

# Psalm 91:1–16

## Translation, Logoprosodic Analysis, and Observations

### Courage Aroused by Faith

### Psalm 91:1–16

#### A. *He Who Dwells in God’s Secret Place Is in a Fortress* (91:1–2)

[4.5]

91:1	He that dwells / in the secret place of the Most High // in the shadow of the Almighty / he shall abide //	11 2      3 3 0 <u>  10 2_</u> <u>  3 0 3</u>
		90:17–91:1 <b>17 11 6</b>
91:2	He will say / to YHWH /  “My refuge and my fortress // my God / I will trust in him” //	8 2_ <u>  2 2 0</u> 90:16–91:2a <b>26 17 9</b>
		12 1      2 2 0 <u>   8 2</u> <u>  3 0 3</u> 90:11–91:2 <b>63 37 26</b>

#### B. *Under God’s Wings You Will Find Refuge* (91:3–4)

[3.3]

91:3	For he will deliver you / from the snare of the fowler // <sup>a</sup> <and> <sup>b</sup> from the threat of destruction //	15 2      5 5 0 <u>   8 1_</u> <u>  2 0 2</u>
		90:15–91:3 <b>44 27 17</b>
91:4	With his pinions <sup>a</sup> he will cover you /  And under his wings you will take refuge // a shield and buckler will be his truth //	11 1_ <u>  3 3 0</u> 91:2–4a <b>17 12 5</b>
		10 1      3 3 0 <u>  14 1</u> <u>  3 0 3</u> 91: 2–4 <b>23 15 8</b>

#### C. *You Shall Not Fear Though a Thousand Fall at Your Side* (91:5–7)

[7.4]

91:5	You will not be afraid / of terror by night // nor of the arrow / that flies by day //	12 2      4 4 0 <u>  12 2_</u> <u>  3 0 3</u>
		91:3–5 <b>23 15 8</b>
91:6	Nor of the pestilence <sup>a</sup> that walks in the dark // nor of the plague / that strikes at high noon //	12 1      3 3 0 <u>  12 2</u> <u>  3 0 3</u>
		91:1–6 <b>42 25 17</b>

91:7	At your side may fall <sup>a</sup> a thousand /	<u>  9  1_</u>	<u>  3  3  0</u>
		91:3-7a	<b>32</b> 21 11
	And ten thousand at your right hand //	<u> 13  1_</u>	<u>  2  2  0</u>
		91:3-7b	<b>34</b> <b>23</b> 11
	But to you / it will not come nigh //	<u> 10  2_</u>	<u>  3  0  3</u>
		91:3-7	37 <b>23</b> 14

**D. YHWH Is Your Refuge—Your Dwelling Place (91:8–9)** [3.3]

91:8	Only with your eyes / <sup>a</sup> will you look (at it) //	10 2	3 3 0
	and the retribution of evildoers you will see <span style="border: 1px solid black; padding: 0 2px;">//</span>	<u> 12  1_</u>	<u>  3  0  3</u>
		91:3-8	<b>43</b> <b>26</b> <b>17</b>
91:9	For you YHWH are my refuge //	12 1	4 4 0
	the Most High / you make as your dwelling place //	<u> 10  2_</u>	<u>  3  0  3</u>
		91:1-9	63 37 <b>26</b>

**E. His Angels Will Protect You from All Evil (91:10–12)** [4.7]

91:10	No evil shall befall / <sup>a</sup> you //	<u> 14  2_</u>	<u>  4  4  0</u>
		91:8-10a	<b>17</b> 11 6
	Nor pestilence / come near your tent /	<u> 12  2_</u>	<u>  4  0  4</u>
		91:5-10	42 <b>23</b> 19
91:11	For his angels / he will command about you //	12 2	4 4 0
	to keep you / in all your ways //	<u> 11  2_</u>	<u>  3  0  3</u>
		91:1-11	<b>78</b> 45 33
91:12	On their hands they will hold you up //	11 1	3 3 0
	lest you dash on a stone / your foot //	<u> 11  2_</u>	<u>  4  0  4</u>
		91:7-12	43 <b>23</b> 20

