

“Turning the Tempest for God’s Forgotten:” Psalm 42 as an Independent Lament and
Synecdochic of the Elohist Psalter

A Dissertation Proposal
Presented to the Joint Doctoral Committee of
The University of Denver and the Iliff School of Theology

In Partial Fulfillment of the Requirements
For the Doctor of Philosophy Degree

Submitted by
David Pettit
Biblical Interpretation: Hebrew Bible
September 17th, 2018
Denver, Colorado

Thesis

Psalm 42 is an independent psalm of lament, and as an independent composition is the lead psalm of the Elohist Psalter (Pss 42-83), and synecdochic of the whole.

Statement of the Problem

This dissertation argues for a way of reading Psalm 42 that is rooted in Psalm 42's own poetry as well as in the synecdochic relationship between poems set in juxtaposition and incorporated into collection(s). This dissertation engages questions of how we discern the boundaries of a poetic unit such as a psalm and how we understand or experience the poetry in light of those boundaries, and how a particular psalm relates to other psalms in a collection. This is of particular interest given the comparative evidence from Mesopotamian prayers and collections, as well as collections at Qumran. Psalms or prayers can be compiled or utilized in a number of different contexts. Psalms scrolls at Qumran demonstrate variability in order and in composition. This dissertation is attentive to how individual compositions relate to the literary context and/or collection in which we find them and to the somewhat complex and fluid relationship of parts to wholes where parts reflect the whole and yet retain their distinctiveness. This dissertation is situated within Psalms scholarship, and within concerns about the shape of the Psalter as collection(s). I argue for Psalm 42's independence, and then re-consider how this psalm relates to the sub-collection called the Elohist Psalter (Pss42-83).

There are two aspects to the problem this dissertation seeks to address. The first pertains to Psalm 42 as an independent composition. The prevailing assessment in Psalms scholarship regarding Psalm 42 is that Psalms 42-43 is one original psalm that has been artificially separated. The dominance and confidence of this assessment is expressed succinctly by Luis Alonso Schökel: "Psalm 42-43 exhibits a clear formal structure, marked by a threefold occurrence of the

refrain. This has been noticed by all the commentators, and prior to them by any reader who possessed a sensitivity to poetry or a rudimentary knowledge of rhetoric.”¹ A perusal of Psalms commentaries in the SBL annual meeting book display will evidence universal agreement on the unity of Psalms 42 and 43.²

I cite three representative examples, which illustrate scholars’ treatment of the issue. First, James L. Mays interprets the psalms together without even evidencing the need to comment on the issue.³ Second, Peter C. Craigie reports the notable differences in the mood of the two psalms; the first being that of lingering lament and longing, and the second that of hopeful prayer. He states: “two preceding sections of the psalm is now converted into a prayer, and the form of the transition is striking.”⁴ What Craigie demonstrates is a recognition of the differences between 42 and 43, but, like the majority of scholars, an insistent presumption that one must interpret those differences in light of the expectation and conclusion that the psalms are one psalm. And third, Else K. Holt, in the same manner, analyses the water imagery of Psalm 42. “It has been an exegetical puzzle,” she writes, “why the three refrains were identical when the strophes are so different in mood.”⁵ She notices, furthermore, that despite the significance of water imagery, it disappears in the third strophe (Psalm 43), and is substituted with imagery of divine light and truth.⁶ The above examples exhibit the trend of scholars and commentators to

¹ Luis Alonso Schökel, “The Poetic Structure of Psalm 42-43,” *J. Study Old Testam.* 1 (1976): 4.

² I have found no exception to this as of yet among commentaries written for the general public. I have yet to find a single work or commentary in English that analyzes the psalms separately. In addition to the repeated refrain that creates three balanced stanzas (42:6, 12 and 43:5 MT), this reading is based on common elements including vocabulary and soundplay, *qînâ* meter, lack of a superscription for Psalm 43, and some Masoretic manuscripts that join the psalms, Gerald Henry Wilson, *The Editing of the Hebrew Psalter* (Chico, Calif: Society of Biblical Literature, 1985).

³ James Luther Mays, *Psalms*, Interpretation, a Bible commentary for teaching and preaching (Louisville: John Knox Press, 1994), 173-176. Even for articles and monographs aimed at scholarly readers, little comment is needed to assert this traditional view.

⁴ Peter C. Craigie, *Psalms 1-50*, Word Biblical commentary v. 19 (Waco, TX: Word Books, 1983), 327.

⁵ Else Kragelund Holt, “‘...Ad Fontes Aquarum’: God as Water in the Psalms?,” in *Metaphors in the Psalms* (Leuven: Peeters, 2010), 71–85.

⁶ *Ibid.*, 73.

treat the text and tradition as uniform, to obscure the poetry of Psalm 42 as an independent psalm, to interpret the poetry according to the conclusion regarding the larger unit, and to rely too heavily on assumptions about refrains and formal structures.

This prevailing conclusion is curious when we consider the manuscript evidence. In the Masoretic tradition, the vast majority of manuscripts separate Psalms 42 and 43.⁷ This is true also for the Aleppo Codex and the Leningrad Codex.⁸ The Psalms Targum agrees with the MT in their separation.⁹ The LXX separates them and even provides a superscription for Psalm 43, “a psalm of David.”¹⁰ As Zenger comments, despite this manuscript evidence, many commentators deem the transmission of the text to be inaccurate, and maintain the dominant reading.¹¹

Despite the prevailing conclusion regarding Psalm 42-43, some commentators suggest they are separated for some good reason or that they could be read separately.¹² These scholars

⁷ Kennicott lists 39 Hebrew Mss which join 42 and 43, and de Rossi another nine, Wilson, *The Editing of the Hebrew Psalter*, 176.

⁸ Erich Zenger, “Innerbiblische Und Nachbiblische Leseweisen Des Psalmenpaares 42/43,” in *Jewish and Christian Approaches to Psalms* (Freiburg im Breisgau: Herder, 2009), 31–55.

⁹ Wilson, *The Editing of the Hebrew Psalter*; David M. Stec, *The Targum of Psalms*, Bible. O.T. English. Aramaic Bible. 1987; v. 16 (Collegeville, Minn: Liturgical Press, 2004).

¹⁰ It is significant that the superscription is not even a psalm of the sons of Korah, but a Psalm of David, creating further distinction from Psalm 42. Unfortunately, the Qumran scrolls do not provide any information, as only small fragments of Psalms 42 and 43 were recovered, nothing exhibiting how they were represented. Eugene Ulrich, *The Biblical Qumran Scrolls. Volume 3: Psalms-Chronicles: Transcriptions and Textual Variants* (Leiden: BRILL, 2012), 641.

¹¹ Zenger, “Innerbiblische Und Nachbiblische Leseweisen Des Psalmenpaares 42/43.” Wilson suggests the possibility that both readings are preserved through scribal practices involving the lack of a superscription for psalms that have a tradition of being joined with the previous psalm. In *The Editing of the Hebrew Psalter*, Wilson addresses the instances where a superscription is absent, including Psalm 43, and identifies each case as having manuscripts that join the psalm with the previous one. He writes: “I suggest that the occurrence in MT of isolated pss without s/ss may indicate an editorial technique intended to preserve conflicting traditions as to the proper combination/division of the discrete units within the Psalter. While each ps is written separately, the lack of a s/s preserves the tradition of its combination with what precedes. Such a method might be compared with the *kāṭīb-qārē* system, which some think is intended to preserve alternate readings without judging the superiority of either.” Wilson, *The Editing of the Hebrew Psalter*, 174-181. The clearest examples of this, according to Wilson, are in Books I-III: Pss 1 and 2, 9 and 10, 32 and 33, 42 and 43, 70 and 71. The textual evidence clearly represents a tradition of Psalm 42’s separation. My intention, however, is not to delegitimize the dominant reading altogether, as the textual and reception tradition of the Bible is pluriform, preserving multiple traditions. It is, rather, to suggest that the dominant reading is not the only tradition, nor even the primary one.

¹² M. D. Goulder, *The Psalms of the Sons of Korah*, Journal for the study of the Old Testament. Supplement series 20 (Sheffield, England: JSOT Press, Dept. of Biblical Studies, University of Sheffield, 1982), <http://du.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&AN=243985>; Mitchell J. Dahood, ed., *Psalms*, 1st ed., The Anchor Bible 16–17A (Garden City, N.Y: Doubleday, 1966);

have not analyzed the psalms as such, however, or given due attention to the poetry of Psalm 42. There are a few German scholars, including Thomas Dockner and Eric Zenger, who have published in recent years and who have given explicit attention to the questions of independence or unity. Dockner analyzes the structure of the unified psalm (42 and 43 together), while Zenger recognized that while it is possible that the psalms were originally one, it is also possible to read them as two.¹³ Takako Aoki, a student of Zenger, in a 2011 dissertation, takes up the question of independence or unity most directly. He takes the position that the Psalms 42 and 43 may have been independent from the beginning and are edited together for the purposes of the Korahite collection of psalms 42-49.¹⁴ Each of these studies, in the end, see Psalm 42 being subsumed by the relationship with Psalm 43 either due to compositional history, interpretive history, or due to some notion of a genetic whole. My approach is to argue that Psalm 42 is an independent lament, and its juxtaposition with Psalm 43 ought not obscure that Psalm 42 is its own composition. Even if there is a close relationship between the two psalms, this need neither erase their being unique compositions, nor the synecdochic relationship to the whole(s). Psalm 42 is its own independent lyric with its own careful repetition, heightening contrast of the psalmist's remembering and God's forgetting, and intertwined imagery of life giving water, destructive water, and temple that comes to closure at 42:12 (MT). The manuscript evidence, furthermore, confirms a tradition of Psalm 42's independence. Psalm 42, furthermore, is synecdochic of the themes, intent, and character of the Elohist Psalter. Whereas Aoki's argument is focused on the

Wilson, *The Editing of the Hebrew Psalter*; Susan Gillingham, "The Levitical Singers and the Editing of the Hebrew Psalter," in *Composition of the Book of Psalms* (Leuven: Uitgeverij Peeters, 2010), 91–123.

