלעולמים, and עד עולם, as well.

[118] The anceps syllables are marked in bold as I have been unable to determine how to create a
superscript anceps symbol (x) over the syllables. Note, here, that the first καί cannot be shortened by
correption since it is not adjacent to a naturally short syllable. Similarly, η is rarely shortened by correption
(West, *Greek Metre*, 12), thus the syllable "νη" in δικαιοσύνη is considered long.

[119] Anapaestic dimeters occur in eight forms, each containing two anapaestic feet (˘ ˘ ‾). This verse
includes two types: the first type combines two anapaestic feet (˘ ˘ ‾ / ˘ ˘ ‾); the second includes two
contracted shorts in the second foot (˘ ˘ ‾ / ‾ ‾). Verse 3b includes a metron with two feet that is both
preceded and followed by a metron with the contracted foot. See Raven, *Greek Metre*, 56. This instance of
anapaestic rhythm suggests that it would not fit into the elegant style since it is specifically associated with
its faulty implementation (Demetrius, *Eloc.* 189).
   The opening four syllables can be scanned as an ionic *a maiore* if the second καί is interpreted as
being short (κᾱι-ῆ-δῐ-κᾰι); without the addition of the article it could have been scanned as either a cretic (‾
˘ ‾) or a dactyl (‾ ˘ ˘). Note, however, that the ionic and cretic rhythms are not combined elsewhere with the
anapaestic. Here, Raven (*Greek Metre*, 61) in particular comments that the anapaestic rhythm is rarely
combined with other rhythms, although Gentili and Lomiento (*Metrics and Rhythmics*, 130) note the
combination of iambic and anapaestic rhythms in Euripides. Further, Furley and Bremer cite a number of
hymns that include anapaestic rhythm, although none that include an ionic *a maiore* in the same
composition. The anapaestic and dactylic meters are related, both containing three syllables with two short
feet. As such, they can at times be alternately scanned, although such seems unlikely here.

observation that rhythm in prose was rarely sustained, in this case, though, actually

exceeding the seven to eight syllables that he notes and extending to sixteen syllables.[120]

However, the rhythm noted in the next line (4a) suggests an alternate scansion of part of

the line that starts with the final syllable of μένει, νĕι-εῑς-τŏ-νᾱι/ῶ-νᾰ-τŏυ-ᾱι/ῶ-νōς, may be

a better understanding.[121] According to this scansion the final ten syllables of 3b have an

iambic metron followed by a choriamb and a syncopated iamb, with attestation of

combinations of iambs and choriambs available in the extant Greek corpus.[122] The

attractiveness of this alternate scansion is due to the presence of three choriambs

followed by another syncopated iamb in the following line, a point that will be discussed

below.

While line 3b includes recognizable Greek rhythmic metra, the sound patterning

also contributes to a sense of rhythm, with the two η's in ἡ δικαιοσύνη starting a sense of

forward momentum that ebbs with αὐτοῦ, but then starts up once again with the two ει

diphthongs in μένει εἰς, and then carries through the end of the verse with some ν

assonance in τὸν αἰῶνα τοῦ αἰῶνος.[123] The three final long syllables then create length

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[120] Dover, *Greek Prose Style*, 161. While Demetrius (*Eloc.* 180–183) suggests using lines or half-lines of unobtrusive meter in the elegant style, the three long syllables at the end would contrast with his examples. While the positioning of this rhythmic unit may also reflect Rowe's ("Style," 154) observation that "short combinations of feet" can be found "at important points", with 3b comprising the final line in the opening of the praise section described above, this possibility seems unlikely in light of the rhythm noted in the following line as well as G's use of the short form εἰς τὸν αἰῶνα that lacks this rhythm at the end of the psalm.

[121] The secondary literature on Greek poetry often lists alternate ways of scanning poetic lines with the one adopted frequently relating to the wider rhythm, meter, and genre of an individual composition.

[122] West, *Greek Metre*, 57–58; Gentili and Lomiento, *Metrics and Rhythmics*, 151–53. Note that in this case the use of the participle μένουσα would have led to the same scansion, although the differences in sound patterning would still remain.

[123] The rhythmic role of the sound patterning contributes to the matching of style and content noted above, with the sense that God's righteousness continues on and on. If the pronoun αὐτοῦ was not required by the *Vorlage* it might be suggested that the slight ebb in momentum there could be a poetic

leading to pause. Ultimately, though, while the use of the finite verb and the selection of the extended form for לעד can be explained by a stylistic use of sound, it may also be that G's choices were also influenced by a sense of rhythm, whether it was based on rhythmic metra rooted in Greek style or sound patterning that is associated with Hebrew poetry.

Thus, in Ps 110(111):3 we see a variety of stylistic techniques, some of which may merely be a fortuitous consequence of G's general translation technique and others that appear to have been at least somewhat stylistically motivated. Additionally, these stylistic features reflect a variety of influences, including both Greek and Hebrew style.

<div align="center">Verse 4</div>

זכר עשה לנפלאתיו חנון ורחום יהוה:	4a b	μνείαν ἐποιήσατο τῶν θαυμασίων αὐτοῦ, ἐλεήμων καὶ οἰκτίρμων ὁ κύριος.[124]

Ps 110(111):4 transitions to the part of the praise section predominantly characterized by aorist indicative verbal statements describing God's actions that serves as the background or basis for the lyric present praise. Here, G opens with a line that attests to at least some level of familiarity with idiomatic Greek in his periphrastic use of ποιέω with μνείαν and the genitive, which comprises a Greek idiom that Smith notes is "well attested in both Classical and Hellenistic literature" referring to the action of mentioning,[125] leading to the rendering above of "he mentioned his marvels."

In addition to G's idiomatic Greek, line 4a includes two stylistic links to the previous line. First, the use of μνείαν creates a near auditory anagram with μένει in 3b, a

expression of an occasional sense by the audience that it was fading, only to quickly realize that such was not the case; it still carried on.

[124] The rhyming adjectives intertextually refer to Exod 34:6, although they also appear to be typical renderings.

[125] Smith, *Translated Hallelujahs*, 229.

feature found in Greek lyric poetry.[126] Second, line 4a continues the use of rhythm that started in 3b, here using three choriambic metra (‾ ˇ ˇ ‾) followed by a syncopated iambic metron (‾ ‾).[127] Turning to the issue of G's translation technique, while it is possible that the rendering offers evidence for Dover's assertion about the possibility of coincidental rhythm,[128] the extended use of choriambic and iambic metra for twenty-four syllables over two lines gives pause, especially in light of the transformation in meaning.[129] Here, if we return to Louw's discussion suggesting that these types of "micro-level changes," or transformations, should be examined for motivating factors starting with linguistic requirements, style, and then logic, we may learn more.[130]

To examine possible motives, we must first identify the G's possible options. The Hebrew noun זֵכֶר occurs eleven times in the Psalter, six of which G renders with the noun μνημόσυνον, three with the noun μνήμη, one with a participle of μνημονεύω, and one with the noun μνεία.[131] Both μνημόσυνον and μνήμη are used with the verb ποιέω in the wider Greek corpus of literature. Herodotus in particular uses ποιέω and μνημόσυνον together to describe making a memorial, including a "bronze vessel" (χαλκήιον) and "freedom" (ἐλευθέρας), suggesting that both physical and conceptual items could be a memorial.[132]

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[126] See Silk, "Language," 437. Note, though, that the instance he cites involves two words in one line amidst "intense sound-patterning."

[127] The syncopated iamb can also be scanned as a spondee.

[128] Dover, *Greek Prose Style*, 163.

[129] Smith, *Translated Hallelujahs*, 229. Specifically, Smith describes the use of the genitive case for the ל preposition as "an interpretive move." As to the transformation in this verse, the Hebrew deals with "remembrance" (זֵכֶר) in the Masoretic tradition while the Greek deals with speech.

[130] Louw, "Linguistic or Ideological Shifts?" 109, 111. He also lists "communicative purpose, culture and world view/ideology" as potentially motivating factors.

[131] Μνεία is also used only once in the Greek Pentateuch (Deut 7:18). Muraoka (*Hebrew/Aramaic Index*, 44) suggests that in the case of the verbal rendering (μνημονεύω) G was actually rendering a Qal form of the verb, leaving the three nouns.

[132] Herodotus, *Hist.* 4.81.6; 6.109 (Godley).

While the attested evidence is admittedly scarce compared to that found for the idiom G

selects,[133] it does demonstrate that the combination was possible and thus that linguistic

reasons seem unlikely to explain G's rejection of his most common equivalent

(μνημόσυνον). Attestation is also available for the combination of μνήμη and ποιέω, which

is actually a second idiom meaning to say or mention that is attested as early as

Thucydides (5th century BCE) down past the period of the Septuagintal translation into

the common era. This suggests that if G's goal was to communicate the concept of

"mentioning," one of his other equivalents was available. Here, then, both of G's other

equivalents were linguistically possible options depending on whether G wanted to

communicate the idea that God "made" a "memorial" or "remembrance" of his wonders

(μνημόσυνον) or the idea that God "mentioned" his wonders (μνήμη).

Having ruled out a linguistic motivation for G's rendering, according to Louw we

should now consider stylistic motives. As has been noted above, G's actual rendering

gives both an auditory link with 3b and a line with three choriambic metra followed by a

syncopated iamb:

μνε̄ι-ἄ-νε̆-πο̄ι/η̄-σᾰ-το̆-τῶν/θᾱυ-μᾰ-σῐ-ω̄/νᾱυ-το̄υ

If G had used his most common equivalent, μνημόσυνον, he would not have created either

the auditory anagram or the iambic-choriambic rhythm that carries over from the

previous line:[134]

μνη̄-μο̆-σῠ-νο̆-νε̆-πο̄ι/η̄-σᾰ-το̆-τῶν/θᾱυ-μᾰ-σῐ-ω̄/νᾱυ-το̄υ

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[133] The collocation is attested as early as Aeschylus (6th–5th century BCE) down through the
translation of the Septuagintal texts and beyond, while Herodotus provides the only evidence for the
combination of ποιέω and μνημόσυνον.

[134] The basis for the conclusion that this rendering does not create the auditory anagram is the
addition of the syllables μο, συ, and νον, which do not tie in with the sounds created by the word μένει,
although the opening syllable μνη would create some assonance.

This line would still end with the same rhythm, but the opening of the line does not fit

with the iambic-choriambic rhythm begun in the previous line.[135] Similarly, although

μνήμη is a closer fit for sound, it too results in a different rhythmic pattern, albeit one that

appears identifiable:

$$μνῆ\text{-}μῆ\text{-}νĕ\text{-}\boldsymbol{ποι}/ῆ\text{-}σᾰ\text{-}τŏ\text{-}τῶν/θᾱυ\text{-}μᾰ\text{-}σῐ\text{-}ῶ/νᾱυ\text{-}τōυ$$

In this line the syllable ποι is anceps; if it is scanned as long the first metra can be an

iamb,[136] while it can be an ionic *a maiore* if it is scanned as short.[137] Thus, both

alternatives create what may have been a recognizable Greek rhythm. That said, though,

G chose to render his source text with μνείαν, which creates a line with three identical

metra (choriambs) and a syncopated iamb,[138] creating continuity with what precedes it by

means of the syllabic rhythm despite the shift in content. Based on this discussion, then,

while linguistic reasons do not appear to have motivated G's rendering that "transforms"

the meaning, the identifiable rhythm, and perhaps the auditory anagram, of the actual

rendering suggests that G's stylistic sensitivity may have contributed to his choice.

A final aspect of verse 4 should be noted, the quantitative addition of the article ὁ

in line 4b. Here again, G's use of a quantitatively added article creates a κῶλα or sense-

unit that offers a non-visual clue to lineation; without the article the Greek ἐλεήμων καὶ

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[135] The line would open with either an initial paean (¯ ˘ ˘ ˘) or a dactyl (¯ ˘ ˘), which would echo the opening of lines 1b and 3a but would leave two or three syllables rhythmically unaccounted for. The choice not to echo the previous initial paeans suggests that either opening with such a paean was not stylistically important or, alternately, that creating a rhythm that carried over from the previous line was more important.

[136] Gentili and Lomiento, *Metrics and Rhythmics*, 144. Note here that the first syllable of an iamb is anceps; in this metron in particular it is long.

[137] Such a metron is used in iambic contexts (West, *Greek Metre*, 143).

[138] Both lines 3b and 4a then end with a choriamb followed by a syncopated iamb. Of interest, both choriambs and iambs are attested with paeans in a dithyramb to Dionysos although the iambs are not syncopated (Furley and Bremer, eds., *Greek Hymns*, 2:208; Zimmermann, *Dithyrambos*, 56). Further, both lines of verse 4 can be scanned with metra that Dionysius of Halicarnassus (*Comp.* 17) appreciates.

οἰκτίρμων κύριος could function either as a verbless clause or as the subject of τροφὴν

ἔδωκεν τοῖς φοβουμένοις αὐτόν in 5a.[139]

Verses 5, 6

	טרף נתן ליראיו	5a	τροφὴν ἔδωκεν τοῖς φοβουμένοις αὐτόν,
	יזכר לעולם בריתו:	b	μνησθήσεται εἰς τὸν αἰῶνα διαθήκης αὐτοῦ.
	כח מעשיו הגיד לעמו	6a	ἰσχὺν ἔργων αὐτοῦ ἀνήγγειλεν τῷ λαῷ αὐτοῦ
	לתת להם נחלת גוים:	b	τοῦ δοῦναι αὐτοῖς κληρονομίαν ἐθνῶν.

The opening line of Ps 110(111):5 includes at least eight syllables belonging to a

recognizable rhythmic pattern, although all twelve syllables may be rhythmic. The line

scans as follows:

τρŏ-φῆ-νĕ-δῶ/κēν-τοῖς-φŏ-βοῦ/μĕ-νοῖ-ςαῡ-τōν

The first two metra are iambs, with the opening syllable length of each metra varying due

to its anceps nature. Gentili and Lomiento note, though, that iambic trimeters can "allow

a spondee in the even numbered seats."[140] Here, the third metron (μĕ-νοῖ-ςαῡ-τōν)

includes a spondee in the second seat of the metron and the sixth seat of the line, which

meets the requirement for being in an even seat; however, the examples cited by Gentili

and Lomiento do not include a variation where the final seat of the line is the spondee,

suggesting caution in describing the line as an iambic trimeter. At a minimum, though,

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[139] Smith (*Translated Hallelujahs*, 230) has noted the grammatical contribution of the article.

