

The Division and Structure of “David’s Compositions” (11Q5)

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ABSTRACT: The 11Q5 scroll is the longest and best-preserved manuscript containing psalms. In col. XXVII, it includes a hitherto unknown work, bearing the title “David’s Compositions.” Beginning with the critical edition, through various works devoted to the analysis of the composition from col. XXVII (2–11), the text is considered the only instance of prose in 11Q5. The main aim of the paper is to analyse the text of David’s Compositions in order to determine its literary form and structure. The paper is divided into several sections. The first section presents the Hebrew text with an English translation and a few remarks focused on the physical description of the text of David’s Compositions. The next one is a brief analysis of the internal context of the end of the Great Psalms Scroll, where the analysed text of David’s Compositions can be found. Finally, and most importantly, the Compositions were divided into verses and their literary form and structure was determined.

KEYWORDS: David’s Compositions, The Great Psalms Scroll, 11Q5, The Division and Structure, Qumran

The discoveries of the scrolls of nearly all Old Testament books, the OT apocrypha and many previously unknown Essene works and apocryphal literature in the Judean Desert shed new light on all areas of biblical, historical, and philological studies focused on the Second Temple period in ancient Israel. The available material contributed to an increased interest in the discovered manuscripts. This is evidenced by numerous monographs and articles in the field of critical studies, lexicography, grammar, palaeography, textual criticism, exegesis, theology, touching on detailed issues present in these scrolls, etc.

In early February 1956, an Arab Bedouin from the Taamireh tribe found a scroll, now known as the Great Psalms Scroll, in Cave 11.¹ This manuscript, written on yellow-brown animal hide, is – according to the official edition – 4 m and 11.2 cm in length.² Ulrich

1 J.A. Sanders, *The Dead Sea Psalms Scroll* (Ithaca, NY: Cornell University Press 1967) 3; U. Glessner, “Reconstructions of the great Psalms Scroll 11Q5,” *QC* 28–29 (2020–2021) 61–136; P. Flint, “The Book of Psalms in the Light of the Dead Sea Scrolls,” *VT* 48 (1998) 453–472; E. Jain (eds.), *Psalmen oder Psalter? Materielle Rekonstruktion und inhaltliche Untersuchung der Psalmenhandschriften aus der Wüste Juda* (STDJ 109; Leiden: Brill 2014); M. Leuenberger, “Aufbau und Pragmatik des 11QPSa-Psalters,” *RevQ* 86 (2005) 165–211; J.A. Sanders, “The Modern History of the Qumran Psalms Scroll and Its Relation to Canon Criticism,” *Emanuel. Studies in Hebrew Bible, Septuagint and Dead Sea Scrolls in honor of Emanuel Tov* (eds. S.M. Paul – R.A. Kraft – L. Schiffman, et al.) (VTSup 94; Leiden: Brill 2003) 393–411; Y. Yadin, “Another Fragment (E) of the Psalms Scroll from Qumran Cave 11 (11QPsa),” *Text* 5 (1966) 1–10.

2 J.A. Sanders, *The Psalms Scroll of Qumran Cave 11 (11QPsa)* (DJD 4; Oxford: Clarendon 1965) 4.

Dahmen, who is the author of one of the latest critical studies of 11Q5, thinks that – considering the compositions which could originally have been part of the scroll, and which have not been preserved due to the damaged beginning of the scroll – its length could have been between 5.30 and 5.60 m.³ While it is impossible to accurately estimate the original length of 11Q5, its original width – despite a series of holes at the bottom of the margin – can be determined with greater certainty. Taking into account the acrostic Psalm 119, which is found in the manuscript (col. VI–XIV), it can be concluded that the width of the manuscript could have been ca. 25–26 cm.⁴

Its palaeographic analysis shows that the particular compositions reflect a script that was used between the early and late Herodian period, which allows us to date the scroll to the first century AD.⁵ This conclusion is shared by Dahmen, who narrows the palaeographic dating to 30–50 AD,⁶ based on the previous analysis made by Peter W. Flint.⁷

The whole 11QPs^a manuscript contains 49 compositions, seven of which were preserved on fragments that are separate from the scroll (A, B, C, D, E, F), while the rest was preserved in 11Q5, in columns I–XXVIII⁸:

Table 1: The content of 11Q5

Fragment/Column	Text
frag. A, B, C i	Ps 101:1–8; 102:1–2
frag. C ii	Ps 102:18–19; 103:1
frag. D	Ps 109:21–31
frag. E i	Ps 118:25–29; 104:1–6
frag. E ii	Ps 104:21–35; 147:1–2
frag. E iii	Ps 147:18–20; 105:1–11
frag. F	Ps 147:3
col. I	Ps 105:25–45
col. II	Ps 146:9–10; 148:1–12

3 U. Dahmen, *Psalmen- und Psalter-Rezeption im Frühjudentum. Rekonstruktion, Textbestand, Struktur und Pragmatik der Psalmenrolle 11QPsa aus Qumran* (STDJ 49; Leiden: Brill 2003) 25.