¹³ Zenger, "Innerbiblische Und Nachbiblische Leseweisen Des Psalmenpaares 42/43", 33; Thomas Dockner, "*Sicut cerva--*": *Text, Struktur und Bedeutung von Psalm 42 und 43* (St. Ottilien: EOS Verlag, 2001).

¹⁴ Takako Aoki, "*Wann darf ich kommen und schauen das Angesicht Gottes?*": *Untersuchungen zur Zusammengehörigkeit beziehungsweise Eigenständigkeit von Ps 42 und Ps 43* (LIT Verlag Münster, 2011); Dockner, *Sicut cerva--*.

compositional history, my project attends more to the synecdochic relationship of psalms to one another and to the collection(s).

This leads to the second aspect of the problem this dissertation seeks to address: how we understand the individual composition in the context of the collection, as well as the juxtaposed relationship, as with Pss 42 and 43. Gerald Wilson's *The Editing of the Hebrew Psalter* brought a new focus in Psalms' scholarship, focusing on the organization and editing of the psalter as a collection. We read a psalm, therefore, not merely as an independent composition but as this composition is incorporated and presented in the collections of the Psalms. I enter into this conversation recognizing Psalm 42 not just as an isolated piece, but as integrated into the Elohist collection. I suggest that recognizing Psalm 42's independence raises new questions of how a psalm might still retain its uniqueness even when juxtaposed with a closely related psalm and incorporated into overlapping collections. I focus on Psalm 42 as an independent psalm and as the lead psalm in the Elohist Psalter to address this issue.

I draw from the work of Laura Joffe and Joel Burnett who make a proposal regarding the organization and character of the Elohist Psalter that I find both compelling and helpful in expressing my own proposal for how we might understand individual psalms in light of the collection(s). I present and nuance their proposal. I then illustrate how the themes as well as the aspects and intentions of lament which characterize the collection as a whole are clearly evident in the poetry of Psalm 42. Psalm 42 is synecdochic of the collection. I employ the tropes of metonymy and synecdoche as a method in order to draw a contrast. The contrast is between the sequential/narrative and theological approaches scholars often employ, and a model where each composition retains its particularity while still inflecting upon the other psalms, and being inflected upon. I will apply this "trope as method" approach to Psalm 42 and the Elohist

collection. In doing so I seek to map out an alternative method of approaching psalms in collection and of, specifically, approaching Psalm 42 in the Elohist collection.

Scope of the Project

This dissertation aims to justify a new expectation that Psalm 42 is an independent psalm; a unique composition that as a unique composition is significant as lead and part of the Elohist Psalter. I will do this from multiple angles. First, I call attention to the manuscript tradition, which preserves a tradition of separation.¹⁵ I argue the manuscript evidence confirms that Psalm 42 was read independently—that such representation both reflects and shapes how the psalms were/are read. I will also discuss the role of superscriptions and/or the lack thereof.

I will address and deconstruct one significant assumption/conclusion regarding Psalms 42-43's unity. The most significant element that has shaped the dominant mode of reading Psalms 42-43 together is the repeated refrain of 42:6, 12 and 43:5 thus creating the sense of a balanced, carefully designed whole. Three balanced stanzas all end with the same refrain. I address the assumption that this feature is self-evident of an original whole, as Schökel so confidently asserts. An examination of other psalms with repeated refrains shows the evidence lacking. While refrains occur in biblical poetry, it is not common in the psalms that a refrain occurs in threes nor that it creates balanced stanzas. Just as biblical poetry does not exhibit a set meter, neither does it exhibit predictable balanced structures which are more typical of later poetry.¹⁶ I suggest that the role that refrains play in Psalm 42 as an independent psalm is in keeping with

¹⁵ Separation does not necessarily mean independence, as a number of scholars have suggested. The argument against independence is that they were separated by an editor for purposes of the collection. See Joel S Burnett, "Forty-Two Songs for Elohim: An Ancient Near Eastern Organizing Principle in the Shaping of the Elohist Psalter," *J. Study Old Testam.* 31.1 (2006): 81–101.

¹⁶ This is illustrated well by later piyyut which exhibit more of a set meter, and use of refrains. Various, *The Penguin Book of Hebrew Verse*, ed. T. Carmi (London: Penguin Classics, 2006); Fleischer and Ezra David, "Piyyut," 2007.

biblical poetry, and especially the short laments common in the Psalms, and based on the biblical corpus there is no reason to think we are not dealing with a whole psalm.

I then approach Psalm 42 constructively by providing a close reading that attends to the structure and modes of development evident within Psalm 42; aspects that are largely overlooked or unnoticed when treated together with Psalm 43. I will also examine the intertwined imagery of the psalm to show how the imagery contributes to the effect of the psalm, but also contributes to its development and unity as a whole lyric that comes to closure at 42:12. The focus of this dissertation, in part, is to operate according to a different expectation. Much of an experience and understanding of a poem comes by looking back and reading again to discern the depth of the imagery and organization of the poem. Herrnstein Smith calls this, “retrospective patterning,” a reflexive process where, “connections and similarities are illuminated, and the reader perceives that seemingly gratuitous or random events, details, and juxtaposition have been selected in accord with certain principles.”¹⁷ It is from careful reading and reading again, and reading backwards and forwards that we begin to see and feel the full effect of the careful repetition, contrast, word and sound play, ambiguity, and rich imagery. The dominant conclusion regarding unity has prevented modern readers from stopping at 42:12 and reading back and discerning the organization and development of the poetry.

Psalm 42 is not merely an independent psalm, but a psalm placed in the lead position in the Elohist collection. In Part II of this dissertation, I first present an approach to the organization of the Elohist Psalter. Joel Burnett builds upon the work of Laura Joffe,¹⁸ and I

¹⁷ Barbara Herrnstein Smith, *Poetic Closure: A Study of How Poems End* (Chicago: University Of Chicago Press, 2007), 10.

¹⁸ Laura Joffe, “The Elohist Psalter: What, How and Why?,” *SJOT* 15.1 (2001): 142–66; Laura Joffe, “The Answer to the Meaning of Life, the Universe and the Elohist Psalter,” *J. Study Old Testam.* 27.2 (2002): 223–35.

aim to build upon Burnett’s work.¹⁹ Burnett and Joffe’s approach points towards a hopeful way of conceiving of the Elohist Psalter that attends to themes, content, and the character of lament in the ancient Near East while not being bound by theological and narrative models. They attend to ancient Near Eastern modes of collecting and organizing, seeing the significance in the number 42 as being tied to judgment or the reversal of judgement, and attending to the use of divine names. They are attentive to the mode of lament as not merely expressing inner turmoil, or theology, but seeking to invoke the divine, and to liturgically move from divine absence to presence.²⁰ Burnett extends this further to make connections with the Sumerian collection of 42 hymns for temples,²¹ and the genre of city laments around the restoration of worship sites. He argues that this constellation of features—a use of the number 42, petition for the reversal of reproach, themes and character of lament, and attention to divine presence and temple—signals that the collection is aimed at a return of the divine to the Jerusalem temple. He argues that the Elohist Psalter is created in hopes of the restoration of the Jerusalem temple in the wake of 586BC.²²

I present Joffe and Burnett’s work, nuancing Burnett’s thesis with Bouzard’s work on the *balag* and *eršemma*.²³ Bouzard compares the *balag* and *eršemma* with the communal laments of the psalms.²⁴ He notes that the *balag* and *eršemma* are incorporated into the Mesopotamian

¹⁹ Burnett, “Forty-Two Songs for Elohim”; Joel S Burnett, “A Plea for David and Zion: The Elohist Psalter as Psalm Collection for the Temple’s Restoration,” in *Diachronic and Synchronic: Reading the Psalms in Real Time: Proceedings of the Baylor Symposium on the Book of Psalms* (New York: T & T Clark, 2007), 95–113; Joel S Burnett, “Come and See What God Has Done!: Divine Presence and the Reversal of Reproach in the Elohist Psalter and in Iron Age West Semitic Inscriptions,” in *Divine Presence and Absence in Exilic and Post-Exilic Judaism* (Tübingen: Mohr Siebeck, 2013), 213–54; Joel S Burnett, “Where Is God?: Divine Absence in Israelite Religion,” *Perspect. Relig. Stud.* 33.4 (2006): 395–414.

²⁰ Burnett, “Where Is God?”

²¹ Åke W. Sjöberg et al., eds., *The Collection of the Sumerian Temple Hymns*, Texts from cuneiform sources v. 3 (Locust Valley, N.Y: J. J. Augustin, 1969).

²² Burnett, “A Plea for David and Zion, 96.”

²³ Walter C. Bouzard, *We Have Heard with Our Ears, O God: Sources of the Communal Laments in the Psalms*, Dissertation series (Society of Biblical Literature) ; no. 159 (Atlanta, Ga.: Scholars Press, 1997).