**F. You Will Tread on Wild Beasts—for He Knows the Name (91:13–14)** [3.3]

91:13	On the lion and the adder you shall tread //	<u> 10  1_</u>	<u>  4  4  0</u>
		91:10-13a	<b>26</b> 15 11
	You will tread on the leopard / <sup>a</sup> and the serpent //	<u> 10  2_</u>	<u>  3  0  3</u>
		91:1-13	<b>92</b> <b>52</b> <b>40</b>
91:14	Because he cleaves to me <sup>a</sup> I will deliver him //	<u> 15  1_</u>	<u>  3  3  0</u>
		91:12-14a	<b>17</b> 10 7
	And I will set him on high / for he knows my name //	<u> 15  2_</u>	<u>  4  0  4</u>
		91:9-14	44 23 21

**G. When He Calls on Me, I Will Answer and I Will Show Salvation (91:15–16) [3.3]**

91:15 He shall call upon me / and I will answer him /	14	2	2	2	0
with whom I will be in (time of) trouble //	_14	1_	3	3	0
	91:11–15a		<u>34</u>	20	14

And I will rescue him / and I will honor him //	_15	2_	2	0	2
	91:9–15		<u>51</u>	28	23

91:16 With a long life / I will satisfy him //	14	2	3	3	0
and I will show him / my salvation //	14	2	2	0	2
	91:1–16		<u>112</u>	64	48

Scansion in Accentual Stress Units: (4.5).(3.3).(7.4) . (3.3) . (4.7).(3.3).(5.4)  
 (9 + 6 + 11) + 6 + (11 + 6 + 9) = **26 + 6 + 26 = 58**  
 or: **32 // 32 {58 = 26 + 32}**

Concentric Compositional Formula: 112 = 56 + 0 + 56 [word count—with heading]

**Notes:**

- 91:3<sup>a</sup> Reading *ʔatnaḥ* with Letteris and Ginsburg; BHS has *revia* and some Hebrew texts have *revia mugrash*.
- 91:3<sup>b</sup> Adding *waw*-conjunction (to read *ʔimiddeber*) with some Heb Mss, LXX and Syriac, which improves balance in terms of mora-count.
- 91:4<sup>a</sup> Reading *ʔazlā laḡarmēh* in BHS as conjunctive.
- 91:6<sup>a</sup> Reading *dəḥî* in BHS as conjunctive. Letteris gives a somewhat different accentuation from BHS in verse 5 with *munaḥ* under the negative **לֹא**, which explains why the *dəḥî* there is not to be read as conjunctive.
- 91:7<sup>a</sup> Reading *ʔazlā laḡarmēh* in BHS as conjunctive.
- 91:8<sup>a</sup> Reading *dəḥî* followed by *munaḥ* BHS as disjunctive.
- 91:10<sup>a</sup> Reading the sequence of two successive occurrences of *munaḥ* together with *gaʕya* (= *meʕeg*) in BHS as disjunctive.
- 91:13<sup>a</sup> Reading the sequence of two successive occurrences of *munaḥ* together in BHS as disjunctive.
- 91:14<sup>a</sup> Reading *dəḥî* in BHS as conjunctive.

## Summary of the Logoprosodic Analysis

1. Psalm 91 has seven strophes: 91:1–2, 3–4, 5–7 8–9, 10–12, 13–14 and 15–16.

A	91:1–2	2 balanced dyads + pivot:	[11 + 10] + 8 + [12 + 8]	=	21 + 8 + 20	morae
B	91:3–4	2 balanced dyads + pivot:	[15 + 8] + 11 + [10 + 14]	=	23 + 11 + 24	morae
C	91:5–6	2 balanced dyads:	[12 + 12] + [12 + 12]	=	24 + 24	morae
	91:7	balanced dyad + pivot:	[9 + 13 + 10]	=	9 + 13 + 10	morae

X	91:8–9	2 balanced dyads:	[10 + 12] + [12 + 10]	=	22 + 22	morae
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C	91:10	balanced dyad:	[14 + 12]	=	14 + 12	morae
	91:11–12	2 balanced dyads:	[12 + 11] + [11 + 11]	=	23 + 22	morae
B	91:13	balanced dyad:	[10 + 10]	=	10 + 10	morae
	91:14	balanced dyad:	[14 + 15]	=	14 + 15	morae
A	91:15–16	2 balanced dyads + pivot:	[14 + 14] + 15 + [14 + 14]	=	28 + 15 + 28	morae