4 Sanders, *The Psalms Scroll*, 4–5; Dahmen, *Psalmen- und Psalter*, 25.

5 Sanders, *The Psalms Scroll*, 7–9; J.A. Sanders, “Variation in the Psalms Scroll (11QPsa),” *HTR* 59 (1966) 83–85; E.D. Reymond, *New Idioms Within Old. Poetry and Parallelism in the Non-Masoretic Poems of 11Q5 (11QPsa)* (EJL 31; Leiden: Brill 2011) 4; Identical dating, as proposed by Sanders, has been accepted by the authors of the critical editions of fragments E and F. In turn, Yigael Yadin (“Another Fragment [E],” 2–3), examining the origin of fragment E, argues for the beginning of the first half of the first century AD; Florentino García-Martínez and Eibert J.C. Tigchelaar (F. García Martínez *et al.* [eds.], *Qumran Cave 11. II. 11Q2-18 & 11Q20-31* [DJD 23; Oxford: Oxford University Press 1998] 29), revising Yadin’s publication and completing the critical edition with fragment F, based their palaeographic examination on Sander’s analysis and conclusions.

6 Dahmen, *Psalmen- und Psalter*, 26.

7 P.W. Flint, *The Dead Sea Psalms Scrolls and the Book of Psalms* (STDJ 17; Leiden: Brill 1997) 145.

8 Sanders, *The Psalms Scroll*, 19–49; Dahmen (*Psalmen- und Psalter*, 62–99) presents a slightly different order of the columns.

Fragment/Column	Text
col. III	Ps 121:1–8; 122:1–9; 123:1–2
col. IV	Ps 124:7–8; 125:1–5; 126:1–6; 127:1
col. V	Ps 128:4–6; 129:1–8; 130:1–8; 131:1
col. VI	Ps 132:8–18; 119:1–6
col. VII	Ps 119:15–28
col. VIII	Ps 119:37–49
col. IX	Ps 119:59–73
col. X	Ps 119:82–96
col. XI	Ps 119:105–120
col. XII	Ps 119:128–142
col. XIII	Ps 119:150–164
col. XIV	Ps 119:171–176; 135:1–9
col. XV	Ps 135:17–21; 136:1–16
col. XVI	Ps 136:26; 118:1.15.16.8.9.?:29; 145:1–7
col. XVII	Ps 145:13–21
col. XVIII	Ps 154:3–19
col. XIX	Plea for Deliverance
col. XX	Ps 139:8–24; 137:1
col. XXI	Ps 137:9; 138:1–8; Sir 51:13–20
col. XXII	Sir 51:30; Apostrophe to Zion; Ps 93:1–3
col. XXIII	Ps 141:5–10; 133:1–3; 144:1–7
col. XXIV	Ps 144:15; 155:1–19
col. XXV	Ps 142:4–8; 143:1–8
col. XXVI	Ps 149:7–9; 150:1–6; Hymn to the Creator
col. XXVII	2 Sam 23:7; David's Compositions; Ps 140:1–5
col. XXVIII	Ps 134:1–3; 151A and B

Most of the texts, as many as 40, are the psalms known from the Masoretic Text; the remaining nine texts are apocryphal compositions, which were not included in the Masoretic Psalter or other biblical texts:

1. Ps 154
2. Plea for Deliverance
3. Sir 51:13–20b.30b
4. Apostrophe to Zion
5. Ps 155
6. Hymn to the Creator
7. 2 Sam 23:7
8. David's Compositions
9. Ps 151A and B

Three of them, Psalms 151, 154, 155, appeared in other versions of the Psalter. Until 1961, Ps 151 was known in the Greek version (Septuagint), the Syriac version (Peshitta) and the Latin version (Vulgate), while the other two apocryphal Psalms, 154 and 155, functioned in Syrian translations. The next two texts, 2 Sam 23:7 and Sir 51, could be found in other books of the Bible. The last four works: the Plea for Deliverance, the Aposrophe to Zion, the Hymn to the Creator and David's Compositions were previously unknown.⁹

The present paper primarily aims at analysing the text of David's Compositions in terms of its literary form and structure. Beginning with the critical edition, through various types of works devoted to the analysis of the composition of col. XXVII (l. 2–11),¹⁰ the text is considered the only instance of prose in 11Q5.¹¹ This is evidenced by the narrative sequence in the past tense, which is characteristic of narrative texts of both biblical and Qumran origin, as well as the text being devoid of features present in poetry. The research goal formulated in this way results from the lack of an article, monograph or part thereof, where the text of David's Compositions would be divided into smaller parts, selected on the basis of linguistic and content clues.

