

Prayers for Remembering in the Psalms

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הַלְלוּ יְהוָה

Soli Deo Gloria

Prayers for Remembering in the Psalms: Shorter Abstract

The Hebrew language of remembering is complex and theologically interesting. The effective, relational, actualising aspects of *zkr* are particularly evident in language of prayer, especially in Psalm texts. Prayer is a remembering of God, a reminding of God, and a call to remember the pray-er herself, and such performative illocutions are addressed to both human and divine audience alike. The texts become not only present acts of remembering, but also means by which future acts of remembering are to be performed.

Questions in Psalms criticism, of public or private *Sitz-im-Leben*, of form classification, and the ongoing debate about which critical methods to bring to Psalms scholarship, are brought together in an attempt to answer how remembering in prayer works in the Psalms. By employing hermeneutics informed by linguistics, not only the semantic field of *zkr* may be studied, but also pragmatic questions appropriately tackled. Thus the potential contributions of speech-act theory and discourse analysis when applied to the Psalms are indicated, alongside what comparable work has already been done by others in Psalms scholarship in these areas. Further linguistic insights which have not previously been applied to Psalms study, such as Audience Design, are then also brought to bear. Broader areas such as the theological nexus of memory, prayer, place and time, are then explored.

Memory is thus seen to be an important constituent of Psalmic prayer at all levels of analysis, as a tool by which prayers are passed down and God and his people remain in relationship. Connections between remembering, didactic, and Wisdom are noted. The centrality of memory in the performance of prayer is viewed as a prototype for New Testament prayers, culminating in the Eucharist and evident for instance also in the Lord's Prayer. Memory, in prayer texts and in their hermeneutics, both enshrines the past, and makes an ever-relevant present anticipate the future.

Prayers for Remembering in the Psalms: Longer Abstract

The Psalms are the primary locus of prayer in the OT. There are prayers that are about remembering, and prayers that are to be remembered.

Remembering in prayer occurs as a petition to God, “Remember”, or as a motivation, “do this *because of something remembered*.” This is common to many ancient cultures, while the prayers of the Psalms stand apart not only in the frequency of petitions to remember, but also in the emphasis of motivations that are rooted in God, his past deeds and his character, as the object of memory. Memory is also crucial to rhetoric, to the transmission of texts, and particularly to the traditions of sacred texts which themselves form collective memory. Remembering occurs within the text of prayer, and in the continuing existence and use of prayer-texts. This thesis therefore provides a study of the Psalms as prayers about remembering, and prayers to be remembered.

This provides the content of the Introduction: a preamble which flags up the interesting nexus of remembering and prayer in the Psalms.

Chapter 1 then locates this study within modern Psalms scholarship, focussing in particular on hermeneutic methods. Recognition that memory is also important at the level of the exegesis as well as the history of a text’s reception leads to a survey of some trends in Psalms studies relating to concepts of memory and memorization, and the Psalms as texts that are to be memorized. This brief overview develops to include hermeneutic methods inspired by linguistic studies.

Linguistics and hermeneutics have had a patchy relationship historically, which demands some attention at this stage. Consequently, the hermeneutic methods developed within this thesis seek to avoid many of the flaws explored by Barr and Hill, for instance. Biblical scholars have already been guided by some linguistic theories, and so Chapter 1 allows space for considering the work of Louw-Nida, various Biblical semantic databases, Balentine, Irsigler, Wagner, Wendland, Jacobson, and Mandolfo. Chapter 1 also draws attention to some linguistic methods that have not so far been brought to bear in Biblical scholarship, such as Fillmore’s structural semantics, the Birmingham School of Discourse Analysis, and Audience Design. These methods are presented in rough order of a spectrum from semantics to pragmatics.

Chapter 2 offers an analysis of “remembering” in prayer in the Psalms according to semantics. Hebrew *zkr* in all its forms has been noted to be of theological interest, and has been the subject of studies by Childs, Schottroff, de Boer, and Kessler. I then adapt Louw-Nida’s Greek NT lexicography to the semantic field of “remember” in Hebrew, and then follow Balentine’s methods of Hebrew semantic analysis very closely. The latter analysis of the semantic domain of “remembering” in Hebrew involves a combination of prose observations with nine tables of detailed study, to be found in Appendix 1. Together this information leads to a broad picture of “remembering” in Hebrew as effective, actualizing, and relational.

Chapter 3 continues exploring the meaning of “remembering”, applying some of the insights offered by Fillmore with regard to the semantic field of “judging” words. Various senses of “remember” and its semantic field are here delineated following Fillmore’s methods, and “judging” is seen to be involved within remembering. Fillmore’s “judging” words in turn relate to different aspects of prayer, and the connections between Petition, Motivation, Confession, Praise, and Didactic are thereby unfolded. “Remember” is found to be integral in different ways to each of these, and Fillmore’s methods allow some analysis of how memory is intertwined with each of these.

Chapter 3 develops by demonstrating some of these discoveries with textual reference to Psalm 25, and this acrostic psalm is thereby examined according to these different aspects of prayer, the occurrences of “remembering” vocabulary, and the functions of “remembering” noted at multiple levels of the Psalm. It is recognized that “remembering” may be explicit as a speech-act, but it is also involved in each of the speech-genres of Petition, Motivation, Confession, Praise, and Didactic, and indeed also in an increasingly evident speech-transaction that approximates to Wisdom, within the prayer-exchange. Thus the language of the Birmingham School of discourse analysis is appropriated to clarify the differing levels of such a Psalm text, and how “remembering” permeates each of them.

Chapter 4 continues this survey. While Ps 25 may traditionally have been classified by form-critics as “Individual Lament”, its similarities in respect of the function of “remembering” throughout are now compared with some other forms of prayer. Psalm 74 is examined as a Communal Lament, Psalm 77 as a Mixed Type, Psalm 30 as an Individual Thanksgiving, and Psalm 97 as an Enthronement Psalm. Close readings of these texts involve also Mandolfo’s work at some length, and the Didactic tendencies of the texts are increasingly apparent.

Such readings are then set in dialogue with canonical criticism, as a putative group of psalms is examined together rather than individually. The “Hallelujah” Psalms 111–113 are now considered, and the Wisdom themes evident in Psalm 112 are seen to pervade the language and function also of Psalms 111 and 113. This is particularly flagged up with regard to the thread of memory throughout. Audience Design is now brought in to analyse who is remembering what or whom, particularly focussing on Ps 111:4 and the language of “renown”. Questions of addressee and audience are thus intricately tied up with the function of the Psalms and strengthen their coherence as a group. This leads to further demonstration how memory permeates the forms and functions of prayers in the Psalms, as traditional classificatory forms are seen to be less than ideally distinguishable, with similar interweaving of speech-genres throughout the texts.

Chapter 5 opens by returning to the understanding of the semantic field of “remembering” in Hebrew as effective, actualising, and relational. First, exploring effectiveness at all the levels of a text leads to consideration of how the Hebrew semantic domain “remembering” has something effective about it. Binding together the effective and actualizing power of “remembering” draws Audience Design into the equation

again, and the participants of prayer-exchanges and Psalm-events are thereby analysed further. This develops into something that is clearly relational between speaker, addressee, audience, and overhearers.

Insofar as the audience have to do with the setting, or *Sitz-im-Leben*, of the Psalms, this discussion now benefits from observations regarding the semantic field of place and space in the Psalms. Place is both something remembered, and a setting for remembering to occur. Place is increasingly apparent not so much as a physical setting, but an imaginative space. There is the beginning here of a study of OT spirituality which is crucial to the communal memory and shared identity of the people who pray the Psalms. Thus the Psalms are again recognised to be important as texts which shape not only the memory of God but also the memory of future generations. They concern memory at the level of both the text itself and its transmission, texts which are to teach as well as practise relationship with God.

“Remembering” therefore is again seen to be effective, actualizing, and relational. “Remembering” in prayer makes relationships present; relationships between people and relationships with God. Chapter 6 deals with how memory in the prayers in the Psalms thereby can make present, examining now the language of time. A semantic survey of some major time-related vocabulary within the Psalms, with some tables again provided in Appendix 2, gives a foundation to further theological reflection. Broadening into questions of time, memory, and theology, the Psalms as prayer-texts are seen through the lens of Begbie’s work on the nexus of theology, music, and time. Setting Eucharistic remembrance side by side with repetitions of the canonical prayer texts of the Psalms draws attention to the ways in which the Psalms were effectively a prototype for NT and Christian prayer.

Thus the thesis draws to a close, after summarising some salient points, by looking forward. Memory has been seen as important in many fields of study, and the Psalms are opened up by study of how memory functions within such prayer-texts. An examination of what the language of remembering means, and how it is effective, within the context of prayers, and how they in turn may be effective illocutions, shows the centrality of present remembering, both past and future, in the language of the Psalms. It highlights the important connections between remembering, didactic, and wisdom in the prayer texts of a people whose identity is caught up in their relationship with their God. It points towards a spirituality of the OT that is overlooked by form critical constraints of the reconstruction of the *Sitz-im-Leben*. It recognizes the important functions of the Psalms simultaneously as praise, confession, didactic, petition, and motivation, by means of discourse and rank-scale analysis based on the preliminary work of illocutionary classifications. It acknowledges the continuation of identity by means of memory, and highlights the blurred distinction between what is properly private or public, individual or communal. It gives a helpful space for reflection upon what insights linguistics may helpfully offer to biblical hermeneutics. It thus develops a number of significant conversations within Psalms study and Biblical exegesis in general.

The Psalter is therefore seen as present and lively, preserving and developing ancient texts and ancient relationships between God and his people. There is much that such a study may yet offer to the Biblical scholar. The Psalms ground the repetition and remembrance of texts and prayers in the NT and beyond. Thus the powerful themes of memory, time, and repetition, along with methods developed from linguistic insights and related to performance criticism, open the way to further study of the Psalter as the prototype of prayer in the Christian tradition.

Memory is shown to be integral both within and between different levels of the prayer-exchanges of the Psalms. The Psalms are both about remembering, and to be remembered. As didactic and cultic language coincide, the sage and the priest are brought closer together, in a way which perhaps could be said to foreshadow the prayer-exchanges of the NT.

Prayers for Remembering in the Psalms: Note on Presentation

Abbreviations Used:

ANE	Ancient Near East
AT	Altes Testament
<i>BDB</i>	<i>Brown Driver Briggs Hebrew and English Lexicon</i>
<i>BHS</i>	<i>Biblia Hebraica Stuttgartensia</i>
BZAW	Beihefte zur Zeitschrift für die alttestamentliche Wissenschaft
C&C	Clark and Carlson
CCIA	Clark and Carlson's Informative Analysis / Audience Design
<i>CAD</i>	<i>Chicago Assyrian Dictionary</i>
JPS	Jewish Publication Society
JSOT	<i>Journal for the Study of the Old Testament</i>
JSOTSuppl.	Supplement Series of the <i>Journal for the Study of the Old Testament</i>
LXX	Septuagint
NRSV	New Revised Standard Version
NT	New Testament
OT	Old Testament
SBL	Society of Biblical Literature
<i>TDOT</i>	<i>Theological Dictionary of the Old Testament</i>
<i>TDNT</i>	<i>Theological Dictionary of the New Testament</i>

Hebrew roots are transliterated without vocalization according to the Transliteration Standards of *The SBL Handbook of Style*.

Where vocalization is helpful in distinguishing between different parts of the word, transliteration is offered alongside the Hebrew.

Where a quotation is taken from the Hebrew and discussed, it is given in the vocalized form of the BHS.

English masculine forms (especially “man”) are used in a non-gender-specific way to represent humanity; this has been chosen for the sake of clarity and brevity.

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Prayers for Remembering in the Psalms

Introduction

The Psalms at one and the same time contain prayers about remembering as well as prayers to be remembered. These two senses of “Prayers for Remembering” suggest from the very outset the breadth of resonances in the language of prayer and memory within the Psalms. Memory is relevant to prayer in a multiplicity of ways – in the content of prayers, in the tradition of prayers, in the performance of prayers, in the speaking and hearing, or writing and reading, of prayers – and this is particularly evident in the Psalms.

This thesis therefore examines some of the connections between the Psalms, prayers, and remembering, noting how crucial the language and function of memory is to much of the prayer in the Psalms. This introduction offers a preamble situating the main content of the thesis. I consider first how these prayers are about remembering; second, how they are prayers to be remembered. I use Greek and ANE evidence heuristically in the first section, and bring in broader reference to studies of education, rhetoric and cultural memory in society in the second. The conclusion to this chapter brings all this together in considering prayers and memory in the Psalms.

1. Prayers about remembering

“Remember” often features within the content of prayer. This may occur in a number of different contexts: for instance, phrases of petition, motivation, confession, praise, and didactic. In this section, petition and motivation are primary; confession, praise, and didactic will be considered from Chapter 3.

a. Petition, Motivation, and Memory in “Traditional Prayer” in the Psalms

Aejmelaeus defines “traditional prayer” in the Psalms as:

a frequently employed pattern of prayer – address to Yahweh, imperative petitions, expressions of complaint or confidence in Yahweh or the like introduced by *kî* – a pattern which springs from the natural way of expressing a request of a prayer within the resources of the Hebrew language.¹

Such an outline of the constituent parts of prayer is enlightening, and will be seen to resonate later with form criticism and discourse analysis. The petition and motivation aspects of prayer are a helpful focus here. Of petitions to God, her survey of prayer imperatives includes the directive to remember. She notes:²

[this] does not appear in the ordinary individual complaint psalms, but only in the acrostic psalms, in the psalms of the congregation, and in those for the king... such petitions... appeal for Yahweh’s attention, but do not imply

¹ Anneli Aejmelaeus, *The Traditional Prayer in the Psalms* (Berlin: Walter de Gruyter, 1986), 109.

² *Ibid.*, 42ff.

an immediate emergency... they often refer to things in the past to rouse Yahweh into action.³

The narrowing of her own work derives from her definition of “traditional prayer” simply as “the most central element of the individual complaint psalms, that part of the psalm that may be called *prayer* in the strict sense of the word.” Thus she disregards petitions to remember, merely taking from them some dating evidence.

Yet the petition to remember is in fact commonplace in prayer and should not be so readily set aside. Her formal restraints exclude cohortatives and jussives; but should these be included as petitions to remember, the range of examples would be larger.⁴ Thus this thesis includes such occurrences of *zkr* according to petitionary function rather than imperative grammatical form.

Aejmelaeus defines motivation clauses similarly tightly, “expressions of complaint or confidence in Yahweh or the like introduced by *kî-*”. Gunkel introduced, and Begrich developed, the category “motivation for divine intervention”.

Gerstenberger rebels against the vagueness of this category definition and

³ Contrast Patrick D. Miller, *They Cried to the Lord: the form and theology of biblical prayer* (Minneapolis: Fortress Press, 1994), 110–112, 113. His treatment does not exclude petitions to “remember” from the genre of prayer, since he does not limit himself to individual laments.

⁴ Aejmelaeus, *Traditional Prayer*, 68; compare Erhard Gerstenberger, *Der bittende Mensch: Bitritual u. Klagelied d. Einzelnen im Alten Testament*, Wissenschaftliche Monographien zum Alten und Neuen Testament, vol. 51 (Neukirchen-Vluyn: Neukirchener, 1980).

suggests avoiding it. Aejmelaeus applies herself to understanding this element of prayer in particular. She notes:

The fact is that it is the deepest intention of a prayer to bring about a “divine intervention”. Its background – as far as the complaint psalms are concerned – is an emergency situation and its aim to obtain help. From this point of view the whole prayer-psalm may be considered to be “motivation for divine intervention”, even the petition and certainly also the description of the misery of the petitioner. As for the expressions of confidence, it could indeed be maintained that the whole act of praying is based on confidence in God, being a manifestation of it.⁵

In her intention to single out such a “motivation” clause, she argues that one should “not accept just any expression of the semantic fields concerned as such a ‘motivation’”. She thus posits criteria. Firstly, she restricts herself to expressions in the immediate context of the petition. Secondly, she expects the “motivations” to give emphasis to the petition. Thirdly, she demands that the “motivation” be syntactically joined with the petition.

Compare Miller’s broader definition, that motivational clauses appeal to the character of God or the situation of the petitioner, God’s justice and faithfulness, his response to affliction, and keeping his reputation untarnished. He notes how expressions of confidence and trust bind God to the pray-er so praise can act also as complaint and motivation.⁶ Finally he draws the conclusion from all this that prayer is relational in that the assumption is made that “the cry for help is

⁵ Aejmelaeus, *Traditional Prayer*, 60.

⁶ Patrick D. Miller, "Prayer as Persuasion: the rhetoric and intention of prayer", *Word & World* 13, no. 4 (1993), 356-362; 357-360.

appropriate and can be urged upon God because, *a priori*, it is God's will to save the innocent and the righteous."⁷ Such motivations could be readily evidenced in many more of the Psalms than Aejmelaeus allows.

Some of Aejmelaeus' more stringent grammatical requirements of such different parts of prayer in the individual laments in the Psalms may be contested, and such a study thus appropriately broadened in scope. What primarily matters here, however, is her recognition of the different parts of prayer and the fascination, yet also the difficulty, of seeking to distinguish them.

Considering the language of remembering helps analyse the intricate relationship of petition and motivation components in prayer, while the understanding of component parts of prayer functioning in different ways may also be explored in the light of linguistically-informed methods encompassing speech act theory and discourse analysis.

The language of remembering offers insight to the intertwining of petition and motivation in prayer. A call to remember may be implicit or explicit as a petition for help or a reason for helping. This occurs both outside the Psalms as well as within, although it may be the case that there are particular idiosyncracies of the

⁷ Ibid., 362.

Psalms. Remembering and prayer have elided across various cultures,⁸ and thus a survey of some such examples is interesting here.

b. Greek Prayer: Reciprocity and Remembrance

Simon Pulleyn pulls together remembrance and prayer with considerable clarity⁹ by examining Greek prayer-texts as reciprocal bargaining enacted in sacrificial offerings. There is the sense of remembering as both petition and motivation.

He offers classificatory terminology which is useful beyond the scope of his own study. After looking at the reciprocal *ei-pote* prayer, “if ever”, of causal motivation based on remembrance of past actions, he outlines a typology, *da-quia-dedi*, *da-quia-dedisti*, and *da-quia-dedit*. He thus categorizes prayers according to the motivations offered, whether the deity is cajoled into doing something because of something that “I” gave, or that “you” gave, or that “he” gave. Plural forms and singular forms go together, so *da-quia-dedi* and *da-quia-dedimus* are regarded as the same kind of motivation, as are *da-quia-dedit* and *da-quia-dederunt*. He further notes the commonplace *da-ut-dem* formula, looking towards the future, where man commits to do something to benefit the deity.

⁸ This is in contrast to the arguments of Boman, Pederson, *et al*, who were taken to task by James Barr for arguing that different languages always express different cultures. Thorleif Boman, *Hebrew Thought Compared with Greek*, Library of History and Doctrine (London: SCM, 1960); Johannes Pedersen, *Israel, its Life and Culture* (London: OUP, 1926); James Barr, *The Semantics of Biblical Language* (Oxford: OUP, 1961).

⁹ Simon Pulleyn, *Prayer in Greek Religion* (Oxford: OUP, 1997).

The taxonomy may be glossed in grammatical linguistic terms, but it extends also into Greek culture and is broadened beyond offerings into a wider mutuality between mortal and immortal. As such it is more about *charis*, a lasting gratitude and respect, and less about linguistic forms.

Greek prayers arguably cannot always be so neatly categorized, and these categories risk collapsing into one another once the reciprocity is taken into account. “Look what I have done *for you*” becomes not simply about the intercessor, but also the divinity. The same is true of “look how much I need *you*.” Such potential blurriness noted, however, this is still a useful classificatory tool: it flags up questions of memory and historical acts, rhetoric and motivation, and the enacting in the present of both past and future in speech acts. Most Greco-Roman prayers fall in the first category, *da-quia-dedi/dedimus*, but Psalms prayers more naturally fall into the second, *da-quia-dedisti*, with some also in the third, *da-quia-dedit/dederunt*. Moreover, in Hebrew prayer, those in the first category are more likely to be negative: not so much “look what I have done” as “look how much I need”.

Pulleyn’s *da-quia-dedi* is exemplified in Lysias’ Funeral Oration, a genre itself concerned with history and remembering, mentioning the Greek allies’ prayers at Salamis during the Persian Wars (2:39).¹⁰ Remembering is the motivation:

¹⁰ Christopher Carey, ed. *Lysiae Orationes*, 2nd ed., Oxford Classical Texts (Oxford: OUP, 2007).

What kinds of supplications of the gods or reminders of sacrifices did not occur?

Reminders of sacrifices once offered in worship are used to ask those gods to intervene for good on the behalf of the Greek allied forces. Yet to evoke a memory for the sake of motivation is also implicitly a petition to remember. Remembering is assumed to be effective in prayer: the sacrifices are inevitably thus made present in some way once again before the gods, at a time when making sacrifice is impossible due to the ongoing sea-battle. In Greek religion, it is *sacrifice* which is considered to be effective: thus an act of calling to mind former sacrifices, and supplications, is presented to be as effective as the original historic worship. Such *da-quia-dedi* Pulleyn associates with a common Greek mentality.¹¹ Other examples of *da-quia-dedi* include Priam's prayer to Apollo, *Iliad* 1.37-42,¹² for rewards could be expected for both present and past pious deeds, and thus Apollo grants Priam's prayer. Grouped with *da-quia-dedi* is also the plural form, *da-quia-dedimus*, as in the prayers of the Chorus in Aeschylus's *Septem* (179f):¹³ an invocation to the gods to remember the city goes alongside remembering the faithfulness of the people of the city in the past.

¹¹ Pulleyn, *Prayer*, 37.

¹² D. B. Monro and T. W. Allen, eds., *Homeri Opera*, 4 vols., Oxford Classical Texts, vol. 1 (Oxford: OUP, 1969).

¹³ Denys Page, ed. *Aeschylus Tragoediae*, Oxford Classical Press (Oxford: OUP, 1972).

Pulleyn's *da-quia-dedisti* is likewise illustrated in tragedy. So in Euripides *Iphigenia in Tauris* Iphigenia prays to Artemis, and brings to remembrance the goddess's former assistance. As the goddess is reminded of the immediate present need for help, she is also reminded of the past (1082ff)¹⁴:

Lady Artemis, you who saved me from my father's slaughtering hand by the clefts of Aulis, save me now also.

The sacrifice motif is turned on its head: Iphigenia is not calling to mind her own past sacrifice, but her father's sacrifice of herself from which Artemis saved Iphigenia. Both sacrifice and salvation are depicted as effective, and thus so too should Iphigenia's remembrance of it before the goddess. At the same time there is implied *da-quia-dedit*: remember my father's piety. Various persons and voices intertwine in petition and motivation, remembered and present.

This leads to Pulleyn's *da-quia-dedit* (or *da-quia-dederunt*) "grant my prayer because another man has given to you". So Orestes praying to Zeus in Aeschylus' *Choephoroe* (245ff)¹⁵ recalls his father's piety:

If you destroy these nestlings of a father who made sacrifice and revered you greatly, from what like hand will you receive the homage of rich feasts?

¹⁴ James Diggle, ed. *Euripides Fabulae*, 3 vols., Oxford Classical Texts, vol. 2 (Oxford: OUP, 1981).

¹⁵ Page, ed. *Aeschylus Tragoediae*.

Thus he also turns to the *da-ut-dem*: “grant because I will give” (or more precisely here, “if you do not grant, I will not give”). Blurriness of taxonomy also occurs when Homer’s Nestor (*Iliad* 15.375ff)¹⁶ asks Zeus to remember the past prayers and sacrifices of any single Argive as powerful even in the present: the *da-quia-dedit* formula involves the third person being simply “someone” or “anyone”; all is implied is that this “someone” was Greek.

While Pulleyn’s categories risk elision, yet the important fact remains, that there are a number of formulae of reciprocity – *da-quia-dedi* and so on – based on remembrance of the past in Greek prayer, and even sometimes looking to commitment in the future (*da-ut-dem*). All of these tie in with the culture of *charis*. The sole real distinction to be drawn lies between that which man has done (*dedi/ dedit/ dedimus/ dederunt*) and that which the deity has done (*dedisti*). Invoking a deity’s remembrance was a *tupos* employed to persuade the deity to grant the prayer. While this is sometimes not specifically labelled as reminding, the situations described imply it, especially given the parallel instances where the vocabulary of remembering is explicitly used.

Asking a divinity to remember was not just elevated language in Greek. Fifth-century Pherecrates in his *Krapatalias*, or “frivolous talk”, recounted in the twelfth-century CE by Pseudo-Zonaras, prays to Apollo simply naming him and

¹⁶ D. B. Monro and T. W. Allen, eds., *Homeri Opera*, 4 vols., Oxford Classical Texts, vol. 2 (Oxford: OUP, 1969).

asking him to remember the speaker for these things (α page 20 line 26).¹⁷ In a second-century novel by Achilles Tatius, *Leucippe et Clitophon*, Sosthenes addresses Leucippe in sacrifice and prayers of thanksgiving, asking her to remember him before Aphrodite (VI.11).¹⁸ Remembering in Greek prayer resonates through the genres and centuries.

In the Greek magical papyri, the language of memory in prayer is even stronger, as manipulation. In *PGM* 4.328, the instructed words of magic indicate that the speaker has power over the magical forces or deities: the deity is instructed to remember nothing, except the one who is speaking.¹⁹ The combination of invocations of remembering alongside lists of the powers and names of deities reflects the *da-quia-dedisti* formula. Praise goes hand in hand with petition for something to be done for the one praising. By remembering, petition and motivation – and also praise – are interwoven.

c. *Ex voto* inscriptions and remembering

Petition and motivation also feature in inscriptions evidencing interactions between man and deity and the power therein of remembering the past in the

¹⁷ Johann August Heinrich Tittmann, Gottfried Hermann, and Joannes Alberti, eds., *Iohannis Zonarae Lexicon*, 2 vols., vol. 1 (Leipzig: Siegfried Lebrecht Crusius, 1808).

¹⁸ S. Gaselee, ed. *Achilles Tatius: Leucippe et Clitophon*, Loeb Classical Library (Cambridge, MA: Harvard University Press, 1969).

¹⁹ Karl Preisendanz and Albert Heinrichs, eds., *Papyri Graecae Magicae: die griechischen Zauberpapyri*, 2 vols., vol. 1 (München: K. G. Saur Verlag, 2001), 82.

present and for the future. Monuments or tablets offer an ongoing reminder to the gods, and to the extended audience of all passers-by. Pulleyn cites IG i³.776: “Oenobius the herald, in commemoration, set up this statue to Hermes, returning a favour”.²⁰ Simply “a bald statement of fact”, the reciprocation is not just the expected thanksgiving, but a lasting memorial. It seeks to make the god well-disposed towards Oenobius himself in the indefinite future, and by means of the variety of addressee and audience, to remind also other mortals of Oenobius’ piety.²¹ Such *ex voto* inscriptions, left at shrines, give thanks, tell others of the greatness of that deity, and continue to ask the god to remember them, this particular good deed, and the reciprocity shared by man and god alike. The remembrance is ongoing; not an event, a process. The offering reminds the god both of the good deed itself, and also of the relationship between worshipped and worshipper. The prayer object offers continuous petition, motivation, and praise through its ongoing reminding. Furthermore, with awareness of the audience of passers-by, a didactic element is also introduced.

Reminding the deity of the deed and of the recipient, so this reciprocity involves both *da-quia-dedisti* and *da-quia-dedi*. On the one hand, “You have done good for me this time, I know you will do it again”, and on the other, “I have given

²⁰ David M. Lewis et al., eds., *Inscriptiones Atticae Euclidis anno anteriores*, 3 vols., vol. 1 (Berlin: De Gruyter, 1981-1998).

²¹ This foreshadows the “audience design” that focuses on addressee and audience variations (see Chapter 5 on Clark and Carlson’s Informative Analysis or CCIA which allows for consideration of multiple or complex audiences). The importance of others perceiving one’s relationship with God is evident. This could be for matters of self-presentation; or it could be, as it will be seen in the Psalms, as a tool for passing on prayer-traditions.

you thanks and worship as you deserve, so grant me goods in the future too.” The boundary between *da-quia-dedi/ dedimus* and *da-quia-dedisti* is blurred. The reciprocity of the relationship between man and god mean that the actions of each are in fact very closely tied together. Remembering and reminding are hard to separate, and therefore so are petition, motivation, praise, and didactic.

The archeological evidence of Babylonian *kudurrus*, like Greek inscriptions, illustrates a similar phenomenon. These steles or *narûs* from the fourteenth to the seventh centuries relate to land tenure and were deposited in temples. The genre of these texts is difficult to categorize: I explore them here insofar as they display elements of prayer and religious language alongside factual claims to land and reports of ownership and heritage.

The basic structure of the inscriptions, of which there are just over 100 in the corpus,²² is common to all instances, running: *Heading: name of the narû;* *Operative division: narrative – paeon – description of land/ prebend/ exemptions – statement of surveying – statement of the event – list of witnesses – statement of royal sealing; Imprecative division: prohibitions – curses and/or blessings;* *Closing: date – colophon – name of the narû.*²³ Notable here is that, in the imprecative division, a commonly occurring theme is cursing by obliterating (or

²² Kathryn E. Slanski, *The Babylonian Entitlement Narûs (Kudurrus): a study in their form and function* (Boston, MA: ASOR, 2003), 66.

²³ *Ibid.* 101. The comparison with Psalms criticism is interesting: the divisions offered in the analysis of the *kudurrus* are highly formalised and the imposed structure more robustly applied than is the case in traditional form-critical studies of the Psalms.

wiping out the name of) the one who transgresses the prohibitions, or contests or alters the *narû*, as in *Meli-Šipak BBSt* 4.C12 and D5, 8.²⁴ Curses and/or blessings demonstrate religious language evoking prayer, in which memory and name are intertwined.²⁵ If a name is denied existence, then one might as well not exist; if a name is not to be remembered, then one's existence is simply not remembered either.

Slanski connects this with a wider concern for memory suggested by the place of the entitlement *narû* within Mesopotamian culture:

In Mesopotamian belief, one was assured of a good afterlife only if one's descendants performed the proper funerary rituals. These included making offerings of food and drink *but relied principally on regular invocation of the name and memory of the deceased.*²⁶ (italics mine)

The existence of an heir is of primary importance for the perpetuation of the name of the deceased. Without progeny, one has no one to name one's name; therefore one's memory, one's existence, is effectively obliterated.²⁷ This functions

²⁴ E.g. "However many gods, whose names are invoked upon this stele... May they not allow him, his name, and his seed to exist!" (D 5, 8). *Meli-Šipak BBSt* 3, vi, 21-23, Slanski, *Narûs*, 40; *Marduk-šapik-zeri Sumer* 36, iii 29-v 5, *ibid.*, 37; *Nabû-Apla-Iddina BBSt* 36, the *Sippar Šamaš Tablet* vi.50, *ibid.*, 208.

²⁵ The connection between Akkadian "name" and Hebrew *zkr* will be explored in Chapter 2. Furthermore, note (in contrast to e.g. Deut 25:19) there is no irony in the curse, because the object is unknown and therefore remains unnamed.

²⁶ Slanski, *Narûs*, 265, citing *Nabû-mukin-apli BBSt* 9, 14-19, amongst others, "In the imprecative division of a number of inscriptions, the gods are called upon to deprive a would-be transgressor of his progeny and heir specifically in the context of annihilating the perpetuation of his memory".

²⁷ The language of offspring and future generations is also crucial in the Psalms, cf. Chapter 6.

on multiple levels, and can also benefit the one who sets up the *narû*.²⁸ *Narû* commemorative tablets thus memorialise and thereby protect not simply the land-holding, but also the original holder of the entitlement. Moreover, the astonishing positioning of the *narûs* in the temples, rather than on the lands they marked out, suggests not only that the temple acted as some kind of record office and place of publication, but also that the protection of the gods was thereby afforded them.²⁹ They are placed in the temple so that their inscriptions may not simply remind other people of the entitlement, but also keep the entitlement in the memory of the gods. They are effectively intended for divinities as well as for human viewers, thus strengthening their power. With such a claim to land open to public view in a sacred place, any attack on it would be an attack on the gods and divine honour. Although not primarily the *da-quia-dedi* of votive offerings, there is an element of *da-quia-dedisti* – the deities have granted these lands to individuals and are made responsible for their maintenance. These memorials thus mean that it is also in the interest of the gods to uphold their contents. Moreover, memorial objects also concretely demonstrate divine concern for human matters, thus providing material for divine motivations as well as petitions to the divine to uphold what is memorialized. Such remembering in a sacred context makes these objects yet another instance of prayer intertwining petition and motivation.

²⁸ Slanski, *Narûs*, 266: “Every future reading and viewing of the *narû* would also serve to perpetuate the name and memory of the original holder of the entitlement. Furthermore, by guaranteeing the inheritability of the entitlement, the original beneficiary provided his heir with a source of income in turn ensuring the survival of his lineage.”

²⁹ Piotr Steinkeller and Robert M. Whiting, *Earliest Land Tenure Systems in the Near East: ancient kudurrus* (Chicago: Oriental Institute of the University of Chicago, 1991), 23–24.

d. Jewish prayer and remembering

Jewish texts in both Greek and Hebrew also resonate with these Greek and Babylonian cultures of remembering within prayer: the nexus of reciprocity and remembrance is evident in Jewish texts, but with significant differences from the Greek and Babylonian instances. Whereas in Greek and Babylonian texts the *da-quia-dedi* or *da-quia-dedit* largely appears to be prior, attempting to manipulate the divine, by contrast in Jewish texts *da-quia-dedisti* is particularly brought to the fore.

In the Apocrypha, Tobit's prayer to God (3:3) is a noticeably more humble approach of man to God. Praying that God remember him and forget his sins, forgetting also the sins of his ancestors, the *da-quia-dedi* and *da-quia-dederunt* are reversed to a negative: grant *because I/they have not done anything to deserve it* (and therefore grant solely because of *your* mercy). Thus he calls upon God's grace, the deity who does good despite the evils of humanity. The first and third person negatives are reduced to the second person *da-quia-dedisti* in a positive vein. Petition and motivation here heavily involve also confession, leading to an emphasis in praise of a God who is thereby motivated to answer this prayer.

Da-quia-dederunt may also be affirmative in Greek Jewish prayer. God is called to remember the faithful ancestors of the Jews at the beginning of 2 Maccabees (1:2). The writer, representing the Jews in Jerusalem and Judea, prays for his addressees, the Jews in Egypt, pleading that God remember his covenant with his faithful servants Abraham, Isaac, and Jacob. God's doing good to the Jews is connected with his remembering his covenant of old with them. Again, remembering is a relational and potentially effective deed, a petition and motivation, which tends towards praise: the *da-quia-dedisti* matters more than *da-quia-dedi* or *da-quia-dedit*.

Likewise in 1 Maccabees 7:37-8, the priests pray implicitly that God remember his covenant, when Jerusalem is threatened by Nicanor. God is reminded of his previous relationship with the Temple and his people of old. This is the priests' reason to ask God to grant vengeance on Nicanor and his army, to remember their blasphemies. God's good of old is remembered, and this also brings to light the enemy's wickedness: the enemy deserve punishment and therefore God's people deserve favour. Divine *da-quia-dedisti* is strengthened in its contrast with the mortal *da-quia-dedit/dederunt*.

Jewish Hebrew prayers demonstrate a similar emphasis on *da-quia-dedisti* and the implicit praise therein. The motivational harking back to previous answers to prayer is itself portrayed as a petition which will therefore also be answered, and

as such prayer was effective. Consider Nakdimon's prayers, albeit concerning a rather secular matter of conditions for a loan:

Nakdimon returned to the Temple, wrapped himself, and again stood in prayer, saying: "Master of the world! As thou hast performed a miracle for me before, do it also now!"³⁰

God is reminded of his own past goodness, as well as the present need. This requires the pray-er to remember the previous answer to prayer and thus also involves praising God for it. Asking God to remember is inextricably intertwined with man remembering in the first place. Asking God to remember cannot occur unless one has first remembered God, and the object of need.

The righteousness of God's people could be seen as a divine gift, and therefore the *da-quia-dedit* or *-dederunt* – pertinent in prayer remembering righteous Jews – is not so far away from *da-quia-dedisti*. So Judas Maccabeus offers divine motivation in a *da-quia-dedit* prayer in I Macc 3:7, as a hymn of praise occurs at his introduction into the narrative. His memory is connected with Jacob, whose name is frequently introduced into prayers that God remember the forefathers of Israel. Judas himself is cited as a new righteous figure of the type of Jacob, a figure whose name may be called upon in remembrance by future generations.

Ancestors and forefathers – those whom God had honoured and upheld – resonate through the generations. Persons, voices, past, present, future, petition,

³⁰ Ta'an 19b-20a cited in Claude Goldsmid Montefiore and Herbert Martin James Loewe, eds., *A Rabbinic Anthology*, 1938 ed. (New York: Schocken Books, 1974), 373.

motivation, and praise all combine in this text, and the language and function of memory assists in highlighting this.

Yet more resonant still is the promise–event of the binding of Isaac, where Abraham’s faith and obedience led to him being the forefather of God’s people. So for instance in Exodus Rabbah, on prayer for forgiveness for Israel after the sin of the gold calf, and for deliverance from the massacre planned by Haman:

Remember Abraham, Isaac, and Israel (Exod 33:13). Why are the three Patriarchs mentioned here? Our Rabbis say: Moses said, If they are guilty to be burnt, remember Abraham who gave himself to be burnt in the fiery furnace... If they are guilty to be slain, remember Isaac their father who stretched out his neck on the altar to be slain for Your Name’s sake. May his immolation take the place of the immolation of his children.³¹

Isaac’s sacrifice is presented as an immolation with everlasting effect for Israel. As Vermes points out:

Rabbinic writings show clearly that sacrifices, and perhaps the offering of all sacrifice, were intended as a memorial of Isaac’s self-oblation. Their only purpose was to remind God of the merit of him who bound himself upon the altar. Leviticus Rabbah ii.11 on Leviticus 2:5 and 2:11, provides one of the key-texts:

“Concerning the ram, it is said: And he shall slaughter it on the side of the altar northward before the Lord. It is taught: When Abraham our father bound Isaac his son, the Holy One, blessed be He, instituted (the sacrifice) of two lambs, one in the morning, and the other in the evening. What is the purpose of his? It is in order that when Israel offers the perpetual sacrifice upon the altar, and reads this scriptural text, Northward before the Lord, the Holy One, blessed be He, may remember the Binding of Isaac.”

³¹ Ex. R., xlv.5 cited in G. Vermes, *Scripture and Tradition in Judaism* (Leiden: Brill, 1973), 207.

The institution of a perpetual sacrifice burning day and night upon the altar was intended to remind God of the event it symbolized, the sacrifice of Isaac.³²

Vermes then describes how the memorial rite is later replaced by a memorial prayer when daily sacrifice perpetuating the ritual remembrance of the Akedah was no longer offered:

I call upon myself heaven and earth as witnesses that whosoever, Gentile or Jew, man or woman, slave or maid-servant, reads this scriptural text, Northwards before the Lord, the Lord remembers the Binding of Isaac.³³

Da-quia-Abraham-et-Isaac-dederunt. God is called upon to remember the sacrifice of Isaac when someone is facing martyrdom; he is called upon to remember Isaac in the action of any other sacrifice; and he is later called upon, in the absence of such frequent physical sacrifices taking place, to remember Isaac in a simple memorial prayer. Calling upon God to remember Isaac extends even more widely: it is used in the Musaf of the New Year service in the present day Jewish liturgy with its roots reaching back to before the third century.³⁴ Resonant with observations of Greek prayer, this is a former sacrifice actualised, so that God can even see it:

³² Ibid., 209f.

³³ *Lev. R.*, ii.11 cited in *ibid.*, 210.

³⁴ Nathan Marcus Adler, ed. *The Authorised Daily Prayer Book* (London: Eyre and Spottiswoode, 1956), 251f., cited in Vermes, *Scripture and Tradition*, 212.

And when I see the blood, I will pass over you (Exod 12:13). – I see the blood of the Binding of Isaac.³⁵

Likewise, when Jerusalem was saved from the Destroying Angel after the sinful census of David:

God sent an angel to Jerusalem to destroy it. While he was destroying it the Lord saw and repented of the evil (1 Chr 21:15). What did He see? He saw the blood of the Binding of Isaac.³⁶

Give, O Lord, because Isaac gave. Such a formula, despite its simplicity, is then seen throughout much of Jewish prayer.³⁷

The *da-quia-dederunt* of a Jewish pray-er's forefathers again thus dissolves into a *da-quia-dedisti* to God: for without divine relationship and God's promises to his people, these ancestors would be of no account. The fact that they are brought as means of motivating God to answer petitions is evidence of the ongoing covenant central to Jewish identity. The righteousness of ancestors is grounded in their relationship with God, so a celebration of their piety is also a celebration of God's goodness to his people in ages past, and thus a motivation to God to maintain this relationship in the present and future age.

³⁵ *Mekh.*, I., p. 57; cited in Vermes, *Scripture and Tradition*, 206.

³⁶ *Mekh.*, I., p. 222-3; cited in *ibid.*, 207.

³⁷ Even Christian prayer: Eucharistic theology will be touched upon in Chapter 6.

The *da-quia-dedit* retelling of the sacrifice of Isaac is pivotal in Jewish martyrdom texts as in the books of the Maccabees. The mother of the seven sons martyred in 2 Macc 7:20 is memorialized, along with all the sons whose noble deaths are recorded, here and in 4 Maccabees. Likewise Eleazar's death is reported, both in 4 Macc 6 and 2 Macc 6:18-31. In the latter, he is said to have left "in his death an example of nobility and a memorial of courage", while in 4 Macc 6:27-29, Eleazar's final prayer is reported. It does not employ language of remembering, yet it fits with the type of Jewish prayers remembering the sacrifice of Isaac. In offering himself to martyrdom, Eleazar prays that his death might be the purification of God's people, that God might be merciful to them. He is offering himself, in a parallel but contrasting way to Judas Maccabeus, to be invoked in prayer to God. Just as Jews call upon God to remember Isaac and his sacrifice, so here is the suggestion that they might call upon God to remember Eleazar, and his sacrifice, to the good of future generations. Eleazar is effectively interceding *da-quia-dedi* for his fellow Jews, and thus inviting them too to call upon God to remember him, in future *da-quia-dedit* prayers, further evoking the *da-quia-dedisti* of the ongoing relationship of God with his people.

Remembrance of sacrifice, the reminding of a material offering, is something common to both Rabbinic literature and Greek and Babylonian evidence. The presence of a "memorial" before God, made by ancestors as well as by present pray-ers, is effective:

Because the memorial of the covenant with your Fathers is before Me, I revealed myself to deliver you, and it is known before Me that you are oppressed in your captivity. I said to you: Because of the blood of the circumcision I will take care of you. I said to you again: Because of the blood of the Passover I will redeem.³⁸

God remembered the covenant, and therefore delivered his people. The memorial of the covenant is before God, and effectively actualised before God. The act of prayer becomes a physical memorial. Indeed, after the destruction of the Temple, actualisation by intellectual processes had to take the place of real physical presence. God's memory therefore becomes even more crucial in the internal prayer-life of Israel. Another way of being present before God had to be sought since it was no longer physically possible to stand in the Temple, in the presence of God.³⁹

e. Prayers about remembering: in conclusion

Through this limited survey of texts and inscriptions over a range of centuries and cultures various themes have been introduced regarding "prayers about remembering". (1) Remembering is one among many petitions to God for help, in different cultures. (2) Even when the language of remembering is not explicit in petition, it is implicit: the divinity is to remember the situation of the pray-er

³⁸ Vermes, *Scripture and Tradition*, 191, citing targums on Ezek 16:6.

³⁹ "The idea that prayer and other religious duties took the place of Temple services and sacrifices when they became impossible is frequent." J Bowker, *The Targums and Rabbinic Literature* (Cambridge: CUP, 1969), 214.

and human need for help. (3) Motivations need not explicitly use the language of remembering, yet such clauses appealing to memory are commonplace, whether of the *da-quia-dedi/dedimus*, *da-quia-dedisti*, or *da-quia-dedit/dederunt*, or the forward-looking commitment to remember and fulfil a vow in the *da-ut-dem* type. (4) It is not always easy to distinguish between the different persons appealed to in a motivational clause which involves something remembered because of the relational nature of the remembering. (5) In Hebrew prayer specifically, this results in the emphasis falling on divine *da-quia-dedisti*. (6) Reciprocity between man and god involves remembrance: either a remembrance of past goods, or a promised commitment to future remembrance. (7) Remembrance in prayer is therefore both forward and backward looking: it refers to the past or present but looks to the present and future respectively. (8) Remembrance in praise, by naming either divinities or their powers, can be not only rhetorical but manipulative, seeking not only to persuade divinities but in fact to control them. (9) Calling upon God to remember not only achieves God being reminded of that which he is called to remember, but also the personages (especially the speaker) involved, both individuals and communities past, present, and future. (10) Relationship is therefore integral to calling upon God to remember. (11) Remembering is effective: it actualises the past in the present and thereby seeks to achieve the ends of the prayer. (12) Across the range of prayer texts surveyed, petition and motivation have been seen to be closely integrated by means of the language or function of remembering. (13) Petition and motivation

components of prayer as about remembering often also connect with praise, confession of sins, and didactic functions.

Many of these themes will be unfolded throughout this thesis, highlighted by hermeneutic methods informed by linguistics.

2. Prayers to be remembered

Memory is therefore a rhetorical tool, both as a means to persuade and also a part of the practice of rhetoric itself. This brings out the two senses of “for remembering”: calling something to mind as a part of a plea or argument, alongside committing something to memory in order to hone rhetorical skills.

Rhetoric in the context of prayer has already been touched upon; I expand on this now before moving to the place of memory in the art of rhetoric and education in general.

a. Memory as rhetoric in the content of prayers

Pulleyn argues, with Ausfeld, that “even the most elaborate Greek prayer can be reduced to the ... three arts (1) invocation, (2)... argumentum, and (3) request.”⁴⁰

⁴⁰ Pulleyn, *Prayer*, 132; Karl Friedrich F. O. R. Ausfeld, *De Graecorum Precationibus Quaestiones*, Jahrb. für class. Philol., Supplementbd., vol. 28 (Leipzig: 1903), 515ff .

Rhetoric, persuasion, and remembering are also an aspect of OT prayer, as explored by Miller⁴¹ and Aejmelaeus.⁴² Such work on motivational clauses evidences that persuasion and rhetoric are commonplace, if not necessary, in petitionary prayer.

Rhetoric in the context of prayer is illustrated by Dionysius of Halicarnassus, in his *Art of Rhetoric*, citing Homer's Phoenix making an *ei-pote* style remembrance before the hero Achilles.⁴³ While not a god, heroes such as Achilles were regarded as semi-divine. Such texts are therefore akin to prayer. Attempting to persuade the hero to rejoin battle, the object of remembrance is not the libations that have been poured, but rather the infant Achilles' dribbling. By reminding the god-like Achilles of the good turn that Phoenix did for him when he was little and helpless, Phoenix hopes that the kindness will be returned. Dionysius' "scheming" language suggests rhetorical remembering was an act of cunning, or manipulation. Remembering is not just a form of supplicating, it is an attempt to outmanoeuvre the other by means of the object of remembrance. Remembering is represented as a persuasive tool, an instrument of potential self-serving scheming, as echoed in the Greek magical papyri.

⁴¹ Miller, "Prayer as Persuasion", 356-362.

⁴² Aejmelaeus, *Traditional Prayer*.

⁴³ Dionysius Halicarnassensis *Ars Rhetorica* 9:14f., Hermann Usener, ed. *Dionysii Halicarnasei quae fertur ars rhetorica* (Leipzig: Teubner, 1895).; Homer *Iliad* 9.490f., Monro and Allen, eds., *Homeri Opera*.

Remembering as rhetoric and persuasion is thus central to prayer in different cultures, and has been seen to be the case in form-critical discussions of motivational clauses in the petitionary prayers of the Psalms. With the Muse *Mnemosune*, remembering within the rhetorical arts also played a significant role. Featuring in the Greek rhetorical corpus from Pindar to Plutarch, from Sappho to Apollodorus, the art of memory stretched into the medieval period. From Homer's epic poetry onwards, there are signs of the importance of memory to the performance of a text. The formulaic language, repetitions, epithets, and indeed the hexameter rhythm, may all have contributed to a work that was intended both to be improvised *extempore*, yet based on a wider structure; and also to be held in some way in the memory of individuals and communities.⁴⁴

A natural development in Hellenistic culture, therefore, classical rhetorical treatises view *memoria* as primarily a compositional skill that enabled orators to deliver their addresses powerfully and persuasively. It is useful to recognise this connection between remembering and persuasion in the seminal importance of rhetoric in the *agora*, the *theatre*, and the Senate. Traditional rhetorical techniques were later to nourish monastic rhetoric and the practice of meditation.⁴⁵

⁴⁴ Milman Parry, *The Making of Homeric Verse: the collected papers of Milman Parry*, ed. Adam Parry and Albert Bates Lord (Oxford: Clarendon Press, 1971); Albert Bates Lord, *The Singer of Tales*, Harvard Studies in Comparative Literature (London: OUP, 1960).

⁴⁵ Mary Carruthers, *The Craft of Thought: Meditation, Rhetoric, and the Making of Images, 400-1200* (Cambridge CUP, 1998), 61ff.

Memoria was crucial in the instruction manuals offered by Quintilian in *Institutio oratoria*, the author of the *Rhetorica ad Herennium*, and Cicero's *De Oratore*.⁴⁶

Rhetoric as an art developing central to democracy originated amongst the pre-Socratics and consequently became a skill to be taught from the earliest possible age. Memory, as arguably the fourth part of a five-part rhetorical art,⁴⁷ was therefore noticed as an important skill in Hellenistic society.

Consideration of the *ars memorativa* offers a reception historical approach to the Scriptures in general and the Psalms in particular. Persuasive, rhetorical prayer-arguments were rooted in memory throughout the ages.

b. Memory as transmission of sacred texts

The *ars rhetorica* thus placed emphasis on the *ars memorativa*. Memory was crucial not only to Hellenistic instruction in rhetoric, but also to Jewish study. For centuries, memory in Hebrew education was central to the scriptures and techniques being taught, and also to the formation of character and consequently the identity of the community as a whole. It affected the transmission of Scripture and tradition, and with it, the identity of the Jewish people.

⁴⁶ Harold Edgeworth Butler, ed. *The Institutio Oratoria of Quintilian*, Loeb Classical Library (Cambridge, MA: Harvard University Press, 1920-1922); A. S. Wilkins, ed. *Cicero Rhetorica*, Oxford Classical Texts, vol. 1 (Oxford: OUP, 1963); Harry Caplan, ed. *Rhetorica ad Herennium*, Loeb Classical Library (Cambridge, MA: Harvard University Press, 1954).

⁴⁷ Ad Her. 1.1.3; Quint. Inst. Orat. 3 *passim*

Particular to Jewish religious education was the distinction between written and oral traditions, again phrased in terms of memory. Gerhardsson summarises the difference between written and oral Torah:

The written Torah, when studied, is carefully committed to memory, learned by heart. Written Torah therefore *functions* in the memories of those learned in the Scriptures as memorized text, being quoted from memory and used... from memory, although in decisive contexts... it must be read from a book. On the other hand, when we consider the oral Torah, it is evident that written notes (*hypomnēmata*) did in fact exist... to facilitate private repetition and the maintenance of knowledge, although the oral Torah in its decisive, public, contexts... had to be repeated from memory.⁴⁸

Thus memory can be a place to hold written Torah which exists of itself, but oral Torah exists in that it is held in the memory. For both, memory plays a vital part, and this was reflected in the training of a Jewish student. The *bet sefer*, where elementary instruction in the written Torah was given, taught children to read and memorize these texts, which were “to be kept as a lifelong attainment.”⁴⁹ The *bet hammidrash*, where the oral Torah was taught, was run by specialists and scholars, and, since oral Torah embraced also the interpretative tradition alongside the text, was concerned also with interpretation. After memorizing the most important content of the received Mishnah, a student proceeded to the mature Talmudic interpretation of the text, to approach the memorized material intellectually. The difference between memory with regards the written and oral

⁴⁸ B. Gerhardsson, *Memory and Manuscript: oral tradition and written transmission in rabbinic Judaism and early Christianity; with Tradition and Transmission in Early Christianity* (Grand Rapids: Eerdmans, 1998), 29.

⁴⁹ *Ibid.*, 61–62, citing Hieronymus *Libros Prophetarum ac Moysi memoriter revolventes, Comm. in Is.* 58.12; *Comm. in Ep. ad Tit.* 3.9.

traditions was that writing from memory was forbidden.⁵⁰ Oral memory was trained by repetition until the student knew the text off by heart, and was rooted in the tradition of Moses receiving the Mishnah from God on Sinai.⁵¹

Rabbinic memorization skills involved condensation and abridgement,⁵² which led to a process of memorization later recognizable as the use of the *incipit* in the medieval *ars memorativa*.⁵³ It is argued that mnemonics were also introduced to a text to be memorized at an early stage in its composition and arrangement; and that rabbis in fact practised at least an elementary technique of mnemonics.⁵⁴

Simanim (mnemonic signs) consisted of either statements which led the thoughts, or making up a word from initials; these sometimes even featured in formally illegitimate written texts of oral-tradition mnemonics.⁵⁵ In terms of memory techniques through repetition, words were understood as sounded rather than seen, with cantillation of phrases central. Reading and recitation were always to be done aloud.

⁵⁰ Ibid., 114: on the story of what should be done if the Torah were forgotten in Israel: R. Hiyya would have written the Pentateuch by memory on skins, teach five boys to read a book each, and teach six other boys to repeat a mishnah order each: thus he would act as both *sofer* and *mashneh*, although the boys would be one or the other, and the extraordinary conditions of the Torah being forgotten allowed for the rabbi's otherwise forbidden practices. B Ket. 103b, b Bab. Mes. 85b. For the illegality of using writing to record oral Scripture and *vice versa*, see b Git. 60b (b Tem.14b), *ibid.*, 159.

⁵¹ Ibid., 119–120. Cf. also Deut 31:19–22 on the ongoing importance of memorizing and being able to repeat a text.

⁵² Ibid., 137. “A man should always teach his pupil (orally) in the shortest way.” B Pes. 3b (bar.) Known as *kelal* texts.

⁵³ Ibid., 143–145.

⁵⁴ Ibid., 148ff. Texts might be arranged by the *principle of association*, i.e. grouping material by similarities and connections such as Is 40–55; acrostics such as Pss 25 and 119.

⁵⁵ Ibid., 154ff.

The written and oral nexus of Jewish study and transmission of sacred texts may thus be highlighted by memory studies. Equally, the intricacies of the relationship between oral and written can cause deep reflection on the nature of memory.

Take, for instance, the observation:

Though words are grounded in oral speech, writing tyrannically locks them into a visual field forever.⁵⁶

Memory in the Hebrew Bible is seen as an actualizing concept which makes present the object of remembering, as it were face to face.⁵⁷ Equally, the literacy that can both destroy and assist orality⁵⁸ does so, with complexity and paradox, through memory. Ong describes the alphabet as “a major bridge between oral mnemonic and literate mnemonics: generally the sequence of the letters of the alphabet is memorized orally and then used for largely visual retrieval of materials, as in indexes.”⁵⁹

On memorization, orality and literacy, Ong states

Oral poets’ memory of songs sung is agile... Basically the same formulas and themes recurred, but they were stitched together or “rhapsodized” differently in each rendition by the same poet, depending on audience reaction, the mood of the poet or of the occasion, and other social and psychological factors.⁶⁰

⁵⁶ Walter J. Ong, *Orality and Literacy: the technologizing of the word*, New Accents (London: Methuen, 1982), 12.

⁵⁷ Actualizing will be seen to be a central aspect of the semantic field of remembering in the Psalms. Cf. chapters 2 and 5 in particular.

⁵⁸ Ong, *Orality*, 15.

⁵⁹ *Ibid.*, 99.

⁶⁰ *Ibid.*, 59: inspired by Lord, *Singer*.

This resonates with the rhapsodic style of the prophet's prayer in Jonah 2: memorization tends towards a flexible style.⁶¹ Alongside Gerhardsson and Carruthers, such observations demonstrate the complexities of diachronic charting of memory techniques: they would have shaped what was passed down and also been shaped by the relationship of the transmitter to the content of transmission.

Adding the "receiver" to the equation develops the notion of relationship in memory and tradition. "Repetition of the just-said keeps both speaker and hearer surely on the track."⁶² Memory adds attentiveness to oral literature, and the place of both speaker and hearer tends towards the idea of memory in terms of relationship. Furthermore, developing notions of relationships within oral literature, Ong points out the more often agonistic style of oral texts; in comparison, writing separates "the knower from the known".⁶³ Thus

writing makes possible increasingly articulate introspectivity, opening the psyche as never before not only to the external objective world quite distinct from itself but also to the interior self against whom the objective world is set. Writing makes possible the great introspective religious traditions...⁶⁴

Such observations are important in an examination of prayer as both oral and written, and consequently one's relationship with God as experienced in the oral yet documented in the written.

⁶¹ Ong, *Orality*, 62, 64.

⁶² *Ibid.*, 40. This will be focussed on more in Chapters 4 and 5.

⁶³ *Ibid.*, 43.

⁶⁴ *Ibid.*, 104.

Memory can shape language use, communication and transmission. Memory techniques reflect the differences in culture, just as the contents of memory can shape culture and society as a whole. Memory and composition are intricately related, tying together the old and the new, tradition and originality, and such issues are in particular crucial to Jewish rabbinic scholarship and education in transmission. The relationship between memory and rhetoric interplays with both oral and literate cultures.

Hellenistic and Jewish *ars memorativa* resonates with the memorization of sacred texts in later cultures and communities. Images of memory, the *thesauron* and the money-changer, are commonplace in classical and medieval authors: *thesaurisma phantasion*, “thesauru[s] inventorum” and “thesaurus eloquentiae”.⁶⁵ This would become pertinent for the memorization of Scripture in general and Psalms in particular. Hugh of St. Victor’s *De Archa Noe*, “bring[s] together the processes of Scriptural reading, moral development, and memory training in the single image of Noah’s ark”.⁶⁶ This was a tool for meditation: images such as the Ark allowed for recollection of the Scripture, for ethical reflection, and furthermore for the development of memory skills themselves. Memories were to be sorted and

⁶⁵ As in Plato, *Phaedrus* 276D, and in the anonymous *Rhetorica ad Herennium* III.16. J. Burnet, ed. *Plato Opera*, 2nd ed., Oxford Classical Texts, vol. 2 (Oxford: OUP, 1963); Caplan, ed. *Rhetorica ad Herennium*. Mary Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture*, 2nd ed. (Cambridge: CUP, 2008), 40.

⁶⁶ Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture*, 53.

placed.⁶⁷ By the Middle Ages in Europe the *ars memorativa* was more commonly practised in religious contexts than in the *agora*.

Memorizing the Psalms was expected of novice monks. Hugh of St. Victor offers a method for remembering the Psalms which indicates memorization of sacred texts was about investigative recollection. In “*De tribus maximis circumstantiis gestorum*”, the Preface to his *Chronicle*, he uses the Psalms as an example of his mnemonic system. His three memory aids are the “numerical division–scheme”, the “classification–system according to place”, and the “classifications by occasions”.⁶⁸ He illustrates the former with the Psalms. Noting that there are 150, he constructs a mental grid, attaching the first few words of each psalm, or the *incipit*, to the numerical compartment. He then does the same within each psalm, dividing the text up into small chunks. The method can also be applied to unbroken texts, simply positing artificial divisions according to “the convenience of the reader”. Thus

the whole piece is divided into a fixed number of sections, and these again into others, these into yet others, until the whole length of material is so parcelled up that the mind can easily retain it in single units. For the memory always rejoices in both brevity of length and paucity of number, and therefore it is necessary, when the sequence of your reading tends toward length, that it may first be divided into a few units, so that what the mind could not comprehend in a single expanse it can comprehend at

⁶⁷ Memories were to be sorted and placed, cf. the *sacculus* image, *ibid.*, 45–46; also *topica* and their relation to *topos*, place: Aristotle *Topica*, Cicero *Topica*, in *ibid.*, 33. Sir David Ross, ed. *Aristotle Topica et Sophistici Elenchi*, Oxford Classical Texts (Oxford: OUP, 1963); A. S. Wilkins, ed. *Cicero Rhetorica* *ibid.*, Cited Pagesl. vol. 2. The placing of memories will be relevant also in Chapter 5 below.

⁶⁸ Mary J. Carruthers and Jan M. Ziolkowski, eds., *The Medieval Craft of Memory: an anthology of texts and pictures* (Philadelphia: University of Pennsylvania Press, 2002), 36–37.

least in a number, and again, when later the more moderate number of items is subdivided into many, it may be aided in each case by the principle of paucity or brevity.⁶⁹

Hugh's technique of chunking bears some resemblance to that employed in form criticism and modern discourse linguistics.⁷⁰ Yet it also echoes classical mnemonics, and such basics are clearly elementary in memory techniques because they are so commonly found. Memory had clearly taken her place as an art to be accomplished, with its relationship to writing, the creation of images and a whole raft of *aide-memoires* as tools to assist one in the building up of memory, both individual and collective.⁷¹

The Psalms offer evidence of the importance of memory in collective spiritual identity throughout the ages. Speech, memory, and textual tradition are inextricably connected in the learning and transmission of Jewish scripture. Individual and collective memory is crucial to textual tradition and interpretation, and *vice versa*. Memory shapes Jewish identity, and is integral to the Jewish relationship with God as God's people. Prayer and worship shaped the Jewish pupil's memory and offered a place for what was memorized to be practised. The prayers of the Psalms thus lie at the heart of the ongoing, remembered and re-enacted, Jewish relationship with God in praise and petition.

⁶⁹ Ibid., 37-38.

⁷⁰ These will be explored more fully in Chapter 1.

⁷¹ Carruthers, *Craft of Thought*.

c. Sacred texts and collective memory

The Psalms are a rich body of evidence linking collective memory, and communal identity, with sacred texts. Collective memory is a term introduced by Maurice Halbwachs: a public event with a shared narrative which gives particular groups identities.⁷² Jan Assmann wished to define collective memory more carefully, distinguishing communicative and cultural memory: the former a remembering handed down between individuals in everyday communication; the latter the passing on of knowledge which defines a group. Communicative memory is effectively oral history, where the discourse partners can change roles. Cultural memory is mediated rather by “cultural formation (texts, rites, monuments) and institutional communication (recitation, practice, observance).”⁷³ Individual acts of remembering always take place within a “framework” of memory. Cultural memory will therefore be central to what the Psalms *do*, embodying both texts and ritual practices, both individual and communal.⁷⁴

⁷² Maurice Halbwachs, *The Collective Memory*, 1st ed. (New York: Harper & Row, 1980). He distinguishes collective and autobiographical memory. The latter encompasses both private events experienced by an individual, or public events experienced in a particular way by an individual. This will be seen to resonate with questions later on the use of the Psalms, as public or private prayers: a question often raised by form criticism and its successors.

⁷³ Jeffrey K. Olick, Vered Vinitzky-Seroussi, and Daniel Levy, eds., *The Collective Memory Reader* (Oxford: OUP, 2011), 213.

⁷⁴ It is worth noting however the warning that it is not necessarily appropriate to “subsume all OT history under the category of cultural memory”, but that “there is no doubt that the notion can be usefully applied to parts of the OT that most likely had their origins in oral tradition.” This reflection concerns historical texts in particular, yet Rogerson’s later development of the idea of ‘hot’ histories that are “the outcome of a divine-human encounter that sustained the human participants in a way that would otherwise have been beyond their capacity” resonates to a degree not only with the so-called “historical” psalms but also Psalms as a whole, as texts encapsulating

The relevance of memory studies to religious tradition is considered by Hervieu-Léger, who explores religion as a “chain of memory” relating past, present, and future:

[all religious traditions] have at their base the essentially *normative* character of religious memory. This normative dimension of memory... characterizes any collective memory which forms and endures through the processes of selective forgetting, sifting and retrospectively inventing. Of its essence fluid and evolutionary, collective memory functions as a regulator of individual memory at any one moment... In the case of religious memory, the normativity of collective memory is reinforced by the fact of the group’s defining itself, objectively and subjectively, as a lineage of belief.⁷⁵

Jewish collective memory is an incisive example of groups shaping their identities by means of their collective memory. Yerushalmi posits that the command to remember is a part of the Jewish identity in itself: “Only in Israel and nowhere else is the injunction to remember felt as a religious imperative to an entire people... Memory flowed... through two channels: ritual and recital.”⁷⁶ Culture is formed by institutional communication, such as community worship.⁷⁷

divine-human encounters and shaping the participants in the present and for the future. J. W. Rogerson, *A Theology of the Old Testament: cultural memory, communication and being human* (London: SPCK, 2009), 21, 41.

⁷⁵ Danièle Hervieu-Léger, *Religion as a Chain of Memory* (Cambridge: Polity Press, 2000), cited in Olick et al., eds., *The Collective Memory Reader*, 383. Cf. Ong, *Orality*, 46. Oral societies “live very much in a present which keeps itself in equilibrium or homeostasis by sloughing off memories which no longer have present relevance”.

⁷⁶ Olick et al., eds., *The Collective Memory Reader*, 202-203; Yosef Hayim Yerushalmi, *Zakhor: Jewish history and Jewish memory*, Samuel and Althea Stroum lectures in Jewish studies (Seattle: University of Washington Press, 1982), 8-13.

⁷⁷ Also, tying in with the discussion of Jewish education above, other institutional communication is made by Wisdom traditions: “Effective teaching calls for a variety of techniques ... to help the memory [amongst other aims]”. Joseph Blenkinsopp, *Wisdom and Law in the Old Testament: the ordering of life in Israel and early Judaism* (Oxford: OUP, 1983), 31.

For Yerushalmi, in his discussion of the relationship of history and memory, collective memory is drastically selective, while history seeks to challenge that which is selected, and to consider that which is not selected. Literature and ideology have been “far more decisive” in shaping Jewish conceptions of the past than history.⁷⁸ Prayer texts such as Pss 78 and 79 amongst many others have all contributed to passing down a sense of identity rooted in ancient relationship, exodus, and exile.⁷⁹

Indeed, Hebrew literature has shaped traumatic memory.⁸⁰ With Hervieu-Léger, Mintz connects past, present, and future, in asserting the centrality of Lam 3:21: memory may be of the traumatic past, yet it can also be the basis of hope.⁸¹ Such a theme resonates with many psalms, particularly for instance Ps 77.⁸² Furthermore, the devastating twentieth century Holocaust naturally caused reflection on the importance of remembering. Wollaston⁸³ moves to practical outworkings of memory in Jewish memorialisation. Exploring Yad Vashem and other monuments, she not only sets up the question of “how” to remember, but also

⁷⁸ “Only in the modern era do we really find, for the first time, a Jewish historiography divorced from Jewish collective memory and, in crucial respects, thoroughly at odds with it”. The connection between memory and history is explored further in the context of time in Chapter 6. Yerushalmi, *Zakhor*, 93-95, 96.

⁷⁹ Cf. Chapter 6 for discussion of Pss 78 and 79.

⁸⁰ On traumatic memory: Jeffrey Alexander explores the relationship sometimes posited between cultural trauma and political and moral responsibility (or lack of it). Olick et al., eds., *The Collective Memory Reader*, 307-310.

⁸¹ Alan Mintz, *Hurban: responses to catastrophe in Hebrew literature* (New York: Columbia University Press, 1984), 35.

⁸² Cf. Chapter 4 for discussion of Ps 77.

⁸³ Isabel Wollaston, *A War against Memory? the future of holocaust remembrance* (London: SPCK, 1996).

ably emphasises the “why” of remembering. Similar themes again emerge: the two main reasons she gives are that remembering shapes the future, and (once more citing rituals and Scripture) is a sacred duty for the Jewish people.⁸⁴

Moreover, such physical memorialisation, referring to names and individuals as well as communities, continues the traditional power of objects and words to shape remembered relationships and identities.

The Psalms demonstrate much that is central here. The distinctions between autobiographical and collective memory, between communicative and cultural memory, and between cultural formation and institutional communication may be reflected on in Psalms that are arguably didactic and communal as well as spiritual resources for the individual. Texts, rites, and monuments on the one hand, and recitation, practice, and observance on the other, shape cultural memory, and the Psalms are a locus both of text and object where this is illustrated, especially with regard to reception history. Indeed, the connecting of past, present and future, central to religious memory, is emblematic of the way in which groups forge their identity through remembering. This feature of identity in remembering is experienced at a more complex level in Jewish identity, built on the injunction and responsibility of *Zakhor!*⁸⁵

⁸⁴ Cf. also Gerhardssen, *Memory and Manuscript*, 73; Nathan Morris, *The Jewish School: an introduction to the history of Jewish education* (London: Eyre and Spottiswoode, 1937), 117.

⁸⁵ The power of this command in Jewish identity may be explained by the observation “Where Jews... differed from others was in their belief that their memories of the distant past – that is, the biblical past – had divine authority and therefore could not and must not be changed.” Beate Dignas and R. R. R. Smith, eds., *Historical and Religious Memory in the Ancient World* (Oxford: OUP, 2012), 70-71.

Cultural memory – history, literature, and memorialisation – echoes throughout this thesis in the discussion between public and private in the composition and performance of the Psalms, in considerations of audiences and addressees of texts, and in reference to the relational identities of individuals and communities to the God they invoke in prayer.

d. Prayers to be remembered: in conclusion

Through this brief overview of the connections between memory, rhetoric, collective memory, and transmission of texts, a number of observations may be drawn. (1) Memory is part of rhetoric and rhetoric makes memorable. (2) Prayers such as the Psalms are to be memorized as a means of passing on and preserving religious understandings and identities. (3) The transmission of sacred texts and the passing-on of identity, individual and collective forms is formed by memory. (4) Memory is both enacted and proclaimed, in both oral and written texts and traditions. (5) Memory is based in image, text, and practice: it is something actualized in performance. (6) Memory becomes physical in memorials, texts, and in the concreteness of things, people, and relationships remembered. (7) What is memorialized in any sacred sense belongs to both humanity and God through the ages, shaping cultures and historically-rooted spiritual identity.

Many of these notions will resonate throughout this thesis, as the theme of memorable prayers develops alongside the theme of prayers that concern remembering.

3. The Psalms, Memory and Prayer

What, then, of Psalms scholarship and the nexus of memory and prayer? The passing down of prayer texts is worth study in itself. “[T]he reuse of biblical texts or interpretive traditions to shape the composition of new literature” is Newman’s thesis of “scripturalization” of prayer.⁸⁶ She considers this a Second Temple period phenomenon but records its roots at an earlier period, exemplified in pre-exilic prayers influencing the book of Nehemiah. So, for instance, she explains the similarities of the related prayers Exod 32:11–13 and Deut 9:26–29:

One prayer might be dependent on the other; the prayers might have been written by the same author; the prayers are two different accounts of a historical memory, passed down orally through the ages... it is not essential to determine the exact relationship of the two prayers to sustain the argument... that the use of past traditions originates in pre-exilic prayers.⁸⁷

She summarises her overview of pre-exilic prayer thus:

the prayer recalls not just an event from the individual pray-er’s life experience, but remembers an event from the corporate life of Israel, and the traditional history of the people. Corporate memory separates the

⁸⁶ Judith Newman, *Praying by the Book: the scripturalization of prayer in Second Temple Judaism* (Atlanta: Scholars Press, 1999), 12–13.

⁸⁷ *Ibid.*, 34–35.

remembered past of a people from the lived past of an individual. This remembrance of community history is embodied in all the prayers we have reviewed that contain the seeds of scripturalization.⁸⁸

After her analysis of Nehemiah 9, she comments that history was recalled in prayer:

through the lens of scriptural memory, using the words of a sacred text that was itself shared by a people. Israel's expectations were established by how God had acted in the past as well as by divine promises made in the past. In the post-exilic period, the record of these acts and promises lay in texts and so the remembrance of history was shaped by the words in those texts.⁸⁹

Prayer is thus seen by Newman as a remembering, an appeal to the past to bring about God's purposes in the present and future, and a means of building and maintaining community identity.

