Psalm 20 and Amherst Papyrus 63, XII, 11-19

A Case Study of a Text in Transit

van der Toorn, K.

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Le-ma‘an Ziony: Essays in Honor of Ziony Zevit

edited by
FREDERICK E. GREENSPAHN & GARY A. RENDSBERG

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Psalm 20 and Amherst Papyrus 63, XII, 11–19: A Case Study of a Text in Transit

Karel van der Toorn

University of Amsterdam

It is an honor and a joy to contribute to a Festschrift that celebrates Ziony Zevit, the man and his work. I have chosen to present a study of a text that Ziony has worked on in the past and which is surely still dear to him. As might be expected, there is agreement (very much) and some disagreement (less). That is the way it goes when friends sit together and discuss.

There are not many cases where scholars of the Bible have access to the text behind the text, the text as it was before the editors of the Hebrew Bible transformed it into the received text as we know it from our Biblia Hebraica. The rare cases where we can actually compare the pre-biblical shape of a text with its biblical form deserve special attention. Historical-critical studies of the Bible have demonstrated that most books of the Bible have gone through various stages before they reached their present—canonical—form. However, the textual archaeology required to discover earlier textual strands is forced to find its evidence on the surface of the final text. By submitting that text to a close reading, we try discover inner contradictions and tensions—indications of the distance that separates the earlier from the later textual strand. Obviously, reconstructions of an earlier text on the basis solely of that text in the final stage of its transmission are open to the dangers of circular reasoning and idiosyncratic presuppositions. So in the interest of methodical rigor of text-historical criticism, the documented cases of textual development must be used to establish a set of rules—rules in the sense of tendencies, patterns, probabilities, observed regularities—that help us understand the logic that commands the scribal editing of texts from the stream of tradition. The two versions of the Book of Jeremiah constitute an outstanding and very helpful instance of documented text revision; the comparison between Psalm 20 and an Aramaic hymn from the Amherst papyrus is another one—not widely known and beset with difficulties of its own, but very illuminating for our understanding of the scribal practice of deliberate text revision.

Since the publication of the Aramaic hymn in the 1980s, there has been general agreement that the correspondences with the biblical Psalm 20 are so striking that we must assume a correlation between the two texts.1 Their structure is identical, and the similarities of terminology and thought are numerous. In order to grasp the parallels at a glance, it suffices to put the two texts side by side; to facilitate the synopsis, I shall present the Aramaic text in Aramaic characters. I follow, moreover, the poetic structure of the two hymns; on the left side is the Hebrew text, on the right side the Aramaic one; corresponding lines face each other; those parts of the Hebrew text that have no correspondence in the Aramaic one face a blank; the same is true the other way around.

1. The discovery of the parallel between Amherst papyrus 63 XII 11–19 and (parts of) Psalm 20 was made by Richard Steiner and, independently one year later, by Jan Willem Wesselius. Their discovery appeared in print at almost the same time, see Nims and Steiner, “Paganized Version”; and Vleeming and Wesselius, “Aramaic Hymn.”
Presented this way, the parallels in structure and terminology are obvious. In their beginning, middle, and end the two texts echo each other. Even when translated into English, the similarities are clear. “May the Lord answer you in the day of trouble”// “May Yahu answer us in our anxiety”; “May He give to you according to your heart, and may He fulfill all your wishes”// “May Yahu give to us according to what is in our heart (. . .) may Yahu fulfill all desire”: “Some by chariots, some by horses—but as for us, we will call upon the name of the Lord our God”// “Some by the bow, others by the spear—but as for us, Yahu our Bull is with us”// “The Lord . . . will answer us the day we call”// “The god Bethel will answer us tomorrow.” There can be no doubt that we are in the presence of two versions of what is basically the same text.

