

Psalm 100:1–5

Translation, Logoprosodic Analysis, and Observations

Hymn: Serve YHWH with Gladness

Psalm 100:1–5

A. *Shout Joyfully to YHWH and Serve Him with Gladness* (100:1–2) [5.4]

100:1	A psalm / ^a of thanksgiving //	<u>8</u> 2_	<u>2</u> 2 0
		99:8–100:1a	23 16 7
	Shout joyfully / ^b to YHWH / all the earth //	<u>18</u> 3	<u>4</u> 0 4
		99:6–100:1	47 26 21
100:2	Serve YHWH / ^a with gladness //	13 2	4 4 0
	come into his presence / with joyful singing //	<u>14</u> 2	<u>3</u> 0 3
		99:9–100:2	23 12 11

B. *YHWH Made Us and Not We Ourselves—We Belong to Him* (100:3) [4.4]

100:3	Know / that YHWH / he is God //	<u>17</u> 3_	<u>5</u> 5 0
		99:9–100:3a	28 17 11
	He has made us / {and not we ourselves //} ^a	<u>8</u> 1_	<u>2</u> 2 0
		99:4–100:3b	81 52 29
	And <to him> ^a we ^b belong //	7 1	2 2 0
	(we are) his people / and the sheep / ^c of his pasture //	<u>11</u> 3	<u>3</u> 0 3
		99:8–100:3	46 29 17

C. *Enter His Presence with Thanksgiving for YHWH Is Good—Always* (100:4–5) [5.4]

100:4	Enter his gates / with thanksgiving /	<u>14</u> 2_	<u>3</u> 3 0
		99:8–100:4a	49 32 17
	(Enter) his courts with praise //	<u>11</u> 1_	<u>2</u> 2 0
		100:3–4b	17 14 3
	Be thankful to him / (and) bless his name //	<u>14</u> 2	<u>4</u> 0 4
		100:1–4	34 20 14
100:5	For YHWH is good / everlasting (is) his covenant-love //	<u>16</u> 2_	<u>5</u> 5 0
		100:3–5a	26 17 9
	And to generation and generation / (is) his faithfulness //	<u>15</u> 2	<u>4</u> 0 4
		100:3–5	30 17 13
		100:1–5	43 25 18

Scansion in Accentual Stress Units: (5.4).(4.4).(5.4)
 (9 + 8 + 9) = **26**
 or: **17 // 17**

Concentric Compositional Formula: **43** = 20 + 3 + 20 [with heading]
 or: **23 // 23** [word count—with “pivot” counted in each half]

Notes

- 100:1^a Reading the *mērākā* in BHS as disjunctive.
- 100:1^b Reading the *mērākā* in BHS as disjunctive.
- 100:2^a Reading the sequence of two successive occurrences of *mûnāḥ* in BHS as disjunctive.
- 100:3^a Following the *qere*' reading וְלוֹ (“and to him”), which sounds the same as the *kethiv* וְלֹא (“and not”). Both words are heard when this text is recited, and both are correct in different ways so far as the literary/prosodic structure is concerned (see Observations 1 and 3 below).
- 100:3^b Letteris has asterisk over each of the two words וְלֹא אֲנַחְנוּ (“and not we ourselves”). Van der Hooght adds *pāsēq* after וְלֹא, with a footnote indicating evidence for and against this addition.
- 100:3^c Reading the *mûnāḥ* in BHS as disjunctive.

Summary of the Logoprosodic Analysis

- Psalm 100 has three strophes: 100:1–2, 3 and 4–5.

A	100:1–2	2 balanced dyads:	[8 + 18] + [13 + 14]	=	26 + 27	morae
X	100:3	balanced dyad + pivot:	[17 + 8 + (7 + 11)]	=	17 + 8 + 18	morae
A'	100:4–5	2 balanced dyads + pivot:	[14 + (11 + 6)] + 8 + [16 + 15]	=	31 + 8 + 31	morae

- The first strophe (100:1–2) is a single part arranged in three subdivisions on the basis of word-count: 100:1a, 1b and 2.
 - 99:6–100:1 **26** words after *atnach*
 - 99:9–100:2 **23** words
- The second strophe (100:3) is a single part arranged in three subdivisions on the basis of word-count: 100:3a, 3b and 3c.
 - 99:9–100:3 **46** (= **23** x 2) words and **17** words after *atnach*
- The third strophe (100:4–5) is two parts arranged in five subdivisions on the basis of word-count: 100:4a, 4b, 4c, 5a and 5b.
 - 100:1–4 **34** (= **17** x 2) words