- The first strophe (91:1–2) is a single part arranged in three subdivisions on the basis of word-count: 91:1, 2a and 2bc.
  - 90:17–91:1 **17** words
  - 90:11–91:2 **26** words after *atnach*
- The second strophe (91:3–4) is a single part arranged in three subdivisions on the basis of word-count: 91:3, 4a and 4bc.
  - 90:15–91:3 **26** words after *atnach*
  - 91:2–4 **23** words
- The third strophe (91:5–7) has two parts arranged in four subdivisions on the basis of word-count: 91:5, 6, 7a and 7bc.
  - 91:3–5 **23** words
  - 91:1–6 **17** words after *atnach*
  - 91:3–7 **23** words before *atnach*
  - 91:2–7 **17** words after *atnach*
- The fourth strophe (91:8–9) is a single part arranged in two subdivisions on the basis of word-count: 91: 8 and 9.
  - 91:3–8 **43 = 26 + 17** [compositional formula]
  - 91:1–8 **23** words after *atnach*
  - 91:2–9 **23** words after *atnach*
  - 91:1–9 **26** (= 2x13) words after *atnach*
- The fifth strophe (91:10–12) has two parts arranged in four subdivisions on the basis of word-count: 91:10a, 10b, 11 and 12.
  - 91:5–10 **23** before *atnach*
  - 91:6–11 **23** words before *atnach*

- 91:7–12    **23** words before *atnach*
  - 91:6–12    **26** words before *atnach*
  - 91:5–12    **26** words after *atnach*
7. The sixth strophe (91:13–14) has two parts arranged in four subdivisions on the basis of word-count: 91:13a, 13b, 14a and 14b.
- 91:7–13    **23** words after *atnach*
  - 91:6–13    **26** (= 2x13) words after *atnach*
  - 91:4–13    **32** (=2x2x2x2x2 = 2<sup>5</sup>) words after *atnach*
  - 91:1–13    **92 = 52 + 40**                      [compositional formula]
  - 91:9–14    **23** = words before *atnach*
  - 91:8–14    **26** (= 2x13) words before *atnach*
8. The seventh strophe (91:15–16) has two parts: 91:15 and 16.
- 91:9–15    **23** words after *atnach*
  - 91:8–15    **26** words after *atnach*
  - 91:6–15    **32** (=2x2x2x2x2 = 2<sup>5</sup>) words after *atnach*
  - 91:11–16   **23** words before *atnach*
  - 91:4–16    **92 = 52 + 40**                      [compositional formula]

## Observations

1. The seven strophes of Psalm 91 may be outlined in a menorah pattern, which is determined primarily on prosodic grounds, as follows:

A	He who dwells in the Most High's secret place is in a fortress	[4.5] 91:1–2
B	Under his wings you will take refuge	[3.3] 91:3–4
C	You will not fear though a thousand fall at your side	[7.4] 91:5–7
X	<b>YHWH is your refuge—your dwelling place</b>	[3.3] 91:8–9
C'	His angels will protect you from all evil	[4.7] 91:10–12
B'	You will not tread on wild beasts—for he knows the Name	[3.3] 91:13–14
A'	When he calls on me, I will answer and show him salvation	[5.4] 91:15–16
  
2. Psalm 91 presents a major problem in the study of its numerical composition in that Codex L (and BHS), along with the Koren text and the Snaith Bible, do not have an *atnach* in verse 3, whereas an *atnach* is present in both the Ginsburg Bible and the Letteris Bible. There are three variant readings for the *te'am* in the fifth word יקוּשׁ ("fowler")—*revia*, *revia mugrash* and *atnach*. We are following Ginsburg and Letteris and restore the missing *atnach*.
  