The present paper will be divided into a number of sections. Firstly, the Hebrew text will be presented along with its English translation and some comments focusing on the physical make up of David's Compositions in 11Q5. The next section concerns a brief analysis of the internal context of the end of the Great Psalms Scroll, where the analysed text of David's Compositions can be found. Finally, and most importantly, a division of the Compositions into verses along with the determination of their literary form and structure will be presented.

9 Sanders, *The Psalms Scroll*, 51–93; M.J. Biegas, "Postać Dawida w hebrajskiej wersji Psalmu 151 (11Q5)," *Bib.An* 8/1 (2018) 10; J.C. VanderKam, *Manuskrypty znad Morza Martwego* (Warszawa: Cyklady 1996) 136.

10 W.H. Brownlee, "The Significance of David's Compositions," *RevQ* 20 (1966) 569–574; Dahmen, *Psalmen- und Psalter*, 251–257; C.A. Evans, "David in the Dead Sea Scrolls," *The Scrolls and the Scriptures. Qumran Fifty Years After* (eds. S.E. Porter – C.A. Evans) (JSPSup 26; Sheffield: Sheffield Academic Press 1997) 183–197; M. Kleer, *Der liebliche Sänger der Psalmen Israels. Untersuchungen zu David als Dichter und Beter der Psalmen* (BBB 108; Bodenheim: Philo 1996) 289–306; E. Mroczek, "Moses, David and Scribal Revelation: Preservation and Renewal in Second Temple Jewish Textual Traditions," *The Significance of Sinai. Traditions about Sinai and Divine Revelation in Judaism and Christianity* (eds. G.J. Brooke – H. Najman – L.T. Stuckenbruck) (TBN 12; Leiden: Brill 2008) 91–115; K.E. Pomykala, "Images of David in Early Judaism," *Of Scribes and Sages. Early Jewish Interpretation and Transmission of Scripture* (ed. C.A. Evans) (LSTS 50; London: Clark 2004) I, 33–46; B.A. Strawn, "David as One of the 'Perfect of (the) Way': On the Provenience of David's Compositions (and 11QPsa as a Whole?)," *RevQ* 24/4 (2010) 607–626; J. VanderKam, "Studies on David's Compositions (11QPsa 27:2–11)," *Erlsr* 26 (1999) 212–220; N. Vered, "The Origin of the List of David's Songs in David's Compositions," *DSD* 13 (2006) 134–149; B.Z. Wacholder, "David's Eschatological Psalter (11QPsalms)," *HUCA* 59 (1988) 23–72.

11 Dahmen, *Psalmen- und Psalter*, 251; Kleer, *Der liebliche Sänger*, 289; Sanders, *The Psalms Scroll*, 91; VanderKam, "Studies on David's Compositions," 212.

1. Hebrew Text and Its Translation into English (11Q5, col. XXVII, 2–11)¹²

Table 2: The Hebrew text

Hebrew text	line
ויהי דויד בן ישי חכם ואור כאור השמש וסופר	2
ונבון ותמים בכל דרכיו לפני אל ואנשים ויתן	3
לו יהוה רוח נבונה ואורה ויכתוב תהלים	4
שלושת אלפים ושש מאות ושיר לשורר לפני המזבח על עולת	5
התמיד לכול יום ויום לכול ימי השנה ארבעה וששים ושלוש	6
מאות ולקורבן השבתות שנים וחמשים שיר ולקורבן ראשי	7
החודשים ולכול ימי המועדות ולי ם הכפורים שלושים שיר	8
ויהי כול השיר אשר דבר ששה ואבעים וארבע מאות ושיר	9
לנגן על הפגועים ארבעה ויהי הכול ארבעת אלפים וחמשים	10
כול אלה דבר בנבואה אשר נתן לו מלפני העליון	11

Table 3: Translation

2	There was David, son of Jesse, wise and enlightened like the light of the son and (he was) a scribe
3	and a wise man and perfect in all his ways before God and men. The Lord gave
4	him a discerning and enlightened spirit. He wrote psalms
5	three thousand six hundred, and songs to sing before the altar over the perpetual
6	offering on every day for all the days of the year – three hundred and sixty-four;
7	and for the sabbath offerings – fifty-two songs; and for the offerings of the new
8	moon and for all the days of the appointed festivals and the Day of the Atonement – thirty songs.
9	All the songs which he spoke were four hundred and forty-six, and songs
10	to perform over the possessed – four. The total was four thousand and fifty.
11	And all of these he spoke thanks to the prophecy that had been given to him from before the Most High.