As for the language register in the Psalms, Greenberg connects prose and poetry in close parallel with the connections of "ordinary language" and "literary" or "special language" in prayer.⁹⁰ It may not be just sacred language that passes on identity and cultural memory, for sacred language is close to everyday language as prose and poetry are interrelated. Prayer uses the language of God himself.⁹¹

⁸⁸ Ibid., 53.

⁸⁹ Ibid., 115.

⁹⁰ Moshe Greenberg, *Biblical Prose Prayer as a Window to the Popular Religion of Ancient Israel* (London: University of California Press, 1983).

⁹¹ The methods of pragmatic linguistics in textual criticism recognise the fundamental relationship between conversational and more elevated language; others who employ speech-act theory in theological contexts deal with just this assumption. Cf. A. C. Thiselton, *Language, Liturgy and Meaning* (Cambridge: Grove Books, 1986); Dietrich Bonhoeffer, *The Psalms: prayer book of the Bible*, Fairacres publication, vol. 81 (Oxford: SLG, 1982), 2.

Mandolfo and Jacobson have worked recently on the voices in the Psalms: the latter on direct and indirect discourse in the Psalms;⁹² the former on the possibility of different speakers within a prayer text, the Psalms as “scripted”.⁹³ This kind of work, reminiscent of discourse analysis, begins to highlight in a structured way the dialogic levels within texts, drawing conclusions about function and setting.

The language of praise and petition or praise and lament in the Psalms, tackled by Westermann,⁹⁴ connects with Gerstenberger’s and Aejmelaes’ pattern of petition, address, and motivation clause as “the natural way of persons making everyday requests of one another.”⁹⁵ Sacred and secular registers are thus brought together in the language of prayer. Human and divine language is knotted together in the voices of petition, praise, and motivation. Human praise is a remembering of God, and petition provokes such human remembrance of the divine and *vice versa*. As long as man remembers God he may hope God remembers him. Implicit and explicit remembrance and reminding, crucial to petition, motivation, and praise in the Psalms, resonate with themes of relationship and identity in Balentine’s theology of OT prayer.⁹⁶ Employing both literary and sociological methods, he arrives at an understanding of prayer as

⁹² Rolf A. Jacobson, *Many are Saying!: the Function of Direct Discourse in the Hebrew Psalter* (London: T&T Clark, 2004).

⁹³ Carleen Mandolfo, *God in the Dock: dialogic tension in the Psalms of lament*, JSOTSuppl., vol. 357 (Sheffield: Sheffield Academic Press, 2002).

⁹⁴ Claus Westermann, *Praise and Lament in the Psalms*, trans., Crim and Soulen (Edinburgh: T&T Clark, 1981).

⁹⁵ Samuel Balentine, *Prayer in the Hebrew Bible* (Minneapolis: Fortress Press, 1993), 209; Aejmelaes, *Traditional Prayer*, 88–89.

⁹⁶ Balentine concentrates primarily on non-psalmonic prayers, but his references to Psalms throughout indicate the close relationship between non-psalmonic prayers and the Psalms. Balentine, *Prayer in the Hebrew Bible*, 13.

characterization – both of humanity and divinity⁹⁷ – and theodicy.⁹⁸ Like Pulleyn, Balentine studies relationality and dialogue in prayer, and reciprocity in the divine-human relationship.⁹⁹ He also examines intentionality, resonating with speech act methods; and God’s relatedness to the world, connecting with the intertwining of place and time with prayer and memory.¹⁰⁰ Such observations will be developed further in this thesis.

4. Conclusion

The combination of prayers about remembering, and prayers that are to be remembered, as found in the Psalms, is a rich area. This thesis therefore sets out to explore where and how prayers for remembering function in the Psalms, how remembering functions in prayer, what influence memory tradition has on prayer in the Psalms, and how this might inform readings of the Psalms.

In Chapter 1 I consider how some traditional hermeneutic methods are related to memory and transmission, before arriving at historic debates about the application of linguistics to biblical study. I then reflect on how semantics and pragmatics can inform biblical hermeneutics. Linguistically informed

⁹⁷ Ibid., Chapters 4 and 5.

⁹⁸ Ibid., 118–198.

⁹⁹ Ibid., 48ff. Cf. Abraham Joshua Heschel, *The Prophets* (New York: Harper & Row, 1969), 2:9, cited in Balentine, *Prayer in the Hebrew Bible*, 37. Such themes will be seen later in the unfolding of the semantic field of remember, Chapter 2 and following.

¹⁰⁰ Balentine, *Prayer in the Hebrew Bible*, 31ff, 38ff.

hermeneutic methods range from lexicography and analysis of semantic domains, to speech act theory and discourse analysis, to audience design theory. Some of these methods have been variously employed in Psalms scholarship, and I briefly review how they have been appropriated, or suggest how they might be useful.

In Chapter 2 I concentrate on Hebrew *zkr* and its semantic domain. Initially surveying other scholarly treatments of *zkr* I relate these ideas to Louw-Nida's lexicography, and then I focus on the semantic field of "remembering" following Balentine's framework. With tables detailing verbal occurrences (Appendix 1) I narrow my sights from the entire corpus of texts relating to *zkr* in the Hebrew Bible, to the Psalter. I examine the broader semantic domain and look at some particular occurrences of the vocabulary. Recurring themes are that *zkr* in particular, but to some extent the whole field and function of "remembering" vocabulary, is effective, actualizing, and relational.

In Chapter 3 I turn to a descriptive analysis of the "remember" vocabulary informed by Fillmore, and relate the function of "remembering" words to those of "judging" words. "Judging" is seen to be a part of what may happen in the act of "remembering", and various instances are offered which resonate with Pulleyn's categorizations noted above. Next, "remembering" is seen to be a part of what may happen in various acts of "judging". Such acts are related to aspects of prayer: praise, confession, petition, motivation, and didactic. The chapter closes

with an analysis of illocutionary and discourse functions in Ps 25 with reference to these five delineated aspects of prayer that are tied up both with “judging” and “remembering”.

Chapter 4 examines other traditionally categorized forms of prayer according to their function, using methods informed by some of these linguistic theories.

Examples of the communal complaint, the mixed type, the individual thanksgiving, and enthronement psalms, are analysed with reference to the genres unfolded as “judging” acts which involve “remembering”. A similar method is then followed with reference to a canonical grouping of Psalms, Hallel Pss 111–113. Noting various consistencies, particularly with regard to voices and the language of “remembering” I enquire how linguistically informed hermeneutic methods affect the reading of these Psalms as a group. This leads to the recognition that a kind of “Wisdom” strand connects all the texts examined in this chapter, and that this is connected with the understanding of “memory” at all levels of the discourse.

Chapter 5 returns to the nexus of the “remembering” semantic domain as effective, actualising, and relational. Speech act theory allows for exploration of the effectiveness of the act of remembering, while Audience Design leads to deeper analysis of connections between those who are remembering effectively

and those people and things that are being remembered. This opens into a survey of and reflection on place as actualized through the remembering of the Psalms.

Chapter 6 then attends to how remembering in prayer “makes present”, not only in place but now in time. This allows for a naturally limited outline of the semantic field of time-related words in the Psalms. An examination of times that are both set aside for remembering and times that demand to be remembered suggests that prayers in the Psalms occur at an intersection of time and eternity. More theoretical reflection then leads to an exploration of time beyond the texts, now turning to hermeneutics inspired by experiences of music. Finally this leads to a brief looking-forward to how the Psalms may be related to the spirituality and prayer of the NT.

With considerations of “memory” then as my guiding principle, I seek to explore the Psalms afresh, reaching conclusions that have been arrived at previously by other methods, and drawing new insights about both the theology of prayers in the Psalms and varied hermeneutic methods. It is hermeneutics to which I turn in Chapter 1.

Chapter 1

Memorable Readings of Prayer Texts in the Psalms

The Introduction set out some of the complexities in the relationship between prayers and remembering in the Psalms. This first chapter introduces some methodologies to approach this nexus.

First, in the light of memory, I survey hermeneutic methods applied to the Psalms as means to respond to texts that were designed as memorable. Second, I offer an overview of the historic debates concerning the use of linguistic methods in hermeneutics. This leads to two further sections, on how semantics, then pragmatics, can each inform hermeneutics, considering scholars from the fields of linguistics, or theology, or both. Selection of textual references is focused on those treated by scholars, ideally treated by more than one, such as Pss 13, 31, and 113. The conclusion to this chapter thus prepares the way for these methods to be employed in analysis of remembering in and of prayers in the Psalms.

1. Memory and Hermeneutics

Prayers need to be memorable: they are to be used and reused, and passed on.

They are also efficacious reminders to a divinity to remember the pray-er. It has

been seen that prayer-texts, written and oral, would often have resonance as texts about, and for, remembering.

Different hermeneutic methods shine light upon prayer-texts as memorable, both to the speaker and the addressee or audience. Prayers function as ongoing carriers of memory. Consideration of memory informs the use of hermeneutic methods, and questions of transmission inform an understanding of memory both within and beyond the text.

Performance criticism is sensitive to the passing on of a memorable text from one audience to future generations. Texts clearly framed as performed are those of the prophetic genre, a quasi-dialogue which shapes a community self-understanding. Ben Zvi's reflections on the interplay of writing and speech in this genre are unfolded by Doan and Giles:

The different ways in which a particular unit within a prophetic book may be communicated orally – depending on the audience, the identity of the communicator, the social setting, and the particular occasion – are likely to inculcate in the memory of the wider community a network of received texts informing each other... When a social group shares a particular collection of written works, the group memory shaped by these texts through the very act of reading and rereading them creates a sense of identity and continuity with the past; and the same holds true for the group's recollection of text-based speeches they have heard... Ben Zvi's identification of the key elements affecting the memory of a wider community – the particular unit within a prophetic book, the audience, the identity of the communicator, the social setting, and the occasion – are the precise elements necessary for theatre and drama to occur.¹

¹ William Doan and Terry Giles, eds., *Prophets, Performance, and Power: performance criticism of the Hebrew Bible* (London: T&T Clark, 2005), 56-57; Ehud Ben Zvi and Michael H. Floyd,

Memory considerations unite literary drama, performance, *Sitz im Leben*, pragmatics, form and genre. Collective memory is shaped by texts and their performance, and identity is formed and re-formed, in the continually changing relationships between performer, lector, or teacher and audience, community, and students. Connections between speakers or writers, hearers or readers, and even subjects of the text influence memory and identity of the people of that text. Shared traditions and collective memory inform not only a people's sense of history, but also the way that people in turn pass on, use and re-use their shared texts. Collective memory studies therefore also relate to reception-historical exegesis.

The common ground between hermeneutics and memory is highlighted by such awareness of the nexus of cultural history and collective memory. Performance criticism such as that of Doan and Giles is about shaping a collective memory. It addresses both public and individual memory: memorized texts could be received through performance, and reused either in a public space or in a domestic setting. Thus questions of memory – the transmission of a text and the use of a text hallowed by memory – are related to a text's *Sitz im Leben*.

eds., *Writings and Speech in Israelite and Ancient Near Eastern Prophecy*, Symposium series, vol. 10 (Atlanta: SBL, 2000), 15.

Performance criticism has not been extensively employed in Psalms criticism, but where it has, it is informative. Schuele,² on lament psalms, notes Eli's response to Hannah's lament and the reference to body language accompanying the performance of lament; spoken lament came with "gestures" and "expressions". Consideration of the Psalms as performed connects with the question of the psalms as public or private texts, whether they were prayers for congregational worship or individual devotions. This will be a recurring theme throughout this thesis.

Questions of *Sitz im Leben* have traditionally been pursued by form-critical and historical-critical methods. Gunkel's categorization of the Psalms as early as the 1920s³ was based on the thesis that there are a finite number of forms or *Gattungen* of the psalms. His work helped delineate some of the major features of the psalms, but his categorization was limited. Some he labelled as "mixed", some as "miscellaneous". Although he posited categories that continue to be used, not all the psalms fitted neatly into his main classifications. A further flaw was that he distinguished most but not all *Gattungen* on the basis of literary form; he took content into account sporadically but not systematically.

² Andreas Schuele, "'Call on me in the day of trouble': from oral lament to lament psalms", in *The Interface of Orality and Writing: speaking, seeing, writing in the shaping of new genres*, 322-334, ed. Annette Weissenreider and Robert B. Coote, *Wissenschaftliche Untersuchungen zum Neuen Testament* (Tübingen: Mohr Siebeck, 2010) 329.

³ Gunkel, *Die Psalmen* (Göttingen: Vandenhoeck & Ruprecht 1926).

Yet Gunkel's work where it was concretely founded could be enlightening. His work on the individual lament, for example, recognized that there were important constituent parts, which need not all feature, and which could come in any order: invocation, complaint, petition, call to vengeance, confession of sin, protestation of innocence, vow to praise following deliverance, expression of confidence, and exclamation of praise. The formalizing of psalmic genres was further developed. Westermann sharpened Gunkel's distinction between "hymns" and "psalms of thanksgiving" by calling both "Psalms of praise", noting that the hymn offers "descriptive praise" of God, and the song of thanks "declarative praise" regarding a specific deed.⁴

Such classification of types and their constituent parts could offer a scheme to assist memorization, by means of grouping and ordering both verses and whole psalms. Indeed, how memorable a text was, and how it was (or was not) passed down, further challenges Gunkel and Begrich's *Heilsorakel* thesis (that the so-called individual laments originally had a salvation oracle delivered at the end):⁵ they recognise that their thesis cannot be evidenced by a single Psalm text alone,⁶ but only by the Deutero-Isaianic oracles. The only plausible explanation to the lack here is that the Psalms were a fixed liturgy but with the expectation of a spontaneous response to follow. The confusion of what has been passed down

⁴ Westermann, *Praise and Lament*, 31.

⁵ Hermann Gunkel and Joachim Begrich, *Introduction to Psalms: the genres of the religious lyric of Israel*, Mercer Library of Biblical Studies (Macon, Georgia: Mercer University Press, 1998), 125-126, 180-184.

⁶ Ps 20 may offer an example of such an oracle, but it is separate as a text from any preceding petition.

and what may not have been is simplified if it is argued that the psalms were to some extent memorable. An acceptance of Psalms as memorable and to be memorized helps to clarify related debates about the categorization of individual laments as solely intended to be performed publicly. Individual laments may have been learnt and memorized in the congregation, but surely need not only be publicly performed where such a spontaneous salvation oracle could be performed. Such laments would have been just as powerful, if not more so, in a private spirituality.

Gunkel and Begrich offered a better-evidenced outline of the constituent parts of the songs of thanksgiving as the Psalmist's response to God answering a lament, and as accompanying a sacrificial thank-offering.⁷ The pattern would typically run from an introduction and evocation, to an account of the experience, to a conclusion and an exhortation to praise. This does allow for a greater flexibility in the discernment of a psalm as individually or collectively performed.

The "I" of the Psalms has indeed received attention.⁸ An individual might be reciting such a psalm as the representative of the nation (e.g. Pss 18 and 118).

Gunkel also argued that the individual psalms of confidence developed the

⁷ Gunkel and Begrich, *Introduction to Psalms*, 199–221. Brueggemann's later theological analysis of the Psalms recognises comparable theological movements within the Psalter from obedience to praise. W. Brueggemann, *Spirituality of the Psalms* (Fortress Press, 2002) summarises the movement from "orientation" to "disorientation" to "reorientation".

⁸ Sigmund Mowinckel, *The Psalms in Israel's Worship*, trans., D. R. Ap-Thomas (Oxford: Blackwell, 1962), 42–80; Steven J. L. Croft, *The Identity of the Individual in the Psalms*, JSOTSuppl., vol. 44 (Sheffield: JSOT Press, 1987); Amy C. Cottrill, *Language, Power, and Identity in the Lament Psalms of the Individual* (London: T&T Clark, 2008), 1–28.

expression of confidence from the lament form. Such arguments tie in with the understanding of the psalms as intended to be transmitted and memorable, a didactic tool for the spirituality of the whole of the people of God.

In line with this, Mowinckel perceived the Wisdom psalms as intended not for worship, but in a didactic setting.⁹ Mowinckel's development of Gunkel's thought led him to consider that the psalmists were professional poets working with the conventions of Israel's liturgical worship and in the service of the communal cult. Gerstenberger later argued that the origins of the psalms were instead outside the Temple, in the context of local communities meeting for worship.¹⁰ This might sound immediately appealing, but it is difficult to evidence, given that little is known about synagogue worship in the Persian period. If the Psalms were designed as memory objects, Mowinckel's hypothesis is more likely, with the larger congregation and a stable core in the Jerusalem setting.

Mowinckel's concern for the settings of the Psalms liturgically led him to explore cultic festivals, particularly the Feast of Tabernacles (celebrating grapes and other

⁹ Mowinckel, *PIW*, II.104–114; as development of Gunkel's arguments that wisdom external to the Psalter has simply "penetrated" the Psalms see Gunkel and Begrich, *Introduction to Psalms*, 297–298. Others have developed the understanding of the Psalms as a whole as a book of instruction. J. Clinton McCann Jr, *A Theological Introduction to the Book of Psalms: the Psalms as Torah* (Nashville: Abingdon Press, 2011) argues that the Psalter is primarily teaching that praise is the true goal of all human life. Gordon J. Wenham, *Psalms as Torah: reading biblical song ethically* (Grand Rapids: Baker Academic, 2012) suggests that the Psalter as a whole is a locus for ethical instruction. The importance of didactic influence in the Psalms will also develop throughout this present thesis.

¹⁰ Erhard Gerstenberger, *Psalms, Part 1, with an introduction to cultic poetry*, *Forms of the Old Testament Literature*, vol. 14 (Eerdmans: Grand Rapids, 1988), 27–34.

harvests).¹¹ He described this as a New Year Festival not unlike the Babylonian Akitu, which however took place in the spring. His interest in comparison of these festivals led him to recognise the rituals of prayer parallel to the Enuma Elish, and the ritual re-enactment of the enthronement of YHWH. The main difficulty with this reconstruction is that there is no pre-exilic evidence for such a detailed celebration of the Feast of Tabernacles, and the argument relies on the translation of the nominal clause “YHWH *mālak*” as God *became* king rather than simply God *is* king.¹² Similar lack of evidence besets Weiser’s ceremony of covenant renewal within the Feast of Tabernacles, and Kraus’s Royal Zion Festival.¹³

Historical evidence aside, however, consideration of the setting as performance returns to the theme of memory. A ritual enactment re-actualised not only the original festival but also multiple years of its celebration. Furthermore, the actions that went alongside a performance could aid memorization, although this begs the question of how memorable a text might be if repeated only annually.

¹¹ Mowinckel, *PIW*, I.198–192.

¹² Thus David Mitchell later proposed that the Psalms depicted an essentially eschatological theology centred around the figure of the Davidic king: the Asaphites were associated with a holy rite of “reminding” YHWH of his people’s plight at times of foreign invasion and calling on him to deliver them; the language of gathering for war would echo the gathering at the Last Day. David C. Mitchell, *The Message of the Psalter: an eschatological programme in the books of Psalms*, JSOTSuppl., vol. 252 (Sheffield: Sheffield Academic Press, 1997). This highlights the importance of the survival of praise as in the Psalms throughout time and throughout the generations of the Israelites.

¹³ Artur Weiser, *The Psalms: a commentary*, trans., Herbert Hartwell (London: SCM Press, 1962), 23–52; Hans-Joachim Kraus, *Psalms 1–59: a commentary* (Minneapolis: Augsburg, 1988), 81–92.

Consideration of how memorable and transmittable a prayer-text was thus connects with questions of *Sitz im Leben*, form and historical criticism. Yet a regard for memory at the level of the transmission of text has still broader influence. Literary and rhetorical criticisms are also in view.

Categorization of Psalms into different forms also relies on literary characteristics, which themselves involve memorization techniques relevant to both oral and written texts. Rhetorical and literary structures alike may indicate the desire for a text to be memorable. Acrostics were more obvious on the page to the reader; yet to the oral performer they had the practical function of an *aide-memoire*. Texts in easily digestible sections would aid reader, lector or performer, in terms of memorizing them as well as receiving them. Chunking and structure, important to form- and literary criticism, is a feature of discourse linguistics and hermeneutics informed by pragmatics.

Memory techniques may have had influence throughout the whole Psalter, not just in individual Psalms. Canonical criticism has received some recent attention in Psalms scholarship.¹⁴ Psalm superscriptions, indicating authorship or musical

¹⁴ Gerald Henry Wilson, *The Editing of the Hebrew Psalter*, SBL Dissertation Series, vol. 76 (Chico: Scholars Press, 1985); R.N. Whybray, *Reading the Psalms as a Book* (Sheffield: Sheffield Academic Press, 1996); S. E. Gillingham, ed. *Jewish and Christian approaches to the Psalms: conflict and convergence* (Oxford: OUP, 2013). Historically sensitive studies of the growth of the Psalter suggest that in its early stage the Psalter was several small collections: first the Davidic collection coalesced, then the Elohist Psalter of Book 2 came into being and was added to the Davidic collection, and perhaps Ps 2 was included at this point. Pss 84–89 may have originally been an appendix; Ps 1 may have been added at a stage when the collection ended with Ps 119, for the sake of balance. Eventually with the formation of a collection of 150 Psalms (151 in the LXX) all the psalms were divided into five books, but there is little suggestion why this might have been

directions, connect with medieval memorization techniques which often involved headings, while particular superscriptions have special resonance with the language and function of memory.¹⁵

Canonical critic Wilson considered editorial techniques, examining the seams of the five books.¹⁶ He posited that the Psalter was a wisdom book containing YHWH's instruction for the righteous and emphasizing his kingship. This connects with Mowinckel's theory of the Wisdom Psalms as didactic,¹⁷ and McCann and Wenham's arguments that the Psalter as a whole is didactic.¹⁸ Furthermore, deClaisse-Walford argued that the Psalter was shaped to meet the needs of the post-exilic Jewish community in Judaea.¹⁹ Prayer-texts needed to be memorized in order to pass down identity of God's people, particularly when dispersed, and thus such canonical criticism suggests a connection between wisdom, didactic, and remembering in prayer.²⁰

Whybray's attack on canonical criticism claimed there was no reason to read the Psalms as a book: with no significant pattern of Torah or wisdom interpolations, for instance, there was "no evidence of comprehensive editing of the Psalter to

so. Such considerations have grown from the discovery and analysis of the Psalm scrolls at Qumran. Cf. also Klaus Seybold, *Introducing the Psalms* (Edinburgh: T&T Clark, 1990), 14-23.

¹⁵ Superscriptions to Pss 38 and 70 will be considered in Chapter 2.

¹⁶ Wilson, *The Editing of the Hebrew Psalter*, 119-228, vol. 76.

¹⁷ Mowinckel, *PIW*, II.204-205.

¹⁸ McCann Jr, *A Theological Introduction to the Book of Psalms: the Psalms as Torah*; Wenham, *Psalms as Torah*.

¹⁹ Nancy L. DeClaisse-Walford, *Reading from the Beginning: the shaping of the Hebrew Psalter* (Macon: Mercer University Press, 1997).

²⁰ Connecting with Introduction section 2 above, that the survival of Israel was due to its Scriptures as shaped, remembered, and passed on, see *ibid.*, 29.

produce a collection that could be read as a coherent book of piety or instruction".²¹ If indeed these texts were intended to be recalled at will, depending on an individual's or community's particular life-situation, then their precise ordering may not be integral to an understanding of the Psalter as a whole. It is unlikely that they would have been performed in order in their entirety;²² if their use was rather for spiritual purposes then the particular indexing of the collection may not have been so worthy of detailed consideration by scribes as canonical criticism suggests. Nevertheless the body of recently renewed interest in authorship and composition continues the fascination of canonical criticism²³ and a view of "memory" patterning many Psalms may in fact offer more coherence to the book as a whole.

Memory is also linked with another recent trend in Psalms scholarship. Reception history focuses precisely on the question of transmission – and thus the memorable nature of a text. Gillingham's recent work on the Psalms through the centuries²⁴ offers a broad and fascinating fresh understanding of the psalms as texts, prayers, and features of collective memory not only at the time of composition but throughout the generations. Such a study makes it clear how the

²¹ Whybray, *Reading the Psalms as a Book*. Reviewed by Jerome F. D. Creach, "Reading the Psalms as a Book", *Catholic Biblical Quarterly* 60, no. 4 (1998), 732-734; Adrian H. W. Curtis, "Reading the Psalms as a Book", *Journal of Semitic Studies* 47, no. 1 (2002), 143-144; Tyler F. Williams, "Reading the Psalms as a book", *Journal of the Evangelical Theological Society* 42, no. 4 (1999), 725-726. Howard in his turn wanted to focus on microstructure rather than macrostructure: David M. Howard, *The Structure of Psalms 93-100* (Winona Lake, IN: Eisenbrauns, 1997).

²² Although cf. M. D. Goulder, *The Psalms of the Sons of Korah*, JSOTSuppl., vol. 20 (Sheffield: JSOT Press, 1982), 7-12.

²³ Erich Zenger, *The Composition of the Book of Psalms* (Leuven: Peeters, 2010).

²⁴ S. E. Gillingham, *Psalms through the Centuries*, vol. 1 (Oxford: Blackwell, 2008).

Psalms are part of the collective memory even of our largely secular Western society today. Tradition as a cornerstone in hermeneutics more broadly interests theologians and biblical scholars alike.²⁵

Questions of memory and transmission are therefore helpful in informing hermeneutics of prayer-texts, particularly the well-used and widely circulated Psalter. How then might the function of memory in Psalm prayers be wisely approached?

In seeking to answer this, I explore methods which are both more detailed and more developed than performance criticism. Pragmatic linguistic theories of “how to do things with words” and of the speech act inherent in any text highlight both the form and the function of psalm texts. Linguistic theories analysing semantic domains inform the Hebrew understanding of memory. These will be further unfolded and applied throughout this thesis. First, I outline the historic debate surrounding the use of Linguistics in Biblical studies, and then introduce some particular relevant scholarly works.

²⁵ David July Brown, *Tradition and Imagination: revelation and change* (Oxford: OUP, 1999).

2. Hermeneutics and Linguistics

James Barr attempted “for the first time to bring to bear the methods of linguistic semantics on the field of biblical scholarship in a thoroughly consistent manner”.²⁶

In the face of the popularity of the biblical theology movement, he outlines his argument:

not to criticize biblical theology or any other kind of theology as such, but to criticize certain methods in the handling of linguistic evidence in theological discussion.²⁷

In particular, he takes to task scholars whose linguistic methods led to “a distorted and erroneous view of the relation between thought and language”;²⁸ and works such as *TDNT*, of which he writes “the great weakness is a failure to get to grips with the semantic value of words in their contexts, and a strong tendency to assume that this value will on its own agree with and illuminate the contours of a theological structure which is felt to be characteristic...”²⁹

Having discredited much of the linguistics previously applied in theology, he seeks a more linguistically sound method of biblical theology, concluding:

It is probable that a greater awareness of general semantics, of general linguistic method in all its aspects, and an application of such awareness in

²⁶ Brevard Springs Childs, "Semantics of Biblical Language", *Journal of Biblical Literature* 80, no. 4 (1961), 374-377; 374.

²⁷ Barr, *Semantics*, 6.

²⁸ *Ibid.*, 294.

²⁹ *Ibid.*, 231.

biblical interpretation, would have valuable and important results for theology.³⁰

Hermeneutic methods informed by linguistics were revived. Barr's strongly worded thesis sparked a debate to be seen in reviews and later monographs. Even in a glowing review, Childs admits to "frequent disagreement".³¹

Furthermore, Hill wrote a thorough response, of which three salient features should be mentioned.³² First, Hill broadens Barr's contention that semantic distinctiveness is clarified at the level of the larger linguistic complex rather than simply the word. Hill suggests instead that non-verbal influences, and the social context of the text, also come into play. This observation resurfaces in this thesis in terms of linguistic study informed by pragmatics. Second, Hill suggests Barr goes too far in avoiding confusing "word" and "concept", to the extent that Barr implies there is no connection between the two. From this, Hill derives his own

³⁰ Ibid., 290–296.

³¹ Childs, "Semantics of Biblical Language", 374–377, 377; Brevard Childs, *Memory and Tradition in Ancient Israel* (London: SCM, 1962). In this latter, Childs cites Pedersen's theory that the Israelite approach to life could be classified as "primitive" (17) and that thought is something which immediately influences the will. He examines this with reference to Barr. Concerning Pedersen's argument that a different mental relationship exists between memory and action which sets the OT apart from the modern, Childs, with Barr, does not consider that there is enough evidence and instead accepts the simpler conclusion: *zkr* has a wider semantic range in which thought and action are both included (23). Childs also agrees with Barr on his criticism that Pedersen's study was lacking the connections between Hebrew and other linguistic material, which in fact indicates that the characteristic use of the words of memory in the OT is also to be found in North-West Semitic and in Homeric Greek. Finally, again following Barr, Childs also concludes that to call the thought of the OT "primitive" is to impose a foreign category on the OT (30), since it does not allow for instances in the OT where it seems that it was understood that thought would not necessarily always produce the right results. Thus all Childs feels that he can conclude is that the OT includes under the verb *zkr* a range of actions wider than usually associated with the verb "remember" in English. Chapter 2 returns to this topic.

³² David Hill, *Greek Words and Hebrew Meanings: studies in the semantics of soteriological terms* (Cambridge: CUP, 1967).

theory, that the “word” is a semantic marker for a field of meaning, and so Hill seeks to re-appropriate some of the *Wörterbuch* scholarship. This will be seen to resonate with the Louw-Nida approach outlined below. Third, Hill criticises Barr’s simplistic view of translating from one language into another. Hill emphasises rather that word-meanings in the NT, and the NT language itself, bear the impress of a special Hebraic influence channelled through the LXX.³³ These three points, the strongest parts of Hill’s argument, in fact support Barr’s study. Concluding that NT terms, in their total meaning, are indebted to OT-Jewish understandings, he delicately begins to reinvigorate semantic study, yet still without the honed skills of a linguistic speciality. Much of what Barr argued is therefore somewhat ironically borne out in Hill’s work.

Building on Barr’s work, Thiselton considers widely the contribution of linguistics to hermeneutics. Amongst other observations on semantics, he notes the importance of syntagmatic and paradigmatic relations. “Syntagmatic” he explains as how other words *used together* with the lexeme under consideration help to define its meaning. “Paradigmatic” for Thiselton is how a word may sometimes draw part of its meaning from its function *excluding* other words.³⁴

Earlier, Thiselton was keen to develop conceptual grammar more explicitly than

³³ Although beyond the scope of this present study, translation matters of the semantic field of memory from OT to NT, with influence from the LXX, focusing on the context of prayer, would be a fascinating area of future study, and relevant to theology of liturgy as well as the NT and translation issues. The Conclusion tentatively points ahead to this.

³⁴ A. C. Thiselton, "Semantics Serving Hermeneutics: "Semantics and New Testament Interpretation" (1977)", in *Thiselton on Hermeneutics*, 191-215, ed. A. C. Thiselton (Grand Rapids: Eerdmans, 2006) 200.

semantics; later, he focussed on pragmatics and speech act theory, where his thinking has also had broad theological relevance.³⁵ Following Barr on the misuse of the fact that the Hebrew *dabar* means both “word” and “thing”, he considers how the power of words to effect things lies in their pragmatic rather than semantic value.³⁶ Speech act theory, to which Thiselton is most attached, will be explored in more detail below. He considers the transformative power of texts;³⁷ he examines directions of fit between words and world in the light of speech act categories;³⁸ he explores the act of “promising” fully in Christology³⁹ and covenantal theology;⁴⁰ and this latter in particular resonates with the appeal to remember covenantal promises in OT prayer. Of special interest will be the sense in which promises may be embedded or implicit; theologically, the language of promise in divine speech “is both an *act* and an act of *self-giving* in which *God in sovereign freedom chooses to be constrained* by covenantal promise.”⁴¹ Thiselton pursues this, ending up with the language of prayer:

I observe... that among other factors “something is at stake in the extra-linguistic attitudes and commitments of the *speaker or writer*” in the case of *promises or authorizations*. Conversely, “something is at stake in the extra-linguistic attitudes or commitments of those *readers* who participate

³⁵ Most of Thiselton’s speech-act work relates to biblical exegesis, with the exception of his glance at liturgical study in Thiselton, *Language, Liturgy and Meaning*.

³⁶ Thiselton, "An Initial Application and a Caveat: "The Supposed Power of Words in the Biblical Writings" (1974)", in *Thiselton on Hermeneutics*, 53-67, ed. Thiselton, 56.

³⁷ Thiselton, "Speech-Act Theory as One Tool Among Many: "Transforming Texts" (1992)", in *Thiselton on Hermeneutics*, 69-74, ed. Thiselton.

³⁸ Thiselton, "Changing the World - Illocutions, Christology, and "Directions of Fit": "Christological Texts in Paul" (1992)", in *Thiselton on Hermeneutics*, 75-98, ed. Thiselton.

³⁹ Thiselton, "More on Christology: "Christology in Luke, Speech-Act Theory, and the Problem of Dualism in Christology" (1994)", in *Thiselton on Hermeneutics*, 99-116, ed. Thiselton.

⁴⁰ Thiselton, "More on Promising: "The Paradigm of Biblical Promise as Trustworthy, Temporal, Transformative Speech-Acts" (1999)", in *Thiselton on Hermeneutics*, 117-129, ed. Thiselton.

⁴¹ *Ibid.*, 122; Barth CD II.2, sections 34, 318, 319.

in the speech act character of the text as a speech act” in the case of *prayers and confessions*.⁴²

Further, on NT covenantal theology, he writes of his belief that

in the context of the NT and of Christian theology, *covenant* provides a specific paradigm of the broader role of “institutional facts” that provide foundations for valid illocutionary acts. Among these, *promise* claims special status as a speech act in the context of covenant. The Epistle to the Hebrews expounds covenant and mediation as “guarantees” of promissory commitment and appropriate consequences in life.⁴³

Barr’s encouragement to study theology with particularly careful employment of linguistic theory thus led to significant developments in the appropriation of semantics and pragmatics in Biblical study. Much has been touched on above: from semantic fields and syntagmatic relations, to social context and institutional facts as foundations or conditions for illocutions, to promise and covenantal relationship as paradigmatic in Biblical illocutions. This informs a study of illocutions effective in prayer, institutional facts and remembrance of promise and relationship as integral to prayer, and the Psalter as a text both containing and shaping such prayer, promise, and relationship, in memory and in act.

Hermeneutics as informed by pragmatic and semantic linguistic methods is particularly pertinent to the language of prayer texts, especially the Psalter as remembered and transmitted, and as performance of remembering *per se*.

⁴² A. C. Thiselton, *New Horizons in Hermeneutics* (London: Harper Collins, 1992), 598; Richard S. Briggs, *Words in Action: speech act theory and biblical interpretation* (Edinburgh: T&T Clark, 2001), 183-216.

⁴³ Thiselton, "A Retrospective Reappraisal of Work on Speech-Act Theory (New essay)", in *Thiselton on Hermeneutics*, 131-149, ed. Thiselton, 146.

Nuances of remembering and prayer will be highlighted by careful readings of these texts informed both by semantic methods (in particular what it means to remember, and different forms of prayer) and also by pragmatic methods (in particular how prayer and remembering are performed and function).

Next, I therefore explore and evaluate some theological exegetical methods informed by both semantics and pragmatics.

3. How Semantics might inform Hermeneutics

a. Lexicography and Biblical Studies

Louw-Nida

Johannes Louw and Eugene Nida's Greek New Testament lexicon⁴⁴ innovatively challenges assumptions about semantics. Arranging data in terms of semantic domains and subdomains rather than word by word, and offering definitions rather than glosses, the editors are sensitive to contextual considerations and semantic space of one and other related lexical items, thereby clarifying meaning according to semantic distinctive features.

⁴⁴ J. P. Louw and Eugene A. Nida, eds., *Greek-English Lexicon of the New Testament: based on semantic domains*, 2nd ed. (New York: United Bible Societies, 1989).

They outline basic principles of semantic analysis and classification:⁴⁵

1. No two lexical items ever have completely the same meanings in all the contexts in which they might occur. i.e. “no synonyms”.
2. differences in meaning are marked by context, either textual or extratextual.
3. the meaning is defined by a set of distinctive features... by means of a set of distinctive features, one may define the limits of the range of referents which may be designated by a particular verbal form.
4. figurative meanings differ from their bases with respect to three fundamental factors: diversity in domains, differences in the degree of awareness of the relationship between literal and figurative meanings, and the extent of conventional usage.
5. both the different meanings of the same word and the related meanings of different words tend to be multidimensional and are only rarely orthogonal in structure, that is to say, the different meanings tend to form irregularly shaped constellations rather than neatly organized structures.

For example, Domain 29, “Memory and Recall”: within the group of domains classed as “Events”, Domain 29 contains four subdomains: (A) storing of information; (B) recalling from memory; (C) not remembering, forgetting; and (D) recalling and responding with appropriate action.⁴⁶ Different lexical items are listed, and if any word has a number of meanings of which this is one, they are differentiated (by superscript letters) for further reference to other meanings of the same word *via* the index. Words are listed individually or in a group if they occupy the same semantic space, and different morphological forms are grouped together. Each word (or group of words) is closely defined rather than simply glossed. Thus subdomain 29.7 for instance lists two verbs and two nouns (*mimnēiskomai*, *mnēmoneuw*, *mneia*, *mnēmē*) which together are “to recall

⁴⁵ Ibid., xv.ff

⁴⁶ Ibid., 346ff

information from memory, but without necessarily the implication that persons have actually forgotten”. Each of the four verbal items is then dealt with in turn by giving NT examples, before the final comment on idiomatic expression of the process of remembering in different languages.

Although initially more complex to use than a lexicon which simply lists single words in alphabetical order, the range of information it gives and the cross-referencing it allows are powerful and thought-provoking. It is watertight against Barr’s criticisms of semantic biblical linguistics⁴⁷ (although its contents may be misused by further interpreters). It is sensitive to philosophical and theological concerns in its organisation of domains and subdomains, while also thinking carefully about implications from linguistics.

There is not an immediately comparable Hebrew lexicon, although there are two web-based works and one electronically available resource that deserve note.

*Semantics of Ancient Hebrew Database*⁴⁸

⁴⁷ Barr, *Semantics*, 235: “It might be possible to suggest a better procedure for a dictionary intended to lead in the best possible way from the linguistic detail to the theological thought. This procedure would be to group the words in groups each representing a semantic field... Within a general field thus loosely defined an attempt would be made to mark off the semantic oppositions between one word and another as precisely as possible; and from this to proceed to special contexts and word-combinations in which each word occurred – bringing in, of course, the words from outside the loosely defined field freely. This method might overcome something of the over-concentration on the single word which I have just been criticizing.”

⁴⁸ http://www.sahd.div.ed.ac.uk/info/lexeme_index (accessed on 15th March 2014).

SAHD collates documents written under a tight and uniform schema on particular lexemes. The description of its intentions runs thus:

It is not the aim of the project to add a new kind of dictionary to the already existing ones, nor to tackle a semantic study on the basis of a special method or methods. Its purpose is to prepare a tool which can be a useful inducement to further semantic research.⁴⁹

The website papers⁵⁰ follow a model by which a range of semantic methods is used for every lexeme, expressed in a non-evaluative way.

This framework will reflect current insights into the relevant methods and their problems. It will be clear that, in view of the varied kinds of scholarly approach, a neutral way of describing the results arrived at by the application of each of them is needed. In this respect it appeared helpful to subdivide the framework into sections: for each line of approach (or: for a combination of related lines of approach) a separate section. In each of these sections the relevant results of scholarly work can be described according to the neutral descriptonal method.⁵¹

This great project however remains fairly skeletal, and *zkr* is not presently written. Thus I simply note the potential of the SAHD as it develops in future study.

⁴⁹ <http://www.sahd.div.ed.ac.uk/info:description> (accessed on 15th March 2014).

⁵⁰ Some are published separately, e.g. T. Muraoka, ed. *Semantics of Ancient Hebrew*, *Abr-Nahrain Supplement Series* vol. 6 (Louvain: Peeters, 1998); J. E. Hartley, *The Semantics of Ancient Hebrew Colour Lexemes*, *Supplement Series of Ancient Near Eastern Studies*, vol. 33 (Louvain: Peeters, 2010); J. K. Aitken, *The Semantics of Blessing and Cursing in Ancient Hebrew*, *Ancient Near Eastern Studies Supplement Series*, vol. 23 (Dudley, MA: Peeters, 2007).

⁵¹ <http://www.sahd.div.ed.ac.uk/info:description> (accessed on 15th March 2014).

*Semantic Dictionary of Biblical Hebrew*⁵²

SDBH, like SAHD, is a work in progress, begun in 2000 under the auspices of the United Bible Societies. Its aim is to provide a lexicon comparable to Louw-Nida. A considerable list of sample entries is arranged to allow for cross-referencing where pages are written, enabling easy comparisons as available between lexemes, and broader reference to the semantic domain. At the time of writing, the technical tools for browsing the site are somewhat limited, but its further development should produce a helpful tool for Biblical Hebrew studies.

Its theoretical framework, described by Reinier de Blois⁵³ and Enio R. Mueller,⁵⁴ aims at a structural semantic analysis which differs from traditional dictionaries. For instance, it prioritizes the semantic over the grammatical class. Within the former, it further distinguishes between *lexical* and *contextual* domains, in a way which would satisfy Barr, while at the same time allowing for word and concept to be brought together more closely again, thus going beyond Barr, in the light of a more refined linguistics, to rehabilitate such movements which had formerly been rightly criticized. Yet SDBH also differs from Louw-Nida. It is arranged alphabetically rather than according to semantic domains; and the categories will naturally differ somewhat for Biblical Hebrew.

⁵² <http://www.sdbh.org/home-en.html> (accessed on 15th March 2014).

⁵³ Reinier de Blois, "Towards a New Dictionary of Biblical Hebrew Based on Semantic Domains," *SBL* (2000) (accessed 15 March 2014); Reinier de Blois, "Lexicography and Cognitive Linguistics: Hebrew metaphors from a cognitive perspective," *SBL* (2002) (accessed 15th March 2014).

⁵⁴ Enio R. Mueller, "The Semantics of Biblical Hebrew: some remarks from a cognitive perspective," (2002) (accessed 15th March 2014).

The entry *zkr* at present does not seem to be complete, without a full list of occurrences, no entry as yet for its antonym *škh*, and with no reference to *zkr* as a cognitive process which inevitably results in action. Thus no adequate comparison between related entries in Louw-Nida and SDBH may be made here, and the details of Louw-Nida's entry will be examined later.⁵⁵ Again, therefore, all that is required here is a note of the potential of SDBH in future research.

Lexicographical studies of memory work in this thesis are thus more closely grounded in present scholarly material by working on the Louw-Nida lexicon, adapting its Greek analyses for the Hebrew of the Old Testament, with SDBH's awareness of the limitations of using Greek classificatory domains for analysis of Hebrew.

*Swanson's Dictionary of Biblical Languages*⁵⁶

Less freely available, yet complete, is Swanson's Dictionary of Biblical Languages. Two methodological points are of note. First, that with heavy reference to Louw-Nida's domains, Swanson regards the Louw-Nida structure for Greek as universal. This is contentious since there is no sense that Louw-Nida designed their structure as universally applicable to any language. Second, Swanson arranges the dictionary alphabetically by word rather than by domain and subdomain, so that there is arguably easier access to the gloss of the word but the

⁵⁵ See Chapter 2 below.

⁵⁶ <https://www.logos.com/product/692/a-dictionary-of-biblical-languages-w-semantic-domains-hebrew> (accessed on 15th March 2014).

semantic cross-referencing, while broad, is less immediate, and the Louw-Nida organization, hinted at by Barr, is lost.

Louw-Nida, SAHD, SDBH, and DBL are solid responses to Barr from a lexicographical perspective. Barr's own pupil Balentine took up his challenge from a biblical theological perspective. Balentine looked at the hiddenness of God in the OT, rigorously considering both concept and semantic stock of God hiding his face, and the theology of such an image.

b. Semantic Studies and Biblical Application

Samuel Balentine

Like Louw-Nida, Balentine starts with the semantic field, as he focuses on “hide”. His opening survey considers “the relative proportions of these words... in relation to the principal semantic categories in which they function”. This enables him to consider “the semantic distinctiveness and semantic overlap which may apply in the use of these words in a variety of contexts.” Thus he concentrates on the use of the vocabulary in a narrower context, namely “hiding with reference to God.” He further considers “‘hide’-related words, particularly in so far as these words function in contexts semantically similar to the context of ‘hiding with reference to God’; and ... the syntagmatic relations of the phrase [‘hide’ and

‘face’].”⁵⁷ His next concern is the historical background, taking into account etymology, related words in other languages, and similar senses of “hiding the face” in non-linguistically-related languages or environments.⁵⁸ Focusing then on the phrase “hide the face” in the OT, he positions his semantic study in relation to other theological work in the field.⁵⁹ His diachronic study concludes that the phrase was used with this particular meaning in the eighth to fifth centuries BCE, and then declined in post-Biblical sources, thereby focusing the phrase as a Biblical one. Turning to the broader context of the theology of the “hiddenness of God”, he makes observations pertinent to a study of remembering in Psalms: he considers God’s forgetting as vocabulary collocated with “hide the face”,⁶⁰ and the Psalms of lament are frequently the context for this motif. He concludes with the significance of the motif for OT theology; in relating his study to current scholarship he makes clear how much semantic study, performed in a sound linguistic manner, can contribute to theology.

Balentine’s conscientious and effective study thereby avoids the pitfalls Barr previously outlined. It offers important findings in terms of both the particular content of his study, and also the general relevance of such methods carefully and systematically applied. The methods of Louw-Nida in the analysis of the semantic

⁵⁷ Samuel Balentine, *The Hidden God: the hiding of the face of God in the Old Testament* (Oxford: OUP, 1983), 1-2.

⁵⁸ *Ibid.*, Chapter 2.

⁵⁹ *Ibid.*, 76-79.

⁶⁰ *Ibid.*, 136ff.

field and of Balentine in the grounding of semantic study inform this thesis when concentrating on the field “*zkr*” in the OT.⁶¹

Balentine’s work is particularly informative here because of the interlinking of language of hiddenness and forgetting. Semantic connections between judging and remembering may likewise be made. A prominent metaphor in the Psalms is that of God as “judge”;⁶² judgement will be seen to be a part of the semantic content of *zkr*. Linguist Charles Fillmore’s work bridges something of the apparent dichotomy in linguistics suggested by the two labels “semantic” and “pragmatic” in his analysis of the semantic field of “Judging” words.⁶³

Fillmore: implicit judgements in utterances

Fillmore, in a paper within a volume on linguistic semantics, seeking to define the meaning of an utterance, takes into account explicit illocutions and implicit presuppositions in speech, the latter such as “When did you stop beating your wife?” Acknowledging presuppositions “which must be satisfied for any in-good-faith utterances of that sentence” offers useful linguistic analysis: so English words communicate “various types of interpersonal relationships involving judgements of worth and responsibility.”⁶⁴

⁶¹ Cf. Chapter 2.

⁶² W. Brueggemann, *Theology of the Old Testament: testimony, dispute, advocacy* (Philadelphia: Fortress Press, 2005), 233.

⁶³ Charles J. Fillmore, “Verbs of Judging: an exercise in semantic description”, in *Studies in Linguistic Semantics*, ed. Charles J. Fillmore and D. Terence Langendoen (New York: Holt, Rinehart & Winston, 1971).

⁶⁴ *Ibid.*, 277.

He explores the “role structure” of such verbs, “by identifying the various types or entities or aspects-of-situation that are needed for describing the conditions under which it is appropriate to use these verbs.”⁶⁵ Using the terms “situation”, “affected”, “defendant”, “judge”, and “addressee” or “locutionary target” (the speaker is described as the “locutionary source”), Fillmore considers the range of verbs *accuse*, *blame*, *criticize*, *credit*, *praise*, *scold*, *confess*, *apologize*, *forgive*, *justify*, and *excuse*. Some of these are linguistic acts, and others, possibly unspoken judgements.⁶⁶

For each, he gives one or more formulae that capture “the necessary presuppositions of utterances having these items as their main verbs... expressed as propositions or identity-conditions.”⁶⁷ For instance, he represents *the situation is blameworthy* by “BAD [Situation]”, thus bringing out the semantic distinctiveness of each verb. He also recognizes the ambiguity inherent in some verbs.⁶⁸ Such formulaic depictions of the meaning of a verb are powerfully expressed, as seen particularly in the listings in his appendix.

⁶⁵ Ibid., 278.

⁶⁶ Ibid., 281.

⁶⁷ Ibid., 282.

⁶⁸ E.g. *blame*. Contrast (1) “Harry blamed the letter on me”, (2) “John *blamed* me for writing the letter”, and (3) “John blamed *me* for writing the letter”. (2) and (3) correspond to *criticize* and *accuse* respectively; (1) is a reported statement with presupposition that the defendant was *not* the responsible one.

Fillmore's analysis has not been employed in OT study;⁶⁹ neither was it universally accepted.⁷⁰ Yet his formulaic analyses and his presuppositional observations resonate with common sense, and technically have some relationship with the Louw-Nida componential semantic analyses. He offers remarkably succinct clarity. For instance, he describes diagrammatically what it is to praise, in that the one who praises is saying that he judges something to be good, and judges the one who is praised as responsible for that good situation, as follows:

PRAISE [Judge, Defendant, Situation (with)]

Meaning: SAY [Judge, 'X']

X=Good [Situation]

Presupposition: RESPONSIBLE [Defendant, Situation]⁷¹

The praise-r's judgements of the situation as good, and the defendant as responsible, are hereby clearly expressed, and the proposed logic of the verb highlighted. Moreover, for the purposes of this thesis, an analysis sensitive to

⁶⁹ Perhaps his work was not known by OT scholars; or perhaps the potential connections between his linguistics and OT theology simply have not yet been made. More broadly, such "transformational grammar" in general has been touched upon with regards Biblical translation by Eugene A. Nida, *The Theory and Practice of Translation*, ed. Charles R. Taber, *Helps for Translators*, vol. 8 (Leiden: Brill, 1969) and A. C. Thiselton, "Semantics Serving Hermeneutics: "Semantics and New Testament Interpretation" (1977)", in *Thiselton on Hermeneutics: collected works with new essays*, 191-216, ed. A. C. Thiselton (Grand Rapids: Eerdmans, 2006) 213-215.

⁷⁰ Ruth M. Kempson, "Review of "Studies in Linguistic Semantics", ed. Fillmore & Langendoen", *Journal of Linguistics* 9, no. 1 (1973), 120-140; 132-135. Seeing the illocutionary level as simply "explicit" she regards as too simplistic; she dismisses his analysis as effectively a terminological variant on "componential analysis" (against which Fillmore himself railed); and she criticizes his criterion of negation, which claims that a purported presupposition may be tested "by seeking interpretations of negative sentences which deny it (an impossibility for a true presupposition)" thus demonstrating the invalidity of "lexical presupposition".

⁷¹ Fillmore, "Judging", in *Studies in Linguistic Semantics*, ed. Fillmore and Langendoen, 287.

illocutions and judgement is particularly relevant, regarding both remembering and prayer in the Psalms. Adopting Fillmore's patterning in respect to the semantic field of "Remember" proves instructive while exploring his analysis of "Judging" words is connected with different textual genres of prayer.

This exploration of how semantic linguistics may inform hermeneutics naturally thus concludes with components of memory and prayer as closely connected. Yet there is still much to be introduced. Fillmore's language of utterances and illocutions points ahead to linguistic pragmatics.

4. How Pragmatics might inform Hermeneutics

a. Speech act theory

Austin and Searle

Austin's seminal work *How to do things with words*⁷² influenced literary studies in general. Focusing on what language *does* rather than *asserts* is pertinent to Hebrew scripture with its much emphasis on the "word" and the performative act of language, both written and spoken.⁷³ Austin distinguishes between "constative" and "performative" utterances: the former, "simply" statements, and the latter, utterances which *do* something as well as *say* something. He offers a five-fold

⁷² J. L. Austin, *How to Do Things with Words* (Oxford: OUP, 1969)

⁷³ E.g. the creative words of God in Genesis 1.

taxonomy of the latter, which Searle developed, providing a helpful tool to approach a text by considering its function.⁷⁴

Searle's classifications are as follows: (1) Assertives, speech acts representing some state of affairs, such as assertions, claims, or descriptions, also sometimes called "Representatives"; (2) Commissives, commit the speaker to some future action, like promises, threats, or vows; (3) Directives, are illocutions employed to get the addressee to carry out some action, such as commands, requests, dares, and entreaties; (4) Declarations, that themselves bring about a state of affairs, for instance marrying, naming, or blessing; and (5) Expressives, that indicate the speaker's psychological state or mental attitude, like greeting, thanking, and apologising.

How might statements of "remembering" and "reminding" function as speech acts? "*I remind you to come to Chapel*" is a directive, aiming to get the addressee

⁷⁴ John R. Searle, *Speech Acts: an essay in the philosophy of language* (Cambridge: CUP, 1969). On speech-act theory see also Peter Grundy, *Doing Pragmatics*, 2nd ed. (London: Arnold, 2000); Delbert R. Hillers, "Some Performative Utterances in the Bible", in *Pomegranates and Golden Bells: studies in biblical, Jewish, and Near Eastern ritual, law, and literature in honor of Jacob Milgrom*, 757-766, ed. David P Wright, David Noel Freedman, and Avi Hurvitz (Winona Lake, IN: Eisenbrauns, 1995); Jerrold M. Sadock, *Toward a Linguistic Theory of Speech Acts* (London: Academic Press, 1974); Daniel Vanderveken, *Meaning and Speech Acts* (Cambridge: CUP, 1990); Jef Verschueren, *On Speech Act Verbs* (Amsterdam: John Benjamins, 1980); Dieter Wunderlich, "Methodological Remarks on Speech Act Theory", in *Speech Act Theory and Pragmatics*, 291-312, ed. John R. Searle and Ferenc Kiefer (Dordrecht, Holland: D. Reidel Publishing Company, 1980). On the application of speech-act theory to Biblical texts including the NT, see Hillers, "Some Performative Utterances in the Bible", in *Pomegranates and Golden Bells: studies in biblical, Jewish, and Near Eastern ritual, law, and literature in honor of Jacob Milgrom*, 757-766, ed. Wright, Freedman, and Hurvitz; Peter W. Macky, "The Multiple Purposes of Biblical Speech Acts", *The Princeton Seminary Bulletin* 8, no. 2 (1987), 50-61; Dietmar Neufeld, *Reconceiving Texts as Speech Acts: an analysis of 1 John* (Leiden: Brill, 1994); Thiselton, *New Horizons in Hermeneutics*; Timothy Ward, *Word and Supplement: speech acts, biblical texts, and the sufficiency of Scripture* (Oxford: OUP, 2002).

to follow through on the reminder, similar to the command "*Remember to come to Chapel.*" "*Paul reminds me of my brother*" is not simply an assertion pertaining to Paul, but it is also an enactment of me remembering my brother. Likewise, the statement "*I remember*" may have the sense not only of an assertion, but also an expressive much like "*I agree that it was so.*" "*Remember how I did that for you*" is not simply a directive, but could function as a commissive, reminding an addressee of a past threat or promise. "*Remember God*" is not simply a directive, but it is also a declaration of my own remembering God; conversely "*I remember how God helped me*" is not simply an assertion but also a reminder to self and audience. Language of remembering and reminding is frequently performative in a range of different ways.

Some Biblical scholars have paid attention to speech act theory. I now consider some of those whose work has focussed on the Psalms. It will be seen that a development of their thought is an enlightening method which resonates with the rank-scale of linguistics, to be discussed later.

Hubert Irsigler

Irsigler considers Psalm texts on various levels, "Satz-syntaktisch", "Satz-semantisch", and "Kontext-semantisch".⁷⁵ First is the syntactic level, such as

⁷⁵ Hubert Irsigler, "Psalm-Rede als Handlungs-, Wirk- und Aussageprozeß: Sprechaktanalyse und Psalmeninterpretation am Beispiel von Psalm 13", in *Neue Wege Der Psalmenforschung für Walter Beyerlin, Herders Biblische Studien 1*, 63-104, ed. Klaus Seybold and Erich Zenger (Freiburg/Basel/Wien: Herder, 1994). He also builds on earlier works: Hubert Irsigler, "Psalm 22: Endgestalt, Bedeutung und Funktion," in *Beiträge für Psalmenforschung: Psalm 2 und*

interrogative and vocative phrases; second the illocutionary force, or the semantic level of the meaning of the sentence (such as recognising the particular illocutionary classifications into which the phrase might fall); and third the contextual level, the more relational level looking at the intended impact of the words on the addressee.

For example, Ps 13:

1 לִמְנַצַּח מִזְמוֹר לְדָוִד:
 2 עַד-אָנָּה יְהוָה תִּשְׁכַּחֲנִי נֹצַח עַד-אָנָּה תִּסְתִּיר אֶת-פְּנֵיךָ מִמֶּנִּי:
 3 עַד-אָנָּה אֲשִׁית עֲצוֹת בְּנַפְשִׁי יְגוֹן בְּלִבִּי יוֹסֵם עַד-אָנָּה יָרוּם אֵיבִי עָלָי:
 4 הַבֵּיטָה עֲנֵנִי יְהוָה אֱלֹהֵי הָאֵרֶז עֵינֵי פֶן-אִישָׁן הַמֹּת:
 5 פֶּן-יֹאמֵר אֵיבִי יִקְלְתִּיו צָרִי יִגִּילוּ כִּי אָמוּט:
 6 וְאֲנִי בְּחֶסֶדְךָ בָּטַחְתִּי יְגַל לִבִּי בִישׁוּעָתֶךָ:
 7 אֲשִׁירָה לַיהוָה כִּי גָמַל עָלָי:

<To the leader. A Psalm of David.>

How long, O Lord? Will you forget me forever? How long will you hide your face from me?

How long must I bear pain in my soul, and have sorrow in my heart all day long? How long shall my enemy be exalted over me?

Consider and answer me, O Lord my God! Give light to my eyes, or I will sleep the sleep of death, and my enemy will say, "I have prevailed"; my foes will rejoice because I am shaken.

But I trusted in your steadfast love; my heart shall rejoice in your salvation. I will sing to the Lord, because he has dealt bountifully with me. (NRSV)

First, on the syntactic level, Irigler notes the interrogatives that make up vv.2a-

3c. Second, on the semantic level, he labels 2a-b as reproach, v.3 as complaint.

Third, on the contextual level, he recognises these verses as the first section of

22(Würzburg: Echter Verlag, 1988); Hubert Irigler, "Thronbesteigung in Ps 93? Der Textverlauf als Prozeß syntaktischer und semantischer Interpretation," in *Text, Methode und Grammatik: Wolfgang Richter zum 65 Geburtstag*(St. Ottilien: EOS Verlag, 1991).

three making up this psalm. Breaking the Psalm as a whole into seven steps, he groups these steps together, so (1) reproach and (2) lament go together; (3) petition and (4) motivation through negative result clause are linked; and finally (5) assertion of confidence, (6) desire to praise, and (7) offering praise and thanksgiving form the closing section. Irsigler therefore considers that the “Bittsprechakt” or speech act of petition, not only is the weighty pivot of the three, but also provides cohesion throughout the whole of this complex illocutionary text.

Irsigler’s exploration of each part of each verse demonstrates both successful segmentation and thoughtful reflection at every stage, yet some confusion may arise. He uses the same classificatory language of speech acts on each of the levels (e.g. “KOMMUNIKATIV”) and therefore cannot clearly emphasise how the separation into three levels actually helps. His segmentation is occasionally unsatisfactorily explained, so that parts of verses are sometimes treated separately, and sometimes not, without justification. His tabulation in his appendices seems immediately appealing to delineate his prose discussions, yet is frustratingly difficult to decipher, with arrows, brackets, different kinds of typesetting, offering a bewildering glut of detail.

Above all, though, Irsigler is right to note that the complexity of speech acts in the OT requires analysis of a deeper kind than simple speech act classification. Many phrases contain elements which allow it to be in more than one class.

Phrases often function in more than one way at a time. Examining a text on a number of levels simultaneously highlights the need to consider wider context.

Andreas Wagner

Wagner,⁷⁶ developing Irsigler's thought, argues that there are hierarchies of speech acts in OT texts.⁷⁷ He considers illocutionary phrases to be within a larger "Makro-Illokution", and thus analyses the sequences of performative phrases before classifying them on the level of the macro-illocution, according to Searle's speech act taxonomy. His analysis therefore operates on two main levels: the "Segment-Illokution" and the "Makro-Illokution". In the case of "simple" texts these are one and the same; in the case of "complex" texts they differ. In both "simple" and "complex" texts there are "explicit" speech acts, which use a performative verb, and "implicit" speech acts, which do not.

To unfold this a little: Wagner's theory is that some "simple" texts are the same illocution both at the level of the segment and the broader level of the text (for instance, he cites the Directive command in 2 Sam 10:5). "Complex" texts have different illocutionary force at different contextual levels (such as Ps 113, to be discussed shortly). He attends to texts which do not obviously employ

⁷⁶ Andreas Wagner, "Sprechaktsequenzen und Textkonstitution im Biblischen Hebräisch", in *Was ist ein Text? alttestamentliche, ägyptologische und altorientalistische Perspektiven*, 310-333, ed. Ludwig Morenz and Stefan Schorch (New York: Walter de Gruyter, 2007).

⁷⁷ This follows earlier works: Andreas Wagner, *Sprechakte und Sprechaktanalyse im Alten Testament*, BZAW, vol. 253 (Berlin: Walter de Gruyter, 1997); Andreas Wagner, "Die Bedeutung der Sprechakttheorie für Bibelübersetzungen, aufgezeigt an Gen 1:29, Ps 2:7 und Dtn 26:17-19", in *Interpretation of the Bible*, 1575-1588 (Sheffield: Sheffield Academic Press, 1998).

performative verbs, “implicit” speech acts, as well as “explicit” texts where semantic content renders them clearly performative. This enables him to investigate illocutions that appear somehow to operate within more than one category of speech act. He notes that one text may seem to consist of one kind of speech act, but as a whole would be better classified as a different kind of speech act. Wagner calls this a preference for a “qualitative” over a “quantitative” approach.⁷⁸

This enables, for example, analysis that a Directive call-to-praise may in fact be an Assertive (or Representative) of praise. For instance, Ps 113 is made up of a sequence of directive speech acts, directing the people to praise God: Wagner argues instead that it should be classified on a higher level as a Representative speech act, since it teaches, communicates, and describes God.⁷⁹ Thus these classifications of speech acts are hierarchical in organization: Directive at the level of the segment, Representative at the level of the text as a whole.

Wagner introduces the idea of a “Mischtext” where directives and declaratives sit side by side, as in the case of 2 Sam 16:4. With two illocutions alongside one another rather than in a hierarchy, he invents a new illocutionary class, “Declarative-Directive”. Looking at Ps 139:21,22, he concludes that there is a sequence of “announcement (imperfect) *leading on to* performance (perfect)”, a

⁷⁸ Wagner, "Sprechaktsequenzen", in *Was ist ein Text? alttestamentliche, ägyptologische und altorientalistische Perspektiven*, 310-333, ed. Morenz and Schorch, 323-324.

⁷⁹ Cf. Chapter 4 on Ps 113.

frequent combination, which he considers overall to be “Declarative” on the grounds of quality rather than quantity.⁸⁰ This pattern he supports with Ps 142:2, 6; Gen 17:2, 4; 2 Sam 3:9, 12; Ps 91:2, 9; and Exod 34:10, 27. This particular sequence is one example of many such combinations;⁸¹ he advocates such a method of allowing mixed illocutions in further textual analysis.

Wagner’s recognition of repeated formulae that give coherence to a text or body of texts, for example his recognition of “announcement (imperfect) *leading on to* performance (perfect)”, is useful. However, there is no explanation of how far apart the announcement (imperfect) and performance (perfect) may be: sometimes they are in adjacent verses, sometimes separated by up to seventeen verses in his examples. Like Irsigler, he does not therefore adequately explain how he divides up a text.

Moreover, Wagner failed to recognise that Irsigler’s work, fundamental to his own, encounters one of Barr’s contentions: Biblical scholars do not necessarily use such methods in a properly linguistic way. For speech act theory is properly about the locutions, illocutions, and perlocutions of a text. It does not itself admit of different levels. Thus Wagner’s macro-level does not admit of speech act analysis, for it is no longer a speech act but a speech-event, or discourse. “Makro-Illokution” and “Mischtext” belong not to speech act theory but to discourse

⁸⁰ Wagner, "Sprechaktsequenzen", in *Was ist ein Text? alttestamentliche, ägyptologische und altorientalistische Perspektiven*, 310-333, ed. Morenz and Schorch, 327.

⁸¹ *Ibid.*, 329.

analysis.⁸² A different technique is required that allows texts to be treated linguistically soundly on varying levels simultaneously. Wagner and Irsigler offer helpful insights but their methods need refining for robust linguistically-informed hermeneutics.

It is for this reason that I now turn to discourse linguistic methods.

b. Discourse and dialogue in the Psalms

The Birmingham School (S&C)

John Sinclair and Malcolm Coulthard⁸³ made a significant contribution to discourse linguistics. Their investigations into classroom exchanges demonstrated that discourse may be highly structured. Considering discourse at the two levels of the utterance and of the exchange they posited a rank-scale expressing the structural elements of such interaction.

Developed from Halliday's *Categories of a theory of grammar*,⁸⁴ the discourse rank-scale allows for categorization between the levels of e.g. "topic" and "sentence". Regarding classroom discourse, they suggest that the top rank is the speech EVENT of "lesson", subdivided into an unordered series of

⁸² Michael Stubbs, *Discourse Analysis: the sociolinguistic analysis of natural language* (Oxford: Blackwell, 1983).

⁸³ John McHardy Sinclair and Malcolm Coulthard, *Towards an Analysis of Discourse: the English used by teachers and pupils* (London: OUP, 1975). I henceforth refer to the Birmingham School as epitomized in Sinclair and Coulthard's work as "S&C".

⁸⁴ M. A. K. Halliday, "Categories of the Theory of Grammar", *Word* 17, no. 3 (1961), 241-292.

TRANSACTIONS. Each of these TRANSACTIONS may be broken down into one of two EXCHANGES, distinguished according to their constituent MOVES. In the classroom context, five MOVES are posited. Two MOVES concern one EXCHANGE, and three concern the other EXCHANGE. Not all MOVES are necessary in each EXCHANGE. At the lowest level, all MOVES may consist of different ACTS, the smallest unit of discourse. While the MOVE corresponds roughly to “sentence” and ACT to “clause”,⁸⁵ grammar and discourse should not be confused, for “Grammar is concerned with the *formal* properties of an item, discourse with the *functional* properties.”⁸⁶ Different discourse ranks enable coding and thereby operate to display the structure of a discourse, while different discourses have different ranks and subdivisions.

A rank-scale is thus seen to illustrate the different levels of discourse and how lower levels constitute higher ranks. The rank-scale has thus been developed broadly into different fields;⁸⁷ and evaluated thoroughly;⁸⁸ it is fundamental to the initial research of the Birmingham school.

⁸⁵ Malcolm Coulthard, ed. *Advances in Spoken Discourse Analysis* (London: Routledge, 1992), 5..

⁸⁶ *Ibid.*, 8.

⁸⁷ E.g. Malcolm Coulthard and Alison Johnson, *An Introduction to Forensic Linguistics: language in evidence* (Routledge, 2007), 7.

⁸⁸ Stephen Bax, *Discourse and Genre: analysing language in context* (Palgrave Macmillan: Basingstoke, 2011), 116-117; citing Joan Cutting, *Pragmatics and Discourse: a resource book for students* (Abingdon: Routledge, 2002), 7-8; Neil Mercer, "The Analysis of Classroom Talk: methods and methodologies", *British Journal of Educational Psychology* 80, no. 1 (2010), 1-14; 7; Stephen C. Levinson, *Pragmatics*, Cambridge Textbooks in Linguistics (Cambridge: CUP, 1983); Paul Drew and John Heritage, eds., *Talk at Work: interaction in institutional settings*, Studies in Interactional Sociolinguistics, vol. 8 (Cambridge: CUP, 1992); Talbot J Taylor and Deborah Cameron, *Analysing Conversation: rules and units in the structure of talk* (Oxford: Pergamon Press, 1987).

Discourse analysis in general has been applied to prayer texts. Interesting analyses of poems by Donne and Hopkins are found side by side in a single volume.⁸⁹ On Donne's "A Hymne to God the Father",⁹⁰ Hoey recognises that patterning assists in its overall comprehension, as a dialogue between Donne and God, communicating what would otherwise be theologically challenging. Herman too analyses a Hopkins sonnet by means of its address to, and dialogue with, God: his reflections highlight the fruitful tension between public and private and the interpersonal relations of reciprocity and non-reciprocity.⁹¹

In Biblical studies, discourse analysis has covered some ground;⁹² yet the rank-scale has not been employed. One criticism levelled of S&C is its untranslatability from classroom to other genres: this however contributes to reflections on the relationship of "ordinary" and "religious" language;⁹³ and in fact what is perfectly

⁸⁹ Ronald Carter and Paul Simpson, eds., *Language, Discourse and Literature: an introductory reader in discourse stylistics* (London: Unwin Hyman, 1989).

⁹⁰ Michael Hoey, "Discourse-Centred Stylistics: a way forward?", in *Language, Discourse and Literature*, 122-136, ed. Ronald Carter and Paul Simpson (London: Unwin Hyman, 1989).

⁹¹ Vimala Herman, "Subject Construction as Stylistic Strategy in Gerard Manley Hopkins", *ibid.*, Cited Pagesl. 212-233 219; following Roger Brown and Albert Gilman, "The Pronouns of Power and Solidarity", in *Style in Language*, 253-276, ed. T. A. Sebeok (Cambridge, MA: MIT Press, 1960).

⁹² Robert D. Bergen, ed. *Biblical Hebrew and Discourse Linguistics* (Winona Lake, IN: Eisenbrauns, 1994); Walter R. Bodine, ed. *Discourse Analysis of Biblical Literature: what it is and what it offers* (Atlanta: Scholars Press, 1995); Walter R. Bodine, ed. *Linguistics and Biblical Hebrew* (Indiana: Eisenbrauns, 1992); David Allan Dawson, *Text-Linguistics and Biblical Hebrew* (Sheffield: Sheffield Academic Press, 1994); Samuel A. Meier, *Speaking of Speaking: marking direct discourse in the Hebrew Bible* (Leiden: Brill, 1992); Ernst R. Wendland, ed. *Discourse Perspectives on Hebrew Poetry in the Scriptures* (Reading: United Bible Societies, 1994); Cynthia L. Miller, *The Representation of Speech in Biblical Hebrew Narrative: a linguistic analysis* (Atlanta, Georgia: Scholars Press, 1996); Roy L. Heller, *Narrative Structure and Discourse Constellations* (Winona Lake, IN: Eisenbrauns, 2004); Sue Groom, *Linguistic Analysis of Biblical Hebrew* (Carlisle: Paternoster Press, 2004).

⁹³ Sally Jacoby, "Review of "Advances in Spoken Discourse Analysis", ed. Coulthard", *Language in Society* 23, no. 2 (1994), 296-302; Thiselton, *Language, Liturgy and Meaning*.

transferable is the recognition of discourse patterning. Another criticism, that the “interactive element” is overlooked,⁹⁴ is effectively covered by performance criticism⁹⁵ and audience design.⁹⁶

Rank-scale discourse analysis, informed by the rank-scale feature of the Birmingham School’s work, could be a hermeneutic tool which offers something to Psalms study. Addressing questions of form and genre criticism, it could bring further insight to praise and lament classifications of Psalms and the relationship of prose and poetic prayer. It could point to underlying forms of prayer, backing up scholarly analyses of prayer’s motivational clauses, for instance, and perhaps showing up fresh coherences within a text or texts. The domain of remembering may well be found to function on multiple layers of discourse simultaneously.

Something similar to S&C’s rank-scale is occasionally applied to the Psalms under different terminology. Two such examples follow.

Wendland and Genre Criticism

Wendland’s “genre criticism” is methodologically comparable to S&C approached from form criticism. After a discussion of literature and genre in the Bible he

⁹⁴ William S Hall and Jonathan Fine, "Review of "Towards an analysis of discourse" by Sinclair and Coulthard", *Language in Society* 6, no. 2 (1977), 296–299; Hangsun Zhang Waring, "Moving out of IRF: (Initiation-Response-Feedback): a single case analysis", *Language Learning* 59, no. 4 (2009), 796–824.