[140] Gentili and Lomiento, *Metrics and Rhythmics*, 149, 148–51. Each iambic metron has two seats and is actually comprised of two iambs, anceps-long and short-long, with the short-long sequence representing the second seat of the metron. A spondee has two long syllables. See Gentili and Lomiento, *Metrics and Rhythmics*, 143–53 for a helpful discussion of iambs.

the verse can be described as opening with an iambic dimeter, which could reflect the short rhythmic sequencing that Dover has noted in prose.[141]

Lines 5b, 6a, and 6b include some interesting use of sound. First is the external hiatus between long vowels or diphthongs that is seen in 5b and 6b: μνησθήσεται/εἰς (5b) and δοῦναι αὐτοῖς (6b).[142] Second is the sound patterning, which is seen in the σ assonance of 5b and the ου assonance that starts at the end of 6a and carries over to the beginning of 6b. The repeated ου-sounds in the three consecutive words αὐτοῦ τοῦ δοῦναι has the same effect noted in lines 1b–c, with the sound patterning tying the enjambed first line audibly to the subsequent line. Finally, lines 5b and 6a both end with the singular genitive form αὐτοῦ, with this line end repetition echoing Demetrius's recommendation to use homoeoteleuton in the forceful style; further the two lines are syllabically balanced isocolon, with each line having fifteen syllables.[143]

Finally, verses 5 and 6 include several interesting uses of the oblique cases preferred in Greek lyric: three uses of the dative (5a, 6a, 6b) and one of the genitive (5b). During the Hellenistic period two trends are attested; one involves the increasing use of prepositional phrases in lieu of oblique cases and the other involves "a tendency to replace datives with accusatives" and in some cases with genitives.[144] This latter

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[141] Again, iambic metra are found in Pindar's dithyramb to Dionysos; see footnote 138. The opening syllabic sequence (˘ ˘) means that Dionysius would not have found the line beautiful (*Comp.* 17). Lines 5b–6b, on the other hand, can be scanned as including Dionysius's preferred rhythms.

[142] Line 6a includes external hiatus, but not between long vowels or diphthongs: αὐτοῦ/ἀνήγγειλεν. Demetrius (*Eloc.* 246) suggests that hiatus combined with other features, particularly assonance, predominantly long syllables, and hyperbaton can lend force; in the grand style the hiatus should be between *like* long syllables (Demetrius, *Eloc.* 72–73).

[143] Such balance can be seen in some Hebrew poetry, including the source text for this psalm. See footnote 6. Other lines are also close, including lines 3a and 3b with eighteen and twenty syllables each, as are lines 8a and b with fourteen and fifteen syllables respectively; lines 10b and c are also close if the τοῦ αἰῶνος is omitted, possessing fourteen and thirteen syllables each. Note that Demetrius (*Eloc.* 27) considers isocola to be "risky" elements in prose compositions due to their "studied artifice."

[144] Muraoka, *Syntax*, §22c; Horrocks, *Greek*, 116–17.

tendency included datives functioning as indirect objects, especially those relating to so-called "goal-oriented" verbs denoting giving or sending. Two examples of such indirect objects can be seen with ἔδωκεν in 5a and δοῦναι in 6b;[145] a third examples appears to be attested in 6a with the verb ἀνήγγειλεν, which may similarly be considered "goal-oriented" since the communication is directed towards the people. Here, then, we see a case where G has used an oblique case in contrast to the linguistic development of Koine Greek, instead adopting the oblique cases that are preferred in Greek poetry. As to the genitive denoting the thing remembered in 5b, LSJ notes that both the genitive and the accusative can be used here, with early attestation of the accusative in Homer, Sophocles, Plato, and Demosthenes;[146] the genitive is also attested in early literature, including in Homer, Sappho, Herodotus, Euripides, and the so-called Homeric Hymns. While the use of a genitive object is attested in both prose and poetry, at a minimum G does appear to have adopted the more poetic usage relative to the development of Koine Greek in his use of the dative case.[147]

As to the question of how these renderings relate to G's wider translation tendencies, verses 5 and 6 generally include typical lexical and syntactic renderings for the Hebrew text attested in the Masoretic tradition, which suggests that the observed rhythm, sound patterning, and syllabic balance are fortuitous results of G's translation technique. These typical practices also include the passive rendering of יזכר, the genitive

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[145] Horrocks, *Greek*, 116.

[146] LSJ 1134–5.

[147] Lines 9a and 10b also use the dative, while another genitive case direct object is seen in 4a. Lines 5b–6b also include possessive genitives, while 6b includes a genitive article with an infinitive. With respect to the latter, Muraoka (*Syntax*, §30baa) notes that such usage, while common in the Septuagint, may "be indicative of a slightly higher register of [Septuagint Greek] among the various forms of [Hellenistic Greek]." It must also be considered in the Psalter, though, that such renderings of infinitive constructs with prepositions may simply be a typical and quantitative representation of the *Vorlage*.

case in 5b, and the dative cases in 5a, 6a, and 6b. For the datives, G renders the Hebrew ל

prepositional phrases denoting the indirect object in the Hebrew construction נתן + ל with

the dative case throughout the Psalter, including in 5a and 6b; similarly the collocation of

the Hiphil stem of נגד + ל found in 6a is also rendered with the Greek dative.[148] While use

of the dative was generally declining during this period, its use for the indirect object in

the Septuagint is common, seen in the Psalter, as noted above, and within the wider OG

corpus, as noted by Muraoka.[149] Returning briefly to Exod 15, the conclusions are mixed.

In three instances the translator adopted a dative case rather than the prepositional phrase

found in the Masoretic tradition (Exod 15:7a, 13a, 13b), yet in 4c he used a preposition

instead of the dative case for a goal-oriented type verb (κατεπόντισεν, "throw into the

sea").[150] Thus, G's use of the genitive and dative may reflect his familiarity with

Pentateuchal translation practices rather than being an explicitly stylistic use of the

oblique cases, although a thorough examination of the Pentateuchal literature would be

necessary to make draw any firm conclusions.

Verse 7

מעשי ידיו אמת ומשפט	7a	ἔργα χειρῶν αὐτοῦ ἀλήθεια καὶ κρίσις·
נאמנים כל־פקודיו:	b	πισταὶ πᾶσαι αἱ ἐντολαὶ αὐτοῦ,

While possessive genitive constructions in Ps 110(111) are frequently articular (2b, 3a,

3b, 4a, 6a, 7b, 9a, 9c, 10c), in 7a G omits the article in line with both Greek and Hebrew

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[148] נתן + ל occurs forty-four times. In one instance (Ps 77[78]:61) the ל does not introduce an indirect object referring to God, people, or animals and is not rendered with the dative case. Instead, it denotes the goal of a process (BHRG §39.11.I.1) and is rendered with the Greek preposition εἰς. The Hebrew collocation נגד (Hiphil) + ל occurs twice.

[149] Muraoka, *Syntax*, §22wb.

[150] LSJ 907.

poetic practices, which tend towards brevity and the omission of articles and particles.[151] Further, we see the repetition of the word ἔργον, which had been used in 6a, in near proximity, a feature that Demetrius suggests for the grand style.[152] While this repetition reflects Greek prose style, here it also has the effect of contributing to the thematic development of the psalm, with verse 7a describing the character of God's works in 7a and then further developing the concept by noting that they include God's trustworthy commands in 7b.

Line 7b is stylistically noteworthy. Here, G opens with the words πισταὶ πᾶσαι, which include alliteration (π), assonance (σ), and rhyme (-αι), and are then followed by the articular, feminine, plural articular noun αἱ ἐντολαὶ, which extends the rhyme of the first two words to four words; it also adds two instances of external hiatus between πᾶσαι αἱ ἐντολαὶ, with the hiatus between the two identical diphthongs being particularly notable since it is deemed to create grandeur.[153] It is also noteworthy, here, that G's rendering only includes one naturally short syllable out of ten syllables in the line.[154] While Demetrius prefers a mix of long and short syllables, particularly in the grand style, he also notes long syllables are inherently grand.[155] Here, then, we see a combination of the grand and elegant styles, with the former seen in the use of external hiatus; that very hiatus, though, creates a smoothness, musicality, and euphony that can be characteristic

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[151] Lines 1b, 5b, 6a, 7a, and 9b also lack the article.

[152] Demetrius, *Eloc.* 66. We also see repetition of ἔργον in 2a/3a and αὐτοῦ throughout the psalm.

[153] Demetrius, *Eloc.* 72–73.

[154] Two additional syllables may be scanned as short based on correption, though.

[155] Demetrius, *Eloc.* 39. Note, here, that the collections of long syllables in both lines of verse 7 means that both can be scanned as beautiful according to Dionysius's (*Comp.* 17) standards. Neither line includes only rhythms that complement the paeans found earlier in the psalm, though.

of the elegant style.[156] Thus, line 7b includes a combination of stylistic features, including alliteration, rhyme, assonance, and hiatus that all contribute to a sense of forward momentum in the sound patterning that is only halted with the word αὐτοῦ at the end of the line.[157]

The remaining issue, then, is what role G's typical translation technique played in verse 7. G renders line 7a and πισταὶ πᾶσαι in 7b with his standard equivalents.[158] However, ἐντολή was not G's only equivalent for פקודים. He also used the neuter noun δικαίωμα, which would have yielded πιστὰ πάντα τὰ δικαιώματα αὐτοῦ in this verse. While this rendering would also have the π alliteration and a four-word rhyme of the syllable τα,[159] it would lack the σ assonance and the smoothness created by the two instances of external hiatus. Thus, G's adoption of αἱ ἐντολαὶ to render פקודים may reflect a stylistic sensitivity that preferred an accumulation of features.

The question, then, is whether 7b is simply a fortuitous result of G's standard equivalents.[160] Smith would seem to indicate that it is, concluding that while G uses both ἐντολή (eighteen times) and δικαίωμα (six times) to render פקודים,[161] the former is his

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[156] Demetrius, *Eloc.* 68–74. He also suggests using "smooth words" comprised mainly of vowels in the elegant style (Demetrius, *Eloc.* 176–178). Note, however, that the smoothness here results from the external hiatus rather than the individual words.

[157] With the exception of the hiatus and concern for musicality, the sound features described here are also characteristic of Hebrew poetry and Greek lyric more broadly.

[158] Note that G does not add a clarifying article to designate the subject of the verbless clause in 7a; however, the syntax of the previous verse and the lack of gender agreement with the following verse suggest that it stands alone.

[159] That the final rhyming syllable is separated from the first three words by four intervening syllables instead of the two in G's actual rendering may also slightly mute the rhyming effect relative to the use of αἱ ἐντολαί.

[160] Note, though, that examples in Demetrius's (*Eloc.* 104–105) treatise suggest that even rhyme that is required by the inflection can by stylistically effective.

[161] Ἐντολή is used eighteen times (102:18; 110:7; 111:1; 118:15, 40, 45, 63, 69, 78, 87, 100, 104, 110, 128, 134, 159, 168, 173) and δικαίωμα six (Pss 18:9; 118:27, 56, 93, 94, 141). Note also that פקודים only occurs in the Psalter and that twenty-one of these instances occur in Ps 118(119).

default and the latter is only used in contexts where G has used ἐντολή in either "the same verse . . . or the nearby context" to render the Hebrew מצוה.[162] This assertion implies that either 1) G sought to differentiate between his renderings of מצוה and פקודים in close context or 2) that he demonstrates some concern for general variation in his renderings. However, a review of G's renderings, particularly in Psalm 118(119) where the renderings that might be described as close contexts occur, suggests that G is not consistent with respect to either type of variation.[163] First, Smith's definition of "near context" for instances of מצוה and פקודים is vague, ranging from two to five verses and nineteen to fifty words, as seen here:[164]

Table 1. Smith's "near context" range

Verse	Preceding Lemma/ Distance	Rendering of פקודים	Following Lemma/ Distance
Ps 118(119):27	δικαιώματά 3 words, 118:26	δικαιωμάτων	ἐντολή 50 words, 118:32
Ps 118(119):56	δικαιώματά 23 words, 118:54	δικαιώματά	ἐντολάς 45 words, 118:60
Ps 118(119):93	(ἐντολάς for פקודים 71 words, 118:87)[165]	δικαιωμάτων	δικαιώματά 15 words
Ps 118(119):94	δικαιωμάτων 15 words, 118:93	δικαιώματά	ἐντολή 19 words, 118:96
Ps 118(119):141	δικαιώματά 62 words, 118:135	δικαιώματά	ἐντολαί 22 words, 118:143

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[162] Smith, *Translated Hallelujahs*, 234. Smith notes here that ἐντολή is G's standard equivalent that is always used for מצוה in the Psalter and that δικαίωμα is the default for the plural forms of חק, חקות and חקים.

[163] The exception is Ps 18(19):9 where G renders פקודים with δικιαώματα and מצוה with ἐντολή in the same verse. I agree with Smith that G's lexical choice for פקודים here is most likely due to his use of ἐντολή as a default equivalent for מצוה in the same verse.

[164] With the exception of 118(119):87 the rendering ἐντολή in the chart is for the Hebrew מצוה; the exception is noted in the chart. The chart omits Ps 18(19):9 since it deals with renderings in the same verse and the chart deals with the "near contexts"; see footnote 163.

[165] The closest instance of ἐντολή for מצוה is in Ps 118(119):96, which is three verses and thirty-three words later, after the use of δικιαώματα.

While this chart may initially appear to point to a concern for distinguishing between the Hebrew nouns with his renderings in near contexts, two points should be noted. First, Dover comments that "recurrence is more obtrusive when the interval is short" and that "beyond the twentieth mobile" it is less noticeable or effective stylistically.[166] If this observation holds, only one instance would be near enough to be relevant. Second, G actually renders פקודים with ἐντολή in what are arguably "nearer" contexts, as can be seen in the following chart:

Table 2. Repetition of ἐντολή in near contexts

Verse	Preceding Lemma/ Distance	Rendering of פקודים	Following Lemma/ Distance
Ps 118(119):45	ἐντολάς 74 words, 118:40	ἐντολάς	ἐντολαῖς 18 words, 118:47
Ps 118(119):63	ἐντολάς 34 words, 118:60	ἐντολάς	δικαιώματά 10 words, 118:64
Ps 118(119):87	ἐντολαὶ 20 words, 118:86	ἐντολάς	δικαιωμάτων 71 words, 118:93
Ps 118(119):100	ἐντολήν 26 words, 118:98	ἐντολάς	ἐντολῶν 44 words, 118:104
Ps 118(119):128	ἐντολάς 11 words, 118:127	ἐντολάς	ἐντολάς 35 words, 118:131
Ps 118(119):134	ἐντολάς 39 words, 118:131	ἐντολάς	δικαιώματά 14 words, 118:135
Ps 118(119):168	ἐντολάς 16 words, 118:166	ἐντολάς	δικαιώματά 48 words, 118:171
Ps 118(119):173	ἐντολαὶ 12 words, 118:172	ἐντολάς	ἐντολάς 37 words, 118:176

This chart indicates that G also chose to render פקודים with ἐντολή in "near contexts" of one to four verses and eleven to forty-eight words, arguably just as close as the instances

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[166] Dover, *Greek Prose Style*, 133. Mobiles are Greek lexemes that can occur anywhere relative to pause, whereas appositives cannot (Dover, *Greek Prose Style*, 27). Additionally, it might be asked for Psalm 118(119) what role the acrostic strophic delimitations played. Note, here, that "strophe" is defined as the lines that have been grouped together structurally, in this case based on the acrostic structure. That is, strophe is not defined according to the Greek definition wherein strophes refer to repeated groups of lines with varying metrical patterns (Battezzato, "Metre and Music," 132).

where G opted to use δικαίωμα and, at times, even closer; further, five of eight of these

recurrences occur within the twenty mobile range noted by Dover, with their relative

nearness pointing to the relevance of these instances. As such, these renderings

undermine the idea that G was primarily seeking to distinguish his renderings of the two

Hebrew lexemes (מצוה and פקודים) in close contexts or at least they indicate that he was

inconsistent in doing so, suggesting that G's choice of lexical equivalent for פקודים

requires an alternate explanation.

