



E. *YHWH Registers the Peoples—Each One Is Born “There”* (87:6) [2.2]

87:6 *YHWH* / records / as he registers the peoples //

_13 2_	<u>4 4 0</u>
87:2–6a	38 26 12

“This one / was born there!” *Selah* //

_7 2_	<u>4 0 4</u>
87:5–6	17 10 7

F. *Epilogue: “All My Springs Are in you!”* (87:7) [2.2]

87:7 And singers /<sup>\*</sup> and dancers alike (will say) //

_11 2_	<u>2 2 0</u>
87:1–7a	51 32 19

“All my springs (of joy) /<sup>a</sup> are in you!” //

_7 2_	<u>3 0 3</u>
87:4–7	34 21 13
87:1–7	54 32 22

Scansion in Accentual Stress Units: (4.4).(2.2).(3.3).(2.2).(4.4)  
 (8 + 4) + 6 + (4 + 8) = 12 + 6 + 12 = 28  
 or: 18 // 18 {with pivot counted in each half}

Concentric Compositional Formula: 54 = 27 + 0 + 27 [word count—with heading]

**Notes:**

- 87:1<sup>a</sup> Reading *dəḥî* in BHS as conjunctive.
- 87:5<sup>a</sup> Reading *ʔazlā ləḡarmēh* in BHS as conjunctive.
- 87:5<sup>b</sup> Reading *dəḥî* in BHS as conjunctive.
- 87:7<sup>a</sup> Reading *mērəkā* preceded immediately by *gaʕyâ* (= *meteg*) in BHS as disjunctive.

## Summary of the Logoprosodic Analysis

1. Psalm 87 has five strophes: 87:1–2, 3, 4, 5 and 6–7, with v. 7 functioning as an epilogue.

A 87:1–2	2 balanced dyads:	(11 + 14) + (15 + 11)	= 35 + 36	morae
B 87:3	balanced dyad:	(11 + 11)	= 11 + 11	morae

X 87:4	2 balanced dyads:	(10 + 6) + (12 + 5)	= 16 + 17	morae
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B' 87:5	balanced dyad + pivot:	(12 + 9 + 13)	= 12 + 9 + 13	morae
A' 87:6–7	2 balanced dyads:	(14 + 8) + (11 + 9)	= 22 + 20	morae

2. The first strophe (87:1–2) is a single part arranged in four subdivisions on the basis of word-count: 87:1a, 1b, 2a and 2b.

- 86:13–87:1 **34** (= **17** x 2) words before and **23** words after *atnach*
- 87:17–87:2 **26** words

3. The second strophe (87:3) is a single part arranged in two subdivisions on the basis of word-count: 87:3a and 3b.
  - 87:17–87:3   **26** words
4. The third strophe (87:4) is a single part arranged in three subdivisions on the basis of word-count: 4ab and 4cd.
  - 87:1–4       **32** words
5. The fourth strophe (87:5) is a single part arranged in three subdivisions on the basis of word-count: 87:5a, 5b and 5c.
  - 87:1–5       **26** words before *atnach*
  - 87:2–5       **34** (= 17 x 2) words
6. The fifth strophe (87:6–7) is a single part arranged in four subdivisions on the basis of word-count: 87:6a, 6b, 7a and 7b.
  - 87:5–6       **17** words
  - 87:2–6       **32** words before *atnach*
  - 87:4–7       **34** (= 17 x 2) words

## Observations

1. The content of Psalm 87 may be outlined in a menorah pattern as follows:

### ***God's Holy Mountain in Zion as the Birthplace of All Nations (Psalm 87:1–7)***

A	Prelude: YHWH's city is founded upon the holy mountains	87:1
B	YHWH loves the gates of Zion more than all the dwellings of Jacob	87:2
C	Glorious things are spoken of you, O City of the gods!	87:3
X	<b>From Egypt to Mesopotamia, the nations are born there</b>	87:4
C'	Of Zion it will be said, " <i>Elyon</i> established each nation in her"	87:5
B'	YHWH registers the peoples—each one is born "there"!	87:6
A'	Postlude: musicians declare: "All my springs are in you!"	87:7

The reference to "holy mountains" in the plural in v. 2 may allude to the concept of the sacred mountain of harmonic mythology in ancient matrix arithmetic, which was adapted by a long succession of peoples from its origins in ancient Sumeria. Mount Zion stands within this tradition. See Ernest McClain, "Appendix: The Holy Mountain," *Meditations through the Quran: Tonal Images in an Oral Culture* (York Beach, ME: Nicolas-Hays, 1981), pp. 125–161. Note the definite article on the word *hāʾēlōhîm* ("the God" or "the gods"). In the monotheism of ancient Israel, YHWH subsumes the entire pantheon of the older cosmology of Mesopotamia (what Ernest McClain calls the "Marduk Cosmos"). On the concept of all the "springs" being in Zion and the relation of the imagery here to that of Genesis 1–2, see Observation 14 below. The spring Gihon in Zion is related in some way to the river Gihon in the story of the Garden of Eden (Genesis 2:13).