⁹⁵ Doan and Giles, eds., *Prophets, Performance, and Power: performance criticism of the Hebrew Bible*.

⁹⁶ Cf. Chapters 4 and 5.

focuses on the interaction of the two psalmic forms of lament and eulogy found co-existing in Ps 31.

In robust form-critical tone, he tackles the “lament” and “eulogy”. He defines the individual lament typologically in terms of seven functional or illocutionary “stages” or “genres”, of which only the petition is strictly necessary, although the other six may occur more than once.⁹⁷ Likewise he defines the eulogy in five similar stages. Each stage is realized by one or both of a pair of “subconstituents” that are more precise descriptions of the stage. Any psalm can “therefore be ‘typified’ on the basis of the specific manner in which the sequence of stages is manifested within it... with regard to form, content, function, and occurrence, distribution, or order.” Wendland’s “lament” and “eulogy” thus connect with S&C’s EXCHANGE, “stages” or “genres” compare to MOVES, while “subconstituents” relate to ACTS.

He divides the lament into seven stages, each subdivided into two subconstituents. Wendland’s second form of the “Invocation” for instance is:

An initial appeal in the form of an imperative, with or without some expression of confident hope or motivation: “Answer me when I call to you, O my righteous God” (Ps 4:1); “O Lord my God, I take refuge in you, save and deliver me” (Ps 7:1).

Compare Wendland’s first form of the “Petition”:

⁹⁷ Ernst R. Wendland, "Genre Criticism in the Psalms", in *Biblical Hebrew and Discourse Linguistics*, 374-414, ed. Robert D. Bergen (Winona Lake, IN: Eisenbrauns, 1994) 389-390.

The principal plea or prayer to God for help, expressing the central purpose of the psalm in a further description of the basic problem which the psalmist is facing: “arise, O Lord, in your anger; rise up against the rage of my enemies...; decree justice” (Ps 7:6); “hide me in the shadow of your wings from the wicked who assail me” (Ps 17:8-9).

Thus Wendland’s analysis does not adequately describe how these stages relate to one another. The examples offered are only distinguished in terms of position within the text. If the stages are found in any order, these two must be more closely intertwined than he allows.

This is not an isolated difficulty in his work. He overlooks how “Complaint” and “Petition” might be related: outlining the former as either a “general description of the distress of the suppliant” or “a specific expression of grievance”, then acknowledging the latter as “a further description of the basic problem”, he does not explore the relationship between the two. Likewise, his imprecation involving “a call for just recompense or retribution upon all evildoers” sounds remarkably like a particular kind of petition. Moreover, he subordinates “motivation for divine action” as a constituent of the “Petition”, but does not allow for such motivation to be offered within “Imprecation” where such reasoning to act against the suppliant’s enemies is equally relevant.

Thus Wendland does not satisfactorily take into account the overlaps between the various stages, such as “Imprecation”, and “motivation”. The latter features also as an unnecessary aspect of the call to praise within his final compositional stage

“praise” within the lament, yet it is a “stage” of its own in his analysis of the eulogy. While he points out correspondences between eulogy and lament, yet he overlooks this potential correspondence.

Wendland’s categorization could perhaps therefore be improved by (1) a smaller number of broader “stages” which together take into account the difficulties of classification, and theological reflection on such difficulties; (2) a freedom to have any number of “subconstituents” rather than apparently freely constraining himself uniformly to two; and (3) a clearer system of labelling to avoid confusion in the case of “genre”, a term by which he not only refers to the various stages within the lament and the eulogy, but also sometimes to the lament and the eulogy themselves. Like Wagner and Irsigler, he risks confusing the levels of his analysis by on occasion using the same term to refer to more than one, and thereby does not helpfully offer a clear set of levels of discourse as a rigorous rank-scale analysis would require.

Regardless of the weaknesses noted here in his method, his application of it allows for reflection on other form-critical studies of Ps 31. Bratcher and Reyburn⁹⁸ see the psalm as an “alternating series of affirmations of trust (T) and petitions (P) for deliverance, accompanied by occasional reasons (R) for the two preceding types

⁹⁸ Robert G. Bratcher and William David Reyburn, *A Translator's Handbook on the book of Psalms*, Helps for Translators (New York: United Bible Societies, 1991), in Wendland, "Genre Criticism in the Psalms", in *Biblical Hebrew and Discourse Linguistics*, 374-414, ed. Bergen, 399. However, for Bratcher and Reyburn, such a method of categorisation only features in this psalm as an aspect of their wider sensitivity to alternating forms or chiasmic patterns in the poetic structure of the Psalms, rather than to anything more theological.

of discourse”. The resulting schema shows uneven groups of verses labelled by type, or function, as T, P, T + R, or P + R.⁹⁹ Their treatment of this psalm is however unique within their commentary. Gerstenberger’s form-critical treatment of Ps 31¹⁰⁰ details nine categories within the Psalm, amongst which he labels Affirmation of Confidence, Thanksgiving, Complaint, Petition, Personal Hymn, subdividing some of these once or twice more.

Wendland correctly asserts “that the functional ‘alternation’ pointed out by Bratcher and Reyburn may be rather more complex and patterned than first indicated on the surface of the text”. To Gerstenberger, Wendland responds that he “misses the fundamental structural symmetry which arises out of the psalmist’s artistic play upon the typical inventory of elements (or as we have termed them, “stages”) of the “lament” genre.” This comes within a “forest of detail, not all of which is helpful or even correct.”¹⁰¹

Wendland’s analysis of Ps 31 responds to the strengths and weaknesses of both of these schemas. With more detail than Bratcher and Reyburn, less than Gerstenberger, Wendland perceives two “cycles” of Invocation, Complaint, Petition, Confession, Profession, Imprecation, and Praise. He notes “within each cycle there may be an overlapping and/or a polyrealization of a given functional

⁹⁹ The fivefold generic classification unfolded in Chapter 3 below partly resembles this, with P similarly evoking Petition, and T and R equating to Praise and Motivation respectively.

¹⁰⁰ Gerstenberger, *Psalms, Part 1, with an introduction to cultic poetry*, 136–137, vol. 14.

¹⁰¹ Wendland, “Genre Criticism in the Psalms”, in *Biblical Hebrew and Discourse Linguistics*, 374–414, ed. Bergen, 400–402.

element”. He states that “virtually every one of the stages is closely associated with a particular “reason,” whether expressed or implied in the discourse, a motivation that is somehow “related to the notion of trusting.” The greatest weakness for Wendland is that his segmentation risks uneven chunking (each of the stages are variable in length, in both cycles), and this could quickly lend itself to a skewed analysis – divisions of a text need more careful structural delineation. This however is clearly a common difficulty, not as yet obviously avoided.¹⁰²

Above all, though, Wendland’s analysis of Ps 31 emphasises the interrelatedness of praise and motivation, and petition and motivation. Such intertwining will be further explored within this thesis.¹⁰³ The patterns that arise from Wendland’s segmentation may not seem particularly powerful; but the theology behind, and expressed by, such functional classification is rich. His work effects a connection between form-criticism and discourse linguistics. Focusing on the text’s structure, he is sensitive to patterns of speech within social interaction, the normal sequence of actions, and considering adherence to the standardized arrangement of speech patterns.¹⁰⁴ In this instance, form-criticism and discourse linguistics arrive at comparable methods from different starting-points.

¹⁰² Not only have Wagner and Irsigler been seen above to be open to such difficulties, but much the same could be said of NT applications of speech-act theory, cf. e.g. Bridget Gilfillan Upton, *Hearing Mark’s Endings: listening to ancient popular texts through speech act theory* (Leiden: Brill, 2006).

¹⁰³ Cf. Chapters 3 and 4 in particular.

¹⁰⁴ Cf. Victor H. Matthews, *More Than Meets the Ear: discovering the hidden contexts of Old Testament conversations* (Cambridge: Eerdmans, 2008), 70.

Wendland's attempts to apply linguistics fall short. Barr's contention holds, that a more rigorous use of linguistics must be taken on by the theologian. Yet Wendland has successfully made some headway in marrying discourse linguistics with more traditional methods of criticism. Most obviously, he adopts a form-critical approach; yet he also spares a thought for historical and literary methods. His foremost contribution for the purposes of this thesis lies in his emphasis on the interactions of praise, petition, and motivation on the level of "stages" or "genres" in the lament of Ps 31 in a manner related to discourse analysis.

Jacobson and Direct Discourse

Direct discourse as a poetic device in the Psalms is treated by Rolf A. Jacobson.¹⁰⁵ His basic assumption "that when an author or speaker... chooses to use direct discourse to report the speech of another person, that choice will shape the rhetorical impact of the psalm differently than if the author had not used direct discourse"¹⁰⁶ enables him to focus on persuasive impact. This clearly resonates with the form-critical "motivational clause". He is sensitive to different layers of discourse, using terminology reminiscent of S&C's discourse analysis.¹⁰⁷ He examines quotations of the enemy, the self, God, and the community.

¹⁰⁵ Jacobson, *Many Are Saying*. Reviewed by S. E. Gillingham, "Review of "'Many are saying': the function of direct discourse in the Hebrew psalter" by Jacobson", *Vetus Testamentum* 58, no. 2 (2008), 276-277; Sean Burt, "Review of Rolf A. Jacobson's "Many Are Saying", " *The Bible and Critical Theory* 1, no. 3 (2005) (accessed 15th March 2014). Burt's only disappointment is Jacobson's failure to consider in depth the audience; this is addressed in linguistic methods introduced in the section following here, and in Chapters 4 and 5 below.

¹⁰⁶ Jacobson, *Many Are Saying*, 2.

¹⁰⁷ *Ibid.*, 6.

Of the enemy quotations, he notes their function enabling the speaker to voice otherwise “unspeakable” complaints against God; to reperform enemy blasphemy; and as instruction.¹⁰⁸ These functions connect most closely with motivational clauses (as would be expected of a study examining rhetorical impact) and with the didactic element of prayer in the Psalms. Of the “self quotations”, he considers the rhetorical device of reperforming one’s own speech (and as such reperforming former speech acts of declarations, expressive, and so on, as well as repeating statements that were sinful or righteous, for instance); and of self-characterization, which is often enacted in terms of relationship with God and with others.¹⁰⁹ Of “God quotations”, Jacobson begins by noting that they are “bearing the authority” of earlier theological tradition, and thus their function is the use of such authority to “construct society”; to challenge God; and to characterize God, usually in relationship to man.¹¹⁰ Finally, of “community quotations”, Jacobson recognizes the functions of seconding or affirming community beliefs, and thus allowing for sociological alignment; as a performative of the future praise promised to God if he answers the prayer; and of giving the reader the opportunity to make these statements for themselves.¹¹¹

“Reperformance” echoes Austin’s work on illocutions and perlocutions; Austin is also influential in the language of promised future speech acts of declarations and

¹⁰⁸ Ibid., 54-59. This echoes the language of didactic and wisdom as raised by Mowinckel, McCann, and Wenham amongst others.

¹⁰⁹ Ibid., 77-81.

¹¹⁰ Ibid., 124-130.

¹¹¹ Ibid., 136, 141, 142-145.

commissives, allowing for a never-ending tradition of praise and promise of praise. Such Austinian reflections will connect with the analysis of the semantic domain of *zkr* in Chapter 2. “Instruction”, and “constructing society”, functions directed at a human audience, also evokes tradition, now of the Psalms passed down through memory, as considered above in the Introduction.

Characterizations often feature as motivations, across the spectrum of *da-quia-dedi*, *-dedisti*, and *-dedit*, as well as *da-ut-dem*, while the relational quality of such discourse resonates with the semantic analysis of remembering in Hebrew, and looks also to Audience Design as a linguistic tool in which relationship is fundamental.

c. Audience Design

Bell, and Clark and Carlson's Informative Analysis (CCIA)

The audience affects the way the speaker speaks. Linguists Clark and Carlson¹¹² distinguish between addressee and hearer in that the speaker designates which hearers are to take which roles: hearers may be either addressees or participants. Developing their work, Bell¹¹³ depicts persons and roles in the speech situation as a set of concentric circles, with the first person speaker at the centre, the second person addressee contiguous, followed by the third person auditor, then the third

¹¹² Herbert H Clark and Thomas B Carlson, "Hearers and Speech Acts", *Language*, (1982), 332-373. I refer to “Audience Design”, “Recipient Design” as well as “Clark & Carlson's Informative Analysis” henceforth simply as “CCIA”.

¹¹³ Allan Bell, "Language Style as Audience Design", *Language in Society* 13, no. 2 (1984), 145-204.

person overhearer, and finally the third person eavesdropper. The addressee is known, ratified, and addressed; the auditor (C&C's hearer) known and ratified but not addressed; the overhearer known but not ratified or addressed; and the eavesdropper none of these. CCIA deals with such possible complex audiences by introducing hearer-directed informatives in relationship to their associated addressee-directed illocutionary acts.

CCIA, Audience Design, or Recipient Design, has only been applied to OT texts rarely and briefly to date. Bell develops his "Discourse Analysis" – which includes CCIA – to relate to hermeneutics, with particular reference to Babel;¹¹⁴ and connections have also been made between CCIA and translation studies, and "Skopos Theory", influenced by CCIA.¹¹⁵ This and other aspects have not escaped criticism,¹¹⁶ and this may even connect with genre studies;¹¹⁷ yet the principles of examining a text as audience-oriented are worthy of consideration and application to Psalms study, an analytical form of performance criticism.

¹¹⁴ Allan Bell, "Re-constructing Babel: discourse analysis, hermeneutics and the interpretive arc", *Discourse Studies* 13, no. 5 (2011), 519-568: this is further refined in Allan Bell, "On responsiveness: interfacing hermeneutics and discourse interpretation", *Discourse Studies* 13, no. 5 (2011), 645-653.

¹¹⁵ Klaus Schubert, "Translation Studies: broaden or deepen the perspective?", in *Knowledge Systems and Translation*, 125-145, ed. Helle V. Dam, Jan Engberg, and Heidrun Gerzymisch-Arbogast (New York: Mouton de Gruyter, 2005); Katharina Reiss, *Grundlegung einer allgemeinen Translationstheorie*, ed. Hans J. Vermeer, Linguistische Arbeiten, vol. 147 (Tübingen: Max Niemeyer, 1984).

¹¹⁶ Jonathan Downie, "The End of an Era? Does skopos theory spell the end of the free vs literal paradigm?," *Pneuma Review* (2014) <http://pneumareview.com/the-end-of-an-era-does-skopos-theory-spell-the-end-of-the-free-vs-literal-paradigm-by-jonathan-downie/8/> (accessed 15th March 2014).

¹¹⁷ Arto Mustajoki, "Risks of Miscommunication in various speech genres", in *Understanding by Communication*, ed. Elena Borisova and Olga Souleimanova (Newcastle upon Tyne: Cambridge Scholars Publishing, 2013).

In the Psalms, there are examples for all participants being addressed in the second person, and so any third-person courtesy address is not consistent throughout the Psalter.¹¹⁸ What CCIA highlights, however, is that both divine and human congregation are participants. The text contains the assertion of the psalmist offering praise: it should be read as praise, hence the divine participation. The text contains information that God already knows, about himself and his nature: there is clearly another audience besides God, so it is somehow also directed at them.

Ps 113 offers an example, already described above by Wagner as a text that is “Representative”.¹¹⁹ Ps 113:1:

הַלְלוּ יְהוָה הַלְלוּ עַבְדֵי יְהוָה הַלְלוּ אֶת־יְשׁוּם יְהוָה:

Praise the Lord! Praise, O servants of the Lord; praise the name of the Lord.

In this opening verse, there is both a clear addressee in the “servants of the Lord” and also an implied audience in God, who is magnificently lauded. CCIA uses diagrams to outline the differences in speech acts between those aimed at addressee, hearer, and overhearer. CCIA on Ps 113:1 might be diagrammed thus (P=Psalmist; S=Servant; L=Lord; I=informing illocution):

Inform (P, S, L, I₁) => I₁ = Request (P, S, “give praise”)

¹¹⁸ Indeed, Ps 104 demonstrates oscillation of address to God in its opening lines and this variation is apparently unimportant.

¹¹⁹ Cf. p. 82 above.

↓
Inform (P, S, L, I₂) => I₂ = Assert (P, L, “I am causing your servants to give
praise”)

This helps unlock the different speech acts related to one another.¹²⁰ It clarifies that there is both the directive of the request or command to give praise; and, within this, the assertive for the sake of the divine hearing-participant, informing him of the Psalmist’s actions in encouraging others to praise him. In CCIA, Wagner and Irsigler’s *quasi*-“speech act theory” incorporating multiple levels meets the analysis of different genres, or of moves and acts within a communication event. The diagramming and reflections thus offered by CCIA also presents a response to the variably segmented “subconstituents” of Wendland. CCIA enhances and fleshes-out the rank-scale analysis of the Birmingham School. CCIA thus embraces many of the foremost insights of above-mentioned methods of how pragmatics might inform hermeneutics most pertinently for this thesis. A discourse that by its very essence requires participation will be helpfully examined with reference to those participants, and the effects upon the participants that can be perceived at the different levels of the text.

A prayer text thus requires the participation of the divine at some level – whether as informative illocution in the presence of the divine audience, or as another illocution to the divine addressee. The reading of a text therefore is to be not only memorable to the human addressee, audience or congregation; it is also to be

¹²⁰ A fuller outworking of both CCIA and Ps 113 is offered in Chapter 4.

memorable to the divine. Man is to remember the text: it is a reminder to man to remember God, it is a reminder to man to ask God to remember him, and so on. By CCIA, even texts which do not explicitly address God and call upon him to remember are effectively seen to inform the divine audience and participant that man is remembering God. Thus, explicit or implicit, prayer is an act of man reminding God of man, as well as a text to be remembered by man in order that man may continue to remember God. CCIA highlights the participatory remembering and reminding of prayer as introduced above; and the interweaving of implicit or embedded illocutions which will be dealt with later.

If indeed prayers are not only instances of man remembering God but also man's instinctively seeking to remind God of man, texts of such theological and spiritual import will be persistent aide-memoires to God. It may be regarded impossible in post-modern enlightened times to examine hermeneutics from the point of view of God. However an OT anthropomorphic view of how God would receive and respond to texts oral and written, performed and received, may be imaged in an examination of how such prayer texts might have been expected to be received by God.¹²¹ Prayer texts were composed to function not only on the level of the mortal addressee and audience, but perhaps most significantly on the level of the divine addressee and audience. They were not only to be reminders to God, but

¹²¹ A helpful consideration of anthropomorphic OT theology is offered by Brueggemann, *Theology of Old Testament*. Cf. further Chapter 4, f.n.16.

even *memorable* reminders to God. They suggest that God can be persuaded, changed, and reminded, by prayer, whether God was addressed or not.

Mandolfo and Dialogic Voicing

Shifts between first and third person voices, frequent in the Psalms, are treated in Carleen Mandolfo's thesis, as she posits the existence of a didactic voice (DV).¹²² She analyses eleven dialogic lament psalms and two dialogic thanksgiving psalms. Of the former, she, like Wendland, considers Ps 31. With little reference to authors cited by Wendland, Mandolfo's reading is that there are two discourses, the lengthy discourse of the supplicant, and the didactic interjection only in the final verse, and that the two are relatively harmonious, unified as a psalm concerned above all with justice.¹²³ Exhibiting arguably every element possible for an individual lament, she posits that the supplicant's words begin with invocation to God to act, moving on to petition and complaint, and thence to praise and thanksgiving, and, unlike Gunkel, she does not see the necessity to posit an intervening oracle in this transition. The first-person voice shifts from addressing God to addressing a non-divine audience, but the DV sits outside this.

Having isolated the didactic interjections, Mandolfo analyses them according to grammar and content, then regarding their socio-rhetorical context. Her work

¹²² Hereafter referred to in the abbreviated form she herself uses, as "DV".

¹²³ Mandolfo, *God in the Dock*, 73-75, vol. 357.

leads her to conclude that such double-voicing in lament psalms represents a remnant of a cultic “script” of a dialogue between supplicant and cultic functionary, and that work on the DV may shine light on personnel involved in the cult.¹²⁴

Without reference to CCIA, then, Mandolfo’s work nevertheless has some overlap. Although for Mandolfo a change of addressee and audience does not necessarily demand a change in voice, she is exploring a similar area. Insofar as individual lament psalms are dialogic then they are also public, with an audience who may or may not participate physically, intellectually, emotionally, or spiritually. Her work has been positively reviewed¹²⁵ and supports the work of applying CCIA considerations to a reading of the prayers of the Psalms.

5. Conclusion

At the beginning of this chapter, memory was seen to resonate with traditional hermeneutics in a variety of different ways. In response to Barr’s criticisms of theology’s appropriation of linguistics, other tools by which to read a biblical text were developed, informed by semantic and pragmatic linguistics. Memory clearly resonates with hermeneutic methods informed by linguistics: it features in the semantic content and the pragmatic function of prayer texts.

¹²⁴ Ibid., 197-198.

¹²⁵ E.g. S. E. Gillingham, "Review of "God in the Dock: dialogic tension in the Psalms of lament" by Mandolfo", *Vetus Testamentum* 54, no. 4 (2004); 566.

Memory, remembering and reminding, has already been recognised as a complex field. Careful and disciplined study of the semantic domain of memory will shed light on the understanding and use of the language of remembering in the OT. Likewise this domain will particularly resonate with prayer-texts. This will be explored in Chapter 2, with particular reference to Louw-Nida and Balentine. This responds to Barr's reservations and furthers the implications of language of memory in the context of prayer. Balentine's work on "hiding the face" is especially relevant to the semantic field of remembering; he himself briefly touched upon the theology of forgetting, unfolding the significance of God's hiddenness. Man wants to know that God remembers him: he wants to be confident that he is and will be remembered, both individually and as God's people.

Methods informed by linguistics thus allow detailed study of the functioning of the Psalms at every level. In terms of remembering, the Psalms are for remembering not only by man, but also by God. Such a bold textual presupposition can be approached perhaps most powerfully from a hermeneutic vantage point which takes into account the illocutions at all levels, and with careful regard to the audience participation, human and divine, ancient and contemporary. Before moving on to the application of hermeneutics informed by pragmatics to texts of the Psalms, the beginning of an application of such methods inspired by linguistics will best start at the level of the word, and the semantic analysis of what, in Hebrew, it actually is to "remember".

Chapter 2

The Semantic Field of “Remember” in the OT and the Psalms

In the previous chapter I considered Louw-Nida’s lexicographical approach to the semantic domain of “remembering” in the NT, and Balentine’s theological approach to the semantic domain of “hiding the face” with reference to God in the OT. Here I bring these together in a study of the semantic domain of “remembering” in the OT, with particular reference to the context of prayer and the Psalms. I therefore set the scene by firstly outlining scholarly opinion on *zkr* and its semantic domain, secondly offering a basic outline of the semantic field following a simple structure informed by the Louw-Nida Greek Lexicon of semantic domains, and thirdly exploring the semantic domain of remembering according to a method informed by Balentine. Finally, having set these methods alongside one another, a consensus of opinion will be reached, and the methods will be evaluated in the light of previous discussions of semantic theology.

1. Scholarly opinion of *zkr* and its semantic domain

Memory in the OT caught the attention of a number of scholars last century. Childs,¹ de Boer,² Schottroff,³ and Kessler,⁴ and the theological dictionaries, all

¹ Childs, *Memory and Tradition*.

categorise instances of remembering in the OT into occasions where God remembers, and occasions where Israel, or mankind, remembers. This resonates with Balentine's method.⁵ BDB understands *zkr* in the Qal as "to remember, recall, call to mind" the past, "usually as affecting present feeling, thought, or action"; they divide the material into human and divine subjects, then classify the verb according to its object. There can be a resultant quality of action with regard to persons "remembering for good or evil". It can also mean "commemorate", and "keep in mind, be attentive to". BDB offers the Niphal as a passive of the Qal meanings offered. Under Hiphil is listed "cause to remember, remind", and later, "mention", then "commemorate, praise", and finally "make a memorial". Gesenius-Buhl takes a basic meaning "to recall something, which is already known, to keep in mind", and this lexicon also notes, in more detail, the Qal occurrences of the usually Hiphil meaning "make mention of".

TDOT (Eising)⁶ says that *zkr* occurs in all branches of Semitic, with the meaning "to remember"; the Akkadian *zakāru* means "say, name". Of context Eising notes that it occurs absolutely or with a verb as complement only in a few passages; in most cases it is combined with the object of its intellectual activity, both relational

² P. A. H. de Boer, *Gedenken und Gedächtnis in der Welt des Alten Testament* (Stuttgart: W. Kohlhammer, 1962).

³ Willy Schottroff, *'Gedenken' im alten Orient und im Alten Testament: die Wurzel zākar im semitischen Sprachkreis* (Neukirchen-Vluyn: Neukirchener, 1964).

⁴ Charles L. Kessler, *The Memory Motif in the God-Man Relationship of the Old Testament* (Northwestern University: University Microfilms, Ann Arbor, 1956).

⁵ Balentine, *Hidden God*.

⁶ H. Eising, "*zākar, zēker, zikkārôn, azkārā*", in *TDOT*, 64-82, ed. G. Johannes Botterweck, Helmer Ringgren, and Heinz-Josef Fabry (Grand Rapids: Eerdmans, 1974).

and personal. With Childs and Schottroff Eising opines that “It would be more accurate to say that the nuance of “recollection” springs from intellectual activity with reference to the past... It is thus always important that recollection concerns not only past events, but also the consequences their memory entails.”⁷

Most instances of *zkr* concern God. Recalling God’s deeds is part of a theological instruction course (Deut 7:18 etc) as well as a rebuke (Ezek 23:19 etc). The hymnic recollection of God's deeds is formulated as a command in the Psalms (Ps 77). Sometimes a failure to remember is branded as apostasy (Josh 1:13, Mic 6:5, 1Kgs 8:34). Human recollection of the law is rare compared to God’s.⁸

Reference to the past can also involve reference to the future. Man remembers God as a source of security (Jonah 2:8) but this can also involve pain (Ps 77). Eising notes that “remembrance of God and the obedience it implies are experienced as a vitally necessary relationship, from which a man cannot and must not escape”.⁹ Emotion often accompanies remembering (as de Boer suggests on Ps 137:1), “although... there is no reason to insist on the meaning ‘speak of for *zākar*’.

When God remembers, this conveys the lowliness of man and the power of God to reward or punish. The covenant idea is central: God remembers both the

⁷ Ibid., 66-67.

⁸ These themes of instruction, rebuke, and ongoing command to praise chime again with notions of communal remembering in prayer as an integral part of didactic and wisdom.

⁹ Eising, “*zkr*”, in *TDOT*, 64-82, ed. Botterweck, Ringgren, and Fabry, 67-69.

covenant and the circumstances of its making. The Niphal is frequently used negatively (a person will not be remembered) but not exclusively so.

It helps to consider one of the earliest translations of the OT, and examine in brief how LXX translates the Hebrew *zkr*. LXX translates the Qal of *zkr* with *mimnēskō* (154x), *mnēmoneuō* (8x),¹⁰ or *anamnēskō* (once).¹¹ The Hiphil is rendered by *anamimnēskō*, *mimnēskomai*, or syntagmatically with a variety of verbs but always the noun *onoma* “name”.¹² This brings out the range of meaning of the Hiphil, from causing to remember, to calling upon the name. The Hebrew may not always include *šem*, but it is understood and made explicit by LXX.¹³ Variations by less literal translators are often connected with the sense of making mention, using “praising”¹⁴ and even “glorying in”.¹⁵ Nouns derived from *zkr* are most frequently translated by *mnēmosunon* and, less so yet still often, by *mnēmē*. There is no strict equivalence but they are used interchangeably. *Zikkārôn* is once translated by *anamnēsis*,¹⁶ important in NT and liturgical theology. Hebrew cultic overtones are emphasised with occasional liberal translations such as *psalmon*¹⁷ and *agauriama*,¹⁸ both of which seem to be connected with the cultic sense of *zkr*. LXX conveys most strongly the cultic and relational senses of *zkr*:

¹⁰ Exod 13:3; 2 Sam 14:11; 2 Kgs 9:25; 1 Chron 16:12, 15; Est 2:1; Ps 62:7 (LXX); Is 43:18

¹¹ Ezek 23:19

¹² E.g. Is 26:13, 49:1; Josh 23:7; Exod 20:24; Amos 6:10

¹³ E.g. Is 19:17

¹⁴ E.g. 1 Chron 16:4

¹⁵ E.g. Ps 20:8

¹⁶ Num 10:10

¹⁷ Zech 6:14

¹⁸ Job 13:12

the former echoing prayer and praise, the latter covenantal theology as well as human relationships.

LXX translations, particularly with respect to the various translations of *zkr* Hiphil, evidence that one word in one language may be rendered by a range of different words or phrases in another. Childs warns against the “danger of confusing fundamentally divergent meanings”, and in this he is close to the Louw–Nida observations on NT Greek semantics two decades later.¹⁹ Childs argues that the basic Qal sense is “to remember”, and Hiphil, “to utter”. For him, the latter can then either be a cultic naming of the name or a juridical accusation of sin. His exploration of what it is to remember in the Hebrew culture, taking Pedersen’s arguments to heart²⁰ in the light of Barr’s criticisms,²¹ concludes that Pedersen particularly noticed in the OT that the verb *zkr* includes “a range of actions wider than usually associated with the verb “remember” in English”.²²

De Boer is in accord, although emphasising the sense of “to name” in the Qal as well as Hiphil, and relating this meaning to the sense of “to remember”. The Hiphil is then, for him, the materialising, as it were, of that which is being remembered. He notes also that the “magic” sense of it is addressed to God, kings and priests, and in this kind of setting the meaning of the word has a power that is as productive as action itself. This resonates with the language of performatives

¹⁹ Cf. Chapter 1 above.

²⁰ Pedersen, *Israel*.

²¹ Barr, *Semantics*.

²² Childs, *Memory and Tradition*, 30.

in pragmatics. For de Boer, the basic sense of the verb is “to make mention of”, connected directly with the Akkadian,²³ and he thus argues that this is one of the Hebrew verbs whereby the Qal is derived in fact from the Hiphil, and not *vice versa*.

Schottroff says that the basic meaning of *zkr* is “to remember, recall”. He notes that it is not used simply intellectually but it is also used of keeping the commandments and the covenant, and of God thereby also remembering the loving kindness which is his side of the covenant, and thus that remembering involves two parties and goes in both directions. It leads to obedience and praise on the part of mankind, and to acts of salvation on the part of God. He notes that this Hebrew understanding of memory is characteristic of all NW Semitic languages. The Hiphil, he considers, is “to make something of”, and therefore “to make mention of, to praise”. He pays only scant attention to the forensic meaning of the verb.

Regarding the semantic field in which *zkr* is central, Eising observes that parallels link *zkr* with *lō' šākah*, the paradigmatic negative “forget”. Other parallels are *hāgâ*, “murmur over, meditate upon” (Ps 77:13), *šāh* “consider” (77:4,7), and *bîn* “understand” (Deut 32:7, Isa 43:18). “Act with visible results”, *pāqad*, in Jer 14:10, 15:15 suggests also concrete performance.

²³ Cf. pp.109ff.

Regarding collocations and other verbs connected in poetic parallels, likewise the use of *zkr* with *‘āśā* (Num 15:40) and *šāmar* (Deut 16:12, Ps 119:55) suggest a performance similar to “act with visible results”.²⁴ Syntagmatic phrases *‘ālā-‘al-lēb* and *šîm-‘al-lēb* suggest that remembering denotes the presence and acceptance of something in the mind (Isa 65:17, 47:7). God’s remembering is equated with his forgiveness and mercy (Jer 3:34, 20), *sālah* and *rāham*. Eising also cites de Boer: “observation of the context of *zkr* reveals that the verbs used in parallel do not refer to the past only, so that the interpretation ... “recall” can hardly represent its basic meaning.”²⁵

Other related languages and semantic fields are also worth mentioning, as they would be not only by the scholars who have worked on *zkr*, but also in methods informed by Balentine and Louw-Nida. It makes sense then to note some of these in passing now.

In Akkadian, there is a wide semantic domain associated with *zakāru* which concerns making mention of and calling upon the name, but there is nothing about specifically *remembering*. The Akkadian for “remember” is *ḥasāsu*. CAD glosses *ḥasāsu*:

to think of a deity = to heed a deity, to be pious... to think of a person (said of gods and kings) = to care for, to be mindful of... to remember... to be

²⁴ Although in contrast, one instance, Gen 37:11, implies intellectual activity.

²⁵ Eising, “*zkr*”, in *TDOT*, 64–82, ed. Botterweck, Ringgren, and Fabry, 65–66.

mindful of (something), to listen to (somebody)... to refer to (something/somebody), to mention... to be intelligent, understanding... to plan.

There thus appears to be some overlap between *zakāru* and *ḥasāsu*, in that both refer to speaking and mentioning. CAD distinguishes between man remembering deity, with its implications for piety, and deity or king remembering man, with its implications for the former offering care to the latter. *ḥasāsu* not only concerns spoken actions, but also hearing: the related noun *ḥasīsu* denotes the ear, and understanding. The related noun *ḥassūtu*, meaning “wisdom”, gives an intellectual sense; however, the wisdom of a king was a practical, rather than solely theoretical, wisdom, resulting in wise ruling and just action.

Ugaritic connections with the Hebrew *zkr* are also rich. Zvi and Shifra Rin for instance note on UT 132 the twofold use of the Ugaritic *tkh*, related to the Hebrew *škh*, and suggest that it relates to a wordplay on the forgottenness and fornication of the harlot in Isa 23:16.²⁶ Arabic *dhikr* or *zkr*, “remembrance”, “pronouncement”, or “invocation”, is essentially an Islamic form of prayer which will either be recitation of the Names of God and supplications from sacred texts, or simply meditating on God. Such semantic information gleaned from languages related to but different from Hebrew resonates fully with the Hebrew field “remember”.

²⁶Svi Rin and Shifra Rin, eds., *ʿAlilot ha-elim: kol shirot Ugarit or Acts of the Gods: the Ugaritic epic poetry* (Philadelphia: Inbal, 1996), 379.

Studies of translations of *zkr* into English are also interesting. The Tanakh translation²⁷ uses a broad variety of renderings, hence I focus on this version alone. To go through all English translations at this stage would be otiose; the spread of translations that will be demonstrated in the Tanakh alone offers a convincing range of nuance in the English translation of *zkr* in the Psalms.

The translation “be mindful of” (14x) is almost on a par with “remember” (15x), while other occurrences are translated across the spectrum of physical and noetic activity. Physical aspects of *zkr* are communicated by words closer to “be mindful” than “remember”: “be minded” (109:16), “call to mind” (63:7, 77:4), “take note” (136:13), “pay heed” (22:28), “keep in memory” (137:6). All of these denote a willed mindfulness which alters outward actions, and *zkr* is most actively translated once as “hold against” (79:8). There is also a spoken form of *zkr* conveyed by translations such as “call on” (20:8), “mention” (83:5, 87:4), “approve” (20:4), “commemorate” (45:18), “acclaim” (97:12), “praise” (6:6), and “celebrate” (71:16, 145:7). A considerable number of occurrences of the noun *zkr* are translated in line with this spoken sense, as “name” (9:7, 30:5, 34:17, 109:15), “fame” (102:13, 135:13), and “renown” (111:4). Then there are more internal aspects, such as “recall” (77:7, 77:12x2), “think of” (42:5, 42:7, 137:1, 143:5), and “consider” (25:7).

²⁷ JPS, ed. *Tanakh* (Philadelphia: Jewish Publication Society, 1999).

A similar exercise with *škh* reveals a narrower range. “Forget” is the most common translation (12x), while every occurrence in Ps 119 (9x) is translated as “neglect” which is not used elsewhere. “Ignore” features in all three occurrences of *škh* in Ps 9, and then four more times (13:2, 44:25, 74:19,23) making it a significant equivalent. Otherwise, the willed “put out of mind” is used once (31:13) and “be unmindful/not mindful” thrice (10:11, 50:22, 59:12).

Of the other Hebrew members of the lexical field, “take note of” is used twice out of the nine occurrences of *pāqad*,²⁸ and that is its closest lexical proximity to *zkr*; the translations of *hāgâ* emphasise its spokenness often with emotive force conveyed by the direct object, and this is its primary relationship with *zkr*; *śāh* translations suggest a primarily negative and vocalised overtone to the Hebrew, expressed by a recurrent “complain” and “plea”, with the exception of most of the occurrences in Ps 119 as “study”, and thus this semantic relationship to *zkr* brings out the sense of *zkr* as spoken aloud in laments.

This brief survey shows that the Tanakh translators wished to convey a broad semantic domain of *zkr* and *škh*, including some fairly strongly active translations. Yet the glance at the translation of related lemmas shows a similar pattern, so this may simply be the style of the Tanakh, as a translation which aims at variety rather than straightforward equivalents. Nevertheless, when all this is

²⁸ 106:4, 80:15.

taken together, it does depict a very rich semantic domain with a number of major focal points in translation.

Matters of translation lead naturally to a lexicographical analysis of the semantic field using Louw–Nida’s Greek Lexicon of semantic domains as exemplar.

2. Relating these observations to the Louw–Nida method of lexicography

To put into practice what has already been outlined in the previous chapter, in the first place an index of related roots needs to be drawn up, for the sake of referencing the subdomain entries. The different moods of Hebrew require representation different from the Greek of Louw–Nida’s lexicon, since they convey a more varied meaning than the different moods or tenses of Greek roots. Basing the index entries for the roots within the semantic domain on BDB entries, the Hebrew–English index might then look something like this:

zākar (Qal *zkr*)
a remember
b be mindful of (keep thinking about)
c remember and respond
d call

nizkar (Niphal *zkr*)
be remembered

hizkîr (Hiphil *zkr*)
a cause to remember
b cause to be remembered
c mention

mazkîr (Hiphil participle)
remembrancer

azkârâ (noun)
memorial offering

zêker (noun)
a remembrance, memorial
b name

zikkârôn (noun)
memorial, reminder

šakah (Qal *škh*)
a forget
b forget and leave
c forget to mention

niškah (Niphal *škh*)
be forgotten

hiškah (Hiphil *škh*)
cause to forget

šikah (Piel *škh*)
cause to forget

hitšākeh (Hithpael *škh*)
be forgotten

hāgâ (Qal *hgh*)
a make inarticulate sounds
b speak
c meditate

šāh (Qal *šāh*)
a complain
b meditate
c speak

Pāqad (Qal *pqd*)
attend to

Bîn (Qal *bîn*)
perceive

nāšâ (Piel *nšh*)
cause to forget

Collocations such as *šm-’al-lēb* are not listed in such an index.

With regards the subdomains of the semantic field of memory, an attempt simply to adopt the subdomains given by Louw-Nida for the Greek-English NT

Lexicon of Semantic Domains will be a basic starting-point. Hence:

Outline of Subdomains

- A Storing of Information
- B Recalling from Memory
- C Not Remembering, Forgetting
- D Recalling and Responding with Appropriate Action

An attempt to register the whole semantic field of “remembering” in ancient Hebrew within these four subdomains demonstrates how far this outline suffices for Hebrew as well as NT Greek. Thus I suggest here a basic description of the field “remembering” in Hebrew according to the Louw-Nida schema; it does not claim to be comprehensive.²⁹

A Storing of Information

²⁹ Although note that this can only be a starting-point. Cf. p. 70 on Swanson’s use of Louw-Nida as universal rather than particular structure. This particular instance of the Remembering domain working fairly well may suggest that there was some influence from OT on the NT at least in some areas regarding the function of memory.

- A.1 *zākar*^a: to commit to memory, Deut 8:2 (of recent past of exodus);
recognizing as memorable and important to future life.
- A. 2 *‘al-lēb*: “on your heart”, idiom: to store valuable information in the
mind, Deut 6:6.
- A. 3 *zikkārôn*: committing someone to remembrance by writing their
names in a scroll, Mal 3:16
- A. 4 *mazkîr*: one who causes remembrance by writing something down for
future ongoing remembrance, 2 Sam 8:16
- A. 5 *zēker*: promise of future renown of a faithful Israel, Hos 14:8
- A. 6 *zākar*^b: remember and actualize, have image before face, Hos 7:2
- A. 7 *šākah*: keep continually in mind, never forget all life, Deut 4:9
-
- B.1 *zākar*^b: calling to mind God’s works, Ps 77:12
- B.2 *hāgâ*^c, *šāh*^b: meditate on what has been brought to mind, recall and
turn over in the mind, ongoing act of remembering in meditating on the
content of memory, Ps 77:13, Ps 77:4
- B.3 *zākar*^a: remember that which has been forgotten, Ezek 20:43.
- B. 4 *mazkîr*: one who causes remembrance, brings to remembrance, in the
present moment by offering a memorial sacrifice, Isa 66:3
- B. 5 *zākar*^a: remember with sadness and lamentation, Lam 3:20
- B. 6 *hizkîr*: selective recall, Ps 87:4
- B. 7 *zākar*^b, *pāqad*, *bîn*: keep in mind and thereby pay attention to, Ps 8:5,
Ps 50:22
- B. 8 *azkārâ*: memorial offering, attempt to appease or approach God,
petition him, Lev 6:8
- B. 9 *lō niškah*: someone or something that is presently forgotten will be
remembered, Ps 9:19
-
- C. 1 *zākar*^b: to cut off remembrance (of names of idols) so that they are
worshipped no more, Zech 13:2, Hos 2:19
- C. 2 *zākar*^a, *nizkar*: not remember righteousness and therefore be
punished, Amos 1:9, Ezek 33:13
- C. 3 *nizkar*: not remember sins and therefore have mercy, Ezek 33:16
- C. 4 *nizkar*, *zēker*: not to be remembered any more, obliterated, destroyed,
Ezek 25:10, Ps 109:15
- C. 5 *zākar*^a: dead are not remembered by God, Ps 88:6
- C. 6 *šākah*: forget absent-mindedly, Deut 24:19
- C. 7 *šākah*: be unmindful of and therefore not consider as significant,
Deut 32:18
- C. 8 *nāšâ*: forget and therefore no longer be concerned by, Gen 41:51
- C. 9 *šākah*, *lō zākar*: not remember, forget, and therefore not act upon,
make mention of, remind someone else, Gen 40:23
- C. 10 *šikah*: cause to forget means of remembering (and hence to lead to

destruction), Lam 2:6
C. 11 *hitsākeh*: to be simply forgotten, with no agenda or outcome
either for good or bad, Eccl 8:10

- D.1 *zēker*^b: name to be called upon, Exod 3:15; name as memorial.
D.2 *zākar*^c, *lō šākaḥ*: remember someone for good, Ps 106:4, remember
and deliver, Ps 10:12.
D. 3 *zākar*^c: remember and return to the Lord, Zech 10:9.
D. 4 *zākar*^c: remember God and pray, Jonah 2:8
D. 5 *hizkîr*: remember and mention, Amos 6:10
D. 6 *zēker*: name by which to be remembered and worshipped, Hos 12:6
D. 7 *zākar*^c: remember and punish for sins, Hos 9:9
D. 8 *zākar*^c: remember and repent, Ezek 36:31
D. 9 *zākar*^c: remember and continue to remember and therefore act, Ezek
16:60
D. 10 *zākar*^c: remember needy and pity, Lam 5:1
D. 11 *zākar*^c: remember God and worship, Ps 145:7
D. 12 *zākar*^c: remember enemy and avenge, Ps 137:7
D. 13 *zākar*^c: be remembered in need, Ps 136:23
D. 14 *zākar*^c: remember someone else in favour, Ps 132:1
D. 15 *zākar*^c, *lō šākaḥ*: remember and obey, Ps 119:55, keep
commandments Deut 31:21
D. 16 *zākar*^c: remember and have emotional response, eg. feel comforted,
Ps 119:52.

Louw-Nida's Greek subdomains are somewhat problematic for the Hebrew domain of "remembering". There are three particular categorization challenges. First, the difficulty in distinguishing "remember" from "remember and respond": there is often a varying degree of "and respond" implied in the Hebrew, and it is almost impossible to draw a line between those instances that definitely entail a response, and those that definitely do not. This is suggested by the considerable number of occurrences within subdomain **D**; likewise within **A**, where the remembering, when felicitous, would shape the remember-er's life. Second, the difficulty in defining the response brought about by remembering: for instance,

Jonah 2:8 could express either that due to Jonah’s remembering, he prayed to God (as suggested above, **D.4**); or that due to Jonah’s remembering, God welcomed his petitions. There is no subdomain to cater for this latter possibility; and that should not be a reason to dismiss this particular reading of *zkr*. Third, the difficulty of placing the “forgetting” occurrences within the subdomain simply of **C** is indicated by **B.9**. Forgetting and remembering are perhaps more closely intertwined in Hebrew than the Louw-Nida analysis requires for the Greek semantic domain. Moreover, forgetting in Hebrew often seems to involve a response or highlight a lack of response, as in **C.3**, **C.9**. Yet these possibilities are simply sited together in the one field of “forgetting”.

D is more considerable in breadth than its Greek counterpart. It covers a range of contexts of “remembering”: confession of sins; judicial response of mercy or punishment, reward or salvation; worship and praise; petition; and observance of the covenant relationship between man and God. A Hebrew version of Louw-Nida’s subdomains would need to be refined adequately to reflect this range, despite difficulties in conveying the highly physical sense of the Hebrew field of “remembering”.

Some occurrences of the “remember” vocabulary are not easily categorized: these highlight the edges of the semantic field, and textual details requiring further attention. So for instance, the lemma *zkr* in Nahum 2:6 refers to officers commanding their troops to duty: it is hard to understand any sense of

“remembering” in the verse. The LXX sought to solve this by emending the text to the Niphal, thereby translating with the Greek aorist middle, “the mighty men remembered themselves”. However if the rare homonymic *zkr*, “to command” (related to Akkadian *zakartu*, “to order”) is accepted, the difficulty is avoided.

A final observation on the “remembering” domain in Biblical Hebrew texts is the complexity of distinguishing the moment of committing something to memory *in the composition of a text* from the transmission and *future performance of that text*. Considering the text as a mediator thus caught up in the domain of “remembering” is something that this categorizing semantic approach hints at, yet does not solve.

The Louw–Nida approach does however shed light on the relationships between the different semantic nuances of the domain of “remembering” and points out some of the tensions in categorizing this complex domain. It also draws attention to the sizeable input of physical action connected with Hebrew “remembering”. This systematic approach is usefully compared with an approach which instead employs tabulations and prose descriptions, as Balentine offers.

3. A study of “Remembering” guided by Balentine’s approach

Following Balentine’s methods appropriately closely,³⁰ the analysis is divided into three areas: (a) general semantic field of words for “remember”; (b) use of these words in the particular context of the Psalms; (c) semantic fields of “remember”-related words with reference to the Psalms.

a. General Semantic Field of Words for the Lexical Item “remember”

Balentine’s selection of the major Hebrew verbal roots which constitute the semantic field of “hide” may be arrived at by a search on the English “hide” in BDB and a listing of all those verbs under which it occurs in the opening of the entry. He arrives at six entries for the field “hide”.

However, when the same process is repeated with “remember”, it is found to occur as an initial gloss in BDB only in the case of the root *zkr*. Otherwise, “remember” is briefly mentioned in the suggestion that the phrase *sîm-’al-lēb* is parallel to *zkr*, and occasionally in the glosses of other words used in conjunction with *zkr*, such as *rāḥaq*, remembering at a distance.³¹ Following Balentine closely,

³⁰ Balentine, *Hidden God*, 16. He employs his further sections for the purposes of his own narrative focus, so I adapt his trajectory for the purposes of my present study. His fourth section is concerned with the collocation of “hide” with “face” and since collocations are not my main purpose it would not be immediately helpful to pursue that further in detail.

³¹ Such collocations do not occur in the Psalter. The language of distance would be interesting to consider in terms of the discussions in Chapter 5, yet this thesis does not allow space for these explorations.

then, would lead to an examination of the general semantic field of words for the lexical item “remember” as constituting only the one major root, *zkr*.

A different method of ascertaining the “major Hebrew verbal roots” for the lexical item “remember” is to search an English translation of the OT and compare what Hebrew words it is used to translate. The NRSV almost invariably uses “remember” to translate *zkr*.³² The Tanakh translation also uses “remember” frequently for *zkr*, although with more variety. With the NRSV it uses the lexical item “remember” to render Gen 31:50; twice to convey the common verb of knowing, *yāda* ‘; in 1 Sam 29:5, turning the question “Is not this...?” into “You remember this is”; and in Gen 28:15 as an alternative to the more frequent translation of *hinnēh* as “Behold”. The Tanakh also once translates as “remember” the verb *šāmar*.

Unlike Balentine’s “general semantic field of words for “hide”, therefore, there is only one major Hebrew root for the lexical item “remember”, *zkr*. While this is the treatment of *zkr* closest to Balentine’s on “hide”, it seems counter-intuitive to focus on just one root. Moreover, “hide” and “remember” differ in their relationships to their negatives: there is no clear understanding of what “to hide not” might be, for it could be simply to leave alone, or bring out in the open; whereas “to remember not” is semantically “to forget”. Thus, unlike Balentine, I take into account the two antonyms which constitute the semantic field “to

³² Excepting Gen 31:50, Deut 11:2.

forget”: the major verbal root *škh* and the less common *nšh*. Both of these are squarely in the semantic field “to forget” and hence “to remember not”. This also chimes with Louw-Nida’s consideration of antonyms in Subdomain C.

With the scholarly treatments of *zkr* outlined above, and following Balentine’s method of offering subsets of the semantic field, I consider (1) remembering (or not forgetting) with reference to God; (2) remembering (or not forgetting) with reference to man; (3) remembering (or not forgetting) with reference to inanimate objects. These groupings may not be exhaustive. While the analysis thereby of the six-fold general semantic field of “hide” served to “mark off the semantic opposition between these words with some degree of precision”,³³ such an analysis may here be more limited in application, with only the one major Hebrew verbal root in contention. Nevertheless it offers some clarity to the present study. For the sake of brevity from now on I will refer to the semantic domain of “remembering (and not forgetting)” simply as “remembering”.

Again, with Balentine, the categorization is that all passages which attribute a remembering by, in, with, of, or from God, either directly or indirectly, will be treated as “remembering/God” passages. (1) Remembering with reference to God (“ref/God”) may then be further subdivided into (i) God is the logical subject of the remembering; (ii) God is directly reminded or asked to remember; (iii) God is the direct object of man’s remembering; (iv) something of God is the direct

³³ Balentine, *Hidden God*, 2.

object of man's remembering; and (v) God reminds or causes to remember. (2) Remembering with reference to man ("ref/man") may also be subdivided into (vi) man remembers; (vii) man reminds man; and (viii) man is remembered. (3) Remembering with reference to an object may be subdivided into (ix) object as either grammatical subject or object; and (x) grammatical subject and object are left unspecified. These categorizations, again with Balentine, make firm distinctions between the remembering that involves God and purely human remembering.³⁴ These categorizations are displayed in Table 1.1 (see Appendix 1 for this and other tables referred to in this chapter).

With these categorizations Table 1.1 sets out occurrences of "remembering" vocabulary (i.e. occurrences of *zkr*, *škḥ* and *nšḥ*) within the main semantic categories given above; Table 1.2 sets out the proportions of those occurrences within the OT. Together, these tables may indicate areas of semantic distinctiveness and overlap, or potential interchangeability.

Three initial observations on the semantic field may be made:

First, the language of remembering, or not forgetting, is used almost three times more frequently with reference to God than without. Yet the language of not remembering, or forgetting, demonstrates a much closer parity between God

³⁴ Ibid., 3.

being involved and not being involved. “Remembering” is more likely to involve the divine than one of its antonyms might.

Second, distinguishing language of reminding from language of remembering (or being remembered) leads to the acknowledgement of the identity of the speaker as well as the subject of the verb. If man causes man to remember God (common in a text where the majority of words are spoken or written by man) then such instances will be categorized under “God is remembered”. Prophets (or occasionally the psalmist) mediate God’s words: however the original speaker may remain ambiguous, in which case such occurrences also must be categorized under “God is remembered”. According to this tabulation, God rarely reminds man; such occurrences could come under the heading of “God is remembered”. The act of reminding often seems secondary to that which is being remembered – which is most often God. Moreover, while God rarely directly calls man to remember, he never calls man to forget not. Not only does man remind man more frequently than God does, man also calls upon man to remember not, to forget, or to forget not, more frequently than God does. The statistical content of any of these categories is not large, but the importance of analysis of address-ers and address-ees will be recognised later.³⁵

³⁵ The categorizations here avoid introducing further complexities at this stage of the analysis. It would be interesting, in the light of Chapter 5 and CCIA considerations, to see whether more detailed semantic breakdown, where possible, might inform a CCIA reading of such texts as Pss 111–113, but space forbids such a development of the intricacies of this analysis.

Third, the distinction also between God *per se* and the things of God (eg. works, attributes such as mercy, and covenant, law, etc.) shows that God is more frequently remembered through concrete things that reveal his presence, rather than as being of himself. While God is remembered (*zkr*) 11 times, something of his is remembered 31 times. Equally, while God is not forgotten (*škh* negated) 4 times, something of his is not forgotten 16 times. In contrast, however, in *škh* not-negated the proportions are reversed: God is forgotten 20 times, while something associated with him is remembered only 6 times. The small number of occurrences of the negated *zkr* do not allow for similar comparison. God is remembered, or not forgotten, usually by means of things associated with him – his works, his words, the covenant and law, and his attributes of mercy and loving-kindness – while he is forgotten primarily simply as himself, God alone.

On particular semantic distinctiveness, three further observations may be made:

First, the only occurrence of the vocabulary which allows for ambiguity falls in the non-negated usage of *zkr*.

Second, while the root *nšh* is relatively rare, it is notable that it is negated only once, and then simply of God not forgetting. Despite the low figures, this suggests that *nšh* is semantically distinct from both *škh* and *zkr* negated.

Third, in most cases, the *ref*/God category is considerably larger than the *ref*/man category; yet this trend is reversed in the case of *zkr* negated. This contrasts with *zkr* non-negated, and *škḥ* both negated and non-negated, where God is clearly frequently involved. Not remembering seems to have a stronger sense of doing by accident; whereas forgetting is something more purposeful, controlled. It seems *zkr* negated is semantically more appropriate for man than for God, in contrast to the general trend of the vocabulary which indicates that memory is normally something that involves God. Similarly, more than half of the few occurrences of *nšḥ* are either those of God forgetting or God causing to forget. There seems to be deliberateness about the verb *nšḥ*, again suggesting *nšḥ* is semantically distinct on the grounds of God's active involvement.

Yet, as Balentine also points out, despite the obvious preference of some words for certain contexts, “it is nevertheless unwise to make this factor the sole basis for marking off the semantic differences between these words.”³⁶ For instance, although there are relatively few occurrences of *zkr* negated compared with *škḥ*, regarding God himself being not remembered or forgotten, both are seen to work in similar contexts. So *zkr* negated is used in Jdg 8:34 “The Israelites did not remember the Lord their God, who had rescued them”, and a very close comparison is found with *škḥ* in Deut 8:14, “forgetting the Lord your God who brought you out”. While the precise words used for God's saving act from slavery in Egypt differ, the sense remains the same. Moreover, the pronominal suffix

³⁶ Balentine, *Hidden God*, 5.

differs slightly in Deut 8:14 from Jdg 8:34, yet the pronominal suffix of “the Lord your God” in Jdg 8:34 is found exactly repeated in Jdg 3:7, 1 Sam 12:9, and Jer 3:21. This may be a common phrase to denote God, yet in each of these cases *škh* and *zkr* negated appear entirely interchangeable.

Equally (perhaps unsurprisingly with a limited semantic field of major verbal roots), the same word is used in different categories with little change to the semantic value of the sentence.³⁷ The butler does not remember Joseph in Gen 40:23 (both *zkr* negated and *škh*); and God speaks in Isa 57:11 of how he has not been remembered (*zkr* negated). In both instances, the act of not remembering is about not acting towards someone – in the first place Joseph, in the second, God. The semantic value of both verses is about neglect of the object of not-remembering, while the first would fall into the category of man not remembering man, and the second of God not being remembered. There is thus semantic overlap and interchangeability: not only is it the case that either a verbal root or its negated antonym may be employed equally appropriately, but in many cases these words seem equally appropriate in many different categories.

Balentine’s initial observations on the “hiding” vocabulary can therefore be largely repeated with regards this different semantic field. The differences however are twofold: first, the semantic field of “hide” is clearly broader than that

³⁷ Ibid., 10.

of “remember”; and second, the negation of antonyms is more central in the “remember” semantic field than that of “hide”.

Balentine’s narrative study thenceforth focuses on the particular collocation of *sōtēr* and *panîm*. He arrives at this point from further analysis of the “hiding with reference to God” category, and then comparing the featured collocation with other collocations using the “hide” vocabulary. In contrast, the argument here concerning memory is directed towards practical outworkings of the “remembering with reference to God” categories.

Table 1.3 demonstrates the significance of the Psalms in this category. A considerable proportion of occurrences of the semantic domains of “remembering/not remembering” are in this book alone. Particularly noteworthy is the fact that of the categories of (iii) God is remembered and (iv) Something of God is remembered, in each case 45% of the occurrences of the vocabulary occur in the Psalter alone. All the occurrences of requests to God to forget are found in the Psalms (albeit only two). Notable proportions of the occurrences of negated-*škh* also occur in the Psalms; this too is the case for *škh* non-negated throughout the OT. The only poor representation of occurrences of the vocabulary is seen in the “God reminds” category, and its related classes: this is likely due to genre, since such language is more appropriate to prophetic rather than prayer texts. Since only seven instances are thus categorised, however, this seems relatively insignificant.

Thus an adaptation of Balentine’s method sees further tabulation here providing a clear path ahead to a focus on the language of remembering, with reference to God, in the Psalms.

b. The use of these words in the particular context of the Psalter

To avoid undue complexity, I focus simply on the vocabulary of remembering and forgetting, without following the previous concern for the negation or non-negation of the words themselves. I take *zkr* first, followed by *škh*. In sub-section (c) I consider further other words related to these roots which, due to the fact that the sense of “remembering/reminding/forgetting” is only a sub-meaning of the roots, could not therefore be classed as Balentine’s “major verbal roots” for this semantic domain.

Zkr: Remember

Sub-section (a) above dealt with the different categories of the major verbal roots of remembering and forgetting with reference to God, and with reference to man, or objects. Focussing on the Psalms, this is simplified to the main areas of God’s remembrance of man, God’s remembrance of himself, man’s remembrance of God (the three classes together covering the previous ref/God category)³⁸;

³⁸ Since the distinction between “remembering God” and “remembering the things of God” has already been noted, for the sake of brevity and clarity they are now conflated; likewise since the

man's remembrance of man; and the occurrences where the noun is employed without indicating subject or object of remembrance. Table 1.4 gives occurrences of *zkr* in the psalms according to these simple categories.

Of the 64³⁹ occurrences of the root *zkr* in 61 psalms in the MT Psalter, slightly more than half refer to God's remembering (or not remembering) man. Yet this is not significantly different: prayer is clearly the literary context where primarily man is remembering God (equally, there are other literary contexts where God remembers man but man does not remember God).⁴⁰ Only five psalms have both God's remembering man and man's remembering God side by side. In prayer, however, both the expression of hope in God's remembering, and the expression of worship in man's remembering God are almost equal in weight. Indeed, simply mentioning God's remembering or not remembering, whether in hope or fear, blessing or curse, in the voice of man, is an expression of man's remembering God, the divine agent of remembering. Therefore, while the semantic domain of remembering is the focus here, its very meaning points to how the semantic content is only the starting-point. Phrases of man's remembering God could even be superfluous: the very existence of mention of God in any capacity in prayer is an implicit instance of man's remembering God.

distinction between remembering/reminding actions has also been noted these are also now conflated.

³⁹ Two of these are a single pair of *kethib/qere* alternatives.

⁴⁰ E.g. the vacillations of Ps 78, Jer 2:32 in particular demonstrate that God remembers man (he is speaking to them through the prophet) but that man does not remember God.

Once (Ps 25:6), God is called upon simply to remember himself. Only here is there a clause not requiring man at the level of the text: God is both subject and object, remembering his own character. Yet at the level of the performance of the text, the text is written or spoken in the voice of man: it is man calling upon God to remember himself and his goodness. It is impossible to conceive of God as entirely self-sufficient within a text: the text has been mediated and passed on by man, and is now being read by man.⁴¹ Thus God's remembering, in a text, and particularly in a prayer text, cannot happen by itself: its very existence in a text involves God being remembered by man at least at the point of reading, and indeed at the point of writing and transmission as well. Again, by mentioning God's remembering, the Psalmist is himself somehow involved. The category "with reference to God" is shown to be difficult to divide into sub-categories. Equally, it is worth observing also that insofar as the Psalms are a sacred text where God is either spoken of or spoken to, he is in some respect himself involved also in any instances of man's remembering, regardless of whether the divine is grammatical object, direct or indirect, or not.

Moving from the OT in general, to the Psalms in particular, has involved a shift in focus: I therefore now examine the use of *zkr* in the Psalms from a canonical viewpoint. Illustrated by Table 1.5, the root occurs fairly regularly throughout the Psalter. There is no one book of the Psalter that appears to use *zkr* considerably more than another; this root occurs in all psalmic genres. A psalm in

⁴¹ I consciously avoid here the question of divine inspiration of Scripture.

which we find the root *zkr* is more often than not alongside another such psalm: yet this relatively insignificant observation serves simply to suggest that sometimes psalms which were similar or related were naturally aligned. The root *zkr* does not influence the organisation of the psalter; at most it may only have affected the juxtaposition of some psalms.

Superscriptions are dealt with according to canonical, literary, and historical-critical methods. Two psalms, 38 and 70, have the Hiphil infinitive construct in the superscription לְהַזְכִּיר, *lěhazkîr*, commonly translated “for the memorial offering”. 38:1 reads לְהַזְכִּיר לְדָוִד מִזְמוֹר and 70:1 לְהַזְכִּיר לְדָוִד לְמַנְצֵחַ: the differences simply the labelling of Ps 38 as “A Psalm” and the dedication of Ps 70 “For the leader”. Yet the subject, direct and indirect objects of לְהַזְכִּיר remain unclear. לְהַזְכִּיר itself does not specify; at most it conveys an intention, the goal of remembrance.

This instances how pragmatic methods may assist semantic study. Fundamentally, the author of the superscriptions – presuming just one author of both – points out the importance here of remembering. Both psalms are petitions for God to help the speaker, implying the function that the pray-er hereby reminds God of his human need. The speaker hopes that by his speaking, by his *lěhazkîr*, God will remember.⁴²

⁴² The speaker is in the first person singular throughout; Ps 70:5 referring to the third person plural of the righteous, but the speaker may number himself amongst these.

Primarily, then, the intention is that God remember man: the psalmist in his distress, the enemy in their success. Ps 38:2, 5-6 amount to confession; both texts convey the neediness of the speaker (38:7-9, 70:6). The Psalmist appeals to God, reminding him of the speaker's neediness.⁴³ The reminder of that neediness is also a persuasive reminder to God of both the speaker's human weakness and also God's attributes as one who remembers the poor and needy.

Perhaps the prayers were offered alongside a ritual offering; the superscription however does not necessitate this. Any kind of sacrificial object, whether a text spoken or written, or a physical offering, reminds God of his commitment to look after the poor and needy. It is also a reminder of former occasions of divine compassion. Such psalms are thus reminders not only to God, but also of God. The individual tone takes on communal significance.⁴⁴ The text, passed on to future generations worshipping God, maintains the covenant. Future generations were to remember an individual's story as a communal response to suffering, a reminder of God's loving-kindness to the poor and needy.

There is no rubric indicating sacrificial actions within the psalms themselves.⁴⁵

More probably, the prayer itself is the memorial intending continued

⁴³ Confession of sins and motivational clauses will be considered further in Chapter 3.

⁴⁴ Again suggesting that there is something akin to "Wisdom" literature here.

⁴⁵ At most, repeated lamed-prefix 70:2 indicates some material thing *aiming at* deliverance and assistance.

remembering. A spoken reminder is naturally repeated in time,⁴⁶ while a written or enacted reminder copied or repeated identically seems more bizarre. Both superscriptions claim Davidic connections;⁴⁷ whether or not David composed the psalms, their transmission indicates that they are to be repeated by others, and that David is an exemplar of one who was good at reminding God. Thus as the scribes and future pray-ers of these psalms repeat the prayers, so they also invoke the memory of David, the *tupos* of one reminding God of the things of which God apparently needed reminding. In reminding God, the addressee of both prayers, also of David, thus there is a double level of reminding enacted. As such, all Davidic psalms are effectively guiding future generations of Israelites in the way of worshipping God. Pray-ers of the psalms join a long line of God's people, observing ancestral wisdom in preserving their relationship with God. David is the spiritual leader, and renowned by the people.

Linguistically similar to Ps 132:1, David is also to be renowned in God's eyes. To "remember for David's sake" is also to call God to remember the covenant he enacted with David and committed to upholding if the people also upheld it. In remembering David's remembrance of God, the people are keeping the covenant.

⁴⁶ E.g. A natural response to "Will you put the bins out tonight?" in ordinary language might be "Will you remind me nearer the time?" or a similar request for help in remembering, implying that one reminder may not suffice. The timeliness of reminding resonates with considerations of time, the theme of Chapter 6.

⁴⁷ Vivian L. Johnson, *David in Distress: his portrait through the historical psalms* (London: T&T Clark, 2009), 38. David (presented in the superscriptions as the petitioner of Pss 38 and 70) may be not just a guide for individual prayer and spirituality, but an exemplar of remembering and remembrance.

God is to remember David, and consequently also his descendants, all those who would speak the Psalms in future generations.

If the Hiphil infinitive construct superscriptions with *zkr* were so powerful, and central to Israelite prayer, it is perhaps surprising that they occur only twice.

Space forbids a full comparison of Pss 38 and 70 with the whole Psalter; intuitively, they will not stand out so differently from other psalms. Compare Ps 100:1, with superscription labelling the psalm as “thanksgiving”: this clearly does not mean that only a psalm with such a superscription is a thanksgiving – other psalms, without superscriptions, also convey thanksgiving. Likewise, it is doubtful that Ps 102 is the only “psalm of one afflicted, pleading before God” or Ps 92 the only “psalm that would have been sung on the Sabbath day”. Thus superscriptions, while informative, do not necessarily distinguish one psalm from another: the absence of a particular superscription does not mean that a psalm is not of a particular type or content. The repetition of the superscription לְהַזְכִּיר (lĕhazkîr) indicates that this was not simply an aberration: it is possible to conceive that other psalms were implicitly understood under such a heading.

Analysis of the superscriptions (the only occurrences of the Hiphil infinitive construct of *zkr* in the Psalter) leads to grammatical examinations of the occurrences of *zkr*, as in Table 1.6. The only other infinitive construct of *zkr* is the Qal in 137:1, with beth-prefix, “in our remembering you, Zion”. The commonest form of *zkr* is the Qal perfect, occurring 17 times out of 64 instances

of *zkr* throughout the psalms. Next comes the Qal imperative, occurring 10 times. However, the Qal imperfect, with cohortative or jussive meaning, occurs six times, illustrating that reminding is equally important as remembering in the psalms. Table 1.7 demonstrates this. The addressee of the exhortations to remember is primarily God (11 times); reference to self occurs 4 times, and only once is another human addressee directed to remember.

Verb forms of *zkr* occur more frequently than noun forms. With just 11 noun forms of the 64 occurrences of *zkr*, one participle, and three infinitive constructs, in most cases *zkr* is an action rather than an object. Thus remembrance in the psalms, while sometimes a ritual offering or memorial object, is more likely to be the action, *of the prayer itself*. The use of *zkr* in the psalms indicates that the activity of prayer is the most powerful tool available to get God to remember.

A final grammatical observation is the somewhat surprising paucity of the waw-consecutive in the Psalmic occurrences of *zkr*: only thrice, and always with the Qal imperfect. Perhaps waw-consecutive forms do not regularly work in the particular language of poetic prayer;⁴⁸ or perhaps *zkr* does not readily admit of formation with the waw-consecutive.⁴⁹ Space prevents such studies; however a full examination of why the waw-consecutive is relatively rare in *zkr* (and

⁴⁸ A survey of other verbs in both psalmic and non-psalmic poetic prayers, and a survey comparing waw-consecutive *zkr* forms in both prose and poetry, would together be needed to demonstrate this.

⁴⁹ A comparison of waw-consecutives with *zkr* alongside a range of other verbs (ideally some of which would be in the semantic domain of remembering, and some not) would be needed to demonstrate this.

perhaps other roots in the semantic domain) in the psalms might contribute to understanding the *waw*-consecutive, and perfect and imperfect verb forms, in biblical Hebrew poetry.

Given that here *zkr* has been studied as a whole, complete with its negations, *škh* now also needs consideration.

Škh: Forget

Zkr occurs negated eight times out of the sixty-four occurrences in the Psalms:⁵⁰ the proportion of *zkr* negated in the Psalter (13%) accords with the proportion of *zkr* negated in the entire OT (14%). The majority of these cases are either descriptions of sinful individuals or people who do not remember God, or petitions to God not to remember sins.

In contrast, the antonym *škh* occurs 33 times in the Psalter, fifteen times in the negative.⁵¹ This represents 45% of the occurrences of *škh* that are negated in the Psalter, compared with 36% of occurrences of *škh* negated in the whole OT.

Not-forgetting in psalmic prayer is thus notably more common than in other OT literary genres. The speaker reminds God that he himself never forgets, referring to God, his works, his commandments, his law: the act of reminding God of his

⁵⁰ 25:7, 78:42, 79:8, 83:5, 88:6, 106:7, 109:16, 137:6.

⁵¹ 9:13, 10:12, 44:18, 74:19, 74:23, 78:7, 103:2, and all but one of the occurrences in Ps. 119, i.e. 119:16, 61, 83, 93, 109, 141, 153, 176.

not-forgetting is clearly akin to remembering God and thereby reminding God of the speaker himself.

Table 1.8 displays the uses of *škh* in the same simple categories as above.

Strikingly, forgetting and its negation in this case much more frequently involves the agency of man rather than God. The most frequent context is that of the righteous not forgetting God,⁵² or praying for help in not forgetting God.⁵³ Since not-forgetting God is necessary for prayer, so the very existence of the prayer distinguishes the righteous. Both remembering and praying are thus crucial aspects of being righteous: a further hint of the relationship of wisdom, prayer, and remembering.

Those who forget are either the sinful,⁵⁴ or – in the context of lament – God.⁵⁵

The sinful who forget God, his commandments and deeds, live without prayer, and without God's law. To forget God means not fearing him, not keeping the covenant, and not receiving God's covenant promises in return. It is hardly then surprising that it is only the sinful – the unwise who do not remember God and who is truly is – who think that God forgets their sins.⁵⁶

⁵² 44:18, 21; 78:7; 103:2; 119:16, 61, 83, 93, 109, 141, 153, 176.

⁵³ 137:5

⁵⁴ 9:18, 50:22, 78:11, 106:13, 21, 119:139.

⁵⁵ 13:2, 31:13, 42:10, 44:25, 77:10.

⁵⁶ 10:11

Language of God forgetting expresses such a fear, and thus functions as a complex reminder to God. The lament of God's forgetting is voiced in order that God does *not* forget. The dismay at the idea of God's forgetting is balanced by assertions that God does *not* forget: he does not forget the righteous or the needy.⁵⁷ Such a statement itself functions in prayer as a reminder to God of himself, a reminder that it is not in his nature to forget the righteous or the needy.

Thus prayer for God to forget not the poor⁵⁸ is effectively also a prayer that God remember himself, his own essence. Equally, the prayer for God to forget not his enemies, and the enemies of his people⁵⁹ is likewise a prayer that God remember his covenant, and the special relationship he has with his own people. The psalmist even prays that God *not* destroy the enemy, in order that the enemy, in their continuing existence, can remind God's people of a contrasting way of life, the sinful life that the enemy live. God's destruction of the enemy would lead to them being forgotten, the worst possible fate; yet the psalmist fears that if the enemy were to be totally forgotten, God's people may no longer learn from their enemies' mistakes.⁶⁰ The existence of the downtrodden enemy can act as a reminder also of the greatness of God.