While Smith has suggested that ἐντολή was G's default rendering for פקודים, and

that δικαίωμα was used to introduce some variation, I would suggest an alternate

explanation that accounts for the data above. Here, in nineteen of the twenty-four cases

where G had to render פקודים he chose to repeat the Greek lexeme he had used most

recently.[167]

Table 3. Repetition and Variation of Lemmas for פקודים in Psalms

Verse	Preceding Lemma	Rendering of פקודים	Following Lemma
Ps 18(19):9	δικαιώματα 17:23	δικαιώματα (in 18:9a)	ἐντολή 18:9b
Ps 102(103):18	ἐντολάς 88:32b	ἐντολῶν	δικαιώματα 104:45
Ps 110(111):7	δικαιώματα 104:45	ἐντολαὶ	δικαιώματα in 118:5; ἐντολάς in 118:4
Ps 118(119):4	ἐντολαὶ 110:7	ἐντολάς	δικαιώματα 118:5
Ps 118(119):15	δικαιώματα 118:12	ἐντολαῖς	δικαιώμασίν 118:16
Ps 118(119):27	δικαιώματά 118:26	δικαιωμάτων	ἐντολή 118:32
Ps 118(119):40	ἐντολῶν 118:35	ἐντολάς	ἐντολάς 118:45

[167] Shaded lines indicate departures from this practice. Note that this chart also establishes that G was not concerned about the more general repetition that was mentioned as a possible concern implied by Smith's observation as discussed above on page 227.

Ps 118(119):45	ἐντολάς (פקודים) 118:40	ἐντολάς	ἐντολαῖς 118:47
Ps 118(119):56	δικαιώματά 118:54	δικαιώματά	ἐντολάς 118:60
Ps 118(119):63	ἐντολάς 118:60	ἐντολάς	δικαιώματά 118:64
Ps 118(119):69	δικαιώματά 118:68	ἐντολάς	δικαιώματά 118:71
Ps 118(119):78	ἐντολάς 118:73	ἐντολαῖς	δικαιώμασίν 118:80
Ps 118(119):87	ἐντολαὶ 118:86	ἐντολάς	δικαιωμάτων 118:93
Ps 118(119):93	ἐντολάς 118:87	δικαιωμάτων	δικαιώματά 118:94
Ps 118(119):94	δικαιωμάτων (פקודים) 118:93	δικαιώματά	ἐντολή 118:96
Ps 118(119):100	ἐντολήν 118:98	ἐντολάς	ἐντολῶν 118:104
Ps 118(119):104	ἐντολάς (פקודים) 118:100	ἐντολῶν	ἐντολῶν (פקודים) 118:110
Ps 118(119):110	ἐντολῶν (פקודים) 118:104	ἐντολῶν	δικαιώματά 118:112
Ps 118(119):128	ἐντολάς 118:127	ἐντολάς	ἐντολάς 118:131
Ps 118(119):134	ἐντολάς 118:131	ἐντολάς	δικαιώματά 118:135
Ps 118(119):141	δικαιώματά 118:135	δικαιώματά	ἐντολαί 118:143
Ps 118(119):159	δικαιώματά 118:155	ἐντολάς	ἐντολάς 118:166
Ps 118(119):168	ἐντολάς 118:166	ἐντολάς	δικαιώματά 118:171
Ps 118(119):173	ἐντολαὶ 118:172	ἐντολάς	ἐντολάς 118:176

As can be seen in this chart, G generally adopts the equivalent he has used most recently, with only five exceptions in twenty-four renderings. These exceptions appear to have two causes, either a collocational basis or style. Addressing the collocational basis, in some cases G chose to adopt a previous rendering for a verbal collocation instead of

the previous instance of פקודים.[168] First, in Psalm 118(119):93 G renders the Hebrew לא־

אשכח פקודיך with the Greek οὐ μὴ ἐπιλάθωμαι τῶν δικαιωμάτων σου. Here, G has adopted

the equivalents he used for the same negated verb combined with an alternate object in Ps

118(119):83, חקיך לא שכחתי, which he rendered with the Greek τὰ δικαιώματά σου οὐκ

ἐπελαθόμην.[169] Both verses contain the Hebrew שכח rendered with forms of the Greek

verb ἐπιλανθάνομαι. Here, in 118(119):93, then, G is still drawing on his most recent

rendering, although in this case he draws on the verse with the most recent rendering of a

negated שכח combined with a noun associated with legal terminology. Similarly, in Ps

118(119):159 G draws on his previous rendering of the verb אהב and a juridical noun,[170]

in this case in 118(119):127 where G rendered אהבתי מצותיך with ἠγάπησα τὰς ἐντολάς

σου. G used a similar rendering for the next instance of such a collocation in the verse

currently under consideration (118[119]:159), which included פקודים instead of מצוה, but

was rendered similarly with τὰς ἐντολάς σου ἠγάπησα.[171] In addition to drawing on a

standard collocational rendering in verse 159, the use of τὰς ἐντολάς in lieu of τὰ

δικαιώματά also has the effect of creating ἐ/ἐν alliteration across the two lines of the verse

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[168] The issue of collocation here relates to G's preferences rather than to Greek idiom; the Septuagintal corpus includes the earliest literary renderings of the verb ἐπιλανθάνομαι with either δικαίωμα or ἐντολή according to TLG.

[169] Note that while G's renderings for פקודים often include or enhance sound style, this is not the case in 118(119):93 where using τῶν ἐντολῶν would have created ἐ/ἐν alliteration in the verse. As such, the collocation appears to be the primary, and perhaps even sole, driver of G's choice and is thus unique within the deviations from G's general practice.

[170] The two intervening instances of אהב in Ps 119:132 and 140 are not associated with juridical nouns.

[171] It may be worth noting that the only verse in which the Greek verb ἀγαπάω occurs with δικαίωμα in the Psalter is 118(119):48. In this verse, though, ἐντολαῖς is modified by a relative clause containing ἀγαπάω while δικαίωμα is associated with the verb ἀδολεσχέω. Ἐντολή and ἀγαπάω occur together in Ps 118(119): 47, 48, 127, 159, 166.

as well as σ assonance.[172] Such a concern for stylistic effect may ultimately explain G's choice to depart from his practice of repetition in 118(119):15 and 69,[173] where his rendering creates ἐν alliteration in both verses, with the former including the assonant Greek phrase ἐν ταῖς ἐντολαῖς and the latter including significant ἐ alliteration throughout the verse (seven out of fifteen words start with ἐ).[174] Thus, we see that both verbal collocations and style may have contributed to G's deviations from his standard practice, which was not to use ἐντολή as a default as Smith had posited, but to repeat his most recent rendering. The higher number of renderings with ἐντολή, then, are a coincidental result of his practice, not due to a preference for the noun itself.

This discussion serves as a foundation for considering G's rendering of πισταὶ πᾶσαι αἱ ἐντολαὶ αὐτοῦ in Ps 110(111):7b to be stylistically motivated. Here, αἱ ἐντολαὶ is not part of a default rendering for פקודים; in actuality it is a deviation from his standard

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[172] Ἰδὲ ὅτι τὰς ἐντολάς σου ἠγάπησα· κύριε, ἐν τῷ ἐλέει σου ζῆσόν με (See that I love your commands O Lord, by your mercy give me life). Note, however, that such alliteration was not sufficient to motivate a change from G's standard choice in 118(119):27, where he adopted δικαιωμάτων. However, in this case the choice also repeated the same noun that had occurred only three words earlier and that created notable a δ alliteration and assonance between 26b and 27a: ²⁶ᵇ **δίδαξόν με τὰ δικαιώματά** σου. ²⁷ᵃὁδὸν **δικαιωμάτων** σου συνέτισόν με. The only other instance where ἐν occurs in a verse where פקודים is rendered with δικαίωμα is 118(119):93, where the verb/collocation appears to have driven G's selection as discussed above.

[173] Note that the rendering in 118(119):15 cannot be explained by the collocation since Ps 118(119):15 is the first instance of the verb שיח with a juridical noun in the Psalter. G uses ἐντολαῖς with ἀδολεσχέω in verse 15, but uses δικαίωμα in 118(119):48, although this verse occurs later than the verse in question. As to 118(119):69, G's previous renderings of נצר using ἐξερευνάω in verse 118(119):2 and 34 used μαρτύρια and νόμον to render עדתי and תורתך, respectively; thus, verse 118(119):69 is the first instance of G adopting this verbal rendering with a noun for which he uses ἐντολή or δικαίωμα. and used the Greek ἐξεζήτησα and the other instances, though, so a Greek collocational preference would not apply. However, G had not rendered the verb with either δικαίωμα or ἐντολή before verse 69. G also uses ἐντολή for מצוה with ἐξερευνάω for נצר in 118(119):115 where the noun renders מצוה, but since this is after verse 69 it is not driving G's choice. However, it may represent a collocational preference with respect to the equivalents for פקודים.

[174] Ἐπληθύνθη ἐπ' ἐμὲ ἀδικία ὑπερηφάνων, ἐγὼ δὲ ἐν ὅλῃ καρδίᾳ μου ἐξερευνήσω τὰς ἐντολάς σου (Injustice of arrogant ones abounds against me, but I, with my whole heart, shall search out your commands; Ps 118[119]:69).

practice since the previous rendering in 104[105]:45 was δικαιώματα. Thus, since the

observations above suggest that sound effects can contribute to G's departure from his

typical practice, such might well be the case in 110(111):7b as well, meaning that style

once again appears to have influenced G's choices, in this case drawing on a variety of

traditions, including Hebrew poetry as well as Greek prose and lyric.

Verse 8

	סמוכים לעד לעולם	8a	ἐστηριγμέναι εἰς τὸν αἰῶνα τοῦ αἰῶνος,
	עשוים באמת וישר:	b	πεποιημέναι ἐν ἀληθείᾳ καὶ εὐθύτητι.

Stylistically, verse 8 is noteworthy for its parallel structure, a common feature in Hebrew

poetry that has been notably limited in this particular composition. The two lines

demonstrate a notable syllabic balance of fourteen (8a) and fifteen syllables (8b) and each

starts with a perfect participle that is followed by a prepositional phrase. The grammatical

parallelism of the lines results in rhyming endings between the opening words, which

both end with -μέναι,[175] a feature that Demetrius describes as assonance even when

syntactically driven.[176] Such assonance can be used in both the grand and elegant

styles.[177] Here, then, we see a case where the use of typical Hebrew poetic device

parallels certain Greek prose stylistic features, including isocolon.[178] Finally, 8a includes

some limited σ assonance, while 8b has some η/ει assonance.

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[175] Also note, here, that G uses simplex verses in both lines, which are preferred in Greek poetry.

[176] Demetrius, *Eloc.* 104–105.

[177] Demetrius, *Eloc.* 105, 154. Demetrius (*Eloc.* 250, 247) explicitly rejects the use of such parallelism and assonance in the forceful style as "too artificial" (250), though.

[178] Here, the near syllabic balance and similarity of grammatical structure suggests that the two lines of verse 8 comprise an isocolon based on both Demetrius's conception and that of Rowe (Demetrius, *Eloc.* 25; Rowe, "Style," 137).

While verse eight includes noteworthy stylistic aspects, they are generally the result of G's typical translational practices.[179] The primary exception to this typical practice may be G's use of στηρίζω, since G uses six different words to render the ten occurrences of the Qal סמך: ἀντιλαμβάνω (Ps 3:6; 118[119]:16), ἀντιλήπτωρ (53[54]:6), ἀντιστηρίζω (36[37]:24), ἐπιστηρίζω (87[88]:8),[180] ὑποστηρίζω (36[37]:17; 144[145]:14), and στηρίζω, which he uses three times (50[51]:14; 110[111]:8; 111[112]:8), including in the present psalm. Note, however, that Ps 110(111):8a is the first place where G repeats his use of a Greek equivalent for סמך. Further, his third use of στηρίζω in Ps 111(112):8a may well reflect his selection in our current verse, since verse 8 of both Hebrew psalms opens with a Qal passive participle of סמך; G also used ἐλεήμων καὶ οἰκτίρμον for חנון ורחום in verse 4b of both psalms. Thus, it does not seem that G had a preferred rendering for סמך; however, a review of the meanings of G's various equivalents indicates that context appears to have been a more likely influence than the stylistic observations that have been noted since only the verb στηρίζω denotes the idea of having been firmly established.[181]

Verse 9

פְּדוּת| שָׁלַח לְעַמּוֹ	9a	λύτρωσιν ἀπέστειλεν τῷ λαῷ αὐτοῦ,
צִוָּה־לְעוֹלָם בְּרִיתוֹ	b	ἐνετείλατο εἰς τὸν αἰῶνα διαθήκην αὐτοῦ·
קָדוֹשׁ וְנוֹרָא שְׁמוֹ:	c	ἅγιον καὶ φοβερὸν τὸ ὄνομα αὐτοῦ·

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[179] While not "typical," G's use of perfect participles for the Hebrew Qal passive participles represents his second choice (26%) of grammatical rendering; his first choice (46%) was to use substantives (Sailhamer, *Translational Technique*, 137). G could have theoretically chosen the cognate στηριγμός, however G never uses this word. His selection of the participial form in 8b may well reflect the parallel syntactic structure found in the previous line and in this case could be an indication of stylistic sensitivity; however, G's use of his second preferred syntactic equivalent prevents drawing any firm conclusions. For the structural relevance of G's use of the marked participial forms in verse 8 at the compositional level, though, see page 200.

[180] G also uses ἐπιστηρίζω for the one occurrence of the Niphal stem in Ps 70(71):6.

[181] LSJ 1644.

The structural aspects of verse 9 were discussed at the beginning, including its repetition of the phrases τῷ λαῷ αὐτοῦ (6a, 9a) and εἰς τὸν αἰῶνα διαθήκης/διαθήκην αὐτοῦ (5b, 9b). Turning to other stylistic aspects of the verse, although both 9a and 9b include finite verbs that clearly delineate the κῶλα, 9c lacks an explicit verb. As seen in verses 2a, 3a, and 4b, G once again uses an article to clarify the lineation. Without the article ἅγιον καὶ φοβερὸν ὄνομα αὐτοῦ could have either been interpreted as a verbless clause or as the noun phrase "his holy and fearful name." Given that the first two lines of the following verse also lacks verbs, a lack of clarity here holds the potential to create confusion as to the lineation if it is not specifically indicated. For example, what has been described as 110(111):9c–10b could have been interpreted as "his holy and fearful name is the beginning/origin of wisdom; fear of the Lord is good understanding for all who practice it."[182] While context suggests that 10a is its own clause (the fear of the Lord is the beginning of wisdom),[183] G's quantitative addition of the article in 9c removes the potential ambiguity.[184]

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[182] Note that this proposed potential rendering has the final accusative pronoun (αὐτήν) referring to "fear" (φόβος), which is masculine instead of "wisdom" (σοφίας), which is feminine, suggesting this rendering would not be viable. However, G here has rendered the 3mp pronominal suffix in 10b with the 3fs pronoun noted above. If G had adopted or rendered the interpretation in this alternative, he could have used αὐτόν instead.