²⁴ Bouzard’s focus set falls within the Elohist Psalter with the exception of Ps 89.

liturgical tradition and are not tied to one specific event of destruction (in contrast to the city laments) but written in general language, have a long history of use, and have an apotropaic purpose of warding off catastrophe—pre-emptively invoking the divine presence.²⁵ Lament not only invokes and anticipates a movement from divine absence to divine presence, from dilemma to divine intervention, but instigates and preserves divine presence so as to avert difficulty.²⁶

I trace each significant theme/motif of the Elohist Psalter identified and show how it is present and expressed in Psalm 42. These aspects include: 1) Reversal of reproach: turning of the language of the enemies. “While they say to me continually: ‘where is your God?’” 2) Divine absence – movement from absence to presence. “Why have you forgotten me?” 3) Yearning for the presence of God, and restoration of the temple. “When shall I come to behold the face the of God.” 4) Divine name usage – Variations of אֱלֹהִים and אֱלֹהִים with one instance of יהוה inserted into Psalm 42. 5) Destruction of enemies – ambiguous and poetic in Psalm 42, but corresponding to more specific naming and calling for destruction of in other psalms. 6.) The temple lying in ruins (Pss 74, 79) and the restoration of temple. “When can I behold the face of God.”

Having presented a proposal for approaching the Elohist Psalter, and having shown how Psalm 42 presents and expresses the key elements and aspects of the collection, I then address how we might understand the role of an individual composition within a collection such as the Elohist Psalter. How does the part relate to the whole? Does Psalm 42 introduce the collection as an introduction does to a book?²⁷ Or does Psalm 42, as well as each of the Pss 42-

²⁵ Bouzard identifies seven communal laments, six of which are in the Elohist Psalter. Combined with individual laments, we can see a significant aspect of the collection that gives focus—the character of lament voices divine absence and seeks to invoke the divine presence, and ward off evil. Walter C. Bouzard, *We Have Heard with Our Ears, O God: Sources of the Communal Laments in the Psalms*, Dissertation series (Society of Biblical Literature) ; no. 159 (Atlanta, Ga.: Scholars Press, 1997), 113. The seventh is Ps 89 which is the last Psalm of Book 3, and of the Asaph collection which gets added to the Elohist Psalter.

²⁶ Burnett, “Where Is God?”; Burnett, “Come and See What God Has Done!”

²⁷ Patrick D Miller, “The Beginning of the Psalter,” in *The Shape and Shaping of the Psalter* (Sheffield, Eng: JSOT Pr, 1993), 83–92.

83 to some degree, synecdochically represent the whole, albeit uniquely. I will explore this through the tropes of metonymy and synecdoche. While my aim is to further justify and enhance an approach to Psalm 42 as an independent lyric, I aim also to make important suggestions for how we read the psalms in light of their collections, and to suggest a new approach for assessing the place/role of an independent psalm within the Psalter. Rather than relying on narrative and theological linear models, I am interested in how the parts retain their particular-ness, even while inflecting and being inflected upon in collection. The individual part is synecdochic, the part standing for the whole, even while retaining its independence. The collection, therefore does not move like a plot, but maintains a somewhat consistent yet open-ended character. The order of psalms has an effect on the reader but does not reduce the psalm to its position in a linear sequence. I will use Psalm 42 and Psalm 83 as test cases as the beginning and ending psalms of the collection.²⁸

Wilson, in his seminal work, worked from both Sumerian hymn and incipit collections, as well as from the Psalm collections discovered at Qumran. I extend my heuristic approach, therefore, in order to reassess these collections and to suggest that while there are intentional mechanisms for linking and organizing, this does not ultimately or necessarily reduce the individual works/compositions to a place within a sequence.

Theory and Method

My initial approach in this dissertation is by-in-large close reading. This close reading is in service to and guided by the study of biblical Hebrew poetry,²⁹ of comparative poetry of the

²⁸ Note that the working title refers to Pss 42 and 83 and the question of sequence vs consistency. Ps 42:10: “I say to God, my rock, ‘Why have you forgotten me?’” Psalm 83:16: “so pursue them with your tempest “and terrify them with your hurricane.”

²⁹ Robert Alter, *The Art of Biblical Poetry* (Basic Books, 1987); David L. Peterson, *Interpreting Hebrew Poetry* (Minneapolis: Fortress Press, 1989); Wilfred G. E. Watson, *Classical Hebrew Poetry: A Guide to Its Techniques*, 1

Ancient Near East,³⁰ of common features of the poetry of the psalms,³¹ of psalms as lyric,³² as well as the broader field of poetics and modern literary theory.³³ In the case of Psalm 42, my aim is to trace internal evidence from reading, understanding, and experiencing the interwoven makings of the psalm as a whole lyric, in order to discern how it is the poetry achieves, what Dobbs-Allsopp calls, its “distinctive way of embodying knowledge.”³⁴

I do not view the meaning of a poem as static. I do not suppose that poetic features have a sense of ultimate objectivity, the kind Hans-Robert Jauss objects to, like a monument that

edition. (Bloomsbury T&T Clark, 2009); F. W. Dobbs-Allsopp, *On Biblical Poetry*, 1 edition. (New York, NY: Oxford University Press, 2015).

³⁰ Erhard S Gerstenberger, “The Dynamics of Praise in the Ancient Near East, or Poetry and Politics,” in *Shape and Shaping of the Book of Psalms: The Current State of Scholarship* (Atlanta: SBL Press, 2014), 27–39; Erhard S Gerstenberger, “Modes of Communication with the Divine in the Hebrew Psalter,” in *Mediating between Heaven and Earth: Communication with the Divine in the Ancient Near East* (London: T&T Clark; Continuum, 2012), 93–113; Erhard S Gerstenberger, “The Psalms: Genres, Life Situations, and Theologies--towards a Hermeneutics of Social Stratification,” in *Diachronic and Synchronic: Reading the Psalms in Real Time: Proceedings of the Baylor Symposium on the Book of Psalms* (New York: T & T Clark, 2007), 81–92.

³¹ Hermann Gunkel, *The Psalms: A Form-Critical Introduction*, Facet books 19 (Philadelphia: Fortress Press, 1967); Leland Ryken, *How to Read the Bible as Literature*, 1 edition. (Grand Rapids, Mich: Zondervan, 1984); Leland Ryken, *Words of Delight: A Literary Introduction to the Bible*, 2 edition. (Grand Rapids, Mich: Baker Academic, 1993).

³² Leland Ryken, *Words of Delight: A Literary Introduction to the Bible* (Grand Rapids: Baker Academic, 1992), 227-228; Robert Lowth in *Lectures on the Sacred Poetry of the Hebrews*. (2 vols. Trans. G. Gregory. London: J. Johnson, 1787; repr. in *Robert Lowth (1710-1787): The Major Works*, vols. 1-2 London: Routledge, 1995), 282-283. F.W. Dobbs-Allsopp, “The Psalms and Lyric Verse,” in *The Evolution of Rationality: Interdisciplinary Essays in Honor of J. Wentzel van Huyssteen*. (Ed. F. LeRon Shults; Grand Rapids: Eerdmans, 2006), 373-374. A. Herzog, “Psalms,” *Encyclopedia Judaica* 13: 1303-1334; Leland Ryken, *How to Read the Bible as Literature*, 109; See also Dobbs-Allsopp, “Poetry, Hebrew.” in *The New Interpreter’s Dictionary of the Bible, Volume 4: Me-R*. (Ed. K. Doob Sakenfeld; Nashville: Abingdon, 2009), 552.

³² Dobbs-Allsopp, “The Psalms and Lyric Verse,” 357; Susanne Langer, *Feeling and Form: A Theory of Art* (New York: Scribner, 1953), 259. I approach the Psalms as lyric; whole lyrics whose design begin at the opening and are carefully tied together to elaborate a theme, to evoke emotion, and to end with a cumulative impression. Though capable of interacting and affecting one another in collection, the psalms are independent wholes that end in accordance with their formal and thematic structures which are at work to develop the theme and to work for closure. Smith, *Poetic Closure*, especially pages 8-33; F W Dobbs-Allsopp, “The Psalms and Lyric Verse,” in *Evolution of Rationality: Interdisciplinary Essays in Honor of J Wentzel van Huyssteen* (Grand Rapids, Mich: William B Eerdmans, 2006), 346–79.

³³ In particular, I find helpful the work of Gerald Bruns and Derek Attridge. Gerald L. Bruns, *Hermeneutics, Ancient and Modern* (New Haven: Yale University Press, 1992); Gerald L. Bruns, *Modern Poetry and the Idea of Language: A Critical and Historical Study*, 1st pbk. ed. (Normal, Ill.: Dalkey Archive Press, 2001); Derek Attridge, “Performing Metaphors: The Singularity of Literary Figuration,” *Paragraph* 28.2 (2005): 18–34; Derek Attridge, *The Singularity of Literature* (London ; New York: Routledge, 2004); Derek Attridge, *Reading and Responsibility: Deconstruction’s Traces*, *The Frontiers of Theory* (Edinburgh: Edinburgh University Press, 2010),

<http://du.idm.oclc.org/login?url=http://www.du.eblib.com/EBLWeb/patron/?target=patron&extendedid=P 564502 0>.

³⁴ F.W. Dobbs-Allsopp, “Psalm 133: A (Close) Reading,” *JHS* 8 (2008), 3.

speaks monologically to all that behold it.³⁵ Our experience of a poem is based on many factors, these including the context and set of expectations through which we experience it.³⁶ But a reading is also shaped by poetic features, imagery, familiarity with those features and imagery, and the way a poem is presented and represented in text.³⁷ New attention to these factors can help to re-frame the reader's expectation, an expectation, in the case of Psalm 42, unduly influenced by scholarly consensus based more on assumptions about refrains, stanzas, and superscriptions than textual representation. I attend to these factors while also attending to a particular moment in the Psalter's literary history, namely the composition of the Elohist Psalter.

In chapter two my method entails drawing from comparative evidence from within the biblical corpus on the use and function of refrains. The primary focus will be the psalms, and then drawing from the larger biblical corpus of poetry. I will also contrast the biblical evidence with the patterns of *piyyutim* and later Hebrew poetry which do exhibit more of the patterns that biblical scholars' assumptions seemed to be rooted in, namely balanced stanzas and refrains repeated in consistent intervals.