⁵⁷ 9:13, 9:19, 10:12.

⁵⁸ 74:19

⁵⁹ 74:23

⁶⁰ 59:12

The Psalmist fears either that he might forget God and the things of God, or that God might forget him. The root *škḥ* may be translated as so physical as to allow a further play on words. In Ps 137:5, the “withering” of the right hand is the curse against forgetting Jerusalem. The mourning described in Ps 102:5 leads to forgetting to eat, and hence to the Psalmist’s heart drying up and being parched like the grass. Forgetting can have physical effects. Just as forgetting food leads to bodily withering, so too forgetting the divine leads to both spiritual and physical withering.

Yet the language of forgetting is less easily employed as a direct petition, and so as Table 1.9 illustrates, there are fewer jussives or imperatives of *škḥ* in the Psalms than are seen of *zkr*. This is natural, for it seems counterintuitive to command to forget: such a command paradoxically functions also as a reminder.⁶¹ *Škḥ* then is more naturally employed in narrative, where the action of forgetting and not forgetting together serves as a reminder.

Zkr and *škḥ* are clearly the major verbal roots in the semantic domain of remembering/forgetting. However, as other scholars have pointed out, other vocabulary is related to these roots, even if the sense of “remember” or “forget” is not a primary meaning. Such semantic connections are made clear by their use with *zkr* or *škḥ* in the literature. Therefore, once again concentrating on the

⁶¹ Cf. Ps 25:7, discussed in Chapter 3.

Psalter, it will be enlightening to consider the semantic fields of “remember”-related roots.

c. The semantic fields of “remember”-related words with reference to the
Psalms

Three particular verbal roots are used in close connection with *zkr* or *škh* in the Psalms: *śāh*, *hāgâ*, and *pqd*. Given that the meaning of a word is highlighted by the company it keeps, and *zkr* does not simply keep company with *škh*, I deal with each of these three connected roots in turn below. Each are found a number of times with *zkr* or *škh* within a reasonable lexical span. Other verbs which are found in combination with *zkr* outside the Psalms are, for example, *śim-‘al-lēb*, *bîn*, *sālah*, *rāham*;⁶² yet given that they do not arise within the semantic field of remembering within the Psalter, or indeed the context of prayer, I do not consider them further here.

Śāh: Muse

Little has been said thus far of the tone of *zkr* and *škh* since the range is so broad. They are used across the different Psalmic genres, from petition to praise, from lament to thanksgiving, from confession to wisdom psalms.

⁶² Childs, *Memory and Tradition*; , "zkr", in *TDOT*, 64-82, ed. Botterweck, Ringgren, and Fabry; and above, pp. 108-109.

The use of *śāḥ* particularly highlights the overtones of lament and complaint. Occurring nineteen times,⁶³ it overridingly expresses grief. It is found alongside all of *zkr*, *śkh*, and *hāgâ* in Ps 77; in Ps 119 it is related to *zkr* and *śkh*; and in Ps 143 it sits beside *zkr* and *hāgâ*. Such notable evidence of parallelisms demonstrates that *śāḥ* may take its place in this semantic domain, even though it could not be described by Balentine as a “major root”, and despite the fact that it largely fills a negative space. Both the Qal and noun form convey a sense of “muse”, or “complain”; the only other verb form attested in the Psalter is the single occurrence of the Polel,⁶⁴ communicating the more upbeat “meditate”.

The noun, “complaint”, or “musing”, occurs five times,⁶⁵ and each time with a personal suffix, admitting to the emotive burden of the word. Accounting for more than half of the verbal occurrences of the lemma, the cohortative is the most common verb form,⁶⁶ always the first person common singular. This fits with the context of prayer: it is suggestive of formally requesting permission or the ability to complain, while the complaint is itself voiced. It is perhaps a form of courtesy to the infinitely more powerful divinity, a mannerism that pays heed to the inherent power imbalance.⁶⁷ Yet the cohortative speech act in this context strikes the reader as felicitous only in a timeless sense, as the expression of the cohortative, and of the complaint itself, is one and the same. Moreover, the

⁶³ Like *śkh* it occurs a notable six times in Ps 119. Unlike the other roots here considered, its earliest canonical usage is halfway through Book 2.

⁶⁴ 143:5

⁶⁵ 55:3, 64:2, 102:1, 104:34, 142:3.

⁶⁶ 55:18; 77:4,7,13; 119:15,27,48; 145:5.

⁶⁷ On power dynamics in lament cf. Cottrill, *Language, Power, and Identity*.

recurrent and exclusive use of the singular form here indicates that this is an individual, more private form of prayer.

A final observation on *śāḥ*: in the Psalms, it is used only of man.⁶⁸ God is never depicted in the Psalms as musing, or complaining. Perhaps this too is a mark of the power imbalance; or perhaps there is a sinful connotation to the one who dares to complain before God. If the latter were true, then the shame associated with it would confirm its more common usage in the private sphere, making the Psalter as a whole a book that attests to individual man's sinfulness, his need for God, and his need to confess his sins and brokenness.

Hāgā: Moan

This root arises just eleven times in the Psalter, and despite its close connection with this semantic field as noted above in Ps 143:5 and Ps 77, and its primary meaning of “moan”, in the Psalter it conveys something didactic, appearing in Pss 1 and 2 without any of the rest of the semantic domain under discussion. Twice it is associated with pondering at night-time, upon one's bed. Perhaps the dual sense of “meditate” alongside “remove” allows for a sense of the subject setting himself apart along with his thoughts on God, which suggests again an individual action. Yet also twice it has the “tongue” as the subject⁶⁹ which indicates that

⁶⁸ Beyond the Psalms, however, it is worth noting 1 Kgs 18:27, where it is the action of Baal. There is a certain ambivalence expressed here with regard to Baal. While *śāḥ* therefore seems not to be the kind of thing that Yahweh does, one could accuse Baal of doing it and thereby express how un-divine he was.

⁶⁹ 35:28, 71:24.

whether the meditation was private or not, it was spoken aloud, tying in with the context of other verbal occurrences. Only once is the root a noun, in a simile.⁷⁰

Like *śāḥ*, *hāgâ* too is only found with man as subject in the Psalms.⁷¹ God is not depicted either lamenting or meditating. In Ps 115:7 this is specifically given as a mark of idols which cannot make a sound in their throats. This verse suggests that *hāgâ* is a mark of disdain for pretend divinities: the true God does not *hāgâ*, but anthropomorphised idols lament as well as their human creators.

Pāqad: Attend to

Zkr is used in parallel with *pāqad* elsewhere in the OT; in the Psalms this conjoining is evidenced only twice out of nine occurrences. Nevertheless, in both instances the parallelism of the two verbs in Ps 8:5 and Ps 106:4 brings to the fore the sense of *zkr* as “being mindful”. Remembrance and attention are closely and poetically linked, making the semantic connection between the two particularly evident.

Furthermore, in Ps 17:3 *pāqad* is used of God at night-time, and this clearly resonates with the notion of man and God communing in the quietness of the night, as seen above in Ps 77 and 143:5 with *hāgâ* in the night setting. Prayer and

⁷⁰ 90:9

⁷¹ The exceptions in the OT where this verb is associated with God convey the rumbling of thunder (Job 37:2) and the blast of his wind (Is 27:8). Non-human agency is also expressed in Is 8:19, of the “familiar spirits”. These occurrences themselves suggest that *śāḥ* is associated with spirituality, akin to Romans 8:26.

meditation is thus viewed as a two-way process: it is not just man who considers God at night-time, but God who also attends to man. Man is perhaps particularly aware of God's attention in the silence of night.⁷²

Of nine uses in the Psalms, *pāqad* is used only with negative connotations twice. Otherwise it is an attention that is beneficial to the object of attention. In Ps 89:33 it refers to attention to punishment of transgressions; in Ps 109:6 it concerns the enemies' wrongful treatment of the Psalmist. Yet in the former there is the sense that anyone who is a wrongdoer needs attention in order to correct him – a loving act in the end, given that God will not allow this to break the covenant; and in the latter it may not benefit the direct object of attention, the enemies, but it will benefit the Psalmist.

Contrary to *hāgâ* and *śîah*, *pāqad* is a verb which is overwhelmingly used to refer to God's actions in the Psalms. Only one instance depicts man as the subject of *pāqad*, and this is in the context of committing himself into God's care (Ps 31:6), with man's committing himself to God lexically paralleled with God's redemption of man. Thus *pāqad* is a divine action, a hope of man for God's beneficial care.⁷³

A concluding summary of sub-section (c): the semantic fields of these “remember”-related words leads to the significant observation of verbs which are

⁷² These themes of night-time and the setting of the bed will be addressed in Chapter 5.

⁷³ It should however also be noted that the noun *pqdn* is used of man observing God's precepts, in a covenantal context (Ps 103:18).

the activities of man as opposed to God (*hāgâ, śîah*), and God as opposed to man (*pāqad*). *Zkr* by contrast is seen to be comfortable with both subjects, strengthening the sense that remembrance is a two-way event, that God's remembering and man's remembering are intertwined. *Škḥ* has a more dubious nature: the moments of God's forgetting seem to be somewhat anthropocentric, while man's forgetting seems almost to be inevitable.

The double-aspect of agency of *zkr* is then also emphasised by these other related verbs. On the one extreme, *zkr* is about prayer and meditation, of man to God. On the other extreme, *zkr* is about active beneficent care, which ultimately only God can dependably see through. Yet between these extremes one perceives that *zkr* is about mindfulness and attention, and in a working covenant relationship, both parties are mindful and attentive to each other at all times. It is only when it is not working – which in the psalms is fairly frequent – that one of the parties is possibly somehow not mindful and attentive to the other. The covenant offers the theological convention from which man understands his relationship with God; two-way *zkr* is a mark of the successful covenant and ongoing relationship between Creator and creature.

In sub-sections (b) and (c) together, the semantic analysis of the semantic domain of “remembering” and “remembering”-related words has hinted at the difficulty of separating out the agent of remembering. In the genre of prayer, God's remembering may involve man, and man's remembering may involve God. The

analysis of the superscriptions also points to the potential intertwining of subject and object in acts of remembering and reminding, and their antonyms. This may turn out to be related to the context or contract of the covenant relationship, or the relationship of Creator and created, between God and man. Furthermore, the grammatical observations point out the interaction of text and action, as it becomes clear that the semantic domain has a degree of performative force: where remembering is mentioned, there is not only a narrative description, but the additional effect of reminding. This suggests that narrative and petition within prayer thus may be closely related. Text and action are also tied together in the superscriptions, where the verb form is effectively employed as a noun. While *škh* may more readily have man as agent, and *zkr* has a fairly even spread between man and God as agent, yet both roots have not only a meaning pertaining to memory at the level of the construction of the text, but also a sense of reminding at the level of the reception of the text.

The two general trends that the semantic study highlights, then, are lack of semantic clarity in terms of subject and object; and the interaction of text and action, which particularly evolves around those composing and receiving the text, speakers, addressees, and audience. Both of these are large areas which pragmatic study may shed light upon, and further develop.

In terms of speech act theory,⁷⁴ it may further be seen that one of the felicity conditions of prayer is that the pray-er is conscious of invoking and remembering God, the theme of the intertwining of subject and object (direct and indirect) of remembering. Praying therefore would be seen to incorporate the basic idea of remembering, which again goes beyond semantic analysis. Moreover, if the remembering and reminding (or their contraries) are about the relationship between God and his people, in terms of covenant and creation, then perhaps these ideas will be seen to give authority to the human speaker to remind the divine addressee. As a potential theological convention of prayer, and with the importance of convention to speech act theory, again these ideas may be helpfully developed from the semantic to the pragmatic.

In terms of discourse analysis, tied in with form criticism, patterning of different speech acts pertaining to remembering may also be a part of the conventions of the wider speech event of prayer. It has been seen that *zkr* (and its semantic domain) is employed throughout the different genres of psalms, those traditionally labelled by form critics as communal laments, individual laments, thanksgivings, and so on. It occurs in verses which express grief, joy, hope, as well as occurrences with a neutral tone, or surrounded by ambiguity. It occurs in all five Searlean categories of speech acts. Thus it may not only be a felicity condition of prayer, and a theological convention of a speech act within prayer, but it may also be an element of patterning within the speech event of prayer. By

⁷⁴ Cf. Chapter 1.

calling to mind a previous relationship, of covenant or creation, some kind of former agreement, the speaker legitimises a reminder of human needs, his own or other people's. By offering thanksgiving for a previous expression of that relationship, the speaker legitimises further petitions. By confessing and asking forgiveness for previous transgressions of that contractual relationship, the speaker legitimises the plea for the covenant to be remembered still by God.

Remembering may be crucial not only to the individual speech acts within prayers, but to the structure of prayers themselves.

It is with such thoughts in mind that pragmatic explorations will be developed in subsequent chapters. As this chapter closes, however, it will be helpful first to summarise where the consensus on the Hebrew semantic field of "remembering" lies and second to evaluate what has been learnt or overlooked in the adoption of methods inspired by Louw-Nida and Balentine.

4. Conclusion: Consensus of opinion and evaluation of methods

The most simple point of consensus lies in the assertion that *zkr* "remember" is a different word from *zkr* "male" and *zkr* "command". Scholars are also in agreement that the root *zkr* "remember" is a complex one and it has a range of meaning.

Most broadly speaking, the Qal *zākar* means “to remember” and the Hiphil *hizkîr* means “to utter, express, voice”. It often occurs in conjunction with “name”.

There is little support for de Boer’s argument that the Qal is derived from the Hiphil sense. Given the complexity of the meaning of *zkr* it is hard to conceive of arguing that one sense, such as “make mention of”, could hold for all instances of the verb, even if with varying nuance.

Categorizations such as those by Schottroff, Eising, Childs, and Balentine are helpful in that, by breaking down the usage of “remembering” according to the subject and object, and construction offers a starting point for a broad framework of discussion and yet a detailed analysis within that framework. One thread running throughout all these approaches is that “remembering” is a predominantly relational semantic field. Most of the time it occurs with regards people, or an object related to people; and on occasions when a proposition is the object of the verb, it is a proposition recalling a past story which concerns people. The majority of occurrences involve God either as subject or object: this could be a reflection of the genre of text under consideration as much as an indication of the sense of the root. However, the non-theological usage is not to be set aside (*pace* Childs), either in the Bible or in other ANE texts, for from this we can see a more varied use of “remembering” which will give us a fuller picture of its usage and understanding.

The relational aspect of *zkr* itself seems to be unfolded from the Qal to the Hiphil (*pace* de Boer; yet in accord with Louw–Nida’s point that morphologically different forms may be helpfully lexicographically listed in the same semantic field) where the causative sense quite naturally leads from “causing to remember” to “making mention of”. The relational aspect which is evident in all extant moods of the verb makes use of “the name”, whether it is the name of a person, a people, or of God. A name is integral to a relationship; it is perfectly natural that if *zkr* and words related to *zkr* are indeed fundamentally relational, it will make sense frequently with the added understanding of “name”, whether explicit or implicit, as LXX variations bring to our attention through additions of *onoma* to the Hebrew text (eg. Jer 3:16, 20:9, 23:26). Moreover, it is not a large step from “naming”, to “making mention of”.

Such a relational connection between “remembering” and “naming”, or “making mention of” is not quite the simplistic “danger of confusing fundamentally divergent meanings” that Childs suggests early in his monograph on *zkr*. The use of the Qal *zākar* as well as the Hiphil *hizkîr* for a sense of “making mention of” (Jer 20:9), and the LXX additions to the Hebrew text, would suggest that there is not the clear delineation of meanings that Childs might hope.

This relational aspect within the basic sense of the semantic field “remembering” can be seen throughout the different subdomains and contexts of “remembering”-related roots. Child’s “cultic sense” of *zkr* is based on the assumption of

relationship between God and his people which is then put into practice through the cultic use recorded in the Scriptures, particularly in texts such as the Psalms. The root lends itself frequently in cultic settings to a sense of “giving praise”, derived from remembering God’s goodness and deeds of old, as well as a sense of “praising God’s name” connected with “making mention of God”, “naming God’s name”. It allows for a “calling upon” God in lament as well as praise, by the individual as well as by the community. The relational aspect of “remembering” is broadened: it is a three-way relationship between God, individuals, and community. Each of these may be addressee or audience of remembering that occurs in prayer and praise.

Thus it is oversimplifying to lay aside all such theological usages simply as cultic usages, demonstrating liturgical tradition. It need not be the case that all theological usages are cultic, although cultic uses convey a theological sense.

Non-theological, and thus necessarily non-cultic usages of the root, also deserve consideration: these too point to “remembering” as something relational, actualising, and effective.

Relational and theological senses combine in contexts where one prays to God to remember *x* for his good deeds, or to remember *y* in order that justice might prevail. “Remembering” sometimes involves obedience and reward or salvation, and its negation, disobedience and punishment. It may involve remembrance of sins and faults, of oneself in prayer, or of others in a scene requiring justice. This

juridical use of “remembering” again touches on the relational, between “Judge” and “Judged”.⁷⁵ It is both theological and everyday, conveying something relational and personal which is embedded deep within human nature. The connections between “judging” and “remembering” will be brought out in greater detail in the next chapter.

Since the relational thus is close to the heart of “remembering” then the sense of identity which the semantic field expresses is unsurprising. For relationships require a certain degree of individual boundaries: for two human beings to relate to one another demands two separate and different, albeit similar, identities. Furthermore, recalling the past also brings with it a sense of identity: individuals and communities are formed and related by their private and shared past. Study of the semantic field thus offers input and support to collective memory studies and the continuation of group identity by the teaching of traditions.

Identity is connected with existence, which is also borne out by the use of “remembering” in the sense of “being remembered after death”, or the negation of this. To say *who* someone is, or who someone was, is also to say *that* someone is, or was, in the first place. It perpetuates the relationship and consequently the existence and identity of that person. “Remembering” is also not simply a present recalling of a past event or person, but rather effectively brings relationships and

⁷⁵ It is possible to perceive juridical occurrences of “remembering”, where “to cause to remember sin” is used in a technical setting (e.g. 1 Kgs 17:18). However, we may read this as simply a relatively everyday word being used in a context which happens to have forensic echoes.

personal identities into the present, and thus in a particular sense actualizes something of that person. To remember an event is similarly to bring the impact of that event on the subject into the same time frame in which the memory is active. Moreover, to commit to remembering someone or something in the future is to commit to continuing to actualize that person or event, and thus in a sense has the power to continue the existence of that person or event.

“Remembering” is thus actualizing and is grounded in the relational. There is also something effective about it.

Insofar as “remembering” affects the moment when it takes place, Louw-Nida’s hypothesised subdomain **D** meets Pedersen’s view on *zkr*, that this root implies action or occurs in conjunction with other verbs denoting physical action.⁷⁶

Consideration of the antonyms of “remember” within the semantic field “remembering” also indicates that it would be difficult truly to remember but not do anything about it.⁷⁷ This may not always be the case, of course; yet clearly “remembering” often affects the present, and will affect the future, by influencing deeds as well as identity. Deeds will often themselves have an impact on others, and so the relational undercurrent persists. “Remembering” is thus seen as effective, and not just in the actualizing sense.

⁷⁶ Pedersen, *Israel*, 107.

⁷⁷ Even essential to the narrative of Shakespeare’s *Hamlet* is the performative and effective power of the ghost’s command “Remember!”

“Remembering” has a complex interaction with time which may be either implicit or explicit.⁷⁸ Objects of remembering – records, memorials, and indeed texts in which acts of remembering are themselves passed down – prolong the act of remembering and thereby have ongoing effect.⁷⁹ The Biblical texts are not only records of remembering and being remembered, but an ongoing reminder. It becomes clear from Balentine and Louw-Nida in particular that “remember” and “remind” and their antonyms are sometimes difficult to separate in terms of their wider context. The Psalms, as both text and object, both remember and remind simultaneously, and seem to have the power thereby to affect individuals, community, and God.

Such, then, is a broad overview of what the semantic field “remembering” connotes. Above all, it is a relational term which conveys something about the consequences of the act of remembering for all involved. It is both actualizing and effective.

The relational aspect of “remembering” with reference to God is related to both prayer and identity. To ask God to remember is firstly to have remembered God. The two are inextricably intertwined. It is an affirmation of relationship, a recognition that relationship exists, and a recognition of the kind of relationship it

⁷⁸ On remembering and time, cf. Chapter 6.

⁷⁹ The *mazkir* has the important role of causing names and events to be remembered by recording them in a book, a role which is even echoed today in the “Remembrancer” of the city of London. Memorials themselves even prolong, as it were, the existence of a person after their death (e.g. 2 Sam 18:18).

is. Calling upon God is a form of remembrance, and making mention of a name in one's prayers is to call that person into God's remembrance, and thus to ask for good for them. Thus to ask God to "remember" is not just to affirm the existence of the one calling upon God, it is also to express something of the nature of that relationship as well, as creator and redeemer to creature and redeemed. Past tales of salvation, the covenant, the contrasting natures of God and man, are all recalled. God and man together need to live up to what is remembered, and that happens not simply by individual acts of remembering, but a community remembering that is taught and transmitted. Precisely how effective remembering can be, and how remembering can be effective, will require further exploration in the following chapters.

These methods of analysis, informed by semantic study, have thus been seen to be rich and a firm starting-point for examination of how "remembering" functions. Methods informed by linguistic pragmatics will now be useful in unfolding how Hebrew remembering is effective, actualizing, and relational. Beginning first (Chapter 3) with another linguistically-influenced reading of how "remembering" works, then considering that more precisely in the context of prayer in the Psalms (Chapter 4), in due course an examination of "remembering" as effective, actualizing, and relational will tie some of these strands together (Chapter 5).

Chapter 3

An Act for Remembering: Performance of Prayer in the Psalms

In the previous chapter I considered the semantic domain of “remembering” in the OT in general and in the Psalms in particular. Beginning with an overview of scholarship on the meaning of *zkr*, I sought to adopt methods demonstrated by Louw-Nida and Balentine in analysis of the semantic field of OT “remembering”,¹ in which *zkr* and its antonym *škh* are central. Now it seems pertinent to consider not only how the lexical item “remember” may be understood, but also how remembering might function as a speech act within the prayer texts of the Psalms.

Looking at the ways in which language itself may represent speech acts, Fillmore examined the components of the words of “Judging”.² In the first part of this chapter, I therefore consider the language of “Remembering” along with Fillmore’s “Judging”. Two sub-sections follow: (a) “Judging” occurring within “Remembering”, where I consider how the meaning of “Remembering” may be broken down with reference to “Judging”; and (b) “Remembering” occurring within “Judging”, where I consider the kinds of speech acts that operate in prayer

¹ To avoid otiose use of the descriptors ‘OT’ or ‘Hebrew’ before every reference to a semantic field, thus for the rest of this chapter, the designation “remember” or “remembering” and its antonyms is used to refer simply to the Hebrew semantic field of the OT as explored above, and not the English semantic field.

² Cf. Chapter 1; Fillmore, “Judging”, in *Studies in Linguistic Semantics*, ed. Fillmore and Langendoen.

in the Psalms (Praise, Confession, Petition, Motivation, and Didactic) as acts of “Judging” which involve “Remembering”. This highlights the inter- and intra-relationships of some speech acts of prayer. The Wisdom overtones of prayers in the Psalms are once again touched upon: the semantic domains of “righteous” and “wicked” and so on are beyond the scope of this present study, yet the overlaps in language of prayer and judgement should not be underestimated.³

Thus I focus on the connections between the different elements evident in Psalmic prayer: Praise, Confession, Petition, Motivation, and Didactic. In the second part of this chapter, Psalm 25 provides the focal point for analysis of function through illocutions and discourse: the acrostic structure points to a careful composition which operates as an easily remembered text as well as demonstrating a range of different prayer forms which involve both “Judging” and “Remembering”.⁴ Praise, Confession, Petition, Motivation, and Didactic were introduced earlier in the synchronic study of remembering in prayer, as components of prayer which involve remembering. The complex relationship

³ For instance, cf. Jerome F. D. Creach, "The Destiny of the Righteous and the Theology of the Psalms", in *Soundings in the Theology of the Psalms: perspectives and methods in contemporary scholarship*, 49-61, ed. Rolf A. Jacobson (Minneapolis: Fortress Press, 2011); David Reimer, "The Language of Psalm 119", in *SOTS Winter Conference* (Durham: 2014).

⁴ On the composition of the psalm and its valency as a demonstration of prayer forms cf. e.g. Kraus, *Psalms 1-59: a commentary*, 320 and Samuel Terrien, *The Psalms: strophic structure and theological commentary* (Cambridge: Eerdmans 2003), 253. *Contra*, Peter C. Craigie, *Psalms 1-50*, Word Biblical Commentary, vol. 19 (Waco, Texas: Word Books, 1983), 217. J. H. Eaton, *Psalms: introduction and commentary* (London: SCM, 1967), 81 suggests that the acrostic composition obscures the usual structure but it is hard to accept that the composer of the psalm was skilful enough to create an acrostic yet not skilful enough that this consequently hampered all other structural considerations. The acrostic “generates a form of poem that people may be helped to remember.” John Goldingay, *Psalms*, Baker Commentary on the Old Testament Wisdom and Psalms (Grand Rapids: Baker Academic, 2006), 303.

between petition and motivation, previously considered with reference to Aejmelaeus and others, was there seen to draw in the components of praise, confession, and didactic. The lexical value of these elements of prayer in the Psalms will also be seen to be relevant in understanding the performative function of remembering in prayer.

1. “Remembering”: a descriptive analysis inspired by Fillmore’s analysis of “Judging”

The application of various semantic methods above has already highlighted how “Remembering” often involves some kind of judgement. To remember for good is to judge someone righteous and therefore respond positively; or it can be to recognise their wrongdoing yet be merciful in saving them nevertheless. To remember for bad is to judge someone unrighteous and punish them accordingly. To forget for good is to judge someone unrighteous and yet be merciful, choosing to forget and set aside past wrongdoing. To forget for bad is to judge and yet to overlook righteousness, focusing only on past wrongdoing; or to forget can be a means of punishment, effectively wiping the one who is forgotten from the face of the earth, and obliterate them. Thus there is often judging caught up in the act of remembering.

Judging, in terms of evaluating something for good or for bad, also involves remembering in that whatever is judged worthy or unworthy, whatever is deemed worthy of praise or punishment, or needing forgiveness or conviction, must be remembered. It can either be a present remembering, a paying attention to what is before the eyes there and then; or it can be an ongoing remembering, a paying attention to what has passed and yet what still requires acting upon.

Therefore it is the case both that “remembering” more often than not involves “judging”; and also that “judging” more often than not involves “remembering”. Fillmore’s useful descriptions of the semantic field of “judging” words outline what they mean and state the presuppositions involved, thereby distinguishing between different words in the semantic domain and making it clear how evaluative processes differentiated the vocabulary. Inspired by Fillmore, therefore, first a description of “remembering” that involves “judging” will be a necessary starting-place, before considering the “judging” contexts in which the act of “remembering” arises.

a. “Judging” occurring within “Remembering”

Fillmore might delineate “Remember” thus:⁵

REMEMBER 1: [Perceiver, Situation]

⁵ Capitalised words throughout this chapter will refer particularly to Fillmore-ian definitions.

Meaning: THINK [Perceiver, 'X']

X = make fully present [Situation]

Presupposition: PAST [Situation]

Presupposition: KNOWN [Perceiver, Situation]

The perceiver is the subject of the remembering, and the situation an event, a person, a thing, or a fact that is the object of the remembering. “Make fully present” is the action of imaging that situation in mind with all the details formerly known about it. This is about being mindful of, paying attention to, considering fully and turning it over in one’s thoughts: all those components of the semantic field of “remembering” as previously considered.

The presuppositions involve time. First, that what is remembered has to have some connection with the past, whether wholly in the past, or at least having begun in the past. It may therefore be either complete or continuing.⁶ Second, and related to this, that what is to be remembered has to be held in the mind in the first place, whether at that very moment or in the past. Something that has not been experienced or has not yet been known or learnt cannot be remembered.⁷ The importance of that which is remembered as either past or present chimes with Pulleyn’s typologies of *da-quia-dedi*, *-dedisti*, and *-dedit*, all

⁶ The boundaries between past, present, and future, will be explored in Chapter 6.

⁷ It may be argued by philosophers that there is a possibility of *quasi*-memory as that which is remembered as experienced by oneself even though this was not the case. See Harold W. Noonan, *Personal Identity*, Problems of Philosophy (London: Routledge, 1989), chapter 8.

of which by being labelled in the perfect tense demonstrate something that is past.

Such would be a remembering that had no evaluation associated; yet as has been seen the majority of cases of remembering in the OT in general and in the psalms in particular have a value judgement implied in their collocations or contexts.

Thus a development of this Fillmore account which is more closely fitting to the semantic breadth of remembering might include this:

REMEMBER 2: [Judge, Situation, Response]

Meaning: THINK [Judge, 'X', 'Y']

X = make fully present [Situation]

Y = judge [Judge, Situation, and therefore Response]

Presupposition: PAST [Situation]

Presupposition: KNOWN [Judge, Situation]

Here I have replaced the neutral “Perceiver” with Fillmore’s “Judge”, which indicates from the outset something of the deep structure. The language of “Judge” is more active than that of “Perceiver”: judging may be physical while perceiving is an internal, intellectual process. For instance, the God remembers a wicked person: God is Judge; he thinks of that wicked person and his wrongdoing (‘X’), thereby effectively imaging it in his mind and making it fully

present; then God judges that wicked person and his wrongdoing and responds accordingly ('Y').

Given that Fillmore breaks down the words of judging into their different evaluations, and given that a variety of judging acts are caught up in the act of "remembering", a similar process could be followed here. This will also recall some of the petitions and motivations of remembering in the context of prayer outlined in the Introduction. As I follow Fillmore's descriptive method then I will also refer back to the language of Pulleyn as a means of drawing distinctions which resonate with what has gone before.

First, the case of *remembering for good* by judging someone *righteous* would look like this in a Fillmore-style analysis:

REMEMBER 2a: [Judge, Righteous, Response]

Meaning: THINK [Judge, 'X', 'Y', 'Z']

X = Make fully present [Righteous]

Y = Deserve good [Righteous]

Z = Therefore good [Judge, Response]

Presupposition: PAST [Righteous]

Presupposition: KNOWN [Judge, Righteous]

Presupposition: FUTURE [Response]

For example, here the Judge calls to mind the Righteous ('X'); the Judge therefore judges that the Righteous deserves good ('Y'); and therefore responds to the good of the Righteous ('Z'). Thus the divine judge is gracious to man because of man's own goodness. To turn this around and put it into the context of a prayer statement, a man who prays for this is praying the *da-quia-dedi* kind of prayer. Do this good for me *because I have deserved it*. Remembering thus becomes a part of the motivation as well as the petition: the pray-er reminds God of a motivation for divine intervention alongside the petition to remember. Remember me for good because – remember! – I am good.

Yet in the Psalms *zkr* is rarely seen to be the *da-quia-dedi* which is REMEMBER 2a.⁸ Unlike elsewhere in the OT,⁹ the Psalmist does not allude to his past deeds of goodness or his own righteousness as a motivation for intervention for good. Throughout the Psalms there is a more general sense of the Psalmist's unworthiness, his poverty and weakness alongside that of the divine benefactor. The lack of the formula *da-quia-dedi* therefore undergirds the very nature of prayer as petition, in demonstrating the power dynamic between pray-er and divine.

Second, the case of *remembering for good* by judging someone *unrighteous and being merciful* would look like this:

⁸ Perhaps this highlights the character of the "Psalmist" as an exemplar of humility.

⁹ E.g. the prayers of Nehemiah, especially Nehemiah 13.

REMEMBER 2b: [Judge, Unrighteous, Response]

Meaning: THINK [Judge, 'X', 'Y']

X = Make fully present [Unrighteous]

Y = Not deserve good [Unrighteous]

Z = Nevertheless good [Judge, Response]

Presupposition: PAST [Unrighteous]

Presupposition: KNOWN [Judge, Unrighteous]

Presupposition: FUTURE [Response]

So here God as Judge calls to mind the Unrighteous ('X'); the Judge judges that the Unrighteous does not deserve good ('Y'); and nevertheless responds by giving good to the Unrighteous ('Z'). Thus the divine judge is gracious to man *not because man deserves it but because God is merciful*. Turning this around into a prayer formulation would fit the *da-quia-dedisti* category: do this good to me *because you O Lord have always been good*. Again, remembering would become both motivation and petition: the pray-er reminds God of a motivation for divine intervention alongside the petition to remember. Remember me for good because – remember! – you have always been good, gracious, merciful.

One example of this *da-quia-dedisti* formula of REMEMBER 2b in the prayers of the Psalms is in Ps 25:7b:

בְּחַסְדְּךָ יִזְכְּרֵנִי לִי־אֲתָהּ לְמַעַן טוֹבָךָ יְהוָה

According to your steadfast love, remember me, for your goodness' sake, O Lord.

This makes the point clearly in its use of both *hesed* and *tôb*, a twofold calling upon the kindness and goodness of God. The speech act on one level is simply the directive “remember me”, yet there is the added expressives of motivation and praise in “you are steadfast in your love” and “you are good”. The Psalmic use of this kind of *da-quia-dedisti* formula indicates the intertwining of petition, motivation, and praise.

Third, the case of *remembering for bad* by judging someone *unrighteous* and *punishing* accordingly would look like this:

REMEMBER 2c: [Judge, Unrighteous, Response]

Meaning: THINK [Judge, ‘X’, ‘Y’]

X = Make fully present [Unrighteous]

Y = Not deserve good [Unrighteous]

Z = Therefore not good [Judge, Response]

Presupposition: PAST [Unrighteous]

Presupposition: KNOWN [Judge, Unrighteous]

Presupposition: FUTURE [Response]

In this case, the Judge calls to mind the Unrighteous ('X'); the Judge judges that the Unrighteous does not deserve good ('Y'); and therefore responds by punishing the Unrighteous ('Z'). Thus the divine judge gives justice to the enemy *because the enemy deserves it*. Turning this around into a prayer formulation would fit the *da-quia-dedit* category: do this bad to the enemy *because he has been unrighteous*. Again, remembering would become both motivation and petition: the pray-er reminds God of a motivation for divine intervention alongside the petition to remember. Remember him for bad, because – remember! – he is unrighteous. This also seems to imply – remember me for good, because his unrighteousness makes him an enemy of both you and me, therefore setting up the pray-er in contrast to the enemy, conveying the sense of the pray-er as righteous.

A clear instance of this usage is in Ps 74:18:

זְכַר־זאת אֱלֹהִים חַרְף יְהוָה וְעַם נִבְלָה נִאֲצָוּ שְׂמֵךְ:

Remember this, O Lord, how the enemy scoffs, and an impious people reviles your name.

This is a twofold *da-quia-dedit* (*dederunt*) with the explicit language of remembrance in the petition of the emphatic first-position imperative *zkr* addressed to God. They have wronged significantly, above all by mocking God. This mockery itself deserves to be punished; and indeed God, it is thereby

implied, also needs to defend himself from the charge of weakness in protecting his people. Something has to be done about it. Judgement is needed and retribution is envisaged. Petition and motivation are as one: the directive speech act on the surface of this prayer includes the two embedded expressives, “the enemy scoffs”, and “an impious people reviles your name”.

Since “remembering for bad” may be paralleled by the lack of remembering for good, and thus simply the negation of “remember” and its antonym “forget”, now seems to be a helpful time to turn to the antonym “forget” in the same way as has been done for “remember”.

If FORGET 1 is simply the negation of REMEMBER 1, the primary sense of “forget” would be:

FORGET 1: [Perceiver, Situation]

Meaning: CEASE TO THINK [Perceiver, ‘X’]

X = Make absent [Situation]

Presupposition: PAST [Situation]

Presupposition: KNOWN [Perceiver, Situation]

The negation is brought out by the contrary CEASE TO THINK replacing THINK; and the contrary “make absent” replacing “make fully present”. Insofar as this may be considered in OT theology a punishment in itself, if God forgets

and therefore makes someone or something absent from himself; or an act of compassion, if God forgets wrongdoing and therefore sets not the wrongdoer but only the wrongdoing far from himself, it becomes clear that again there is judging caught up in the act of “forgetting”.

Yet the unfolding of what this might look like involves a complex rearrangement of the negative values. Equivalent to REMEMBER 2, the remembering-that-judges, FORGET 2, the forgetting-that-judges, would be:

FORGET 2: [Judge, Situation, Response]

Meaning: THINK [Judge, ‘X’, ‘Y’]

X = Make fully present [Situation]

Y = Judge [Judge, Situation, and therefore Response]

Presupposition: PAST [Situation]

Presupposition: KNOWN [Judge, Situation]

This requires that a crucial step in forgetting is in fact remembering. A person or event cannot be forgotten if it is not held in mind in the first place. FORGET 2 allows for forgetting-for-good as a means of forgiving, and forgetting-for-bad as a means of punishment. These are set out below.

First, to forget for good would look like this:

FORGET 2a: [Judge, Unrighteous, Lack of response]

Meaning: THINK [Judge, 'X', 'Y', 'Z']

X = Make fully present [Unrighteous]

Y = Deserve bad [Unrighteous]

Z = Nevertheless nothing [Judge, Lack of response]

Presupposition: PAST [Unrighteous]

Presupposition: KNOWN [Judge, Unrighteous]

Presupposition: FUTURE [Lack of response]

Here the act of forgetting-for-good is simply about a lack of response: neither a response that is good or bad, in contrast to REMEMBER 2a and REMEMBER 2b. The forgetting is, as it were, a nothing-ness. Hence forgetting-for-good is to judge someone unrighteous and yet be merciful, choosing to forget and set aside past wrongdoing, thereby not acting on it.

On first reflection, to forget for bad could simply be FORGET 1: so if God is Judge, he ceases to think of a person or event, and therefore the object of his thought is set far from him, a punishment in itself. In the language of lament, God is certainly accused of forgetting: can the psalmist call God to order for overlooking someone or something, for carelessness? Yet this is the mark of the foolish man (Ps 10:11), as well as the despairing cry of the psalmist for instance in Pss 13:2, 42:9. Insofar as God is being accused of forgetting, he is also being

reminded, and therefore there is necessarily an element of remembering and purposive forgetting brought into the equation.

Thus the divine judge fulfils the petition to forget *not because man deserves it but because God is merciful*. Turning this around into a prayer formulation would fit the *da-quia-dedisti* category: be merciful to me *because you O Lord have always been merciful*. Here, remembering is motivation while forgetting is the petition: the pray-er reminds God of a motivation for divine intervention alongside the petition to forget. Remember me for good because – remember! – you have always been good, gracious, merciful. Thus FORGET 2a is on the surface level quite close to REMEMBER 2b.

Just as Ps 25:7b displayed the *da-quia-dedisti* of REMEMBER 2b, so also the *da-quia-dedisti* of FORGET 2a is demonstrated in 25:7a:

חַטָּאוֹת נְעוּרַי וּפְשָׁעַי אַל-תִּזְכֹּר

Do not remember the sins of my youth or my transgressions.

Here the negative iussive of *zkr* is a directive to FORGET 2a. The double object of the petition acts as a repeated confession, an intertwining of petition, motivation, and confession. The speech act of petition here is a directive at one level, but with an embedded expressive by which the Psalmist acknowledges, “I

have sinned”. Praise of God is also implied: the sin of the Psalmist, however great, yet cannot be greater than the goodness and mercy of God. The nature of confession is that the illocutionary felicity condition of the confess-er being lesser than the confessor means that praise is implied in the very existence of a statement of confession.

Second, there is the more purposeful forgetting-for-bad outlined in FORGET 2b:

FORGET 2b: [Judge, Unrighteous, Response]

Meaning: THINK [Judge, ‘X’, ‘Y’, ‘Z’]

X = Make fully present [Unrighteous]

Y = Deserve bad [Unrighteous]

Z = Therefore Response = FORGET 1 [Judge, Unrighteous]

Presupposition: PAST [Unrighteous]

Presupposition: KNOWN [Judge, Unrighteous]

Presupposition: FUTURE [Response]

To turn this again into a prayer-formulation, to forget-for-bad purposefully would be a petition made against the enemy, and the surface structure of FORGET 2b will therefore be seen to be similar to REMEMBER 2c. The divine judge sends the enemy into oblivion *because the enemy deserves it*. This prayer fits the *da-quia-dedit* category: obliterate the enemy *because he has been unrighteous*. Again, remembering would become both motivation and petition:

the pray-er reminds God of a motivation for divine intervention alongside the petition to forget. Forget, obliterate him, because – remember! – he is unrighteous. Again, this also seems to imply – but remember me, because his unrighteousness makes him an enemy of both you and me, therefore setting up the pray-er in contrast to the enemy, conveying the sense of the pray-er as righteous.

An example of this is in Ps 109:15b:

וַיִּכְרַת מֵאֲרֶץ זְכָרָם

May his memory be cut off from the earth.

The Psalmist thereby curses his unjust accuser with ultimate obliteration: both by God and by all humanity. This however highlights the irony of language of forgetting in the context of a prayer text, particularly a prayer that is remembered through the ages. The enemy is in a sense hereby remembered, in that his existence is recorded. Yet what is perhaps most powerful is that the particular identity of the enemy is *not* recorded. Therefore the remembered text becomes a vehicle for future generations to pray that their own enemies, however they may be interpreted, or however the prayer text may be applied, become nameless and fall into oblivion, as they clearly are here.

Third, FORGET 2c may be posited as forgetting-for-bad by ceasing-to-think or simply by neglecting:

FORGET 2c: [Judge, Righteous, Response]

Meaning: CEASE TO THINK [Judge, 'X', 'Y', 'Z']

X = Make absent [Righteous]

Y = Therefore not judged [Righteous]

Z = Therefore nothing [Response]

Presupposition: PAST [Righteous]

Presupposition: KNOWN [Judge, Righteous]

Presupposition: FUTURE [Response]

As in FORGET 2a, there is a nothing-ness here, that accompanies the Judge's ceasing to think of a person or event, and his consequent failure to judge for good. This therefore is perhaps the most theologically challenging analysis. It suggests that in OT thought it is possible for God to overlook, to neglect someone or something, to fail in something, namely judging the righteous person to be righteous. There is the terrifying possibility that God may just not notice, not see, not be aware, of his people, even if they are righteous.¹⁰ There is an anthropomorphic limitation to the divine.

¹⁰ This is in contrast to the idea that it is only the fool who thinks "God does not see". Cf. the eternal divine audience discussed in Chapter 5.

In terms of petitionary phrases then, this kind of forgetting will appear only in the negative, referring back to the pray-er. The enemy deserves an active forgetting, and therefore FORGET 2b; the pray-er for himself will only want to be forgotten-for-good, namely God's forgetting of the pray-er's past sins. The pray-er will not want to be simply forgotten. Being simply forgotten is akin to being cut off from God just because God isn't paying attention. Therefore the petition "forget not" in this sense is essentially a reminder to God in that man's continued existence effectively depends on God being mindful of man.

In the positive, this kind of forgetting is more likely to appear in a motivation clause. The motivation in this instance is the complaint – you have forgotten. This may be phrased either as a question "how long will you forget?" or the expressive lament that "God has forgotten". This kind of forgetting is harder than the preceding examples to classify according to the schema of Pulleyn: the motivational force ranges easily across all of his categories, implying "how could you forget?" (*da-quia-dedisti*) or "how could you forget *this*?" (*da-quia-dedi* or *da-quia-dedit* depending on content and context).

In the Psalms, petitions not to forget (negated iussives of *škh*) and rhetorical questions "Has God forgotten?" involve motivational force. So for instance Ps 74:19b:

חַיַּת עֲנִיָּיךָ אֶל־תִּשְׁכַּח לְנֶצַח

Do not forget the life of your poor forever.

Difficult to render precisely in English, this is ostensibly a directive speech act not to forget, but also an implied declaration of praise “you are not one to forget the poor forever” as well as an implied expressive of confession “we/ they are poor and needy”. Shortly afterwards, Ps 74:23:

אַל־תִּשְׁכַּח קוֹל צְרָרִים שְׁאוֹן קָמִים עֲלֶיהָ תָּמִיד:

Do not forget the clamour of your foes, the uproar of your adversaries that goes up continually.

This is not only a directive speech act not to forget again, but it is also an implied expressive lament that could be unfolded as a twofold rhetorical question, “how could you forget the clamour... the uproar...?”

An explicit rhetorical question occurs in Ps 77:10a:

הֲשָׁכַח חַנּוּת אֱלֹהִים

Has God forgotten to be gracious?

On the surface, this is an expressive, a leading question, “God surely cannot have forgotten to be gracious”, yet it also acts as a reminder, a directive to the divine audience¹¹ “Do not forget”, and even an implied declaration of praise, “God has been gracious in the past”. Once again, petition, motivation, praise, and confession (sometimes in a didactic context where God is in the third person) are shown to be involved in one another.

Thus, an accusation of God having forgotten is in fact a reminder. I end this list of Fillmore-ian analyses with one of REMIND:¹²

REMIND: [Instigator, Perceiver, Situation]

Meaning: CAUSE [Instigator, ‘X’, Perceiver (to)]

X = REMEMBER [Perceiver, Situation]

Presupposition: PAST [Situation]

Presupposition: KNOWN [Instigator, Perceiver, Situation]

¹¹ Questions of audience and addressee will be looked at in chapter 5. Note here in passing however that the divine audience is not addressed, ironically making clear that this is a *rhetorical* question to the human congregation: God cannot have forgotten, insofar as the human congregation knows that in the Hebrew of the Psalms, forgetting is akin to turning away from, being absent from, and God is eternally present. The place of God will also be considered in chapter 5, and the presence of God in Chapter 6.

¹² “To remind someone of something is to assert it while presupposing (preparatory condition) that he knew it and may have forgotten. Generally there is the additional assumption that *P* bears some pertinence or import (conversationally) that it may not have had when it first came to the hearer’s attention. Reminding is essentially hearer-directed.” Vanderveken, *Meaning and Speech Acts*, Vol. I, p.174. There is not space here for a full discussion of Vanderveken yet this chimes closely with the posited Fillmore-style analysis above. Furthermore, it is interestingly classified as an assertive speech-act. Yet it can be taken further, as CCIA will demonstrate. Reminding may be more than “hearer-directed”: it may also be aimed at informing the unaddressed audience.

Here the “Instigator” is the subject of the reminding, and may be a person, thing, or event acting as aide-memoire; the “Perceiver” is the direct object or addressee of the reminding (or, put differently, the subject of the remembering that is caused by the instigator); and the “Situation”, as above, an event, person, or thing which is the indirect object of the reminding (or, put differently, the direct object of the remembering of both Instigator and, if felicitous, the Perceiver).

It is also the case that the type of REMEMBER in the description of REMIND is not itself specified; it may be any of the above (REMEMBER 1-2c), depending on the context.

A couple of examples thus may be used to illustrate REMIND. Ps 25:6a:

זְכַר־רַחֲמֶיךָ יְהוָה וְחַסְדֶיךָ

Be mindful of your mercy, O Lord, and of your steadfast love.

Here the Psalmist is the “Instigator”, calling upon God as “Perceiver”, to remember his own mercy and steadfast love as “Situation”; the context here suggests REMEMBER 2b as there is implicit praise of God’s mercy and steadfastness of love.

Ps 74:2:

זָכַר עֲדָתְךָ קִנִּיתָ קֶדֶם גְּאֻלָּתָ שָׁבַט נַחֲלָתְךָ הַר־צִיּוֹן זֶה שְׁכֵנֶתָ בוֹ:

Remember your congregation, which you acquired long ago, which you redeemed to be the tribe of your heritage. Remember Mount Zion, where you came to dwell.

This again exemplifies REMIND involving REMEMBER 2b: the Psalmist calls God to remember his people, because of what God has already given to them, and thus to remember “for good”. Contrast Ps 74:18, quoted above, which is REMEMBER 2c: the Psalmist calls God to remember his enemies, and therefore punish them.

While the primary THINK within these outlines implies an internal, intellectual process, it is notable that REMEMBER 1 (where any kind of response simply does not enter the equation) is less common than the judging kinds of REMEMBER, particularly in the Psalms REMEMBER 2b and 2c. The judging inherent in REMEMBER 2a-c has a component of action in the response or the decision not to respond. “Remembering” often involves action, and the semantic study of “remember” in the previous chapter supports this understanding.¹³ Moreover, the strength of FORGET 1 lies precisely in the fact that there is no action inherent, that there is simply no space for response. Action is essential to felicitous “remembering” in the OT.¹⁴

¹³ Cf. Louw-Nida Subdomain C, pp.114ff above.

¹⁴ This reiterates the conclusions of Chapter 2.

In short, then, Pulleyn's *da-quia-dedi* relates to REMEMBER 2a; *da quia-dedisti* relates to REMEMBER 2b and FORGET 2a; *da-quia-dedit* relates to REMEMBER 2c and FORGET 2b. FORGET 2c transcends Pulleyn's categories, offering an indication of Pulleyn's limitations. The examples offered demonstrate how Psalm prayer is much more focussed on God's righteousness than the speaker's own. REMIND may relate to any of Pulleyn's categories, depending on context. Context is clearly crucial in the understanding of the field "remembering". Therefore in the next section I turn to consider the contexts of "remembering", as contexts where "judging" occurs.

b. "Remembering" occurring within "Judging"

The remembering that judges has been shown to vary in meaning of judgement with the context in which "remember" occurs: it could be remembering or forgetting for good or for bad, or sometimes simply with a neutral sense. The Psalmist is acutely aware of the judgements that go along with remembering, and so it has been seen that a particular context for pleas for remembering or forgetting is that of the lament. Yet this is not the whole picture. "Remembering" does not simply lead to judgement, appraisal, or evaluation; such judgement, appraisal, or evaluation may itself be a part of "remembering". The "judging that remembers", therefore, takes into account the appraisals or evaluation of which "remembering" is a part.

It has been seen that petition, motivation, praise, confession, and (so far only to a limited extent) didactic are closely connected. In an address to God, for instance, “remembering” something that is good is an important constituent part of praise; “remembering” something that is bad is integral to confession of sins. “Remembering” others or oneself, righteous or unrighteous, is part of petition. Reminding is also part of petition. In an address to other people, “remembering” and reminding of God and his goodness and attributes can function as praise, confession, or didactic. “Remembering” and reminding can have a persuasive power in a multitude of different ways, as in Pulleyn’s schema and beyond, that add up to motivation, implying a weighing up of arguments, a judgement by the divine potential benefactor. As this section progresses through these different contexts of remembering which each involve evaluation or judging, so it becomes clear that the addressee and audience will be central to the unpicking of “remembering” in the Psalms.

First, I consider PRAISE as a context for “remembering”:

<p><u>PRAISE</u>: JUDGING something REMEMBERED for good</p>

PRAISE is an action which judges as good something that is REMEMBERED, present or past. A reminder of Fillmore’s PRAISE (p.75 above):

PRAISE [Judge, Defendant, Situation (with)]

Meaning: SAY [Judge, 'X']

X=Good [Situation]

Presupposition: RESPONSIBLE [Defendant, Situation]¹⁵

Fillmore's "judge" and "defendant" are on the human level; how is this transferable to the divine? Insofar as God is the object of PRAISE, he is here the "defendant". But how is man in a position to judge God? PRAISE as delineated here involves such an evaluation of the divine by the human. The language of the divine as "defendant" fits with the language of laments as God is accused of forgetting the poor, for instance (74:19b, cited above).

Considering this structure helps to examine Psalmic PRAISE more closely. It is possible to understand man to man PRAISE as also offering PRAISE to God, insofar as theologically it may be asserted that all good things come from God.

For man to PRAISE the king may also be PRAISE of God, as in Ps 45:3:

יְפִיפִיתָ מִבְּנֵי אָדָם הוֹצַק חֵן בְּשִׁפְתֹתֶיךָ עַל־כֵּן בֵּרַךְךָ אֱלֹהִים לְעוֹלָם:

You are the most handsome of men; grace is poured upon your lips; therefore God has blessed you forever. (45:2 NRSV)

¹⁵ Fillmore, "Judging", in *Studies in Linguistic Semantics*, ed. Fillmore and Langendoen. Compare also the description of praise as assertive, Vanderveken, *Meaning and Speech Acts*, 179.

A declaration of PRAISE of the king in 45:3a-b is followed by what is also ostensibly PRAISE in 45:3c, but there is also the implied declaration of PRAISE of God as “God is right to bless you”, “God is able to bless you”, and “God is one who blesses”. Such man-to-man PRAISE thus recognises the supremacy of God within any event in the world: God will always effectively thus be a co-defendant in any judgement of man. Moreover, in terms of the audience, by REMEMBERING both human and divine defendants worthy of PRAISE, the speaker thereby also REMINDS his audience of their goodness (and even the speaker’s own goodness in REMEMBERING and PRAISING such goodness in others).

It is also possible to understand PRAISE as a call-to-praise, insofar as a call-to-praise is an indirect act of PRAISE in itself. The command to PRAISE requires that the object of PRAISE is praiseworthy, and to say that something is praiseworthy is itself PRAISE.¹⁶ While God is effectively co-defendant along with human defendants, so also the human speaker of a call-to-praise effectively invites his addressee to be co-judge. In a call-to-praise the divine defendant is the audience rather than addressee, and the act of JUDGING involves both speaker and addressee. The speaker REMEMBERS the divine defendant, and calls others to REMEMBER and respond to the divine praiseworthiness.

¹⁶ Worship is indeed worth-ship. N. T. Wright, *For All God's Worth* (London: Triangle, 1997).

Furthermore, PRAISE can be understood as something that arises despite a situation not being good, for there is something intrinsically and eternally good about God that will always be praiseworthy, whatever may be happening at the present moment of speaking. What is remembered in PRAISE? It may be that uppermost in the speaker's mind is a present grief; yet the speaker makes every effort to recall both the past and eternal praiseworthiness of God. So, for instance, Psalm 77: while vv.1-10 lament the absence of God, vv.11ff recall the past presence of God – not emphasising the past-ness of God's presence in a nostalgic way, but rather emphasising the future hope of God's presence in a positive way. Hence the intertwining of praise and lament in the Psalms: it is rare to find an occasion where there can be no PRAISE.¹⁷ There is always some reason to PRAISE God; PRAISE is a continuing action. Effectively, the divine defendant has in the past been responsible for something good, and the memory of this allows the mortal judge to consider that the divine defendant is therefore responsible for the potential re-enactment of that past good. Again, awareness of the audience of psalms that praise despite a lamentable present makes clear the function of such praise within lament psalms as didactic: others are called to remember that there is always reason to PRAISE, whatever the situation. PRAISE is tied up with the historical relationship of God and man: an eternal relationship that continues beyond both past and present.¹⁸

¹⁷ Ps 88 is the exception.

¹⁸ This sense of bending the boundaries of time will be treated more broadly in Chapter 6.

Fillmore’s outline therefore not only works with a divine defendant, but also helps shed light on the relationships existing in the act of praise whether man-to-God or man-to-man. Declarations of PRAISE are embedded within the directive Call-to-praise. Other such complex illocutions will be examined later in this chapter, recalling Wagner and Irsigler’s theses of hierarchical speech acts.

Second, I consider CONFESSION OF SINS as a context for “remembering”:

<p><u>CONFESSION (OF SINS)</u>: JUDGING something REMEMBERED for bad</p>

CONFESSION (OF SINS)¹⁹ is a theological way of saying that man apologizes to God, and asks forgiveness. APOLOGIZE is an action that recognizes that something REMEMBERED is bad, and for which the defendant is responsible.²⁰

Fillmore outlines APOLOGIZE thus:²¹

¹⁹ Hereafter simply referred to as CONFESSION for brevity. Confession as testimony would fall within the category of didactic but is not the kind of confession that is immediately under scrutiny here.

²⁰ Judicial settings of Psalms often go hand-in-hand with language of confession or assertions of righteousness. Shalom E. Holtz, "Praying as a Plaintiff", *Vetus Testamentum* 61, no. 2 (2011), 258–279. The connection between judgement, didactic, and prayer is again made.

²¹ Vanderveken, *Meaning and Speech Acts*, 178: “To confess is to admit one’s responsibility for a state of affairs (propositional content condition) while presupposing that this state of affairs is bad (usually very bad, e.g. to confess one’s sins).” It could be said that APOLOGIZE is different from CONFESS insofar as the former involves a REQUEST for forgiveness, while the latter is still humbler in tone by not explicitly demanding forgiveness. This also chimes with the heaping up of Petitions and Motivations following Confession, as in Ps 25:7ff.

APOLOGIZE [Defendant, Affected (to), Situation (for)]

(Performative)

Meaning: SAY [Defendant, 'X', Addressee]

X = REQUEST [Defendant, 'FORGIVE [Victim, Defendant,
Situation]']

Presupposition: BAD [Situation]

Presupposition: RESPONSIBLE [Defendant, Situation]

Presupposition: ACTUAL [Situation]

In Fillmore's example, the Affected, the (indirect) Addressee, and the Victim are all the same person.²² A theological outworking of this is that the divine addressee of a prayer of repentance is the Affected, and the (or a) Victim. Fillmore's use of three descriptors of the same person may be confusing, yet it is possible to imagine that these may not necessarily always refer to one and the same person.

For instance, Ps 38:19:

כִּי־עֲוֹנֵי אֲנִי אֶדְאָג מִחַטָּאתַי:

I confess my iniquity, I am sorry for my sin (NRSV 38:18).

In context, it seems likely that the addressee is God, but since there is no particular sin detailed the Affected and the Victim remain unspecified. It could even be the case that the psalmist is confessing his sin to the divine addressee, but

²² Fillmore, "Judging", in *Studies in Linguistic Semantics*, ed. Fillmore and Langendoen, 286.

with a human audience. The audience would then hear it as an admission of guilt and an apology.

Ps 32:5 makes an interesting use of direct speech:

חָטָאתִי אֲדַיְעָךָ וְעֹנֵי לֹא־כִסִּיתִי אֶמְרָתִי אֲדַבֵּר עָלַי כְּשָׁעִי לִיהוָה וְאַתָּה נָשָׂאתָ
עוֹן חָטָאתִי סְלָח:

Then I acknowledged my sin to you, and I did not hide my iniquity; I said, "I will confess my transgressions to the Lord," and you forgave the guilt of my sin.

Here then God is the direct addressee, yet the assertive telling of past acknowledgement of sin is effectively REMINDING God of that which he already knew; the reported speech within it is a commissive promising confession; this is not directly addressed to God so there is the sense in which the Psalmist may have been addressing a human audience, requesting forgiveness in the presence of God. Just as the call-to-praise is PRAISE, so the promise-to-confess is thus CONFESSION; and just as God is effectively co-defendant in PRAISE, so God is effectively the co-affected in CONFESSION, and therefore to be asked for forgiveness either directly or indirectly. It may be that the Affected is not a part of either audience; yet theologically any sin is itself against God, so any injury to a neighbour is also an injury to God.

Fillmore's use of "Addressee" makes it clear that CCIA will connect here too. Just as a penitent may confess their sins to a priest whom they have not wronged

themselves, and just as a politician may apologize to a nation for collective past wrongdoings by a previous generation, the separation of Addressee, Affected, and Victim is helpful. Every instance of apology or CONFESSIO is altered by the identity of the addressee and audience.

This ordinary language reflection on APOLOGIZE in the theological context of CONFESSIO again demonstrates how an analysis following Fillmore can shed light on theological issues. It should also be noted that just as the power dynamic between speaker and hearer comes to light in PETITION, likewise in the context of prayer, there is the sense that CONFESSIO is necessary from the fallible party to the presumably infallible divine.

Third, I consider PETITION as a context for “remembering”:

PETITION: JUDGING that something present and to be

REMEMBERED is bad

APOLOGIZE thus involves REQUEST; insofar as PETITION is the act of REQUESTING so APOLOGIZE or CONFESSIO involves an element of PETITION. PETITION does not immediately come into the semantic field of “Judging” words as outlined by Fillmore; yet PETITION implies that a present situation is JUDGED to be bad, and a possible future response is JUDGED to be good, and hence Desired.

A description of PETITION following Fillmore's style and aware of the centrality of judging might then look like this:²³

PETITION [Beneficiary (for), Benefactor (to), Desired Response (for)]

Meaning: SAY [Speaker, 'X', Addressee]

X = REQUEST [Benefactor, 'ACT [Beneficiary (for), Desired Response (for)]']

Presupposition: POWERLESS [Speaker and Beneficiary]

Presupposition: POWERFUL [Benefactor]

Presupposition: GOOD [Desired Response]

That is to say, the Speaker and the (potential) Beneficiary may not be identical; one may be petitioning on behalf of another. The Desired Response is that outcome hoped-for by Speaker and/or Beneficiary. While the Beneficiary is unable to bring about that outcome himself, the Benefactor has the power to do so. In terms of the theology of prayer, the Beneficiary, the weaker party, will always be mankind; the Benefactor will always be the divine, or at least a divine representative such as the king. The power dynamic of the PETITIONS inherent

²³ Again, compare Vanderveken, *Meaning and Speech Acts*, 191: "To petition is to solicit by addressing a written request, formal prayer, formal "petition" or the like. A petition is generally to an authority, while soliciting and appealing may very well not be. However, as in the case of an appeal, reasons are generally given. Finally, a petition is sometimes public, and may bear the written names of a number of petitioners."

in lament psalms²⁴ would naturally be the basis of the felicity conditions of PETITION as described as a speech act.²⁵

REMEMBERING is involved implicitly within this description. The Benefactor is REMEMBERED to be powerful. The Benefactor is REMINDED of the powerlessness of the Beneficiary. The Beneficiary is REMEMBERED to be powerless, and likewise the speaker REMEMBERS himself powerless to help. Moreover, there are clearly grounds for having arrived at such a state of affairs: there is a past that is REMEMBERED in the understanding of the relationship of the Benefactor, the Speaker, and the Beneficiary; a past that resonates with the present hoped-for outcome, a past that allows for future hope. There is therefore implicit praise in a PETITION: the Benefactor is acknowledged as powerful; and there is also implicit confession in a PETITION: for the Beneficiary is humbly acknowledged as powerless, weak, and needy. JUDGING and REMEMBERING abound: as past blessings, present difficulties, and future hopes are recalled, they are evaluated as be good or bad, to be avoided or desired.

Also implicit may be the situation and the particular request to act. The wider context of the psalm may clarify both situation and desired outcome; or the present difficulty and the desire simply for help will be understood, whether by the particular verbs or adjectives used. Consider Ps 142:2a:

²⁴ Cottrill, *Language, Power, and Identity*, 30.

²⁵ Herbert J. Levine, *Sing Unto God a New Song: a contemporary reading of the Psalms* (Indianapolis: Indiana University Press, 1995), 94.

With my voice I cry to the Lord. (142:1b NRSV)

This does not specify the desired response; but the tone of lament in the particular combination of “cry out with my voice” expresses both a dire situation and a plea for assistance. This surface declaration, “I cry”, thus has embedded within it a directive PETITION: the implication of a need for help. On a deeper level it also functions as an expressive motivation: it suggests the implied straits of the speaker, the power imbalance between benefactor and beneficiary. Consequently it further evokes praise of the benefactor, in the implied declaration of his power.

Perhaps the most important thing to be implied is that of relationship in any such kind of request: what one asks of another depends on the kind of relationship. One would ask a stranger, a friend, a family member, an employer, an employee, for different things, all of which would pertain to the felicity conditions of the request, based on social conventions. Petitionary prayer too is based on a relationship, which is continually remembered and exercised: and which thereby involves an ongoing REMINDING as well as an ongoing REMEMBERING.

This could also be exercised indirectly. Just as the third person in many places in the Psalter may be read as a polite form of address to the divine, just so the

speaker may suggest to a gathered congregation what he might wish the divine benefactor to do for the needy. This is in evidence in Ps 9:13:

כִּי־דִרְשׁ דְּמִים אֹתָם זָכַר לֹא־שָׁכַח צַעֲקָתָ [כ= עֲנִיִּים] [ק= עֲנָוִים]:

For he who avenges blood is mindful of them; he does not forget the cry of the afflicted. (9:12 NRSV)

The declaration by the psalmist to the people that God “does not forget the cry of the afflicted” could be read also as an indirect PETITION to God to continue REMEMBERING and responding to the afflictions of his faithful people. Thus the addressee of the illocution need not be identical with the Benefactor: again, Fillmore-ian analysis allows for the distinction.

Moreover, a request with an inherent power dynamic is not straightforward: the relationship between Addressee and Benefactor, Speaker or Beneficiary is unequal, and the language used between them would be expected to express that. In due course, CCIA will come in: consideration of audiences allows for sensitivity to the language employed where there is a power imbalance and a mortal need to cajole a more powerful beneficent divinity. In the OT prayers of the Psalms, the creature often seems to feel the need to persuade the Creator by offering rhetorical motivations to ally the divine to the mortal cause.

Fourth, I consider MOTIVATION as a context for “remembering”:

MOTIVATION: JUDGING that something to be REMEMBERED

could be good

The language of persuasion is one of the skills of the rhetorician; the connections between memory and rhetoric have already been grasped above.²⁶ The *Ars Rhetorica* can also be the subject of a Fillmore-style analysis by means of considering the act of persuasion. Something remembered is often an important part of persuasion. Focussing on instances where one person persuades another to do something,²⁷ a Fillmore-ian model might run:

MOTIVATION [Speaker, Beneficiary (for), Benefactor (to), Desired Response (of)]

Meaning: SAY [Speaker, Benefactor, Desired Response, 'X']

X = REASON [Desired Response (for)]

Presupposition: POWERLESS to effect Desired Response [Speaker and Beneficiary]

Presupposition: POWERFUL to effect Desired Response [Benefactor]

Presupposition: GOOD [Desired Response]

The end of MOTIVATION is that the Benefactor brings about the Desired Response. This is because the Speaker is unable to achieve that Response

²⁶ Cf. Introduction.

²⁷ Instances where something, or an event, is said to have persuaded someone, is an area which space prevents me from exploring here.

himself.²⁸ Thus judgement is involved in deciding that the Desired Response is good or necessary for the Benefactor to bring about.

There are clearly some similarities with PETITION. Both PETITION and MOTIVATION involve a complex power dynamic. While PETITION involves an essentially weaker party looking to a more able party, as exposed by the language of REQUEST, MOTIVATION inherently suggests with the unemotive SAY that the speaker has the power to attain his ends by his words, even if that end is eventually acted out by another party. This is further underlined above by the qualifications in the POWERFUL/POWERLESS descriptors as “to effect Desired Response”. A Fillmore-ian analysis thus brings to light the different relationships involved in the two different acts.

Logically, MOTIVATION goes further than PETITION. In speech act terms, PETITION is an illocution, MOTIVATION is a perlocution (emphasised again by the language of “effect”). PETITION tells the Benefactor of the Desired Response; MOTIVATION causes the Benefactor to bring about the Desired Response. The Desired Response may be in the interests of not only the Beneficiary but also the Speaker (if different) and the Benefactor. Thus although the Speaker will have first judged the Response to be Desired, the Benefactor is then caused likewise to judge that Response as Desired, and thus to effect it. It

²⁸ Or that for some reason it is more appropriate for the Benefactor to do so rather than the Speaker – this sense is subsumed under my use of POWERLESS.

may be Desired by the Benefactor in a purely altruistic sense, or it may be Desired because it (also) lies in the Benefactor's own interests.

Consider Ps 6:5-6:

שׁוֹבֵה יְהוָה חֲלָצָה נַפְשִׁי הוֹשִׁיעֵנִי לְמַעַן חַסְדֶּךָ:
כִּי אֵין בַּמָּוֶת זְכוֹרָךְ בְּשֵׂאוֹל מִי יוֹדֵה-לָךְ:

*Turn, O Lord, save my life; deliver me for the sake of your steadfast love.
For in death there is no remembrance of you; in Sheol who can give you praise?*
(NRSV 6:4-5)

The petition of v.5a shows that the Beneficiary is the mortal speaker, and the Benefactor is the divine addressee. Yet in v.5b, “for the sake of your steadfast love” is MOTIVATION: the petition has been made clear, and now MOTIVATION begins. A reason is given, that the Desired Response is necessary for one who loves steadfastly. In v.6, God will also benefit: for if he aids the Beneficiary with the Desired Response, the Beneficiary will in turn benefit his divine Benefactor, by continuing to give him praise. Thus petition to a Benefactor gives way to MOTIVATION of the Benefactor with the addition of persuasive reasons. Moreover, those reasons themselves reflect interestingly on the relationship between Benefactor and Beneficiary: the MOTIVATION is phrased to make it clear that in fact both parties will benefit, and that mutual benefit is central in their relationship.

Thus it becomes increasingly difficult to distinguish psalms where man is expressed as the only Beneficiary. Praise will be given to the God who saves; this praise may be either explicit or implicit. Consider Ps 142:6 and 8 (NRSV 142:5, 7):

6 זָעַקְתִּי אֵלַיךָ יְהוָה אָמַרְתִּי אֶתָּה מַחְסֵי חֶלְקִי בְּאֶרֶץ חַיִּים:
8 הוֹצִיאָה מִמִּסְגֵּר נַפְשִׁי לְהוֹדוֹת אֶת־שִׁמְךָ בִּי יִכְתְּרוּ צַדִּיקִים כִּי תִגְמַל עָלַי:

*I cry to you, O Lord; I say, "You are my refuge, my portion in the land of the living."
Bring me out of prison, so that I may give thanks to your name. The righteous will surround me, for you will deal bountifully with me.*

142:8 promises praise when the Beneficiary is redeemed; yet also 142:6 implies praise from the presently suffering would-be beneficiary, in that God is regarded as his refuge, his portion. The Benefactor becomes the Beneficiary of praise, and the Benefactor is vulnerable to that MOTIVATION. The power dynamic is thus somewhat tilted. Moreover, as it becomes increasingly difficult to distinguish psalms where the Beneficiary is simply man, so this analysis highlights how difficult it is to distinguish psalms where there is only petition, and there is no development to MOTIVATION. The very existence of petition will often effectively be MOTIVATION in itself, in that the acknowledgement of need of Beneficiary and ability of Benefactor gives immediate reason to the Benefactor to act, in order to maintain and demonstrate the *status quo*.

This may often be brought out even simply by the pronouns. In addressing “my God”, a petition suggests MOTIVATION. By facing the power imbalance between God and man inherent in their relationship, the speaker exercises the power to claim something of God.²⁹ By claiming the relationship, man gives reason for God to act in his favour. REMEMBERING here is central: simply by addressing God, or referring to God, the pray-er is REMEMBERING God, and thereby expressing the desire also that God REMEMBER him, with all the intricacies explored above and in the previous chapter.

The REMEMBRANCE of the relationship between Speaker, Benefactor, and Beneficiary means that sometimes even the Desired Response may remain implicit in MOTIVATION. In Ps 88, the only Desired Response specified is that the prayer reaches God’s ears. General relief and salvation seem to be the aim although they are not spelled out. The depiction of the situation makes both the Desired Response clear, and also offers reasoning within MOTIVATION: one of God’s own people should not be suffering so. There is thus a fairly constant Desired Response implicit even in the act of talking to or about the divine: that the divine remember mankind, both the speaker, and those whom the speaker represents. There is therefore also a fairly constant act of MOTIVATION simply in the speaking which involves the divine. The communicative discourse of

²⁹ Cottrill, *Language, Power, and Identity*, 30. For instance, she writes of laments of affliction: “The language of the suffering body confers upon the psalmist the authority to ask for God’s intervention, and the destruction of the enemy... it is simultaneously a language of vulnerability, powerlessness, and distress, and also a claim to authority and power.”

prayer involves relationship, and in remembering that relationship, the commitments that the relationship entails are brought to the fore.

The REASON within MOTIVATION is thus frequently based on this relationship. Without that relationship, of Creator/Creature, Redeemer/Redeemed, the divine-involving discourse at the heart of Petition and MOTIVATION is ineffective. Moreover, even the simplest relationship between (human) Speaker and (divine) Benefactor can be played out on a broader field. The Beneficiary may be not just the Speaker himself but a community of which the Speaker is a part; or the Beneficiary may be someone other than the Speaker, whose benefit will also lead to the Speaker's own benefit. The Speaker REMEMBERS the Beneficiary as he REMINDS the divine Benefactor of the Beneficiary and consequently also himself. The MOTIVATION to the divine may thus include the nexus of relationships between Speaker and Beneficiary, between Speaker and divine Benefactor, and between Beneficiary and divine Benefactor. All relationships with God are thereby recalled within MOTIVATION.