[183] This observation draws on the wider corpus of the Hebrew Bible, notably the content of Prov 1:7a, which reads יראת יהוה ראשית דעת, describing fear as related to knowledge rather than wisdom; the translator of Proverbs appears to have been familiar with Ps 110(111):10. Not only did the translator rendered the phrase ἀρχὴ σοφίας φόβος θεοῦ, which varies from the MT of Proverbs in word order and the final genitive noun, but he also adds σύνεσις δὲ ἀγαθὴ πᾶσι τοῖς ποιοῦσιν αὐτήν immediately following his rendering, which is nearly identical to 10b with the only difference being the postpositive δὲ. This phrase does not appear in the Masoretic tradition of Proverbs. See Cook, "Intertextual Relationships," 226–28; Williams, "Towards a Date for the Old Greek Psalter," 269.

[184] Once again, the article is implied in the source text.

Verse 10

	10a	ἀρχὴ σοφίας φόβος κυρίου,
ראשית חכמה יראת יהוה	b	σύνεσις ἀγαθὴ πᾶσι τοῖς ποιοῦσιν αὐτήν.[185]
שכל טוב לכל־עשיהם	c	ἡ αἴνεσις αὐτοῦ μένει εἰς τὸν αἰῶνα (τοῦ
תהלתו עמדת לעד:		αἰῶνος).[186]

While the content of verse 10a points to its proverbial or gnomic character, so does its style. Here, Demetrius in particular highlights the importance of brevity for proverbs, which he associates with the elegant style.[187] In 10a the brevity is seen in the simple juxtaposition of two noun phrases and in G's failure to include an article to clarify the lineation as he has done elsewhere in this particular psalm. The rendering results in one of the two shortest lines in the psalm with ten syllables that include another rhythmic combination.[188] Somewhat echoing the combinations found in 3b and 4a, line 10a also includes an iamb, opening with (ᾰρ-χῆ-σŏ-φῑ), which is then followed by a single trochee (ᾱς-φŏ-βŏς-κῡ) and a syncopated iamb (ρῑ-οῡ).[189] The rhythm here may represent

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[185] Line 10 b includes G's only departure from the Hebrew word order in Ps 110(111) with his rendering of לכל. If the article quantitatively represents the Hebrew preposition ל, then to maintain the Hebrew word order as has been done in the rest of the psalm, G would have used τοῖς πᾶσι; instead, he reverses the two words and renders לכל with πᾶσι τοῖς, reflecting typical Greek word order. The article only precedes πας in 48:18a where πας functions as a substantive. Also worth noting, in line with Louw's transformations that clarify the logic of a text, G uses the Greek 3fs pronoun referring to σοφίας for the Hebrew 3mp pronominal suffix in 10b that had referred to God's ordinances in the Hebrew text of 7b (Zenger, "Psalm 111," 165).

[186] See footnote 4.

[187] See Demetrius, *Eloc.* 9, 137–138, 156. Additionally, as noted in the chapter 2, Dover (*Greek Prose Style*, 161) indicates that proverbs are often associated with "dactylic and anapaestic rhythms"; however, Demetrius (*Eloc.* 189) specifically describes the anapaestic rhythm as inappropriate for the elegant style and actually part of its faulty equivalent, the affected style. With respect to the proverb in 10a, the line can be scanned as opening with an anapaestic dimeter (⁻⁻/⁻⁻), although in that case the remainder of the line would be a baccheus and a syncopated iamb/spondee.

[188] Psalm 110(111):7b also has ten syllables. Note, though, that if the syllabification consonantalizes the two ι's in line 10c then it would be the shortest line with eight syllables. See West, *Greek Metre*, 14.

[189] The iamb-trochee combination is attested within Greek poetry, although West notes that the trochee occurs at the end of a period. See West, *Greek Metre*, 68; Gentili and Lomiento, *Metrics and Rhythmics*, 140. Also note that the syncopated iamb is also called a spondee. The iambic terminology here is used due to the iambic rhythmic metra that have been identified in this line, 3b, and 4a. From a hymnic

Demetrius's preference for unobtrusive metrical lines or half-lines in the elegant style;[190]

alternately, the combination of short and long syllables and the long syllables at the end

might reflect the grand style.[191] Ultimately, while many of the features of the psalm have

been more closely tied to Demetrius's grand style, here we may see an example of the

complementary nature of the grand and elegant styles that has occasionally been noted in

this psalm (Ps 110[111]: 1, 7, 8).

As to the translational aspects of 10a, G notably chooses ἀρχη rather than ἀπαρχή

to render ראשית. While the rendering ἀρχη is common elsewhere in the OG corpus,[192] the

other two instances in the Psalter (77[78]:51 and 104[105]:36) were rendered with

ἀπαρχή.[193] Although G may have chosen the shorter form in 110(111):10a due to its

proverbial content, context appears to be the more likely reason since ἀπαρχή is

frequently associated with first fruits and sacrifices;[194] ἀρχή, on the other hand, denotes

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perspective, though, the trochee is not attested in the paeonic contexts mentioned above. However, from a prose perspective, Dionysius (*Comp.* 17) would have found the line beautiful.

[190] Demetrius, *Eloc.* 180. Note, however, that Demetrius's (*Eloc.* 182–183) examples generally focus on runs of short syllables towards the end that avoid length and pause, which are lacking here.

[191] Demetrius, *Eloc.* 41–43.

[192] A point noted by Smith (*Translated Hallelujahs*, 237). See Gen 1:1; 10:10; 49:3; Num 24:20; Deut 11:12; 21:17; Jer 2:3; 25:15(49:35); 26:1(49:34); 33:1(26:1); Amos 6:1; Job 40:19; Prov 1:7; 8:22; 17:14; and Eccl 7:8.

[193] Ἀπαρχή is also used elsewhere in the OG corpus, including Exod 23:19; Lev 2:12; 23:10; Num 15:20, 21; 18:12; Deut 18:4; 26:2, 10; 33:21; 1 Sam 2:29; Ezek 20:40; 44:30; Prov 3:9; Neh 10:38; 12:44; and 2 Chron 31:5.

[194] LSJ 180. This association holds even in Plato where it is associated with wisdom (σοφίας) that is dedicated to Apollo at his temple (LSJ 180 citing Plato, *Prot.* 343b).

In light of the association of ἀπαρχή with sacrificial contexts, G's use of it in Pss 77(78):51 and 104(105):36 where the context refers to the plagues in Egypt is interesting. In each of these verses, ἀπαρχή is used to describe the Egyptian's loss of the "first fruits" (ἀπαρχή) of their toil (πόνος). In both cases ἀπαρχή appears to refer to the agricultural losses rather than the death of the human first born sons based on the use of πόνος, the fact that ἀπαρχή is used for sacrifices of agricultural goods (LSJ 180), and the wider context of 77(78):46–48 and 104(105):33–35, which explicitly describe agricultural destruction. While the death of the firstborn in the first line of 77(78):51 and 104(105):36 can include the death of the human firstborn, the second line could be referring to or recapitulating the wider destruction of the agricultural wealth that would have been available for sacrifice, an already noted connotation of ἀπαρχή. In this interpretation, the reference to the "the tents of Ham" (ἐν τοῖς σκηνώμασι Χαμ) in 77(78):51b is understood as parallel description for a place rather than as referring to a people-group, reflecting the parallel structure.

the "first principle, element," the "beginning, [or] origin,"[195] which better suits the

context of 10a. Ultimately, then, although the line offers an appropriately brief proverb,

G's translation of 10a appears to reflect his standard practices and a contextually

appropriate rendering.

All three lines of Ps 110(111) includes σ assonance, centered in the middle of 10a

(σοφίας φόβος),[196] throughout 10b, and then at the beginning of 10c,[197] which also

includes a stylistic rhyme with the beginning of the previous clause (σύνεσις/αἴνεσις in

10b/10c respectively).[198] The likely use of the short form εἰς τὸν αἰῶνα in 10c provides

relative rhythmic balance (isocolon) in the final two lines of the psalm, with lines 10b and

10c having fourteen and thirteen syllables, respectively.

When G's translation of lines 10b–c is considered, the rhyming at the beginning

of the clauses seems likely to be the result of G's typical practice. First, G appears to use

the expected renderings. Although שׂכל only occurs in 110(111):10b in the Hebrew

Psalter, the cognate verb occurs eleven times and is typically rendered with the Greek

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The primary benefit of this interpretation is that it respects both G's translation of the Hebrew and the primary sense of the Greek noun. *Pace* Smith (*Translated Hallelujahs*, 114), who believes ἀπαρχή is being used of firstborn humans in these psalmic verses. Here, he notes that the Hebrew ראשית און always refers to firstborn humans, notably in Gen 49:3; Deut 21:17. (He also lists these two instances in the Psalms.) While Smith is correct that the Hebrew refers to humans, both of the Pentateuchal citations are rendered with ἀρχή τέκνων rather than ἀπαρχή (with πόνος), even though Joosten ("Impact," 197–205) has established G's familiarity with the Greek Pentateuch; this familiarity suggests that G could have chosen this rendering. It appears that while Smith has identified a Hebrew collocation, G either did not recognize it or chose to render it differently anyway. Smith appears here to be interpreting the Greek in light of the Hebrew rather than seeking to identify what G understood the text to be saying.

[195] LSJ 252.

[196] These two words include three σ's and two φ's.

[197] Line 10c also includes η/ει assonance.

[198] See Demetrius, *Eloc.* 25. Note, however, that αἴνεσις is articular. Without the article, this rhyme might be described as anaphora, however with the article it may be better to describe it as assonance from the perspective of Greek prose style and as phonological parallelism from the perspective of Hebrew poetic style. To the latter, see Berlin, *Dynamics*, 103–25.

verb συνίημι,[199] a cognate of σύνεσις. As to 110(111):10c, while the Hebrew תהלה is

alternately rendered with ἔπαινος (21[22]:4, 26; 34[35]:28), ὕμνησίς (70[71]:6), and ὕμνος

(39[40]:4; 64[65]:2; 99[100]:4; 118[119]:171; 148:14), it is rendered with αἴνεσις twenty-

one of thirty times.[200] In contrast to the variations examined in 110(111):7b for ἐντολή

and δικαίωματα, G's choices here appear to be contextually driven, using ὕμνος to

introduce a musical aspect and ἔπαινος in contexts where human commendation may be

in view. The noun αἴνεσις refers to praise relating to God and would therefore be an

expected and typical rendering for תהלתו in 110(111):10c.[201] Second, G quantitatively

adds an article to αἴνεσις. While the addition contributes to an η/ει assonance in 10c, it

seems unlikely that he would have added the article if he was attempting to create an

anaphoric rhyming effect.

Second, the use of the short form εἰς τὸν αἰῶνα is interesting in that G does not

maintain the intratextual link with verse 3b in the *Vorlage* nor does he match the style

and content as he had done previously; further, verse 10c appears to be only one of two

cases where G renders לעד with the shorter form εἰς τὸν αἰῶνα.[202] As noted above in verse

4 and as in verse 8,[203] it seems possible that G is seeking to provide relative rhythmic

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[199] Psalms 2:10; 13(14:2); 35(36):4; 40(41):2; 52(53):3; 63(64):10; 100(101):2; 105(106):7; and 118(119):99. See also Smith, *Translated Hallelujahs*, 238.

[200] Smith, *Translated Hallelujahs*, 139. Psalms 9:15; 32(33):1; 33(34):2; 47(48):11; 50(51):17; 65(66):2, 8; 70(71):8, 14; 77(78):4; 78(79):13; 101(102):22; 105(106):2, 12, 47; 108(109):1; 110(111):10; 144(145):1, 21; 146(147):1; and 149:1 use αἴνεσις.

[201] While the MT of Ps 108(109):1 associates the praise with God via a bound construction, G's rendering of אלהי תהלתי אל-תחרש ("O God of my praise, do not be silent") with ὁ θεός τὴν αἴνεσίν μου μὴ παρασιωπήσῃς ("O God, do not pass over my praise in silence" [*NETS*]) may associate the praise with the human speaker.

[202] Gauthier ("Examining the 'Pluses,'" 69) lists Ps 9:19, although he incorrectly describes the equivalent as αἰῶνα τοῦ αἰῶνος. He lists Ps 110(111):10 as including the critical text that has been rejected.

[203] Verse 8 may be deemed to have a matching of content and composition in its use of εἰς τὸν αἰῶνα τοῦ αἰῶνος, just as verse 4 did; however, in verse 8 the extended Greek form likely renders the Hebrew לעד לעולם and would quantitatively only add one word.

balance.[204] Whether or not this was the case, this rendering for לעד again suggests that

G's primary goal was not to take the reader to the *Vorlage* since he has rendered the

Hebrew עמדת לעד in two different ways within a single psalm.

Conclusion

The discussion above explores the style of Ps 110(111) both at the discourse level,

particularly through the lens of Greek ὕμνοι, and at the line level, through the lenses of

Greek prose and poetry, Hebrew poetic technique, and the rendering of Greek

Pentateuchal poetry. The analysis demonstrates that the Greek psalm reflects the structure

of a Greek ὕμνος, although it may be more appropriate to describe it as a Greek prose

hymn given the lack of meter.[205] Further, it includes stylistic features common to both

Hebrew and Greek literature, namely the use of sound patterning, non-visual indications

of poetic line, brevity characterized by a general lack of connectives, repetition, and

intertextual references.

In addition to these more general poetic features, Greek Ps 110(111) also includes

specifically Greek features. In particular, verses 1, 3, 4, 5, and 10 include lines with

recognizable syllabic rhythmic metra, although the lines do not come together to create a

united metrical composition or represent complementary rhythms based on the Greek

hymnic corpus. Instead, this rhythm more closely reflects the use of partially rhythmic

lines or κῶλα preferred by Demetrius for elevated prose composition (1, 3, 4, 10),

although verses 1 and 3 also include the "roughly paeonic" rhythm preferred in the grand

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[204] The rhythmic balance here refers to syllable count rather syllabic rhythm. Note that while Dionysius (*Comp.* 17) may have deemed 10a and 10b to be attractive, he would not have appreciated 10c from a prose rhythm perspective.