Observations

1. The three strophes in Psalm 100 may be outlined in a menorah pattern, as follows:

A	Shout joyfully to Yhwh all the earth	[2.3]	100:1
B	Serve Yhwh with gladness; enter his presence with joyful song	[2.2]	100:2
C	Know that Yhwh is good	[3]	100:3a
X	He has made us and not we ourselves and to him we belong	[2]	100:3bc
C'	We are his people and the sheep of his pasture	[3]	100:3d
B'	Enter his gates with thanksgiving and bless his name	[3.2]	100:4
A'	For Yhwh is good and his covenant-love is everlasting	[2.2]	100:5

2. In terms of the 43 words (including the 2-word heading in 100:1a), the **arithmological center** of Psalm 100 falls on the word אֲנַחְנוּ (“we”) in 100:3b, with 21 words on either side. The initial **concentric compositional formula** is:

$$43 = 21 + 1 + 21 \quad [\text{word count—with heading in 100:1a}]$$

or: 22 // 22

If we go by what appears written in the Masoretic Text in verse 3, the **meaningful center** is found by adding three words on either side of the **arithmological center**, as follows:

הוּא עָשָׂנוּ He indeed has made us,
 וְלֹא *אֲנַחְנוּ And not we (ourselves).
 עָמּוּ וְצֹאן מְרֵעֵיתוֹ (We are) his people, the sheep of his pasture.

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

$$43 = 18 + 7 + 18 \quad [\text{word count—with heading in 100:1a}]$$

or: 25 // 25

There is no use here of the primary compositional numbers (17, 23, 26 and 32), and the syntax in this reading is a bit awkward—with the word “we” apparently functioning in two different ways at the same time. But then, this word is the central word in this brief text of only 43 words, so perhaps it functions as a “pivot” of a single word.

Another candidate for the **meaningful center** is found by including one word on either side of the **arithmological center**, as follows (following the marginal *qere*’ reading):

וְלֹא *אֲנַחְנוּ עָמּוּ And to him we are his people.

The *Concentric Compositional Formula* now becomes:

$$43 = 20 + 3 + 20 \quad [\text{word count—with heading in 100:1a}]$$

or: 23 // 23

These three words, which follow the marginal *qere'* reading of Masoretic tradition, highlight the meaning of the psalm as a whole. They also present a remarkable instance of the phenomenon of the **riddle in the middle**. Both the *kethiv* and *qere'* readings appear to be correct, for both are heard in the performance of the text. The reading of the three-word **pivot** (rather than seven) is preferred, which suggests that the first part of verse 3 goes with this **riddle in the middle** and constitutes the central strophe in a three-part poem from a prosodic point of view.

The **meaningful center** may be expanded by including six words on either side of the **arithmological center**, as follows (following the *kethiv* reading):

יהוה הוא אלהים	YHWH, he is God.
הוא עשנו	He indeed has made us,
ולא *אנחנו	And not we (ourselves).
עמו וצאן מרעיתו	(We are) his people, the sheep of his pasture;
באו שערי בתודה	Enter his gates with thanksgiving.

The *Concentric Compositional Formula* now becomes:

43 = 15 + 13 + 15 [word count—with heading in 100:1a]
 or: 28 // 28 {28 = triangular 7}

3. The 13-word “nested framework” (with the 6-word framework underlined) reads as follows:

1	<u>מזמור לתודה</u>	<u>A psalm of thanksgiving</u>
	<u>הריעו ליהוה כל-הארץ</u>	<u>Shout joyfully to Yhwh all the earth.</u>
2	עבדו את־יהוה בשמחה	Serve Yhwh with gladness;
	באו לפיו ברננה	Come into his presence with joyful singing.
	הודו־לו ברכו שמו	Be thankful to him (and) bless his name.
5	כי־טוב יהוה	For Yhwh is good --
	<u>לעולם חסדו</u>	<u>Everlasting is his covenant-love;</u>
	<u>ועד־דר ודר אמנתו</u>	<u>And to generation and generation is his faithfulness.</u>

4. Summary of the concentric compositional formulae:

43	=	18 + 7 + 18	or:	25 // 25	
43	=	15 + 13 + 15	or:	28 // 28	
43	=	13 + 17 + 13	or:	30 // 30	
43	=	6 + 31 + 6	or:	37 // 37	
26	=	9 + 8 + 9	or:	17 // 17	SAS (syntactic accentual-stress) units
11	=	4 + 3 + 4	or:	7 // 7	briques (primary SAS units)

5. In the prosodic structure of Psalm 100, 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 100 has 11 **briques** (primary syntactic accentual-stress units), all of which are marked by: *soph pasuq* (5 times, at the end of each verse), *atnach* (5 times, in each verse), and *ole weyored* once (verse 3).