If speaking on behalf of others, the Speaker may even be seen as a Benefactor in his approach to the divine Benefactor. He has therefore JUDGED the Beneficiary worthy of his help and the divine assistance which he is seeking. The likelihood is that the Speaker will want the Beneficiary to know of his assistance, for this may be to the Speaker's own benefit. Any intercessory Petition made on behalf of

others may profitably therefore be publicly performed so that not only does the complex of relationships between man and God offer some kind of REASON as part of a MOTIVATION, but also may also act as a kind of informative between Speaker and gathered congregation. Thus in due course it will again be helpful to consider the insight offered by CCIA.

Indeed, it may even be that the divine Benefactor is not the immediate addressee, but rather that the Speaker addresses man with the expectation of a divine audience who will thereby be informed of the Desired Response and the REASON for bringing that about. Thus MOTIVATION may appear in the guise of praise, for instance, as in Ps 34:17. By declaring to the congregation the praise of God as one who hears and responds to the righteous when they cry for help, there is a multitude of speech acts (other than declarative praise) being performed at different levels of the discourse. MOTIVATION is offered by means of the REASON of God's faithfulness to those in need, and God's relationship with them. The Desired Response of PETITION is also integrated here: the mention of man's crying for help to God implies an ongoing need for such divine assistance. God does not need to be the addressee in order to perceive and respond to a PETITION implicit in MOTIVATION which is in turn implicit in PRAISE.

The possibility of an audience³⁰ adds another level to the speech acts worked out in the language of REMEMBERING in prayer. The JUDGING that the Speaker is enacting in PRAISE, CONFESSION, PETITION, and MOTIVATION, is something that is itself to be transmitted and REMEMBERED. By this means, future generations REMEMBER their ancestors, one another, and their ongoing relationship with God. This in turn will benefit their predecessors, whose memory – and ongoing collective identity – is thereby enshrined. For final inclusion here, one more JUDGING act – the selection of what needs to be passed on to others – is therefore TEACHING, and it too is central to acts of REMEMBERING within the prayer of the Psalms.

Fifth, then, I consider DIDACTIC as a context for “remembering”:

DIDACTIC: JUDGING that something *should be* REMEMBERED

REMEMBERING and REMINDING God and one other of the divine-human relationship of Creator/creature, Redeemer/redeemed, is thus central to prayer in PRAISE, CONFESSION, PETITION, and MOTIVATION. When spoken before a human audience, or even addressed to a congregation, the Psalms are a means of TEACHING others how to pray, and TEACHING others about God.

³⁰ This may be envisaged as present in the time and place of the composition of the Psalm, or in the later time and place of the reception of a previously composed Psalm that is now being handed down, whether in oral or written form.

TEACHING, or DIDACTIC, can also be seen to involve something of Fillmore's JUDGING in that there is a selection of material chosen to transmit.

TEACH [Speaker, Hearer, Situation]

Meaning: COMMUNICATE [Teacher, 'X', Pupil]

X = BELIEVE TRUE [Teacher, Situation]

Presupposition: IMPORTANT [Situation]

“Situation” here may refer to a proposition, an event, a fact, a way of doing something; to COMMUNICATE it by any means, whether spoken or demonstrated, by assertions or leading a pupil to a particular conclusion by questioning. If the Speaker does not believe the situation, or the object of the lesson, to be true, then he is not teaching but misleading. The Speaker therefore has judged the situation and arrived at his own opinion of it. He JUDGES further that it is important to COMMUNICATE it to others, to invite others to accept or JUDGE in turn. The Hearer may be an individual or a group, addressee or audience.

The commonly-named “Wisdom Psalms” are generally phrased man-to-man, yet TEACH about God and how to be righteous in his sight. Ps 1 for instance is a string of assertive statements, simply describing the righteous. There is no command to be the same, but the righteous is set up as an example to be followed; the wicked man is set up as an example to be avoided. God has

JUDGED the wicked and righteous; the Speaker seeks to represent this; the Hearer in turn is invited to share in that JUDGING and act upon it.

DIDACTIC overtones however are not confined to the wisdom psalms. In fact many of the texts in the Psalter could be considered DIDACTIC, if not all, even if the congregation of potential hearers is not explicitly addressed. The psalmist is setting himself up as an example to be followed: an example of how to CONFESS, how to PRAISE, how to TEACH others, how to approach God and exercise one's relationship with God. The more memorable a text, perhaps the more seriously it was considered an important piece of learning from one generation to the next. So an acrostic psalm such as Ps 25, made more memorable by its structure, may have had a DIDACTIC purpose beyond the wisdom contained within it: it may even have been regarded as a model prayer, involving PRAISE, CONFESSION, PETITION, MOTIVATION, and DIDACTIC.

Moreover, the importance of TEACHING in a culture defined by memory and tradition forming its identity, may even have been a skill in itself to be passed down. Hence a DIDACTIC text involved the selection of important truths, about the practice of man's relationship with God, about prayer, and about TEACHING itself as a method of preserving the collective identity of God's people.

Once more, it is seen that an unfolding of a Fillmore-style description with examples from the Psalms is theologically instructive. CCIA is again highlighted by virtue of the ambiguity of addressee and audience here. To COMMUNICATE truths to a Pupil, the Teacher does not need to address that Pupil, but may be the wisdom exemplar himself, while addressing another audience, even God. PRAISE of God, combining divine and human addressees, such as in Ps 92:2-8, offers DIDACTIC as demonstrated by the language especially of vv.7-8, alongside PRAISE, with some implicit PETITION that God maintain his righteous stance towards faithful and foolish alike. The combination of these speech acts looks like MOTIVATION, as the Desired Response is suggested, and the REASONS for continuance of divine grace are brought to the fore in the very act of PRAISE. Speech act theory again is seen to demonstrate different locutions, illocutions, and perlocutions operating at different levels of the text.

Indeed any Psalm or part of a Psalm even solely addressing God could have a further DIDACTIC function, of demonstrating right relationship with God. In their transmission, the Psalms have received generations of human audiences. Any instance of PRAISE, CONFESSION, PETITION, or MOTIVATION, can be seen as the Psalmist as Speaker in the act of TEACHING: COMMUNICATING by example his believed truth that it is important to pray, and offering examples of how to speak such divine-involving discourse.

Moreover, insofar as the skills of TEACHING are themselves something to be taught, whether by instruction or example, reflections on the identity of the Speaker and Hearer lead to awareness that one who is a Pupil at one moment will be expected at another moment to graduate to be the Teacher. The moment that a Hearer becomes the Speaker is the moment at which the Hearer's JUDGING, the evaluation of what is passed down, is definitive. The Hearer has received good teaching, and, having judged it to be good teaching, true and important, has decided in his turn to pass it down to future Hearers. The identities of the Speaker and Hearer here are naturally changeable. The divine-involving discourses of PRAISE, CONFESSION, PETITION, and MOTIVATION, are preserved through the collective memory of God's own people, by means of the DIDACTIC that extends to involve the whole of the community of prayer.

It will be helpful now to consider how this might work out in a text.

2. Psalm 25: Analysing Function through Illocutions and

Discourse

The various speech acts inherent in the vocabulary of praise, confession, petition, motivation, and didactic, often thus occur apparently simultaneously, and this is highlighted by an awareness of how different aspects of REMEMBERING connect them. Earlier in this chapter, Ps 25 offered some examples of how

Pulleyn's types of prayers connected with different semantic analyses of

REMEMBERING. Thus choosing now to start from a primary text, I return to Ps

25. Asking how the text functions, I illuminate it in a reading informed by a

number of previously mentioned linguistic methods.

Ps 25

1. לְדוֹד אֱלֹהֶיךָ יְהוָה נַפְשִׁי אֲשָׂא:
2. אֱלֹהֵי בָּךְ בְּטַחְתִּי אֶל־אֲבוֹשָׁה אֶל־יַעֲלֶצּוּ אֵיבֵי לִי:
3. גַּם כָּל־קְנוּיָךְ לֹא יִבְשׁוּ יִבְשׁוּ הַבּוֹגְדִים רִיקָם:
4. דְּרַכֶּיךָ יְהוָה הוֹדִיעֵנִי אֲרַחֲוֶיךָ לְמַדְנִי:
5. הִדְרִיכֵנִי בְּאַמְתְּךָ וְלַמְדֵנִי כִּי־אַתָּה אֱלֹהֵי יִשְׁעֵי אֹתָךְ קִוִּיתִי כָּל־הַיּוֹם:
6. זְכַר־רַחֲמֶיךָ יְהוָה וְחַסְדֶּיךָ כִּי מַעֲלָם הֵמָּה:
7. חַטָּאוֹת נַעֲוִירֵי וּפְשָׁעֵי אֶל־תִּזְכֵּר כַּחַסְדְּךָ זְכַר־לִי־אַתָּה לְמַעַן טוֹבֶךָ יְהוָה:
8. טוֹב־וַיִּשֶׁר יְהוָה עַל־כֵּן יוֹרָה חַטָּאִים בְּדַרְךְךָ:
9. יִדְרֶךְ עֲנוּיִם בְּמִשְׁפָּט וַיְלַמֵּד עֲנוּיִם דְּרֹכֹו:
10. כָּל־אֲרָחוֹת יְהוָה חֶסֶד וְאַמֶּת לְנֹצְרֵי בְרִיתוֹ וְעַד־תִּיו:
11. לְמַעַן־שִׁמְךָ יְהוָה וְסִלַּח־תָּ לְעוֹנֵי כִּי רַב־הוּא:
12. מִי־זֶה הָאִישׁ יֵרָא יְהוָה יוֹרְנוּ בְּדַרְךְךָ יִבְחָר:
13. נַפְשׁוֹ בְּטוֹב תָּלִין וְזָרְעוּ יִירֶשׁ אֲרָץ:
14. סוֹד יְהוָה לִירְאָיו וּבְרִיתוֹ לְהוֹדִיעֵם:
15. עֵינֵי תָמִיד אֶל־יְהוָה כִּי הוּא־יּוֹצִיא מִרְשַׁת רַגְלֵי:
16. פְּנֵה־אֵלַי וְחַנְּנֵי כִּי־יַחֲדִיד וְעָנִי אָנִי:
17. צָרוֹת לִבִּי הִרְחִיבוּ מִמְצוּקוֹתַי הוֹצִיאֵנִי:
18. רְאֵה עֲנֵנִי וְעַמְלֵי וְשֵׂא לְכָל־חַטָּאוֹתַי:
19. רְאֵה־אוֹיְבֵי כִּי־רָבוּ וְשִׁנְאַת חָמָס שִׁנְאוּנִי:
20. שְׁמְרָה נַפְשִׁי וְהַצִּילֵנִי אֶל־אֲבוֹשׁ כִּי־חָסִיתִי בָּךְ:
21. תִּם־וַיִּשֶׁר יִצְרוּנִי כִּי קִוִּיתִיךָ:
22. פְּדֵה אֱלֹהִים אֶת־יִשְׂרָאֵל מִכָּל צָרוֹתָיו:

<Of David.> To you, O LORD, I lift up my soul.

O my God, in you I trust; do not let me be put to shame; do not let my enemies exult over me.

Do not let those who wait for you be put to shame; let them be ashamed who are wantonly treacherous.

Make me to know your ways, O LORD; teach me your paths.

Lead me in your truth, and teach me, for you are the God of my salvation; for you I wait all day long.

Be mindful of your mercy, O LORD, and of your steadfast love, for they have been from of old.
Do not remember the sins of my youth or my transgressions; according to your steadfast love remember me, for your goodness' sake, O LORD!
Good and upright is the LORD; therefore he instructs sinners in the way.
He leads the humble in what is right, and teaches the humble his way.
All the paths of the LORD are steadfast love and faithfulness, for those who keep his covenant and his decrees.
For your name's sake, O LORD, pardon my guilt, for it is great.
Who are they that fear the LORD? He will teach them the way that they should choose.
They will abide in prosperity, and their children shall possess the land.
The friendship of the LORD is for those who fear him, and he makes his covenant known to them.
My eyes are ever toward the LORD, for he will pluck my feet out of the net.
Turn to me and be gracious to me, for I am lonely and afflicted.
Relieve the troubles of my heart, and bring me out of my distress.
Consider my affliction and my trouble, and forgive all my sins.
Consider how many are my foes, and with what violent hatred they hate me.
O guard my life, and deliver me; do not let me be put to shame, for I take refuge in you.
May integrity and uprightness preserve me, for I wait for you.
Redeem Israel, O God, out of all its troubles.

Ps 25 was classified by Gunkel as an Individual Complaint Song,³¹ and Irsigler would have categorized it with Ps 13 as a “Bittsprechakt”, a perfect specimen of a lament prayer.³² The German labelling is instructive: Wagner regards “Bitten” as a Directive.³³ Insofar as Wagner and Irsigler’s logic is that there is a macro-illocution to a text, therefore, this overarching and all-pervasive speech act of this text should be Directive.

³¹ Gunkel, *Die Psalmen*.

³² Irsigler, "Psalm-Rede als Handlungs-, Wirk- und Aussageprozeß: Sprechaktanalyse und Psalmeninterpretation am Beispiel von Psalm 13", in *Neue Wege Der Psalmenforschung für Walter Beyerlin, Herders Biblische Studien 1*, 63-104, ed. Seybold and Zenger, 64.

³³ Wagner, "Sprechaktsequenzen", in *Was ist ein Text? alttestamentliche, ägyptologische und altorientalistische Perspektiven*, 310-333, ed. Morenz and Schorch, 314.

Indeed, in 22 verses there are 23 directive petitions. Certainly the quantity of directive petitions makes a strong case for describing the psalm as “Bittsprechakt”. Verse 2b marks the first such directive petition, imperative “Do not let me be put to shame”, while the final verse closes the psalm with the petition “Redeem Israel out of all its troubles.” Yet it is not simply a unified directive, it does not consist entirely of directives. Rather than Wagner’s Directive Bittsprechakt, the opening verse echoes his Declarative-Directive: “To you O Lord I lift up my soul” and “O my God in you I trust” could be seen as a two-fold introduction to the Directive pleas that follow. Again in v.5, “In you I trust all the day long”, v.20 “For I take refuge in you”, then v. 21 “For I wait for you”, the Declarative-Directive structure seems to top and tail the individual complaint.

Thus not a “simple” text of one unified illocution, Ps 25 includes further illocutions, such as assertives. V.5 offers an assertive, “For you are the God of my salvation”, while v.8 “Good and upright is the Lord” introduces a three-verse list of assertives. After a break in v.11, the series of assertives continues in vv.12-14. If the Wagnerian “macro-illocution” were assertive, this psalm would be a hymn rather than an individual complaint. Wagner would however argue that the assertives operate at a lower level than the directives; that they are secondary in the hierarchy of speech acts. This would chime with Westermann’s understanding of the interweaving of lament and praise in the Psalms.³⁴ Gunkel

³⁴ Westermann, *Praise and Lament*. Westermann’s distinction between the “hymn” form as “descriptive praise” of God’s actions and being as a whole, and the “thanksgiving” form as

too allows for petition to be interlaced with such assertive statements as here, which he would interpret as praise.³⁵

The difficulty of how vv.8-10 (cited below) and 12-14 fit in with the Psalm as a whole is treated by Mandolfo, who classifies exactly these verses as in the Didactic Voice (DV),³⁶ with human addressee. She examines this stylized conversation between supplicant and DV, and concludes that this text is

an individual psalm... being used to impart lessons to the community as a whole. Through the petition of the supplicant, as well as the instructional voice, aspects of Israel's prevailing ethos and theology (which asserts that those who follow YHWH's paths will prosper) are reinforced in the community.³⁷

Mandolfo further considers that 25:8-10 are a clear-cut example of an indicative interchange where the DV is responsorial, with a direct connection with the context.³⁸ She goes on to note the theology of the interjections in Ps 25: "YHWH gives guidance to sinners who fear him and keep his covenant."³⁹ Ps 25:12-14 she considers as a didactic interjection where "others' are the focus of the instruction rather than YHWH", recognising the close connection with wisdom literature and positing borrowing either way.⁴⁰ She links Deuteronomistic theology with

"declarative praise" of a specific deed of God, (p.31) unconsciously echoes Searlean speech-act categories.

³⁵ Gunkel, *Die Psalmen*.

³⁶ Cf. p.98 above.

³⁷ Mandolfo, *God in the Dock*, 52-58, vol. 357.

³⁸ *Ibid.*, 107-108.

³⁹ *Ibid.*, 115.

⁴⁰ *Ibid.*, 125-127.

such dialogic lament psalms⁴¹ and posits that the DV “represents an official discourse whereby deuteronomic concerns intersect with cultic practice.”⁴²

Referring to Bakhtin, she understands poetry to do the job of “cultural, national and political centralization of the verbal-ideological world in the higher official socio-ideological levels.”⁴³

Mandolfo, following her uncovering of the “DV”, would then answer the question of the function of Ps 25 by arguing that it was, like many other dialogic individual lament psalms, an instructional text performed within a cultic congregational setting. Thus for Mandolfo the text is a didactic discourse rather than a Wagnerian Declarative-Directive macro-illocution.

The JUDGING and REMEMBERING illocutions within the text help take this line further. Cited above, 25:6a, “Be mindful of your mercy”, is the imperative directive Petition to remember. Yet this directive includes the embedded assertive “you are merciful”. This could even be interpreted as a declaration of praise.

Indeed, by reminding God, the Psalmist is also himself thereby remembering, and so also implicated is the statement “I remember that you are merciful”. The former *da-quia-dedisti* and the latter *da-quia-dedi* combine. The petition is implicitly filled out with motivation.

⁴¹ Ibid., 145-146.

⁴² Ibid., 181.

⁴³ M. M. Bakhtin, "Discourse in the Novel", in *The Dialogic Imagination*, 259-422, ed. M. Holquist (Austin: University of Texas Press, 1981).

Also cited above, 25:7a is similarly complex. “Do not remember the sins of my youth and my transgressions” is in the form of a directive petition, involving statements “I sinned in my youth, and I transgressed”. Comparable to expressive “I am sorry”, this declaration of sinfulness is thus an act of confession contained within the petition. Moreover, this REMEMBERING also includes praise. Reminding God of past shortcomings, the Psalmist is remembering the power dynamic of the relationship. Saying “I confess I have sinned” involves the condition that man is needy and sinful, God is powerful and good, and is thus embedded within the declaration of confession is the declaration of praise. Confession and praise are thus intertwined. God is JUDGED in vv.6-7 as unfailingly merciful, and man as waveringly faithful and faithless to his God.⁴⁴ Petition, confession, praise, and motivation have all featured within a few words. The hierarchy of illocutions comes under scrutiny in these verses alone. This is more than Declarative-Directive; it is more than a hierarchy of illocutions. These two verses alone highlight an intertwining, a discourse, that involves petition, confession, praise, and motivation.

Moreover, these two verses come within a literary context which may be highlighted by CCIA. Mandolfo’s theories of discourse and the didactic voice

⁴⁴ Insofar as Ps 25 might be said to be an exemplary prayer text, in itself teaching others how to pray, this too perpetuates the notion of God as Judge, and the crucial aim of prayer and relationship with God to be one about justice. J Clinton McCann Jr, "The Single Most Important Text in the Entire Bible: toward a theology of the Psalms", in *Soundings in the Theology of the Psalms: perspectives and methods in contemporary scholarship*, 63-75, ed. Rolf A. Jacobson (Minneapolis: Fortress Press, 2011). It could be argued that the message of Ps 82, while crucial (as McCann argues), is not unique, and that here in Ps 25 similar themes occur.

invite a further textual analysis regarding the identities not only of the speaker and didactic voice, but also the audience or congregation, divine addressee, and vocative shifts. Consider vv.8-10:

8 טוֹב-וְיָשָׁר יְהוָה עַל-כֵּן יוֹרֵה חַטָּאִים בְּדַרְךְ:
9 יְדַרְךְ עֲנוּיִם בְּמִשְׁפָּט וַיְלַמֵּד עֲנוּיִם דְּרָכּוֹ:
10 כָּל-אֲרָחוֹת יְהוָה חֶסֶד וְאֱמֶת לְנַצְרֵי בְרִיתוֹ וְעִדְתּוֹ:

*Good and upright is the Lord; therefore he instructs sinners in the way.
He leads the humble in what is right, and teaches the humble his way.
All the paths of the Lord are steadfast love and faithfulness, for those who keep his covenant and his decrees.*

Are these surface assertives of vv.8-10 (and 12-14) merely reflections before God in the third person for poetic reasons? Or do they indicate the presence of a human audience, a congregation who are in some sense involved in this individual complaint? Are these petitions, motivations, praise and confessions enacted before man as well as God? And if so, is this complex intertwining of petition, motivation, praise, and confession, sited within a didactic discourse?

Vv.8-10, for instance, make most sense read as addressing a human audience rather than the divine addressee of vv.1-7. The Psalmist wants God to know that he acknowledges and respects God's righteousness and wisdom, and does so in discourse with other people. In addressing these words to human addressee(s) before a divine audience, the Psalmist is informing – or REMINDING – God: you are like this to your people, therefore you will be kind to me. This politely

distances the Psalmist from the divinity whom he is subtly trying to direct, or commit to a future course of action and involves both man and God in the discourse. To allow for Psalms to have an internal change of addressee at different points within each text is to allow that God and man are both mutually involved in prayer as interchanging addressee and audience. CCIA will be dealt with in a more detailed fashion with respect to the *Sitz im Leben* of the Psalms.

Overlooked by Wagner and Irsigler, if addressees and audience are taken into account in a speech act analysis, the so-called hierarchy of illocutions becomes even more clearly intricately detailed.

In vv.8-10 the Psalmist therefore exemplifies Didactic. The Psalmist REMINDS his fellows of God's righteousness and his care for those who are his humble followers. This assertive then communicates important truths from one generation of God's people to the next. The Psalmist also REMINDS God of his people, of their relationship, of the Psalmist's own care in nurturing these people, and of their respect for God. God as audience witnesses⁴⁵ this act of teaching. God is invited to listen in on the Psalmist's Praise of God. More implicit REMEMBERING: the Psalmist remembers these things, desires that all of God's people in turn remember them, and desires that God too remember all this.

Thus Ps 25 cannot be satisfactorily read as a "Bittsprechakt", or a Declarative-Directive Macro-illocution. Whether or not the didactic voice of vv.8-10 and 12-

⁴⁵ Or, in CCIA, is "informed of".

14 differs from the original speaker, these central lines offer a variation in addressee that closely involves other human beings as well as God. The prayer is apparently being made publicly, and the very public nature of this performance of prayer is crucial to the act of prayer itself. Prayer is a discourse that involves both God and community.⁴⁶ The language of “Judging” and “Remembering” in prayer involves both human and divine, both on the level of changing addressee and audience. The language of “Judging” and “Remembering” thus is most naturally performed in a potentially public context, and a literary context which has to do with Wisdom.

With its intertwining of petition, motivation, confession, and praise, the posited DV, and the rhetoric and function of “Judging” and “Remembering”, Ps 25 as a whole could be viewed as a didactic prayer text, or wisdom psalm.⁴⁷ Although Ps 25 is not included in this category of Gunkel’s, the language particularly of vv.8-10 and 12-14 suggests wisdom literature, with content pointing to God as the source of wisdom. This is a text designed to make its audience seek wisdom as well as receive it, to teach what lies therein, and also to exhort listeners to learn.⁴⁸

Composed as an acrostic, Ps 25 is often regarded by scholars as a literary composition. Perhaps however this overlooks acrostic design as a memorization

⁴⁶ The later addition of the superscription *leDavid* also points to this community of faith.

⁴⁷ The teaching of wisdom is thus wholly integrated into a psalm which teaches about prayer: a neat and hard-hitting *tupos* which clearly demonstrates some of the basic aspects of prayer structure.

⁴⁸ Classified as instruction however by e.g. James Luther Mays, *Psalms, Interpretation* (Louisville: John Knox Press, 1994), 27f.

tool. A text designed to be passed on and remembered benefits from such aide-memoires, as has been seen; the inclusion of such memory aids within a text need not point to a written origin. It does however indicate a careful selection of materials, which in itself has already been regarded as important to didactic. Such Wisdom teaches others how to pray, and gives God's people an easily-remembered example of prayer which includes praise, confession, petition, and motivation, as the important elements of effective prayer discourse. For instance, the call to God not to REMEMBER past sins (25:7a) is memorialized before an audience, and passed down as an example of confession;⁴⁹ and the call to God to REMEMBER his mercy is memorialized before man, and handed on as a *tupos* of praise. Both confession and praise are enshrined in a memorable tradition of motivation of *da-quia-dedisti* reasoning, and both are in fact phrased within directive petitions. The petition need not be the macro-illocution, neither the Declarative-Directive enactment of petition and praise in this context. Rather, the tradition, the memorialisation of such means of prayer, chimes with the macro-illocution (to use Wagner's term) of didactic, and supports Mandolfo's explorations of the DV as integral to such a psalm.

⁴⁹ That the Psalmist thus effectively chooses to memorialize his sins – even if not specifically named – also demonstrates the generosity of the teacher. Normally one would rather one's sins were wiped out, obliterated. The honesty of mentioning them in a text which is to be handed down offers a realistic response to the nature of sin, past wrong which cannot be undone. The Psalmist thus also demonstrates his wisdom.

3. Conclusion

In this chapter, “Remembering” has been seen to involve “Judging”, and “Judging” has been seen to lie beneath the surface of a number of different aspects of prayer – praise, confession, petition, motivation, and didactic – which themselves involve “Remembering”. Thus Fillmore’s semantic analysis of the field of “Judging” words has been a useful tool, enabling the nexus of these semantic fields to be considered in depth. Examining the deep structure of phrases that involve these words, such transformational analysis has led to a more sensitive awareness of some speech acts.

While Wagner-Irsigler’s hierarchy of illocutions within a text may be strictly beyond the boundaries of speech act theory, yet this hierarchy has pointed towards the contributions of Mandolfo and CCIA. Examining Ps 25, the text was thus seen to show significant Didactic influence. The complex intertwining of praise, confession, petition, motivation, and didactic within prayer has thus been acknowledged. “Judging” was seen to be a part of all these different levels of discourse. “Remembering”, involving “Judging” and therefore relevant in different ways in all these aspects of prayer, was also seen to be central to the didactic elements of the discourse.

The treatment of Ps 25 has also tackled the classification of the Individual Lament as a traditional form of prayer, since the intertwining of genres within the text

seems to add up to more than “Individual Lament” with its different voices, its speech acts of teaching and its moves or genres of didactic.

Taking this further, a structural examination informed by the discourse analytic methods above would equate the individual statements of these texts as “acts”, together constituting “genres” (Wendland’s helpful equivalent for C&C’s “move”). These “genres” look to the next level of C&C’s “exchange” – which, if traditional form-critical analysis is indeed strained, might be helpfully broadened to “prayer-exchange” in this situation. At the level of C&C’s “transaction” might come “wisdom”, as an element within the “Psalm-event”, a text within Biblical discourse.

This leads to the suggestion that the act / move / exchange / transaction / event / discourse structure in view here is that of illocution / one of five genres / prayer-exchange / wisdom-transaction / Psalm-event / Biblical discourse. This structure is clearly much larger than can be examined in its fullness in this thesis. The parts that are to be focused on hence are that of the combinations of illocutions and genres within prayer-exchanges that resonate with wisdom-transactions as examples of Psalm-events. That is not to say that the scheme as represented here is in any way exhaustive: working from top to bottom, it allows space for other non-Psalm books of the Bible to be “events”; it allows for Psalms to be either “wisdom-transactions” or not; it allows for “wisdom-transactions” to be “prayer-

exchanges” or not.⁵⁰ It therefore does not demand that all Psalms will be wisdom-transactions, or that all wisdom-transactions in the Psalms will be prayers.

However, it will be seen that this particular grouping is more common than may be initially noted; and this may be highlighted by the combination of focussing on “remembering” language with linguistically-informed hermeneutics that admit of a hierarchical textual analysis.

Thus, it is now to be seen whether traditionally-classified forms other than “Individual Lament” also echo such a function in their discourse patterning.

⁵⁰ Thus, for example, the book of Proverbs would be an “event” which probably would be largely made up of “Wisdom-transactions”, most of which in that instance would not be “prayer-events”.

Chapter 4

Some Psalm Texts: Form and Function in Prayer Exchange

The previous chapter noted how “remembering” was performed at many levels of a prayer text. Examples include calls to God to remember, directives constituting Petition.¹ There are calls to man to remember, directives constituting Didactic. There are calls to God to remember not, directive or expressive constituents of Confession. There are directive calls to man to Praise the remembered essence or acts of God, which function in the deep structure as declarative Praise. There are assertive statements about God as remembered, which function as Didactic. There are declarative statements that remember God and thereby offer Praise. There are reminders to God why he should act in a certain way, the multivalent reasons of Motivation. Petition, Motivation, Praise, Confession, and Didactic were seen to intertwine. Different speech acts of Searle’s five categories thus combine to constitute different speech-genres of Petition, Motivation, Praise, Confession, and Didactic, the genres of the prayer-exchange. The speech act of remembering was seen to be either explicit or implicit in each of these genres or prayer-exchanges, functioning at both micro- and macro-levels. Above all, something akin to Didactic, but on a higher level, now to be referred to as “Wisdom”, was seen as

¹ In this Chapter, rather than the heavy capitalization of Fillmore-ian terms, I am now employing PRAISE, CONFESSION, PETITION, MOTIVATION, and DIDACTIC as genre-designators, and therefore simply signify this usage with a capital letter at the beginning of each of these. Similarly, avoiding REMEMBERING and JUDGING capitalization, when writing of the semantic domains, I refer to them in lower case, with quotation marks.

an overarching transaction in Psalm 25, formerly regarded by Gunkel as an Individual Lament. At the level of the transaction as a whole, remembering was thus regarded as a crucial element in the tradition and re-performance of the prayer text.

In this chapter I consider some further Psalm texts one by one, psalms 74, 77, 30, and 97. They are selected as examples of some of Gunkel's types (Communal Lament, Mixed Type, Thanksgiving, Enthronement), each containing language of the semantic domain of remembering. As explored with regards Ps 25 above, I examine texts in the light of their form and function. Each text is read with reference to the genres of prayer Petition, Motivation, Praise, Confession, and Didactic. Is there a "Grammar of Prayer" and do each of these traditional forms involve these genres in different ways, or are they in fact so closely related that distinctions of forms may become subsumed under a broader transaction of the prayer-exchange? Could at least one such broader transaction be described as "Wisdom", and does this apply to forms of prayer other than the Individual Lament?

Having taken some Psalm texts one by one, I then continue the study with a more canonical approach, taking a group of three psalms often regarded as a group, Psalms 111-113. While 113 is often classified as "Hymn" and 112 as "Wisdom", 111 is more problematic. How do form and function work in these

psalms separately and as a group? In this section, I pay closer attention to CCIA, as touched upon in the previous chapter, as a further useful hermeneutic tool informed by linguistics.

1. Forms of Prayer in Selected Psalms

a. Communal complaint: Ps 74

1. מִשְׁכִּיל לְאַסָּף לְמָה אֱלֹהִים זָנַחְתָּ לְנֹצֵחַ יַעֲשֶׂן אַפָּךְ בְּצֹאן מִרְעִיתֶךָ:
2. זָכַר עֲדָתְךָ קָנִיתָ קֶדֶם גְּאֻלְתָּ שְׁבֹט נַחֲלָתְךָ חֵרֶץ-צִיּוֹן זֶה שְׁכַנְתָּ בוֹ:
3. הָרִימָה פְּעֻמֶיךָ לְמִשְׁאוֹת נֹצֵחַ כָּל-הָרַע אוֹיֵב בְּקִדְשׁ:
4. שְׁאֲגוּ צִרְרֶיךָ בְּקֶרֶב מוֹעֵדְךָ שְׁמוֹ אוֹתָתָם אֹתוֹת:
5. יוֹדַע כְּמִבִּיא לְמַעַלָּה בְּסִבְךָ-עַץ קָרַדְמוֹת:
6. [כ= וַעֲתָ] [ק= וַעֲתָ] פִתְחוּחִיָּה יַחַד בְּכִשְׁיִל וְכִילֶפֶת יַהֲלֹמוֹן:
7. שְׁלַחוּ בְּאֵשׁ מִקִּדְשְׁךָ לְאַרְצֵן חֲלָלוּ מִשְׁכַּן-שְׁמֶךָ:
8. אָמְרוּ בְּלִבָּם נִינֹם יַחַד שָׂרְפוּ כָל-מוֹעֲדֵי-אֵל בְּאַרְצֵן:
9. אוֹתֵתֵינוּ לֹא רָאִינוּ אֵין-עוֹד נָבִיא וְלֹא-אֶתָּנוּ יוֹדַע עַד-מָה:
10. עַד-מַתִּי אֱלֹהִים יַחַרְךָ צַר יִנָּאֵץ אוֹיֵב שְׁמֶךָ לְנֹצֵחַ:
11. לְמָה תָּשִׁיב יָדְךָ וַיִּמְיָנְךָ מִקֶּרֶב [כ= חוֹקְךָ] [ק= חִיקְךָ] כִּלְהָ:
12. וְאֱלֹהִים מִלְכֵי מִקְדָּם פָּעַל יְשׁוּעוֹת בְּקֶרֶב הָאָרֶץ:
13. אַתָּה פּוֹרְרֶתָ בְּעֵזְךָ יָם שִׁבְרֶתָ רָאשֵׁי תְּנִינִים עַל-הַמַּיִם:
14. אַתָּה רִצְצָתָ רָאשֵׁי לוֹיִתָן תִּתְּנֶנּוּ מֵאֲכָל לֶעָם לְצִיִּים:
15. אַתָּה בְּקַעַת מַעַיִן וְנַחַל אַתָּה הוֹבִשְׁתָּ נְהָרוֹת אֵיתָן:
16. לֵךְ יוֹם אֶרֶץ-לֵךְ לַיְלָה אַתָּה הַכִּינֹתָ מְאוֹר וְשֶׁמֶשׁ:
17. אַתָּה הִצַּבְתָּ כָּל-גְּבוּלוֹת אֶרֶץ קִיץ וְחָרֵף אַתָּה יִצְרָתָם:
18. זָכַר-זֹאת אוֹיֵב חָרֵף יַהוָה וְעַם נָבָל נֶאֱצַו שְׁמֶךָ:
19. אֶל-תִּתֵּן לַחֵית נֶפֶשׁ תּוֹרֶךָ חֵית עֲנִיָּה אֶל-תִּשְׁכַּח לְנֹצֵחַ:
20. הֲבֵט לְבָרִית כִּי מְלֹאוּ מִחֲשַׁבֵי-אֶרֶץ נְאוֹת חָמָס:
21. אֶל-יֹשֵׁב דָּךְ נִכְלָם עָנִי וְאַבְיוֹן יַחֲלָלוּ שְׁמֶךָ:
22. קוֹמָה אֱלֹהִים רִיבָה רִיבָה זָכַר חֲרַפְתָּךְ מִנִּי-נָבָל כָּל-הַיּוֹם:
23. אֶל-תִּשְׁכַּח קוֹל צִרְרֶיךָ שְׁאוֹן קָמִיךָ עֲלֶה תְּמִיד:

<A Maskil of Asaph.> O God, why do you cast us off forever? Why does your anger smoke against the sheep of your pasture?

Remember your congregation, which you acquired long ago, which you redeemed to be the tribe of your heritage. Remember Mount Zion, where you came to dwell.

Direct your steps to the perpetual ruins; the enemy has destroyed everything in the sanctuary.
Your foes have roared within your holy place; they set up their emblems there.
At the upper entrance they hacked the wooden trellis with axes.
And then, with hatchets and hammers, they smashed all its carved work.
They set your sanctuary on fire; they desecrated the dwelling place of your name, bringing it to the ground.
They said to themselves, "We will utterly subdue them"; they burned all the meeting places of God in the land.
We do not see our emblems; there is no longer any prophet, and there is no one among us who knows how long.
How long, O God, is the foe to scoff? Is the enemy to revile your name forever?
Why do you hold back your hand; why do you keep your hand in your bosom?
Yet God my King is from of old, working salvation in the earth.
You divided the sea by your might; you broke the heads of the dragons in the waters.
You crushed the heads of Leviathan; you gave him as food for the creatures of the wilderness.
You cut openings for springs and torrents; you dried up ever-flowing streams.
Yours is the day, yours also the night; you established the luminaries and the sun.
You have fixed all the bounds of the earth; you made summer and winter.
Remember this, O LORD, how the enemy scoffs, and an impious people reviles your name.
Do not deliver the soul of your dove to the wild animals; do not forget the life of your poor forever.
Have regard for your covenant, for the dark places of the land are full of the haunts of violence.
Do not let the downtrodden be put to shame; let the poor and needy praise your name.
Rise up, O God, plead your cause; remember how the impious scoff at you all day long.
Do not forget the clamor of your foes, the uproar of your adversaries that goes up continually.

Discourse, dialogue, and variety of voices have already received attention in the Individual Lament, in the reading of Ps 25 above and through the works of Mandolfo.² Ps 74 is traditionally classed as "Communal Lament": little indicates an

² Mandolfo, *God in the Dock*, vol. 357.

individual, singular voice;³ otherwise the language is overwhelmingly collective (“your flock”, “your congregation”) or in plural forms. Ps 74 focuses on a communal place,⁴ important for all God’s people, and central to their memory and identity as such.⁵ The likely post-exilic framework is shown by the description of the particularities of the holy building of the Temple and its destruction in 586 BC.⁶

V.1 opens with questions accusing God of casting off his people, and being angry with them. God is judged to have violated his covenant: he has let his people down.⁷ These questions constitute a Motivation that God change his behaviour, and is thus naturally followed up by directives in Petition, reminding God of his past relationship with his people, symbolised now by the ruined Temple.⁸ God’s remembering – of past good relationship, and of present destruction – is hoped to

³ Three instances alone: first singular pronominal suffix “my King” (v.12); singular noun forms (vv.19, 21), not necessarily referring to the speaker, commonly understood as generic forms.

⁴ Goldingay, *Psalms*, 422–423. He notes the resonance of the sanctuary’s mention in Ps 73, and connects the two.

⁵ Place also is central to the discussion of the following chapter, and the Temple plays a crucial role in this.

⁶ Other, less persuasive, possibilities include the desecration of the Holy Place by Antiochus IV in 168 BC. Eaton, *Psalms*, 269; Weiser, *Psalms*, 518. Gunkel tried to avoid dating it with regard to any particular event. Marvin E. Tate, *Psalms 51–100*, Word Biblical Commentary, vol. 20 (Dallas, Texas: Word Books, 1990), 247.

⁷ Goldingay, *Psalms*, 423. “In the years immediately after that event [destruction of the Temple in 587], an inquiry as to the reason for it might have met with a snorting reply from Yhwh.... after two or three decades people who were too young to bear responsibility for the events that led to the city’s fall might be asking how long abandonment is to persist.” Goldingay’s reflections on permanence are an interesting pointer to the discussion of the intersection of time and eternity in Chapter 6 below.

⁸ The ruins themselves are a “sad memorial” (Weiser, *Psalms*, 518f): they remind both God and man of the destruction and consequently their ongoing presence could be said to remind God continually to help his people.

be effective, to bring about repair.⁹ This is what the Psalmist, and his co-speakers,¹⁰ seems to be intending. Motivation and Petition alternate: emotive assertives describing the destruction, vv.4-11, constitute the following Motivation.¹¹ Reminiscent of the opening questions, the psalmist essentially asks: was it the dwelling-place of God's name at that very time? It is contradictory: how can the dwelling-place of God's name be profaned? The threefold occurrence of words for "axe" offers a jarringly violent tone,¹² before the description of the consuming flames, in the uncomfortable juxtaposition of **בְּאֵשׁ מִקִּדְשֶׁךָ** "with fire your sanctuary" and the vicious **הִלְלוּ מִשְׁכַּן-שְׁמֵךָ** "they pollute the dwelling-place of your name" in v.7. The signs and wonders of God are doubted, as enemies perceive signs in their destructive actions (v.4), and the psalmist and God's people are left without signs or prophets (v.9). With the Temple itself as a sign of God, its destruction means the absence of divine signs. All this points to the conclusion that this devastation is about more than the physical ruins: the great fear is the ruin of the relationship between God and his people, particularly if God has indeed deserted them as the Temple is deserted.

⁹ On v.2, "the verb *zkr* has in this context a twofold significance. It points back to the previously existing relationship, and it implores Yahweh to intervene on behalf of his people... God is not reminded of the Covenant as if he had forgotten it, but rather the people allude to their election as the reason for their boldness in asking for God's help." A. A. Anderson, *The Book of Psalms*, New Century Bible (London: Oliphants, 1972), 539.

¹⁰ "The "my King" in v.12a lets the reader know that the speaker in this psalm is an individual voicing a prayer for the community – not simply a detached narrator of events or some purely professional mediator. The speaker expresses "ownership" of the long history of Yahweh and Israel." Tate, *Psalms 51-100*, 250, vol. 20.

¹¹ On vv.4-9: "The purpose of the prayer is not, of course, to inform Yahweh of what has happened (surely he knows!), but to motivate him to the action asked for in vv.2-3 – to lay out the situation before him." *Ibid.*, 248. The importance and possibility of such informing will be discussed in Chapter 5 below, in the application of CCIA to the Psalms.

¹² Although the precise meaning of vv. 5-6 is disputed.

Vv.10-11 echo v.1 with questions effectively accusing God of letting the enemy triumph, and failing to act on behalf of his people. Such a crescendo of questions, directives, and emotive assertives offer an ever closer entwining of Motivation and Petition.¹³

Vv.12-17 now shift the subject of remembering, from God's remembering, to man's. In a series of assertive illocutions, remembering is enacted, and Praise apparently effected: God has been powerful always and everywhere. The string of examples given, however, is more complex than Praise. There is a discernible change of voice with the change of addressee. In v.12 – one of the few instances of the singular voice – God is in the third person; in v.13 this reverts to an address to God. The content of the whole six verses is similar; yet there is a shift here from Didactic in v.12 to Motivation in vv.13-17. From history, God has every reason to maintain and rebuild that relationship. Assertives addressed to God accumulate towards Motivation with the intention of seeking God's salvation. God is to remember his people. By remembering him and their relationship in their prayers, they are thereby reminding him, if he should choose to be reminded. Certainly God is portrayed here as all-powerful on a cosmic level: he can help if he will; and there is every good reason why this should be his desired

¹³ “Could you really not do anything?” can be read either as a Petition, “do something!” or a Motivation, “because you can/ because we believe you can”.

response, as well as theirs. Motivation points to the implied and as yet unanswered Petition for help.¹⁴

Vv. 18 to the end return to God's remembering: a series of directives makes explicit Petition for salvation.¹⁵ Imperative זָכַר-זָאֵת "remember that" (v.18) suggests this scene is not presently experienced, but visited in the psalmist's mind, and the image thereby sown in God's own imagination.¹⁶ There is no הִנֵּה *hinnēh* which one would expect if it were more present than imagined, and the psalmist's reminder to God conjures the devastating image as a plea and argument for revenge.¹⁷ The final verses continue building up this picture, even audibly in v.23 קוֹל צִרְיָיִךְ שְׂאוֹן קָמְיִךְ "the clamour of your foes, the uproar of your adversaries" are heard again. All these reminders are placed carefully to stir God to action. The implication is that he is not in his dwelling-place right now,

¹⁴ "The sense of the absence and inactivity of God, despite great provocation by his enemies, is heightened by the hymn-like section in vv 12-17, which recalls the cosmic power of God. He is the basher of sea monsters' heads and the one whose power overwhelms every challenge to divine kingship. Why then does he tolerate the "monsters" who are loose in his own patrimony?" Tate, *Psalms 51-100*, 253, vol. 20.

¹⁵ Sturrock analyses the whole structure of the psalm neatly according to tenses and moods of the verbs as *inclusio*. Ibid., 245.

¹⁶ God as having an imagination: Anthropomorphic observations of God in the OT are relatively scant because they may have been considered to belittle God, but where they do exist they largely focus on his physicality (connecting with doctrines of the making of man in the *imago Dei* and the Incarnation of God in Christ) rather than his character. Cf. H. H. Rowley, *The Faith of Israel: aspects of Old Testament thought* (London: SCM, 1961); J. Andrew Dearman, *Theophany, Anthropomorphism, and the Imago Dei: some observations about the incarnation in the light of the Old Testament*, 1st ed. (Oxford: OUP, 2002); T. E. Fretheim, "The Repentance of God: a key to evaluating Old Testament God-talk", *Horizons in Biblical Theology* 10, no. 1 (1988), 47-70. Despite frequent avoidance of anthropomorphic approaches to OT theology, an interesting brief study of Rabbinic anthropomorphic views is given by David Stern, "Imitatio Hominis: anthropomorphism and the character(s) of God in rabbinic literature", *Prooftexts* 12, no. 2 (1992), 151-174.

¹⁷ The notion of a place and experience in the imagination will be considered further in Chapter 5 below.

otherwise he would not need to be reminded of it by such vivid actualisation. These descriptions contrast with pictures of God's might through the ages (vv.12-17), God's care for the poor and needy (v.21), and the pointed self-reference to the singers as God's "dove" and his "lowly ones" (v.19). The Psalmist thus upbraids God לְפָרִיִת הַבֵּט, "have regard for the covenant" at the beginning of v.20. The covenant sits at the centre of this reminding: the Temple and what happens to it becomes a reminder of God's covenant.¹⁸ The genre of Motivation is clearly implied throughout this series of directives: God's remembering of his relationships with his people and his foes (and their foes) alike. Petition now points to the implied and not yet honoured Motivation.

This "communal lament" is then close to "individual lament" in terms of generic function, and the working together of Petition, Motivation, and Praise. The main generic difference between Pss 74 and 25 is that the clear Confession of Ps 25:7 has no equivalent in Ps 74: rather, the communal voice expresses righteous anger suggesting that God's anger is undeserved.¹⁹ The communal voice is strong in self-defence: God's people are united in lamenting their unfair treatment from their enemies, and from God. The communal voice similarly is strong in Petition

¹⁸ Mark S. Smith, "Like Deities, Like Temples (Like People)", in *Temple and Worship in Biblical Israel*, 3-27, ed. John Day (London: T&T Clark, 2005) 6. He recognises the power of Temple architecture: it "embodies and conveys various divine narratives, and in this way, temples may recapitulate the understanding of deities." The Temple motif is figured as central to the conjoining of "wisdom" Ps 1 and "royal" Ps 2: S. E. Gillingham, *A Journey of Two Psalms: the reception of Psalms 1 and 2 in Jewish and Christian tradition* (Oxford: OUP, 2013).

¹⁹ With one possible exception: since "they have learned to think of themselves as lowly" vv.20f could be Confession of their need and affliction, perhaps a result of God's justice and therefore their sinfulness. Mays, *Psalms*, 247.

and Motivation: this isn't just one lone voice requesting help or seeking to persuade; it is a people. God has many people to and for whom God has to answer. All are united in singing the same song: a song of lament but also a song of Praise. There is an implied Motivation: this song also offers an answer to the repeatedly scoffing enemy, those reviling God's name. If God helps, he will have a glorious throng of voices to hymn him loudly, and thus to end the enemy's vilification of God. As the people gather together in communal worship, Petition, Motivation, and Praise, they not only seek God's help, but also seek to be united with him as they are united with one another. The publicly gathered voice looks to attract further voices, both human and divine, joining in their communal address to God.

That communal gathering continues through the generations. Future generations are brought to the cause of defending themselves, their ancestors, their places, their God. These congregational voices go so far as to see themselves as an aid to God, to maintain his glory and renown. Strong, public words are an act of memorialisation through generations. The care of God's people for the name of their God, and consequently their own name, is a commitment to remember. There is not just one leader who teaches God's people of their identity, their salvation story, their relationship with God; there are generations of teachers. The single DV of v.12 is worked into a communal Wisdom response. This is a shared experience, a communal memory enshrined by corporate acts of remembering and repeating aloud before God. In the face of destruction and exile, when the

identity of all God's people is in the balance, the Temple in ruins, and the relationship between God and Israel under threat, shared remembrance is crucial to the survival of the people. Didactic here gives way to a plural speaker as well as a plural audience. Reminding God (addressee) of the congregation and Mount Zion in v.2 is also a reminder to ongoing generations (audience present and future), to those who will learn and themselves eventually teach the momentous history and identity of God's people. The Didactic genre, albeit only evident specifically in one verse, is central to this prayer-exchange: its all-pervasive character arguably defines this text, which details a cataclysmic event in the relationship between God and his people, as a "Wisdom" transaction.

b. Mixed type: Ps 77²⁰

1. לְמִנְצַחַ עַל- [כ= יְדִיתוֹן] [ק= יְדוּתוֹן] לְאַסֵּף מִזְמוֹר:
2. כְּוֹלֵי אֱלֹהִים וְאַצְעָקָה כְּוֹלֵי אֱלֹהִים וְהֶאֱזִין אֵלַי:
3. בְּיוֹם צָרָתִי אֲדַנֶּי דְרָשְׁתִּי יְדֵי לַיְלָה נִגְרָה וְלֹא תִפּוּג מֵאַנְהָ הַנְּחָם נַפְשִׁי:
4. אֲזַכְּרָה אֱלֹהִים וְאַהֲמִיָּה אֲשִׁיחָה וְתַתְּעִטָּה רוּחִי סְלָה:
5. אֲחִזַּתְּ שְׁמֵרוֹת עֵינַי נִפְעַמְתִּי וְלֹא אֲדַבֵּר:
6. חֲשַׁבְתִּי יָמִים מִקֶּדֶם שְׁנוֹת עוֹלָמִים:
7. אֲזַכְּרָה נִגִּינָתִי בְּלִילָה עִם-לִבִּי אֲשִׁיחָה וַיִּחַפֵּשׂ רוּחִי:
8. הֲלַעוֹלָמִים יִזְנַח אֲדַנֶּי וְלֹא-יִסְיָה לְרִצּוֹת עוֹד:
9. הֲאִפְסָ לְנִצָּח חֲסֵדוֹ גָּמַר אָמַר לְדֵר וְדֵר:
10. הֲשָׁכַח חֲנוּת אֵל אִם-קִפֵּץ בְּאַף רַחֲמָיו סְלָה:
11. וְאָמַר חֲלוּתִי הִיא שְׁנוֹת יָמַי עָלְיוֹן:
12. [כ= אֲזַכִּיר] [ק= אֲזַכּוֹר] מֵעַל-לִי-יָהּ כִּי-אֲזַכְּרָה מִקֶּדֶם פְּלֹאֵף:
13. וְהִגִּיתִי בְּכָל-פְּעֻלָּה וּבְעַלְלוֹתֶיהָ אֲשִׁיחָה:

²⁰ Anderson, *Psalms*, 556: "The *Gattung* of the Psalm is not clear; Mowinckel, Leslie, *et al.* regard the poem as a National Lament where the speaker is the King or a representative of the community." Classified as individual lament (vv.1-9) then hymn (vv.11-20) by Weiser, *Psalms*, 530. Gunkel's use of "mixed type" is to take into account the bipartite function of lament and praise.

14. אֱלֹהִים בְּקֹדֶשׁ דְּרָדָהּ מִי־אֵל גָּדוֹל כְּאֱלֹהִים:
 15. אַתָּה הָאֵל עֲשֵׂה פֶלֶא הוֹדַעְתָּ בְּעַמִּים עֲזָה:
 16. גִּאֲלֹתַי בְּזִרְעֵי עַמֶּךָ בְּנִי־יִעֲקֹב וַיּוֹסֶף סֵלָה:
 17. רָאוּךָ מִיָּמִים אֱלֹהִים רָאוּךָ מִיָּמִים יַחֲלִי אֶף יִרְגָזוּ תַּהֲמוֹת:
 18. זָרְמוּ מִיָּמִים עֲבוֹת קוֹל נָתַנוּ שְׁחָקִים אַרְבַּח־חֲצָצִיף יִתְהַלְכוּ:
 19. קוֹל רַעְמֶךָ בְּגִלְגָּל הָאֵירוּ בְּרָקִים תִּבֵּל רְגָזָה וַתִּרְעַשׂ הָאָרֶץ:
 20. בָּיָם דְּרָדָהּ [כ= וּשְׁבִילֶיךָ] [ק= וּשְׁבִילֶיךָ] בְּמִים רַבִּים וְעַקְבוֹתֶיךָ לֹא
 נִדְעוּ:
 21. נַחֲיֵת כְּצֹאן עַמֶּךָ בְּיַד־מֹשֶׁה וְאַהֲרֹן:

<To the leader: according to Jeduthun. Of Asaph. A Psalm.> I cry aloud to God,
 aloud to God, that he may hear me.

In the day of my trouble I seek the Lord; in the night my hand is stretched out
 without wearying; my soul refuses to be comforted.

I think of God, and I moan; I meditate, and my spirit faints. Selah

You keep my eyelids from closing; I am so troubled that I cannot speak.

I consider the days of old, and remember the years of long ago.

I commune with my heart in the night; I meditate and search my spirit:

"Will the Lord spurn forever, and never again be favorable?

Has his steadfast love ceased forever? Are his promises at an end for all time?

Has God forgotten to be gracious? Has he in anger shut up his compassion?"

Selah

And I say, "It is my grief that the right hand of the Most High has changed."

I will call to mind the deeds of the LORD; I will remember your wonders of old.

I will meditate on all your work, and muse on your mighty deeds.

Your way, O God, is holy. What god is so great as our God?

You are the God who works wonders; you have displayed your might among the
 peoples.

With your strong arm you redeemed your people, the descendants of Jacob and
 Joseph. Selah

When the waters saw you, O God, when the waters saw you, they were afraid;
 the very deep trembled.

The clouds poured out water; the skies thundered; your arrows flashed on every
 side.

The crash of your thunder was in the whirlwind; your lightnings lit up the world;
 the earth trembled and shook.

Your way was through the sea, your path, through the mighty waters; yet your
 footprints were unseen.

You led your people like a flock by the hand of Moses and Aaron.

There is little in Ps 77 to suggest that this could be anything other than a singular speaker.²¹ The phrase “with my voice to God” in its emphatic positioning is strikingly repeated.²² Even if a singular speaker, and with no audience immediately evident beyond the divine addressee, a clear performative force is signalled from the outset. In v.7 it is “music” that the Psalmist is remembering, an evocation of singing aloud. The opening verses thus appear as a series of declarations. The Psalmist is hereby “crying aloud”, “seeking the Lord”, “thinking of God”, “moaning”, and so on. In the midst of these declarations, “in the night I stretch out my hand”, by the strength of its juxtaposition, has declarative rather than simply assertive force.

These declarative speech acts apparently do not easily constitute any of the five genres outlined above. What then is the deeper structure? A declarative complaint that is addressed by powerless man to powerful God implies both the wish that it were otherwise, and also the hope that God might make it otherwise. Thus while there is no desired response specified, no explicit directive illocution, and the

²¹ Goldingay, *Psalms*, 461. On Ps 77: “From vv.1-6 we might infer that the suppliant is speaking of personal trouble, and even in vv.7-20 there is nothing explicit to indicate that the suppliant is a leader rather than an ordinary person. The implication would then be that the psalm illustrates the way an individual may find resources in time of difficulty by reflecting on what God has done for the people as a whole. But the appeal to God’s great acts for the people as a whole in the past makes it more likely that the difficulty is communal rather than individual. Perhaps, then, the suppliant is an individual troubled by the way God has been acting. Or perhaps the talk in terms of “my trouble” means that a person such as a king or governor speaks; the closing reference to Israel’s leaders would fit with that. The psalm would then compare with Ps 73, and also contrast with it, because here there is no resolution. Or perhaps the “I” is the “I” of each member of the congregation, so that the psalm would compare with Lamentations. Its setting might be the exile and the prayer of the whole community in that context...” Individual and communal prayer and memory are clearly closely connected here.

²² The noun *qôl* (in v.2: “with my voice”) also occurs twice in quick succession in vv.18-19.

reasoning is not spelt out, nevertheless these verses in fact amount to the combination of genres of Petition and Motivation. Even more subtle is the Praise which the declarations indicate, and which fits with the Petition, by suggesting the unequal power dynamic between Psalmist and God.

The reported questions about the nature of God in vv.8-10, and the narrated speech of v. 11, could be the outworkings of the declarative speech acts announced in vv.1-7, continuing the generic knots of Petition, Motivation, and Praise. Contrast, however, Mandolfo's discourse analysis, although she does not even mention Ps 77, analysing simply those texts commonly regarded as "Individual Lament". She might have considered vv.8-10, spoken *about* God, with no identifiable speaker, as the DV, interestingly phrased as leading questions expecting the answer "no". The woundedness or sickness of the speaker in v.11 is thus a consequence of recognising that this lamentation does not chime with the God who is known and remembered, spurred on by these rhetorical questions in the DV. This leads to the turning point of the remembrance towards positive statements about God in the "I"-voice. There is arguably a Didactic function in these transitional verses.

Imperfect declarations of remembrance²³ in v.12 resonate with the performative imperfects of v.2. Now the objects of these declarations are positive

²³ Not to be confused with Westermann's understanding of this as "descriptive praise", Westermann, *Praise and Lament*, 31.

remembrances of God's wonders rather than the former negative remembrances. Yet here the different tone and content of the open-ended imperfects suggests a commissive vow in v.12, fulfilled in the following verses. Thus, addressing God within indirect speech, the Psalmist declares, promises, and then performs speech acts accumulating to Praise from here to the end of the Psalm.

The remembering and reminding of v.12 is arguably theologically central to the psalm. Occurrences of *zkr*, here and in vv.4 and 7, have been given as evidence of the unity of the psalm's composition.²⁴ *Zkr* draws the whole psalm together, going beyond the form critical view of the psalm as two separate prayers or a "mixed type". Contrasting the Hiphil Kethibh or the Qal Qere in v.12, the traditional interpretation of the priority of Kethibh²⁵ means the Psalmist reminds, not just remembers.²⁶ The written text literally reminds, and the read text remembers and thereby only implicitly reminds. Along with ambiguity of audience and addressee in v.12, the Psalmist is committing himself both to remember, and to cause to remember.²⁷ The remembered, unchanging God of

²⁴ Tate, *Psalms 51-100*, 272-273, vol. 20; John S. Kselman, "Psalm 77 and the Book of Exodus", *Journal of the Ancient Near Eastern Society* 15, (1983), 51-58; Beat Weber, *Psalm 77 und sein Umfeld: eine poetologische Studie* (Weinheim: Beltz Athenaeum 1995); Frank-Lothar Hossfeld et al., *Psalms 2: a commentary on Psalms 51-100*, Hermeneia - a critical and historical commentary on the Bible (Minneapolis: Fortress Press, 2005), 275.

²⁵ For a discussion of the K/Q problem in general cf. James Barr, "A New Look at Kethibh-Qere", in *Remembering All The Way: a collection of Old Testament studies*, 19-37, ed. B. Albrektson (Brill: Leiden, 1981).

²⁶ [ק=אָזְכוּר] [כ=אָזְכִיר] Tate, *Psalms 51-100*, 270, vol. 20. Contrast Hossfeld et al., *Psalms 2*, 274.

²⁷ Anderson 558: v.9 "does not imply that God has a bad memory (or might have), but it suggests that he has deliberately (and no doubt for a good reason) rejected his people for the time being."

redemption will thereby be reminded.²⁸ That transitional vv.12-13 are central and express the psalm *in nuce* supports the view that Ps 77 is not composite: indeed the King James version tightens this by adding to v.11 “*but I will remember* the years of the right hand of the most High”. The Psalm is both setting out to remind as well as to remember: the two cannot be separated or one dismissed, as indeed both Kethibh and Qere are kept by the Masoretic editors.

The recurrences of the performative vocabulary of *zkr*, *qôl* and *yad* unify the text. Remembering, the voice, and the power of the right hand chimes with the effective sense of *zkr*. Both hand and voice are effective, the word is also the deed. Remembering in Ps 77 has an integral role in the effectiveness of the spoken act. Indeed, the whole of Ps 77 seems to be an act, or ongoing re-enactment, of remembering and reminding. The declarations of vv.1-7 almost without exception are either qatal or wayyiqtol: this is both a present remembering of the past, and a re-enactment of past remembering.²⁹ Speaking memories aloud is effective remembering: remembering the crying, the praying, the meditating; and remembering also the very remembering itself.

²⁸ In support of this reading see also Calvin on vv.11-12. David C. Searle, *Commentary on the Psalms: Calvin* (Edinburgh: The Banner of Truth Trust, 2009).

²⁹ There are few verbs in vv.1-7 that do not fit this syntactic category of qatal or wayyiqtol, such as the negated piel yiqtol “I cannot speak” at the end of v.4. Neatly, this grammatical exception is an ongoing and intensified inability to do that effective act which is so closely related to the voice, a self-contradictory utterance. The remembering of past goodness at this particular juncture does not function as the psalmist is used to it functioning: rather than heartening him, it makes him grieve more. The other exceptions are in v.7, the cohortatives of *zkr* and *šāh* in parallelism. This belies the Psalmist’s declarative aim precisely to do this remembering and musing as he speaks his Psalm aloud. Cf. e.g. Craig C. Broyles, *Psalms*, New International Biblical Commentary, vol. 11 (Carlisle: Paternoster Press, 1999), 316; W. VanGemeren et al., *Psalms-Song of Songs*, ed. Frank E. Gaebel, The Expositor’s Bible Commentary, vol. 5 (Grand Rapids: Zondervan, 1991), 500.

The remembering itself could thus be either past or present:

Though the speaker may be remembering some earlier point in his life when, in contrast to his present condition, he sang joyously in the night, it is also possible that “song” (*neginah*, unlike its synonym *rinah*, which is almost always joyous) refers to a heartfelt chanted prayer and so is linked with his present fate of restless nights of anguish.³⁰

Indeed, the qatal form has a special place as a performative.³¹ Applying a temporal present/future interpretation of qatal performatives to Ps 77 strengthens the argument that the memory act is performative, both past and present, as well as in some respect looking to the future.³² The Psalm commits present and future speakers, readers and pray-ers of the Psalm to future acts of remembering and reminding.

³⁰ Robert Alter, *The Book of Psalms: A Translation with Commentary* (New York: W. W. Norton and Company, 2007), 269.

³¹ “Quite a number of the traditionally unexplained instances of the qatal form used in the future sphere belong to this particular group [of performatives]... These special qatal sentences, different from other event qatal sentences... which have the temporal function of anteriority, trigger a present/future interpretation due to the performative nature of the utterance. We can perhaps conclude that at least some of the commonest occurrences of qatal ‘in the future’ which have traditionally puzzled grammarians may be accounted by recognizing a systematic correlation between performative sentences and a specific temporal interpretation of the qatal form within the direct reported speech.” Tal Goldfajn, *Word Order and Time in Biblical Hebrew Narrative*, Oxford Theological Monographs (Oxford: OUP, 1998), 89; Paul Joüon and T. Muraoka, *A Grammar of Biblical Hebrew*, 2nd ed., Subsidia Biblica, vol. 27 (Roma: Gregorian & Biblical Press, 2009), 334.

³² This also resonates with Tate, *Psalms 51-100*, 271, vol. 20: “This is not an easy psalm to read because of the uncertainty about the tenses and modes of the verbs... it is possible to read the psalm in terms of thanksgiving, with the verbs in vv 2-4 read in past tense and recalling a time of lament... nevertheless the language of the psalm seems to indicate a situation of present distress existing for the speaker, a prayer which waits for an answer.”

This is a psalm about praying, and as such it is a highly effective performative. The Psalmist simultaneously commits himself to and enacts different genres of prayer. The first part of the Psalm subtly effects Petition and Motivation (*da-quia-dedi*), while the second part loudly declares Praise and Motivation (*da-quia-dedisti*).³³ “The reasons for praise are also the contents of praise.”³⁴ Remembering and reminding God, the Psalmist practises his relationship with God, and thereby calls God to do the same.³⁵ God should display his redemptive power, and not reject his people: he too should maintain the relationship so intensively remembered here.³⁶ Future commitment is ongoing: by remembering and reminding God’s people of this relationship, and the actualising of this relationship, God’s future people will continue to remember God; God too is committed to remembering his people in the future.³⁷ Insofar as the text is committing also God’s people to future remembering, the memory and tradition of this is central to Didactic. The act of remembering therefore is an integral way by which these genres are intertwined in a prayer text.

³³ Vv.11-20 seen as “implied prayer for the renewal of such salvation” by Eaton, *Psalms*, 277-278; Contrast Mays, *Psalms*, 251, 253: “The prayer never reaches a petition” but then “the hymn also functions in place of the missing petition”.

³⁴ Goldingay, *Psalms*, 51.

³⁵ Note also the connection between forgetting and shrivelling up in Hebrew, and thus God’s power as ineffectual. Mitchell Dahood S. J., *Psalms II (51-100)*, The Anchor Bible (New York: Doubleday & Company, 1968), 226, 229.

³⁶ Tate, *Psalms 51-100*, 275, vol. 20: on vv.4-11, “the recall of God’s wonderful works of the past – culminating in the deliverance of Israel in v.16 – is the counterpoint to the divine passivity in the present.” Tate then would read these verses as Motivation.

³⁷ Goldingay, *Psalms*, 458, 473. He entitles his exegesis of Ps 77 as “The Pain and the Hope of Recollection”. So he summarises: “Remind yourself and remind God of the great things that God did in delivering us as his people at the beginning. Only if you do that can you look to God to give ear to you.”

The speech act of remembering, the genre of Didactic within the prayer-exchange, and the transaction of “Wisdom”, are clearly interrelated in Ps 77. Combining the transitional Didactic verses 8-10 with the speaker’s response of v.11, then v.12 where *zkr* is so central, leads to the observation that Didactic and the semantic content and function of *zkr* are closely entwined. Moreover, these elements give a sense that illocutionary remembering and generic Didactic are important constituent parts of a “Wisdom” transaction. Once again, acknowledging the omission of Confession, it seems that for all the Petition, Motivation and Praise of this mixed-type Psalm, there is a higher discourse in evidence here, taking its cue from Didactic.

c. Thanksgiving of Individual: Ps 30

1. מִזְמוֹר שִׁיר־חֲנֻכַּת הַבַּיִת לְדָוִד:
2. אֲרוּמָמָה יְהוָה כִּי דָלִיתָנִי וְלֹא־שִׁמְחָתָ אִיבֵי לִי:
3. יְהוָה אֱלֹהֵי שׁוֹעֲתֵי אֱלֹהִים וְתִרְפְּאֵנִי:
4. יְהוָה הֶעֱלִיתָ מִן־שָׂאוֹל נַפְשִׁי חַיִּיתָנִי [כ= מִיּוֹרְדֵי] [ק= מִיּוֹרְדֵי]־כּוֹר:
5. זָמְרוּ לַיהוָה חֲסִידָיו וְהוֹדוּ לְזִכָּר קֹדֶשׁוֹ:
6. כִּי רָגַע בְּאֶפֶס חַיִּים בְּרִצּוֹנוֹ בְּעָרֵב יָלִין בְּכִי וְלִבִּקָּר רִנָּה:
7. וְאֲנִי אָמַרְתִּי בְשִׁלּוֹי בַל־אֲמוּט לְעוֹלָם:
8. יְהוָה בְּרִצּוֹנָה הֶעֱמַדְתָּה לְחַרְרֵי עֹז הַסִּתְרָתָ פָּנִיךָ הָיִיתִי נִבְהָל:
9. אֱלֹהִים יְהוָה אֶקְרָא וְאֶל־אֲדֹנָי אֶתְחַנֵּן:
10. מִה־בְּצַע בְּדָמַי בְּרִדְתִּי אֶל־שִׁחַת הַיּוֹדֵךָ עֶפֶר הַחֲנִיד אָמַתְךָ:
11. שָׁמַע־יְהוָה וַחֲנַנִּי יְהוָה הִיחֵ־עֶזֶר לִי:
12. הִפְכַתָּ מִסְפְּדֵי לְמַחֹל לִי פִתַּחְתָּ שִׁקִּי וְתִאֲזַרְנִי שִׁמְחָה:
13. לְמַעַן יִזְמְרָךָ כְּבוֹד וְלֹא יִדָּם יְהוָה אֱלֹהֵי לְעוֹלָם אֲוֹדְךָ:

<A Psalm. A Song at the dedication of the temple. Of David.> I will extol you, O LORD, for you have drawn me up, and did not let my foes rejoice over me. O LORD my God, I cried to you for help, and you have healed me.

*O LORD, you brought up my soul from Sheol, restored me to life from among those gone down to the Pit.
Sing praises to the LORD, O you his faithful ones, and give thanks to his holy name.
For his anger is but for a moment; his favor is for a lifetime. Weeping may linger for the night, but joy comes with the morning.
As for me, I said in my prosperity, "I shall never be moved."
By your favor, O LORD, you had established me as a strong mountain; you hid your face; I was dismayed.
To you, O LORD, I cried, and to the LORD I made supplication:
"What profit is there in my death, if I go down to the Pit? Will the dust praise you? Will it tell of your faithfulness?
Hear, O LORD, and be gracious to me! O LORD, be my helper!"
You have turned my mourning into dancing; you have taken off my sackcloth and clothed me with joy,
so that my soul may praise you and not be silent. O LORD my God, I will give thanks to you forever.*

Echoing didactic language, Goldingay describes Ps 30 as “textbook”:

- Opening commitment to praise (v.2)
- Recollection of prayer and of Yhwh’s act of deliverance (vv.3-4)
- Invitation to praise (v.5)
- Basis for that praise (v.6)

- Recollection of past flourishing and its reversal (vv.7-8)
- Recollection of prayer (vv.9-11)
- Recollection of Yhwh’s act of deliverance (v.12)
- The aim of that in ongoing praise (v.12)³⁸

This simple outline, with “overlapping double structure”, depicts a typical, straightforward, and memorable example of Praise. With the human addressees in vv.5-6, as well as the divine audience of the rest of the psalms, the text at one and the same time operates as Didactic, or “textbook”. Indeed, Mandolfo allots verses

³⁸ Ibid., 424. For the sake of consistency with the rest of this thesis, the verse numbers given here are the Hebrew MT verse numbers, substituted for Goldingay’s numbering based on English translation.

5-6 to the DV,³⁹ and taking on Westermann's terms, recognizes these verses as "declarative praise" as opposed to the "descriptive praise" in the rest of the Psalm.⁴⁰

Goldingay's outline highlights the centrality of recollection or remembering in the Psalm. What is remembered in this Psalm, and how is it remembered? The superscription was probably added later.⁴¹ Yet insofar as this conveys an editorial understanding of the text, the situation described is in the presence of a congregation: a public prayer spoken by an individual voice, memorializing the Temple, God's goodness, and acts of power and salvation. The NRSV translates *zēker* in v.5 (MT) "his holy name", but Weiser's translation rather as "his holy memory" is insightful.⁴² Aside from the superscription, this is often read as a thanksgiving for a recovery from illness, delivered publicly within cultic worship in the Temple.⁴³ Such individual experience could be adopted for community use,⁴⁴ and thus one person's recollections appropriated by others to reflect on their individual experiences.

Implicit remembering functions within both Praise and Motivation genres in Ps 30. In v.2 (MT), the polel imperfect cohortative of *rwm* may be read as a

³⁹ Mandolfo, *God in the Dock*, 92-99, vol. 357.

⁴⁰ Westermann, *Praise and Lament*, 31, 111.

⁴¹ Weiser, *Psalms*, 266-267.

⁴² *Ibid.*, 269. While "testify" may be stronger than the Hiphil of *ydh* actually allows, it interestingly raises the sense of ongoing Didactic and Praise amongst the congregation rather than just to God.

⁴³ *Ibid.*, 267.

⁴⁴ "Threads of meaning were found here for the experience of a whole community." Eaton, *Psalms*, 26, 143.

commissive vow of Praise thereby both enacted here and at least partially fulfilled in the subsequent verses.⁴⁵ Reasons for this Praise are introduced with the *kî*-marker so often used of Motivation. Then follow assertives describing the interaction between poor and needy Psalmist and powerful divine benefactor. This exemplifies the Praise which, in recapitulation at the end of the Psalm, is offered as a Motivation *da-ut-dem*.⁴⁶

The directive call-to-praise, and the following pair of proverbial assertives in parallelism constitute Didactic, in Mandolfo's DV, addressed to the congregation. Next the Psalmist returns to descriptive thanksgiving, in largely assertive illocutions which make up Praise. The past discourse between the Psalmist and God is reproduced, both directly and indirectly, and thereby in v.7 Confession is evident: the Psalmist reflects on the past disaster as caused by his own arrogant, infelicitous assertive statement. This Confession is part of a larger Wisdom theme: here is an example *not* to be followed. The assertive recollections of the subsequent reversal of fortune, declaration of lament (vv.8-9) followed by the rhetorical questions of lament (v.10) and directive pleas (v.11) are reported Petition in which Motivation is implied at a deeper level. The closing verses return to the present. Verse 12 asserts the Psalmist's present joy in his recovery, while verse 13 looks forward and vows Praise.