[205] It could also be described as a Jewish-Greek hymn. See the discussion on page 101.

style. With respect to this Greek prose perspective, the psalm also incorporates external hiatus in all but one verse (4), although only that in verses 3, 7, and 10 reflects Demetrius's preferred clash of the same long syllables for the grand style. According to Demetrius, the meeting of vowels can lend euphony. This musical sound is not just found in the already noted external hiatus, though, but also in the use of smooth words characterize primarily by vowels and thus internal hiatus, namely εὐθείων (2) and αἰῶνα (3, 8, 10). Finally, Psalm 110(111) also matches the composition to the content in verses 3 and 8.

Poetically speaking, Psalm 110(111) at times uses the oblique cases preferred in Greek poetic compositions, while also incorporating sound patterning that contributes to its rhythm,[206] chiastic structures (5b–9b) and some limited parallelism (8), features that are all preferred in Hebrew poetry. The psalm also includes some relatively balanced κῶλα (3a/3b, 4b/5a, 5b/6a, 8a/8b, 10b/10c) and draws on past events to serve the immediate purpose of acknowledging God and ultimately humanity's dependence on him in the "lyric present," features that are familiar from both Greek and Hebrew literature.[207]

While all of these features can be observed in the Greek version of the psalm, the question may well be asked to what extent the noted features appear to be merely fortuitous results of G's general translational practices and to what extent G appears to have been influenced by some level of stylistic sensitivity. Here, in the verse-by-verse analysis we noted that G's indication of lineation can depart from a quantitative

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[206] Sound patterning is found throughout the psalm, although that in verses 1 and 7 is particularly noteworthy.
[207] Note here that the isocolon is discussed by Demetrius rather than particularly identified as a poetic device, although Rowe ("Style," 121) had noted that such stylistic elevation is common to both Greek prose and poetry.

representation of the *Vorlage*, although the article is generally implied within the Hebrew source (2, 3, 4, 9). G also appears to have been influenced by a concern for rhythm, particularly in verses 3 and 4, and an awareness of sound that can be seen in the creation of rhyme, assonance, and eternal hiatus, especially in verse 7. At times G seems to have been influenced by his knowledge of the Pentateuchal poetry, in particular his creation of repetition via semantic leveling (3a), his use of oblique cases (5, 6), and his use of compound verbs in lieu of the simplex verbs that would generally be preferred in Greek poetic style. In addition to this stylistic sensitivity, G also demonstrates some familiarity with Greek idiom, notably in verse 4, and a willingness to depart from his typical renderings that results in not only stylistic features, but also in structural prominence (3, 10).[208]

As in the previous two chapters, Pietersma's observation about G's opposing tendencies of adhering to a typical technique while at times also demonstrating a willingness to depart from his typical practices once again holds true. He once again tends to favor certain lexical and grammatical equivalences and to maintain the Hebrew's word order; on the other hand, he also repeatedly departs from his typical practices. These departures notably include his use of present tense verbs (3, 10) to contribute to both sound patterning and aspectual prominence, his selection of the words βουλή and ἐντολαί to create sound patterning, and his use of idiomatic Greek (μνείαν ἐποιήσατο) to contribute to an intertextual reference, auditory anagram, and syllabic rhythm. Ultimately, these features suggest that G possessed some level of stylistic awareness.

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[208] His use of a typical grammatical rendering in verse 8 also contributed to structural prominence.

A further point of interest related to G's stylistic awareness may actually be represented in G's typical renderings, particularly in his use of the various expressions such as εἰς τὸν αἰῶνα τοῦ αἰῶνος and εἰς τὸν αἰῶνα. In Ps 110(111):3b G's rendering was particularly noteworthy in its matching of content and composition and its departure from a quantitative representation of the text. However, Gauthier's wider observations about these expressions and their interchangeable use to represent a variety of Hebrew expressions that refer to eternity or to an extended period of time is noteworthy. Two of the Greek phrases create the matching of content and composition,[209] while all three of them create sound patterning and euphony in their use of smooth words. Here, the Greek idioms can be stylistic and are not explicitly tied to a given source text, suggesting that G's rendering, albeit within his typical practices, are not solely driven by a desire to take his audience to the source text.

In Ps 110(111), then, we see that both G's typical renderings and his departures from them may have undermined the goal of taking the audience to the source text that has been suggested by advocates of the interlinear paradigm. Here, the noted semantic leveling, creation of rhythm or sound play via lexical or syntactic choices, concern for matching composition and content, and rhythmic balance would all undermine such a goal. In some cases, style also appears to have been an influencing factor.

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[209] Gauthier ("Examining the 'Pluses,'" 68–70) also discusses the Greek idiom εἰς τὸν αἰῶνα καὶ εἰς τὸν αἰῶνα τοῦ αἰῶνος in his discussion.

CHAPTER 6
WHAT PLEASES A GOD: TRANSLATING THE PSALMS[1]

By focusing on the Greek Psalter's lexical, syntactic, and structural aspects at both the synchronic and diachronic levels, the discussion and analysis found in the preceding chapters has examined the style of the Greek Psalter and evaluated the extent to which G's renderings reflect stylistic sensitivity. Chapter 1 opened with a review of the scholarly approaches to Septuagintal translation,[2] focusing first on Lemmelijn's quantitative, qualitative, and content-related approaches and giving examples of each in Greek Psalter research. Here, Pietersma's and Boyd-Taylor's work tying the Psalter to the interlinear paradigm fits within Lemmelijn's category of quantitative approaches to the text; however, the qualitative and content-related approaches of Aejmelaeus and Backfish, respectively, suggest challenges for the subservient aspect of interlinearity as a description of the translation. The discussion then turned to Dhont's use of PST (polysystem theory) to address the character of OG Job and to describing how the theory could contribute to the understanding of the Greek Psalter's translation. Here, PST suggested potential cultural influences on G's work, namely his religious, educational, and scribal background.

Building on this historical and theoretical foundation, chapter 2 fleshed out the specific stylistic features that might have been familiar to G based on his exposure to

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[1] The focus on what pleases a deity originates with Furley's and Bremer's quote of Haldane discussed below on page 269.

[2] For bibliography related to this summary of the introductory material, see chapter 1.

these systems, considering both Greek and Hebrew literary conventions. First, focusing on Greek literature, chapter 2 addressed stylistic features that were likely to have been available in the Hellenistic period, concentrating on prose style as described by Demetrius and poetic style, particularly that found in lyric and hymnic compositions. Second, while G would have been exposed to Greek compositions as part of his education, his scribal and religious background also exposed him to Greek translated literature, including the Greek Pentateuch. Of particular interest is not only G's familiarity with the Pentateuchal translation, but also with the Hebrew tradition. Here, G's familiarity with the books in both languages means that he had access to a model for translating Hebrew poetry into Greek. In order to better understand that model, chapter 2 reviewed the translations of Exod 15 and Deut 32 before turning to the analysis of Pss 8, 46(47), and 110(111) in chapters 3–5.

Stylistic Profiles

Psalm 8

Each of the psalms examined in chapters 3 to 5 had what might be described as a unique stylistic profile, although some overlapping features clearly existed. Chapter 3 describes Greek Ps 8 as a Jewish-Greek hymn based on its content and form, which generically reflected the underlying Hebrew poetic form rather than a particular Greek form; the "Jewish-Greek" descriptor reflects the psalm's use of Hebrew forms in Greek language. In addition to this generic description, Ps 8 also notably includes some line balance and rhythm, with the latter being generated by both sound patterning and syllabic alternation. The syllabic rhythms in particular echo those found in Euripides's hymn to Apollo in *IT* 1234–1282 and may thus have been deemed stylistically complementary within Greek

literature despite the lack of regular meter or consistent use of a single rhythm. Both the sound patterning and syllabic alternation at times do not appear to be merely coincidental, but rather result from G's departure from his typical practices. G also used a Greek stylistic technique in his creation of the neologism ἐκδικητής (Ps 8:3). However, G's use of sound, syllabic rhythm, and neologism may not have simply been a result of familiarity with Greek literature or his Greek education, but rather of his exposure to the Greek Pentateuchal poetry, where each of these features has been noted. Further, in several cases G adopted compound forms that enhanced the sound patterning, echoing practices noted in Exod 15 and Deut 32, although G's use more closely represented the latter in his focus on sound patterning at the line and verse level. Here, while it is possible that G was specifically influenced by the Deuteronomic text, it may also be that we see the simplification or reduction of a translational repertoire that is expected in the development of a literary system.[3] Of interest when considering the influencing corpora on G's stylistic awareness, Greek poetry generally preferred simplex forms despite its careful attention to syllabic rhythm and even sound patterning. Here, then, G has not adopted a Greek poetic style; instead, he seems more likely to have been influenced either by general Koine usage or by the translational technique attested in the Greek Pentateuch.

Psalm 46(47)

While Greek Ps 8's style was generally characterized by a focus on balance and different types of rhythm,[4] Ps 46(47)'s style was noteworthy for both its use of syllabic rhythm and

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[3] Even-Zohar, "Polysystem Theory," 21. See chapter 1.
[4] Psalm 8 also included some notable parallelism; however, it was generally rooted in the *Vorlage* rather than translation technique.

for the style of some of its individual words.[5] First, Ps 46(47) included syllabic rhythms that may have been deemed complementary, in this case often echoing those found in Aristophanes's hymn in *Thesm.* 947–1000. Further, the use of anapaestic metra in verse 4 may have reflected the militaristic content of the verse. Second, Ps 46(47) includes two words that may have been deemed rare or poetic (ἀλαλάξατε, κραταιοί) and two that may have been considered beautiful based on their use of double consonants and attractive long vowels (ἀγαλλιάσεως, καλλονήν). In these renderings, we see not only what might be described as some type of stylistic value, be it in their rarity, their poetic use, or their sound, we also see the potential for multi-causality in renderings at even the lexical level. As was noted in the conclusion to chapter 4, G's lexical choices may have been influenced by Pentateuchal usage (κραταιοί), typical usage (ἀλαλάξατε, ἀγαλλιάσεως), onomatopoeia (ἀλαλάξατε, ἀλαλαγμῷ), auditory beauty (ἀγαλλιάσεως, καλλονήν), a contribution to sound patterning (ἀλαλάξατε, ἀλαλαγμῷ, καλλονήν), poetic usage (ἀλαλάξατε, κραταιοί), or a combination of these factors. The observation that G may have been influenced by his typical practices in his use of ἀλαλάξατε and ἀγαλλιάσεως deserves further comment. Here, while both words represent typical equivalents, neither was used in the Pentateuch; as such, G's choice to use them at all results from an alternate informing corpora or repertoire. While it cannot be firmly established, it was suggested that the Greek literary features of onomatopoeia found in ἀλαλάξατε and resonant sound noted in ἀγαλλιάσεως may have influenced G's choice given the

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[5] Psalm 46(47) was also described as a Jewish-Greek hymn.

individual independent stylistic contribution of these words, regardless of their

surrounding context.[6]

Psalm 110(111)

Finally, Ps 110(111) not only included individual stylistic features, in contrast to the

other two psalms that were examined it was suggested that Ps 110(111) could be read as a

Greek ὕμνος or prose hymn based on its content and structure. Such a designation,

though, should not be deemed to suggest that it too would not fit into the category of a

Jewish-Greek hymn, since it does include Hebrew hymnic features and is a Greek

language text. Rather, its characterization as a ὕμνος or prose hymn suggests that the

psalm also fit structurally within a Greek generic category.[7] In addition to its

recognizable Greek genre, Ps 110(111) also includes the sound patterning and syllabic

rhythm identified in the two previous psalms, although in this case the syllabic rhythm

appears to be more reflective of the stylistic use of prose rhythm discussed in Demetrius

and Dionysius than the complementary rhythms identified in the Greek hymnic corpus. A

relatively unique feature of Ps 110(111), though, is G's noted tendency to quantitatively

add articles that grammatically provide non-visual clues to the lineation, with Dobbs-

Allsopp noting that Hebrew poetry has a tendency to provide such non-visual clues.

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[6] Such a suggestion could be further supported if it can be demonstrated that G paid attention to sound across the entirety of the Psalter.

[7] Note, however, that this proposed categorization is not the result of any stylistic sensitivity on G's part; rather, the content and structure of Hebrew Ps 111 overlap with the content and structure found in the Greek compositions, which results in the recognizable structure of Greek Ps 110.

Summary Remarks

While each of these psalms has a slightly different stylistic profile, they also share several

stylistic features. First, we see the repeated use of sound patterning, be it in assonance,

alliteration, or rhyme. Such use of sound would have been familiar from both the Hebrew

and Greek literary corpora, including the Pentateuch. Second, as has already been noted,

we have seen several instances syllabic rhythm, which is generally a feature of Greek

literature, although Gera noted some in Exod 15.[8] Third, while inconsistent, we see some

renderings that lend relative brevity, either through the omission of articles or

connectives, a feature common to both Hebrew and Greek poetry, or through the

omission of prepositions by using oblique cases as would have been preferred in Greek

poetry. Fourth, the psalms frequently include syllabic balance, in some cases

corresponding to parallel syntactic structures. Here, the syllabic balance may represent

either a Hebrew or Greek influence, but parallelism is a noteworthy aspect of Hebrew

poetry in particular. Fifth, we see some matching of composition and content, either

through rhythm or sound,[9] something advocated in Greek prose by Demetrius. In some

cases these various features merely represent the underlying source or G's typical

renderings, but in others G departs from his usual approach, ultimately demonstrating

some level of stylistic awareness or sensitivity.

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[8] While noted in the Pentateuch, Greek literature provides the framework for identifying particular rhythms and the understanding of their contribution to a given context.

[9] The reference to sound relates primarily to G's use of long syllables and, at times, his non-quantitative representation of his *Vorlage*; his use of εἰς τὸν αἰῶνα, εἰς τὸν αἰῶνα τοῦ αἰῶνος, and εἰς τὸν αἰῶνα καὶ εἰς τὸν αἰῶνα τοῦ αἰῶνος to represent various Hebrew collocations denoting an extended period of time is particularly noteworthy.