I draw from metaphor theory, particularly in chapter four. I do not see metaphors as decoration, or merely flourishes. Metaphor, rather, is the language we think, experience, and express through.³⁸ I draw from iconography to understand the common imagery of the ancient

³⁵ Hans Jauss, *Toward an Aesthetic of Reception*, 1 edition. (Minneapolis: Univ Of Minnesota Press, 1982).

³⁶ The role of expectations, or "desire" as Spiller states, contributes to the reader finding meaningful patterns and connections, Spiller, *The Sonnet Sequence*, 17.

³⁷ As Culler advises, we *can* speak of the elements that help shape a reading, or the certain conditions of its production and/or performance, Jonathan Culler, "Beyond Interpretation: The Prospects of Contemporary Criticism," *Comp. Lit.* 28.3 (1976): 244–56.

³⁸ George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: University of Chicago Press, 2003).

near east, and the force of the imagery presented in the psalm.³⁹ While metaphors draw from one realm or category, to say something about another, I argue that the metaphors both draw from one realm to say something about another, but the metaphorical object can also be the focus. I suggest, therefore, that water and temple in Psalm 42 function both as metaphor for the divine, evoking something about the psalmist's longing for the divine, and as mediator of the divine, the very thing being sought. So while Psalm 42 utilizes much standard or stock imagery from its ancient near eastern context, such as tears being food and enemies taunting, it is the primary imagery of water and temple that structures and develops the psalm. While Holt sees water representing an internalized type of piety in the psalm, I see the imagery representing an externalized type of piety as well, where water and temple are objects that mediate the divine; that actually stand in for the localized divine presence. They are both metaphors and mediating objects.

As I investigate Psalm 42's role and influence within the Elohist Psalter I draw upon the work of Laura Joffe and, in particular, Joel S. Burnett on the shape of the Elohist Psalter.⁴⁰ I also draw from Burnett's argument that the absence of God was not an aberration or an anomaly within cultural conceptions but was part of the cultural conception; an expected movement through liturgy and divine intervention from divine absence to presence. I utilize their work as a framework for viewing the Elohist Psalter and as a starting point from which to

³⁹ I take as examples here, Holt, "...Ad Fontes Aquarum"; Joel M LeMon, "Iconographic Approaches: The Iconic Structure of Psalm 17," in *Method Matters: Essays on the Interpretation of the Hebrew Bible in Honor of David L. Petersen* (Atlanta, Ga: Society of Biblical Literature, 2009), 143–68.

⁴⁰ Laura Joffe, "The Answer to the Meaning of Life, the Universe and the Elohist Psalter," *J. Study Old Testam.* 27.2 (2002): 223–35; Laura Joffe, "The Answer to the Meaning of Life, the Universe and the Elohist Psalter," *J. Study Old Testam.* 27.2 (2002): 223–35; Laura Joffe, "The Elohist Psalter: What, How and Why?," *SJOT* 15.1 (2001): 142–66; Burnett, "Forty-Two Songs for Elohim"; Burnett, "A Plea for David and Zion"; Joel S Burnett, "Come and See What God Has Done!: Divine Presence and the Reversal of Reproach in the Elohist Psalter and in Iron Age West Semitic Inscriptions," in *Divine Presence and Absence in Exilic and Post-Exilic Judaism* (Tübingen: Mohr Siebeck, 2013), 213–54; Joel S Burnett, "Where Is God?: Divine Absence in Israelite Religion," *Perspect. Relig. Stud.* 33.4 (2006): 395–414.

apply the tropes of metonymy and synecdoche, which I will carefully define.⁴¹ By positing the binary of metonymy and synecdoche, as well as that of syntaxis and parataxis, I explore the dialectical relationship between metonymy and synecdoche as well as syntaxis and parataxis as evident within the Elohist Psalter.

I will then apply these tropes to the Sumerian Hymn collection of 42 hymns to temples and to the Psalm collections discovered at Qumran. I will show that while there is a dialectical relationship between these concepts, the synecdochic and paratactic are the more suitable tropes and approach for how individual compositions function in these collections.

Summary Chapter Outline

Intro – (25 pages)

I introduce my project as a whole. I frame the state of the field on Pss 42-43. I outline my approach to the psalms, and the significance of reading Psalm 42 on its own, and its placement as lead psalm in the Elohist Psalter.

Part I – Psalm 42 as Independent Lament

Chapter 1 – Manuscript tradition; evidence of separation (20 pages)

While there is a textual and reception tradition for reading 42 and 43 together (which the majority of scholars have emphasized), it is the minority tradition. The majority textual tradition represents a clear separation, most emphatic in the LXX where Psalm 43 bears the superscription of “A Psalm of David.” I argue, that not only can one read Psalm 42 independently, but that the manuscript evidence reflects a tradition where Psalm 42 was read independently. The manuscript practice of separation both reflects and shapes a way of reading. Furthermore, it is more likely that the psalms would become more closely related over time through their placement, association, and common elements.

⁴¹ I recognize that these have often been treated as one trope or synonymous with one another. However, following Seto, Ken-ichi, “Distinguishing Metonymy from Synecdoche,” in *Metonymy in Language and Thought*, vol. 4 of *Human Cognitive Processing* (JBenjamins, 1999), 91–120; Adams, *Antithetical Essays in Literary Criticism and Liberal Education*, I make a careful distinction between the two. I propose an understanding of metonymy whereas the part represents the whole, and wherein the particularity of the part becomes obscured, and subservient to the whole, subordinated to the larger unit, and to the sequential. Synecdoche, rather, is where the part represents the whole while retaining its particularity, voice, and distinctiveness. It is framed by the whole, and yet inflects the whole, as well as the other parts. With synecdoche, the parts are juxtaposed with more openness, rather than subordinated to the sequential.

Chapter 2 – Refrains in Biblical Psalmody (40 pages)

The Thrice repeated refrain of 42-43 forming three balanced stanzas is one of the most consistent and strongest arguments for Pss 42-43 being originally a single psalm. This dominant assumption/assertion is built on notions of formal structures and the structuring of regular stanzas and refrains that repeat in set intervals. The perception of formal features, such as meter, stanzas, and the like, of biblical poetry has changed significantly in the last fifty years. I address the issue of formal features and highlight the movement in thinking on these issues, and how this shift in approach should affect the way Psalm 42 is read and approached. I then work comparatively within the corpus of the psalms and examine the occurrences and placement of refrains in other psalms and biblical poems, and the potential role that refrains play. I show that these provide little evidence that would suggest three balanced stanzas evidences an original whole in biblical Psalmody. On the contrary, in the laments of the psalms two stanzas is prevalent and refrains occurring twice is the majority of the refrains that occur in the psalms. I suggest, therefore, that the role that refrains play in Psalm 42 as an independent psalm is more in keeping with the other examples.

Chapter 3 – Poetic Analysis of Psalm 42 (20 pages)

I present the formal and thematic structure and modes of development of Psalm 42 which illustrate that it moves towards closure at 42:12(11). My focus here is the inner workings of the poetry of the Psalm and the various features that contribute to its development.

Chapter 4 – Controlling Imagery (20 pages)

I argue for Psalm 42 as an independent psalm on the basis of the controlling imagery and metaphors. The imagery and metaphors are not just isolated similes or flourishes but the material of experience and expression for the psalmist. This controlling and embodying imagery does not continue into Psalm 43, but comes to closure with Psalm 42.

Part II

Chapter 5 – The Elohist Psalter (42-83) (25 pages)

I present and nuance the work of Laura Joffe and Joel S. Burnett on the shape of the Elohist Psalter. They argue for the Elohist psalter as a purposeful collection, made up of smaller collections. Its organizing principles include the number 42 with its connotations of divine judgment and/or the turning back of such judgment, and that the divine name yhwh appears 42 times (not exactly but close enough to be suggestive). Drawing on parallels with the Sumerian collection of 42 hymns to temples, incipit collections of 42, and the city lament tradition and the restoration of temples, Burnett argues that the Elohist Psalter is a collection for the restoration of the temple that petitions God to restore David and Zion. Furthermore, I incorporate Burnett's work on divine absence; that divine absence is not an anomaly but a central feature of ancient thought, and of the liturgical move from divine absence to divine presence; thus Psalm 42's deep

lament and climaxing around God's forgetting is a move that seeks to invoke the experience of God's presence.

Chapter 6 (25 pages)

Having presented and nuanced these scholars' work on the Elohist Psalter, I argue that Psalm 42 reflects all the key characteristics and currents of the Elohist Psalter and is synecdochic of the whole. I trace each significant theme/motif of the Elohist Psalter identified so far and show how it is present and expressed in Psalm 42.

Chapter 7 (40 pages)

I explore the tropes of Metonymy and Synecdoche, as well as syntaxis and parataxis in order to explore their dialectical relationship as we consider how parts relate to wholes, and individual compositions to collections. Psalm 42, as well as each of the psalms to some degree, synecdochically represent the whole, albeit uniquely. I will employ the tropes of metonymy and synecdoche heuristically to discuss these relationships, showing how this approach brings light to the Elohist Psalter and to Psalm 42's role in it.

I then apply these tropes to the Sumerian collection of 42 hymns and to the Psalm collections discovered at Qumran. I show that while there is a dialectical relationship between these concepts, the synecdochic and paratactic are the more suitable tropes and approaches to understanding how individual compositions function in these collections.

Chapter 8 – Reassessing the relationship between Psalm 42 and Psalm 43 (10 pages)

I look again at the relationship of these two psalms through the heuristic approach already established of synecdoche.