¹² Sanders, *The Psalms Scroll*, 48; Dahmen, *Psalmen- und Psalter*, 97.

2. Physical Description of the Text

The observation of the arrangement of the individual compositions of the Great Psalms Scroll leads to the conclusion that the scribe – who wrote 11Q5 – after completing one composition, and before starting a new one, left a space by omitting the entire line or by indenting the first line of the new composition.¹³ This phenomenon also occurs in David's Compositions. The first three lines of the text (l. 2–4), as compared with the entire col. XXVII, show a three-centimetre shift of the text to the left.¹⁴ The reason for this could have been the rough surface of the hide, which, according to James A. Sanders, is due to the presence of scar tissue there.¹⁵ Although the hide is rough, one can see horizontal lines that were used to write the text. The scribe thus considered this part of the manuscript as a writing surface.¹⁶ As for other comments related to the description of the physical make up of David's Compositions, in l. 2 one can notice an addition above the line of the text, i.e. the added consonant *vav* before the noun סֹפֵר, placed in the last position of l. 2.¹⁷ In l. 8, there is no *vav* in לִי; the copyist left an empty space between לִי and ה, being aware of the lack of the consonant *vav* in this word; in l. 4, like in the whole manuscript, the copyist used the paleo-Hebrew alphabet to write the Tetragrammaton; in l. 9 there is a spelling mistake in the numeral אַבְעִים, namely the omission of the consonant *resh* between the consonants *aleph* and *bet*.¹⁸

3. Context

David's Compositions, as part of the penultimate column of the Great Psalms Scroll from Cave 11, appear between 2 Sam 23:7 and Ps 140:1–5, occupying 10 out of the 15 lines of the entire column. Looking more broadly at the location of this piece in 11Q5, it should be noted that before the fragment of 2 Sam 23:7, there is the text of the Hymn to the Creator (col. XXVI),¹⁹ while directly after Ps 140:1–5, there are Ps 134:1–3 and Ps 151A and B (col. XXVIII).²⁰ Analysing the immediate context of David's Compositions shows that – as James C. VanderKam demonstrated – the scribe who was responsible for the redaction of the Great Psalms Scroll considered the context while arranging the particular compositions that belonged to the corpus of 11Q5.²¹

The text immediately preceding the analysed composition is 2 Sam 23:7. There could have been more text at the end of col. XXVI, immediately after the Hymn to the Creator, as

13 A similar comment was given earlier by VanderKam ("Studies on David's Compositions," 213).

14 Sanders, *The Psalms Scroll*, Pl. XVI.

15 Sanders, *The Psalms Scroll*, 93.

16 Sanders, *The Psalms Scroll*, Pl. XVI.

17 Sanders, *The Psalms Scroll*, Pl. XIV, 13.

18 Sanders, *The Psalms Scroll*, Pl. XVI.

19 Sanders, *The Psalms Scroll*, Pl. XVI.

20 Sanders, *The Psalms Scroll*, Pl. XVII.

21 VanderKam, "Studies on David's Compositions," 212.

suggested by Ben Z. Wacholder.²² However, this is a hypothetical assumption due to the severe damage of the lower part of the scroll here.

The aforementioned composition from 2 Sam 23:1–7 brings to mind the praise for David in the first part of the Compositions (v. 1). According to Sanders and VanderKam, the following similarities between David’s Compositions and 2 Sam 23:1–7 are noticeable:

1. Recorded full name: “David, son of Jesse” (2 Sam 23:1; 11Q5 XXVII,2).
2. Both texts stress that David had a spirit of prophecy that had been given to him by God (2 Sam 23:2; 11Q5 XXVII, 3–4).
3. Both fragments contain expressions referring to the heavenly enlightenment (2 Sam 23:4: ואור כאור השמש; 11Q5 XXVII,2: כאור בקר יורה שמש).²³

Sanders – supported by VanderKam – suggests that David’s Compositions could have been preceded by 2 Sam 22, known as Ps 18. The author of the critical edition noticed the similarity between the content of these works from the MT and the narration of David’s Compositions in the philological sphere.²⁴ What is meant here is one noun that determines such a hypothesis. In David’s Compositions, in l. 3, David was referred to as תמים; in Ps 18 the same expression appears as many as three times (Ps 18:24.26.33), where David – the alleged author of the Psalm, as the title attests, referred to himself in the same way, using the same Hebrew form תמים.