3. Psalm 91 presents a major problem in the study of its numerical composition in that Codex L (and BHS), along with the Koren text and the Snaith Bible, do not have an *atnach* in verse 3, whereas an *atnach* is present in both the Ginsburg Bible and the Letteris Bible. There are

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4. In terms of the 112 words in Psalm 91, the **arithmological center** falls between verses 8 and 9. The initial **concentric compositional formula** is:

$$112 = 56 + 0 + 56 \quad \text{[word count]}$$

$$\text{or: } 56 // 56 \quad \text{[word count—with "pivot" included in each half]}$$

$$\{56 = 2 \times 2 \times 2 \times 7\}$$

The **meaningful center** is found by including four words on either side, as follows:

<b>תביט ושלמת רשעים תראה</b>	You will look and the retribution of evildoers you will see;
<b>כי אתה יהוה מחסי</b>	For you YHWH are my refuge.

In this instance the **concentric compositional formula** becomes:

$$112 = 52 + 8 + 52 \quad \text{[word count]}$$

$$\text{or: } 60 // 60 \quad \text{[word count—with "pivot" included in each half]}$$

$$\{60 = 2 \times 2 \times 3 \times 5 \text{ and } 52 = 2 \times 2 \times 13 = 26 \times 2\}$$

The **meaningful center** may be expanded by including fourteen words on either side, as follows:

7	יפל מצדך אלף	At your side may fall a thousand,
	ורבבה מימינך	And ten thousand at your right hand;
	אליך לא ינש	But to you it will not come nigh.
8	רק בעיניך תביט	Only with your eyes will you look (at it);
	ושלמת רשעים תראה	And the retribution of evildoers you will see;
9	כי אתה יהוה מחסי	For you YHWH are my refuge;
	עליון שמת מעונך	The Most High you have made your dwelling place.
10	לא תאנה אלתך רעה	No evil shall befall you;
	ונגע לא יקרב	Nor pestilence come near (you).

In this instance the **concentric compositional formula** becomes:

$$112 = 42 + 28 + 42 \quad \text{[word count]}$$

$$\text{or: } 70 // 70 \quad \text{[word count—with "pivot" included in each half]}$$

The **meaningful center** may be expanded still further by including twenty-nine words on either side (i.e., the whole of the central pivot in 91:4b–12), as follows:

	וסחרה אמתו	And a buckler will be his truth—
5	לא תירא מפחד לילה	You will not be afraid of terror by night;

	מחץ יעוף יומם	Nor of the arrow that flies by day.
6	מדבר באפל יהלך	Nor of the pestilence that walks in the dark;
	מקטב ישוד צהרים	Nor the plague that strikes at high noon.
7	יפל מצדך אלף	At your side may fall a thousand,
	ורבבה מימינך	And ten thousand at your right hand;
	אליך לא יגש	But to you it will not come nigh.
8	רק בעיניך תביט	Only with your eyes will you look (at it);
	ושלמת רשעים תראה	And the retribution of evildoers you will see;
<hr/>		
9	כי אתה יהוה מחסי	For you YHWH are my refuge;
	עליון שמת מעונך	The Most High you have made your dwelling place.
10	לא תאנה אלתך רעה	No evil shall befall you;
	ונגע לא יקרב באהלך	Nor pestilence come near your tent.
11	כי מלאכיו יצוה לך	For his angels he will command about you,
	לשמרך בכל דרכיך	To keep you in all your ways.
12	על כפיהם ישאונוך	On their hands they will hold you up,
	פן תגף באבן רגלך	Lest you dash on a stone your foot.

In this instance the **concentric compositional formula** becomes:

$$112 = 27 + 58 + 27 \quad [\text{word count}]$$

or: **85 // 85**                    [word count—with “pivot” included in each half]