Conclusion (10 pages)

Total pages: 235 estimated pages (Bibliography excepted).

Bibliographic Procedure

My work is textually focused. I will work with the Masoretic Text of Psalter, address text-critical issues, and consult relevant textual evidence from the critical apparatus as well as from the LXX/Old Greek and Dead Sea Scrolls. I will build my argument both from primary source material as well as secondary literature in the field of biblical studies and from literary

theory and the study of poetics and literature. My work in the Joint Doctoral Program has positioned me well for this kind of primary and secondary research. I have taken courses in text criticism, biblical Hebrew poetry, biblical book studies, theories and methods, literary criticism, the history of poetics, and thinking beyond texts with images and artifacts. I have taken exams in Reception Theory and Method, The God Speeches of Job (attending to the rich poetry as well as the text-critical and philological detail and difficulties), and the Poetry of Prayer in the Ancient Near East. This coursework and these exams have equipped me with the tools for close textual work, careful close reading of the poetry, and broad perspective in comparative poetics and literary theory and the study of literature across various time periods.

I have searched and will continue to search the Iliff Taylor library collection as well as the DU Penrose collection. I have followed footnotes and the references and conversations evidenced therein. I have searched the ATLA Religion database, Google Scholar, Google Books, JSTOR, WorldCat, Modern Language Association, and Dissertation Abstracts and I will continue by searching the Cambridge Collection Online, Academic Search Premier. I have and will continue to search the following key words: *Psalm 42; Bible. Psalms 42-72; Bible. Psalm-Theology; Bible in Music, Bible. Psalm –Language, style; Bible. Psalm – Criticism, Redaction; Elohist; Bible. Old Testament; Wilson, Gerald Henry, 1945-2005; Bible. Old Testament -- History and dating; Levites; Chronicler (Old Testament editor); Zion in the Bible; Literary; Hebrew poetry; Lyric poetry.*

Bibliography

Aaron, David H. *Biblical Ambiguities: Metaphor, Semantics, and Divine Imagery*. Brill reference library of ancient Judaism v. 4. Leiden ; Boston: Brill, 2001.

<http://du.idm.oclc.org/login?url=http://www.du.eblib.com/EBLWeb/patron/?target=patron&extendedid=P 253474 0>.

Abegg, Martin G., Jr, Peter Flint, and Eugene Ulrich. *The Dead Sea Scrolls Bible: The Oldest Known Bible Translated for the First Time into English*. 1 Reprint edition. San Francisco, Calif: HarperOne, 2002.

Adams, Hazard. *Antithetical Essays in Literary Criticism and Liberal Education*. Tallahassee: Florida State University Press, 1990.

Adams, Hazard, and Leroy Searle. *Critical Theory Since Plato*. 3 edition. Australia ; Boston, Mass. United States: Cengage Learning, 2004.

Alonso Schökel, Luis. "The Poetic Structure of Psalm 42-43." *J. Study Old Testam.* 1 (1976): 4–21.

Alter, Robert. *The Art of Biblical Narrative*. 2nd edition. New York: Basic Books, 2011.

———. *The Art of Biblical Poetry*. Basic Books, 1987.

Amzallag, Gérard Nissim. "The Cosmopolitan Character of the Korahite Musical Congregation: Evidence from Psalm 87." *Vetus Testam.* 64.3 (2014): 361–81.

Aoki, Takako. "*Wann darf ich kommen und schauen das Angesicht Gottes?*": Untersuchungen zur Zusammengehörigkeit beziehungsweise Eigenständigkeit von Ps 42 und Ps 43. LIT Verlag Münster, 2011.

Attridge, Derek. "Performing Metaphors: The Singularity of Literary Figuration." *Paragraph* 28.2 (2005): 18–34.

———. *Reading and Responsibility: Deconstruction's Traces*. The Frontiers of Theory. Edinburgh: Edinburgh University Press, 2010.

<http://du.idm.oclc.org/login?url=http://www.du.eblib.com/EBLWeb/patron/?target=patron&extendedid=P 564502 0>.

———. *The Singularity of Literature*. London ; New York: Routledge, 2004.

Berlin, Adele. *The Dynamics of Biblical Parallelism*. 2 edition. Grand Rapids, Mich. : Dearborn, Mich: Wm. B. Eerdmans Publishing Co., 2009.

Bermann, Sandra. *The Sonnet over Time: A Study in the Sonnets of Petrarch, Shakespeare, and Baudelaire*. University of North Carolina studies in comparative literature no. 63. Chapel Hill: University of North Carolina Press, 1988.

Black, Jeremy. "Poesie/Poetry." *Reallexikon Assyriol.* 10 (2003): 593–97.

- Black, Max. *Models and Metaphors; Studies in Language and Philosophy*. Ithaca, N.Y: Cornell University Press, 1962.
- Bouzard, Walter C. *We Have Heard with Our Ears, O God: Sources of the Communal Laments in the Psalms*. Dissertation series (Society of Biblical Literature) ; no. 159. Atlanta, Ga.: Scholars Press, 1997.
- Breed, Brennan W. “Nomadology of the Bible: A Processual Approach to Biblical Reception History.” *Biblic. Recept.* 1 (2012): 299–320.
- Broida, Marian. *Forestalling Doom: “Apotropaic Intercession” in the Hebrew Bible and the Ancient Near East*. Alter Orient und Altes Testament; Bd. 417. Münster: Ugarit-Verlag, 2014.
- Brown, William P. *Seeing the Psalms: A Theology of Metaphor*. Louisville: Westminster John Knox Press, 2002.
- Brown, William P., and Ebooks Corporation, eds. *The Oxford Handbook of the Psalms*. Ebook Library (EBL). New York: Oxford University Press, 2014.
- Brueggemann, Walter. “The Psalms as Limit Expressions.” Pages 31–50, 186–87 in *Performing the Psalms: With Essays and Sermons by Walter Brueggemann, J. Clinton McCann Jr., Paul Scott Wilson, and Others*. St Louis: Chalice Pr, 2005.
- Bruns, Gerald L. *Hermeneutics, Ancient and Modern*. New Haven: Yale University Press, 1992.
———. *Modern Poetry and the Idea of Language: A Critical and Historical Study*. 1st pbk. ed. Normal, Ill.: Dalkey Archive Press, 2001.
- Burnett, Joel S. “A Plea for David and Zion: The Elohist Psalter as Psalm Collection for the Temple’s Restoration.” Pages 95–113 in *Diachronic and Synchronic: Reading the Psalms in Real Time: Proceedings of the Baylor Symposium on the Book of Psalms*. New York: T & T Clark, 2007.
- . *A Reassessment of Biblical Elohim*. Dissertation series (Society of Biblical Literature). Atlanta: Society of Biblical Literature, 2001.
- . “Come and See What God Has Done!: Divine Presence and the Reversal of Reproach in the Elohist Psalter and in Iron Age West Semitic Inscriptions.” Pages 213–54 in *Divine Presence and Absence in Exilic and Post-Exilic Judaism*. Tübingen: Mohr Siebeck, 2013.
- . “Forty-Two Songs for Elohim: An Ancient Near Eastern Organizing Principle in the Shaping of the Elohist Psalter.” *J. Study Old Testam.* 31.1 (2006): 81–101.
- . “The Question of Divine Absence in Israelite and West Semitic Religion.” *Cathol. Biblic. Q.* 67.2 (2005): 215–35.

- . “Where Is God?: Divine Absence in Israelite Religion.” *Perspect. Relig. Stud.* 33.4 (2006): 395–414.
- . *Where Is God?: Divine Absence in the Hebrew Bible*. Minneapolis, Minn: Fortress, 2010.
- Casson, Lionel. *Libraries in the Ancient World*. New Haven: Yale University Press, 2001.
<http://site.ebrary.com/lib/udenver/Doc?id=10210220>.
- Chazon, Esther G., and Orion Center for the Study of the Dead Sea Scrolls and Associated literature. *Liturgical Perspectives: Prayer and Poetry in Light of the Dead Sea Scrolls*. Leiden ; Boston: Brill Academic Pub, 2003.
- Cohen, Mark E. *Balag-Compositions: Sumerian Lamentation Liturgies of the Second and First Millennium B.C.* Udena Publications, 1974.
- . “The Incantation-Hymn: Incantation or Hymn?” *J. Am. Orient. Soc.* 95.4 (1975): 592–611.
- Cottrill, Amy C. *Language, Power, and Identity in the Lament Psalms of the Individual*. Library of Hebrew Bible/Old Testament studies 493. New York: T & T Clark, 2008.
- . “The Articulate Body: The Language of Suffering in the Laments of the Individual.” Pages 103–12 in *Lamentations in Ancient and Contemporary Cultural Contexts*. Atlanta, Ga.: Society of Biblical Literature, 2008.
- Craigie, Peter C. *Psalms 1-50*. Word Biblical commentary v. 19. Waco, TX: Word Books, 1983.
- Culler, Jonathan. “Beyond Interpretation: The Prospects of Contemporary Criticism.” *Comp. Lit.* 28.3 (1976): 244–56.
- . *Literary Theory: A Very Short Introduction*. 2nd edition. Oxford ; New York: Oxford University Press, 2011.
- Dahood, Mitchell J., ed. *Psalms*. 1st ed. The Anchor Bible 16–17A. Garden City, N.Y: Doubleday, 1966.
- DeClaissé-Walford, Nancy L. *Reading from the Beginning: The Shaping of the Hebrew Psalter*. Mercer University Press, 1997.
- DeClaissé-Walford, Nancy L. “The Canonical Approach to Scripture and The Editing of the Hebrew Psalter.” Pages 1–11 in *Shape and Shaping of the Book of Psalms: The Current State of Scholarship*. Atlanta: SBL Press, 2014.
- Dobbs-Allsopp, F. W. *On Biblical Poetry*. 1 edition. New York, NY: Oxford University Press, 2015.