G's Translation Technique

Having described the profiles of each psalm as well as the features noted across all three, it is now important to situate them within the scholarly discussion around the translation of the Greek Psalter, in particular considering how the analysis allows us to further nuance our description of G's technique. In chapter 1 we noted two generally opposing descriptions of G's translation technique. On the one hand, Aejmelaeus focuses on G's competence and contextual sensitivity in his renderings. She concludes that while he leaves the structure of the source text intact with his tendency toward quantitative and serial (word order) fidelity, G demonstrates a concern for the meaning of his text via the qualitative aspects of his translation, which are seen in his lexical and grammatical choices.[10] Backfish shares a similar view, noting G's Hebrew competence that is seen in his understanding and recognition of word plays and his translational competence seen in his renderings of these word plays. While adopting two different approaches to considering the translation, Aejmelaeus and Backfish both suggest that not only was G a competent translator, but that he also demonstrated a concern for his end product. In this concern, G was willing to depart from strict adherence to either typical lexical or grammatical renderings or to transform the text in some way.[11]

On the other hand, Pietersma and Boyd-Taylor focus on the Greek Psalter's isomorphism, which they suggest leads to a level of unintelligibility. Pietersma in particular suggests that G is more focused on "an isomorphism that emphasizes core lexical meanings rather than contextual meanings," with Boyd-Taylor describing this

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[10] Aejmelaeus, "Characterizing Criteria," 58.
[11] The word "transform" is used in Louw's ("Linguistic or Ideological Shifts?" 109) sense of "micro-level changes."

isomorphism as "programmatic."[12] The translation's occasional unintelligibility,[13] which often results from G's isomorphic renderings, contributes significantly to their suggestion that the Greek Psalter should be described as "interlinear" and fundamentally dependent on and subservient to its source text.[14] While focusing on this interlinear character, though, both scholars also acknowledge G's occasional stylistic flourishes.[15]

As was noted in the introductory chapter, it seems unlikely that any of these scholars would dispute the basic observations about particular renderings. Rather, the primary difference in the two descriptions is rooted in the interpretation of the data. Aejmelaeus and Backfish start with the Hebrew and focus on G's competence and willingness either to provide contextually appropriate renderings, whether seen in typical or atypical renderings, or to transform the text. Pietersma and Boyd-Taylor start with the Greek text and focus on G's quantitative and serial fidelity, highlighting the instances where this focus leads to an unintelligible text. If the raw data is not disputed, then, how does the present analysis not only contribute to a description of G's translation technique but also to the debate about the Greek Psalter's fundamental character? It is with these two issues that we will conclude our discussion.

First addressing the contribution to nuancing the description of G's technique, the present analysis includes two approaches, a synchronic one that examines the stylistic

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[12] Pietersma, "Psalms: To the Reader," 543; Boyd-Taylor, *Reading between the Lines*, 265.

[13] The analysis in the preceding chapters did not identify any "unintelligible" aspects within the compositions themselves. However, the analysis did not focus on the superscriptions in Pss 8 and 46(47), where G's renderings appear to have included etymological renderings. These superscriptions may reflect Pietersma's and Boyd-Taylor's instances of "unintelligibility."

[14] See the discussion chapter 1 describing the fundamental dependence and subservience that are embedded within the notion of interlinearity in Pietersma's and Boyd-Taylor's work. As noted there, their use of the word "unintelligible" does not mean that G's translation is not generally intelligible, but rather that at times the translation lacks "*essential* linguistic information" that is only available in the *Vorlage* (Pietersma, "New Paradigm," 157 [italics original]).

[15] Pietersma, "Psalms: To the Reader," 543–44. Boyd-Taylor, "A Place in the Sun," 71–105.

aspect of the Greek as a free-standing text and a diachronic one that builds on the synchronic observations. The synchronic approach addresses two levels in each psalm: the composition as a whole and the individual verses as well as their component parts. This synchronic focus leads to two conclusions. First, at both the composition and verse levels, Pss 8, 46(47), and 110(111) prove intelligible. That is not to say that certain points could not be described as awkward or unusual or that consulting the presumed *Vorlage* might not shed further light on the text; rather it is an assertion that the texts of these psalms were comprehensible in their own right as free-standing texts. They did not include missing linguistic information that was *essential* to understanding them. Second, as described above, each psalm includes a unique stylistic profile reflecting techniques found in Greek Pentateuchal poetry, Hebrew poetry, and Greek literary style.

Building on the stylistic observations of the synchronic approach, the diachronic part of the analysis offers a more nuanced description of G's translation technique. Here, it echoes the findings of Pietersma and Boyd-Taylor in their focus on the translation's strong serial fidelity and the tendency towards quantitative fidelity and typical renderings. In the three examined psalms, Ps 110(111):10 included the sole change in word order, in that case to accommodate typical Greek usage. However, the analysis also highlights G's willingness to depart from such renderings for a variety of reasons, including context, Greek linguistic requirements, and style. Here, while G frequently offers a quantitative representation of his text, each psalm includes instances where G adds or omits words relative to the Hebrew, particularly articles that may have been implied, but also possessive pronouns and possibly conjunctions. Thus, *both* the previously noted consistency of the quantitative translational approaches and the diversity identified in the

qualitative approaches are key aspects of G's technique. The approach of any given analysis simply tends to dictate the framework and focus of the evaluation. The present analysis adopted an approach that started with the Greek text, just as Pietersma and Boyd-Taylor did, but that focused on differences, as Aejmelaeus and Backfish did. The result has been an appreciation of both the consistencies and inconsistencies of G's technique. If, then, the focus of a given study tends to color the evaluation of the data, how might the current study contribute to a more nuanced description of the Greek Psalter? The answer does not lie solely in the data, but rather in situating the data within the wider framework of the theoretical foundation informing the data's interpretation.

The Character of the Greek Psalter: Parsing Interlinearity

Given that the discussion in the previous chapters concentrates on the style of Pss 8, 46(47), and 110(111) as free-standing texts and on the points where such renderings depart from G's typical technique, it is worth returning briefly to Pietersma's and Boyd-Taylor's conclusion that the Greek Psalter can best be described as an interlinear text. In particular, Boyd-Taylor has suggested that the Psalter's programmatic isomorphism means that "in the absence of compelling evidence to the contrary, the assumption of interlinearity should inform our understanding of this text."[16] Here,

> under the assumption of interlinearity, a Septuagint translation is assumed to be inherently dependent upon its source text until proven otherwise. In the course of one's analysis one might find that a given text exhibits some measure of independence from its source. To the extent that this was demonstrable, the text in question would provide an instance of departure from the norm. We would say that the translator aimed to produce a different sort of text from what is typical of the corpus.[17]

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[16] Boyd-Taylor, *Reading between the Lines*, 265–66.
[17] Boyd-Taylor, *Reading between the Lines*, 103.

Boyd-Taylor then suggests that "the burden of the argument is placed squarely upon those who, whether for the purposes of interpretation or to the end of historical enquiry, would construe the text" as something other than interlinear,[18] including interlinearity's assumption that "the aim of the translator was not to produce an acceptable product in the target culture but rather a text isomorphic to its parent."[19] He then describes what evidence to the contrary he considers to be acceptable:

> Any evidence for the textual linguistic independence of the translation from its source counts against the assumption of interlinearity. It should be clear that by independence what I have in mind is, in Toury's language, a target oriented notion rather than a source oriented one; I do not mean simply departures from the parent text *per se*, but rather shifts away from the source aimed at achieving an acceptable product within the target culture.[20]

This type of "target-oriented" rendering focused on creating an acceptable translation has been the precise focus of the analysis in the preceding chapters. Such a focus does not ignore the general faithfulness of the translation; it simply offers a more holistic perspective. Joosten's comments aptly describe the Greek Psalter:

> True, most translation units exhibit a strong tendency to follow the Hebrew source text, formally as well as semantically. Faithfulness to the original is the overriding concern. In small details, however, one observes a sensitivity to the genius of the Greek language. This quality does not tally with the idea that the Greek text was meant to remain subservient to the Hebrew. While it is expected, in the interlinear hypothesis, that the translation should reflect certain stylistic effects of the Hebrew text, stylistic improvements in excess of the Hebrew are highly surprising. They tend to show that the text was meant to function as a Greek text, to be read and studied independently.[21]

While focused on the Septuagintal corpus more broadly, Joosten's remarks allow us to see more clearly separate two aspects of the interlinear paradigm: dependence and

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[18] Boyd-Taylor, *Reading between the Lines*, 265–66.
[19] Boyd-Taylor, *Reading between the Lines*, 108.
[20] Boyd-Taylor, *Reading between the Lines*, 108.
[21] Joosten, "Reflections," 175.

subservience. First, Joosten's focus on "faithfulness" reflects the issue of dependence, which in the Greek Psalter is fundamentally tied to both G's final product and to his process. Here, the ongoing value of interlinearity as a heuristic device for conceptualizing the linguistic relationship between the translation and its *Vorlage* can be seen. G's translation does closely reflect the source text. This notion of dependence further suggests that the Hebrew does indeed have a role to play in clarifying ambiguities in the Greek text. Although the issue has not arisen in the current analysis. Pietersma in particular emphasizes the importance of aligning our explanatory paradigms and our praxis.[22] Just as ambiguities in an English Bible translation can be resolved by consulting the Hebrew or Greek source text, so the Hebrew *Vorlage* can appropriately offer insight into the Greek Psalter. However, this practice and this acknowledged dependence do not necessarily entail the notion of subservience.

Turning to the issue of subservience, while *dependence* relates to both G's end product (the translation) and his process (translation technique), *subservience* refers to the translation's prospective function (intended use). The question is whether such subservience is an integral aspect of interlinearity. Pietersma highlights that interlinearity is not a theory of origins, but "a metaphor or heuristic tool" that "refers to linguistic relationship."[23] As a metaphor, it may seem that the paradigm does not require the posited educational *Sitz im Leben* for the translation(s), but how far does the metaphor go? Within the modern conception, an interlinear text is often used to take an audience to a foreign language original, which ties to the statement that interlinearity as a metaphor

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[22] Pietersma, "New Paradigm," 162.
[23] Pietersma, "Beyond Literalism," 367.

points to a "linguistic relationship of dependence and subservience."[24] That is, the idea of subservience is tied directly to the interlinear paradigm, even when it is simply understood as a heuristic device or metaphor.[25] This point is reflected in the scholarly focus on constitutive character as including the translated text's "prospective position or function."[26]

Having established that subservience is inherent to the interlinear paradigm as currently conceived, the question is whether the Greek Psalter can be described as a subservient rendering. In light of the stylistic analysis in the previous chapters, particularly with respect to syllabic rhythm and content matching composition, Joosten's comment that "stylistic improvements in excess of the Hebrew," even in "small details," prove immediately relevant. Joosten noted that such "improvements" demonstrate that the text was intended to function as a free-standing text. This point echoes Boyd-Taylor's description of evidence against interlinearity noted above, where differences rooted in "achieving an acceptable product within the target culture" argue against his "assumption of interlinearity." Here, though, I would suggest that rather than arguing against "interlinearity" as a whole, they argue against the notion of subservience that focuses on bringing "the Greek reader to the Hebrew original."[27]

Each psalm discussed above includes multiple instances of "stylistic improvements" that undermine the assumption of subservience for explaining the prospective function of the Greek Psalter; several examples will be noted here. First, Ps

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[24] Pietersma and Wright, "To the Reader of NETS," xiv.

[25] Joosten ("Reflections," 163–78) and Muraoka ("Recent Discussions," 221–35) appear to agree with this evaluation that subservience is integral to the paradigm in their responses to it.

[26] Pietersma, "Septuagintal Exegesis," 206. For a discussion of "constitutive character" see page 4 and for "prospective function" see page 5.

[27] Pietersma and Wright, "To the Reader of NETS," xiv (italics original).

8:5 includes G's atypical use of verbs. In the opening of 5a he renders the Hebrew מה־
אנוש with the Greek phrase τί ἐστιν ἄνθρωπος, quantitatively adding the copulative verb
ἐστίν to reflect typical Greek usage. Further, G renders the prefixed Hebrew verbs in both
lines with present tense verbs, something he only does in 7.4% of the cases in the first
book of the Psalter.[28] While G's preferred rendering of a future tense would not be
contextually appropriate, a gnomic use of his second choice aorist form could have been
suitable.[29] Yet G rejects that form as well. In this case, G's competence with Greek
language or stylistic sensitivity has informed his rendering of the verse, ultimately
lending further prominence to the syntactically prominent rhetorical questions by means
of the grammatically marked present tense verbs. While G's precise motives cannot be
firmly established, what can be seen is that a subservient prospective function does not
drive G's rendering.

Second, in Ps 46(47) G adopts unusual lexical renderings that further undermine
the likelihood that primary goal was to take his audience to the *Vorlage*. Notably, while
G always uses the noun ἔθνος to render גוי and uses λαός to render עם in all but ten of its
118 instances, Ps 46(47):2 includes one of the ten departures; there he adopted the plural
form of ἔθνος, ἔθνη, contributing to the sound play of the verse. Not only is ἔθνη a
departure from his typical equivalent for what may be stylistic purposes, it also results in
inconsistent renderings *within* Ps 46(47) itself, with the translated text not consistently
differentiating between the Hebrew words עם and גוי.[30] Another unusual choice is seen in

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[28] Sailhamer, *Translational Technique*, 55–56.
[29] See Muraoka, *Syntax*, §28dc.
[30] In the Masoretic tradition, עם occurs in 2a, 4a, and 10a while גוי occurs in 9a. G also uses ἔθνη to render לאמים in line 4b.

5b, where he renders the Hebrew גאון with the rare and beautiful Greek word καλλονήν where his more common equivalents καλλήν or καλήν might have been expected. Again, stylistic sound may have played a role, although the rarity of the word may have also contributed to G's choice.

Finally, as has been noted both in Gauthier's discussion and in the analysis of Ps 110(111), G has three different expressions that render Hebrew source texts denoting an extended period of time, with the Hebrew expressions using various combinations of the words עד and עולם.[31] G renders these expressions with three Greek equivalents: εἰς τὸν αἰῶνα, εἰς τὸν αἰῶνα τοῦ αἰῶνος, and εἰς τὸν αἰῶνα καὶ εἰς τὸν αἰῶνα τοῦ αἰῶνος. In Psalm 110(111) G uses εἰς τὸν αἰῶνα to render לעולם (5, 9) and לעד (10), while he uses εἰς τὸν αἰῶνα τοῦ αἰῶνος to render לעד (3) and לעד לעולם (8). Of particular interest here is G's use of the extended form εἰς τὸν αἰῶνα τοῦ αἰῶνος to render לעד in verse 3, stylistically matching the Greek text's content and composition. Not only does G offer a stylistic rendering of his source, but this rendering exhibits a noteworthy departure from a quantitatively faithful equivalent. If his goal was to take the audience to the source, it would seem that he would have at a minimum adopted the shorter form (εἰς τὸν αἰῶνα), which would have been closer to a quantitative representation of the source; further, it seems he would have been likely to adopt the same form for both instances of לעד (3, 10). While these observations incorporate the text critical determination that verse 10 includes the shorter form εἰς τὸν αἰῶνα, even if the longer form was adopted there, with G demonstrating consistency in his rendering of לעד in Ps 110(111), he would have offered

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[31] The Hebrew collocations include עולם ועד, עד עולם, הלעולמים, עולמים, לעולם, עולם, עדי עד, לעד, עוד, לעד לעולם, and לעולם ועד.

stylistic renderings instead of quantitatively faithful renderings in two verses instead of one. In addition to the observations specifically related to Ps 110(111), Gauthier highlights that the three Greek collocations occur 135 times in the Greek Psalter, but that they are used interchangeably. Psalm 110(111) appears to include an example (or two) where style influences G's choice; whether style generally makes a contribution to G's renderings or not, though, it must be asked how interchangeably using three Greek expressions for eleven different Hebrew expressions would contribute to a goal of taking an audience to the source text.