The Hymn to the Creator (col. XXVI), preceding 2 Sam 23:7, also has a certain content relatedness to David’s Compositions. The author of col. XXVI uses a similar sapiential language, the difference being that he uses it to give glory to God (especially l. 14), who separated light from deep darkness and through his knowledge established the world (l. 11–12). This text not only constitutes a parallel content to the description of the fourth day of the creation in Gen 1:14–19, but resembles, as shown by Patrick W. Skehan,²⁵ the content of the Book of Jubilees; on the other hand, the calendar of *Jubilees* is the same as the one in David’s Compositions.²⁶

The text following David’s Compositions is Ps 140:1–5. Its title, מזמור לדוד, refers to the Masoretic Text, to the group of the so-called “Psalms of David” (Ps 3–41; 51–71),²⁷ however, its content has no further common elements with the Compositions. The same applies to Psalm 134, i.e. the next poem in the sequence of the whole scroll. Psalm 151A should be interpreted differently. The content of the penultimate text of the Great Scroll of Psalms, entitled הללויה לדוד בן ישי (*A Halleluia. [Psalm] of David, son of Jesse*), in its ending, l. 4 (col. XXVIII), emphasises David’s skills of making and playing musical instruments: ידי עשו עוגב ואצבעותי כנור (*my hands made a flute and my fingers a lyre*)²⁸ and is a thematic

22 Wacholder, “David’s Eschatological,” 32.

23 Sanders, *The Psalms Scroll*, 93; VanderKam, “Studies on David’s Compositions,” 213.

24 Sanders, *The Psalms Scroll*, 93.

25 P.W. Skehan, “Jubilees and the Qumran Psalter,” *CBQ* 37 (1975) 343–347.

26 VanderKam, “Studies on David’s Compositions,” 213.

27 A. Tronina, “Psalterz jako księga? Współczesne podejścia do lektury Psalmów,” *BibAn* 58/1 (2011) 83.

28 Sanders, *The Psalms Scroll*, 54–55, Pl. XVII.

relation with David's Compositions that also reveal his talent for composing psalms and songs. Considering the content of Ps 151A, it would be much more accurate to place David's Compositions before the text glorifying David.

Therefore, the works preceding David's Compositions placed in col. XXVII in l. 2–11 and the ones following it suggest that their arrangement in the Great Psalms Scroll (11Q5) was not accidental but was an attempt to select proper texts, with similar expressions and related content. Further – as Flint showed in his structural analysis of 11Q5 – the text of David's Compositions begins the last group of the compositions of the Scroll (David's Compositions, Ps 140, 134, 151A and B), in which the connection with David gradually increases until it culminates in Ps 151A and B.²⁹

4. Literary Form and Structure

4.1. Literary Form

Beginning with the critical edition, through various studies on the composition placed in col. XXVII (l. 2–11), the text is regarded as the only instance of prose in 11Q5.³⁰ This is evidenced by the narrative sequence in the past tense, which characterises biblical and Qumran narratives, as well as the nature of the text devoid of any features occurring in poetic works.

At this point, it is worth mentioning the view of Wacholder, who recognised the text of David's Compositions as a *pesher* to 2 Sam 23:1–7 (David's last words). His main argument was the occurrence of the last verse (v. 7) belonging to this passage in col. XXVII, in l. 1. Wacholder assumed that in the damaged bottom of the Great Psalms Scroll, in col. XXVI, the scribe wrote the remaining part of 2 Sam 23 (vv. 1–6). Consequently – in light of this hypothesis – placing David's Compositions just after the last words of David seems to be more rational.³¹ Yet, it should be noted that Wacholder's opinion is difficult to uphold since there is no certainty that the scribe actually placed six verses, David's last words, in the lower part of col. XXVI (severely damaged). Moreover, the content of David's Compositions does not have any characteristics of texts considered as *pesherim*.³²

4.2. Structure

Syntactic and lexical analysis makes it possible to distinguish a two-part literary structure in David's Compositions. The first part of this structure forms the content of the whole l. 2 and l. 3 except for the last word of this line, i.e. the syntagm וַיִּתֵּן , which acts as a predicate

²⁹ Flint, *The Dead Sea Psalms Scrolls*, 192.

³⁰ Sanders, *The Psalms Scroll*, 91; Dahmen, *Psalmen- und Psalter*, 251; Kleer, *Der liebliche Sänger*, 289; VanderKam, "Studies on David's Compositions," 212.