6. The prosodic structure of Psalm 100 as a whole, 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]:

A	1	<i>mizmôr laṭôḏāh ^</i>	<i>hārîʿû la-yhwh kol hāʾāreš :</i>
	2	<i>ʿībdû ʾeṭ yhwh bəśimka ^</i>	<i>bōʾû ləpānāyw birnānāh :</i>
X	3	<i>dəʿû kî yhwh hûʾ ʾēlōhîm ‡</i> <i>ʿammô wəšōʾn marʿîṭô :</i>	<i>hûʾ ʿāsānû wəlōʾ ʾānahnu ^</i>
A'	4	<i>bōʾû šəʿārāyw bəṭôḏāh ḥəsrōṭāyw bithillāh ^</i>	<i>hōḏû lô bārākû šəmô :</i>
	5	<i>kî ṭôḇ yhwh ləʿôlām ḥəsdô ^</i>	<i>wəʿaḏ dōr wāḏōr ʾēmūnāṭô :</i>

7. The 11 **briques** (primary SAS units) are distributed within 3 **strophes** in Psalm 100 as follows: 11 = 4 + 3 + 4. The **concentric compositional formula** (on the basis of primary stress units) is **7 // 7**, with the central pivot included in each half.

The **arithmological center** of Psalm 100 falls on the word ʾānahnu (“we”) in verse 3, with 21 words on either side. Psalm 100 has **43** words, **26** SAS units, **11 briques** (primary SAS units), **5 versets** and **3 strophes**. The **arithmological center** is in the middle **strophe**, the middle **verset**, the middle **brique**, and the middle two SAS units. Psalm 100 has 166 morae—81 morae before and after the **arithmological center**.

8. The prosodic analysis presented above illustrates the tension between the words of the verbal text and the music to which that text was sung. The logoprosodic analysis focuses attention on the verbal text, in which balance in terms of mora-count is dominant. The prosodic summary presented in Observations 2 and 3 focuses attention on the musical phrasing as presented in the **briques** (primary SAS units). Here it is the balance in terms of the inverted distribution of syntactic accentual stress units that is dominant. In general, the structure of the music appears to be simpler than the verbal text as such. The *double entendre* of the *kethiv-qere*' reading in verse 3, in which two very different words are heard in the same sounds, introduces a corresponding measure of complexity to the prosodic structure of that verse.
9. Terrien finds two strophes in Psalm 100 (*The Psalms: Strophic Structure and Theological Commentary* (Eerdmans, 2003), p. 688–89. David Howard divides Psalm 99 into four parts (vv. 1–2, 3, 4 and 5). Van der Lugt, Labuschagne, and Fokkelman find the same two strophes as Terrien. 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, indicates that there are three strophes.

Christensen	Terrien	David Howard	Van der Lugt
A 100:1–2	1 100:1–3	1 100:1–2	1 100:1–3
X 100:3		2 100:3	
A' 100:4–5	2 100:4–5	3 100:4	2 100:4–5
		4 100:5	

The primary differences in terms of strophic structure observed here stem from the others assume a linear prosodic structure.

10. At first glance, the evidence from the logoprosodic analysis appears to support the exclusion of the two-word heading as an integral part of Psalm 100 at the point of the numerical composition of this text, since the first significant compositional number (at the end of verse 3) is found by omitting these two words—giving a word-count of **23** words and **13** words before *atnach*. At the same time, however, a closer look shows that the evidence still supports the inclusion of the heading as integral to Psalm 100 at the point of the numerical composition of this remarkable tour de force.

100:1–2 **13** words
 100:1–4 **39** (= **13** x 3) words
 100:1–5 **43** words [**43** = **17** + **26**]

It is not possible to utilize any of the four compositional numbers (**17**, **23**, **26** and **32**) until the end of verse 3, which leaves three possible boundaries to work with. If the numbers **13** and **43** are included the percentage is 75% (3 out of 4). This evidence suggests the possibility of deliberate design at the point of the numerical composition of Psalm 100 including the 2-word heading, for all of these numbers disappear if these words are not considered to be an integral part of the psalm at the point of its numerical composition.

11. Determining the details of the musical and literary structures of Psalm 100 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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