As these examples from the wider analysis suggest, the proposed prospective function of taking the audience to the *Vorlage* does not always explain G's translational choices; indeed, G's choices at times may actually undermine such a goal. Here, then, it must be asked whether the posited subservience is likely if it focuses on the consistent aspects of the translation and the problematic aspects of the text (i.e. unintelligibility) while disregarding aspects that are contrary to its suggested prospective function (subservience). It would seem not. What explanation, though, might explain not only the stylistic features that have been the focus of the present analysis, but also the primary concerns of the advocates of the interlinear paradigm, most notably the "translationese" that often results from the translation's quantitative equivalence and the translation's occasional unintelligibility?[32] While the preceding analysis itself has pointed to the

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[32] Pietersma and Wright, "To the Reader of NETS," xiv–xv; Boyd-Taylor, *Reading between the Lines*, 91. They also note the paradigm's assistance with safeguarding the Septuagint's "linguistic strangeness." This linguistic strangeness deals specifically with the proposed function of the Septuagintal text "by emphasizing that its *linguistic strangeness* was made to serve a pedagogical purpose" (Boyd-Taylor, *Reading between the Lines*, 91). Boyd-Taylor (*Reading between the Lines*, 95–96) further highlights that this pedagogical purpose related to the conceptualization of the translation project, which contributed to the chosen process. Here, the discussion around linguistic strangeness appears to relate to an explanatory benefit of adopting the interlinear paradigm rather than an essential aspect of the logic supporting the paradigm, a point noted by Boyd-Taylor (95).

inadequacy of the subservience embedded in certain articulations of the interlinear model for our understanding of the Greek Psalter, the study's theoretical framework may provide a way forward.

Just as Dhont fruitfully drew on PST (polysystem theory) to investigate the opposing trends in OG Job, PST also proves to be useful for considering the wider character of the Greek Psalter. Initially PST was used in order to identify stylistic repertoires that may have influenced G based on his cultural context. In particular it focused on religious, educational, and scribal systems, identifying Greek poetic and hymnic literature, Greek prose style, Greek prayer, Greek translational literature, and both the Hebrew and Greek traditions of the Pentateuchal literature. While each of these corpora has particular stylistic characteristics, overlap was also noted. For example, while Greek poetry is characterized by meter and Hebrew hymns use particular forms, both Hebrew and Greek poetic compositions are characterized by sound patterning and brevity. Reviewing the analysis in the preceding chapters that considers this variety of influences does not lead to any startling conclusions about the characteristics of the Greek Psalter and initially it may even appear that the dependence and subservience of the interlinear paradigm offer a sufficient explanation. As has been repeatedly noted, G's word order reflects the source text throughout the analyzed psalms, with only one exception. Further, he tends towards quantitative fidelity and typical grammatical and lexical renderings. The inadequacy of the interlinear paradigm's subservience only appears as the number of departures from a word-for-word technique emerge, whether

seen in G's variety of equivalents for a given Hebrew word or in his stylistically influenced renderings.[33]

So, how does PST contribute to our understanding of the Greek Psalter's character? The first contribution is its identification of repertoires that may have influenced G in both his individual renderings and in his wider approach, a feature that has informed the current analysis and that has been discussed above. Not only does PST identify potential influences, though, the influences provide examples of what might have been deemed to be acceptable style more narrowly and acceptable texts more broadly in G's cultural and linguistic context.

Second, PST focuses on literary corpora as dynamic and evolving systems. Key here is the observation that the central texts of a given literary corpus and the repertoires informing their production influence the production of later texts, whether they are produced via composition or translation. Not only do the informing repertoires influence later textual production, but these repertoires tend to be simplified as they continue to be used. Further, PST suggests that in small and emerging literary corpora other linguistic and literary systems can contribute to textual production. With respect to the Greek Psalter, G's reliance on the Greek Pentateuch and his knowledge of both the Greek and Hebrew traditions of the text reflect the dynamic process posited by PST. Here, a central text and its informing repertoires were not only available to G, but Joosten has already established that G used them; further, the current analysis suggests that the style of the Greek Psalter echoes that found in the two Greek Pentateuchal songs considered (Exod 15, Deut 32). Notably, the Pentateuchal songs tended to maintain serial and quantitative

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[33] Aejmelaeus, "Characterizing Criteria," 54–73 addresses the variety of renderings, while Backfish, "Writing the Right Words" (word play) and the present study address stylistic renderings.

fidelity, but also reflected Greek literary style in some lexical selection, quasi-metrical composition, and the creation of neologisms, each of which are specifically identified by Demetrius as being stylistic aspects of Greek prose. Focusing on poetic technique more broadly to incorporate features found in both Hebrew and Greek compositions, the Pentateuchal songs develop their themes via repetition and include sound play. With respect to the underlying repertoires that lead to these features, two points are particularly noteworthy. First, the thematic development through repetition is partially achieved through semantic leveling in the translation of Exod 15, notably the translator's use of the Greek verb δοξάζω to render three different Hebrew verbs: גאה (15:1), נוה (15:2), and אדר (15:6, 11). The translator added further repetition at other points in the song through this same semantic leveling.[34] The Deuteronomic translator also created lexical repetition via semantic leveling, notably with θυμός (33a, b; "anger"), ἴδετε (twice in 39a; "see"), and ἀνταποδώσω (35a, 41c, d; "repay"). The key aspect of this repetition for the present discussion is not the repetition itself, but rather the way that it is achieved: semantic leveling. In the case of the Psalter, the semantic leveling has not only been noted by Pietersma but has also been observed in the present analysis. In the Psalter, though, the leveling does not always achieve repetition within a given psalm, but rather appears to be more closely tied to a general approach to the translational process. Here, then, not only does G draw on a Pentateuchal repertoire to achieve a particular stylistic effect, but we may see a simplification of that repertoire with G's more general use of the technique in a

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[34] Chapter 2 discussed the anaphoric repetition between 15:8b and 8c, as well as the more general repetition in Exod 15:1b/4a, 7b/10a, 15b/16a, and 18, with verse 18 including two instances of αἰῶνα to render לעלם ועד (τὸν αἰῶνα καὶ ἐπ᾽ αἰῶνα καὶ ἔτι, "forever and ever and beyond"). Also see Gera, "Translating Hebrew Poetry," 116–18.

way that is not geared towards achieving that particular effect. Second, both Pentateuchal translators use compound forms to create sound play, with the translator of Exod 15 using compound κατα- verbs throughout the song and the translator of Deut 32 using compounds at the line or verse level. G's use of compounds more closely echoes that of the Deuteronomic translator. Beyond this use, though, we may again see a simplification in approach in G's frequent use of compound verbs regardless of whether or not they contribute to sound play. Ultimately, while the possible simplification of the repertoires related to either technique can only be firmly established based on a wider, quantitative analysis of the Psalter and the Pentateuch, in the examined texts we do see G using stylistic techniques adopted within the Pentateuch, particularly the use of neologisms, semantic leveling, and compound forms.

The third contribution of PST is that it situates the Greek Psalter within the growing corpus of Jewish-Greek literature rather than merely in that of Hellenistic Greek literature or the even broader system of Greek literature that includes Classical compositions. Observations about the Septuagint's Greek language, including the Psalter's "poor" style, are often situated in these wider corpora, judging the adequacy or acceptability according to Hellenistic or Classical norms. Adequacy and acceptability, though, are culturally informed and rooted in a receiving audience's perception. By situating the Greek Psalter within the developing corpus of Jewish-Greek literature, particularly in comparison with the Greek Pentateuch, we see an overlap in approach and in style. This overlap suggests that G (and perhaps his audience) may have deemed the translation to be not only adequate, but also acceptable, even with its departures from Hellenistic or Classical norms. Here, as Dhont has suggested, even "close" translations

may not have a primarily subservient function; rather, the translational approach and resulting features reflecting source language interference may simply have represented "a conventional literary tactic" used in the translation and composition of Jewish-Greek texts.[35] More specifically, rather than viewing source language interference as a *problematic* aspect of the text, it may have simply been one of the acceptable "literary conventions of a specific community."[36] Thus, the semantic leveling, serial and quantitative fidelity, neologisms, and lexical selection not only tie back to G's models in the Greek Pentateuch, they may have also represented conventional approaches to the translational process that create an acceptable *Jewish-Greek* text.[37] Notably, in contrast to the interlinear paradigm's focus on constitutive character and the originating *Sitz im Leben* or *intended* use, this suggestion focuses on process and does not include a prospective function, an issue that should now be addressed.

Returning to the perceived contributions of the interlinear paradigm, Boyd-Taylor highlights its "ability to account for the constitutive character of the text,"[38] which includes both the expected use of the produced text and the process used to create that

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[35] Dhont, *Old Greek Job*, 333.

[36] Dhont, *Old Greek Job*, 333. In particular, Dhont is focusing on the use of Septuagintalisms that are not required by the source text in OG Job. See chapter 2.

This discussion suggests that G's audience may have had a different expectation for what Scripture sounded like, which could lead to them being described as tolerant. English speakers do not necessarily consider "Our Father, who art in heaven, hallowed be thy name" to be problematic even though it clearly does not represent contemporary English. This acceptance of an archaic rendering could be explained as either meeting our expectations for prayer or as tolerance. Thus, this aspect of the discussion at least to some extent responds to Pietersma's ("Beyond Literalism," 368) objection to the "tolerant reader," whom he describes as "seemingly fictitious."

[37] The question as to the origins of these literary tactics in the Greek Pentateuch remains. In this case, Aitken's ("The Septuagint and Egyptian Translation Methods," 269–94) observations about the overlap between Septuagintal translation techniques and those of Greek-Demotic translations offer a way forward. If the Septuagintal translators did indeed belong to the scribal class as has been posited by Aitken and Dines ("Grand Words," 69–81), the model informing the Pentateuchal translation appears to have been the administrative translational approach of Egyptian scribes.

[38] Boyd-Taylor, *Reading between the Lines*, 89.

text. The prospective use and subservient nature of the translation are not the starting point in the *formulation* of the interlinear paradigm, though;[39] observation of the translation itself (the product) is. Here, by observing the typical features of the translated product, advocates posit a particular function, assuming that the translator adopts a translation technique (process) that would create a product that met the translation's prospective function. In the case of the Septuagint, those arguing for the interlinear paradigm suggest that the quantitative fidelity and unintelligibility found in the Septuagintal translations are not merely consequences of the translational process, but rather intentional or at least acceptable features that are part of the translational strategy adopted to achieve a particular end. As a part of his analysis and drawing on Prototype Theory, Boyd-Taylor suggests that "when we attempt to ascertain the constitutive character of a given text, it should be a matter of identifying family resemblances with reference to certain paradigmatic instances or prototypes."[40] At the time of production, the translation's prospective function would have dictated the potential prototypes available to a translator, with these prototypes including particular features that require particular translational strategies. In the case of the Septuagint, scholars work backwards from the observed features to identify the likely prototype/model and then extrapolate to the prospective function. Here, Boyd-Taylor builds on the work of Brock, who observed the overlapping features between the Septuagint translations and the "Greek-Latin bilingual Vergil texts" and ultimately posited an analogous function between the Vergil

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[39] It may be a starting point in the assumption of interlinearity that Boyd-Taylor focuses on, though.

[40] Boyd-Taylor, *Reading between the Lines*, 102.

texts and those of "Aquila and his predecessors," namely a pedagogical one.[41] With respect to the Greek Psalter, then, the question is whether these educational texts or the Pentateuchal and Demotic-Greek translations discussed by Aitken offer a closer exemplar of features.

Since the interlinear paradigm has offered a perspective on the use of the school texts as a model, several preliminary observations should be made about the Demotic-Greek translations as a potential model or prototype. Here, based on Aitken's discussion it seems likely that the translations functioned as *copies* of their sources that made the original texts linguistically accessible to their audiences. To this point, Aitken notes the prefacing statements to such translations that both describe them as "copies" or "renderings" (ἀντίγρ[αφον]) and acknowledge the difficulties inherent to translation with the formulaic remark "κατὰ τὸ δυ[ν]ατόν 'as far as possible.'"[42] While the goal of such copies appears to be making the original linguistically accessible, it also seems that these translations assume the *availability* of the original, a point suggested by the omission of information such as dating formulae, legal rulings, and witnesses that Aitken suggest was of lesser importance to the audience.[43] This observation, though, does not mean that the

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[41] Boyd-Taylor, *Reading between the Lines*, 105; Brock, "The Phenomenon of the Septuagint," 31, 29–31. Boyd-Taylor (*Reading between the Lines*, 107) recognizes and addresses the potential anachronisms of Brock's work by highlighting the presence of intralingual Homeric diglots "as early as the second century BCE," which suggest the possible availability of the model for the initial translation of the Pentateuch in the third. As to the later translation of Aquila, Boyd-Taylor notes the "widely recognized continuity between Aquila's method and certain of his predecessors" (107), suggesting that even the earlier (and original) translations fit within this family of texts based on their shared characteristics. However, Boyd-Taylor does not appear to deal with the possibility that the Septuagintal translators may have had an *alternate* prototype, the point suggested as a possibility here. Here, Aquila may have adopted the model of the educational texts or he may have adapted the close approach attested in certain Septuagintal texts; such a possibility in the development of a translational approach may be suggested in Gentry's ("The Greek Psalter and the Kaíge Tradition," 87) observation that "the Greek Psalter may represent an early stage of" the καίγε tradition.

[42] Aitken, "The Septuagint and Egyptian Translation Methods," 280.

[43] Aitken, "The Septuagint and Egyptian Translation Methods," 281.

text was intended to be subservient, possessing the goal of taking the reader to the original. Rather it suggests that an original was available if further information was needed or desired. The majority of the content for a given text was available in the translation. The distinction here is a fine one. On the one hand, within the school texts the goal was to give the audience (a student) access to the actual original, which was present in the diglot; in these texts, the translation does indeed appear to be *subservient* in that the pedagogical goal was to take the student to the original. On the other hand, the Demotic-Greek translations were deemed to be copies, which may not have the same embedded goal of giving explicit access to the source text; instead they offer an alternate language copy for which a *Vorlage* was available if further information was necessary or desired; that is to say, they were *dependent*. Ultimately, while a more in-depth analysis would be necessary to determine whether the school texts or the Pentateuch and the Demotic-Greek translations were the more likely prototype of the Greek Psalter, this discussion points to the importance of the model in identifying the prospective function when only the product's features are available. While in DTS the translation's function would have driven the process and end product, from the perspective of the interlinear paradigm in its current form the function has been identified based on the observed features. If we incorporate additional features into the analysis, it may change the attractiveness of a given prototype, ultimately leading to a change in our understanding of the proposed function.