³¹ Wacholder, "David's Eschatological," 32.

³² B.A. Jurgens, "Is It Peshet? Readdressing the Relationship between the Epistle of Jude and the Qumran Pesharim," *JBL* 136 (2017) 497–501.

in the next new sentence. Thus, the first part contains the characteristics of David himself, his genealogy and attributes.

The second part of David’s Compositions begins with the aforementioned syntagm ויתן in l. 3 and includes the contents of all the following lines of col. XXVII ending in l. 11. It is in this part that the author of the text points to David’s writing activity, listing the number of all his psalms and songs. Thus, the essential criterion for such a division is – with the exception of the philological clue in the ending, l. 3 (ויתן) – the content of this part of the work. One can additionally distinguish three subsections:

II.1 l. 3–4 – David received a discerning and enlightened spirit,

II.2 l. 4–10 – enumeration of David’s psalms and songs,

II.3 l. 11 – David possesses the gift of prophesy.

Apart from the above two-part division, which was made on the basis of the syntax (inverted imperfectum) and the content, another phenomenon can be observed in the text of David’s Compositions with regard to its structure. The content of l. 3 and 4 corresponds to the syntax and vocabulary of l. 11, in which the strand related to the origin of the spirit that David was gifted by God was introduced. In both parts of David’s Compositions, the gift of the spirit was referred to using the same expression: נתן לו. In this case, one can distinguish the form of chiasm,³³ which is the frame of the central part, present in l. 4–10.

This two-part structure of David’s Compositions can also – taking into account the content and syntactic clues – be segmented into smaller units such as verses, which make it easier for the recipient to isolate a logical, content-semantic whole.

Verse one covers the entire l. 2 and l. 3, omitting the last verb, ויתן, in l. 3. This structural division is supported by the content elements because this is where the sequence of words that characterise the person of David appears.³⁴ Thus, this verse reads as follows:

v. 1: ויהי דויד בן ישי חכם ואור חסם ואור השמש וסופר ונבון ותמים בכול דרכיו לפני אל ואנשים

33 W.G.E. Watson, *Classical Hebrew Poetry. A Guide to Its Techniques* (JSOTSup 26; Sheffield: JSOT 1986) 201–207.

34 This verse begins with the syntagm ויהי, which introduces a narrative sequence in the past tense (conjunctive sequence). This is confirmed by the rest of the work, where the expressed activities occur in time and logical sequence. As for the verbs, they are clearly perfective as they express completed actions. This remark results from a certain interpretative problem of the syntagm ויהי, which a few scholars understand as a jussive (ויהי), created from the verb היה. As a result of this interpretation, the entire content of David’s Compositions should be understood as expressing David’s wish, desire, and thus referring to the future: Kleer, *Der liebliche Sänger*, 290–301. However, according to most scholars all the verbs express the past tense so David’s Compositions described completed actions: Sanders, *The Psalms Scroll*, 91–92; Sanders, *The Dead Sea Psalms Scroll*, 134–135; Dahmen, *Psalmen- und Psalter*, 253; Vered, “The Origin of the List of David’s Songs,” 134–135; Strawn, “David as One of the ‘Perfect of (the) Way,’” 610–612; Brownlee, “David’s Compositions,” 569–574; VanderKam, “Studies on David’s Compositions,” 212–218; Mroczek, “Moses, David and Scribal Revelation,” 103–104. In addition, this interpretation is also confirmed by the location of the text – in the penultimate column of the entire manuscript as a kind of summary. In Eugene Ulrich’s opinion (“The Text of the Hebrew Scriptures at the Time of Hillel and Jesus,” *Congress Volume. Basel 2001* [ed. A. Lemaire] [VTSup 92; Leiden: Brill 2002] 104), this text serves as a colophon, connecting David’s literary work with the gift of prophecy he received (on which there is a strong emphasis), thanks to which all the songs and psalms were written.

Consequently, an even more detailed subdivision can be introduced: v. 1a and v. 1b. The first one (v. 1a) constitutes the text: ויהי דויד בן ישי חכם ואור כאור השמש; the other (v. 1b) contains the rest: ונבון ותמים בכול דרכיו לפני אל ואנשים וסופר. In this case, from the point of view of syntax, the type of clause present justifies the verse being separated and divided in such a way. From the syntactic point of view, it is a conjunctive compound sentence in which there is a connection thanks to a common subject (David). *Vav* before the nouns סופר and נבון, as well as before the adjective תמים, functioning here as an ordinary conjunction, keeps the narrative in the past tense, which is marked by the particle ויהי at the very beginning of David's Compositions.