- Dobbs-Allsopp, F W. "Psalm 133: A (Close) Reading." *J. Hebr. Scr.* 8 (2008).
- . "Rethinking Historical Criticism." *Biblic. Interpret.* 7.3 (1999): 235–71.
- . "The Psalms and Lyric Verse." Pages 346–79 in *Evolution of Rationality: Interdisciplinary Essays in Honor of J Wentzel van Huyssteen*. Grand Rapids, Mich: William B Eerdmans, 2006.
- . *Weep, o Daughter of Zion: A Study of the City-Lament Genre in the Hebrew Bible*. Biblica et orientalia. Rome: Pontificio Ist Biblico, 1993.
- Dockner, Thomas. "*Sicut cerva--* ": *Text, Struktur und Bedeutung von Psalm 42 und 43*. St. Ottilien: EOS Verlag, 2001.
- Dunn, Steven. *The Sanctuary in the Psalms: Exploring the Paradox of God's Transcendence and Immanence*. Lanham: Lexington Books, 2016.
- Dvoracek, Andrew Thomas. *A King in Context: Reading Psalm 45 in Light of Psalms 42, 43, 44, and 46*. Western Seminary, Portland, OR, 2012.
- Eagleton, Terry. *How to Read a Poem*. Malden, MA ; Oxford: Blackwell Pub, 2007.
- . *Literary Theory: An Introduction*. Minneapolis: University of Minnesota Press, 1983.
- Eco, Umberto. *Semiotics and the Philosophy of Language*. Advances in semiotics. Bloomington: Indiana University Press, 1984.
- Empson, William. *Seven Types of Ambiguity*. [3d. ed.]. New York: : New Directions, 1953.
- Eshel, Esther. "Apotropaic Prayers in the Second Temple Period." Pages 69–88 in *Liturgical Perspectives: Prayer and Poetry in Light of the Dead Sea Scrolls*. Boston: Brill Academic Pub, 2003.
- Farber, Walter. "Associative Magic: Some Rituals, Word Plays, and Philology." *J. Am. Orient. Soc.* 106.3 (1986): 447–449.
- Firmage, Edwin, "Zoology," in Freedman, David Noel; Ed. *The Anchor Bible Dictionary* vol.6 New York: Doubleday, 1992. pp.1109-1159.
- Firth, David G. "Ambiguity" in *Words and the Word*. Downers Grove: IVP Academic 2008.
- Flint, Peter W. "11QPs^b and the 11QPs^a-Psalter." Pages 157–66 in *Diachronic and Synchronic: Reading the Psalms in Real Time: Proceedings of the Baylor Symposium on the Book of Psalms*. New York: T & T Clark, 2007.

- . “Five Surprises in the Qumran Psalms Scrolls.” Pages 183–95 in *Flores Florentino: Dead Sea Scrolls and Other Early Jewish Studies in Honour of Florentino García Martínez*. Leiden: Brill, 2007.
- . “Of Psalms and Psalters: James Sander’s Investigation of the Psalms Scrolls.” Pages 65–83 in *Gift of God in Due Season: Essays on Scripture and Community in Honor of James A Sanders*. Sheffield, Eng: Sheffield Academic Pr, 1996.
- . “The Book of Psalms in the Light of the Dead Sea Scrolls.” *Vetus Testam.* 48.4 (1998): 453–72.
- . “The Contribution of the Dead Sea Scrolls to Biblical Studies, With the Preliminary Editions of 4QPsp and 4QPsr-U.” *J. Study Old Testam.* 83 (1999): 3–17.
- . *The Dead Sea Psalms Scrolls and the Book of Psalms*. Studies on the texts of the desert of Judah. Leiden: E J Brill, 1997.
- . “The Psalms Scrolls from the Judaean Desert: Relationships and Textual Affiliations.” Pages 31–52 in *New Qumran Texts and Studies: Proceedings of the First Meeting of the International Organization for Qumran Studies, Paris, 1992*. Leiden: E J Brill, 1994.
- . “Variant Readings of the Dead Sea Psalms Scrolls against the Massoretic Text and the Septuagint Psalter.” Pages 337–65 in *Septuaginta-Psalter Und Seine Tochterübersetzungen: Symposium in Göttingen 1997*. Göttingen: Vandenhoeck & Ruprecht, 2000.
- Foster, Benjamin R. *Before the Muses: An Anthology of Akkadian Literature*. Bethesda, Md.: CDL Press, 1993.
- Fraistat, Neil, ed. *Poems in Their Place: Intertextuality and Order of Poetic Collections*. First Edition edition. Chapel Hill: The University of North Carolina Press, 1987.
- Gadamer, Hans-Georg. *Truth and Method*. Reprint edition. London: Bloomsbury Academic, 2013.
- Gerstenberger, Erhard S. “Modes of Communication with the Divine in the Hebrew Psalter.” Pages 93–113 in *Mediating between Heaven and Earth: Communication with the Divine in the Ancient Near East*. London: T&T Clark; Continuum, 2012.
- . “Praise in the Realm of Death: The Dynamics of Hymn-Singing in Ancient Near Eastern Lament Ceremony.” Pages 115–24 in *Lamentations in Ancient and Contemporary Cultural Contexts*. Atlanta, Ga: Society of Biblical Literature, 2008.
- . “The Dynamics of Praise in the Ancient Near East, or Poetry and Politics.” Pages 27–39 in *Shape and Shaping of the Book of Psalms: The Current State of Scholarship*. Atlanta: SBL Press, 2014.

- . “The Psalms: Genres, Life Situations, and Theologies--towards a Hermeneutics of Social Stratification.” Pages 81–92 in *Diachronic and Synchronic: Reading the Psalms in Real Time: Proceedings of the Baylor Symposium on the Book of Psalms*. New York: T & T Clark, 2007.
- Gerstenberger, Mr Erhard S., and Mr Gene M. Tucker. *Psalms, Part 2 and Lamentations*. Edited by Mr Rolf P. Knierim. Grand Rapids, Mich: Wm. B. Eerdmans Publishing Co., 2001.
- Gibbs, Raymond W., ed. *The Cambridge Handbook of Metaphor and Thought*. New York: Cambridge University Press, 2008.
- Gillingham, S. E. *Psalms through the Centuries*. Pbk. ed. Blackwell Bible commentaries. Chichester: Wiley-Blackwell, 2012.
- . *The Poems and Psalms of the Hebrew Bible*. Oxford Bible series. Oxford [England] ; New York: Oxford University Press, 1994.
- Gillingham, Susan. “The Levitical Singers and the Editing of the Hebrew Psalter.” Pages 91–123 in *Composition of the Book of Psalms*. Leuven: Uitgeverij Peeters, 2010.
- Goatly, Andrew. *The Language of Metaphors*. 2 edition. Abingdon : New York: Routledge, 2011.
- Goulder, M. D. *The Psalms of the Sons of Korah*. Journal for the study of the Old Testament. Supplement series 20. Sheffield, England: JSOT Press, Dept. of Biblical Studies, University of Sheffield, 1982.
<http://du.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&AN=243985>.
- Greaves, S W. “Wordplay and Associative Magic in the Ugaritic Snake-Bite Incantation RS 24.244.” *Ugarit-Forschungen* 26 (1994): 165–67.
- Greaves, Sheldon. “The Power of the Word in the Ancient Near East.” ProQuest Dissertations Publishing, 1996. <http://search.proquest.com/docview/304321244/>.
- Greaves, Sheldon W. “Ominous Homophony and Portentous Puns in Akkadian Omens.” Pages 103–13 in *Puns and Pundits: Word Play in the Hebrew Bible and Ancient Near Eastern Literature*. Bethesda, MD: CDL Press, 2000.
- Greenberg, Moshe. *Biblical Prose Prayer: As a Window to the Popular Religion of Ancient Israel*. Taubman lectures in Jewish studies. Berkeley: University of California Press, 1983. <http://ark.cdlib.org/ark:/13030/ft8b69p1w7/>.
- Greene, Roland. *Post-Petrarchism: Origins and Innovations of the Western Lyric Sequence*. Princeton University Press, 2014.

- Greene, Roland, Stephen Cushman, Clare Cavanagh, Jahan Ramazani, and Paul Rouzer, eds. *The Princeton Encyclopedia of Poetry and Poetics: Fourth Edition*. Fourth edition. Princeton: Princeton University Press, 2012.
- Greetham, D. C. *Textual Scholarship: An Introduction*. Garland reference library of the humanities ; v. 1417. New York: Garland Pub, 1994.
- . *Textual Transgressions: Essays toward the Construction of a Biobibliography*. Garland reference library of the humanities ; v. 1739. New York: Garland, 1998.
- . *The Margins of the Text*. Editorial theory and literary criticism. Ann Arbor: University of Michigan Press, 1997.
- . *Theories of the Text*. Oxford: Oxford University Press, 1999.
- Gunkel, Hermann. *The Psalms: A Form-Critical Introduction*. Facet books 19. Philadelphia: Fortress Press, 1967.
- Hallo, William W. “Biblical and Ancient Near Eastern Literatures: A General Introduction.” Pages 151–63 in *Literature as Politics, Politics as Literature: Essays on the Ancient Near East in Honor of Peter Machinist*. Winona Lake, Ind: Eisenbrauns, 2013.
- . “Individual Prayer in Sumerian: The Continuity of a Tradition.” Pages 71–89 in *Essays in Memory of E A Speiser*. New Haven, Conn: American Oriental Soc, 1968.
- . “Lamentations and Prayers in Sumer and Akkad.” Pages 1871–81 in *Civilizations of the Ancient Near East*. New York: Charles Scribner’s Sons, 1995.
- Hallo, William W. *The World’s Oldest Literature Studies in Sumerian Belles-Lettres*. Culture and History of the Ancient Near East, 35. Leiden: BRILL, 2010.
- Hallo, William W., and K. Lawson Younger. *Context of Scripture*. Leiden ; Boston: Brill, 2003. <http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&AN=132930>.
- Harshav, Benjamin. *Explorations in Poetics*. 1 edition. Stanford, Calif: Stanford University Press, 2007.
- Hecke, P. van, and Antje Labahn, eds. *Metaphors in the Psalms*. Bibliotheca Ephemeridum theologiarum Lovaniensium 231. Leuven ; Walpole, MA: Uitgeverij Peeters, 2010.
- Holt, Else Kragelund. “‘...Ad Fontes Aquarum’: God as Water in the Psalms?” Pages 71–85 in *Metaphors in the Psalms*. Leuven: Peeters, 2010.
- Hossfeld, Frank-Lothar. “David Als Exemplarischer Mensch: Literarische Biographie Und Anthropologie Am Beispiel Davids.” Pages 243–55 in *Biblische Anthropologie: Neue Einsichten Aus Dem Alten Testament*. Freiburg: Herder, 2010.