2. Labuschagne says: "The Masoretic text is clearly disordered, seeing the truncated vs. 1 and the obviously displaced vs. 5c." The "truncation" he refers to is created by the decision to

remove the heading in vs. 1a from the psalm. When the first half of the opening verse [4 words before *atnach* (the heading)] is read together with the second half of that verse [3 words after *atnach*], there is perfect balance—as one can observe by a glance at the distribution of the 16 **briques** (primary SAS units) in Psalm 87 (see Observation 9 below).

There is no textual support whatsoever for rearranging the text of Psalm 87 in the manner Labuschagne proposes. As Terrien points out, the textual diversity is the result of “voluntary corrections rather than mere errors in copying . . . Modern emendations are equally baffling” (p. 620–21). Terrien finds no reason to rearrange the text, nor does Tate, Dahood, and many others. Dahood put the matter well, when he wrote: “Scholars generally take a dim view of the Hebrew original of this poem, considering it one of the most mangled and disordered of the Psalter; . . . I do not share this pessimism; a sober sequence of ideas flows from the consonantal text, though one may not always be able to vouch for the Masoretic vocalization” (AB, 17; *Psalms 51–100* [1968], pp. 298–99). It is curious that Labuschagne and I both reach the same conclusion that v. 4b constitutes the **meaningful center** of Psalm 87; but he finds it necessary to rearrange the text in order to achieve this end. It is better to leave the text intact (including the 4-word heading in 87:1a) and simply count the words. The **arithmological center** falls immediately after the word “Tyre” in that verse, with exactly 27 words on either side (see Observation 9 below). Moreover, the first instance of the word *Selah* marks the boundary between the second and third strophes of Psalm 87. The second occurrence of *Selah* (at the end of v. 6) falls within a subunit in middle of the fifth strophe. It may be calling attention to this internal boundary to indicate that v. 7 falls outside the central thought of the rest of the poem—in the form of a sort of “epilogue” as Terrien notes (see Observation 11 below). Unlike the boundary marked by the previous usage of *Selah* in v. 3, the boundary at the end of v. 6 is marked by both divine-name numbers (**17** and **26**) and the compositional number **32** as well. Moreover, the word *Selah* here marks the climactic repetition of the key statement in v. 4c: “This one was born there!” In short, Zion has become the birthplace of all nations, which is something to call attention to in this manner. Note how carefully contrived the Hebrew text of Psalm 87 is from beginning to end so far as its numerical composition is concerned (see Observation 7). All of this is destroyed by removing the heading and rewriting the psalm by way of relocating its verses.

3. The poem praises Zion as the city of God and source of life; but in its center we find that eventually this city of God is also the source of life for all peoples. Kidner refers to “its enigmatic, staccato phrases” (vol. II, p. 314). As M. Tate puts it, “there is a major problem in deciding what vv. 4–6 really mean” (*Psalms 51–100*, WBC 20 [1990] p. 387). In spite of difficulties in matters of interpretation at specific points in the text, the meaning of the psalm as a whole is clear: “The poet lauds Zion as the city of God and the mother of believers everywhere” (M. Dahood, *Anchor Bible 17* [1968], p. 298).
4. M. Smith [“The Structure of Psalm LXXXVII,” *VT* 38 (1988), pp. 357–58] calls attention to what he calls a “concentric pentacolon” in Psalm 87:

A	בך	“in you”	87:3
B	שם	“there”	87:4
X	בה	“in her”	87:5
B’	שם	“there”	87:6
A’	בך	“in you”	87:7

In light of this literary structure of nested parallel terms, scholars sometimes assume that the center of Psalm 87 is to be found in v. 5. But this line of reasoning would make the whole of vv. 1–2 a prologue to the psalm proper. It is better to note that structures of this sort are found within the body of longer psalms and need not define the structural center of the text from a prosodic point of view. In this instance the center of the text falls in v. 4 rather than v. 5 (see Observations 5–9 below).