Verse two includes the last word from l. 3 and more than a half of l. 4:

v. 2: ויתן לו יהוה רוח נבונה ואורה

The beginning of this verse is marked by syntax since ויתן is a verb in the form of inverted imperfectum and evidently – in the past tense narrative present in David's Compositions – points to the beginning of the next sentence. The verse was cut out in this way also due to the presence of a simple sentence with a prepositional phrase in this part of the text, which clearly contains the main (subject, predicate) and secondary parts of the sentence, such as an adjectival attribute (נבונה ואורה). In justifying such a division, it is also worth referring to the content in which the author emphasises the importance of the gift given to David by God. Moreover, as already mentioned, the content of v. 2 creates an inclusion (a form of chiasm) along with l. 11, which – as will be shown below – contains the content of v. 6 for the second element of the second part. The content of v. 3 begins with the verb כתב in the form of inverted imperfectum in l. 4 and continues up to l. 8 inclusive. The verb כתב used here is the only verb in this part of David's Compositions and expresses the action of the subject (David), concerning writing and composing particular psalms and songs.

v. 3: ויכתוב תהלים שלוש אלפים ושש מאות ושיר לשורר לפני המזבח על עולת:
 התמיד לכול יום ויום לכול ימי השנה ארבעה וששים ושלוש
 מאות ולקורבן השבתות שנים וחמשים שיר ולקורבן ראשי
 החודשים ולכול ימי המועדות ולי ם הכפורים שלוש שיר

This long and elaborate verse, which is an example of a conjunctive compound sentence, can be divided into smaller units, i.e. 3a, 3b, 3c and 3d. They are connected – as in the case of v. 1 – by the common subject (David) and by the circumstances in which the actions are performed (composing individual psalms and songs). The proposed sub-division results from the content of this sentence, in which, on the one hand, the question of the type of individual David's songs is raised, and on the other, the question about their number appears; therefore, the subdivision of v. 3 can be presented as follows:

v. 3a: ויכתוב תהלים שלוש אלפים ושש מאות:

v. 3b: ושיר לשורר לפני המזבח על עולת התמיד לכול יום ויום לכול ימי השנה ארבעה וששים ושלוש מאות:

v. 3c: ולקורבן השבתות שנים וחמשים שיר:

v. 3d: ולקורבן ראשי החודשים ולכול ימי המועדות ולי ם הכפורים שלוש שיר

Verse 4 includes the content of l. 9 and the first half of l. 10:

v. 4: ויהי כול השיר אשר דבר ששה וארבע מאות ושיר לנגן על הפגועים ארבעה

Here the syntagm ויהי, from a syntactic point of view, begins a new sentence and clearly suggests a new thought of the author of David's Compositions, who summarises the narrative of v. 3 (l. 4–9) by making a small addition – another numeral. As in v. 3, verse 4 can be divided into two units, i.e. v. 4a and v. 4b. Verse 4a constitutes the content which is the sum of the previously mentioned songs; v. 4b contains the aforementioned author's addition – information that David composed four songs to be performed over the possessed:

v. 4a: ויהי כול השיר אשר דבר ששה וארבע מאות

v. 4b: ושיר לנגן על הפגועים ארבעה

Verse 5 is in the second half of l. 10.

v. 5: ויהי הכול ארבעת אלפים וחמשים

Similarly to v. 4, the beginning of v. 5 is indicated by the author's syntagm ויהי, performing the same function as in the preceding verse. This is also confirmed by the content which includes a numeral as a kind of summary of all David's songs and psalms.

Generally, part II.2 of David's Compositions predominantly consists of content elements since this part of the text is a list of particular songs which – according to the narrative of David's Compositions – were composed by David himself. The list is as follows:

1. 3,600 psalms (v. 3a),
2. 364 songs to be sung over the perpetual offering every day, for all the days of the year (v. 3b),
3. 52 songs to be sung for the sabbath offerings (v. 3c),
4. 30 songs to be performed for the offerings of the new moon and for all the days of the festivals, and for the Day of Atonement (v. 3d),
5. 446 – the number of all his songs (v. 4a),
6. 4 songs to be performed over the possessed (v. 4b),
7. 4,050 – the total of songs and psalms (v. 5).

Furthermore, the structure of II.2 of David's Compositions is influenced by formal elements that can be illustrated as follows:

- II.2 – v. 3a:
 verb,
 type of song,
 number of songs.
- II.2 – v. 3b:
 type of song,
 purpose: singing,
 place of singing,
 type of offering,
 appointed time,
 number of songs.