- . “Der Elohistische Psalter Ps 42-83: Entstehung Und Programm.” Pages 199–213 in *Composition of the Book of Psalms*. Leuven: Uitgeverij Peeters, 2010.
- . “From Psalms to Psalter Exegesis.” *LWF Doc.* 59 (2014): 73–78.
- . *Psalms 2: A Commentary on Psalms 51-100*. Hermeneia—a critical and historical commentary on the Bible. Minneapolis: Fortress Press, 2005.
- Hossfeld, Frank-Lothar, and Erich Zenger. *Psalms 3: A Commentary on Psalms 101-150*. Edited by Klaus Baltzer. 1st Edition edition. Minneapolis: Fortress Press, 2011.
- . “The So-Called Elohistic Psalter: A New Solution for an Old Problem.” Pages 35–51 in *God so near: Essays on Old Testament Theology in Honor of Patrick D. Miller*. Winona Lake, Ind.: Eisenbrauns, 2003.
- Hrushovski, Benjamin. “On Free Rhythms in Modern Poetry: Preliminary Remarks toward a Critical Theory of Their Structures and Functions.” Pages 173–90 in *Style in Language*. Edited by Thomas A. (ed.) Sebeok, 1960.
- Hugenholtz, Henricus de Haan, and Tank Collection. *Psalms 42*. J. Brandt en zoon, 1816.
- Jacobsen, Thorkild, ed. *The Harps That Once--: Sumerian Poetry in Translation*. New Haven: Yale University Press, 1987.
- Jacobson, Rolf A. “Many Are Saying”: *The Function of Direct Discourse in the Hebrew Psalter*. Journal for the study of the Old Testament. Supplement series ; 397. London ; New York: T & T Clark International, 2004.
<http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&AN=243934>.
- James, Mark Randall. “Discord in Psalm 42.” *J. Scriptural Reason.* 12.1 (2013).
- Jauss, Hans. *Toward an Aesthetic of Reception*. 1 edition. Minneapolis: Univ Of Minnesota Press, 1982.
- Jauss, Hans Robert. *Aesthetic Experience and Literary Hermeneutics*. 2 edition. Minneapolis: Univ Of Minnesota Press, 2008.
- . “Tradition, Innovation, and Aesthetic Experience.” *J. Aesthet. Art Crit.* 46.3 (1988): 375–88.
- Joffe, Laura. “The Answer to the Meaning of Life, the Universe and the Elohistic Psalter.” *J. Study Old Testam.* 27.2 (2002): 223–35.
- . “The Elohistic Psalter: What, How and Why?” *SJOT* 15.1 (2001): 142–66.
- Johnson, W. R. *The Idea of Lyric: Lyric Modes in Ancient and Modern Poetry*. Eidos. Berkeley: University of California Press, 1982.

- Johnston, Sarah Iles. *Religions of the Ancient World: A Guide*. Harvard University Press reference library. Cambridge, Mass., Cambridge, MA: Belknap Press of Harvard University Press, 2004.
- Keel, Othmar, and Christoph Uehlinger. *Gods, Goddesses, and Images of God in Ancient Israel*. Minneapolis, MN: Fortress Press, 1998.
- Keil, C.F. and Delitzsch, F. *Psalms*. Vol. 5 of *Commentary on the Old Testament*. Grand Rapids, Michigan: Eerdmans, 1975.
- Keller, Christoph, and Otto Wahl. *Ich sage dir: steh auf!* LIT Verlag Münster, 2012.
- Kimmitt, Francis Xavier. "The Shape of Psalms 42–49." Ph.D., New Orleans Baptist Theological Seminary, 2000. <http://0-search.proquest.com.bianca.penlib.du.edu/pqdtglobal/docview/304615703/abstract/6CBB97E5DF504E6EPQ/52>.
- King, Philip J., and Lawrence E. Stager. *Life in Biblical Israel*. 1 edition. Louisville, Ky: Westminster John Knox Press, 2002.
- Kinzie, Mary. *A Poet's Guide to Poetry, Second Edition*, n.d. <http://www.press.uchicago.edu/ucp/books/book/chicago/P/bo15586305.html>.
- Kittay, Eva Feder. *Metaphor: Its Cognitive Force and Linguistic Structure*. Reprint edition. Oxford England; New York: Oxford University Press, 1990.
- Lakoff, George, and Mark Johnson. *Metaphors We Live By*. Chicago: University of Chicago Press, 2003.
- LeMon, Joel M. "Iconographic Approaches: The Iconic Structure of Psalm 17." Pages 143–68 in *Method Matters: Essays on the Interpretation of the Hebrew Bible in Honor of David L. Petersen*. Atlanta, Ga: Society of Biblical Literature, 2009.
- Lenzi, Alan. "Invoking the God: Interpreting Invocations in Mesopotamian Prayers and Biblical Laments of the Individual." *J. Biblic. Lit.* 129.2 (2010): 303–15.
- Lenzi, Alan C. "The Curious Case of Failed Revelation in Ludlul Bēl Nēmqi: A New Suggestion for the Poem's Scholarly Purpose." Pages 36–66 in *Mediating between Heaven and Earth: Communication with the Divine in the Ancient Near East*. London: T&T Clark; Continuum, 2012.
- Lerner, Frederick Andrew. *The Story of Libraries: From the Invention of Writing to the Computer Age*. 2nd ed. New York: Continuum, 2009.

- Love, Mark. "Though Mountains Shake in the Sea: Psalm 46." Page 141 in *Performing the Psalms: With Essays and Sermons by Walter Brueggemann, J. Clinton McCann Jr., Paul Scott Wilson, and Others*. St Louis: Chalice Pr, 2005.
- Lowth, Robert, G. Gregory, and Johann David Michaelis. *Lectures on the Sacred Poetry of the Hebrews*. London: S. Chadwick & co, 1847.
- Maier, Michael P. "Israel Und Die Völker Auf Dem Weg Zum Gottesberg: Komposition Und Intention Der Ersten Korachpsalmensammlung (Ps 42-49)." Pages 653–65 in *Composition of the Book of Psalms*. Leuven: Uitgeverij Peeters, 2010.
- Marcus, Leah S. *Unediting the Renaissance: Shakespeare, Marlowe, Milton*. London ; New York: Routledge, 1996.
- Mays, James Luther. *Psalms*. Interpretation, a Bible commentary for teaching and preaching. Louisville: John Knox Press, 1994.
- McCann, J Clinton Jr. *A Theological Introduction to the Book of Psalms: The Psalms as Torah*. Nashville: Abingdon Pr, 1993.
- . "Changing Our Way of Being Wrong: The Impact of Gerald Wilson's The Editing of the Hebrew Psalter." Pages 21–25 in *Shape and Shaping of the Book of Psalms: The Current State of Scholarship*. Atlanta: SBL Press, 2014.
- . "The Shape of Book I of the Psalter and the Shape of Human Happiness." Pages 340–48 in *Book of Psalms: Composition and Reception*. Leiden: Brill, 2005.
- . "The Single Most Important Text in the Entire Bible: Toward a Theology of the Psalms." Page 63 in *Soundings in the Theology of Psalms: Perspectives and Methods in Contemporary Scholarship*. Minneapolis: Fortress Pr, 2011.
- McCann, Janet. "Rereading the Psalms." Pages 152–60 in *Poets on the Psalms*. San Antonio, Tex: Trinity Univ Pr, 2008.
- McFague, Sallie. *Metaphorical Theology: Models of God in Religious Language*. Philadelphia: Fortress Press, 1982.
- Miller, J Maxwell. "Korahites of Southern Judah." *Cathol. Biblic. Q.* 32.1 (1970): 58–68.
- Miller, Patrick D. *Interpreting the Psalms*. Philadelphia: Fortress Press, 1986.
- Miller, Patrick D. "Prayer and Sacrifice in Ugarit and Israel." Pages 139–55 in *Text and Context: Old Testament and Semitic Studies for F C Fensham*. Sheffield, Eng: Journal for the Study of the Old Testament Pr, 1988.
- Miller, Patrick D. *They Cried to the Lord: The Form and Theology of Biblical Prayer*. Minneapolis: Fortress Press, 1994.