$$\{85 = 17 \times 5; 58 = 26 + 32 \text{ and } 27 = 3 \times 3 \times 3\}$$

5. The 20-word “nested framework” (with the 5-word framework underlined) reads as follows:

1	<u>ישב בסתר עליון</u>	He <u>that dwells in the secret place of the Most High</u>
	<u>בצל שדי יתלונן</u>	<u>In the shadow of the Almighty</u> he shall abide.
2	אמר ליהוה מחסי וממצודתי	He will say to YHWH, “My refuge and my fortress,
	אלהי אבטח־בו	My God, I will trust in him.”
3	כי הוא יצילך מפח יקוש	For he will deliver you from the snare of the fowler,
	מדבר הוות	And from the threat of destruction.
14	כי בי חשק ואפלטוהו	Because he cleaves to me, I will deliver him;
	אשגבהו כ־ידע שמי	And I will set him on high, for he knows my name.
15	יקראני ואענהו	He shall call upon me and I will answer him,
	עמו־אנכי בצרה	With whom I will be in (time of) trouble
	אחלצהו ואכבדהו	And I will rescue him and I will honor him.
16	<u>ארך ימים אשביעהו</u>	<u>With a long life I will satisfy him;</u>
	<u>ואראהו בישועתי</u>	<u>And I will show him my salvation.</u>

6. The **compositional formula** for Psalm 91 as a whole is:

$$91:1-16 \quad 112 (2^4 \times 7) = \mathbf{64} (2^4 \times 4) + 48 (2^4 \times 3) \text{ word-count}$$

7. Summary of the concentric compositional formulae:

$$112 = 52 + 8 + 52 \quad \text{or: } 60 // 60$$

$$112 = 42 + 28 + 42 \quad \text{or: } 70 // 70$$

$$112 = 27 + 58 + 27 \quad \text{or: } \mathbf{85 // 85} \quad \{85 = 17 \times 5\}$$

$$112 = 20 + 72 + 20 \quad \text{or: } \mathbf{92 // 92} \quad \{92 = 23 \times 4\}$$

$$112 = 5 + 102 + 5 \quad \text{or: } 107 // 107$$

$$58 = \mathbf{26} + 6 + \mathbf{26} \quad \text{or: } \mathbf{32 // 32} \quad \text{SAS (syntactic accentual-stress) units}$$

{58 = 26 + 32}

$$36 = 10 + 16 + 10 \quad \text{or: } \mathbf{26 // 26} \quad \textit{briques} \text{ (primary SAS units)}$$

8. In the prosodic structure of Psalm 91, 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 91 has 36 **briques** (primary accentual stress units), 32 of which are marked by: *soph pasuq* (16 times, at the end of each verse), and *atnach* (16 times, including verse 3 as emended). The four additional **briques** are marked with *revia* (once, in verse 15), *revia mugrash* (once, in verse 14), and *dəḥî* (2 times, in verses 2 and 4).

9. The prosodic structure of Psalm 91, in terms of its **primary syntactic accentual stress units (briques)**, may be displayed as follows [^ represents *atnach*; : represents *soph pasuq*; ‡ represents *ole weyored*, and † represents all other accent markers]:

- I A <sup>1</sup> *yōšēb bāsēter ʿelyôn* ^ *bāšēl šādday yitlôn* :  
<sup>2</sup> *ʾōmar la-yhwh* † *maḥsî ûmāšûdātî* ^ *ʾēlōhay ʾeḇtaḥ bô* :
- B <sup>3</sup> *kî hûʾ yaššîlaka mippaḥ yāqûš* ^ *middeber hawwôt* :  
<sup>4</sup> *bəʾeḇrātô yāsek lāk* † *wətaḥaṭ kənāpāyw teḥseh* ^  
*šinnāh wəsōḥērāh ʾāmittô* :
- II C <sup>5</sup> *lōʾ tîrāʾ mippaḥaḍ lāylāh* ^ *mēḥēš yāʿûp yômām* :  
<sup>6</sup> *middeber bāʾōpel yaḥālōk* ^ *miqqeteḇ yāšûd šohōrāyim* :  
<sup>7</sup> *yippōl miššiddaka ʾelep ūrəḇāḇāh mîmîneka* ^ *ʾēlēka lōʾ yiggāš* :

X <sup>8</sup> <i>raq bəʿēnēka tabbîṭ</i> ^	<i>wəšillūmaṭ rəšāʿîm tirʾeh</i> :
<sup>9</sup> <i>kî ʾattāh yhwh maḥsî</i> ^	<i>ʿelyôn šamṭa məʾōneka</i> :