- II.2 – v. 3c:
type of offering,
type of festival,
number of songs.
- II.2 – v. 3d:
type of offering,
type of festival,
type of festival,
type of festival,
number of songs.
- II.2 – v. 4a:
verb,
type of song,
verb,
number of songs.
- II.2 – v. 4b:
type of song,
number of songs.
- II.2 – v. 5:
verb,
all the songs and psalms,
number.

Verse six corresponds to l. 11 and consists primarily of the content in which the author of David's Compositions emphasises the gift of prophecy, given to David by God, thanks to which all the psalms and songs were written.

כול אלה דבר בנבואה אשר נתן לו מלפני העליון v. 6:

Content clues make it possible to separate this verse from II. 2 (vv. 3–5) and to include it in the new section of the second part of David's Compositions – II.3, since its narrative does not mention David's works but is a general conclusion of the second part (not of the work as a whole). This is evidenced by the expression כול אלה דבר, "all those he spoke,"³⁵ relating to David's psalms and songs enumerated earlier. Additionally, the content of v. 6 was introduced deliberately so that, along with v. 2, it could form a framework (inclusion) for the text containing the list of David's works.

In verse 6, the second *qatal* (נתן) is a classic example of the function of plusquamperfectum in Biblical Hebrew,³⁶ while the first *qatal* (דבר) begins a disjunctive sentence in which the verb does not stand at the beginning of the sentence; in this case, the purpose of

35 It seems that at the beginning of v. 6 the Hebrew כול can function demonstratively: E. Qimron, *A Grammar of the Hebrew of the Dead Sea Scrolls* (Between Bible and Mishnah; Jerusalem: Yad Yizhak Ben Zvi 2018) 430–431.

36 B.K. Waltke – M. O'Connor, *Introduction to Biblical Hebrew Syntax* (Winona Lake, IN: Eisenbrauns 1990) 480–495.

a disjunctive sentence is to introduce the circumstances of composing these poems. Since a similar vocabulary appears in v. 2 ("the Lord gave him a discerning and enlightened spirit"), the presence of such verb forms in v. 6 indicates an evident literary ending of the entire second part and the whole poem.

Accordingly, the entire division of the text of David's Compositions can be – for the sake of clarity – presented in a table:

Table 4: The literary structure of David's Compositions

Hebrew text	Line	Verse	Part
ויהי דויד בן ישי חכם ואור כאור השמש	2	1a	I
וסופר ונבון ותמים בכול דרכיו לפני אל ואנשים	2–3	1b	
ויתן לו יהוה רוח נבונה ואורה	3–4	2	II
ויכתוב תהלים שלושת אלפים ושש מאות	4–5	3a	
ושיר לשורר לפני המזבח על עולת התמיד לכול יום ויום לכול ימי השנה ארבעה וששים ושלוש מאות	5–7	3b	
ולקורבן השבתות שנים וחמשים שיר	7	3c	
ולקורבן ראשי החודשים ולכול ימי המועדות ולי ם הכפורים שלושים שיר	7–8	3d	
ויהי כול השיר אשר דבר ששה ואבעים וארבע מאות	9	4a	
ושיר לנגן על הפגועים ארבעה	9–10	4b	
ויהי הכול ארבעת אלפים וחמשים	10	5	
כול אלה דבר בנבואה אשר נתן לו מלפני העליון	11	6	

This segmentation of the text into smaller units allows us to re-visualise the subdivision of the entire second part of David's Compositions, which – based on the verses and not on the lines in col. XXVII – looks as follows:

II.1 v. 2 – David receives a discerning and enlightened spirit,

II.2 vv. 3–5 – enumeration of David's psalms and songs,

II.3 v. 6 – David with the gift of prophecy.

Conclusion

The analysis of David's Compositions, which has allowed us to determine their structure as well as distinguish smaller sections of the text, leads to the following conclusions:

- (1) There is a two-part literary structure in David's Compositions. The first part of this structure is made up of the content of the entire l. 2 and l. 3, excluding the last word of the line; the second part begins with the last word in l. 3 and ends with l. 11 inclusive.
- (2) The content of l. 3 and 4 corresponds to the syntax and vocabulary of l. 11, in which the motif related to the origin of the spirit which David receives from God was introduced. In this way, it is possible to distinguish a chiasm constituting the frame of the central part, present in l. 4–10.
- (3) In the second part, three subsections can additionally be distinguished.
- (4) Taking into account the content-syntactic clues, six verses can be distinguished in the entire text of David's Compositions; the first of them form the first part of the entire composition; the remaining five verses constitute part two.

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