As G. Wanke notes (BZAW 98 [1966], p. 38), the colon in 5c correlates and completes the single colon in 1b (reference taken from M. Tate, p. 389)—the Most High (*Elyon*) establishes Zion as “his foundation.” A. Cohen [*The Psalms: Hebrew Text, English Translation with an Introduction and Commentary* (London: Soncino Press, 1985), p. 283] argues that Psalm 87 is an amplification of Ps 86:9. “The psalm expresses the expectation that Zion will become the ‘mother city’ in a universal worship of Yahweh” (see M. Tate, p. 389).

“Rahab” in v. 4, which is an epithet here for Egypt, designates the dragon-like chaos monster—“one of the creatures which threaten the well-being of existence in ancient myths” (Tate, p. 391). The pairing of Egypt and Babylon among “those who know (YHWH)” should be compared with the words of the prophet Isaiah:

On that day Israel will be the third with Egypt and Assyria,  
a blessing in the midst of the earth,  
Whom YHWH of hosts has blessed, saying:  
“Blessed be Egypt my people,  
and Assyria the work of my hands,  
and Israel my heritage.” [Isa. 19:24–25]

- In terms of the 54 words in Psalm 87, the **arithmological center** falls between the words **וְצוֹר עַם** (“and Tyre [along] with”) in 87:4a, with 30 words on either side. The initial *Concentric Compositional Formula* is:

$$54 = 27 + 0 + 27 \quad [\text{word count— with heading and } \textit{Selah}]$$

The **meaningful center** is found by including five words on either side of the **arithmological center**, as follows:

וּבְבַל לִידְעֵי	וּבְבַל לִידְעֵי	And Babylon is among those who know me
כּוֹשׁ	וְצוֹר עַם	Behold Philistia and Tyre along with Cush
זֶה יֵלֵד שָׁם	זֶה יֵלֵד שָׁם	These too were born there

When these ten words are read as part of each half of Psalm 87, the *Concentric Compositional Formula* becomes:

$$54 = 22 + 10 + 22 \quad [\text{word count— with heading and } \textit{Selah}]$$

or: **32 // 32**      [word count—with “pivot” included in each half]

$$\{32 = 2 \times 2 \times 2 \times 2 \times 2\}$$

The **meaningful center** may be expanded by including thirteen words on either side of the **arithmological center**, as follows:

נְכַבְדוֹת מְדַבֵּר בְּךָ	Glorious things are spoken of you,
עִיר הָאֱלֹהִים סֵלָה	O city of God, <i>Selah</i> .
אֶזְכֹּר רַחַב וּבְבֶל	I mention Rahab and Babylon—
לִידְעֵי	indeed they are among those who know me.
כּוֹשׁ הִנֵּה פִלְשֵׁת וְצוּר עִם	Behold of Philistia and Tyre along with Cush;
זֶה יָלַד שָׁם	This one too was born there (they say).
וּלְצִיּוֹן יֵאמַר	And of Zion it will be said,
אִישׁ וְאִישׁ יָלַד בָּהּ	such and such was born in her;
וְהוּא יִכְוֶנֶהּ	And he has established her.

When these 26 words are read as part of each half of Psalm 87, the *Concentric Compositional Formula* becomes:

$$54 = 14 + 26 + 14 \quad [\text{word count—with heading and } Selah]$$

$$\text{or: } 40 // 40 \quad [\text{word count—with “pivot” included in each half}]$$

$$\{40 = 17 + 23\}$$

6. The 11-word “nested framework” (with the 3-word framework underlined) reads as follows:

לְבִנְי־קְרַח מְזֻמֹּר שִׁיר	<u>Belonging to the sons of Korah, a psalm</u> (which is) a song –
יְסוּדָתוֹ בְּהַרְרֵי־קֹדֶשׁ	His foundation is upon the holy mountains
וְנִכְבְּדוֹת יְהוָה שְׁעָרֵי צִיּוֹן	YHWH loves the gates of Zion.