- C <sup>10</sup> *lōʾ təʾunneh ʾēlēka rāʿāh* ^ *wəneḡaʿ lōʾ yiqraḇ bəʾohōleka* :  
<sup>11</sup> *kî malʾākāyw yašawweh lāk* ^ *lišmorka bəkol dərākēka* :  
<sup>12</sup> *ʿal kappayim yisāʾûnēka* ^ *pen tiggōp bāʾeḇen raḡleka* :
- III B <sup>13</sup> *ʿal šaḥal wāpēten tidrōk* ^ *tirmōs kəpîr wəṭannîn* :  
<sup>14</sup> *kî bî ḥāšaq waʾāpalləṭēhû* ^ *ʾāšaggəḇēhû* † *kî yāda šəmî* :
- A <sup>15</sup> *yiqraʾēnî wəʾeʿnēhû* † *ʿimmô ʾānōkî ḥəšārāh* ^ *ʾāḥalləšēhû waʾākabbəḍēhû* :  
<sup>16</sup> *ʾōreḡ yāmîm ʾāsbîʿēhû* ^ *wəʾarʾēhû bîšûʿātî* :

10. The 36 **briques** (primary SAS units) are distributed in seven strophes in Psalm 91 as follows: 36 = (5 + 5) + (6 + 4 + 6) + (5 + 5) = 10 + 16 + 10; or **26 // 26** with the extended central pivot [canto 2] included in each half.

The **arithmological center** of Psalm 91 falls between vv. 8 and 9, with 56 words on either side. Psalm 91 has 58 SAS units, 36 **briques** (primary SAS units), 16 **versets**, 7 **strophes**, and 3 **cantos**. The **arithmological center** between vv. 8 and 9 is in the middle **canto**, the middle **strophe**, the middle two **versets**, the middle two **briques** and the middle two SAS units. There are 209 morae before and 214 morae after the **arithmological center**.

11. Terrien finds “five regular strophes consisting of three elements each” plus an “Envoi” (v. 16) (*The Psalms: Strophic Structure and Theological Commentary* (Eerdmans, 2003), p. 647–52). The analysis presented here, which is based on the balance in mora-count and the concentric pattern in the distribution of syntactic accentual-stress units, suggests that there are seven strophes.

Christensen		Terrien		Van der Lugt/Labuschagne/Fokkelman	
A	91:1–2	1	91:1–3	I	1 91:1–2
B	91:3–4	2	91:4–6		2 91:3–4
C	91:5–7				3 91:5–6
X	91:8–9	3	91:7–9		4 91:7–8
C'	91:10–12	4	91:10–12	II	5 91:9–10
B'	91:13–14	5	91:13–15		6 91:11–13
A'	91:15–16	<i>Envoi</i> (v. 16)			7 91:14–16

12. Evidence from the logoprosodic analysis suggests that the numerical composition of Psalm 91, which is without a heading or any occurrence of the word *selah*, is similar to that of other psalms which include these so-called “extra” words. Note the following list of significant compositional numbers at the boundaries of the verses counting from the beginning:

91:1–6	<b>17</b>	words after <i>atnach</i>
91:1–8	<b>23</b>	words after <i>atnach</i>
91:1–9	<b>26</b>	words after <i>atnach</i>
91:1–11	<b>78</b>	(= <b>26</b> x 3) words
91:1–12	<b>85</b>	(= <b>17</b> x 5) words
91:1–13	<b>92</b>	(= <b>23</b> x 2) words, <b>52</b> (= <b>26</b> x 2) words before and <b>40</b> words after <i>atnach</i>
91:1–15	<b>46</b>	(= <b>23</b> x 2) words after <i>atnach</i>
91:1–16	<b>64</b>	(= <b>32</b> x 2) words before <i>atnach</i>

It is not possible to utilize one of the four compositional numbers (**17**, **23**, **26** and **32**) until the end of verse 3, which leaves fourteen possible boundaries to work with. In 8 out of 14 of these boundaries (or more than 57% of the time) a multiple of one of these four compositional numbers is present. This evidence suggests the possibility of deliberate design at the point of the numerical composition of Psalm 91.

13. Determining the details of the musical and literary structures of Psalm 91 as a whole calls for input on the part of others in the BIBAL Forum, as we consider the rhetorical features in greater depth and further information contained in the *te'amim* of this particular text.

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