⁴⁵ In the same way that a call-to-praise inherently offers Praise.

⁴⁶ Offering a "full circle" of vows. Mandolfo, *God in the Dock*, 93, vol. 357. Mays, *Psalms*, 140: "Ps 30 is a prayer that is wholly praise; it is also praise that comes out of prayer." Praise is thus both promised for the future in the past, and fulfilled in the present of the text and its performance.

This Praise in fact is employed as Motivation (*da-ut-dem*), and v.10 is pivotal. Praise can only be performed in the present because God fulfilled past Petitions. If God does not continue to fulfil Petitions then there can be no more Praise. Praise offered in the present and promised in the future is dependent on human remembering, and this seems to be assured in this Psalm, as a one-time text, and latterly with a tradition. In contrast, “God’s holy memory” (v.5) suggests God needs reminding of his goodness. The prayer first and foremost reminds God of his relationship with the speaker, whose remembering is certified in this text. God’s good deeds are but a focal point of the recollection of that relationship.

The individual’s Praise offered in a public context further means that the congregation hears the Psalmist’s recollection of his relationship with God, the ways in which he has benefitted, and the Praise he duly offers by means of these assertive illocutions. Thus the congregation too are reminded of their relationships with God, and how ongoing remembrance of their relationship with God should be at the heart of any experience they have, both during and after any such event. It is important to the Psalmist that others witness and are inspired by his own act of Praise and recollecting his relationship with God. Again there is a sense that this example of Praise, so rich with remembrance, is indicative of a Wisdom theme.

d. Enthronement: Ps 97

1. יְהוָה מֶלֶךְ תִּגַּל הָאָרֶץ יִשְׂמְחוּ אַיִים רַבִּים:
2. עָנָן וְעַרְפָּל סָבִיבוּ צְדָק וּמִשְׁפָּט מְכוּן כְּסָאוֹ:
3. אֵשׁ לִפְנֵי תִלְדָּה וְתִלְחֹט סָבִיב צָרוֹ:
4. הָאֵירוּ בָרְקִיו תִּבֵּל רָאֲתָהּ וּתְחַל הָאָרֶץ:
5. הָרִים כְּדוֹנָג נִמְסוּ מִלִּפְנֵי יְהוָה מִלִּפְנֵי אָדוֹן כָּל־הָאָרֶץ:
6. הִגִּידוּ הַשָּׁמַיִם צְדָקוֹ וְרָאוּ כָּל־הָעַמִּים כְּבוֹדוֹ:
7. יִבְשׂוּ כָּל־עַבְדֵי פֶסֶל הַמִּתְהַלְּלִים בְּאֱלִילִים הַשֹּׁתְחוּ־לוֹ כָּל־אֱלֹהִים:
8. שָׁמְעָה וַתִּשְׂמַח צִיּוֹן וַתִּגְלַנָּה בְּנוֹת יְהוּדָה לְמַעַן מִשְׁפָּטֶיךָ יְהוָה:
9. כִּי־אָתָּה יְהוָה עֲלִיוֹן עַל־כָּל־הָאָרֶץ מֵאֵד נַעֲלִיתָ עַל־כָּל־אֱלֹהִים:
10. אֱהָבֵי יְהוָה שִׁנְאוּ רָע שָׁמַר* נַפְשׁוֹת חֲסִידָיו מִיַּד רָשָׁעִים וַיְצִילֵם:
11. אֹר זָרַע לְצַדִּיק וּלְיִשְׂרָאֵל לֵב שִׁמְחָה:
12. שִׂמְחוּ צַדִּיקִים בִּיהוָה וְהוֹדוּ לְזִכַּר קִדְשׁוֹ:

*The LORD is king! Let the earth rejoice; let the many coastlands be glad!
Clouds and thick darkness are all around him; righteousness and justice are the
foundation of his throne.
Fire goes before him, and consumes his adversaries on every side.
His lightnings light up the world; the earth sees and trembles.
The mountains melt like wax before the LORD, before the Lord of all the earth.
The heavens proclaim his righteousness; and all the peoples behold his glory.
All worshipers of images are put to shame, those who make their boast in
worthless idols; all gods bow down before him.
Zion hears and is glad, and the towns of Judah rejoice, because of your
judgments, O God.
For you, O LORD, are most high over all the earth; you are exalted far above all
gods.
The LORD loves those who hate evil; he guards the lives of his faithful; he
rescues them from the hand of the wicked.
Light dawns for the righteous, and joy for the upright in heart.
Rejoice in the LORD, O you righteous, and give thanks to his holy name!*

Relationship between Psalmist and God, between God and his people, relies on the revelation of the name of God, a representation of God's desire to be known by his people. In the psalms, God's name is often juxtaposed with a metaphor for

God⁴⁷ and often this metaphor describes God as King.⁴⁸ Mowinckel in particular has argued that some Psalms focus on this by celebrating a ritual enthronement of God as King, hence the category of “Enthronement Psalms”.⁴⁹ Moving away from such ritual arguments, “The Lord rules” is posited as a confession organizing the whole Psalter,⁵⁰ and Pss 2–100 considered as the “YHWH is King” Psalter.⁵¹ The idea of the “new” King reinforces the image of God as Creator as well as re-orderer of the universe⁵² while for Tate the theme is central only really in Pss 93, 96–99, marking Book 4 of the Psalter as post-exilic.⁵³ Two other Psalms begin with the same collocation “The Lord is King” as opens Ps 97,⁵⁴ and three other Psalms equally feature this phrase.⁵⁵ Gunkel however classifies only five Psalms (or sections of them) as Enthronement Psalms.⁵⁶

After asserting God’s kingship in the opening words of Ps 97, two jussive directives follow, exhorting earth and coastlands to praise the Lord who is king. Thence comes a lengthy series of assertives which describe God’s cosmic kingship. God himself is finally revealed as the direct addressee at the end of v.8

⁴⁷ Mays, *Psalms*, 30.

⁴⁸ In the Psalms, the root *mlk* occurs 73 times. Of these, it is used of YHWH 13 times, and *Elohim* 12 times. These either occur side by side, or in parallelism, but in each case denote God as King.

⁴⁹ This thesis was refined by Weiser, *Psalms*, 62. He suggested that rather than a specific festival this ritual occurred within the Covenant Festival.

⁵⁰ Mays, *Psalms*, 32.

⁵¹ Frank-Lothar Hossfeld et al., *Psalms 3: a commentary on Psalms 101–150*, Hermeneia – a critical and historical commentary on the Bible (Minneapolis: Fortress Press, 2011), 1–2.

⁵² Mays, *Psalms*, 32.

⁵³ Tate, *Psalms 51–100*, xxvii, vol. 20: “The Davidic monarchy is over; the sons of David are all dead, but Yahweh reigns as King.”

⁵⁴ Pss 93, 97, 99

⁵⁵ Pss 10:16; 29:10; 96:10

⁵⁶ Pss. 47, 93, 96:10–13, 97, 99. Gunkel categorizes Ps 10 as “Mixed” and Ps 29 as “Hymn”.

and beginning of v.9. Here are assertives that God's people in Jerusalem and Judah are rejoicing in him as their God and king of justice, and that God is exalted above all other gods. The final three verses employ the language of wisdom literature in assertive descriptions. Despite using the third person in reference to God's faithful people in vv.10-11, these verses appear to be addressed, as the last verse, to the righteous. A directive to the righteous to rejoice in God and give thanks to his name thus closes the Psalm.

A series mainly of assertives, then, make up this psalm, punctuated with a few directive calls-to-praise. The assertives offer reason and detail to the calls-to-praise and so therefore appear to be Motivation.⁵⁷ Yet the very utterance of these descriptions in this context addressed to God and in public conveys Praise in itself. Reason is given for praise; praise is reported in vv.6-8, and declared explicitly in v.9; the wisdom of vv.10-11 offers further Motivation for praise, and implicitly encourages praise, while the final call-to-praise in v.12 echoes v.1 in ring composition. As a whole, then, the Psalm may be viewed as a call-to-praise which is in itself Praise.

It is by now not unsurprising however to see embedded hints of other genres within that of Praise. In v.8 there is an element of Confession implicit in the people's need of God's justice, while the neediness – and therefore assumed

⁵⁷ These assertives of reason are sometimes described as the "actual praise of God". Weiser, *Psalms*, 53.

sinfulness – of God’s people is expressed throughout by means of the contrasting proclamation of God’s mightiness. Petition too is implied throughout: may this might and justice, as remembered and to be remembered, be enacted and upheld. Moreover, the commonality of the Psalm points to a degree of Didactic in the teaching of God’s power and judgement and the enactment of right relationship between powerless and powerful. This all however is entwined in the very act of Praise: as it were, these are the conditions in which Praise may be truly felicitous.

There is little explicitly Didactic here, and this “enthronement” text may be a long way from the form of the Individual Lament, but Mandolfo’s Didactic Voice has some resonance in this Psalm. With the arguable exception of vv.8-9, the other verses seem to have much in common with didactic verses as she highlights in her selected psalms. While apparently not in response to verses of lament, these Didactic verses nevertheless teach about God. The universal address is only narrowed at the end with the specification of “the righteous”, an unequivocal Wisdom term.

As an “Enthronement Psalm”, only in v.1 is God’s kingship explicitly observed, and in v.2 his throne mentioned. Otherwise, this traditional categorization relies on justice (vv.2, 8, 10-11), mystical appearance (vv.2-6), and descriptions of former victories (alluded to only in this psalm in v.3), being kingly attributes. Righteousness is drawn into relationship with kingship. Closeness to a throne is a

sign of righteousness and wisdom.⁵⁸ Those who are close to a king – whether divine or human – will be those who are righteous, faithful, wise, and capable of being the DV.

Thus Ps 97 need not specifically be seen as an “Enthronement Psalm” but rather as another example of psalmody which reflects on wisdom themes, made here by connection with the image and reality of kingship. The language of God’s kingship in fact is rather more ubiquitous in the Psalter than this classification allows.⁵⁹ Much of this is expressed in the genre of Praise, and, setting content aside, it is difficult to classify such a kingly psalm separately from texts such as hymns which have a significant use of the genre of Praise.

Similar themes are raised in the group of Psalms 111–113.

2. Forms of Prayer in a Canonical Grouping: Pss 111–113

Ps 111

1. הָלְלוּ יְהוָה אֹדְדָה יְהוָה בְּכָל־לֵב בְּסוּד יִשְׂרָיִם וְעֲדָה:
2. גְּדֹלִים מַעֲשֵׂי יְהוָה דְּרוֹשִׁים לְכָל־חַפְצֵי־הֵם:
3. הוֹדוּ־וְהָדָר פִּעְלוֹ וְצִדְקָתוֹ עֲמֹדַת לְעַד:
4. זָכַר עֲשָׂה לְנַפְלְאוֹתָיו חֲנוּן וְרַחֲמוֹם יְהוָה:
5. טָרַף נָתַן לִירְאָיו יִזְכֹּר לְעוֹלָם בְּרִיתוֹ:
6. כַּחַ מַעֲשָׂיו הַגִּיד לְעַמּוֹ לְתַת לָהֶם נַחֲלַת גּוֹיִם:
7. מַעֲשֵׂי יָדָיו אֲמַת וּמִשְׁפָּט נְאֻמָּנִים פֶּלֶא־פְקוּדָיו:

⁵⁸ As in Chapter 5, p.303ff, on yearning to be in the Temple, in God’s presence. Yearning for the presence of God, even the God of Judgement, is evident in Wisdom literature, such as Job 23:3–4, 8–9. James L. Crenshaw, *Old Testament Wisdom: an introduction* (London: SCM, 1982), 109–110.

⁵⁹ Weiser, *Psalms*, 62 supports this.

8. סְמוּכִים לְעַד לְעוֹלָם עֲשׂוּיִם בְּאֵמֶת וַיִּשְׁרֶ:
9. פְּדוּת שְׁלַח לְעַמּוֹ צְוֵה-לְעוֹלָם בְּרִיתוֹ קָדוֹשׁ וְנוֹרָא שְׁמוֹ:
10. רֵאשִׁית חֲכֵמָה יִרְאֵת יְהוָה שְׁכָל טוֹב לְכָל-עֲשִׂיהֶם תְּהַלְּתוּ עֲמֶדֶת לְעַד:

Ps 112

1. הִלְלוּ יְהוָה אֲשֶׁר-יֵאֱמַר גֵּרָא אֶת-יְהוָה בְּמִצּוֹתָיו חֲפִיץ מְאֹד:
2. גִּבּוֹר בְּאָרֶץ יְהוָה זָרְעוּ דוֹר יִשְׂרָאֵל יִבְרָךְ:
3. הוֹן-וְעֶשֶׂר בְּבֵיתוֹ וְצַדִּיקְתּוֹ עֲמֶדֶת לְעַד:
4. זָרַח בַּחֹשֶׁךְ אֹר לַיִּשְׂרָאֵל חֲנוּן וְרַחוּם וְצַדִּיק:
5. טוֹב-אִישׁ חוֹן וּמְלוֹה יִכְלֹל דְּבָרָיו בְּמִשְׁפָּט:
6. כִּי-לְעוֹלָם לֹא-יִמוּט לְזָכַר עוֹלָם יְהוָה צַדִּיק:
7. מִשְׁמוּעָה רָעָה לֹא יִירָא נִכּוֹן לְבוֹ בְּטַח בִּיהוָה:
8. סְמוּךְ לְבוֹ לֹא יִירָא עַד אֲשֶׁר-יִרְאֶה בְּצָרָיו:
9. פֶּזֶר נָתַן לְאֲבִיוֹנִים צַדִּיקְתּוֹ עֲמֶדֶת לְעַד קָרְנוֹ תְרוּם בְּכָבוֹד:
10. רָשַׁע יִרְאֶה וְכָעַס שָׁנָיו יִחַרְק וְנָמַס תְּאוֹת רָשָׁעִים תֹּאבֵד:

Ps 113

1. הִלְלוּ יְהוָה הִלְלוּ עַבְדֵי יְהוָה הִלְלוּ אֶת-שֵׁם יְהוָה:
2. יְהִי שֵׁם יְהוָה מְבָרָךְ מֵעַתָּה וְעַד-עוֹלָם:
3. מִמִּזְרַח-שֶׁמֶשׁ עַד-מְבֹאוֹ מִהַלְלֵי שֵׁם יְהוָה:
4. רָם עַל-כָּל-גּוֹיִם יְהוָה עַל הַשָּׁמַיִם כְּבוֹדוֹ:
5. מִי בִיהוָה אֱלֹהֵינוּ הַמִּגְבִּיהִי לְשֵׁבֶת:
6. הַמְשַׁפִּילֵי לְרֵאוֹת בַּשָּׁמַיִם וּבְאָרֶץ:
7. מְקִימֵי מַעַפֵּר דָּל מֵאֲשַׁפֵּת יָרִים אֲבִיוֹן:
8. לְהוֹשִׁיבֵי עַם-נְדִיבִים עִם נְדִיבֵי עַמּוֹ:
9. מוֹשִׁיבֵי עֲקָרֹת הַבַּיִת אִם-הַבְּנִים שְׂמֵחָה הִלְלוּ-יְהוָה:

Psalm 111

Praise the LORD! I will give thanks to the LORD with my whole heart, in the company of the upright, in the congregation.

Great are the works of the LORD, studied by all who delight in them.

Full of honor and majesty is his work, and his righteousness endures forever.

He has gained renown by his wonderful deeds; the LORD is gracious and merciful.

He provides food for those who fear him; he is ever mindful of his covenant.

He has shown his people the power of his works, in giving them the heritage of the nations.

The works of his hands are faithful and just; all his precepts are trustworthy.

They are established forever and ever, to be performed with faithfulness and uprightness.

He sent redemption to his people; he has commanded his covenant forever. Holy and awesome is his name.

The fear of the LORD is the beginning of wisdom; all those who practice it have a good understanding. His praise endures forever.

Psalm 112

Praise the LORD! Happy are those who fear the LORD, who greatly delight in his commandments.

Their descendants will be mighty in the land; the generation of the upright will be blessed.

Wealth and riches are in their houses, and their righteousness endures forever.

They rise in the darkness as a light for the upright; they are gracious, merciful, and righteous.

It is well with those who deal generously and lend, who conduct their affairs with justice.

For the righteous will never be moved; they will be remembered forever.

They are not afraid of evil tidings; their hearts are firm, secure in the LORD.

Their hearts are steady, they will not be afraid; in the end they will look in triumph on their foes.

They have distributed freely, they have given to the poor; their righteousness endures forever; their horn is exalted in honor.

The wicked see it and are angry; they gnash their teeth and melt away; the desire of the wicked comes to nothing.

Psalm 113

Praise the LORD! Praise, O servants of the LORD; praise the name of the LORD.

Blessed be the name of the LORD from this time on and forevermore.

From the rising of the sun to its setting the name of the LORD is to be praised.

The LORD is high above all nations, and his glory above the heavens.

Who is like the LORD our God, who is seated on high,

who looks far down on the heavens and the earth?

He raises the poor from the dust, and lifts the needy from the ash heap,

to make them sit with princes, with the princes of his people.

He gives the barren woman a home, making her the joyous mother of children.

Praise the LORD!

Psalms 111–113 are united by the opening words, a directive call-to-praise, הַלְלוּ

יהוה, “Praise the Lord!” so often translated as “Hallelujah!”⁶⁰ Pss 111 and 112 are

⁶⁰ On the Hallelujah psalms as redactional feature in Psalter see Hossfeld et al., *Psalms 3*, 39–41. The language of redactional superscriptions and/or subscriptions echoes that of the “frame” used by the Birmingham School of discourse analysis.

particularly closely linked:⁶¹ both have an acrostic structure in half-lines,⁶² and the human righteousness outlined in Ps 112 is the counterpart to the divine righteousness detailed in Ps 111.⁶³ 113 is arguably more separate, as the beginning of another grouping of Psalms, the Hallel Psalms, 113–118. These Psalms were grouped in Jewish liturgy in the Talmud, the so-called “Egyptian Hallel”, sung at the Passover and therefore reportedly sung by Jesus immediately before his Passion.⁶⁴ While groupings may be thus complex, I examine here that group of Psalms 111–113 united by the Hallelujah opening and tone, and the ring composition completed in the final call to praise of Ps 113:9.⁶⁵

Form critics have disputed whether Ps 111 is a Hymn or an Individual Thanksgiving;⁶⁶ Ps 112 is frequently classified as a Wisdom Psalm; and Ps 113 is a

⁶¹ *Ibid.*, 169; Mays, *Psalms*, 355.

⁶² Weiser, *Psalms*, 703.

⁶³ Hossfeld et al., *Psalms 3*, 175; Anderson, *Psalms*, 776.

⁶⁴ Five Psalms, one composition. *Jewish Encyclopedia* (New York: Funk & Wagnalls, 1901–1906), s.v. “Hallel.” Ascribed to Moses and Israelites by R. Eleazer, to the Prophets by R. Judah (Pes. 117a); covering the five major themes of the Jewish faith: Exodus from Egypt, dividing of the Red Sea, giving of the Torah, revival of the dead, difficulties preceding Messianic age (Pes 118a). Cf. Mark 14:26.

⁶⁵ On the other hand, if the grouping of Pss 113–118 is strong enough, then they could together be regarded as the third member of the Hallelujah! Pss 111–113. Then Ps 113:9 would not be in final position to offer ring composition but Pss 113–118 as one single text would form the great crescendo of the Pss 111–113 triptych. Clearly the positioning of Ps 113 is not straightforward in terms of its membership of either group arranged either before or after it.

⁶⁶ Zenger notes that Schmidt understands this psalm as Thanksgiving (“In accordance with the genre, the original *Sitz in Leben* could be *toda*-celebration or a feast on the giving of a vow”), then proposes his own argument for categorization: “The Psalm begins after the redactional “Hallelujah”... with the characteristic opening of a psalm of thanksgiving, “I will give thanks,” but here YHWH is not addressed in the second person singular, as is the rule in psalms of thanksgiving (cf. Ps 30:2); rather, the psalm uses third person singular style throughout. That is a hymnic style of discourse. It is true, of course, that a psalm of thanksgiving, in its element “exhortation to thanksgiving” and in the associated quotation of the “song” that is then to be sung, also speaks in third person style (cf. Ps 30:5–6).” Hossfeld et al., *Psalms 3*, 160–161. Goldingay also regards it as a “confessional hymn”, Goldingay, *Psalms*, 302. “Like either confession or hymn it speaks *about* YHWH but is addressed *to* other people in the congregation. Any confession or

largely undisputed Hymn. Canonical examination of these psalms means that connections in theology, style, form and function may enhance the understanding of the group. What is set out in each psalm may be not only of importance to its internal coherence, but also to the grouping as a whole. I therefore relate salient considerations of each psalm throughout the group.

“Hallelujah” frames the whole of the group, and the addressee is only specified (“servants of the Lord”) in Ps 113:1. As if a three-part composition, the cultic community of worship is indeed often regarded as the setting for Ps 111: “it is the congregation’s reaction, expressed by an individual member, to the revelation of God’s salvation and its actualization for his people, a reaction that shows how completely God and his acts are the focus of religious experience... [Ps 111] is another link in that endless chain of the divine glory which was maintained in an unbroken cultic tradition.”⁶⁷ More specifically it is sometimes understood as part of the “autumn covenant festival”.⁶⁸ Individual and community voices are related: “Like other hymns composed as the voice of an individual... it deals with a subject that is the concern of the community.... composed and said as participation in praise that lasts forever.”⁶⁹

hymn thus has a didactic intent that is more marked here (and it is reflected in the references to wisdom in the last two lines).”

⁶⁷ Weiser, *Psalms*, 699, 701-692.

⁶⁸ *Ibid.*, 700.

⁶⁹ Mays, *Psalms*, 355-356. Likewise: “The psalm speaks in terms of confession and uses the first-person singular, but its testimony relates to YHWH’s characteristic activity as this applies to the people as a whole in whose company the worshipper stands.” Goldingay, *Psalms*, 302.

The complexity of the call-to-praise⁷⁰ is acknowledged by Wagner in his treatment of Ps 113. As a speech act it is a directive; Wagner argues that Ps 113 is, as a whole, a representative text.⁷¹ A neat outline of the structure offered by Hossfeld and Zenger delineates (after the initial Hallelujah): (I) exhortations and appeals to praise the name of YHWH; (II) reasons for praise according to God's nature; and (III) reasons for praise according to God's deeds.⁷² The poetic opening of Ps 113, with its trifold הַלְלוּ־יְהוָה is unarguably a repeated directive, imperatives "praise!" addressed to the "servants of the Lord".⁷³ Verse 2 follows this pattern, now in the jussive, "may it be", thereby directing that God's name be blessed. After these two introductory verses the series of assertives gives rise to Wagner's analysis of the entire psalm as a "representative speech act", in that these illocutions now teach, communicate, and describe God. This is reminiscent of Mandolfo's Didactic Voice.

The content of the assertives, by describing before a human congregation the greatness and compassion of God, constitutes the genre of Praise. As in Pss 97, 30, and 77, the assertives are offering reasons for the directive calls-to-praise, and thus

⁷⁰ Call-to-praise as praise: "The liturgical cry "Hallelujah" is a hymn condensed to one terse Hebrew sentence... The imperative says that praise is necessary and right and open to all whom it addresses." Mays, *Psalms*, 26. Community identity is again paramount in individual relationship with God.

⁷¹ Cf. Chapter 1 above. Wagner's Representative is Assertive according to the terminology used in this thesis.

⁷² Hossfeld et al., *Psalms* 3, 181.

⁷³ This designation expresses both privilege and duty: unconditional obligation to keep God's commandments and joy of perfect relationship with God. Weiser, *Psalms*, 706.

support the very act of Praise itself.⁷⁴ Ps 30 has personal Praise vowed then fulfilled, and Ps 97 parallels this in a communal setting. Likewise, then, in Ps 113, the calls-to-praise at the beginning are fulfilled liturgically during the successive verses, presuming the whole congregation joins in. The first person common plural suffix on the name of God in 113:5 אֱלֹהֵינוּ, “our God”, demonstrates such common ownership, indicating a plurality of voices at this point in the psalm.

Wagner suggested that one of the functions of Ps 113 was the passing on of wisdom, insofar as this is publicly proclaimed and explicitly addressed to other people rather than to God. God’s people are thus reminded to praise God, and are effectively encouraged to do so within and during the performance of the text. They are invited to participate, to enact their remembrance of God and their remembrance of their relationship with him. The genre of Praise and the Wisdom functioning of the remembering that occurs in Praise are therefore connected in Ps 113, but this link between Praise, remembering, and the Wisdom function is made much more powerfully by taking it canonically in the grouping Pss 111–113.

Pss 111 and 112 have already been noted as a diptych. The Wisdom themes of Ps 112 echo the divine righteousness praised in Ps 111. In Ps 112, the combination

⁷⁴ Goldingay, *Psalms*, 51. Indeed, the formula for liturgical praise is that of call to praise and basis of praise together. 22 out of 35 hymns in the Psalter follow this pattern. Mays, *Psalms*, 27.

of “Hallelujah!” and the beatitude indicates the nexus of praise and instruction.⁷⁵

Again, after this directive call-to-praise superscription, Ps 112 is a series of assertive speech acts. With God in the third person throughout, the Psalm is addressed entirely to a human congregation. This list of assertive illocutions is first and foremost ostensibly teaching God’s people to be as those who fear the Lord and delight in his commandments (v.1). Those who fear the Lord are set forth as examples to be followed, in a manner typical of wisdom literature and early philosophy.⁷⁶

Thus the immediate object of Praise in Ps 112 is the righteous, commended for renown and remembrance. The Psalmist reminds God’s people of the exemplary servant of God and thereby exhorts the whole company to follow such a one.

This Didactic is moreover enacted, one may assume, before God as audience even if not addressee, thereby implicitly exhorting God in his turn to uphold the righteous and help his people to attain such standards of faithfulness. The righteous are righteous thanks to God. On a deeper textual level, then, God is thus the target of an indirect Praise to sustain the righteousness of his people, and thereby to help his people to maintain a right relationship with God and one another. The Praise of God the giver of righteousness thus acts further as Petition and Motivation that the divine might bless his people abundantly with strength to grow in faithfulness. The humility inherent in man’s requiring God’s assistance to

⁷⁵ Mays, *Psalms*, 358; Hossfeld et al., *Psalms 3*, 172.

⁷⁶ Compare, for instance, the *phronimos* of Aristotle’s *Nicomachean Ethics* and Ben Sirach 6:34: “Stand in the company of the elders. Who is wise? Attach yourself to such a one.”

be righteous is furthermore a mark of Confession: the neediness of God's people is etched within a text that is clearly primarily both Didactic and Praise. It is impossible however to say which of these is ultimately prior. It is argued that the title of the whole Psalter "Tehillim", the nominal form of "Hallelu", "puts the whole book into the category of praise... even psalms of prayer and instruction are, in effect, praise of the Lord."⁷⁷ Praise and Didactic operate together in both content and function.

The intertwined wellbeing of God and God's people has already been noted. If God's people are doing well, then God is the object of Praise; he is certainly not mocked. On the other hand, if God's people are not doing well, then the nations may mock a God who is clearly impotent to save, and such is the Motivation implicit in laments such as Ps 74 above. The interweaving of Praise and Didactic assents to the thesis that God's Praise is connected with how his servants, his faithful people, are doing. Thus of Ps 112:

Its composer believes so profoundly that the works of God take shape in the life of the righteous that for the psalmist the commendation of the latter becomes also the praise of God. This theological conviction is an important reason for the inclusion of psalms of instruction in the Psalter and the basis of their use as praise.⁷⁸

⁷⁷ Mays, *Psalms*, 17.

⁷⁸ *Ibid.*, 361.

Didactic and Praise were observed to be closely linked in Ps 25 previously. Assertive speech acts of Praise often function to remind the congregation of God's nature and deeds, while assertive statements of Didactic may praise God in the third person. The connections between Didactic or wisdom literature and the cult have been noted by scholars.⁷⁹ Indeed, the connection of God's justice with the righteous and sinners is inevitable in wisdom literature; the genres of Didactic and Praise are mutually compatible. Praise of God as Judge is in fact more common than that of God as King and Creator.⁸⁰ Perhaps the traditional sub-category of "Enthronement Psalms" is misleading since it obscures such other means of praising and perpetuating the remembrance of God.

The call-to-praise conveys the sense of ongoing community worship. This resonates with the language of *zēker*. Indeed, this vocabulary – the noun *zkr* translated as "renown" with the *l*-prefix – is another connection between Pss 111 and 112.⁸¹ In Ps 111, it applies to God; in 112 to the faithful person.⁸² As in Ps 74, God and his people are united in sharing the response they received from the outside world; only here, as opposed to Ps 74, it is one of Praise rather than

⁷⁹ Weiser, *Psalms*, 88f. Mowinckel even went so far as to argue that all but ten Wisdom psalms were cult related. Geoffrey Grogan, *Psalms* (Grand Rapids: Eerdmans, 2008), 12. Indeed, insofar as cultic practices were intended to remove inadvertent sin, wisdom teachings were related to healing from sins. Blenkinsopp, *Wisdom and Law*, 107-113; R. E. Clements, *Wisdom in Theology* (Carlisle: Paternoster Press, 1992), 65-75.

⁸⁰ Weiser, *Psalms*, 64.

⁸¹ Specifically, *zkr* does not occur in Ps 113 but its significance in the first two psalms of this group arguably carries through.

⁸² Goldingay, *Psalms*, 312.

lamenting Petition. The world remembers and judges God and God's people equally.

What then can be made of this *zkr* in the context of Pss 111-113? It occurs first in 111:4 where the semantic content of *zkr* as something effective, something to do with action, is embellished by the frequent repetition of the root *ʕh*.⁸³ This is about God's deeds and works. Hence

Yhwh made a *zēker* in connection with these acts. Elsewhere that might suggest establishing a festival such as Pesah, when they would be commemorated, but the context speaks more of the acts themselves, fitting the use of *zēker* in Exod 3:15... By these acts Yhwh made a name and ensured that people would always be mindful of it.⁸⁴

The understanding of the Psalm thus moves away from a cultic origin to focus simply on the importance of the memory of God and his acts. Remembrance of God is even more crucial than remembrance of the cult.⁸⁵

The emphasis on memory in Ps 111 exemplifies the authority of the psalmist in the voice of a wisdom teacher. Depicting himself thus as one among the upright (v.1), and implicitly as one who has studied and delights in the works of the Lord, the Psalmist uses *zēker* in v.4 and *yizkor* in v.5. Remembering is central: the past recalled becomes the timeless present and unbounded future. "At the exodus

⁸³ "In the OT God is always the God who acts." Weiser, *Psalms*, 699.

⁸⁴ Goldingay, *Psalms*, 304.

⁸⁵ Weiser, *Psalms*, 699: "The cultic transmission of the *Heilsgeschichte* is willed and instituted by God (Exod 12:14), so that the "memorial" of God's rule in history is for ever kept alive in the life of the people."

Yhwh was mindful of the covenant (Exod 2:24)...., but *yizkor* again means a move from Yhwh's deed at the beginning to its ongoing significance, as Yhwh is mindful of his covenant commitment – forever (cf. Lev 26:42, 45)...” hence “The covenant is both a commitment Yhwh is mindful of and one Yhwh commands.”⁸⁶ The presence of the eternity is brought about by remembering.⁸⁷ Explained cultically, the autumn covenant festival allows for the annual renewal of this covenant within the framework of God's salvific works, so *Heilsgeschichte* can be “here experienced as God's own presence”.⁸⁸ The remembering is effective and actualising.

Chiming with the language of remembrance through the ages, the language of eternity pervades the whole psalm, with both central lexemes עוֹלָם and עַד here used apparently interchangeably (of God's righteousness, mindfulness, precepts, and covenant, as well as the praise that he is accorded);⁸⁹ also with נַחֲלָת, as God has given his people the “heritage” of the nations. Here is a God who is eternal, who has gifted his people with perpetuity themselves. This perpetuity is related to their remembering him and maintaining their collective memory.

This is two-way: God is blessing his people forever, so they may perform his precepts forever (vv.7-8); and the final words of the psalm are of the continual

⁸⁶ Goldingay, *Psalms*, 305, 307. On the relationship of God's deeds and his remembering the covenant, “In all the divine works that compose Israel's story the Lord was “remembering his covenant.” Mays, *Psalms*, 356.

⁸⁷ Chapter 6 below makes clear connections between time, eternity, and the present.

⁸⁸ Weiser, *Psalms*, 700. Cf. chapter 6 on God's presence.

⁸⁹ Cf. Chapter 6, f.n. 8 below.

praise that they may give him (v.10). This reciprocal eternity is also brought out by the mention of the covenant: God always remembers his covenant (v.5) and consequently always commands it of his people too (v.9). This explicitly brings in remembering once again: since God is **לְעוֹלָם יִזְכֹּר** “ever mindful” of his covenant, the same standard is expected of his people. God is not only eternally memorable in his great works, but he is also *to be* remembered in eternity. God commissions his people to remember forever. By extension then, the Psalmist, whose work is the remembering of God in perpetuity through the prayers of God’s people, will also be remembered forever. The psalmist leads his people in remembering, he has wisdom and understanding, and therefore his praise and prayer is authoritative.⁹⁰

Language of remembrance and name are again evidently connected.⁹¹ *Zēker* may be translated as “name”; and *zkr* may sometimes be rendered, particularly in the Hiphil, as “make mention of (the name)”. The name of God is present in the Psalms in terms of place: the remembrance of the very land and setting of the worship features as a remembrance of the worshippers’ origins, God’s covenantal gift of the land, and consequently a “proof” of God’s remembering of the covenant. The name of God is also present in the Psalms in terms of time, through memory and worship. “All his works are bundled together in his ‘name’, which is perpetuated in the collective ‘memory’ of Israel both through

⁹⁰ Wenham focuses on Pss 111-112 as a central part of his argument for the ethical character of the Psalms. It would have been further interesting if he had taken note also of the third Hallelujah Ps 113. Wenham, *Psalms as Torah*.

⁹¹ Cf. Chapter 2 above.

recollection of history and through fulfilling the commandments.”⁹² Thus God’s name and works together both reveal something of his being, and in the performance of praise here, God is effectively actualised through the remembrance of him, and the remembrance of his remembrance.

Praise and remembrance, remembrance and wisdom, are intricately combined in the Hallelujah psalms. How does remembrance work within this group of texts? Consideration of who is remembering whom offers some informative answers, and is highlighted here by means of CCIA considerations, with reference to the specific occurrence of *zēker* in 111:4.

3. Ps 111:4: Praise and Remembrance through CCIA

זְכַר עֲשָׂה לְנִפְלְאוֹתָיו חַנוּן וְרַחוּם יְהוָה:

He has won renown for his wonders, the Lord is gracious and compassionate.

This apparently simple bi-partite verse describes both what God has done, and what God is like. Both of these are remembered by the speaker in Praise: the first is explicitly something to be remembered, that God is to be renowned for, the

⁹² Cf. ch. 5; Hossfeld et al., *Psalms 3*, 164–165.

second is implicitly remembered. Exploring questions of identities of addressee, audience, and overhearers, show up some interesting theological cruces.

a. God in the Third Person: Audience or Addressee? Ps 111 Context

The two halves of the verse appear to be parallel assertions in the third person, fitting with the careful acrostic structure. There is one speaker throughout the whole group, not only Ps 111: the “I” of 111:1, who declares his praise.

God is the object of praise throughout, referred to consistently in the third person, but not addressed. Yet this does not mean that he was not meant to hear. In fact, the contrary is intuitive. What is the point of worship if the object of the praise is not the addressee? Various possibilities arise. First, it could be for the sake of the self, the one doing the praising: a reminder to oneself of the greatness of God, a habit-forming discipline of actively remembering God and his praiseworthiness.⁹³ It thus does not matter whether God is aware of the praise or not. Second, it could be for the sake of teaching the congregation, outlining some of God’s goodness in broad brush-strokes. The speaker wishes to pass on this act of praise, to enshrine it in a tradition of praise which is itself remembered and handed down. God’s audience involvement is again not necessary to this reading. Third, it could be that God is in fact intended to receive this praise. The lack of

⁹³ This too chimes with Wenham’s arguments, as he recognizes the way in which, by means of habitive speech-acts (Austin’s category, referring to e.g. “praise” and “thank”) the speaker of the Psalm is committed to a certain act of behaviour, the behaviour of imitating God. Wenham, *Psalms as Torah*, 161.

second-person address is explained as the third-person Hebrew expression of politeness. God does not need to be actively called upon in order to hear this praise. He could be the participating audience even if he is not the addressee.

More possibilities follow on from this. Fourth, the speaker is thus further reassured by his own vocalised practice of the faith that entails God knows that the speaker is praising him. The speaker feels as though he is in good relationship with God, for he is playing his part, and God knows it. Fifth, this in turn is shared by the whole congregation on behalf of whom the speaker is declaring praise, and thus it benefits the human audience.⁹⁴

Therefore, although God is never once addressed, these variously attractive possibilities are not exclusive if one accepts that there is more than one audience. The human audience is not actually speaking the psalm, but being addressed. Yet the “I” insofar as it is representative in liturgical setting is speaking on behalf of the human congregation, and so effectively the congregation is not simply the audience, but also silent speakers, as it were.⁹⁵ They are hearing; yet by their participation their voice is also implicitly being heard by the divine object of praise. Both human congregation and God are audiences. God is intended to hear

⁹⁴ “In this piety, Scripture study and praise inform and strengthen each other.” Mays, *Psalms*, 357. Crenshaw writes of the importance of balancing “individualism with group influence when trying to categorize wisdom” and, thus relating private and public, wisdom and prayer are again drawn together. Crenshaw, *Old Testament Wisdom*, 86.

⁹⁵ In the same way as a choir sings at a service of Anglican Choral Evensong: the congregation do not join in but it is considered that the singers are offering praise on behalf of the congregation.

the praise, and take in the fact of its existence and the obedience of the congregation in thus participating in worship.

Thus the human speaker makes a stronger contribution: not only praising God, but also praising him in the very act, first, of wanting to make a habit of praise, and second, of wanting to pass on the tradition of praise from one generation to the next. Thereby the Psalmist himself is effectively another audience: he reassures himself of his relationship with a good God in the twofold acts of making a habit of praise, and of passing on the tradition of praise. Both Psalmist and participating audience can thus sense the benefit of knowing that God knows of their worship and stays in relationship with his people. The ambiguity of audience leads to closer consideration of the nature of an audience. The audience is evidently not singular. The psalmist may be addressing the gathered congregation; yet there is a sense also of the divine audience and the possibility of the audience of the self.

b. Participants in remembering in Ps 111:4

God in Ps 111:4 may not explicitly be an addressee, but he could be either an auditor or an overhearer. His presence is known; the language of the psalm as a whole points toward God as a participant and audience. The divine presence, consequently the divine audience, is accepted, and this influences the style of the

psalmist's language.⁹⁶ The assumption is that the divine auditor is at the very least to be informed of the psalmist's words in the human congregation. In contrast to God's unratiſed but accepted participation,⁹⁷ 111:2 makes it clear that the human audience is a ratiſed participant.

CCIA highlights not only the participants speaking and hearing, but also how the content of this discourse may function. A diagrammatic representation of the complex levels of audience and participant in the performance and reception of Ps 111:4 offers clarity.

If the congregation is understood as implied addressee, and God as auditor, the illocution of 111:4 could be analysed according to CCIA thus (P=Psalmist, C=Congregation, L=Lord, I=informing illocution):

111:4₁

Inform (P, C, L, I₁) => I₁ = Assert (P, C, 'L is worthy of praise')
↓
Inform (P, C, L, I₂) => I₂ = Request (P, C, 'give praise to L')
↓
Inform (P, C, L, I₃) => I₃ = Assert (P, L, 'I have reminded C that you are
worthy of praise')

⁹⁶ This does not allow for the divine to choose not to listen, or to turn his face away; for the relationship of divine turning away and forgetting cf. Chapter 1, f.n. 121; and Chapter 4, f.n. 16, on divine anthropomorphism.

⁹⁷ Bell's language of "ratiſying" does not easily fit of man and God, but it is relevant of man to man.

Or, on the other hand, if God is understood as implied addressee, and congregation as auditor, then the analysis would run thus:

111:4₂

Inform (P, C, L, I₁) => I₁ = Assert (P, L, 'you are worthy of praise')
↙ ↓
↓ Inform (P, C, L, I₂) => I₂ = Assert (P, C, 'I give praise to L')
↘ ↓
Inform (P, C, L, I₃) => I₃ = Request (P, C, 'give praise to L')

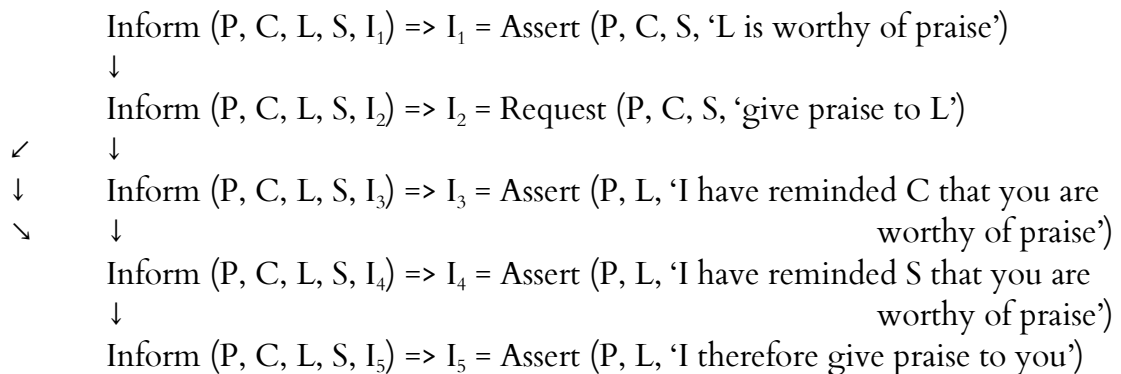
When the congregation is understood as addressee, the use of *zēker* in 111:4₁ indicates that the congregation already knows God is praiseworthy, therefore they can be requested to remember this. Thus it makes sense that the Psalmist “informs” God of the assertive reminding the congregation that God is praiseworthy. Both God and Psalmist are causing God to be remembered, and the Psalmist is informing God that he is an obedient servant in joining in this work of making God remembered.

By contrast, when God is understood as addressee, the use of *zēker* in 111:4₂ indicates that God alone has caused remembrance of himself as praiseworthy, so the congregation is now the informed party. This takes the form of a request to continue praising God. Thus in this reading, the Psalmist is only the indirect agent of remembrance.

111:4₁ is thus preferable to 111:4₂ not only because God is referred to almost exclusively throughout Ps 111 in the third person, but also because 111:4₁ makes the Psalmist, and the text itself, more central in the very act of remembering and causing remembrance. The *zēker* is more powerful in 111:4₁ than in 111:4₂ and the human participants – the protagonists of remembering – have an appropriately crucial role in the transmission of what is remembered.

The self or soul may also be considered an audience.⁹⁸ Hence 111:4₁ with the addition of S=Soul:

111.4₃



The inclusion of S as auditor allows for a fuller interaction between speaker and auditor L, and acknowledges the felicity of the request at I₂. Hopefully the congregation C will respond as auditor S has done. Moreover, the Psalmist is modelling for the congregation an active remembering, an ongoing reminder to self as well as a reminder to others. This relationship of the righteous person with

⁹⁸ The soul as addressee or audience will be considered more fully in Chapter 5 below.

God is offered as an example, which again bolsters the didactic tenor of the discourse.

There are however further participants: the renown the Lord has won for his wonders is a renown broader than simply that one gathered congregation.

Indeed, there will be different audiences when this psalm is performed on other occasions. The language of God's people (111:9), those who desire the works of the Lord (111:2), those who practise the fear of the Lord (111:10), may refer to these future audiences. The renown, the remembrance of God, becomes one enacted by others. Those who were once addressees in turn become speakers, addressing others, allowing for others to participate and allowing for God to hear the speech repeated in different voices.⁹⁹ These voices, although potentially disparate in time and place, are to be regarded as part of the one audience, albeit an increasingly broad one.¹⁰⁰

This however does not adequately take into account the possibility of the unrighteous, or the enemy, as overhearers of such prayer, praise, remembrance, and teaching. The unrighteous, or the enemy, are not mentioned at all in Ps 111: should they become aware of this Psalm, they are unratified overhearers.

⁹⁹ It is also worth noting the power of memory itself within audience design. William S. Horton and Richard J. Gerrig, "The Impact of Memory Demands on Audience Design during Language Production", *Cognition* 96, no. 2 (2005), 127-142.

¹⁰⁰ In terms of teaching wisdom, Nowell notes of Ps 1 that "happiness is clearly a communal virtue" I. Nowell, *Pleading, Cursing, Praising: conversing with God through the Psalms* (Collegeville, MN: Liturgical Press, 2013), 2. Community, wisdom, prayer, and communal memory are deeply and thoroughly related in this pithy description.

However, in Ps 112:10 the wicked are named twice in a single verse: if Pss 111–113 are to be taken together, then this ratifies them as participants throughout the Hallelujah Psalms.

There is in fact good reason for this to be so. The wicked are outside this congregation of the righteous. They do not belong, and the text itself makes this clear. Anyone who does not praise the Lord (Ps 111) or follow the example of the righteous (Ps 112) is wicked and to be excluded. Insofar as they are participants, then, they are thereby informed of their exclusion and thus their failings. Even the wicked can be taught to mend their ways, and this could well be a further extension of the didactic purpose of the Psalmist's voice. Moreover, for the Psalmist here to be trying to teach even the wicked of their wicked ways is simultaneously to inform God that this is what is intended.

Other psalms may name or even address the enemy rather than the wicked,¹⁰¹ and in these instances it is evident that the enemy is supposed to hear and be warned of God's great power, his support for his people, and so on. Furthermore, the wellbeing of God's people is a reflection on his own greatness, so for any outsider to overhear how well his people are doing is a means of spreading their God's renown. The *zēker* reaches beyond the addressee, with the possibility of informing further audiences and inviting overhearers to be participants in the discourse of praise, didactic, and remembering.

¹⁰¹ E.g. Ps 137, narrating an encounter with the enemy while in exile in Babylon.

Poetically, this may extend yet further. Creation is also involved, if not as an explicit addressee, yet as some kind of participant.¹⁰² I will not represent this further development here, for this Psalm does not indicate whether creation would naturally be taken as audience or overhearer. If the former, creation would be involved in much the same way as the congregation, yet without an explicit address. If the latter, creation would not be intentionally informed, and yet would be imagined to respond in some way to the assertions of praise. This however would complicate the analysis unnecessarily in this instance, although an awareness of the possible relationship of creation to the utterance of the prayer is still an attractive one.¹⁰³

Such considerations of audience design therefore can be seen to clarify the roles of different people within discourse, and to deepen understanding of how the simultaneous illocutions are functioning.

c. “Renown”: addressee, audience, object

¹⁰² E.g. Hallelujah Pss 145-150: such psalms allow for the construction of an audience beyond the human, beyond those who can utter illocutions. Thus potentially a psalmist may have an audience larger than his own comprehension, including heavenly beings and physical parts of the natural world. The psalmist is therefore sometimes seen to push beyond his own boundaries of comprehension in extending the renown of the God who is worthy of praise, and to speak of God’s renown even to those without a faculty of remembering.

¹⁰³ The importance of Creation to Wisdom resonates here; yet there is not the scope in the present study to address this. Leo G. Perdue, *Wisdom and Creation: the theology of wisdom literature* (Nashville: Abingdon Press, 1994), 35.

The variety of ways that translators render this verse recalls the discussion earlier on the semantic analysis of *zēker* and the complexity of understanding the nouns of remembrance.¹⁰⁴ The NRSV has “He has gained renown by his wonderful deeds; the Lord is gracious and merciful”, Douay-Rheims has “He hath made a remembrance of his wonderful works, being a merciful and gracious Lord”, and the NIV “He has caused his wonders to be remembered; the Lord is gracious and compassionate”. Is it God, or is it his wonders, that are to be remembered and renowned? Or are they effectively the same?

The direct object of the remembrance is thus not specified; and the indirect object of *zēker* is also not specified. Either man is reminded, or God is reminded. If the latter, then truly God does seem to be gracious and compassionate (111:5): he not only remembers his wonderful deeds, and therefore the implication would be that he would continue to act likewise, but he also commits himself, before a human audience, to remembering them. Yet this possibility only works if God’s wonders are understood as the direct object of *zēker*: otherwise God is setting up a reminder to himself of himself, and this is simply illogical. The former possibility, that man is reminded, works of either God’s wonders or of God himself, or both, in that God’s wonders act rather as a reminder of him. God’s wonders are to be remembered insofar as they lead to remembering God.

¹⁰⁴ Cf. Chapter 2 above.

While it seems more plausible here that God, by his wonders, is causing man to remember him, nevertheless the possibility of the dual reading is present by the ambiguity brought about by the use of the noun *zēker* rather than a verbal form of *zkr*. On the one level, the text clearly acts as a reminder to man of God's wonderful acts, and God's wonderful essence; yet on a more detailed level there is also the potential sense here of God's ongoing commitment to such wonderful acts, an indication of his wonderful essence. The complexity of who is remembering what or whom in the use of the noun form is an interesting nub. After all, who is the remember-er in a memorial or a memorial offering, and who is the remember-ed?¹⁰⁵ Who truly does the remembering, who causes the remembering, and of what or whom?

It has already been seen that the superscription *lēhazkîr* involves similar ambiguity.¹⁰⁶ In the context of an audience analysis, it is particularly plain to see: such psalms are not just the words of a prayer, but rather they are texts that in some respect are themselves objects, offerings, something which memorialises. The words are enshrined in a broader context: a context of formal prayer, of something which causes remembrance, amongst a whole community as well as God. One would often think of objects as doing this (grave-markers, boundary stones, gifts left at altars, and the like); but here the prayer itself is something giving rise to remembrance. The text is an object, in all probability an object

¹⁰⁵ This question was considered relevant also in Eucharistic theology, Joachim Jeremias, *The Eucharistic Words of Jesus*, New Testament Library (London: SCM, 1966). There is no use of *zikkārôn* in the Psalms, yet elsewhere this noun begs the same question as *zēker*.

¹⁰⁶ Cf. Chapter 2 on Pss 38 and 70.

with roots in the cultic practices of the Israelites. It is both a spoken and a written object.¹⁰⁷ Prayer tablets left at the altars of gods would normally be thought of as thanksgivings, some kind of sacrifice which may have been vowed if a petition were fulfilled.

Just as the text becomes an object, so here renown becomes something concrete. CCIA thus explores the relationship not simply between characters in the text, and generations involved in the transmission of the text, but also between characters and the (often even) tangible object of the text itself. CCIA, by pointing up the pragmatic ambiguity alongside the previously discussed semantic ambiguity, demonstrates that God's renown is something enjoyed not only by him, but also by his people. It is something promulgated by his people, for their God, but also thus for themselves. It is remembrance both by the individual Psalmist or lector, and the congregation as addressee or audience; it is witnessed by God as audience, and thus there is an implicit reminder also to the divine to treat this prayer, this praise, as an objective reminder of those who propagate his renown.

¹⁰⁷ A temptation to derive a "Writing-act theory", as it were, from speech-act theory, would be based on a linguistic misunderstanding. Speech-act theory encompasses both the spoken, and indeed any text which does something rather than just saying something. The speech-act of remembering is itself an explicit object causing remembering. The idea of language as an object, an *aide-memoire*, itself runs parallel with sacramental language. Babylonian kudurrus, Egyptian execration texts, Jeremiah's deed of sale – all exemplify a sophisticated use of writing in the ANE where something written may even be understood by some to be a kind of voodoo text. Moreover, objects cause remembrance, just as the physicality of a place acts as an *aide-memoire*. Cf. Chapter 5.

How do these reflections on Ps 111:4 connect with the grouping 111–113? The common “Hallelujah!” opening includes reference to the name of the Lord and suggests an implicit enactment of address. Thus the text immediately involves both God and congregation. God’s relationship with his people is not just for individuals, it is for all his gathered worshippers, who are hereby involving themselves in this relationship with the divine. God participates throughout, even though he is never addressed. His witnessing of this praise shows he takes an interest in his people. In Ps 112, God and the righteous man are closely connected; the exemplary man fears the Lord, and instances are depicted of the wise man’s actions and care for others. Ps 112:9 details the actions of the righteous man in ways that are to be echoed in Ps 113, caring for the poor and needy and barren woman.¹⁰⁸ God brings the poor to the level of princes: his behaviour is to be emulated and continued by royals and righteous alike. The righteous exemplar is seeking to follow God’s kingly standards in his relationship with his community.¹⁰⁹

Thus the congregation is instructed, and they are guided to follow the actions both of God and of the righteous man. God participates by hearing the Praise and also witnessing the fact of this instruction. God is characterized as caring for his

¹⁰⁸ A comparison of this text with human law as in the Code of Hammurabi (135ff) expresses also how much greater God’s action is than human justice, Weiser, *Psalms*, 708. The power of Petition through Praise was noted above with regard to Ps 74.

¹⁰⁹ In line with the Didactic function, one reading here is that God’s salvation of the poor actually comes about not “by miraculous intervention” but rather by the God who “cajoles or inspires human agents to do so.” The Psalmist then is effectively God’s co-worker in this here. Both God and the righteous have to acknowledge their obligations to the poor and needy. Goldingay, *Psalms*, 318.

people and therefore being in a position to receive from them as well as *vice versa*: he benefits them, they praise him, and he is informed that the congregation is playing its part in this relationship. Psalms 111-113 offer a triptych of Praise in “Wisdom” transactions by which ongoing praise is assured, righteous behaviour is sanctified, and God’s greatness is celebrated.¹¹⁰

4. Conclusion

This chapter opened by summarising how the particular act of remembering was integrated within the Searlean illocutionary categories and how those illocutions may combine to produce the five genres of Praise, Petition, Motivation, Confession, and Didactic. Four individual psalms and one grouping of three psalms have been considered, each in different form-critical classes. The questions posed were firstly whether there is a “Grammar of Prayer” and how the five genres relate to the traditional forms; secondly whether more fittingly these traditional forms might be broadened simply into the descriptor of the “prayer-exchange” as a means of recognizing the limitations of traditional form-criticism and coherence between individual texts as highlighted by canonical criticism; and thirdly whether there is a broader transaction exemplified within the Psalter which could be labelled “Wisdom”, which might relate to many forms of prayer, not just those traditionally called Wisdom Psalms.

¹¹⁰ Above, p. 250, it was seen that Wagner took Ps 113 as Representative, a speech-act classification that seems to resonate with the didactic genre and “Wisdom” discourse. Much the same could therefore be deduced of Pss 111-113 as a group.

First, I summarise the genres and the illocutions which constitute them. Praise often includes assertives and declarations as Westermann's "descriptive praise" and "declarative praise". A directive call-to-praise functions as Praise. Petition includes a directive plea and sometimes a declaration of address. Motivation is entwined with both Petition and Praise and involves at least one assertive which gives God reason to respond to a Petition, or which gives the congregation reason to enact Praise. Motivations usually consist of assertives which recall first, second, or third person experiences (corresponding to Westermann's "descriptive praise") or ongoing states (corresponding to Westermann's "declarative praise"), or declarations of future hopes, or commissives promising future Praise. As such they could be categorized following Pulleyn. Rarely could Petition and Praise stand alone without Motivation. Confession consists of declarations or assertives which acknowledge the sinfulness of the speaker or community. It sometimes includes an expressive insofar as it conveys apologies. It may be linked with Petition for forgiveness, or as part of a Motivation suggesting that it is God alone who is able to mend man's wrongs.

This simplified overview of the genres of Praise, Petition, Motivation, and Confession suggests that they have overlapping elements and are often linked in the prayer-exchange. Indeed, the regularity with which they occur together even allows for one genre to imply another even if absent. An isolated Petition implies that there is reason for God to respond, even in the very act of speaking the

Petition; and simple Praise may yet suggest that God has reason to keep looking after his people, preserving those who glorify him and living up to their regard for him.

Yet perhaps the genre that is most knotted up with each of these four other genres is that of Didactic, and it is in this regard that a sense of a metanarrative of teaching and learning arises. Mandolfo's isolation of the DV resonates through forms other than the Individual Lament and sometimes bears resemblance (most clearly) to assertives and directives of Praise, or assertives of Motivation. As a genre, Didactic primarily consists of assertives teaching about God, and about man's relationship with God.

CCIA begins to highlight how the Didactic genre in a sense infiltrates all other genres. When addressees and audiences are taken into account, it is evident that a text may operate on a number of levels simultaneously. A directive call-to-praise reminds not only present congregation but also absent future congregation to Praise, and at the same time informs or reminds God that his people are committed to ongoing relationship with him. A directive Petition to God may also inform or remind the congregation that needs can be addressed to God, and how that can be done.¹¹¹ A declaration of Confession is both apology to God and also informs the congregation *how to make* Confession, the importance of it, and

¹¹¹ Consider Jonah 3 and the multiplicity of phrases from the Psalms piled up on top of one another. In danger of his life, Jonah recalls prayer texts in jumbled desperation. It seems he was taught how to pray, and even now that memory comes back to him.

what is right and wrong.¹¹² There is something of the Didactic genre interlaced among all the other genres in the public, transmitted, remembered nature of prayer texts in the Psalms.

The examples considered above, of traditionally-labelled forms of Psalms, have elements of Didactic throughout, and “remembering” functions on different levels of the text. This gives ground firstly for suggesting that there is something which can unite prayer-texts even if traditionally separately classified, and secondly for indicating that these texts at least have a broader teaching-and-learning function, a meta-narrative of instruction. This could appropriately be described as a “Wisdom transaction” within the speech-events of separate Psalm texts. Moreover, CCIA suggested that the one traditionally-labelled “Wisdom” psalm text considered above (Ps 112) coordinates the Hallelujah group of 111-113, and this is consonant with Wagner’s description of Ps 113 as “Representative”. CCIA combined with the act of remembering is central. The speaker teaches the congregation, reminding and remembering about God; the congregation are future speakers who will imitate and continue this task; and both speakers and congregation are therefore remembering and reminding the divine audience. CCIA offers examination of these acts of remembering and reminding across the different participants in prayer and praise.

¹¹² Johnson, *David in Distress*, 38: “Rabbinic writers argue that God had preordained David to commit adultery for a didactic purpose: to teach others how to repent (*b. ’Abod. Zar.* 4b-5a). The author of the superscriptions also, with Ps 51, teaches just how to say “I’m sorry,” and really mean it. David as the petitioner of Ps 51 becomes an exemplar of repentance.”

Therefore CCIA provides a hermeneutic tool with a number of advantages. First, it points to the relational aspect of remembering already touched upon in the semantic analysis of the domain of *zkr*. Second, it highlights the effectiveness of *zkr*, since the object of remembering and reminding may function simultaneously on the different levels of the variety of participants in the prayer-event. Third, it assists in making the connection between the act of remembering, the genre of Praise, and the transaction of “Wisdom” within which these prayer-exchanges are situated. Fourth, it offers a means by which the genres of Didactic and Praise have here been demonstrated to work together within the prayer-exchange as a part of the “Wisdom” transaction. Finally, it is seen to have some merit as hermeneutic device in the canonical reading of the Psalter, as connections between individual psalms may be considered in the light of participants sustained throughout a group of Psalms.

What then of the search for a “Grammar of Prayer”? Any conclusions drawn here cannot be conclusive since this has been selective: an exhaustive study of the whole Psalter would be required to answer this fully. Nevertheless, those texts examined here have been seen to have a number of similarities despite their different “forms”.

All the forms of prayer considered here feature to some extent the five genres outlined previously. These five genres are clearly heavily intertwined. The fact

that a prayer-exchange within the Psalms rarely consists of just one of these genres challenges the narrower categorization offered by form criticism. The fact that a speech-genre within a Psalm will usually involve a hierarchy of speech acts challenges the narrower categorization offered by speech act theory. Discourse analysis better exhibits the interweaving of speech-genres within the prayer-exchange. The speech-genres inherent within the Psalms often implicitly or explicitly involve one another at different levels. This interlocking of speech-genres is perhaps one of the geniuses of the Psalms.

The “grammar” of the prayer-exchange is therefore made up of an understanding of all these generic elements and the ways in which they may work together. There is a sense in which all these elements will intermingle in a prayer-exchange, and considering the hierarchy of such speech-genres can offer an informative way of reading and comparing different Psalm texts. Where one or more genres are implicit only at a deep level, there is more work to be done by the performer of a Psalm. For instance, the speaker is to Praise God even where there is no Motivation given to do so; to make Confession, to admit of his own humility, weakness, and sinfulness even in a Psalm which demonstrates the genre of Praise throughout.

Rather than seeking to categorize the Psalms according to particular “forms” therefore, they can be viewed as the complex whole that they are, made up of different elements of prayer. The Psalms are not simply individual texts but they

relate to one another. Many have elements which evoke other Psalms or are reminiscent of verses within other Psalms, and so on. They overlap in function and genre. The Psalm prayer-exchange may involve any combination, or indeed all, of these genres. By regarding a Psalm as made up of these different genres interlocking, the order of the acts or genres as the text unfolds is less important than the overall text and overarching sense of function.

CCIA demonstrates how one text may enact many different speech acts, depending on performance, setting, nuance, congregation, and intention. Furthermore, insofar as the Psalms are read as one text within a book, the performance of one psalm may easily cause one to make connections between the text in question, and those other psalm texts that are on that occasion unvoiced, by a kind of synecdoche.

By thus viewing the Psalms as a complex whole there is no danger that oversimplification will reduce the texts. *Pace* Barth and Clements, prayer is not simply “asking”.¹¹³ It is a more profound exercise in relationship with God.

Balentine writes:

covenant relationship, like human relationships, requires communication. The better the communication, the better the relationship, that is, the healthier it is and the more possibilities it has for growth and development...¹¹⁴

¹¹³ Karl Barth, *Church Dogmatics*, ed. Geoffrey William Bromiley, Thomas F. Torrance, and G. T. Thomson (Edinburgh: T&T Clark, 1936), III.3, p. 268; R. E. Clements, *In Spirit and in Truth: insights from biblical prayers* (Atlanta: John Knox Press, 1985), 10.

¹¹⁴ Balentine, *Prayer in the Hebrew Bible*, 288.

Moreover, it is also a profound exercise in relationship with other people. The covenant relationship is not many covenants of the one God with many different individuals; it is one covenant of the one God with a community of individuals. “Wisdom” transactions within the Psalms are about tradition, transmission, and continual practising of the communal relationship between Israel and God, whether by an individual or a congregation, experienced throughout the ages.¹¹⁵ The generic cry of God’s people in the Psalms becomes particular in each utterance of the same text.¹¹⁶ Each prayer-exchange is effectively a re-enactment, a remembering, of the community’s and the individual’s relationship with God. Past experience and ongoing promise are central to the divine human-relationship.¹¹⁷

This relationship is both communal and individual. One man practising his relationship with God in prayer – be it Praise, Petition, Motivation, Confession, or Didactic – when in public also inspires others practising that same shared relationship with the divine. One man’s prayer can be adopted by a community. One voice can represent a community. An individual pray-er may teach others

¹¹⁵ So for instance “To pray the psalms ... becomes an experience of praying them with David whatever the circumstance.” Howard N. Wallace, *Psalms, Readings, a new biblical commentary* (Sheffield: Sheffield Phoenix Press, 2009), 8.

¹¹⁶ Walter Brueggemann, *Great Prayers of the Old Testament* (Louisville: Westminster John Knox, 2008), xv-xvi.

¹¹⁷ “O, carefully record and note down all your closet mercies! Oh, be often in reading over your closet experiences, and be often in meditating and in pondering upon your closet experiences! There is no way like this, to inflame your love to closet prayer and engage your hearts in this secret trade of private prayer...Oh, remember,.....! Oh, remember...! [past prayer experiences].” Thomas Brooks, *The Secret Key to Heaven: the vital importance of private prayer* (Edinburgh: The Banner of Truth Trust, 2006), 274.

how to pray by example. The “Wisdom” function is rarely far from the surface,¹¹⁸ even when it appears in different texts with different emphases and evident on a variety of different levels.

The individual who practises his relationship with God in private prayer also participates in an ongoing tradition shared with other generations of God’s people, and practising his remembrance of that relationship. This in turn will equip him in public as well as private. The boundary of public and private in the Psalms seems increasingly porous, and thus any sense of *Sitz im Leben* increasingly elusive.¹¹⁹ The quantity of the Didactic genre within a Psalm may help focus how public or private a text is, but the years of transmission and reuse – the ages of remembering the Psalms – otherwise acknowledge the difficulty of such classifications.¹²⁰

Remembering is thus crucial to all the speech acts and speech-genres expressed in the prayer-exchanges of the Psalms. To pray is to remember prayer as well as to remember God: the two are inseparable. To remember prayer is to practise remembering God. To remember the Psalms in particular is to remember

¹¹⁸ Goldingay, *Psalms*, 23–24.

¹¹⁹ This will also be touched upon in the following chapter. Hence “it seems that even within the OT period, eventually such psalms [as 118, with its alternations between persons] came to be used in worship or devotion without any awareness of the way they had once been used liturgically.” *Ibid.*, 42.

¹²⁰ Perhaps indeed the boundary between public and private in ancient Hebrew life was less clear than in today’s modern insulated lifestyles. In the Gospels Jesus spoke of the importance of both inside and out (Luke 11:37–41); his words encouraging secret prayer were perhaps a reaction to an excessive merging of public and private and the consequent apparent boasting of the righteous (Matthew 6:5–8).

particular prayers, and thereby to remember the universal event of prayer.

Remembering the Psalms is an effective remembering the important constituent elements of the Psalmic prayer-exchange: Praise, Petition, Motivation, and Confession. These genres within the prayer-exchange are enacted either explicitly or implicitly by the performance of a particular Psalm. They are performed in the present, and passed on in the future.

Memory is a thread that connects the text from the level of the illocution to the level of the discourse. By practice and guidance, the effective, actualising, and relational power of *zkr* and its semantic domain brings man closer to man, and man closer to God.

Chapter 5

The Prayer of the Psalms: Effective, actualising, and relational remembering

Chapters 3 and 4 offered some primary evidence that the functions of the semantic domain of *zkr* are integral to the prayer-exchange of the Psalms at the level of the act, genre, and transaction. Chapter 2 introduced the semantic field of *zkr* as effective, actualising, and relational. It is these three qualities that I now trace in the speech-events of the Psalms.

First, I consider what it is for a speech act, -genre, -exchange, -transaction, -event, and -discourse to be effective, with reference to the *zkr* domain and the texts of the Psalms. Second, I develop some of the ideas of CCIA with regard to the effective, actualising, and relational aspects of the *zkr* domain and the Psalm-event. Third, turning more closely to the texts, I examine language of place and setting as something that resonates with the actualising power of the *zkr* domain. In all this, the relational quality of *zkr* will be increasingly evident.

1. Effective remembering, effective speech

“Effectiveness” of a speech act, -genre, and so on, is not about “success”. A speech act is “felicitous” if all the appropriateness conditions have been met for it to be

truly the speech act it is. The outcome *per se* does not indicate this. For instance, a request to God to put enemies to shame, on the level of the directive, may not immediately achieve the desired outcome: but even so it does not necessarily fail in effectiveness. It may indeed still be effective in that the utterance of the directives, and the formation of the Petition, is felicitous. In so far as a speech act, -genre, or -exchange is correctly formed, and the appropriateness conditions are met, it will be felicitous.

Indeed, it is hard to imagine how “success” might be measured in the Psalms. Sometimes there is mention of how a prayer has been answered in the Psalms. This could refer either to the preceding verses of that very same Psalm, or to another prayer that is recalled, or to another unspecified performance of that prayer which is now transmitted. A single Petition, for instance, may achieve the Desired Response on one occasion, but when it is repeated, it may not necessarily have the same outcome.

Considering effectiveness from the starting-point of felicity conditions inherent in speech acts, -genres, and so on, transcends the unknowability of the outcome of many of the prayers performed within the Psalms and points to a richer kind of effectiveness. The Psalmic speech-event is effective in three ways: first, by the very felicitous performance of a psalm itself, if the appropriateness conditions are fulfilled; second, through the remembering that is performed in the speech-event

- the remembering of God by his people and *vice versa*; and third, by the very fact that the Psalms are taught and passed down, and themselves remembered and prayed today.

First, the “felicity” or “appropriateness” conditions of a speech act should be satisfied. Traugott models the appropriateness conditions for the speech act of asking a question, and she suggests that many of these hold “fairly generally”, and close analogues may readily be composed.¹ So any of the speech acts constituting genres within a prayer-exchange are based on the following appropriateness conditions:

1. The form of the locutionary act is one that is:
 - a. Conventionally associated with the illocutionary act of *x* (petition, persuade, confess etc)
 - b. Of a degree of formality appropriate to the occasion.
2. The circumstances are such that:
 - a. The illocution is adequately related to ongoing discourse
 - b. The illocution is appropriate in subject matter to the occasion
 - c. It is not obvious that the addressee will act without being thus addressed.
3. The participants are such that:

¹ Elizabeth Closs Traugott and Mary Louise Pratt, *Linguistics for Students of Literature* (New York: Harcourt Brace Jovanovich, 1980), 230-231.

- a. The speaker is entitled to speak at this time
 - b. The speaker is entitled to perform this illocution of this addressee
 - c. The addressee is entitled to respond as a result of this illocution
 - d. It is possible that the addressee can respond
 - e. It is possible that the addressee is willing to respond at this time.
4. The beliefs and attitudes of the speaker are such that:
- a. The speaker believes the conditions in 2 and 3 are met.

Insofar as these (and any other) appropriateness conditions are met, the illocution is felicitous. Of the conditions enumerated here, 3b is crucial in the context of illocutions within the prayer-exchange. The presupposition behind 3b is that speaker and addressee are in a relationship which entitles such an exchange, while the condition of 4a is that the speaker believes this is so. In the context of a prayer text, that relationship is crucially the relationship between man and God.² In order for such a relationship to persist, the speaker must acknowledge that the relationship is importantly past, present, and future. It is this on which any prayer is based; and this itself is grounded in the language of the *zkr* domain.

Second, the very remembering inherent in the prayer-exchange makes that prayer-exchange felicitous. Any act of communication is an exercise in relationship, whether simply in passing with a stranger, part of a series of

² This is regardless for the moment of informative speech-acts which will be considered later in this chapter.

communications with a spouse, or part of an endless, ongoing discourse with the divine. Communication thus involves some remembering: the speaker's prior memory of the addressee, the potential of the situation or content of the ongoing discourse to be remembered (or mis-remembered), and the power of what occurs, what has been remembered, and what will be remembered, to perpetuate or change a relationship between speaker and addressee.

Any illocutions within a Psalmic prayer-exchange require some relationship with God, usually based in the past, always pertaining to the present, and looking to the future.³ Illocutions within the Psalms are based on this relationship, and the remembering of this relationship in the past, present, and future. Thus to perform any of these illocutions is to enact the remembering of God. Insofar as any kind of illocutionary remembering of God is thus felicitous, this is essentially also a declaration of the speaker's remembering God, before God. The divine addressee or audience is thereby reminded of the speaker, and of the relationship that is presupposed and practised in such an illocutionary act. The Psalmist cannot therefore felicitously remember God, without God remembering him. The Psalmist or speaker in a felicitous act of *zkr* actualises himself before God, making God mindful of him.

³ It is hard to conceive of an illocutionary act within prayer that intentionally looks to ending the relationship between the speaker and God. Even then surely there would always be the possibility of turning back to God, as recounted in narratives within the Psalms (e.g. 78, 106).