בְּכֹתוֹב עַמִּים	The book of the peoples (says):
זֶה יָלַד שָׁם סֵלָה	“This one was born there,” <i>Selah</i> .
וְשָׂרִים כַּחֲלָלִים	And singers and dancers alike will say:
כָּל־מַעְיְנֵי בְּךָ	“ <u>All my springs (of joy) are in you!</u> ”

7. Summary of the concentric compositional formulae (with 4-word heading included):

54 = 22 + 10 + 22	or: 32 // 32	
54 = 20 + 14 + 20	or: 34 // 34	vv. 1–3    vv. 5–7 (except for 2 words)
{with others in between}		
54 = 11 + 32 + 11	or: 43 // 43	{43 = 17 + 26}
54 = 3 + 48 + 3	or: 51 // 51	{51 = 17 x 3}
28 = 12 + 6 + 12	or: 18 // 18	syntactic accentual-stress units
{28 = triangular 7}		
16 = 6 + 4 + 6	or: 10 // 10	<b>briques</b> (primary accentual-stress units)

8. In the prosodic structure of Psalm 87, the basic building blocks in each poetic verset are the **briques** (primary SAS units). These sub-units are delineated by the Masoretes, who marked most of the boundaries with one of the following:

- **Soph Pasuq** A large colon following a word signifies the end of a verse, which does not always coincide with the end of a sentence.
- **Atnach** A small caret-like mark (like ^) beneath the consonantal text, pointing upward, is used to divide most verses. Its primary importance for our purposes concerns its use in the matter of numerical composition—i.e., the total word-count in each line is divided into the number of words before and after *atnach*.
- **Ole Weyored** A combination of two accentual signs: a caret-like mark above the consonantal text, pointing to the left, used together with the accent *merka* (an upright line beneath the consonantal text slanting to the right). These two marks usually appear on the same word, but when that word is monosyllabic the *merka* falls on the following word. This major divider is usually considered to be a stronger disjunctive accent than *atnach*.

In the prosodic analysis presented in the translation (above), the presence of these three markers is indicated with a double slash (/). Psalm 87 has 16 **briques**, 15 of which are marked by *soph pasuq* (7 times, at the end of each verse), *atnach* (7 times, in each verse) and *ole weyored* (once, in v. 4). The remaining boundary is marked by *revia* (v. 4).

9. The prosodic structure of Psalm 87 may be displayed as follows [^ represents *atnach*; ; represents *soph pasuq*; † represents *ole weyored*, and † represents other accents ]:

- I A <sup>1</sup> *liḅnê qōrah mizmôr šîr ^* *yəsûdātô bəharərə qodeš :*
- B <sup>2</sup> *ʔohēḅ yhwḥ šaʿarê šîyôn ^* *mikkōl miškənôt yaʿāqōḅ :*
- II C <sup>3</sup> *niḵbādôt mədubbārr bāk ^* *ʿîr hāʿelōhîm **selāh** :*

X <sup>4</sup> <i>ʔazkîr rahaḅ ûḅāḅel †</i>	<i>ləyōdāʿāy †</i>
<i>hinnēh pālešet <b>wəšôr ʿîm</b> kûš ^</i>	<i>zeh yullaḅ šām :</i>

, C' <sup>5</sup> *ûlāšîyôn yēʾāmar ʔîš wəʔîš yullaḅ bāh ^* *wəhûʔ yəḵônənehā ʿelyôn :*

III B' <sup>6</sup> *yhwḥ yispōr biḵtōḅ ʿammîm ^* *zeh yullaḅ šām **selah** :*

A' <sup>7</sup> *wəšārîm kōḥōləlîm ^* *kol maʿyānay bāk :*

10. The 16 **briques** (primary SAS units) are distributed in three cantos in Psalm 87 as follows:  $16 = (2 + 2 + 2) + 4 + (2 + 2 + 2) = 6 + 4 + 6$ ; or 10 // 10, with the central pivot included in each half.
11. The **arithmological center** of Psalm 87 falls between the words *wəṣôr 'im* (“and Tyre [together] with”) in 87:4b, with 27 words on either side. Psalm 87 has 28 SAS units, 16 **briques**, 7 versets, 5 strophes, and 3 cantos. The **arithmological center** is in the middle strophe, the middle verset, the middle **brique**, and the middle two SAS units. In terms of mora-count, the opening 4-word heading (made up of eleven morae) constitutes a musical prelude followed by: 87 morae on one side of the arithmological center and 88 morae on the other
12. Though Terrien divides Psalm 87 into four strophes (vv. 1b–3, 4, 5, 6), framed by a “Prelude” (v. 1b) and a “Postlude” (v. 7), he also says, “The text and the form of this short poem are uncertain” (*Psalms*, p. 620). Terrien sees the Hebrew words in v. 7 as a “non sequitur” (p. 623), and rewrites the verse with LXX to read:

How delighted will be all those who feel at home with thee!