- Miner, Earl. "Some Issues for Study of Integrated Collections." Pages 18–43 in *Poems in Their Place: The Intertextuality and Order of Poetic Collections*. Edited by Neil (ed.) Fraistat. vii, 344 pp. vols. Chapel Hill: U of North Carolina P, 1986.
- Mitchell, David C. "'God Will Redeem My Soul from Sheol': The Psalms of the Sons of Korah." *J. Study Old Testam.* 30.3 (2006): 365–84.
- Murphy, S Jonathan. "Is the Psalter a Book with a Single Message?" *Bibl. Sacra* 165.659 (2008): 283–93.
- Nasuti, Harry P. "God at Work in the Word: A Theology of Divine-Human Encounter in the Psalms." Page 27 in *Soundings in the Theology of Psalms: Perspectives and Methods in Contemporary Scholarship*. Minneapolis: Fortress Pr, 2011.
- . "The Editing of the Psalter and the Ongoing Use of the Psalms: Gerald Wilson and the Question of Canon." Pages 13–19 in *Shape and Shaping of the Book of Psalms: The Current State of Scholarship*. Atlanta: SBL Press, 2014.
- . "The Interpretive Significance of Sequence and Selection in the Book of Psalms." Pages 311–39 in *Book of Psalms: Composition and Reception*. Leiden: Brill, 2005.
- . "The Sacramental Function of the Psalms in Contemporary Scholarship and Liturgical Practice." Pages 78–89 in *Psalms and Practice: Worship, Virtue, and Authority*. Collegeville: Liturgical Press, 2001.
- Nerlich, Brigitte, Zazie Todd, Vimala Herman, and David D. Clarke. *Polysemy: Flexible Patterns of Meaning in Mind and Language*. Berlin/Boston, GERMANY: De Gruyter, 2003. <http://ebookcentral.proquest.com/lib/du/detail.action?docID=3041919>.
- Noegel, Scott B., ed. *Puns and Pundits: Word Play in the Hebrew Bible and Ancient Near Eastern Literature*. Bethesda, Md: CDL Press, 2000.
- O'Connor. *Hebrew Verse Structure*. Winona Lake, Ind: Eisenbrauns, 1980.
- O'Donnell, Emma. "Psalmic Recitation as a Performance of Memory and Hope in Jewish and Christian Prayer." *J. Scriptural Reason.* 12.1 (2013).
- Olofsson, Staffan. "'Som Hjorten Längtar till Bäckens Vatten': En Studie Av Ps 42-43 Med Fokus På Metaforspråk Och Teologi." *Sven. Exegetisk Årsb.* 70 (2005): 229–45.
- Ortony, Andrew, ed. *Metaphor and Thought*. 2nd ed. Cambridge, UK ; New York: Cambridge University Press, 1993.

- Panther, Klaus-Uwe, G♦unter Radden, and Inc ebrary. *Metonymy in Language and Thought*. Human cognitive processing; v. 4. Amsterdam ; Philadelphia: JBenjamins, 1999. <http://site.ebrary.com/lib/udenver/Doc?id=5000153>.
- Peterson, David L. *Interpreting Hebrew Poetry*. Minneapolis: Fortress Press, 1989.
- Pritchard, James B. *Ancient Near Eastern Texts Relating to the Old Testament*. 3d ed., With supplement. Princeton, N.J.: Princeton University Press, 1969.
- Raabe, Paul R. *Psalms Structures: A Study of Psalms with Refrains*. A&C Black, 1990.
- Rashkover, Randi. "Repetition and Divine Indifference in Psalm 42." *J. Scriptural Reason*. 12.1 (2013).
- Ricoeur, Paul. "The Metaphorical Process as Cognition, Imagination, and Feeling." *Crit. Inq.* 5.1 (1978): 143–159.
- Ricœur, Paul. *The Rule of Metaphor: Multi-Disciplinary Studies of the Creation of Meaning in Language*. University of Toronto romance series 37. Toronto ; Buffalo: University of Toronto Press, 1977.
- Ryken, Leland. *How to Read the Bible as Literature*. Grand Rapids, Mich: Academic Books, 1984.
- . *Words of Delight: A Literary Introduction to the Bible*. 2 edition. Grand Rapids, Mich: Baker Academic, 1993.
- Santirocco, Matthew S. "Horace's 'Odes' and the Ancient Poetry Book." *Arethusa* 13.1 (1980). <http://0-search.proquest.com/bianca.penlib.du.edu/docview/1307022889/citation/8F19B6454BB348B3PQ/1?accountid=14608>.
- Schuller, Eileen M. "Some Reflections on the Function and Use of Poetical Texts Among the Dead Sea Scroll." Pages 173-189 in *Liturgical Perspectives: Prayer and Poetry in Light of the Dead Sea Scrolls*. Leiden ; Boston: Brill Academic Pub, 2003.
- Sebeok, Thomas A., ed. *Style in Language*. Cambridge: Technology Press of Massachusetts Institute of Technology, 1960.
- Seidel, Kevin. "Inhuman Sounds in 'Psalm 42.'" *J. Scriptural Reason*. 12.1 (2013).
- Seow, Choon Leong. "Poetic Closure in Job: The First Cycle." *J. Study Old Testam.* 34.4 (2010): 433–46.
- Seto, Ken-ichi. "Distinguishing Metonymy from Synecdoche." Pages 91–120 in *Metonymy in Language and Thought*. Vol. 4. Human cognitive processing. JBenjamins, 1999.

- Sickle, John Van. "The Book-Roll and Some Conventions of the Poetic Book." *Arethusa* 13.1 (1980). <http://0-search.proquest.com.bianca.penlib.du.edu/docview/1307022871>.
- Sjöberg, Åke W., E. Bergmann, Gene B. Gragg, and Enheduanna, eds. *The Collection of the Sumerian Temple Hymns*. Texts from cuneiform sources v. 3. Locust Valley, N.Y: J. J. Augustin, 1969.
- Smith, Barbara Herrnstein. *Poetic Closure: A Study of How Poems End*. Chicago: University Of Chicago Press, 2007.
- . "What Was 'Close Reading'?: A Century of Method in Literary Studies." *Minn. Rev.* 87.1 (2016): 57–75.
- Smoak, Jeremy D. "'Prayers of Petition' in the Psalms and West Semitic Inscribed Amulets: Efficacious Words in Metal and Prayers for Protection in Biblical Literature." *J. Study Old Testam.* 36.1 (2011): 75–92.
- Sovran, Tamar. "Metonymy and Synecdoche (Vol 2)." Leiden, Koninklijke Brill NV, 24.
- Spiller, Michael R. G. *The Sonnet Sequence: A Study of Its Strategies*. Annotated edition edition. New York : London: Twayne Publishers, 1997.
- Suleiman, Susan, and Inge Crosman, eds. *The Reader in the Text: Essays on Audience and Interpretation*. Limited edition edition. Princeton, N.J: Princeton University Press, 1980.
- Süssenbach, Claudia. *Der Elohistische Psalter: Untersuchungen Zu Komposition von Ps 42-83*. Tübingen: Mohr Siebeck, 2005.
- Terrien, Samuel L. *The Elusive Presence: The Heart of Biblical Theology*. 1st Harper & Row paperback ed. Religious perspectives v. 26. San Francisco: Harper & Row, 1983.
- . *The Psalms: Strophic Structure and Theological Commentary*. Wm. B. Eerdmans Publishing, 2003.
- Tov, Emanuel. *Scribal Practices and Approaches Reflected in the Texts Found in the Judean Desert*. Society of Biblical Literature, 2009.
- . *Textual Criticism of the Hebrew Bible*. 3 Rev Exp edition. Minneapolis, MN: Fortress Press, 2011.
- Waldman, Nahum M. "Some Notes on Malachi 3:6, 3:13, and Psalm 42:11." *J. Biblic. Lit.* 93.4 (1974): 543–49.
- Watson, Wilfred G. E. *Classical Hebrew Poetry: A Guide to Its Techniques*. 1 edition. Bloomsbury T&T Clark, 2009.

- Westermann, Claus. *Praise and Lament in the Psalms*. Atlanta, Ga: J. Knox Press, 1981.
- Whybray, R. N. *Reading the Psalms as a Book*. Journal for the study of the Old Testament. Supplement series ; 222. Sheffield, England: Sheffield Academic Press, 1996.
<http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&AN=243994>.
- Wilson, Gerald Henry. *The Editing of the Hebrew Psalter*. Chico, Calif: Society of Biblical Literature, 1985.
- Wittgenstein, Ludwig, P. M. S. Hacker, and Joachim Schulte. *Philosophical Investigations*. Chichester: John Wiley & Sons, Ltd, 2009.
<http://du.idm.oclc.org/login?url=http://www.du.eblib.com/EBLWeb/patron/?target=patron&extendedid=P 514408 0>.
- Wong, Fook Kong. "Use of Overarching Metaphors in Psalms 91 and 42/43." *Sino-Christ. Stud.* 9 (2010): 7–27.
- York, David Carl. *An Exegetical and Theological Study of Psalm 42/43*. Dallas Theological Seminary, 1982.
- Zenger, Erich. "Innerbiblische Und Nachbiblische Leseweisen Des Psalmenpaares 42/43." Pages 31–55 in *Jewish and Christian Approaches to Psalms*. Freiburg im Breisgau: Herder, 2009.
- , ed. *The Composition of the Book of Psalms*. Bibliotheca Ephemeridum theologicarum Lovaniensium 238. Leuven ; Walpole, MA: Uitgeverij Peeters, 2010.
- . "The Composition of the Book of Psalms =: Neue Wege Der Psalmenforschung: Der Psalter Als Buch: Colloquium Biblicum Lovaniense LVII (2008)." *Ephemer. Theol. Lovan.* 84.4 (2008): 625–35.
- . "Zur Redaktionsgeschichtlichen Bedeutung Der Korachpsalmen." Pages 175–98 in *Neue Wege Der Psalmenforschung*. Freiburg i Br: Herder, 1994.