The felicitous act of *zkr* therefore brings about an effect: both man and God remember their relationship. Insofar as the *zkr* domain interweaves the five genres of prayer in the Psalms as noted here, then the prayer-exchanges will necessarily bring about this effect. In the Psalms, then, prayer is regarded as having an effect. The Psalmist's felicitous remembering effects God's felicitous remembering; and the Psalmist's felicitous remembering effects man's felicitous remembering.

Third, then, the prayer-exchanges of the Psalms are effective by means of tradition and transmission. Their very existence demonstrates that these are prayers which have been remembered throughout the generations, and that the divine-human relationship therein has been remembered and practised: the prayer-exchange is effective in its passing on of memory, in its remembering by past generations for future generations. The Psalms thus still have the capacity to be remembered, and to remind others to remember God, and thereby to remind God of all his past and future peoples. The felicity of different generations, different individuals and communities, remembering God and remembering the prayers of the Psalms, is effective in perpetuating such remembering. The Psalms were never envisaged to be eternally forgotten – as God was never envisaged in the Psalms to be eternally forgotten, or indeed to forget his people for more than a moment.⁴

⁴ The language of time here points forward to the discussion in Chapter 6.

The performers of Psalm prayer-exchanges are invited to repeat words which have been addressed to God over centuries. These texts have been the words of many faithful people and have bound God and his faithful ones together in relationship. The speaker's memory becomes entwined with God's memory by repetition.⁵ The prayers of the Psalms bring God and his people closer, and therefore help to make God's people wiser, more faithful and more righteous.⁶ They also bring together the worshipping community.⁷

Finally, it is worth noting the connection between the "Wisdom" transaction and the effectiveness of remembering in prayer in the Psalms. Felicitous "remembering" and effective prayer could be said to depend on the righteousness – the good acts – of the pray-er.⁸ When remembering – in terms of communal memory, and the transmission of identity and relationship with God – has been efficacious, there are future generations of righteous remember-ers who in turn can remind others how to practise their relationship with God.

⁵ "We begin to pray by repeating to God his own words. We are to speak to him not in the false and confused language of our own hearts but in the clear, pure language in which God has spoken to us in Jesus Christ, and in that language he will hear us." Bonhoeffer, *Psalms*, 2, vol. 81.

⁶ Coming closer to the King was a means of gaining righteousness, as was coming closer to God. These considerations were taken into account in the reading of "Enthronement" Psalm 97 above. Cf. Chapter 4.

⁷ Prayer is about standing before God and standing with others is the thesis of John Kurichianil, *Before Thee Face to Face* (Guernsey: The Guernsey Press Co. Ltd., 1993).

⁸ Clements, *Wisdom in Theology*, 163.

2. Effective remember-ers: Presenting the Self in Relationship

In Chapter 4, addressees and audience were considered with regard to Pss 111-113, where effective remembering and reminding occurred. It is not just the text that is effective, but also the acts of the Psalmist, who leads the prayers and the remembering. First then I consider the identity of the Psalmist; next, how the Psalmist relates to those around him; and finally, how he relates to his surroundings.

a. I/We? Public and private in the Psalms and the identity of the psalmist

A simplistic account would suggest that any psalm with “I” throughout is understood as a private prayer, but this does not allow for the “representative I” to be spoken amongst a wider congregation. Who is the “I” or “we” of the Psalms? The word “Psalmist” is all too often used in a nebulous fashion, while the interpretational possibilities are manifold. The Psalmist in the first instance is the author who produced the prayer. This could be an individual creator, perhaps even David himself, or it could be a group author. Furthermore, it could be both, as the work of the individual author is adapted by later editors. The original Psalmist is likely to be lost beneath redactional layers of material, and thus the “composer” or “designer” of the text as received is likely to be a plurality of spiritual

leaders, who gave birth to the text and then reshaped it as each community through the ages would best pray and use the text. The Psalmist in one sense then is the voice representing the community of those responsible for the text as now received.⁹

In another instance, the Psalmist is the one speaking the prayer. That may be the original author, or a later editor, or another later reader now making that prayer his own.¹⁰ A potentially unlimited number of people are involved in the tradition of the praying of even the most individually-composed lament. With the exception of the “original” Psalmist, the speaker of a psalm will once have been either an addressee or an overhearing audience of that very psalm. The psalm text as a tradition is therefore organic and accumulates layers of reception history which become a part of its ongoing transmission.

The voice of the Psalmist thus can express one of two *personae*: the one who first composed the psalm, and the one who later remembered the psalm in order to make it their own. The former admits of multiple voices within himself, in that there may be a public and private voice of the same individual. The latter becomes one who remembers someone else’s memories, in effect, and represents a chain of voices of the Psalmist which can potentially continue *ad infinitum*. This

⁹ A comparable distinction is made between author and lector by Upton, *Hearing Mark's Endings: listening to ancient popular texts through speech act theory*, 103ff. This is an idea developed from Seymour Chatman, "Towards a Theory of Narrative", *New Literary History* 6, no. 2 (1975), 295-318.

¹⁰ This informs Wenham’s understanding of the Psalms as largely consisting of commissive speech-acts and thereby ethically powerful. Wenham, *Psalms as Torah*, 67.

relates to a community of prayer, both present to a speaker among a congregation, and present in the text and continued re-performances of the text through the ages.

b. The Soul as Addressee and Audience

Such is the “I” or “we”; the “me” too deserves acknowledgment. A text of prayer or praise may not be addressed to the soul,¹¹ yet the Psalter offers ample evidence of the soul participating as a hearer. On six occasions the Psalmist declares “Praise the Lord, O my soul!”¹² The speaking mind apparently views the soul as other in an idiom which allows the Psalmist to address himself.

For instance, in Ps 103 God is consistently in the third person. The soul appears to be the addressee¹³ all the way until the final few verses (vv.20–22)¹⁴ where the

¹¹ On *nps̄* see H. Seebass, “nepeš”, in *TDOT*, 497–519, ed. G. Johannes Botterweck, Helmer Ringgren, and Heinz-Josef Fabry (Grand Rapids: Eerdmans, 1998); Hans Walter Wolff, *Anthropology of the Old Testament* (London: SCM, 1974). The Psalmist’s language also ties in with the “bodily interpretation” offered of Ps 104 by Johan H. Coetzee, “Bodily Interpretation of Psalm 104: “Yahweh’s history” and human ethics”, in *Psalmody and Poetry in Old Testament Ethics*, 112–127, ed. Dirk J. Human, Library of Hebrew Bible/Old Testament Studies (London: T&T Clark, 2012), where Wisdom and ethics are linked even if not explicitly.

¹² Pss 103:1, 2, 22; 104:1, 35; 146:1.

¹³ “The petitioner charges his “soul”; this is the bodily organ (originally the “throat”) for important physical functions (breathing, eating, drinking speaking), with a corresponding development of meaning (vitality, liveliness, the person “I”). Here we should point to the compositional macro-frame in vv.1–2, 22b. In v.1, the “soul” corresponds to the inner self as the sum of the internal bodily organs. The holy Name corresponds to YHWH’s holy nature”. Hossfeld et al., *Psalms 3*, 34.

¹⁴ Goldingay, *Psalms*, 165; Erhard Gerstenberger, *Psalms, Part 2, and Lamentations*, Forms of the Old Testament Literature, vol. 15 (Grand Rapids: Eerdmans, 2001), 216. “it... might be that the individual’s self-bidding is the call of a worship leader seeking to involve the whole people in praise for what God has done for them, so that the “I” and the “we” are ultimately the same.” Mowinckel, *PIW*, 2:38: “the thanksgiving psalm becomes a hymn ... where the personal

commands to praise crescendo in their addressees from soul, to angels, to God's hosts and ministry, to all God's works. In Ps 104, the soul is addressee at beginning and end,¹⁵ although third-person reference to God is rare (vv.16, 21, 24, 31-35). Ps 146 on the other hand addresses the soul only in the opening verse; the otherwise didactic tone, culminating in the final address to Zion, gives the sense that the address to the soul is secondary, introducing a communal act of praise.

The refrain of directive call-to-praise addressed to the soul could be simply rhetorical. Like "Praised be the Lord!" there is no clear sense of who is offering the praise: it is an interjection, like "Alleluia!" Perhaps it also acts as a spiritually-centring phrase: the Psalmist gathers himself, calling his concentration to the task in hand, preparing for worship. Effectively a self-addressed liturgical response like "The Lord be with you", it begins the worship and helps the Psalmist in 103 and 104 to pray.

In that it is a command, it is a directive speech act; yet this seems illogical in a sense because the self already knows what he or she wants to do.¹⁶ Perhaps it is

experiences only enter as a starting-point and motivation." "Rhetorically, the psalm moves from "you" (the self; vv.1-5) to "they" (Israel of the past; vv.6-9) to "we" (Israel of the past and present; vv.10-14) to humanity (vv.15-18) to the heavenly and earthly cosmos (vv.19-22)." Leslie C. Allen, *Psalms 101-150*, Word Biblical Commentary (Columbia: Thomas Nelson, 2002), 28-29.

¹⁵ Perhaps this frame was adapted from Ps 103, although note that in 104:35c there are in fact two commands, one addressed to the self, one to the community. Individual and communal relationality is again intertwined.

¹⁶ Thus flaunting the Co-Operative Principle or "Grice's Maxims". Cf. H.P. Grice, *Studies in the Way of Words* (Cambridge, MA: Harvard University Press, 1991), 28.

rather commissive, a vow: commanding oneself to do something, when the very context of that command is a fulfilment of that directive, is a commitment to do that very thing. Still more than committing the speaker to praise, however, it is praise itself. It therefore acts as a declaration of praise, unfolded throughout the whole psalm.

Ps 103:2 continues with the directive “and do not forget all his benefits”, thereby reminding the self. Such reminders to self may be for the benefit of the overhearing audience, or will often take the form of objects such as lists and *aide-memoires*. If the latter, speech (rather than the written text) is treated as an object, given that such an address is found handed down by both oral and manuscript traditions.

Insofar as the soul is the centre of one’s existence,¹⁷ it is the place where remembering occurs. Indeed the parallelism in this verse points to how blessing or praise is unfolded with remembering God’s benefits. The remembrance of God’s benefits leads to praise, so a directive to remember acts as a directive to bless God: a command to remember, a commitment to praise, and furthermore an act of praise in itself. The soul is the central place of prayer, and thus also of remembering.

¹⁷ Many occurrences of *npš* in Pss use the word to convey simply “life”, e.g. 63:10.

The choice of “not forget” rather than “remember” in 103:2 conveys the sense that the psalmist *is* presently remembering, and thus there is no need to command “remember”. “Do not forget” is stronger praise: the remembrance is presently happening, and the command not to forget looks forward to continual praise.¹⁸ Reminding oneself is a continuous, active process, to which the Psalmist commits himself.

The soul in the Psalms is often also direct object;¹⁹ yet it offers more than a poetic self-reference to “me”. The soul is presented as something valuable and precious, both to the psalmist and to God, something worth praying *for* as well as *out of*. This builds the sense of the soul as independent, to be cherished both by self and by God. The soul can participate in prayer and praise, not only as address but also as audience, which benefits from the Psalmist’s words. Reference to the soul in the third person expresses the importance of self-awareness, and self-care. The soul which knows that the psalmist is taking care of his relationship with God will be healthy and whole. The Psalmist’s prayers are a means of caring for his own soul, reminding the soul of God and his goodness, and thereby reassuring himself in hope.²⁰ Thus prayers about remembering in the Psalms are a means of relating to self as well as those around oneself.

¹⁸ This resonates with the discussion of language of generations and eternity in Chapter 6 below.

¹⁹ E.g. 3:3, 6:4f; 7:3,6 etc.

²⁰ As in the refrain in lament Pss 42–43: “Why so downcast, my soul? Have hope in God; I will yet praise him, my ever-present help, my God”. This exemplifies comforting oneself, and committing oneself to praise. The directive is simply “have hope!” a much more manageable starting-point to prayer than “praise!” and therefore more appropriate in the context of lament.

c. Them and Us: The Enemy and the Righteous in the Psalms

In Chapter 4, the overhearing enemy or unrighteous was considered with reference to Pss 111-113.²¹ The enemy is often presented as common to both God and the congregation. In Ps 35:1 the Psalmist enrolls the divine addressee to his cause: the enemy of the righteous pray-er must be the enemy of the divine recipient of the prayer. In vv. 1-3, the audience are invited to recognise that God is with the speaker. Vv. 4-6 are informative, increasingly threatening to the audience of the congregation: they are learning not to be inimical to the Psalmist. Likewise, vv.11-16: should those malicious witnesses be present among the audience, the Psalmist is hereby telling them that he knows what they are doing; and by informing them and reminding them also of his own care for them in the past (vv.13-14), perhaps even bringing about some guilt to deter them from further destructive action. While the setting of this psalm might be envisaged as the individual's sick-bed,²² CCIA suggests the presence of an audience and v.18 points to a future public performance.²³

²¹ A study of the semantic field of the enemy in the Psalms would be interesting, yet space does not allow here. An interesting study in this area comes close to CCIA: Theodor Seidl, "Who Stands Behind the *rs*' in Psalm 50:16a? the ethical testimony of Psalm 50:16-22", in *Psalmody and Poetry in Old Testament Ethics*, 76-92, ed. Dirk J. Human, Library of Hebrew Bible/Old Testament Studies (London: T&T Clark, 2012).

²² Vv. 13, 15; the sick-bed setting is discussed further later in this Chapter.

²³ As national lamentation, see Mowinckel, *PIW*, I.219. As individual lament, see Weiser, *Psalms*, 66, 300-304.

Ps 55 clearly indicates that the enemy is from within the congregation.²⁴ Vv. 13-15 depict the enemy as a friend of and co-worshipper with the Psalmist. The enemy of the Psalmist is less easily reconcilable as the enemy of God: he has engaged in godly activity in the past, which is even more painful to the lamenting Psalmist. Yet the friend-turned-enemy has also wronged another friend of the Psalmist (v.21): therefore he deserves his comeuppance at the hands of God. Vv. 1-13 are addressed to God; vv. 14-15 are emphatically addressed to the faithless friend. Vv.16-23 refer to God in the third person, and the second person in v.23 is an address to an undefined “you” aligned with the “righteous”; the final verse returns to address God. Although there is no explicit public company present, and the fickle friend of vv.14-15 could even be being imagined as present, there are some signs of a public setting. The noise of the enemy is evoked, enacted (v.4): it can almost be heard again, they are depicted as being not far away and within earshot. The Psalmist desires to be alone (vv.7-9), indicating that at present he is not. Reference to the city and market-place also set a public stage (vv.10-12). The superscription suggests that certainly later editors believed there to be at least some instrumentalists.

The prayer requires God’s remembrance of the background and depth of injury in the relationship, but also invites the hearing and participating “friend/enemy” to confess, repent, and change his ways. A prayer for divine aid, it is rhetoric also

²⁴ The same conflict of types occurs here as in Ps 35. So Mowinckel, *PIW*, I.219; Weiser, *Psalms*, 66, 417-421. For an argument that this has elements of Thanksgiving see Tate, *Psalms 51-100*, 55, vol. 20.

aimed at the audience: the “friend/enemy” is challenged, accused, lamented, cajoled, threatened, and witnesses something of the relationship between the speaker and the divine. It is thus even a multi-layered series of Motivations to the divine address to grant the Petition.

Ps 50 explores different voices, addressees and audiences, righteous and unrighteous together.²⁵ Ostensibly framed as an act of praise, with God as audience, in fact God is depicted as the speaker with the most words. Eighteen out of twenty-three verses are apparently divine direct speech. This adds authority to the Psalmist’s voice; and it offers a character portrayal of God as just, faithful, and the source of wisdom. Imaging himself as the prophetic communicator of God’s words, the Psalmist informs God that he is himself a faithful guide and teacher of God’s people. Psalmist and God are again brought together in the didactic voice evoking a “Wisdom” transaction.

Both righteous and unrighteous are apparently part of the same congregation, comparable participants in the discourse. While enemy or wicked are usually in the third person, as indirect addressees in vv.16–23, it is as if the Psalmist himself is able to address them, but only through the persona of God. The wicked are more than just an imaginative construct to teach the faithful what to avoid: their presence suggests how easily a righteous person may swerve from his

²⁵ Understood by form critics in the small category of prophetic liturgy, Anderson, *Psalms*, 381. A more literary take describes it thus: “The psalm is not a hymn or prayer or song of thanksgiving. It is composed on the model of a speech for trial proceedings.” Mays, *Psalms*, 194. Cf. also Seidl, “Who stands”, in *Psalms and Poetry in Old Testament Ethics*, 76–92, ed. Human.

righteousness, and therefore encourages the faithful to be vigilant in maintaining relationship with God. With ambiguity of the “real” speaker here, the Psalmist is both godly remember-er and remind-er, the congregation remembers but may easily forget, while God’s power to judge remains constant. A “Wisdom” transaction echoes with this public setting where Praise and Didactic genres combine.

d. The Universal Audience: Creation and Surroundings addressed

The public setting also includes creation. Ps 148:3 addresses sun, moon and stars: the physical difficulty of all being visibly present indicates that the Psalmist has no qualms about making addressees present by imagination. By conveying the impression that they are all able to be directly addressed, the Psalmist demonstrates that they are in a sense ever present, and therefore a valid audience to prayer.

Ps 68:15-16 address the mountain of Bashan; Ps 24:7, 9 address the gates of Jerusalem; Ps 114 addresses the sea, mountains, hills, and earth.²⁶ Features of scenery or inanimate objects are anthropomorphised.²⁷ The scenery, the surroundings, themselves participate in prayer. It is possible to address and command every part of creation. Creation responds to God and praises him. It is

²⁶ Such settings will be explored more fully with regard place in the Psalms shortly.

²⁷ On Ps 148: “Verses 1-4... project a gigantic heavenly realm – as a counterpart to the earth – apparently populated by many “hosts” who stand in YHWH’s service.” Hossfeld et al., *Psalms 3*, 636.

not just the psalmist, the congregation, the people of God, who are in relationship with God; it is the whole creation. Prayer involves all these participants.

The scenery becomes the audience; and the audience becomes part of the scenery.²⁸ Addressees and audiences are commingled. The Psalmist effectively thus actualises a variety of voices, audience participants, as he is mindful of his relationships to himself, to others, to God, and to his surroundings, in prayer.

3. Actualising Prayer: Places for Remembering

It has been seen that remembering and prayer are effectively about making present. In its simplest form, this is about the speaker being present with God, and therefore *vice versa*. Balentine has explored how language of God's absence is related to that of God's forgetting;²⁹ God is apparently not always present or mindful. Yet even in desperate Ps 88, the very existence of the prayer-exchange indicates the speaker's belief that God is somehow present even here, even now, to be called upon in anguish.³⁰

²⁸ "The praise of God that unites the various powers and forces, institutions and groups, animals and humans is presented in Psalm 148 as the cooperation of creatures in binding chaos and keeping the cosmos working... the individual elements of creation should, through their praise of God, accept and acknowledge the place assigned to them by God." Ibid., 640. This ties in also with the theme of relationship – humility is effected by the remembering of one's cosmic place in worship and prayer. Echoing this, different parts of creation may take on characterization in a wide range of artistic genres. Compare for instance the dramatic characterization of the sea in Britten's *Billy Budd*, as noted in the programme for Concert 60 of the Proms 2013.

²⁹ Balentine, *Hidden God*.

³⁰ The apophatic tradition and the teaching of the Desert Fathers conjoin the absence and presence of God. Belden C. Lane, *The Solace of Fierce Landscapes: exploring desert and*

Remembering in prayer is the practice between man and God of *making present* subject, object, addressee and audience with one another.³¹ Again this relates to the Sitz im Leben of the Psalms, whether psalms were individual or communal, public or private,³² how the texts were composed and edited.

The many different places of the Psalms, depictions of locales and buildings, in superscriptions and in the psalms themselves, have led form critics to argue for liturgical settings, contending that these hymns and songs inform today's theologian of the Temple cult. Yet Psalms scholarship has rarely considered that such landscapes should not always be taken literally.³³ Historical biblical scholars have recognised that the places described within the Psalms could sometimes be recollections, and such interpretations hang on the difficulty of tense in Hebrew verse translation, particularly qatal forms.³⁴ Such past depictions also relate to the difficulty of dating psalms, i.e. whether the Temple was standing or not.

mountain spirituality (USA: OUP, 1998), 63. The oxymoronic apophatic speech-act is suggestive of such deep spiritual experience. Note how even the Mercy Seat in the Temple at Jerusalem is actually a space.

³¹ Here I consider present as of place; present as of time will be treated in chapter 6.

³² Gillingham, while discussing the origins of the Psalter, writes on public/private: "David in the Psalms "prays" some 73 psalms (as seen in the superscription לְדָוִד); many of them are personal and individual, although nearly two-thirds of them, with their extra liturgical headings, indicate some use in public worship. By aligning personal piety both with David and with liturgical practices the Levitical singers thus made individual psalms accessible to the entire cultic community." S. E. Gillingham, "The Levitical Singers and the Editing of the Hebrew Psalter", in *The Composition of the Book of Psalms*, ed. Erich Zenger (Leuven: Uitgeverij Peeters, 2010).

³³ On Ps 84: John Barton, *The Nature of Biblical Criticism* (London: Westminster John Knox Press, 2007).

³⁴ Craigie, *Psalms 1-50*, 110-113, vol. 19, Mitchell Dahood S. J., *Psalms III (101-150)*, The Anchor Bible (New York: Doubleday & Company, 1970), 361-456.

However, the landscapes of the Psalms could be present in another way: actualised, as inner landscapes, places of the mind's eye, rather than physical localities experienced at the time of the performance of the text itself. Within geographically-resonant texts of the Psalter, there are the places where remembering and prayer occur, and the places that are themselves remembered. Prayer, imagination, memory, and place are tied together. A place that is remembered or imagined in prayer is in fact often one which is *not* the precise setting: an absent setting, as it were. While place is about where a pray-er is present, *zkr* involves actualisation or *making present*.³⁵ If memory effectively makes someone present to the one remembering, then one can begin to recognise its power as something that transcends the boundary of physical or non-physical. The presence of someone in one's memory is a kind of memory image.

The relationship through the centuries between memory and place in the *ars memorativa*, and the consequent use of imagination in this relationship, has already been introduced.³⁶ Place can be something remembered or a means of remembering, as well as a physical setting where remembering takes place.

³⁵ Corrine Carvalho, "Finding a Treasure Map: sacred space in the OT", in *Touching the Altar: the Old Testament for Christian worship*, 123ff, ed. Carol M. Bechtel (Grand Rapids: Eerdmans, 2008) 123-154. She contrasts the one pilgrimage a year to Jerusalem for one of the three high holy days that Israelite males made with the notion of God doing the 'drawing nearer' in 1 Kings 8:27-30: "the Deuteronomistic historian focuses the reader's attention on the actualization of God's presence through prayer... In this prayer, while the ark represented God's presence within Israel, it was the act of worship itself that made that presence effective for the community," 130. Cf. also Chapter 2 above.

³⁶ Cf. Chapter 1 above.

Physical place may be an aid to memory, and internal space a crutch by which something or someone is remembered.³⁷ Places help one remember.³⁸

Moreover, remembering is often about maintaining individual or collective identity, and identity itself is often caught up in place.³⁹ One might define oneself by where one lives.⁴⁰ So naturally one might identify God and the Temple, given that God's Temple is his House, his holy place, the dwelling for his name, and prayer may be understood to play an integral part in effecting this presence.⁴¹

Place in memory in the context of prayer offers space for meditative self-reflection involving both individual identity and the divine identity connected with the places experienced.⁴² Friendship and place also intertwine.⁴³ Insofar as

³⁷ Lawrence Kushner, *Honey from the Rock: visions of Jewish mystical renewal* (San Francisco: Harper & Row, 1977), 54.

³⁸ Charles I. Armstrong, *Figures of Remembering: poetry, space, and the past* (Basingstoke: Palgrave Macmillan, 2009), 76: "place's *periechon* being, [is] its containing/surrounding function. Place is a *mise en scene* for remembered events precisely to the extent that it guards and keeps these events within its self-delimiting perimeters." Citation of E. S. Casey, *Getting Back into Place: toward a renewed understanding of the place - world* (Bloomington: Indiana University Press, 1993), 189.

³⁹ "...collective memory requires concrete locations in which a particular community can form and carry out its common recollection. The *Sitz im Leben* is thus a mnemotope, a memory location that can be described ideal-typically as part of the formalized memory and is a component of the stabilization of cultural memory." Ruben Zimmermann, "Memory and Form Criticism: the typicality of memory as a bridge between orality and literacy in the early Christian remembering process", in *The Interface of Orality and Writing: speaking, seeing, writing in the shaping of new genres*, 130-143, ed. Annette Weissenrieder and Robert B. Coote (Tübingen: Mohr Siebeck, 2010) 137f.

⁴⁰ Mark Wynn, *Faith and Place* (Oxford: OUP, 2010), 86.

⁴¹ William Horbury, "The Remembrance of God in the Psalms of Solomon", in *Memory in the Bible and Antiquity*, ed. Stephen C. Barton, Loren T. Stuckenbruck, and Benjamin G. Wold, *Wissenschaftliche Untersuchungen zum Neuen Testament* (Tübingen: Mohr Siebeck, 2005) 125: "The mention of God's 'place' [i.e. Temple] reactivates the association of the remembrance of God with the invocation of his name."

⁴² Wynn, *Faith and Place*, 85, citing J. E. Malpas, *Place and Experience: a philosophical topography* (Cambridge: CUP, 1999), 182: "The importance of memory to self-identity, and the connection of memory with place, illuminates... the way in which the experience of places and things from the past is very often an occasion for intense self-reflection... The way in which such

prayer is remembering which actualises divine relationship, so place can be important in both the act of prayer, and also the relationship itself. Insofar as prayer is remembering which involves multiple addressees and audiences, so the settings created by the audiences of a text can also be important both to the act of prayer and the relationships therein between speakers, addressees, and audiences. Audiences and places can be either physically present or literally absent but actualised by memory in prayer.

Place, memory, and prayer, are thus closely interwoven. First, I consider places that are often read as physically present, the cultic places where remembering occurs. This is an overview of some members of the semantic field of words referring to settings in the Psalms. Next, I examine the ambiguity of places that are themselves remembered. Finally I address the differences between static experience of place, and *movement*.

a. Places where remembering occurs

memories and places often become more important to us as we age.... can be seen as indicative of the founding role of those places in our narratives about ourselves and the establishing of our sense of self-identity.”

⁴³ Places “encode the moral personalities and relationship of the friends themselves – and visits to the places provide a more-than-mental way of being related to the formation of those personalities, and contribute to the further elaboration of them.” Wynn, *Faith and Place*, 42. Wynn further considers the “genius” of a place, such as what makes “Dartmoorishness”. By developing this into an understanding of God as the *genius mundi*, he goes beyond place, into what he calls “supra-individuality”, allowing God as place to be an integral part of individual human identities.

Much has been written about Zion, Jerusalem and the Temple itself.⁴⁴ Zion and Jerusalem are “...images to describe and to guarantee the stability of the psalmists.”⁴⁵ These sacred places, and public audiences, are crucial to the communal memory of Israel, both physically and within the text of the Psalter. The Songs of Ascents (Pss 120–134) are sacred texts which particularly resonate with these holy places.

Ps 132 demonstrates a rich vocabulary of place. References to David’s house and bed sit alongside references to the house of God, the divine resting-place, the place of God’s throne, and also that of David and his sons. Moreover, the only occurrence in the Psalter of the particle adverb בְּהֵּהָ, *pōh*, “here”, paralleled with the proximal demonstrative pronoun referring to his divine resting-place זֹאת־מְנוּחָתִי, God’s own words declare this to be his dwelling-place.⁴⁶ His declaration of it even effects his purpose.⁴⁷

⁴⁴ E.g. bibliographical references within John Day, ed. *Temple and Worship in Biblical Israel*, Library of Hebrew Bible/Old Testament studies (London: T&T Clark, 2005)..

⁴⁵ Susanne Gillmayr-Bucher, “Like Olive Shoots Around Your Table”: images of space in the psalms of ascent”, in *The Composition of the Book of Psalms*, ed. Erich Zenger (Leuven: Peeters, 2010) 489–500: “...They are the symbolic space, chosen by God in the past (Ps 132; 133), but are still accessible in memory and reality. Although the psalmist mentions Jerusalem and Zion quite frequently in these psalms, he does not long to go there constantly. It is not being in Jerusalem but being connected to Jerusalem/ Zion as a symbolic centre that seems to be important.”

⁴⁶ Hans-Joachim Kraus, *Psalms 60-150: a commentary* (Minneapolis: Augsburg, 1989), 475ff. Kraus considers the relationship of the psalm to 2 Sam. 6 with regards the ark and the dwelling-place of the name of God. He also points out that Ps 132:8–10 “has almost word for words been inserted into Solomon’s prayer at the dedication of the Temple.”

⁴⁷ The effectiveness of God’s word is that which is reflected in the effectiveness of prayer and remembering that involve him, cf. Chapter 4 above.

It would seem natural to find an emphasis on the centrality of God’s presence in these holy places, cult settings, the place of community worship, so that he is “here” as both addressee and audience. Yet the texts of the Psalms, commonly regarded as liturgical, rarely use proximal deictic adverbs. “The Lord is here” is familiar in modern Christian ritual, but the Psalter is not the foundation of this tradition: Ps 132 is the only Psalm evidencing such theology. Salient Hebrew parallels in the same semantic domain are **עִמָּנוּ** *‘immānû* “with us” and *hinnēh* “behold”.⁴⁸ *‘immānû* is used as proximal deictic only in the refrains Ps 46:8, 12. The didactic *hinnēh* usually points out righteous and wicked.⁴⁹ Exceptions where *hinnēh* refers to location are in Psalm 40:8,⁵⁰ 10 (placing the speaker in the assembly), Ps 139:8,⁵¹ and again in Ps 132 (verse 6):

הִנֵּה־שָׁמַעְנוּהָ בְּאֶפְרַתָּה מִצְּאֲנוּהָ בְּשָׂדֵי־יַעֲרֹר:

We heard of it in Ephrathah; we found it in the fields of Jaar.

⁴⁸ This shares a semantic domain with the language of the “face” and “hiding the face”, which is treated by Balentine, *Hidden God*.

⁴⁹ Thereby interestingly suggesting that they are audience, not overhearers, in a fashion similar to Ps 50. Cf. Seidl, “Who stands”, in *Psalmody and Poetry in Old Testament Ethics*, 76–92, ed. Human.

⁵⁰ Notably, the previous verse refers to sacrifice and offerings; one reading is that v. 8 responds to this by the speaker himself simply being present at the place of sacrifice, i.e. the Temple.

⁵¹ *hinnēh* in parallel with the distal deictic adverb **שָׁמָּה**, *šām* “there”, in 139:8, suggests an imaginative landscape: the Psalmist envisages heaven first, then Sheol. *šām* expects God in heaven, while *hinnēh* recognises that God could also be in the speaker’s imaged Sheol.

The reference to the place where the ark was found⁵² suggests active contemplation of it in its present setting by the “we” of a common speaker and participating audience,⁵³ envisaging it in the contrasting landscape of Ephrathah and Jaar.⁵⁴ Ps 132 functions both to describe the Temple and to remind speaker, congregation, and God, of the holy place. The setting for the retelling of God’s oath to David (promising the throne and repeating the covenant), the holy place is not only the place of the psalmist remembering God’s greatness, but also the setting for God to remember his covenant. V.8 is a natural prayer for God’s presence there.

In Ps 132:17, $\square\psi$ points to the Temple (where a medial or even proximal deictic would be expected if the congregation was presently in the house of God). The Psalmist perhaps unintentionally indicates that he is distant from the Temple scene.⁵⁵ While much of the language of this Psalm points to an actual experience in the Temple, these closing verses, in the final received form of the text, suggest otherwise. They convey less an actual physical presence, more an imaginative

⁵² 1 Sam 7:1-2; 1 Chron 13:5-6.

⁵³ For the “we” group as denoting liturgical actions, see Hossfeld et al., *Psalms 3*, 462.

⁵⁴ To explore the historical setting of where the Ark actually was in the case of David’s removal of it to Jerusalem, see Simcha Shalom Brooks, “From Gibeon to Gibeah: high place of the kingdom”, in *Temple and Worship in Biblical Israel*, ed. John Day (London: T&T Clark, 2005) 44-47. The two feminine object suffixes on the verbs “hear” and “find” are controversial amongst scholars: Kittel 404-5 takes the suffixes for neuter and uses the translation “learn” so that “the community places itself in the past, back in the days of David. It has itself – in its members at that time – heard the king’s oath. Thus they had betaken themselves to where the ark was housed, to the holy tent in Kiriath-jearim, and thrown themselves down... before YHWH’s footstool, to ask of the God himself that he move to Zion.” Hossfeld et al., *Psalms 3*, 456.

⁵⁵ Dahood S. J., *Psalms III*, 247-248 The sequence of the deictics “resembles the sequence in UT, 54:11-12, yet the content of that Ugaritic text seems far removed from Ps 132.” This is understood as a break in the text after v.16 by Allen, *Psalms 101-150*, 266.

presence in a place which is very well-remembered, re-lived, actualised, in detail.⁵⁶

Ps 122 has a strong sense of place in the Temple. Yet the distal **שָׁמָּה** “thither” again raises the question: is it actually a memory of Jerusalem, rather than a present physical experience of setting? The combination of distal deictic and Qal perfect **שָׁמָּה יָשְׁבוּ בְּסֵאוֹת** “there the thrones were set up” suggests that the three Qal forms (**שָׁמָּה** v.2, **עָלוּ** v.4, **יָשְׁבוּ** v.5) are all past perspective.⁵⁷ Even this Song of Ascents conveys the sense that this is only a remembered experience.⁵⁸ The title **שִׁיר הַמַּעֲלוֹת** could be an inner, imaginative pilgrimage rather than a physical pilgrimage song.

Temple markers in the Psalms cannot offer a definitive setting for a performance of the text.⁵⁹ Language of the bed, couch, and individual home, in contrast, offer more personal places where audience and addressee may be simply self and God.

⁵⁶ Some have explained the use of the distal deictic as indicating the separation of the dwelling places of God and King: Hossfeld et al., *Psalms* 3, 15.

⁵⁷ “The I-figure, therefore, is not only situated beyond his own pilgrimage to Jerusalem, he is also located beyond the time when a pilgrimage to Jerusalem was possible: the tribes used to go up to Jerusalem – now apparently no longer; the thrones to justice used to stand there – now apparently no longer,” Archibald van Wieringen, “Psalm 122: syntax and the position of the I-figure and the text-immanent reader”, in *The Composition of the Book of Psalms* (Leuven: Peeters, 2010) 751. Contra Diethelm Michel, *Tempora und Satzstellung in den Psalmen* (Bonn: H. Bouvier, 1960), 242.

⁵⁸ Even Dahood S. J., *Psalms III*, 203 with a very literal understanding of place in the Psalms, considers this to be “probably composed by a pilgrim on his return home, while reflecting upon the happy memories of the pilgrimage to Jerusalem”. Yet Allen, *Psalms 101-150*, 267 in his discussion of the dating of the psalm, concludes “All it demands is a temple setting”. On whether the Songs of Ascent in general were pilgrimage psalms, “we lack sufficient evidence to be dogmatic,” John Day, *Psalms* (Sheffield: JSOT, 1990), 62.

⁵⁹ The superscription to Ps 30 sets the Davidic psalm in the Temple, at the dedication, although apart from this there is nothing to suggest its setting.

In Ps 132, David vows to find a place for the Lord as he considers his own house, bed, and resting-place. David is depicted as *not* in his house, or his bed, but the very existence of home, bed, and the possibility of being there allows for his extreme self-denial.

Only a few psalms are clearly set within a private house.⁶⁰ In Ps 101 the psalmist refers to walking within his house with a blameless heart (v.2), considering his household (vv.6-7). Nothing suggests the setting is anything other than his home;⁶¹ yet form-critical readings of Ps 101 as a royal psalm involve its public performance.⁶² Ps 41 pictures the psalmist sick, in bed, with enemies visiting him; his prayer to rise again (v.11) confirms that the speaker is still laid low.⁶³

⁶⁰ The family, the audience of the domestic setting, is not often mentioned either in the Psalms or indeed in the book of Proverbs, whence Westermann's rebuttal of the "clan-ethic", Claus Westermann, *Roots of Wisdom: the oldest proverbs of Israel and other peoples* (Edinburgh: T&T Clark, 1995), 24. (Contrast however Clements, *Wisdom in Theology*, 130). A lack of family reference again makes a connection between a Wisdom text and the Psalms; it also may indicate that the domestic setting in the Psalms is predominantly viewed as a sign of that which is truly private, or that a domestic setting is in fact basically the bed-setting, a setting that will be explored more fully below.

⁶¹ Taking the Psalmist here to be David implies that this is a royal psalm set in the palace, and leads to the reading that the most important thing about the setting is the spatial distance between speaker and God. Hossfeld et al., *Psalms 3*, 14-15.

⁶² On v.2c: "The suppliant claims an integrity that extends to the secret life of the individual and the house (or household). Although the psalm will be chanted before the community, this means that the suppliant is taking the risk of making this claim before God. The community cannot check out whether it is true; God can." In terms of audience design then, the human congregation are informed that the Psalmist is confident to assert his integrity before God.

⁶³ This is in opposition to the form-critical view this is a song of thanksgiving in the sanctuary, and that the psalmist "gives thanks then turns to the assembled congregation. He testifies concerning Yahweh's help," Kraus, *Psalms 1-59: a commentary*, 430.

The semantic domain of one's bed or couch (*miškab*, *mittâ*, *yāšûâ* and *eres*) is a setting for personal prayer.⁶⁴ In Ps 149:5, the couch is a place for the faithful to shout for joy. In Ps 4:5, it is a place for speaking in one's heart, אָמְרוּ בְּלִבְבְּכֶם, suggestive of prayer and meditation. The bed is a place for speech acts, directed towards God or oneself.⁶⁵ Yet within Ps 4 the addressees again vary, from God (v.2), to plural human audience (v.3), before returning to God again (vv.7-8). Alongside the heading, pointing to a leader and musical accompaniment, this psalm suggests a blend of wisdom teaching and individual lament.

In Ps 6:7 the psalmist refers to his bed in the context of a lament:

יִגְעַתִּי בְּאַנְחָתִי אֲשַׁחָה בְּכָל-לַיְלָה מִטָּתִי בְּדַמְעָתִי עֲרִשִׁי אֲמָסָה:

I am weary with my moaning; every night I flood my bed with tears; I drench my couch with my weeping.

The groaning, the weeping, transports the imagined speaker to that bed, the place of mourning, as if saying “here I am once again, night after night”. Yet it is not clearly an individual prayer:⁶⁶ v.9 addresses “you evildoers”, and v.10 refers to

⁶⁴ Compare Wordsworth's poem *Daffodils*: ‘For oft, when on my couch I lie / In vacant or in pensive mood, / They flash upon that inward eye / Which is the bliss of solitude...’ Only in Ps 36:5 is it a place of wicked planning.

⁶⁵ “...the privacy of the bedroom is where people can think and say things they would not address publicly.” Goldingay, *Psalms*, 122. There is thus a depiction within the psalm of a setting of privacy without any audience except self and God again, and this affects what the pray-er may say or think.

⁶⁶ Craigie, *Psalms 1-50*, 91, 93, vol. 19: “The contents of the psalm do not give any explicit clues as to its initial association with the cult or formal worship in Israel, though such an association is possible... [on vss. 9-11] Perhaps we should understand the presence of a priest or temple servant,

God in the third person. As in Ps 132, the final verses of the text turn its apparent setting around. While vv.1-8 indicate an individual lamenting in solitude, vv.9-11 imply an audience, with addressee changing from evildoers (v.9) to a more general gathering (vv.10-11). Moreover, the superscription offers musical details, which make the bed-setting less clearly persuasive.⁶⁷

Yet the close reference to Sheol (Ps 6:6) conveys solitude verging on total isolation. For the grave (semantic domain consisting of *š'ēôl*, *qeber*, *ʾābaddôn*, *beli' al*, *šāḥat*) is a place where there is no praise, no remembering of God, no speech to do so, no audience who could witness and later imitate any praise. Similarly Ps 88:12 (88:11 NRSV):

חִסְפֵּךְ בְּקִבְרִי חֶסֶדְךָ אֶמְוֶנֶתְךָ בְּאֲבֵדוֹן:

Is your steadfast love declared in the grave, or your faithfulness in Abaddon?

The grave is a place where God no longer remembers his people, אֲשֶׁר לֹא (Ps 88:6). The uttermost isolation,⁶⁸ here there can be no relationship

who – having heard the words of the worshiper – declares a message or oracle from God which gives faith to the psalmist.”

⁶⁷ Perhaps historically Ps 132 had its origins in the Temple, and was adapted to a communal setting; and perhaps similarly Ps 6 originated as an individual lament, and was later altered for communal (but not Temple) purposes. It would be interesting (but beyond the scope of this thesis) to consider this against the historical background and the rise of the synagogue.

⁶⁸ The imaged absence of any audience, and thus any possibility of the perpetuation of relationship here between God and man, further contributes to the psalm's despair.

with God, no remembrance either way.⁶⁹ Yet the very existence of this prayer indicates that this is only the *imagined* setting, of perceived non-existence and consequent non-relationship.

Ps 88 is rare in its bleakness. In Ps 18, the psalmist images being on the grave's edge (v.5), yet depicts himself right here calling out to God (v.7; 18:6 NRSV):

בְּצַר־לִי אֶקְרָא יְהוָה וְאֶל־אֱלֹהֵי אֲשׁוּעַ יִשְׁמַע מִהִיכְלוֹ קוֹלִי וְשׁוֹעַתִּי לְפָנָיו
תָּבוֹא בְּאָזְנוֹ:

In my distress I called upon the Lord; to my God I cried for help. From his temple he heard my voice, and my cry to him reached his ears.

From the boundary of Sheol, the lament still reaches God's place. God is the audience even when there is no human addressee available. In just three verses the psalmist moves from the depiction of Sheol to the Temple. Voiceless Sheol is thus never reached, although its edge is a place where cries are heard, where God and Psalmist are in fact much closer than the imagined distance implies.⁷⁰

⁶⁹ "If He no longer "remembers" the dead (88:5), it is not that He forgets as men forget, but that He brings to an end His saving interventions (88:12; for with God to remember is to act)," D. Kidner, *Psalms 1-72* (London: InterVarsity Press, 1973), 62.

⁷⁰ Ps 116 is similar in this respect. On liminality see Lane, *The Solace of Fierce Landscapes: exploring desert and mountain spirituality*, 38; Victor W. Turner, *Image and Pilgrimage in Christian Culture: anthropological perspectives*, ed. Edith L. B. Turner, Lectures on the History of Religions (New Series), vol. 11 (New York: Columbia University Press, 1978), 34-35. The notion of liminality, amongst other things, also points towards movement. Liminality is revisited in Chapter 6 below, with an emphasis there on time.

The wilderness (מִדְּבָר) too allows for closeness where distance is expected.⁷¹ Ps 63:2 (63:1 NRSV):

צָמְאַה לְךָ נַפְשִׁי כַּמְדָּה לְךָ בְּשָׂרִי בְּאַרְצֵי-צִיָּה וְעַיִן בְּלֵי-מַיִם

My soul thirsts for you; my flesh faints for you, as in a dry and weary land where there is no water.

The metaphorical language, likening thirsting for God to the thirstiness of a dry parched land, may have been inspired by the psalmist's surroundings, giving rise to the scene-setting of the scribal heading ("A psalm of David, when he was in the Wilderness"). Historically this could be tied in with 1 Sam 23:14–15; 24:1 or 2 Sam 15:23, 28; 16:2. Kraus argues for a setting in the Temple,⁷² and Weiser in the sanctuary itself, at the pre-exilic festival of the Yahweh cult.⁷³ Tate's response instead allows for individual spirituality.⁷⁴ The solitary wilderness could be the setting of this psalm's performance. As with Ps 122, the Temple setting in Ps 63 depends on the translation of the Qal perfect, in 63:3 בֵּן בִּקְדֹשׁ חֲזִיתִיךָ, "so have I looked upon you in your sanctuary". This could be a remembering of the sanctuary, a reliving of a Temple experience in the wilderness. There is also reference to the bed-setting (63:7; NRSV 63:6):

⁷¹ Broad, spacious place is regarded as desirable in Pss 18:20, 31:9.

⁷² Kraus, *Psalms 60–150: a commentary*, 475ff.

⁷³ Weiser, *Psalms*, 779.

⁷⁴ The Davidic superscription "has loosened it from any original cultic setting and made it available for individual worshippers, who could use it to enter into the inner spiritual life of David and make it their own... the title is an exercise in scribal exegetical imagination which relates the psalm to the spiritual life of David," Tate, *Psalms 51–100*, 126–127, vol. 20. This again conjures images of David the wise, ethical exemplar.

אִם-זִכְרְתִיךָ עַל-יְצוּעַי בְּאֲשֵׁמְרוֹת אֶהְגֶּה-בָּךְ:

When I think of you on my bed, and meditate on you in the watches of the night.

The bed is a place for remembering. Ambiguous particle **אִם** *im* suggests it is possible – but not necessarily here fulfilled – that such remembering can go on within one’s bed. In the wilderness, therefore, places of prayer are remembered: the Temple, and the bed. The wilderness itself is a place where songs are set, where psalms can be performed, within which other settings for prayer and remembering can be pictured. Temple implies human as well as divine audience; in contrast the wilderness and bed convey privacy where only self and God are audience, where there may be more simple honesty and integrity of utterance. The remembrance of a particular setting conjures up a variety of tones. The Temple is a place where prayer is witnessed, examples made, teaching offered, and collective identity perpetuated. The wilderness and the bed as settings themselves have an immediate rawness that suggests a straightforwardness of language only originally intended for an audience of God and self. Such places lead to different kinds of remembering, a different function of the memory, public and private, shaped by the imagined audience.

b. Remembered places

The Temple and Jerusalem can also be places that are remembered, as plausibly as the setting for the Psalms in which they are mentioned. Indeed, one does not “remember” a place when one is physically there: one may remember another time there, but the place is presently experienced. The Temple, therefore, is more likely to be an aid to prayer, an actualised landscape which provides the right internal space for meditation on God.

Psalm 137 remembers Jerusalem from worlds away. The scene is immediately set at the waters of Babylon. Jerusalem is not described in detail; what sticks in the singer’s memory is the destruction of those sacred spaces, the baring of the foundations (v.7). The songs of Zion are identified with the Lord’s songs, thereby connecting God with the buildings of Jerusalem, and the Temple. Vv.5-6 and v.7 contrast, shifting addressee swiftly from God’s place to God himself.⁷⁵

Remembering the holy places of Jerusalem and the Temple is like remembering God: not to remember them is to be accursed (vv.5-6). Now remembering Zion has a double sense: not just remembering God, but also remembering the enemy, and the destruction there. The addressee changes to Babylon (v.8). By remembering Jerusalem and its destruction, the psalmist wants God to share his anger, and thereby to wreak the same devastation on Babylon as Babylon has

⁷⁵ “Meir Gruber aptly observes that from the Babylonian perspective, what their captives sing are national songs, ‘Zion’s songs’, whereas the Judaeans themselves view them as sacred music, ‘a song of the Lord,’” Alter, *The Book of Psalms: A Translation with Commentary*, 474 Similarly, “Just as in the songs of Zion, praise of Zion represents praise of God, so here [the psalmist’s] expression of loyalty to Jerusalem is a measure of loyalty to Yahweh since the city, the very ‘city of God’ ... symbolizes divine presence,” Searle, *Commentary on the Psalms: Calvin*. The difference between the Babylonian and the Israelite appellation of the songs strengthens the effect of emphasising the relationship of God with his people.

wrought on Jerusalem (vv.7-9). Yet here the identity of Temple and God breaks down: Babylon has destroyed Jerusalem, but it cannot destroy God, as the very existence of the prayer to God indicates. The combination of these identities, and the changing addressees, escalates the impact that the Babylonian actions have had on God himself: these memories offer Motivation for God to defend himself, and consequently defend the people of Jerusalem. The frequent changes of addressee give rise to a sense in which this is the shaping of collective memory and history: this anger is designed not only to motivate God to help, but also to maintain a fiery individuality of identity of God's people angry with their – and his – enemies. The Babylon setting images a distance from God both physical and spiritual, and in remembering Jerusalem the psalmist is yearning for both a return home and a return to God.

Pss 79 and 74 echo these sentiments, depicting the Temple and its destruction.⁷⁶

The terse language in Ps 79:1 clearly contrasts the enemy and God, sacrilege and the sacred:

אֱלֹהִים בָּאוּ גוֹיִם בְּנַחֲלֶיךָ טָמְאוּ אֶת־הַיְכָל קִדְּשֶׁךָ שָׁמוּ אֶת־יְרוּשָׁלַם לְעֵזִים:

O God, the nations have come into your inheritance; they have defiled your holy temple; they have laid Jerusalem in ruins.

⁷⁶ For a more detailed treatment of Ps 74 cf. Chapter 4 above. Ps 79 will also be dealt with again in Chapter 6, below.

The close positioning of “nations” and “your inheritance”, “defile” and “holy Temple”, and “Jerusalem” with “ruins” almost literally contagiously defiles the sacred places with abominations. The psalmist goes on to describe the unburied corpses graphically, before confessing the sins they must themselves have committed, and requesting God instead to be wrathful towards his enemy. The pouring out of blood around Jerusalem is echoed in the call to God to pour out his anger, as the same verb is repeated in emphatic first position in vv.3 and 6. Not only is Jerusalem now surrounded by blood, but in the following verse the repetition of *sbb* accentuates how the nation is surrounded by deriding neighbours. The images of the destroyed Temple, bloodied city, and taunted nation become a motivation for God to act, that he himself be not mocked, either for his apparent absence in past devastation, or for future lack of revenge. The argument crescendos to the quasi-rhetorical question in the enemy’s voice, “Where is their God?” The scale of vengeance is geographically exponential, as the vivid destruction of a holy building and city is to be requited among nations and kingdoms. Such motivations to God to help, spoken and consequently also heard by more than one voice, are thus passed down the generations of God’s people, and the anger of the victim thus perpetuated until redemption comes.

Pss 42 and 43, expressing distance from the Temple, imply that the Temple is still standing, and convey the possibility of being there once again. Ps 42:7b (42:6 NRSV) locates the psalmist:

אֲזַכֶּרְךָ מֵאֶרֶץ יַרְדֵּן וְחֶרְמוֹנִים מִהַר מִצְעָר

Therefore I remember you from the land of Jordan and of Hermon, from Mount Mizar.

The translation of the Qal imperfect conveys either a commitment to remembering or an ongoing remembering that the psalmist is performing in the land of Jordan, Hermon, and Mount Mizar. His lament at God's absence is formed around an image (v.5; 42:4 NRSV):

אֵלֶּה אֲזַכֶּרְךָ וְאִשְׁפָּכָה עָלַי נַפְשִׁי כִּי אֶעֱבֹר בְּסֶף אַדְדִּים עַד-בַּיִת אֱלֹהִים
בְּקוֹל-רִנָּה וְתוֹדָה הַמּוֹן חוֹגֵג:

These things I remember, as I pour out my soul: how I went with the throng, and led them in procession to the house of God, with glad shouts and songs of thanksgiving, a multitude keeping festival.

Evoking the sights and sounds of the festal procession, the psalmist's nostalgia for the movement towards the Temple is an image of his desire to come closer to God; but as geographical distance prevents him from accessing the Temple, so the downcast nature of his soul prevents him from approaching God in spirit. This is echoed later in a pairing in Ps 43:3-4:

שְׁלַח-אֹרְךָ וְאַמְתָּךְ הַמָּה בְּנַחֲוֹנֵי יְבִיאֹנֵי אֶל-הַר-קֹדֶשְׁךָ וְאֶל-מִשְׁכְּנֹתֶיךָ:
וְאָבוֹאָה אֶל-מִזְבַּח אֱלֹהִים אֶל-אֵל שִׂמְחַת גִּילִי וְאוֹדֶךָ בְּכִנּוּר אֱלֹהִים אֱלֹהֵי:

O send out your light and your truth; let them lead me; let them bring me to your holy hill and to your dwelling.

Then I will go to the altar of God, to God my exceeding joy; and I will praise you with the harp, O God, my God.

The psalmist prays that God would lead him to his holy mountain,⁷⁷ to his altar; and consequently that he would be in a place to praise God. The images of holiness experienced in the psalmist's imagination give him hope (v.5). The psalmist's attempts to walk in the Temple within his inner landscape are pictorial representations of his attempt to walk with God. His soul is the addressee, but there is a yearning for God at least to be the audience. The ending indicates consolation from this inner pilgrimage, "for I shall again praise him, my help and my God", כִּי־עוֹד אֶזְכְּרוּ יְשׁוּעַת פְּנֵי יְהוָה, "As the psalmist yearns for God, the meditational evocation of the Temple successfully brings him into God's presence.

c. Coming Closer

Contrasting physical presence and literally absent places actualised in prayer leads to movement. Notions of being settled, established, firm, are conveyed by verbs such as יָשָׁב *yšb* "sit" and עָמַד *md* "stand", and nouns such as כִּסֵּא *kīssē* "throne", and the semantic domains of house, bed, couch, and so on. Notions of movement

⁷⁷ The use of this image here seems to strengthen the argument that this psalm too is prayed from the setting of Mount Mizar.

are expressed by verbs such as *בָּאוּ*, *הָלְךְ*, *נָצַא*, *שׁוּב*, *קוּם* and *עָלָה*, (*b'w*, *hlk*, *yš'*, *šwb*, *qwm* and *lh*) the semantic domain which includes going, coming, returning, rising, and going up, for instance.

God is settled in his house, on his throne, on Mount Zion; men yearn to be established in the house of God, as a spreading olive tree (Ps 52:10). Few men dwell in the house of the Lord. The exhortation to praise in Ps 134 functions as praise.⁷⁸ Those who “stand nightly in the house of the Lord” may not actually dwell there but simply be pilgrims spending the night before the altar. The psalm expresses their devotion as an aspiration. Ps 84:5 lauds those who dwell in God’s house, always praising God, as “blessed”. Ps 27:4-6 expresses the goal of dwelling in the house of God:

אֶחָדַת שְׁאַלְתִּי מֵאֵת־יְהוָה אוֹתָהּ אֲבַקֵּשׁ שְׁבִתִּי בְּבֵית־יְהוָה כָּל־יְמֵי חַיִּי לַחַזוֹת
 בְּנֹעַם־יְהוָה וּלְבַקֵּר בְּהִיכָלוֹ:
 כִּי יִצְפְּנֵנִי בְּסֶכֶה בְּיוֹם רָעָה יִסְתַּרְנִי בְּסֶתֶר אֶהְלֹךְ בְּצוּר יְרוּמָמַי:
 וְעִתָּהּ יְרוּם רֹאשִׁי עַל אֵיבֵי סְבִיבוֹתַי וְאִזְבְּחָהּ בְּאַהֲלוֹ זִבְחֵי תְרוּעָה אֲשִׁירָה
 וְאִזְמְרָה לַיהוָה:

One thing I asked of the Lord, that will I seek after: to live in the house of the Lord all the days of my life, to behold the beauty of the Lord, and to inquire in his temple.

For he will hide me in his shelter in the day of trouble; he will conceal me under the cover of his tent; he will set me high on a rock.

Now my head is lifted up above my enemies all around me, and I will offer in his tent sacrifices with shouts of joy; I will sing and make melody to the Lord.

⁷⁸ It has already been seen that Call-to-praise functions as Praise (Chapter 3 above). Cf. also on Ps 150, Wagner, "Sprechaktsequenzen", in *Was ist ein Text? alttestamentliche, ägyptologische und altorientalistische Perspektiven*, 310-333, ed. Morenz and Schorch, 310-333.

It is the “one and only thing” that the Psalmist seeks with emphatic **אֶחָד**: he desires nothing else. He enters the imaginative space of the Temple, expressing this yearning, and hearing his own shouts of joy, his singing and hymns. He imagines his own praises heard also by others. It is a state of wisdom, exaltation and protection simultaneously.

The desire for divine protection by being close to God is expressed in poetic parallelism in Ps 91:1: to dwell in the shelter of the Almighty is to abide in the protection of Shaddai. Having unfolded this theme, the psalm closes with God’s speech, reassuring his devotee of that deliverance. The place of protection also becomes the place of honour in the Davidic Ps 110. Sitting at God’s right hand, the king waits⁷⁹ while God makes his enemies his footstool. It is a place of both protection and honour for this divinely-appointed king, a priest forever. This seat of approbation is naturally sought moreover by the wise and righteous, and the aspiration of Ps 140:14 is not simply to a place in God’s presence but rather to the righteousness it entails. Resonating with “Wisdom” echoes in Enthronement Psalms,⁸⁰ the closeness of the King to God and the righteous to the King means that both are set up as exemplars of holiness and their places depicted as desirable above all else.

⁷⁹ The language of waiting for God points to the intersection of human experience of time with divine eternity, which will be treated in Chapter 6.

⁸⁰ Cf. e.g. Ps 97 as discussed above in Chapter 4.

Given that dwelling in the Temple is such a goal, some psalms naturally focus on entry into the Temple. Ps 5 pictures this (v.8; 5:7 NRSV):

וְאֲנִי בְּרַב חֶסֶדְךָ אָבוֹא בֵּיתְךָ אֲשַׁתְּחֶנָּה אֶל־הַיְכָל־קֹדֶשְׁךָ בִּירְאַתְּךָ:

But I, through the abundance of your steadfast love, will enter your house, I will bow down toward your holy temple in awe of you.

The combination of Qal perfect “I (have) come in” with the Hishtael cohortative or imperfect “let me/ I will bow down” indicates ongoing, present movement.

Again, this could be a metaphorical, imaginative entering rather than a physical, spatial experience.

God’s people are not place-bound by their sacred spaces, but they seek to make their homes wherever they may be. The wisely-constructed relationship between physical movement and spiritual movement is particularly brought out in phrases such as Ps 119:54:

זְמֵרוֹת הָיוּ־לִי חֻקֶיךָ בְּבַיִת מְגוּרָי:

Your statutes have been my songs wherever I make my home.

Praise, wisdom and righteousness go together, while the final two words offer a striking juxtaposition of “dwelling-place” and “sojourning”. The people of Israel

desire to dwell constantly with God and yet their home is itself a place of travel. Finding a home with God is a dwelling associated richly with movement.

Movement, physical and spiritual, is of particular interest in those psalms entitled “Songs of Ascents”. Scribal tradition encouraged an understanding of these as psalms to be sung on pilgrimage to the Jerusalem Temple. In some there is, counter-intuitively, an absence of scenery; yet, again, there is no need to actualize a place which one is presently physically experiencing. Without needing to describe the journey, one may however imagine the destination (Pss 122, 132, and 134).⁸¹

Sometimes however the journey is described: but these could be theological statements. Psalms which indicate an outdoor setting, such as “I lift up my eyes to the hills” (Ps 121:1), and Ascents Psalms in general, “goings-up”, connote movements to high places: since the Temple and Mount Zion are equated with God’s presence, those looking to ascend naturally direct their gaze towards heights, real or imagined. Sometimes the Temple as destination is not described, but other places are imagined (domestic settings in Pss 123; 127; 128; 131; 132). Such images depict how the individual household ideally mirrors the household of God in righteousness and flourishing; the blossoming of family life is a sign of

⁸¹ Certainly Gunkel understood e.g. Ps 122 as a Pilgrim Psalm within his Liturgical Forms. His classificatory dichotomy between “Liturgical Poetry” and “Non-Liturgical Psalms” (or “Spiritual Songs”) makes clear the Form-Critical approach which divides spirituality and worship.

the Lord's blessing. Moreover, the households of Jerusalem itself may be in view: physical proximity to the sanctuary itself.

The Ascent Psalm 132 is again crucial:

Psalm 132 once more breaks out into memory. It remembers the great challenges of establishing a centre for God and his people and it emphasises the promises derived therefrom. The merging of natural historical and symbolic space in this memory still constitutes the centre.⁸²

The Ascents offer a spiritual journeying to the centre: the centre of the people of God, and the centre of the individual, reflected in the image of travelling to the centre of Jerusalem, from hills, to households, to the House of God. The places of the Psalms are places in which God's people are present and pray, and which are present within God's people at prayer. Closeness of man and God is sought in prayer as remembering effectively actualizes that closeness of place.

Ps 90:1b depicts the collision of God, place, and relational presence:

אֲדַנִּי מֵעוֹן אֶתָּה הָיִיתָ לָּנוּ בְּדָר וְדָר:

Lord, you have been our dwelling place in all generations.

⁸² Gillmayr-Bucher, "'Like Olive Shoots Around Your Table': images of space in the psalms of ascent", in *The Composition of the Book of Psalms*, ed. Zenger, 498.

מָעוֹן, *mā'ôn* is used of “refuge” or “habitation”, always in connection with God. Ascribed to Moses, the great journeying prophet, this psalm portrays total overlap between God and the unspecified places of his people throughout time. Different from the idea that God can be identified simply with his Temple or with holy places, here there is the simple sense that God can be identified with place *in general*,⁸³ that he can be ever present.

Just so the deictic adverbs “there” and “here” in Ps 139 can coincide. For God is here, and I am here; yet if I were there, God would be in my “here” too, that is, there, alongside me wherever I would be. God cannot simply be said to be “here” or “there”, for God is effectively place, insofar as his people are a place-bound people. To journey to the Temple, then, is to journey to God. On another level, the metaphor of journeying to the Temple is also a journeying within one’s mind’s eye, a travelling to the centre, where God is.

God is an ever-available audience: he is present to hear not only in the Temple, but also in places of individual privacy. Wherever the soul is either addressee or audience, God is the audience if not the addressee of the speech-event. Pray-er and God are more and more closely involved together in the practised exchanges and transactions of the Psalm-event. Prayer publicly performed – whether in the

⁸³ It has been argued that Ps 90 connects time and wisdom with the experience of finitude and transience (in contrast to the divine being) which helps humanity to face suffering. See Richard J. Clifford, “Psalm 90: Wisdom meditation or communal lament?”, in *The Book of Psalms: composition and reception*, 190-205, ed. Peter W. Flint and Patrick D. Miller (Leiden: Brill, 2005) esp. 200f. This again brings out the Wisdom qualities linking individual and community experiences.

voice of an individual or a “we” group – may be a guided journey of a community deepening their relationship with God, a communal God-involving discourse. Together they approach God within, the inevitably eternal audience.

This fits with the observation that less emphasis is put on departures in the Psalms.⁸⁴ Movement is towards a holy place rather than away from it. Even the wilderness is desired, in Ps 55, a paradoxical expression of refuge which makes most sense if understood as that identified with God. Little is made of departures. Gillingham classifies Pss 132–134 as a phase of “departure” within the group of Songs of Ascent; yet, apart from the canonical ordering, the evidence that allows this description is arguably scant.⁸⁵ There can be no departure from the eternal divine audience who is simultaneously present both “here” and “there”.

4. Conclusion

The psalm texts as received are not literally tied to place, but often describe an internal landscape. This inner space is often related to remembered experiences of physical place. Such memory can be individual, or communal: the Temple was regarded as that which gave the Israelites a sense of identity, the “cult

⁸⁴ Any language of departure seems to be ambiguous: various translations can be offered, e.g. Ps 122:6–9 “could be understood in terms of greeting or farewell,” Allen, *Psalms 101–150*, 212.

⁸⁵ Pace Gillingham, “The Levitical Singers and the Editing of the Hebrew Psalter”, in *The Composition of the Book of Psalms*, ed. Zenger.

community”.⁸⁶ A recollection of a shared holy place could be an expression of collective identity, of membership of the group who share the imaginative area of a particular space.

This remembrance of holy places could be an individual act: indeed, public places which speak of national identity are recalled instead in individual privacy, in solitude, in a domestic or wilderness setting. Thus by memory the individual places himself within a collective space, and relates himself to a collective identity. In isolation one naturally remembers relationships – to God, to other members of the community – in order to transcend solitude and thereby help define self-identity, a particularly necessary task when alone.⁸⁷

A Psalm written in the “I”-voice may still have been performed publicly, even if there is reference to remembered private settings. This powerfully publicly conveys the intimacy of words spoken *as if there were no audience present besides God and the self*. As such it could be regarded as the most subtle yet most weighty example of teaching, informing the audience of means of prayer and praise even in the most private setting where audience does not impinge and where the thoughts and words of the Psalmist are most heartfelt. A Psalm written in the “we”-voice, whether or not an addressee is present, points to the plurality

⁸⁶ John Bright, *A History of Israel*, 3rd ed. (London: SCM 1993), 372 contrasts the First and Second Temples, what they symbolised, and how they functioned.

⁸⁷ Compare how Yeats’ *Under Ben Bulbin* is considered as relating communal and individual: “The Irish poet attempts to fully fuse the poet’s own legacy with that of a locality which is to have a national significance,” Armstrong, *Figures of Remembering: poetry, space, and the past*, 97.

of speakers *and therefore others to hear*. The speakers themselves are a part of the setting, the place of the performance of the Psalm.

The power of memory in prayer allows for both places and audiences to be present wherever a pray-er is: places and people may be actualised by remembering, whether at first hand or whether by remembering another's memory of a long-lost place. The remembering of the eternal ear of God, the inevitable divine audience who hears even at those moments when accusations of his not-hearing are thrown at him,⁸⁸ involves God in the discourse as participant in the prayer-exchange, whether he is addressed, or informed as audience. Setting, speakers, addressees, and audience go hand-in-hand.

Once again the Psalms are seen as a prayer-exchange which is about remembering. The references to place in the Psalms may often be interpreted as remembrance of place, and also thereby tell the reader of the place where remembering occurs. The landscapes described may more powerfully be understood as mental images, inner places where an individual's relationship with God may be explored and – counter-intuitively – also shared in the context of the public texts as received today. There is therefore in prayer not only a continual movement between God and man, but also between individual and collective human experience, which can only be fully comprehended if the inner landscape

⁸⁸ The very nature of the questioning of Ps 13:2, for instance, points to the presence of the divine addressee – God is just thereby depicted as rather stubborn, which fits with the anthropomorphic quality noted throughout.

as well as the physical locality is examined.⁸⁹ As prayer-texts are consciously passed down, whether orally or in writing, whether by performance or in a textbook, so the places, the voices, the hearers are remembered, God and man alike. Remembrance of place in prayer makes that place in some way present; remembrance of an individual or congregation in prayer makes man in some way present to other pray-ers; remembrance of God in prayer reminds man that God is place, both there and here, eternally present; and places where remembering occurs are a place where God and man are made present to one another through the all-involving language of prayer.

Place, and remembered place; audience, and remembered audiences: where place and people are made present by remembering, so are the Psalmist's relationships with those places and those peoples made present. Once again, "remembering" is actualising, effective, and relational. Relational remembering as practised here connects with the transmission of identity of a people who have a particular relationship with the land.⁹⁰

⁸⁹ A broader consideration of the spirituality of the OT would be a fascinating development of these seeds of "spirituality of the Psalms" noted here and touched upon by scholars, e.g. Goldingay, *Psalms*, 58-69.

⁹⁰ Walter Brueggemann, *The Land: place as gift, promise, and challenge in biblical faith*, 2nd ed., Overtures to Biblical Theology (Philadelphia: Fortress Press, 2002).

Chapter 6

Making Present: Time and memory in prayer

Remembering in prayer – as effective, actualising, and relational – was seen in Chapter 5 to draw man closer to God, to others, to creation, and to himself. God's presence was considered in terms of place, as the righteous in the Psalms seeks to come closer to God. Man may be physically present in a place or to other people, or he may be literally distant yet brought close by the actualizing power of memory in prayer. Likewise, he may be physically present in the here and now, or literally distant but imaginatively present by that actualizing power. There are times set aside for remembering presently to occur, and remembered times that are to be actualized on other occasions. Prayer allows time for remembering, and stories of individuals and communities are remembered and perpetuated in prayer. The Psalms thus illustrate the development of God's people through the generations.

In prayer, the present intersects with the always, time intersects with eternity, through remembering. In the first half of this chapter, I outline some crucial points concerning memory and time in the context of prayer; I give a fairly basic lexical study of the semantic field of time in the Psalter; I then turn to some texts (Pss 5, 81, 79, 78) to examine the theological and practical function of time in the Psalms. Prayer is crucial to the existence and identity of God's people through

time, both by maintaining relationship with the divine, and by passing such practices on between generations.

Beyond times for remembering and times to be remembered within the prayer-texts of the Psalms¹ is the consideration of time outside the texts. Memory and time work together at all levels of these prayer-texts through the ages. Finally, this chapter reflects on time in the hermeneutics of the Psalms, informed in particular by Begbie's work on theology, music and time, and so allows for the prayers of the Psalter to be noted as a crucial part of faith that is remembered, practised, and resonant beyond the present.

1. Memory and Time in Prayer

The worldly time-frame in which prayer is made looks to the eternal God.

Through memory, time intersects with eternity.² Physically unrepeatable times, or historical events, such as the destruction of the Temple, become repeatable in

¹ The language of time within the texts does of course bring in the perpetually thorny issue of tense and aspect in the Hebrew verb. This considerable area could not be adequately treated here, although useful insights may be offered by Joüon and Muraoka, *A Grammar of Biblical Hebrew*, 325-379, vol. 27; Wilhelm Gesenius, E. Kautzsch, and A. E. Cowley, eds., *Gesenius Hebrew Grammar*, Dover ed., Dover Books on Language (Mineola, N.Y.: Dover Publications, 2006), 132-135, 309-319, 326-339; Bruce K. Waltke and Michael Patrick Connor, *An Introduction to Biblical Hebrew Syntax* (Winona Lake, IN: Eisenbrauns, 1990), 455-478; Mats Eskhult, *Studies in Verbal Aspect and Narrative Technique in Biblical Hebrew Prose*, *Studia Semitica Upsaliensia*, vol. 12 (Uppsala: Almqvist & Wiksell International, 1990); Goldfajn, *Word Order and Time in Biblical Hebrew Narrative*. It was argued that the Hebrew verbal system gave rise to a particular understanding of time in Hebrew: Boman, *Hebrew Thought*. However, this was a particular point of concern for Barr, who devoted an entire chapter to Hebrew verbs, action and time in Barr, *Semantics*, 46-88, as well as his monograph. James Barr, *Biblical Words for Time*, *Studies in Biblical Theology*, vol. 33 (London: SCM, 1962).

² Levine, *Sing unto God*, 131.

memory and prayer: part of the present and future of the worshipping community and individual. Repeatable times, such as the time of days and seasons and festivals, are the framework of prayer within which memory reconstructs time. Repetition and remembrance through generations past and future offer a finite means of engaging mortal time with divine eternity.

Moments of prayer look both to the past and future. It is not just about old or new; both are held together in remembering in prayer. Prayer in the Psalms is liminal: man's measured existence comes into contact with the infinite divine. This challenges both speaker and audience in both content and style.³ Language of mortal time in the Psalms conflicts with the divine everlasting.

The performance of the prayers of the Psalms is time-bound. They were composed to be sung, repeatable and memorable.⁴ Oral performance, private or public, takes time, it begins and ends. Psalm texts exist all at the same time, but not so each reading of them.⁵ Time allows for anticipation as well as repetition, expectation as well as memory.⁶ What is past, present, and future, is experienced all in the present. A prayer text exists in time and speaks of time; its performance

³ Brueggemann argues that the Psalms are a subversion that speaks against the old, repeatedly insisting on future change and hope: see below, pp. 339–340.

⁴ So the superscriptions: paradoxically intended to historicise a text by giving it an imaginative context, these assist its memorisation for performance on other different occasions. Cf. Eaton, *Psalms*, 9–13.

⁵ Begbie's work on music and time in theology points towards this perception of Scripture as a time-bound text, existing at a moment of performance yet with the expectation of iteration. Jeremy Begbie, *Theology, Music and Time*, Cambridge Studies in Christian Doctrine (Cambridge: CUP, 2000), 31.

⁶ Indeed Augustine ties both past and future together in his description of the process of reading a Psalm, *Confessions* XI.28.38.

both consists in and is constrained by time; its ongoing tradition endures through time; while its divine subject, audience and addressee, is eternal.

The connection between memory of the past and hope for the future, the challenge of a time-bound text looking not just to the future but to eternity, is now examined in a semantic overview of time in the Psalms.