Once again, we find here a good example of how difficult it is to determine the boundaries of the major prosodic units within a given psalm on the basis of rhetorical markers alone. Van der Lugt and Fokkelman have 3 strophes. Labuschagne finds 4 strophes, but all three Dutch scholars rearrange the text. The logoprosodic analysis indicates that there are 5 strophes arranged in 3 cantos (vv. 1–2, 3–5 and 6–7). The differences between Terrien’s strophic analysis, that presented in this report, and those of C. J. Labuschagne (CJL), Pieter van der Lugt (PvL) and Jan Fokkelman (JF) may be outlined as follows:

<b>Christensen</b>	<b>Terrien</b> (4 strophes + framework)	<b>CJL</b>	<b>VdL &amp; JF</b>
I A 87:1–2	-- 87:1 1 87:2–3	Prelude: God’s Foundation 1: The Love of Zion	1 87:1–3 1 87:1–3
II B 87:3			
<span style="border: 1px solid black; padding: 2px;">X 87:4</span>	2 87:4	2: The Neighboring Nations	2 87:4 2 87:4–5
B’ 87:5	3 87:5	3: Every Man and Zion	3 87:5–6
III A’ 87:6–7	4 87:6 -- 87:7	4: All Nations Born in Zion Postlude: God’s Home to All	3 87:6–7 4 87:7

The primary differences in strophic boundaries in these analyses appears in how v. 4 is interpreted in relation to the structure of Psalm 87 as a whole and what to do with v. 7. Assuming a linear structure, Terrien essentially divides the psalm up verse-by-verse into a list of six parts. The logoprosodic analysis, however, recognizes the mirror relationship between parallel pairs of strophes with v. 4 in the middle. The **arithmological center** is located in 87:4b, and the concentric structure of the psalm as a whole takes shape around this center (see Observation 1 above). It is possible to interpret v. 1a as a “prelude” and v. 7 as a “postlude,” with Terrien, in terms of content. At the same time, however, it must be noted that these two parts (each with 3 SAS units) are subunits within the first and fifth strophes so far as the “musical” structure of the Psalm 87 as a whole is concerned. The strophic analyses of Labuschagne, Van der Lugt, and Fokkelman are complicated by their decision in regards relocating the text in vv. 1b and 5c.

13. The evidence from the logoprosodic analysis supports the inclusion of both the four-word heading and the two occurrences of the word *Selah* as integral parts of Psalm 87 at the point of the numerical composition of this text, as shown in the following list of significant compositional numbers at the boundaries of the verses counting from the beginning:

87:1–4      **32** words  
 87:1–5      **26** words before *atnach*  
 87:1–6      **49** words    [**49 = 17 + 23**]  
 87:1–7      **32** words after *atnach*

It is not possible to utilize one of the four compositional numbers (**17**, **23**, **26** and **32**) until the end of v. 3, which leaves five possible boundaries to work with. In 3 out of 5 of these boundaries (or 60% of the time) a multiple of one of these four compositional numbers is present. If the number **49** is included, the percentage increases to 80%. This evidence suggests the possibility of deliberate design at the point of the numerical composition of Psalm 87 including the 4-word heading and two instances of the word *Selah* (vv. 3 and 6) for *all of these numbers* disappear if these two words are not considered to be an integral part of the psalm at the point of its numerical composition. In this instance the so-called six "extra" words in Psalm 87 constitute more than 11% of the psalm as it now stands in BHS.