Returning to the details of the Greek Psalter translation more specifically, while the noted serial and quantitative fidelity may reflect the school texts and thus a subservient end, other aspects of the translational process do not fit with the school text

model and function, with three characteristics being particularly noteworthy. First are the auditory aspects of the translated text, including G's repeated use of sound patterning and syllabic rhythm. While some instances of these features appear to be merely a fortuitous result of G's typical technique, others represent a departure from that technique, whether through unusual lexical or grammatical choices or departures from quantitative renderings. Here, Ps 46(47):2 offers an example, with G not only using an onomatopoeic word (ἀλαλάξατε) and a beautiful word (ἀγαλλιάσεως), but also choosing a rendering for עם (ἔθνη) that enhanced the verse's wider sound play. While the first two words may have simply been a fortuitous contribution to the sound effects of the verse resulting from a preferred lexical choice,[44] the use of ἔθνη represents a departure from G's typical choices that has an auditory effect. G's use of ἔθνη also represents an example of the second characteristic that does not fit with a subservient function: a lack of consistency in G's renderings. While at times these departures relate to the auditory aspects already noted, such is not always the case. Here, the noted matching of composition and content in Ps 110(111):3b (εἰς τὸν αἰῶνα τοῦ αἰῶνος for לעד) and the inconsistency of renderings in the related Hebrew and Greek collocations does not appear to fit with a goal of taking the audience *to* the original. This same line (110[111]:3b) also includes an atypical verbal selection where G adopted a present tense Greek verb for a Hebrew participle. With respect to the school texts, two of Brock's observed features were the "regular correspondence in vocabulary," even when the target meaning differed from the source

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[44] Here, though, it may be that G's preference for the words reflected a stylistic sensitivity to the attractiveness of the words.

language meaning, and the strict adherence to verbal tenses.[45] Here, then, departures from such regular lexical and grammatical correspondence, regardless of the reason, might be seen as inconsistent with the subservience of the proposed model and consequently with its suggested purpose of taking the audience to the source text. Finally, these inconsistent choices are at times related to the third characteristic: G's use of transformations. Such a transformation is particularly notable in G's inconsistent rendering of אלהים with forms of θεός and ἄγγελος (see Ps 8:6); while style is not the motivating factor in this case, G's willingness to make one of these micro-level changes to the content once again does not fit with a subservient function.[46]

In the analysis of the Greek Psalter, then, we see that the pedagogical texts may not provide the best prototype or model.[47] Rather, it seems that G was likely to have been influenced by the Greek Pentateuch, adopting not only some of its lexical equivalents, but also a translation approach similar to that attested in the poetry of Exod 15 and Deut 32. G may also have incorporated some use of syllabic rhythm reflecting that found in Greek hymnody and may have adopted lexical renderings based on Greek poetic and prose conventions, although a firm conclusion on these latter points awaits a more detailed stylistic analysis of both the Pentateuchal and Psalmic literature. Ultimately, such a multi-causal understanding of the influences on G's approach fits with PST: he possessed a primary model (the Greek Pentateuch),[48] but in an emerging literary corpus (Jewish-

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[45] Brock, "The Phenomenon of the Septuagint," 30; see also Boyd-Taylor, *Reading between the Lines*, 105.

[46] The transformations to render word plays noted by Backfish would also fit into this characteristic.

[47] This description accommodates both Boyd-Taylor's use of Prototype Theory and the present focus on PST and its influencing repertoires.

[48] According to PST the Pentateuch would be considered a central text of the Jewish-Greek literary system with secondary repertoires.

Greek literature) he was influenced by other literary corpora (Greek prose and poetry).[49] Here, then, based on these various models, the prospective function or original intended use of the Greek Psalter seems likely to be similar to the way in which the Pentateuch or Pentateuchal poetry was used in G's community.[50]

Conclusion

As has been previously noted, Boyd-Taylor has suggested that the burden of proof falls on those who would argue against the "assumption of interlinearity" in the Greek Psalter. Based on the discussion above and the analysis in the preceding chapters, though, I would suggest that the assumption of interlinearity's *subservience* remains to be established for the Greek Psalter.[51] While the interlinear paradigm focuses on the features of quantitative fidelity and unintelligibility and on school texts as a prototype to posit a translation's subservient relationship to its source, one that is frequently explained as serving a pedagogical purpose, the discussion above has pointed to features not currently accounted for by either the interlinear paradigm or the pedagogical texts. In particular, G repeatedly demonstrates a sensitivity to sound and other stylistic effects as well as a willingness to depart from his preferred lexical and grammatical renderings and to transform his text. A review of the specific stylistic features in the examined psalms suggests that rather than primarily reflecting the techniques and features of the school texts, G appears to have

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[49] According to PST this Greek literature would likely be considered peripheral in the Jewish-Greek literary corpus, possessing primary, innovative repertoires.

[50] For further discussion of the Greek Psalter's proposed function, see page 268.

[51] That is to say, interlinearity as a heuristic device may be useful, but the subservience and wider implications of the interlinear paradigm as described by Boyd-Taylor and Pietersma with respect to the Greek Psalter are problematic.

used the Greek Pentateuch as a model,[52] although he may have also been influenced by Greek poetry and elevated prose.

Thus far, the function of the translation has only been briefly addressed, noting that based on G's usage of the Greek Pentateuchal poetry as a model he may have expected a similar prospective function for his translation. However, G's stylistic sensitivity, particularly the auditory aspects of sound, rhythm, and the matching of content and composition, suggest that he may have anticipated a performative context for his translation.[53] Such a suggestion agrees with Aejmelaeus's presumption that G "was conscious of the necessity to formulate usable religious language, rhythmical prose that could be read aloud or recited by the Jewish community."[54] Thus, a liturgical use may have been in view.[55]

Situating the Greek Psalter within a liturgical or at least performative context can return us briefly to the question of why the poetry was translated as it was; that is to say, why did G choose the Greek Pentateuch, particularly its poetry, as his primary model rather than Greek poetry or hymnody? PST has offered one answer: developing literary

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[52] As was noted in the introduction, Joosten ("Impact," 197–205) has already established that G was influenced by the Pentateuch. Key to note here is that even if the Pentateuchal translations did have an intended function of taking the audience to the source text, as part of a developing literary system G's choice of model for the Psalter would not have been dictated by its prospective function but by its actual function in his community.

[53] A concern for a performative context may have led to G's use of peripheral repertoires, echoing the observation in PST that cultural need can inform development in literary corpora.

[54] Aejmelaeus, "Characterizing Criteria," 57.

[55] Note, however, Aitken's ("Jewish Worship," 51) remark that religious conservatism may have led to the continuing use of Hebrew in Jewish liturgy of the early Ptolemaic period. Further, among other points, Brucker ("Zum 'Sitz im Leben,'" 567) has specifically suggested that the lack of metrical composition indicates that the translation would not have been sung; it must be asked, though, 1) whether singing was a necessary component of liturgical use and 2) whether song in a *Jewish-Greek context* would have to be metrical; this latter point may be particularly relevant given the recent suggestion that Hebrew poetry was not metrical (Dobbs-Allsopp, *On Biblical Poetry*, 99–103). More broadly, further research would be necessary to establish a liturgical use, although a more detailed analysis G's attention to the auditory aspects of his translation may support such a conclusion.

corpora draw on pre-existing models to inform the production of new literature, composed or translated. However, PST also points to the possibility of drawing on foreign language literary models in new corpora, suggesting that G could reasonably have chosen a model from Greek poetry.[56] While Greek prayer appears to have played only a minimal role in G's translation, if any at all,[57] Haldane's observations about the stability within Greek hymnody and prayer may offer an explanation:

> Men suppose that what has pleased a god in the past must always continue to do so. The rituals and the forms of words long used . . . are in time themselves regarded as sacred. They belong to the god and are his due. Hence we find that the ὕμνος [hymn] . . . maintains a remarkable consistency from age to age. The same basic pattern, the same formulas, even long after their original meaning has been forgotten, and the same time-honoured myths are repeated down the centuries.[58]

In G's case, such a belief may have led him to adopt a model in which he was *copying* his source, reflecting the same patterns and formulae. In such a case, the presence of Semitisms or awkward renderings might not reflect a desire to take the audience to the original, but rather the desire to copy an original that is already deemed to be pleasing to God, a point that may be reflected in the fact that the text was translated at all.[59] Ultimately such a copy would offer a dependent but not necessarily subservient text.

In conclusion, while further analysis is necessary to more clearly delineate the models on which G drew in his translation,[60] the present work has situated the Greek

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[56] It must be considered here that G's level of education and competence may also have influenced his choice. See the discussion about the skills developed at the various levels of education in chapter 1.

[57] Beyond the fact that Greek prayer uses prose and points to a conservatism in religious language, the only point noted reflecting Greek prayer was the concern for God's will in Ps 110(111):2.

[58] Furley and Bremer, eds., *Greek Hymns*, 1:50–51, citing Haldane, "Hymnos."

[59] If ultimately it is determined that the Demotic-Greek translations serve as a likely prototype for the translation of the Greek Pentateuch, then it may be that G perceived it to be a copy of the original. Here, then, G would have adopted a model that already functioned as a copy in his own effort to copy the songs of the Psalter.

[60] Further research considering the remaining texts in the Greek Psalter is necessary. Such research would also benefit from considering additional models from Greek poetry that may have informed G's renderings. In particular, it may be worth examining the structure, style, and vocabulary found in Greek *epinikia, threnoi,* and *epikedeion. Epinikia* often praised humans for their great deeds (Barbantani, "Lyric

Psalter within the developing corpus of Jewish-Greek literature. By focusing on the Greek Psalter's style, we have identified features that point to the inadequacy of a subservient function for fully explaining G's translation technique, ultimately concluding that while the Greek Psalter might indeed be deemed to fall short of Classical or Hellenistic Greek stylistic standards,[61] by drawing on Greek Pentateuchal poetry, Hebrew poetic technique, and Greek literary style, G contributes to the developing corpus of Jewish-Greek literature with a text that both respects the integrity of its *Vorlage* and reflects sensitivity to style, particularly its performative aspects, which are seen in the translator's sensitivity to sound, rhythm, and the matching of content and composition.

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in the Hellenistic Period and Beyond," 339), while *threnoi* and *epidedeion* were forms of lament (Barbantani, "Lyric in the Hellenistic Period and Beyond," 357). Of further interest here are Aitken's ("Jewish Worship," 48–70, 69) observations about overlaps between the Greek Psalter and compositions from "emerging new 'Greek' cults" (69), in particular the Isis Aretalogies.

[61] Here, while G does use individual stylistic features, the serial and quantitative fidelity and inconsistency in using the Greek features suggests that the psalms generally would not meet Classical or Hellenistic standards.

APPENDIX 1: GREEK STYLISTIC FEATURES AND TERMINOLOGY

Greek Rhythmic Metra

Rhythm	**Syllabic Sequence**	**Remarks**
Anapaest	˘ ˘ −	
Baccheus	˘ − −	Dionysius appears to describe this rhythm as a hypobaccheus.
Choriamb	− ˘ ˘ −	
Cretic	− ˘ −	
Dactyl	− ˘ ˘	
Dodrans	− ˘ ˘ − ˘ −	
Hemiepes	− ˘ ˘ − ˘ ˘ −	
Hipponactean	x − ˘ ˘ − ˘ − −	
Iamb	x − ˘ −	
Ionic	˘ ˘ − −	
Ionic *a maiore*	− − ˘ ˘	
Palimbaccheus	− − ˘	Dionysius appears to describe this rhythm as a baccheus.
Pheracratean	x x − ˘ ˘ − −	
Pyrrhic	˘ ˘	
Reizianum	x − ˘ ˘ − −	
Spondee	− −	
Trochee	− ˘ − x	

Rhythmic Terminology

Anceps – a syllable that can be either short or long.

Catalexis – the "truncation of a colon- or metron-end."[1]

Contraction – the combination of two short syllables to create one long syllable.

Correption – the shortening of a "long vowel, diphthong, or triphthong . . . especially at word-end . . . before another vowel."[2]

Foot – the basic unit of a rhythm; in the current discussion it is generally comprised of two or three syllables. The iambic and trochaic rhythms are comprised of two feet each.

Metron – a single rhythmic combination, e.g. a dactyl ($\bar{}\,\breve{}\,\breve{}$) or iamb ($^{\times}\bar{}\,\breve{}\,\bar{}$); plural: metra.

Resolution – the division of a long syllable into two short syllables.

Other Stylistic Terminology

Hiatus – the meeting of two vowels, diphthongs, or a vowel and a diphthong; the meeting can be within a single word (internal hiatus) or between two words (external hiatus).

Isocolon – as defined by Demetrius isocolon relates to syllabic balance; more broadly in Greek style it can also include parallel syntactic structures.

Neologism – the creation a new word. In Demetrius these can include either new forms (e.g. creating a nominal form from a verb), combining words into a single word, or secondary meanings. See *Eloc.* 97–98.

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[1] West, *Greek Metre*, 192.
[2] West, *Greek Metre*, 11.

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[1] West, *Greek Metre*, 192.
[2] West, *Greek Metre*, 11.

APPENDIX 2: STYLISTIC FEATURES IN DEMETRIUS

Composition

Grand Style (μεγαλοπρετης)	Elegant Style (γλαφυρος)	Plain Style (ισχνος)	Forceful Style (δεινος)
Unusual syntax	Subtle use of rhythm	Pause	Pause
Indirect constructions	Brevity	Aorist verbs	Brevity, including the use κόμματα rather than κῶλα
Connectives: repeated or imprecise usage	Sound matching content	Avoid syntactically dependent constructions	Harsh sounds
Use expletive particles	Figures[1]	No formal rhythm	Hiatus
Word order: least to most vivid		Harsh sounds (κακοφωνία)	Long syllables
Ugly sounds; rare use of euphony		Hiatus only between short syllables	Unusual word order
Hiatus, especially between long syllables		Avoid lengthy clauses	Sudden breaking off (aposiopesis)
Assonance, including alliteration and rhyme			Tightly formed περίοδοι
Clause length depends on content			Use implied meter or forceful rhythms
Roughly paeonic rhythm			Avoid parallelism (antithesis)
Long syllables			Figures[2]
Figures of speech[3]			Combination of figures

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[1] The elegant figures specifically include repetition via anadiplosis and anaphora. See page 55.

[2] Identified forceful figures include paraleipsis, prosopopoeia, and aposiopesis. See page 61.

[3] He specifically discusses anthypallage, anaphora, and anadiplosis. See discussion on page 51.

Combinations of figures			Asyndeton
Repetition in near proximity			Repetition[4]

Diction

Grand Style (μεγαλοπρετης)	Elegant Style (γλαφυρος)	Plain Style (ισχνος)	Forceful Style (δεινος)
Distinguished and less usual diction	Metaphors	Avoid grand diction[5]	Use diction of grand style
Compounds	Neologism	Familiar words	Compound words
Onomatopoeia	Idiosyncratic language	Clarity	Match content and sense
Neologisms	Compounds (dithyrambic)	Connectives	Symbols
Poetic vocabulary	Beautiful words	Resumptive repetition	Combining figures
Harsh words	Smooth words	Repeat same particles (epanalepsis)	Asyndeton
Metaphor (including personification)		Onomatopoeia	Rhetorical questions
Simile			
Allegory			

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[4] Forceful repetition includes anaphora, homoeoteleuton, and anadiplosis. See page 61.
[5] Demetrius particularly mentions metaphor, compounds, and neologisms. See page 56.

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