2. The Semantic Field of Time in the Psalms

Appendix 2 offers basic tables of occurrences of some time-related lexemes in the Psalms with some selective significant observations. Here I reflect on semantic material presented in these tables and beyond.

Times of day are often associated with prayer, but no time of day is specifically connected with one kind of prayer. “Morning”, בֹּקֶר, *bōqer*, is a time to voice either complaint or praise before God, and occurs more often than not with words of deliverance and salvation. “Dawn”, שָׁחַר, *šahar*, is associated with the verb שָׁחַר, “to seek early”, *šāhar*. “Noon”, צַהֲרַיִם, *šohōrîm*, in its parallelisms, suggests a time of light, but is used infrequently compared to other times of day. “Evening”, עֶרֶב, *‘ereb*, refers to praise, lament, or sacrifice fewer than half of its occurrences. “Night”, לַיְלָה, *lāylâ*, is the most frequent of these lexemes (in so far as it is a time of day), used with יוֹמָם, *yômām*, “by day” in around a third of its occurrences. “Night” is often a time for communing with God, and gaining

knowledge. “Day”, יוֹם, *yôm* is by far the most common of finite time-related words. While not used of prayer as such, since prayer occurs at points throughout the day, it has some interesting collocations: it is often used as a marker of a specific past time or event.

Larger units of time are more divided between reference to God and to man.

“Year”, שָׁנָה, *šānâ*, is usually used of man, while “forever”, עוֹלָם, *’ôlām*, is much more frequently used of God, or if not God, then the righteous man. “Day”, יוֹם, *yôm* is often used in the plural or with collocations expressing the context of man’s life. Lexemes denoting time through generations, “son”, בֵּן, *bēn*, “offspring”, זֶרַע, *zera*, and “generation”, דּוֹר, *dōr*, are used mainly of man’s desire to perpetuate, and this latter displays a striking number of collocations with verbs of communication and transmission: individual and corporate identity is passed on by memory between generations. Interestingly, “heritage”, נַחֲלָה, *nahālôt*, refers almost equally to man and God: it is a gift of God to the righteous man. The perpetuation of man’s name and identity – in short, his memory – is a blessing that is in God’s power.⁷ God’s eternity is explored here primarily by *’ôlām*; other related lexemes are considered simply by their collocations with *’ôlām*.⁸

⁷ I only consider here the language of “sons” etc. as time extending forwards in a general sense. A fuller semantic study would consider the language of fathers and forefathers as an extension of memory grounded deeply in the past. Named forefathers such as Abraham, Isaac, Jacob, David and so on are however touched upon here within the context of the semantic field of “son” and “seed”, thus rooting the future in the past.

⁸ Barr cites Orelli’s study of the three words for “eternity”, “*’ôlam* is ‘the time, the limits of which are not perceptible or not existent’, *’ad* is ‘the time which carries on to the uttermost unthinkable

To explore some of these lexemes, I turn to selected Psalms.

a. **Psalms 5 and 81: Times of day, and days, for remembering**

Prayer at any time of day looks both to past and future, and to eternity. Measured time is paradoxically the means to experience eternity. In different places, time is experienced differently: in the Temple, time is more immediate, and yet more eternal, than time anywhere else.⁹ Time and eternity intersect: repeatable times of prayer are enacted in the eternal presence of God.¹⁰

Prayer that is made at morning is a prayer that in some sense continues throughout the day.¹¹ Psalm 5:4 is insistent in its repetition on the morning nature of its prayer. In didactic fashion it suggests that prayer should be one of the first things man does, sustaining him throughout the day.

limits” Barr, *Time*, 86, vol. 33; Conrad von Orelli, “Die hebräischen Synonyma der Zeit und Ewigkeit” (Doctoral Thesis, Leipzig, 1871), 98. לְעוֹלָם וָעֶד is considered to emphasize the thought of perpetuity by the linkage of the two. Ernst Jenni, “Das Wort ‘ōlām im Alten Testament”, *Zeitschrift für die alttestamentliche Wissenschaft* 64, no. 3-4 (1952), 197-248. The third major member of this semantic domain, which I do not list here, נְצַח, is read in Ps 74 both as “forever” and “completely”, thus again suggesting something of the totality of eternal time. Tate, *Psalms 51-100*, 241, vol. 20.

⁹ Ps 84:5, 11.

¹⁰ On the creative connection between “Day One” and the Holy of Holies representing eternity, see Margaret Barker, *Temple Mysticism: an introduction* (London: SPCK, 2011), 44-48. Again, time is connected with place.

¹¹ Pss 3, 4 and 5 may indeed stand together as a series of prayers that denote times for prayer. Grogan, *Psalms*, 49.

Ps 5:4 (NRSV 5:3):

יְהוָה בִּקְרָה תִשְׁמַע קוֹלִי בִּקְרָה אֶעֱרֹךְ לְךָ וְאֶצְפָּה:

O Lord, in the morning you hear my voice; in the morning I plead my case to you, and watch.

“Morning”, repeated in both halves of the parallelism, is associated with the actions of both God, “you hear my voice”, and Psalmist,¹² “I set my case to you”. Morning-time is forward looking, bringing hope of dialogue, relationship, and encounter.¹³ That God is expected to hear the prayer of the psalmist is the result of the psalmist being a righteous person: liars, boasters, wicked-doers, and so on, cannot stand before God. The habitual *yiqtol*/implication of “to go” in v.6 suggests the daily nature of the psalmist entering God’s Temple. The Psalmist is looking to the day ahead; the psalm is also looking to the education of the generations ahead.

Indeed, entry into the Temple is considered a sign of the psalmist’s righteousness. Note however the cohortative form: “may I go”. Rather than the commissive promise suggested by translations, “I will go”, this indicates instead a petitionary directive, “Let it be the case that I go”.¹⁴ As a didactic text, this reads as an example both of regular prayer and of a desire for frequent encounter with God.

¹² By “Psalmist” throughout, I refer simply to whatever origin the Psalms may have had. There is not space to explore this further here. Thus the term “Psalmist” covers the historical author or authors through the ages, without further distinction between editors and so on.

¹³ Goldingay, *Psalms*, 128; Anderson, *Psalms*, 82.

¹⁴ This may be connected with a judgement to be delivered in the holy place; a moment of judgement again is a standing between past and future. Anderson, *Psalms*, 81.

The Psalmist is praying even before he gets to the Temple. The final two verses of the psalm depict what will happen if the prayer is answered, and the Psalmist is able to enter the Temple. Those who are thus blessed are both protected by God and will sing for joy forever (vv.12-13).¹⁵

Humble time-bound beginnings of prayer are steps both physically towards the Temple and imaginatively towards the people's future, and God's eternity. The assurance of Ps 5 regards the future at one and the same time worth praying about, and thus uncertain; yet also confident (by means of this uncertainty and consequent prayer) that God will judge the Psalmist as righteous. There is hope also for the wider future of all those who will receive this text and its teaching on prayer.

Notable days in the year function in a grander parallel to those references to times of day. Holy festal days are usually signified cosmically, with reference to the moon. The Hebrew **חֹדֶשׁ**, *hōdeš*, in Ps 81:4 is only here in the Psalter translated as “new moon”: the root otherwise is better understood simply as the adjective “new”.¹⁶ As for **כֶּסֶה**, *kēseh*, “full moon”, this is the only occurrence of the root in the Psalter; it occurs once in Proverbs,¹⁷ likewise denoting time. There is

¹⁵ Looking from the perspective of the cult, “barriers of space and time surrounding the individual case are broken down”. The didactic element chimes with the forward-looking nature of a wisdom prayer text that is repeatable. Weiser, *Psalms*, 129.

¹⁶ Pss 33:3, 40:4, 51:12, 96:1, 98:1, 103:5, 104:30, 144:9, 149:1. Of these, six are used in collocation with “song”, **שִׁיר**, *šîr*, and three of these in the first verse of a Psalm.

¹⁷ Proverbs 7:20.

something particular about the language in Ps 81:4: time is delineated in special, liturgical terms.

Ps 81:4 (NRSV 81:3):

תִּקְעוּ בַחֹדֶשׁ שׁוֹפָר בַּכֶּסֶה לְיוֹם חַגְגּוֹ

Blow the trumpet at the new moon, at the full moon, on our festal day.

Shouts, songs, and a multitude of instruments feature in these celebrations. In Num 10:10 and Lev 23:24, such ceremonies on the first day of the month are regarded as a “reminder” with the blowing of the trumpet.¹⁸ Such memorials are a divinely ordained statute. Historically the festal day commemorated in Ps 81 has been associated not simply with the monthly New Moon Festival but with the Feast of Tabernacles on the first day of the seventh month.¹⁹

What kind of reminder or memorial is this? It functions to remind not just of this particular time of year and what it signifies, but also of how to celebrate a festival in general. Verses 1–3 offer guidelines to the human congregation and addressee how to praise God. The next two verses authorise this practice, in the words of the individual speaker, attesting to the importance of this ritual. The speaker acts

¹⁸ Note the lack of distinction of what actually constitutes the prayer itself. Preparation and prayer are as one. Goldingay, *Psalms*, 549. Such synecdoche resonates with the idea that a moment of time may be an experience of eternity.

¹⁹ Cf. Anderson, *Psalms*, 596–597; Mowinckel, *PIW*, I.157.

as one who reminds God's people to fulfil this ordinance of praise. Central verses 6-16 now flesh out that reminder in God's own voice. The Psalmist thus reminds the people of the covenant relationship, God's salvation of them, and some of the decrees established to direct them. He re-enacts God's dialogue with his people, resonating heavily with verses from the Torah.²⁰ It is one prayer in time, recorded for repetition on future occasions, which also records past events and acts as a reminder of them, there and then, and also for future generations. A festival creates God's people anew: the congregation shifts from non-participating overhearers to fully-participating audience. There is also a sense of the fickleness of God's people both within and through the generations.²¹ Mortal hope is tempered by divine realism.

That this is an important liturgy is authorized by the very voice of God within the text. It demonstrates not only how a particular feast day might have been commemorated, but also that such liturgies might be memorized. It offers a helpful resource to individuals and communities to remind them to celebrate the appointed feast days and keep the statutes of the covenant. This is a present experience of the past in ritual performance, with realistic hope for the future.²²

²⁰ In particular Dt 32; also Exod 20. God's remembering, in his speech, causes his people to remember and re-enact past decisions of turning to him; the text perpetuates this remembering and re-enactment. Mays, *Psalms*, 268.

²¹ Ibid., 266; Goldingay, *Psalms*, 549; M. D. Goulder, *The Psalms of Asaph and the Pentateuch*, JSOTSuppl., vol. 233 (Sheffield: Sheffield Academic Press, 1996), 153.

²² Weiser, *Psalms*, 553-554.

Ps 81, as Ps 5, thus conveys that time specified for prayer recalls the past but is directed to the future and eternity. The Psalmist acts as didactic (and therefore perpetual) remembrancer:²³ 81:4-5 remind the congregation of the sacred authority for the festival, while the psalm functions as reminder of God's historical relationship with his people. Past salvation is recalled and promised future redemption is offered. Sacred remembering becomes a task of and for eternity. Prayer is relevant not only for the present moment and the near future, but for generations. The day is set aside for remembering, yet it is also remembered in future enactments of these very celebrations.

Yet it is not always celebrations that are to be recalled. Significant events in the history of God's people are to be remembered. Catastrophe as well as redemption is perpetuated in memory in prayer.

b. Psalms 79 and 78: A Day, and Days, to be Remembered

In Chapter 5, texts were considered through language of place. Ps 79 was discussed as a specific "remembered place"; it is also open to examination as a particular "remembered time". Analysis of Ps 79 through the lens of both different semantic domains demonstrates how such differing semantic treatments can lend to one another and thus the potential richness of such studies. I therefore begin

²³ Consider also the language of *mazkir*, cf. Chapter 2 above.

here with Ps 79 before relating it to Ps 78, in a means reminiscent of the canonical connections made between Pss 111–113 in chapter 4.

In Ps 79, the destruction of Jerusalem is the specific time and place recalled in perpetuity and rehearsed every moment it is prayed.²⁴ The same place is imaged at two starkly different times and contrasted in the language of “then” and “now”. Those who were God’s servants are now corpses being picked at by birds of the air; God’s faithful are now little more than meat for beasts of the field (v.2). Once respected and admired, the people of God’s land are now mocked and derided by those who live beside them (v.4). The Hebrew parallelisms emphasise in a moment the tension between past and present in their surroundings.

The glorious past has ended, but there is no perceivable end for the present suffering. The lament “How long?” (v.5) desperately questions how past and future pivot on the present moment. The language is continually time-laden.²⁵ Now the burning is not of Jerusalem but of God’s anger, even less quickly extinguished. It is *Jacob* that the enemy has devoured (v.7): a former faithful servant of God. It is the psalmist’s *ancestors* who have sinned (v.8), whose past

²⁴ Most are in agreement that the present setting is that of the 587BC destruction of the Temple. This bringing together of past and future is also echoed in the reading that this event “became a paradigm for all other invasions and oppressions”: Tate, *Psalms 51–100*, 298–299, vol. 20.

²⁵ The thorny issue of tense and aspect in the Hebrew verb aside, the contrasts here between different periods of time linguistically expressed demonstrate the intertwining of time and times in prayer. Past, present, and future are uncomfortably knotted together. *Contra* Boman, *Hebrew Thought*, it should be remembered that the Hebrew language and verb forms do not give rise to particular understanding of time in Hebrew. Barr, *Semantics*, 46–88; Barr, *Time*, vol. 33.

unfaithfulness is begged not to be remembered.²⁶ By verse 9, past and future are brought together in the vocabulary of the God who is named as יְשׁוּעֵנוּ, “our salvation”: God is the past saviour of Jacob and other ancestors, and also the one and only future hope of salvation. Yet here and now, the Psalm accentuates his absence.

This again resonates with the actualising power of *zkr* to make present. By remembering past redemption and imagining it as present, the Psalmist seeks to effect the saving presence of God now and in the future. Rather than backward-looking “then” and “now”, from v.10 the Psalmist offers the forward-looking “now” and “then”. The outpoured blood of God’s servants is balanced by that of the enemy struck by God’s vengeance (v.10); shrew-like groans of the enemy are heard (v.11); neighbours’ taunts rebound (v.12). Such symmetry of revenge allows for the closing verse, the promise of future praise. The image of praise of God continuing through future generations, forever, is a motivation to God to act. A doom-laden future for God’s enemies means a worshipful future for God’s people, and thus a glorious future for God. The day of destruction, re-enacted each time the text is performed, is repeatedly turned around to a day of vengeance, followed by a future of glory.

²⁶ On vv.6f: “They are troubled by the question why God... did not first punish also the Gentiles, who offer no prayers to him, before the people of God fell victim to their atrocious cruelty.” Weiser, *Psalms*, 545. God does not conform to man’s desired chronology. Note the irony of a prayer not to remember the past, of which God is thereby reminded. See below on Ps 78, the forgetfulness of God’s people, and God’s remembrance of their forgetfulness.

Ps 79 responds to the painful present by hopeful memory: past, present, and even future are thus perpetually tangible. Past cries for salvation are repeatable. There is no set day evident for the performance of this Psalm, but the praying of the psalm effectively looks forward.²⁷ It reminds God's people of the importance of future prayer, the commitment to praise. It is written to be repeated, reused.²⁸ Where the memory of the destroyers is kept alive, so is the divine, ever-repeatable redemption of God's people.²⁹ It allows for future pray-ers to offer to God present enemies and ongoing future hope in suffering. Remembering specific times at non-specific times enables future people of God to express the kind of anger and bereavement felt painfully when destruction and exile were fresh experiences. Remembering emotions becomes a ritual which gives voice to future feelings when they become present.

Time-bound practice again looks to the future as remembered destruction is part of the transmission of collective identity. Repetition of such prayer texts continually recreates memory within the community, and in the ongoing relationship between the people and God. It causes God's people to persist in prayer: promises of praise and remembering have been made, and their very survival requires these promises to be kept.

²⁷ The Talmud (Sopherim 18.3) gives it a regular calendar place, on the 9th of the month Ab in commemoration of the destruction of the first and second temples (Eaton, *Psalms*, 287). The unrepeatable is constrained to be repeated.

²⁸ "...lack of specificity means it invites suppliants in other contexts to use it." Goldingay, *Psalms*, 519.

²⁹ This resonates with v.11 and the idea that God preserve the enemy doomed to die.

This need for limited humanity to persist and endure is in tension with infinite divinity. Man measures time; God does not.³⁰ For man, wisdom consists in valuing the present moment, confessing his own limitations and recognising his mortality. Man's context changes. Psalmic superscriptions referring to historical men of faith show awareness of the context of composition and repeated performance of prayer throughout the ages. God's glory will be evident for his people both present and future.³¹ Throughout the psalms, mortal times are short against the divine perspective, lengthened through the viewpoint of the generations, and presently experienced in the moment of prayer.

Insights into this psalm are gained by considering remembered place; others are highlighted by considering the language of time. Place can be experienced as present in the memory, as can time. Places can be destroyed and changed; but a time that is past can only be destroyed by complete forgetting of it. The existence of psalms such as Ps 79 prevents particular times ever being destroyed. Equally, present place endures while present time does not. Time insists on change, an ever-broadening horizon of experiences.

Thus Ps 78 depicts man's measured time and God's unmeasured eternity, tying past and future together.³² This historical psalm chants man's story: the fact that

³⁰ Ps 90:6

³¹ The promise of future praise is often employed by the rhetorical and persuasive Psalmist as a motivation for God to act in the interests of his people.

³² Thus also reconciling Clements' proposed wisdom/cultus tensions in the understanding of time, Clements, *Wisdom in Theology*, 48-52.

the content of so many years and generations may be concertinaed into one (albeit long) psalm itself reaches towards the divine perspective. The psalmist opens by addressing his people, with backward-looking ancestral wisdom,³³ looking forward to their children (v.3-4). Space and time are connected: “of old”, מְנִי־קֶדֶם, is literally “from out of the east”, an idiom for “formerly”.³⁴ Interlacing connections between ancestors and children, the psalmist roots his narrative in the past yet giving it timeless relevance. References to Jacob and Israel lend authority to his account (v.5) both by the illustrious name of his ancestors and also by the command to pass wisdom down future generations. As salvation stories, laws and decrees are handed on, each generation changes from audience and addressee to speaker in turn. So v.6: root בָּן is the final word of v.5, then also occurs twice in v.7, even with בְּנִים יִגְדְּלוּ, “children who will be born”. This purpose clause, with unambiguous אֶחָד־לְדוֹר, “next generation”, is emphatically forward-looking. The present moment of past narration is crucial to the people’s future, their communal identity.

Such timely narrative is set against the divine perspective of the ages. Verses 7-8 compare hope that future generations will be faithful, with knowledge that

³³ Cf. f.n.7 above on the use of language of sons and children but not fathers and ancestors.

³⁴ The idiom is fairly common in the Psalter (68:34; 74:2,12; 77:6,12; 78:2; 119:152; 139:5; 143:5); the related root קָדַם ‘to meet’ is also interestingly used alongside time-markers in Ps 88:14 where prayer, morning, and encounter are all juxtaposed וַיִּבְכְּרָה הַפְּלִתִי הַקֶּדְמָה; the same triadic relationship is also seen in Ps 119:147-8.

previous generations were disobedient.³⁵ The children are to receive this wisdom, and not forget the works of God; neither should they forget the works of their rebellious ancestors.³⁶ The contrast is again emphasised with repeated דֹר after the clearly distinguished דֹר פְּאֲבוֹתָם. These generations are related by blood; but the psalmist hopes that the similarity ends there.

Repetition is central within this Psalm as well as in its tradition. The vocabulary of the opening eight verses is repeated throughout the history that is then retold.³⁷ Language of faithlessness and forgetting is interspersed with divine anger, to the pointed v.33:

וַיִּכַל-בְּהֶבֶל יְמֵיהֶם וּשְׁנוֹתָם בַּבְּהִלָּה

So he made their days vanish like a breath, and their years in terror.

The chiasm with central “days” and “years” emphasises how weak and limited the human lifespan is beside God’s power to consume and bring terror. Mortal measured time is readily contained within the divine perspective: God sees and remembers all. The psalmist recognises that God has all the past, every moment in

³⁵ This echoes the fickleness of man noted in Ps 81, Eaton, *Psalms*, 283. Man’s limited and changeable times go hand in hand with his limited and fickle memory, contrasting in turn with the eternal unchanging God of eternal and steadfast memory.

³⁶ On another level, this speech may be understood as exemplary for the importance of tradition, remembering and reminding, in Biblical religion. Mays, *Psalms*, 256.

³⁷ Such linguistic recurrences also chime with the potential cyclical nature of history. The faithful who understand this thus learn from ancestors in recognition that “every generation does not have to start from scratch”. Goldingay, *Psalms*, 514.

the history of the divine-human relationship, available in his memory, immediately recallable and immediately present. Man forgets to pass on his ancestors' memory to future generations, but God continues to remember it. The Psalmist strives to recall and pass it all on, as God himself commanded. God commands perpetual memory, for that is something of his essence.³⁸

Man and God, man's time and God's eternity, are contrasted. What the Ephraimites had forgotten is now recounted in a kind of *praeteritio*, as the Psalmist endeavours to correct his future generations, to remind and teach them of the covenant relationship that is to be remembered. The main content of the psalm is remembered as something which other ancestors had previously forgotten. The language of memory naturally features strongly in this historical psalm.³⁹

By memory, past and future are held closely together in the repeatable present. "Remember", *zkr*, occurs thrice in swift succession. The language of remembering connects Pss 79 with both 78 and 77.⁴⁰ Ps 77 is a moment of

³⁸ Memory and faithfulness may be connected, in that one who continues to remember God continues to be faithful, as God remembers and is faithful towards his people. Eaton, *Psalms*, 289; Alphonse Maillot, *Les Psaumes: commentaire*, ed. André Lelièvre (Genève: Labor et Fides, 1961), 171.

³⁹ On the form of the psalm, most scholars are in agreement, although use different phrases to describe it, incorporating history, wisdom, and didactic. Eaton, *Psalms*, 284; Anderson, *Psalms*, 563. Above all, it concerns the oral transmission of the story of God's people in their relationship with him.

⁴⁰ Both Pss 77 and 78 are arguably framed by memory, with repetitions of *zkr* and its semantic domain in Ps 77. This fits with Weber's view that Ps 77 grew into a grouping with Pss 78 and 79. D. J. Human, *Psalms and Mythology*, Library of Hebrew Bible/Old Testament studies (London: T&T Clark, 2007), 112.

remembering; Ps 78 is a series of acts of remembering (and forgetting); Ps 79 is an act memorialising one of the greatest catastrophes to be remembered in the history of the Jewish people. Central Ps 78 thus sets the remembered background for the precise moment that will be remembered in Ps 79; and unlike moments in Ps 78, never to be forgotten. Together, they look change in the eye: past change remembered, while the present is already becoming memory; and future change, to be lived together as a community in relationship with God.

In Ps 78, divine-human contrasts abound in the language of memory. Man briefly remembers that God is their rock (v.35); and though they are depicted as not entirely taking this to heart, nevertheless God remembers that they are but flesh, a passing wind (v.39). God remembers the shortness of their lifespan even if they do not, and God's remembering leads him to act mercifully and forgive them their shortfalls, then further detailed and thus faults forgiven are also remembered.⁴¹ God's people did not remember his power, or the day when he brought victory for them over their foe (v.42): this is an introduction to another phase of the charted history.

Examining the acts of remembering highlights the Psalmist's complex chronology.⁴² Using rhetorical devices, the Psalmist jumps around different periods: from the years of exodus he goes back to the plagues in Egypt and the

⁴¹ Past sins forgiven are here not obliterated but rather remembered in the context of God's mercy.

⁴² Cf. Ps 106, where the similarly truncated historical psalm however has a straightforward chronology.

Passover (vv.43–53). The account is arranged thematically, not consecutively. For the Psalmist at least, the passage of time is best understood not simply as a linear sequence but more creatively, according to the connecting thread of the past rebelliousness of God’s people. Didactic power is again inherent in this theological organization of thoughts. Moreover, the arrangement could be to assist memorization. Framed as different tales of ancestors that are remembered in the present and to be passed on to future children, yet which have been forgotten by some, the Psalmist presents the stories in memorable chunks, more easily passed on from generation to generation. Breaking up the narrative makes the historical content more easily retained and passed on. The psalmist is showing himself, before God and his people, as an exemplar, teaching by word and also by action, recorded within his very words.⁴³

Memory of this psalm is itself an inheritance for future generations. The text becomes part of that heritage, perpetual memory commanded so that the people of Israel maintain their identity.⁴⁴ Naturally, the language of heritage and foreverness appears in the closing verses of the psalm. נַחֲלֵהּ is first used of the people of God’s heritage who are punished for turning away from him (v.62): young men killed by fire, young women never to marry. Next come those future generations of the tribe of Judah, with ancestors David and Jacob/Israel, who are now God’s

⁴³ “Remember, remember, urges the psalmist, and hand on the remembrance unfailingly”. Eaton, *Psalms*, 286, again chiming with the didactic urges in prayer that remembers.

⁴⁴ An understanding of memory as something that actualises and makes present, by extension suggests that through the faithful remembering God, the divine identity is thus also maintained.

heritage. The psalm charts the choosing and establishing of Israel as God's people. This is now "forever", לְעוֹלָם (v.69). Change and vicissitudes will end when future time and eternity meet. The forever-ness of Ps 78:69 unfolds as something beyond mortal grasp, to be trusted in as a divine virtue and gift.

Man and God are contrasted above all in the tension of mortal finitude and divine eternity, remembered and remembering. God's memory is everlasting, and the Psalmist's language reaches towards this, as a traditional prayer in its every repetition looks simultaneously both to past and future. The Psalmist reflects on past ancestors for the sake of future generations, ideally throughout God's eternity. The Psalmist is one-time leader of worship that is then to be repeated before the eternal God. The didactic style of Ps 78 upholds the tradition, worship, and thereby communal identity. God is remembered as present; God's ongoing relationship with his people is remembered as present. Didactic and ritual approaches to time converge: the past is to be re-enacted in the present for the future.⁴⁵

⁴⁵ If remembering actualises and makes present, as well as playing an important part in the perpetual tradition through the ages, then consider also ritual theophanic moments as didactic. Such moments may also be connected with silence: Tate, *Psalms 51-100*, 520-522, vol. 20. An audience and addressee will thus participate in hearing silence as well as spoken words. The practice of silence may be a practice of listening and so of learning.

3. Always Present: the intersection of time and eternity

Time and eternity thus intersect in prayer in the Psalms. In one moment, these texts look both forward to the future and back to the past. Such performance of prayer is intended to be repeatable. Remembering thus happens *within* and *of* the text, offering both memories of times past and times when remembering can occur. Remembering in prayer is performed in time but looks beyond time. These are perpetual prayers and commitments to praise throughout generations: memorable texts of people who understand their daily survival, as individuals and as a nation, to be dependent on their prayer traditions. Interactions with the eternal God, they aim at eternity for God's people.

The Psalmist tells all future generations everywhere of God's glory, and not only teaches but commits all future generations to praise God, confident that God will always sustain his people and maintain his relationship with them. Future generations are important to God as well as to man, that God may be worshipped and stories of his greatness circulated. Memory in the Psalms thus looks both back to the past and forward to the future, in the present. Repeatability in prayer of time and times is part of prayer's very essence. Every prayer is an instance of remembering, and, by the remembering of the text itself, it also something remembered. Situated within time-bound worship, the Psalms are a conscious

example of “rising early to seek” eternity.⁴⁶ Prayer is a waiting on God.⁴⁷ In the text and its performance the Psalmist’s forward-looking perspective brings together the future, of uncertain limitation, and the eternal.

Repetition inherent in the transmission of the texts, in the language and key lexemes, and in their narrative content, enables future generations to be honest about their own times, of joy and grief. Those who pray the Psalms, in remembering various different times, can respond to their own times and transcend them. The Psalms enable individuals and communities to journey through time, setting their own experiences of time against the eternal God. Prayerful repetition by remembering creates time for teaching and learning, bringing prayer and didactic ever closer.

Examining time and memory in the Psalms thus leads to a sense in which these texts are didactic by the memories they perpetuate and by the example of the Psalmist. This informs the form-critical debates concerning the classification of the so-called “historical” Psalms and the extent to which the Psalter involves “Wisdom”. The language of learning and teaching is forward-looking: it allows theological reflection on the past while offering hope for the future. This didactic element is also in imitation of the perpetual divine memory held by eternal God.

⁴⁶ Such a lesson is also part of the history of Psalms reception: a seventeenth-century Puritan divine, for example, exhorted his reader: “be frequent in the serious consideration of eternity”. Brooks, *Secret Key*.

⁴⁷ Cf. e.g. Ps 25:5; 27:14, etc. Connecting place and time once more, in Ps 110:1: the action of waiting is expressed by a staying in one place *until*.. (עַד *’ad*).

Insofar as the unknown time of the future converges with the unknown eternal in the Psalms as prayers both about remembering and to be remembered, prayer and learning demonstrate similarities of function, performance, and importance to both individual and communal identity.

4. Old and New Ever Present

The Psalmist tells not only the next generation, but all future generations, wherever, however, whoever they may be, of God's glory, and likewise attempts to commit all future generations to praise God. This belies a confidence that God will somehow always sustain his people and maintain his relationship with them. It even suggests that God would not be God if he is not worshipped, if stories of his greatness are not circulated. The future generations are important not only to man, but to God: and the Psalmist continues to play on this as a means of praise, motivation, and petition. Memory in the Psalms looks back to the past and forward to the future, in the present moment. The very repeatability in prayer of time and times – as well as place and places – is part of prayer's very essence. Thus memory is also essential in the life of the prayer-texts, as well as in the internal spiritual lives of individuals.

To unfold this, I first summarise and reflect on what has been said regarding the language of time within the texts; and second I consider time beyond or outside the texts, time with respect to hermeneutic method.

a. A New Song? Time within the texts

Sacred time is indefinitely recoverable, indefinitely repeatable. “Reversibility,” “reintegration,” “reactualization,” “recoverability,” “repeatability” – all of these parallel words in Eliade’s vocabulary point to what he considers to be the central fact about sacred time. It does not pass away. It existed before, as first instituted by the gods or God, and it will continue to exist into the future, as ensured by the traditions of religious ritual. The problem of irreversible time, which is coterminous with human existence in the world, is resolved by the mediation of religion, whose root meaning, of course, is “to connect again.”⁴⁸

The preceding semantic study of language of time in the Psalms chimes with Levine’s reflections on Eliade’s examination of time. The worldly time-frame in which prayer is made reaches toward this sacred time, the eternity of God.

Memory causes time to be flexible: the past can be re-enacted in the present, and the future can be performed or achieved in the present, by means of assertives and commissives. Speech acts of memory are thus a means by which sacred time may be attained.

So Levine:

the collective memory of ritual helps a people overcome time’s irreversible flow by allowing it to repeat in historic time acts originating in mythical time. Acts of private memory, as we see in this context, can make time similarly malleable, subject to the reinterpretation of a new perspective on life.⁴⁹

⁴⁸ Levine, *Sing unto God*, 131.

⁴⁹ *Ibid.*, 156. “Wisdom” could thus also be considered a means of challenging time.

The capacity for memory to make time malleable and therefore to go beyond an earthly perception of time to a sacred perspective on time is relevant in prayer both public and private, referring to everything from specific historical events, particular times of day, week, and year, to the succession of the generations.

Memory is a means by which time intersects with eternity. Past events, although physically unrepeatable, such as creation, the Exodus, the destruction of the Temple, are made repeatable in memory and prayer. Thus they become part of the present and future of the worshipping community and individual. Times which are essentially repeatable, the time of days and seasons and festivals, become the stable repetitive heartbeat within which memory reconstructs time. The times of generations past and future are the security of an ongoing voyage into sacred time, the continuous engagement of time and eternity.

This might suggest that it is the old, that which is repeated and repeatable, that is central in the psalms. Yet the observation on the new and old in Socrates is just as relevant in the Psalms, “A sharp dichotomy between the old and the new, or between the traditional and the innovative, can rarely be sustained.”⁵⁰ Levine’s liminality of the Psalms, prayer as standing on not only the threshold of the inner sanctum, but also on the cusp of old and new, past and future, opens this out

⁵⁰ Armand D'Angour, *The Greeks and the New: novelty in ancient Greek imagination and experience* (Cambridge: CUP, 2011), 24.

further.⁵¹ The understanding of the Psalter thus as a collection of “liminal” texts reverberates with Brueggemann’s recent reading of the Psalms:

The Psalter, I propose, is inherently subversive because it tells insistently and relentlessly against every closure. It speaks a *sub-version* of reality that inescapably will *subvert* settled versions of theology, politics, or economics. That subversion is *the voice of protest* that will not settle for any unjust worldly arrangement; but that subversion is also *the voice of wonder* that acknowledges and celebrates new gifts, new life, and new miracles beyond all that the rulers of this age can manage and administer. That subversion is an act of insistent imagination.⁵²

The Psalter is not only the voice of the past, remembered, repeated, and therefore sustained in present and future; but it also speaks against endings. It looks forwards as well as back, but it does yet more: it challenges both what has been, what is being, and also what will be perceived and experienced, and in doing so it refuses to be contained and bounded. In another way, then, the Psalms reach from worldly time-bound experiences to sacred time and infinite eternity. Furthermore, memory as a means of sustaining this is once again seen as an imaginative tool, a present mindfulness that transcends time. Memory in the Psalms both embraces and goes beyond the repeatability in time of time and times, and the times.

⁵¹ Levine, *Sing unto God*, 53.

⁵² Brueggemann in Joel S. Burnett, W. H. Bellinger, and W. Dennis Tucker, "Diachronic and Synchronic: reading the Psalms in real time", in *Baylor Symposium on the Book of Psalms* (London: T&T Clark, 2008), 12.

b. Time beyond the Texts: a hermeneutic of Time

Jeremy Begbie's book "Theology, Music and Time" is relevant both to the study of the Psalms but also to the methodology behind Psalms study. Exploring the theology of salvation broadly and deeply by means of reflecting on music, Begbie unfolds succinct and powerful theses concerning the relationship of music to time in the context of a time-bound theology of the eternal, and as such is immediately seen to resonate with the above section.

Connecting Begbie's work with Psalm texts themselves is fairly straightforward. The Psalms were music, and to consider them simply as poetry is like studying an opera only as a text.⁵³ Little may be known of the music and tonality of the psalms, and this is not the place to study it; however it should be remembered that Psalms were sung, and were *composed* to be sung.⁵⁴ They were also *performed* as prayers, in contexts both public and private: it has already been examined in what ways different psalms, public and private, could be conceived to have had an audience as well as an addressee.⁵⁵ Thus it is appropriate to consider Psalms as examples of music, with regard to Begbie. His reflections on the relationship of music and time are applicable both insofar as the Psalms are music, and also insofar as Psalm prayers are performed, and even potentially improvised, in time.

⁵³ D'Angour April 2013 in conversation noted the relevance of studying the music to which Greek poetry is set. The same principle operates here.

⁵⁴ As reflected for instance in the superscriptions. Cf. Eaton, *Psalms*, 9-13.

⁵⁵ Cf. Chapter 5 and CCIA.

It is conceivably possible that throughout the book, many occurrences of “music” may be substituted by both “prayer” and “Psalms”.

Moreover, Begbie’s hermeneutic of time in responding to music is also instructive in examining hermeneutic approaches to the Psalms. The temporality of music-making and music-hearing reminds one that oral performance, whether reading in one’s head in private or out loud in public, takes time. It is time-bound, and time lapses between the beginning and end of that performance.⁵⁶ The Psalms are no exception. Scholars noting the movements within a psalm, the change of tone, the change of outlook, are acknowledging the time-lapse from first verse to last. The text exists all at the same time, but the reading of it does not. Thus there are also the performative possibilities that Thiselton labels as “the word changes the world”.⁵⁷ There is the space – indeed, time – for change to occur in the world as a result of the text being performed. The text thus has its own history not only as a text but also within the working-through of a text. Its coming-to-birth, its performance, its conclusion, all involve time, past, present, and future.

Furthermore, just as the first note is connected to the second in music, and one phrase to the next, and these are experienced successively in time, just so is one word connected with the next, and one verse with another. This connectedness of music can offer interesting insights in dialogue with canonical criticism of the

⁵⁶ “The production and reception of music deeply implicates physical realities and these realities are themselves time-laden.” Begbie, *Theology*, 31.

⁵⁷ Thiselton, *New Horizons in Hermeneutics*, 298-307.

Psalms: the relationship of one word to the next, the first verse to the second, and so on, is clearly important. The relationship of one Psalm with the next might be as close as two movements within a musical work. Both continuity and also discontinuity are embedded within music: can the same be said of a Psalm, a book of Psalms, or the entire Psalter? Some of the discussions above, referring to Pss 111-113, and Pss 77-79, have hinted at the relevance of this connectedness.

Related to this notion of connectedness is Begbie's concern with the directionality of music. It is not a one-dimensional linearity, but it involves "different kinds of temporal succession, which intersect, interpenetrate and enhance one another as the music unfolds."⁵⁸ To relate this to the Psalter: different readings of the Psalms are not mutually exclusive, given that different kinds of succession, continuity, discontinuity, and so on may exist side-by-side. In fact, different interpretations, arising from different historical, social and cultural contexts, will ideally be read together, in so far as this reflects the "multiplicity of temporal continua operating concurrently"⁵⁹ that is experienced both in music and in our human perception of time more broadly. Canonical ordering involves temporal succession, from one psalm to the next, from one book of psalms to the next. The linear development here is important, but not the end of the story.

⁵⁸ Begbie, *Theology*, 35.

⁵⁹ *Ibid.*

Likewise, form criticism involves temporal succession, and the building up of texture with the interweaving of different genres within a text, the ordering of different rhetorical tropes, is enlightening, but there is a greater depth of reading available. Again, historical criticism, with its own regard for time and the context of the composition of the text, is but one level of reading, and the same goes for the study of reception history, reader-response criticism, performance criticism, and so on. To study the Psalter according to just one such method is like studying simply the first violin part of a Mozart quartet, and that melodic line only at the level of the musical phrases. One would therefore miss out on the multiplicity of tension and resolution in the different parts; the ways in which these worked together; the sonata form, for instance, of the whole; not to mention the nuances of each separate performance or the variations between different manuscripts and editions. Just as music highlights how time is not just a one-dimensional linearity but a complex interweaving, so it is appropriate to examine a text with such sensitivity to the different levels of linearity.⁶⁰

As before, the discussion leads to memory. Memory is not only important to the content of music, but also to the way in which music is approached. So too is memory important not only to the psalms themselves as texts, but also to the methods by which the psalms are read and understood. In the different levels of

⁶⁰ A comparable application of Begbie's observations and arguments to the range of linguistically informed methods also leads to the similar conclusion, arrived at by Barr by very different means, that to examine simply individual words on a semantic level is misleading; and the conclusion arrived at above, that to examine simply the individual speech acts without considering the level of the discourse is rather limited, while to confuse or overlook the differences between the two levels is mistaken. Barr, *Semantics*, 222, 231. Cf. Chapter 1 above.

linearity in music, memory and its counterpart anticipation allow for a composer, performer, or listener to make sense of the relationships between individual notes and phrases repeated or varied. Just so in the Psalms, memory and anticipation allow for the Psalmist and readers through the centuries alike to recognise intertextuality, repetition, variation, development, closure, new beginnings, and so on.

This leads to a concept of time which accepts that “we cannot speak meaningfully of things which no longer exist as existing now except in memory, nor of this not yet existing as existing except in expectation.”⁶¹ This resonates with Augustine’s reflections: in the process of reading a psalm, “the scope of the action which I am performing is divided between the two faculties of memory and expectation, the one looking back to the past which I have already recited, the other looking forward to the part which I have still to recite”.⁶² This gives rise to the *distentio animi* on which much modern philosophy of time is built.⁶³ What is past, present, and future, is at one and the same time distinct, yet experienced all in the present. Memory and expectation are both experienced in the present, and the former will often give rise to the latter. The connection between memory of the past and hope for the future is something that has been noted above in the semantic study of memory in the prayer-exchanges of the Psalms.

⁶¹ Begbie, *Theology*, 63.

⁶² Aug. Conf. XI.28.38 cited in *ibid.*, 78.

⁶³ Paul Ricœur, *Time and Narrative*, ed. Kathleen Blamey and David Pellauer, 3 vols. (Chicago: University of Chicago Press, 1984–1988), 16. Cited in Begbie, *Theology*, 77.

c. Remembering remembered: looking to the future

Begbie's insights into the theology of memory and time culminate in his thinking on the Eucharist. I want to suggest that all that he says of the relationship between time and the Eucharist could be considered true also of the relationship between time and prayer in the Psalms, thus leading to an understanding of the Psalms as a beginning, a *tupos*, a precursor of the prayer that is to come in the NT.

He gives five broad statements. "Eucharistic repetition both stabilises and destabilises"; "Eucharistic repetition can 'go flat'"; "Eucharistic repetition does not efface the temporal integrity of the initial appearance of the theme, or of its repetitions"; "Eucharistic repetition means improvising"; and "Eucharistic repetition depends on and enables a particular kind of interpenetration of past, present, and future." I suggest that in these phrases, the term "Eucharistic repetition" is broadly equivalent to "Psalms" in the sense that the Psalms are understood as "Prayers for remembering".

(i) "*Eucharistic repetition both stabilises and destabilises*". Begbie illustrates this with reference to repeated phrases in music simultaneously increasing tension and effecting resolution.⁶⁴ In the Eucharist, he contends, stability is brought about by God's re-calling his people to "know again the transforming power of the cross". Yet there is also destabilising power here: "to be opened out repeatedly to Christ's

⁶⁴ Begbie, *Theology*, 166.

past is to be opened out to a future anticipated in him, and thus ... to be incorporated into a forward momentum of the Spirit which activates in us an increased longing...”⁶⁵ So in the Psalms: the repetitions between phrases, between the recounting of the same events in different ways, cause the reader and pray-er, individual or communal, to look back to the events themselves, or previous performances of these traditional prayers, to remember the good things God has effected on behalf of his people in the past, thus offering stability. Instability however is produced by an apparent failure of repetition in event and text to bring about the expected results: where is the previously experienced and repeatedly praised effective help from God? What is remembered in the Psalms offers space for lament and despair alongside yearning and hope. As Eucharistic repetition both stabilises and destabilises, and as the Psalms as prayers for remembering do likewise, the language of remembering in the Psalter thus leads to an ongoing questioning and deepening understanding of God that does not risk abstraction of the present unconnected with past and future.⁶⁶

(ii) “*Eucharistic repetition can ‘go flat’*”. Repeated phrases in music “invite or retain interest” yet also risk feeling “mechanical or dull”. Repetition of the Eucharist as “ritualized ritual” can lead to an “exaggerated sense of stability... inured against the anguish of the world.”⁶⁷ There is little of the performative speech act, the word-changing-world evidenced when repetition “goes flat”. Yet

⁶⁵ Ibid., 167.

⁶⁶ Cf. also Thiselton, *New Horizons in Hermeneutics*, 604ff.

⁶⁷ Begbie, *Theology*, 168.

this is something that can also be perceived in the reading and rereading of the Psalms today. They can be sung by cathedral choirs who simply dread the Evensongs with long psalms appointed for the day within the Book of Common Prayer; or they can be read day in, day out, as part of a monastic office. In each such context, it is only to be expected that some verses at the very least will pass by most such readers. The circumstances in which they will be read or performed may not on every occasion lead to their opening up the spirituality of a pray-er or audience. Equally, someone seeking to transmit them to a congregation may be fired up by the prayers and reflections themselves but those words may not at that time and place have the same effect on the hearers of the text, and *vice versa*. Attempts to avoid such repetition of prayer “going flat” are arguably best made by being aware of the multi-layered nature of the psalms: a growing in the possibility of the word-changing-the-world which better enables such performatives to be felicitous. For something remembered – an event or a text – to “go flat” means that it is no longer *doing* anything, in Hebraic terms. It just existed in the past and no longer has performative effect. A felicitous remembering, on the other hand, which can be inspired by close reflections, insightful means of study, and being open to encounter something of the past in new and transformative ways, can bring about just such freshness and effect change in the future.

(iii) *“Eucharistic repetition does not efface the temporal integrity of the initial appearance of the theme, or of its repetitions”*. Begbie goes on to posit:

The initial sounding of the theme is circumscribed and bounded. It begins and ends. It has its own completeness. A later repetition is not a prolongation or extension of the theme. Moreover, the subsequent repetition of the theme is not a matter of extracting the theme from its temporal relations and re-locating it, as if we could wrench it from “that time” to “this time”. It is embedded in a field of temporal contingencies... intrinsic to its identity... Identical repetition in the “now” is impossible, not just because *we* are in a different temporal context, but because every musical event relates to a different hierarchical pattern of tension and resolution.⁶⁸

A theme taken up by Williams with regards the Bible, this is also pertinent in particular to the Psalms. The text of the Bible has “generated an enormous family of contrapuntal elaborations”:⁶⁹ in the Psalms alone for instance anyone who knows Ps 8:5 will hear its overtones in Ps 144:3. Psalm 23 may evoke memories of prayers at a death-bed, sung as a hymn to the tune Crimond at a memorial service, or accompanied with drums and worship band to music by Stuart Townend. Beyond that, it features in films, resonates with images on the walls of catacombs in Rome, is cited in literature in many languages throughout the ages. The repetitions, the recalling, of such a well-known text in different contexts mean that both the original text, and its later and ongoing variations each have their own valuable integrities. Thus “something new may even be said by repeating something that has already been said... repetition brings a new perspective on what is repeated; repetition makes the listener re-evaluate a

⁶⁸ Ibid., 169.

⁶⁹ Rowan D. Williams, "Postmodern Theology and the Judgement of the World ", in *Postmodern Theology: Christian faith in a pluralist world*, 92-112, ed. Diogenes Allen and Frederic B. Burnham (San Francisco: HarperSanFrancisco, 1989) 93f.

statement or theme in the light of their restatement.”⁷⁰ Likewise, “The earnest man is earnest precisely through the originality with which he returns in repetition.”⁷¹ The way in which the “temporal integrity of the initial appearance of the theme, or of its repetitions” is not effaced by repetitive reading, singing, and praying of the Psalms is akin to understanding newness brought about by repetition and remembering.

(iv) *“Eucharistic repetition means improvising”*. D’Angour, reflecting on the novelty of the early Greek bards, writes: “Epic improvisation presents a paradigm of the creation of new material from a set of rules. Where does repetition end and creation begin?”⁷² D’Angour’s bards and Begbie’s musicians both engage with their particular constraints, ranging from the acoustic, to other performers, and to the make-up of the audience. The constraints or rules are glorified in their repetition, enactment, and development. Just so the “special” and the “general” intertwine, as time and eternity are locked together in both the Psalms themselves and as texts reaching to the divine yet being performed in time. In the Psalter, the particularity of events and moments may be seen against the general theme of ongoing salvation history. Newness and repetition embrace in improvisation on old themes, as the theological significance of new creation is seen against the backdrop of repetition of past moments of salvation history.

⁷⁰ D’Angour, *Greeks and the New*, 210.

⁷¹ Søren Kierkegaard, *The Concept of Anxiety: a simple psychologically orienting deliberation on the dogmatic issue of hereditary sin*, trans., Reidar Thomte and Albert B. Anderson (Princeton: Princeton University Press, 1980), 149. Cited in D’Angour, *Greeks and the New*, 210.

⁷² D’Angour, *Greeks and the New*, 211.

(v) *“Eucharistic repetition depends on and enables a particular kind of interpenetration of past, present, and future.”* Begbie’s reflections on music and time open up fresh ways of regarding Eucharistic repetition:

Musical repetition is not... primarily a device whereby we in the (real) present attempt to preserve and carry forward into the unknown (and unreal) future something that otherwise might be lost in oblivion. In the midst of our fractured and distorted temporality we are given to participate in a temporality in which our past, present, and future can be at peace, co-inhere. Likewise... the Eucharist is the repeated embodiment of God’s summons, provoking our attention, opening us out to Christ in such a way that what Christ was, suffered and did for us is made ever and again contemporary in its completeness for us who are still ‘on the way’, and, moreover, in such a manner that his past is known not merely as past to us but also as future.⁷³

The Psalms in their remembrance and repetition offer a precursor of that, before Christ. The Psalms are repeated re-enactments of God’s creation and covenant, which invite the pray-ers or audience to engage with the reality of relationship that is embodied in the discourse of memory and prayer in the Psalms, in such a way that time and eternity can be experienced as coming close to one another, if not indeed intersecting.

5. Present Conclusions

⁷³ Begbie, *Theology*, 173.

Readings of the Psalms according to linguistically-informed hermeneutics have been shown to be enlightening. Indeed, two readings of a single text using the same methods but with different semantic content have shown up different points of interest. Linguistically-informed methods intersect with other critical methods: just as semantic and pragmatic coherence in Pss 111-113 drew them closer together canonically, so similar considerations have offered a fresh reading of Pss 77-79 as a group. Time is fascinating both as a lens for reading the texts themselves, and also as a means of reflecting on hermeneutic methods.

In terms of time within the texts, and within their transmission, the Psalmist commits future generations to upholding Israel's relationship with God, in the existence of the text itself, in each and every reading by anyone of faith.⁷⁴ Furthermore, he demonstrates a belief that God is thereby also committed to blessing those who fear him, those who perpetuate the memory of the relationship, who serve God and praise him. There is something profoundly performative about the enacting and repetition of this relationship through the ongoing life of prayer of the individual and the community, and the understanding of God as a continual exchange-partner, an ever-present audience if not addressee. The times of day and times of year that are given to prayer and particular festivals shift from the particular to the general as each time of prayer becomes an intersection between time and eternity. The mortal pray-er engages with the infinite God, and repetition and remembrance allow time and eternity to

⁷⁴ Cf. Wenham, *Psalms as Torah*.

connect. As such, memory of time and times is integral to prayer and to a pray-er's relationship with God. Time and memory are indissolubly bound in the texts of the Psalms and as such they inform present and future generations of the means and mechanics of prayer.

Thus the Psalms become prayers for all generations of Israel. Congregations and places are both experienced and remembered. The congregation takes on the memories of their ancestors: memories are shared and thus the boundary between public and private becomes blurred, a part of the essence of prayer itself. Each pray-er is invited to engage for themselves with the Psalm prayer texts, questioning their present and future relationships with God and with one another.

Insofar as the Psalms remind the pray-er of previous and future times and generations, so they remind the pray-er of the eternal and ever-present God. The ongoing existence of the Psalms as texts witnessing to God, in both oral and written forms, itself continues the ongoing memory of God. The intensity with which Israel exhorted its members to remember suggests the belief that the existence of God's relationship with his people was dependent on man's remembering him. The Psalms were to be remembered, and as such each pray-er's own remembering functions as a corporate act, an awareness of individual responsibility within a praying community.

In terms of time beyond the texts, time as a means for reflecting on hermeneutics, the repetition of remembering in prayer improvises a new creation from the backdrop of old events, times remembered. Times are remembered and experienced afresh at each telling, at each listening. The texts may be remembered, read and improvised with novelty and change. The ongoing existence of the texts themselves through time allows for readings to change and develop, the old continually made new. The Psalms are a textual locus *par excellence* for the understanding of the importance of remembering in and of prayer, and as such are a prototype for the prayers of the New Testament. In the Psalms, as in the Eucharist, God was present, God is present, and God will be present.

Prayers for Remembering in the Psalms

Conclusion

There are many examples of both prayers about remembering, and prayers to be remembered, in the Psalms. These two categories are not easily distinguished, for much of what the texts articulate about remembering imply or tie in the future of the prayers as remembered texts. It has been seen that the language and function of memory pervades the texts and the reading of them.

Memory and prayer have gone together in many cultures in many periods, and it is no different with the prayers of the Psalms. By the remembering that occurs in and through the Psalms, communal identity is maintained and developed through spiritual practice shared between generations. Human relationships with God require both human remembering and God's remembering. Remembering is therefore a crucial aspect of prayer.

Considerations of memory may speak to traditional methods of exegesis, insofar as the treatment of Psalms may reckon with an assumption that these were texts to be memorized. Their composition and use are thus likely to reflect this impact of memory. Taking memory into account also leads to an array of linguistically-

informed methods which allow for examination of the language and function of memory in the texts themselves as well as beyond them.

Here it has been possible to examine the Hebrew vocabulary of remembering in ways informed by linguistic studies. Louw-Nida, Balentine, and Fillmore have offered variously elements of lexicography, analysis of semantic domains, and the attempt to define the meaning of an utterance. A survey of the semantic domain of *zkr* reveals that Hebrew language of remembering occurs particularly frequently in the prayer texts of the Psalter, conveying an effective, actualising, and relational force which English translations may not always be equally able to encapsulate. This, with Barr's early contestation of semantic studies in Biblical scholarship not only directly connects with Balentine in his appropriation of such methods, but also leads beyond semantic input to considering the text at the levels between utterance and discourse. Performative remembrance in prayer enacts remembrance and reminding, of many different people and voices simultaneously.

Performative linguistic insights developed from speech act theory and discourse analysis have also contributed to this thesis. By considering speech act theory with Wagner and Irigler, and developing this into a hierarchical study of speech acts, -genres, -exchanges, and so on, with Wendland and Mandolfo, it has been possible to examine more fully the way in which remembering in prayer texts could be considered effective, actualizing, and relational.

As prayers about remembering, the texts invoke, cajole, and praise God's remembering man while themselves being actions of remembering God. They beg for remembrance in petitionary clauses; they try to persuade God by means of remembrance in motivational clauses; they praise God by means of remembrance in hymnic phrases; they confess human weakness and divine greatness alike in remembering the past deeds and present attributes of each; and they demonstrate before God a concerted attempt to maintain his praise by means of teaching future generations how to relate to God.

Linguistically informed analysis has shown that these genre categories – of Petition, Motivation, Praise, Confession and Didactic – are barely extricable. To make an effective plea for remembrance demands that the human addressee be less than the divine in deed and essence; that the divine addressee be capable of remembering and great enough to act as part of this remembering; that this divine remembrance is desirable; and that future remembrance of God by man is also desirable by God. It also offers an example of how to petition God. Thus petition, praise, motivation, confession, and didactic genres are interlinked.

Remembrance is an act that may be part of any of them, as well as an integral function of these genres themselves, both implicit and explicit at both levels of act and genre. Petition may be a call to God to remember or forget; Motivation reminds God of reasons why he should answer the prayer; Praise remembers the

greatness of God in deed and act; Confession remembers one's own sinfulness; Didactic reminds man of why and how he should remember God and the covenant relationship.

Man's remembering God and God's remembering man is shown in the Psalm texts to be a two-way process. Again, the two cannot satisfactorily be separated. When man prays, he is remembering God, but he is also reminding God, both of man and of the divine self, whose essence is the object of praise. Furthermore, when man prays, he is remembering not only God, but also the relationship between God and man, and therefore also reminding God not only of man, but also the relationship they share. That relationship is grounded in creation and covenant and as such is about remembered past, experienced present, and anticipated future.

Memory – effective, actualising, and relational – binds all this together.

Connecting above all with memory as relational, the insights of CCIA have inspired an exploration of the nature of addressee, audience, and other participants in the speech-event of prayer. CCIA is also to be seen as part of the examination of the context of an utterance, or in the case of the Psalms, the *Sitz im Leben* of these prayers. As on a film set, the people in a crowd scene may be labelled “background”. The audience of an utterance contributes to its setting.

This ties in with the consideration of the different places of the Psalms.

Recognising that the places of the psalms may not be precise settings but often

imaginary spaces, so what is public may equally be private, and the group support offered by a congregation remembered and imagined; or *vice versa* within a group setting a personal relationship with the divine may equally be experienced. The place and geographical context are just as feasibly imaginative spaces and experiences which enable a connection with God, and a remembrance of that relationship. Places are both remembered and for remembering, and this extends also to the broader concept of setting that embraces the audience or congregation.

Likewise, time is also part of the setting of the utterance of a prayer, and time is clearly of the essence to the performance of remembering. Time and times are also both remembered and for remembering. A survey of occurrences of some lexemes within the semantic field of time has been developed into a broader theological reflection which takes into account performance theory and liturgical considerations derived from the connection between music, theology and time. A seed of further fruit is sown with the idea that the Psalms are thus not only an example of OT prayer but also a prototype of NT prayer, reaching to the Eucharistic climax of NT spirituality.

As explored in the Psalms, prayers thus both involve remembering and are set up for being remembered. God and human audience are both active participants in the twofold act of remembering and praying. Traditions of praying are the story of prayers remembered, repeated, improvised on a theme. The importance of

memory and memorialisation in the Psalms resonates with the common identity of God's people. These texts seemingly *had* to be passed on. The importance of the didactic voice and genre that has been noted seems to be all-pervasive.

Remembering, teaching, prayer, and wisdom are so closely related that there are arguments evident for a "Wisdom" transaction within which the prayer-exchange is situated. Thus a hierarchy of discourse is posited of Act¹ - Genre² - Prayer-exchange - Wisdom-transaction - Psalm event - Biblical discourse.

This thesis has noted the levels of act, genre, exchange, and transaction. It has thus been seen that remembrance and prayer are interlinked and bind together the particular hierarchy of speech acts within a posited wisdom transaction that overarches at least some of the prayers of the Psalms, those that either explicitly or implicitly may have to do with remembering.

The remembering that pervades these prayers in the Psalms is likely to be broader than simply those texts examined in this thesis but space prevents further exploration here. Yet the sense of prayers for remembering allows intricate exegesis informed by musicology which takes into account the prayer-texts of the Psalms as preserved, repeated, open to improvisation in interpretation, and performed as ancient and remembered, yet ever-new in the present.

¹ Of which remembering is one, either explicit or implicit.

² Five genres, of Petition, Motivation, Confession, Praise, Didactic.

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Prayers for Remembering in the Psalms

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Appendix 1

(see Chapter 2)

Table 1.1: Uses of the vocabulary of "REMEMBERING"

Table 1.1: Uses of the vocabulary of "REMEMBERING"												
	Remembering/God					Remembering/man			Remembering/object	Ambiguous	Totals	
	God remembers	God is reminded	God is remembered	S'thing of God is remembered	God reminds man	Man remembers	Man is reminded by man	Man is remembered	S'thing remembers/ is remembered	Subject/object unspecified		
zkr	34	35	11	31	4	40	6	7	6	10	184	
					115			53	6	10		
	God does not forget	God is asked not to forget	God is not forgotten	S'thing of God is not forgotten	God causes man to forget not	Man does not forget	Man is asked not to forget	Man is not forgotten	S'thing does not forget/ is not forgotten	Subject/object unspecified		
škḥ	9	2	4	16	0	2	1	1	2	0	37	
nšh	1	0	0	0	0	0	0	0	0	0	1	
	10	2	4	16	0	2	1	1	2	0		
					32			4	2	0		
					147			57	8	10	222	
	Not remembering/God					Not remembering/man			Not remembering/object	Ambiguous	Totals	
	God does not remember	God is asked not to remember	God is not remembered	S'thing of God is not remembered	God causes to remember not	Man does not remember	Man is asked not to remember	Man is not remembered	S'thing does not remember/ is not remembered	Subject/object unspecified		
zkr	1	2	2	2	2	7	2	6	7	0	31	
					9			15	7	0		
	God forgets	God is asked to forget	God is forgotten	S'thing of God is forgotten	God causes to forget	Man forgets	Man is asked to forget	Man is forgotten	S'thing forgets/ is forgotten	Subject/object unspecified		
škḥ	10	0	20	6	1	18	2	6	1	0	64	
nšh	2	0	0	0	2	1	0	0	1	0	6	
	12	0	20	6	3	19	2	6	2	0		
					41			27	2	0		
					50			42	9	0	101	

Table 1.2: Percentages of occurrences of the main verbal roots for "REMEMBERING" and "NOT REMEMBERING"

	Total	Ref/G	%	Ref/man	%	Ref/obj	%	
zkr +ve	184	115	62.50	53	28.80	16	8.70	100.00
škḥ -ve	37	31	83.78	4	10.81	2	5.41	100.00
nšh -ve	1	1	100.00	0	0.00	0	0.00	100.00
zkr -ve	31	9	29.03	15	48.39	7	22.58	100.00
škḥ +ve	64	37	57.81	26	40.63	1	1.56	100.00
nšh +ve	6	4	66.67	1	16.67	1	16.67	100.00

Table 1.3: Proportions of Occurrences of REMEMBERING/NOT REMEMBERING in the Psalms

Table 1.3: Proportions of Occurrences of REMEMBERING/NOT REMEMBERING in the Psalms																					
Remembering/God											Not remembering/God										
God remembers		God is reminded		God is remembered		S'thing of God is remembered		God reminds man		God does not remember		God is asked to remember not		God is not remembered		S'thing of God is not remembered		God causes to remember not			
Psalms	Total	Psalms	Total	Psalms	Total	Psalms	Total	Psalms	Total	Psalms	Total	Psalms	Total	Psalms	Total	Psalms	Total	Psalms	Total	Psalms	Total
9	34	13	35	5	11	14	31	0	4	0	1	1	2	0	2	1	2	0	2		
26%		37%		45%		45%		0%		0%		50%		0%		50%		0%			
Remembering/God											Not remembering/God										
God does not forget		God is asked not to forget		God is not forgotten		S'thing of God is not forgotten		God causes man not to forget		God forgets		God is asked to forget		God is forgotten		Something of God is forgotten		God causes to forget			
Psalms	Total	Psalms	Total	Psalms	Total	Psalms	Total	Psalms	Total	Psalms	Total	Psalms	Total	Psalms	Total	Psalms	Total	Psalms	Total	Psalms	Total
4	9	2	2	1	4	9	16	0	0	5	10	0	0	4	20	3	6	0	1		
44%		100%		25%		56%		n/a		50%		n/a		20%		50%		0%			

Table 1.4: Who remembers whom? *Zkr*, subjects and objects in the Psalms

God's remembrance of man	God's remembrance of God	Man's remembrance of God	Man's remembrance of man	'Memorial Offering'
8.5	25.6	6.6	109.15	38.1
9.7		20.8	109.16	70.1
9.13		22.28	111.4	
20.4		30.5	112.6	
25.7 (x2)		42.5		
34.17		42.7		
74.2		45.18		
74.18		63.7		
74.22		71.16		
78.39		77.4		
79.8		77.7		
83.5		77.12		
87.4		78.35		
88.6		78.42		
89.48		97.12		
89.51		103.18		
98.3		105.5		
105.8		106.7		
105.42		119.52		
106.4		119.55		
106.45		135.13		
109.14		137.1*		
111.5		137.6*		
115.12		143.5		
119.49		145.7		
132.1				
136.23				
137.7				

Notes:

I use the term 'remembrance' to refer to instances both of remembering and not remembering; and both of remembering and reminding.

I use the term 'man' to refer to both God's people and God's enemies (by extension the enemies of God's people).

* denotes instances where Jerusalem is remembered, and equated with God, hence the categorization.

Table 1.5: Canonical Observations of the Occurrence of *zkr* in the Psalms

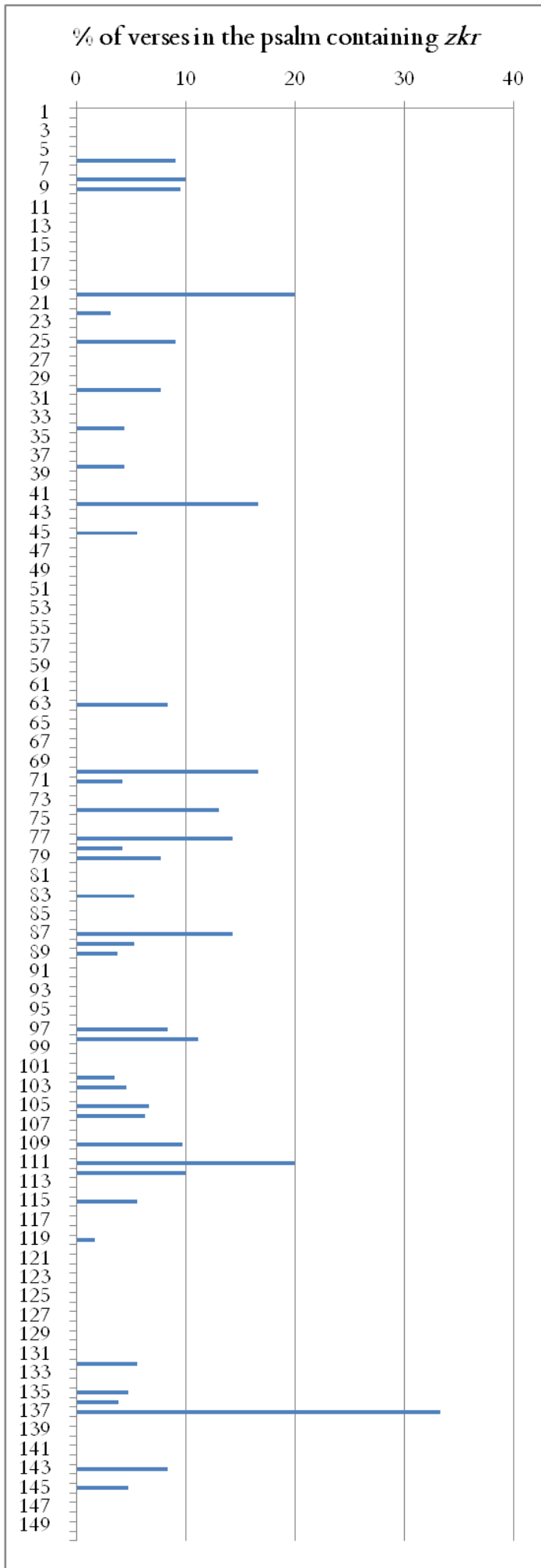


Table 1.6: Grammatical analysis of *zkr* in the Psalter

Noun	Qal Perfect	Qal Imperfect	Waw-Consec Qal Imperfect	Qal Imperative	Qal Participle	Qal Infinitive Construct	Niphal Imperfect	Hiphil Imperfect	Hiphil Infinitive Construct
6.6	9.13	8.5	78.35	74.2	103.18	137.1	83.5	20.8	38.1
9.7	25.6	20.4	78.39	74.18			109.14	45.18	70.1
30.5	25.7 (x2)	22.28 (J)	106.45	74.22				71.16	
34.17	63.7	42.5		89.48				77.12 (Kethib)	
97.12	78.42	42.7		89.51				87.4	
102.13	88.6	77.4 (C)		105.5					
109.15	98.3	77.7 (C)		106.4					
111.4	105.8	77.12 (Qere)		119.49					
112.6	105.42	77.12 (C)		132.1					
135.13	106.7	79.8 (J)		137.7					
145.7	109.16	111.5							
	115.12	137.6							
	119.52								
	119.55								
	136.23								
	143.5								

Notes:

I use the familiar terms ‘Qal Perfect’, ‘Waw-Consecutive’ etc. in the understanding that these are limited. I discuss tense and aspect elsewhere.

Under the Qal Imperfect forms, (J) indicates a Jussive, (C) a Cohortative.

Table 1.7: Exhortations to Remember: *zkr* in the Psalms

So that God remembers (and not)	So that self remembers (and not)	So that other remembers (and not)
20.4	42.5	105.5
74.2	77.4	
74.18	77.7	
74.22	77.12	
79.8		
89.48		
89.51		
106.4		
119.49		
132.1		
137.7		

Notes:

These are all the Cohortatives, Jussives, and Imperatives of *zkr* in the Psalms.

Table 1.8: Who forgets whom? *škh*, subjects and objects in the Psalms

God's forgetting of man	God's forgetting of God	Man's forgetting of God	Man's forgetting of man
9.13	77.10	9.18	31.13
9.19		44.18	45.11
10.11		44.21	59.12
10.12		50.22	102.5
13.2		78.7	
42.10		78.11	
44.25		103.2	
74.19		106.13	
74.23		106.21	
		119.16	
		119.61	
		119.83	
		119.93	
		119.109	
		119.139	
		119.141	
		119.153	
		119.176	
		137.5	

Notes:

I use the term 'forgetting' to refer to instances both of forgetting and not forgetting; and both of forgetting and causing to forget.

I use the term 'man' to refer to both God's people and God's enemies (by extension the enemies of God's people).

'Of God' and 'of man' includes also the things of God, and the things of man, respectively.

Table 1.9: Grammatical analysis of *škh* in the Psalter

Qal Perfect	Qal Imperfect	Waw-Consec Qal Imperfect	Qal Imperative	Qal Participle	Niphal Perfect	Adjective
9.13	10.12 (J)	78.11	45.10	50.22	31.13	9.18
10.11	13.2					
42.9	44.25					
44.18	59.12					
44.21	74.19 (J)					
77.10	74.23 (J)					
102.5	78.7					
106.13	103.2 (J)					
106.21	119.16					
119.61	119.93					
119.83	137.5					
119.109	137.5 (J) (‘wither?’)					
119.139						
119.141						
119.153						
119.176						

Notes:

I use the familiar terms ‘Qal Perfect’, Waw-Consecutive’ etc. for simplicity, but in the understanding that these are limited descriptions of tense and aspect of the Hebrew verb.

Under the Qal Imperfect forms, (J) indicates a Jussive, (C) a Cohortative.

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Appendix 2

(see Chapter 6)

Appendix 2: Some tabulated occurrences of Hebrew lexemes related to time

These tabulations are not intended to be exhaustive in every case. I have selected notable contextual occurrences and pointed out significant collocations. Yet in most cases there are a few other uncommon usages which I have not included here for the sake of simplicity. Moreover I do not claim that this covers every lexeme in the semantic domain of “time” in Hebrew: I have selected only some central lexemes in the semantic field.

Lexeme	Total	Used of prayer
<i>bōqer</i> בֹּקֶר <i>morning</i>	16	8
<i>šahar</i> שָׁחַר <i>dawn</i>	6	6
<i>šāhōrīm</i> צְהָרִים <i>noon</i>	3	1
<i>‘ereb</i> עֶרֶב <i>evening</i>	8	3
<i>lāylâ</i> לַיְלָה <i>night</i>	28	12

Lexeme	Total	"Right" time	Of trouble	With כָּל	With יוֹם
<i>ēt</i> עֵת <i>time</i>	22	6	4	5	1

Lexeme	Total	With כָּל	With יוֹם	of life	in plural	specific day	Of distress	Of trouble	Today	With demonstrative pronoun	Specific event	Of battle	Of calamity	“When I called”
<i>yôm</i> יוֹם <i>day</i>	115	33	10	4	15	2	6	4	2	1	4	2	1	3

Lexeme	Total	Alongside לַיְלָה
<i>yômām</i> יוֹמָם <i>by day</i>	10	9

Lexeme	Total	Of man	Of God
<i>šānâ</i> שָׁנָה <i>year</i>	14	11	3

Lexeme	Total	With אָדָם	Plural construct with God	Specific individuals	Peoples (positive)			Peoples (negative)					Future blessing	Future threat	Future tradition	
<i>bēn</i> בֶּן <i>son</i>	103	25	3	3	8	Israel	Zion	Jacob	7	Aliens	Edom	Ephraim	Lot	12	3	7
						3	2	3		4	1	1	1			

Lexeme	Total	Righteous unnamed	Righteous named by ancestor			Unrighteous			
<i>zera</i> זֵרַע <i>offspring</i>	18	8	7	Abraham	David	Jacob/Israel	3	Enemies	Disobedient Israel
				1	4	2		2	1

Lexeme	Total	God bequeaths to righteous	God's heritage
<i>naḥālot</i> נַחֲלָת <i>heritage</i>	23	12	11

Lexeme	Total	In adjacent repetition
<i>dōr</i> דֹּר <i>generation</i>	60	42

Lexeme	Total	With זָכַר	With סָפַר	With נָגַד	With אָמַר	With יָדַע	With שָׁבַח	With הִלֵּל
<i>dōr</i> דֹּר <i>generation</i>	60	4	6	2	1	1	1	1

Lexeme	Total	Of God	Of man's praise of God	Righteous, faithfulness	Of king	Of fool	Of God's punishments	Long ago	Ancient gates
<i>ōlām</i> עוֹלָם <i>forever</i>	143	103	13	9	2	2	2	3	2

Lexeme	Total	With חָסְדוֹ	with וְעַד following	with עַד preceding
<i>ōlām</i> עוֹלָם <i>forever</i>	143	34	13	13