14. Determining the details of the larger musical and literary structure(s) of Psalm 87 as a whole calls for input on the part of others in the BIBAL Forum, as we consider further information contained in the *te'amim* and the rhetorical features of the text.
- Ernest McClain notes from the closing line, "All my springs are in you," the following: From this smallest matrix of elements spring all the developments into large matrices. Here is where "everything" begins. See our Jonah matrices also for relevance. The four "main gates to Zion" are arithmetically 1–3–9–27, the four "reduced values" in the bottom row then sum to 40, and rotate day and night their opposite meaning with the three counters in the second row as 5–15–45 and summing to *Enoch's* "translation" age of 65. He also notes that "all peoples" come to birth in the same matrix, under conditions specified in Genesis 1 and 2. Every row of the completed matrix "speaks a different language" in the sense that each is a spiral of fifths that does not quite mate with any other (into one continuous spiral of fifths, but instead offers secondary support in various ways). The Menorah Model consists of *seven* "shepherd caretakers."
  - Dan Olson says: It may be worth remembering that an important part of the imagery of the Temple was "Temple-as-Garden-of-Eden." To cite just a few of the obvious links: Eden and Zion are both watered by subterranean springs via a water source known as Gihon (Gen 2:6, 13; 1 Kings 1:33, 38, 45). Both are home to a tree of life (symbolized in the Temple by palms). Both once housed a snake/serpent that was there legitimately at first, but later anathematized and ejected when it proved to be a cause of sin (Gen 3:24; 1 Kings 6:29–35; cf. Ezek 28:16). Note that in the Pentateuch, cherubim are found *only* in Gen 3:24, on the Ark (Exod 25:20–21) and on the Tabernacle tapestries (Exod 26:1, 31). As elsewhere in the ANE, when you see cherubim, you know you're in a temple environment. For Eden as a mountaintop locale (cf. Ezek 28:11–19). Other ANE temples also were conceived as "gardens of the gods." (My window is open so I can hear John Burnett yelling all the way from Africa, "Tell 'em about Margaret Barker, *The Gate of Heaven*," so I'll refer interested parties to her discussion in chapter two of that book about the Temple as Garden.) The point is that Psalm 87 is just being consistent with this ancient and essential identification: if the Temple is Eden, then Zion must be the mother of all humanity. At the end of the "Animal

Apocalypse" (1 Enoch 85–90; ca. 160 BC), God rejoices because all of the now-converted peoples of the earth have *returned* to the new Jerusalem (90:33), a prelude to all of them, including the Jews, being transformed back into a single Adamic humanity (90:37–38).

Olson adds a further comment of note: "I find myself in agreement with Pseudo-Enoch about the ultimate status of the nations as depicted in Psalm 87. Writing in the middle, literally, of the Maccabean conflict (just before 160), a time when it was surely an easy temptation for any Palestinian Jew to hate all Gentiles, the author of the "Animal Apocalypse" envisions a return to an Adamic state for all humanity, Jews and Gentiles alike (but even better than the original in that all offspring are white bulls, whereas Adam's offspring were of mixed coloration). Amazingly, the division of humanity into Jew and Gentile (sheep and wild beasts/birds) is seen by this Jewish author as a negative detour in history that a mysterious messianic figure will rectify (by means frankly unknown to the author). See 1 En 90:33–38. I think this author anticipated Paul by a full two centuries. After the conversion of the Gentiles and their subjection to the sheep (thus neatly fulfilling all those prophecies that must be fulfilled), we have a further episode in which all the animals, including the Jewish sheep, lose their old identities and become white bulls. The author has taken seriously the imagery of the Temple as Eden and the new Jerusalem as restoration to Adamic perfection, and I am disinclined to argue with him. I don't see anything of value in clinging to other aspects of identity beyond "the image of God." If someone wants to argue that Jewishness, or Chineseness, or blackness, or whiteness, etc., may continue, that's fine, but I have difficulty believing these will be considered essential qualities by any of their bearers.

- David Crookes says: I concur that there is no 'truncation' in v. 1. Instead we have the phenomenon, which Ernest will recognize, of a piece of music that doesn't take time to introduce itself—it simply begins. Some pieces are composed with such artful grace that they seem always to have been there, even when you hear them for the first time. Schubert wrote a two-movement symphony (most symphonies have four movements) and then stopped, realizing that what he had wrought was perfect as it was. That is the sort of thing that we have in Psalm 87. The psalmist is not short of words. He says what he has to say, using a possessive adjective in place of the LORD's name. Then he stops, with perfect assurance. There is no jejuneness. The 'mountains' are saturated with meaning, some of it numerical. They are so saturated with meaning that you have to stop and think about them after saying only three words. When you read verse 1 out loud you have the impression of an almost ineffable geniality, together with great assurance.

In response to this observation, McClain adds this comment: My favorite example (since opera composer Jan Meyerwitez alerted me) are the "incipits" of Black spirituals—they simply "begin," and everybody hears the title in the first words (an old Sumerian custom) and *never* forgets the melody that goes with them. Great modern composers wrack their wits to match that commanding "entrance" into another mood (read "Platonic spell").

## 15. Bibliography:

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