Two versions of basically the same text—putting it that way begs a number of questions. How can two texts that are different nevertheless be qualified as basically the same, and when does one text become a version of another one? I recognize the legitimacy of such questions and will try to answer them. But before I launch into a close analysis of the similarities and dissimilarities between our two texts, it is necessary to say a few words about the background and the context of the Amherst papyrus.2 The scroll owes its name to Lord Amherst of Hackney, a private collector with money to spend and an infatuation for things Egyptian. He acquired papyrus 63—our text—as part of a lot found in an earthen jar in the vicinity of Thebes (Luxor).3 That lot had papyri written in Greek and in Demotic; for paleographic reasons, papyrus 63 is generally dated to the 4th century BCE. The language of the Demotic papyri is Egyptian—except for number 63. As accurately established by Noel Aimé-Giron in 1923 and—independently—by Bowman in the early 1940s, the script is Demotic but the language is Aramaic.4 Important sections of the text have been published, transliterated, and translated; a preliminary translation of the entire papyrus into English is available since 1993; but so far there is no scholarly edition of the complete text.5 Richard C. Steiner has been preparing one for a number of years; Tawny Holm (Pennsylvania State University) is preparing a transliteration and translation for the SBL Writings from the Ancient World series.

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2. For an excellent introduction to the Amherst papyrus, see Kottsieper, “Aramaic Literature,” 426–9. Our papyrus is twice referred to erroneously as papyrus Amherst “23.”


5. For treatments of other sections of the manuscript, see Steiner and Nims, “You Can’t Offer your Sacrifice and Eat it Too”; and Steiner and Nims, “Ashurbanipal and Shamash-shum-ukin.”
in the meantime, scholars interested in the text must work on the basis of photographs or the actual text itself. Nearly all of the text is now in the Pierpont Morgan Library in New York; fragments are kept in the Michigan University library at Ann Arbor; the Oriental Institute of the University of Chicago possesses a batch of photographs, taken in 1901, of nearly the complete text.6

The Demotic script of the papyrus may seem baffling to Semitic scholars, but is not exceedingly difficult. The scribe has used some 40 consonant signs; some 30 multi-consonantal signs; plus about 5 determinatives as word-dividers. The difficulty is not in the complexity of the script but in the relation between the Demotic graphemes and the Aramaic phonemes, on the one hand, and in establishing the correct reading of those signs that can render related yet distinct consonants. The transposition of the Demotic script into the Aramaic may easily convey the impression of a one-to-one correspondence between the two; such is not the case; in fact, presenting the hymn in the Aramaic script is to a high degree a matter of interpretation.

The relation between Demotic signs as used in the Amherst papyrus and Aramaic sounds is complex because the Demotic makes no distinction between certain voiced and unvoiced consonants. Since not all native speakers of Egyptian heard the difference between d, t, and f, the Demotic uses one sign where the Aramaic alphabet has three; the same is true for the distinction between g, k, and q; between z and s; and there is one sign that can be used to render Aramaic ʿ and ṭ. Where these Demotic signs occur, the correct Aramaic reading involves choices of interpretation. A second difficulty has to do with the multi-consonantal signs. The reading of most of them has been established on the basis of Demotic usage and the context in which they occur in the papyrus. The reading of some signs, however, is still contested. This is especially true of the sign that has here been rendered as Yahu,7 but which Richard Steiner reads as Horus8 and Ingo Kottsieper as El.9 What’s in a name? In this case, it matters quite a bit. So much for the recent photographs of the text (2012 or 2013).

6. My own work on papyrus Amherst 63 is based on the Chicago photographs of 1901, a copy of which was kindly provided to me by John A. Larson Jr. During a visit at the Pierpont Morgan, John Vincler, Head of Reader Services, gave me access to more recent photographs of the text (2012 or 2013).

7. For the reading of the sign as Yahu see Zauzich, “Der Gott”; Vleeming and Wesselius, Studies in Papyrus Amherst 63, 39–42; and Rösel, “Israel’s Psalmen in Ägypten?” 97–98.


to Yahu in precisely this section is in fact an argument for reading the Demotic sign or sign group as Yahu; Horus makes no sense, and El seems out of place—also in view of the parallelism with Adonay. The three Yahwistic hymns of papyrus Amherst 63 most likely come from the literary legacy of the Elephantine community. That community is called “Judean” in the Elephantine papyri; yet there can be no doubt that it contained an important Israelite component—important and probably older. The North-Israelite origins of a significant part of the military settlement at Elephantine have long been acknowledged by scholars. As we shall see, the analysis of the Aramaic hymn points to the same conclusion.

Let us now pass to the comparative analysis of the two hymns. When Richard Steiner and Charles Nims, on the one side of the Atlantic, and Jan Willem Wesselius and Sven Vleeming, on the other, started their work on the Amherst papyrus in the early 1980s, the Aramaic hymn of XII 11–19 was one of the first texts they chose to publish. And for a good reason; it was relatively unproblematic and the parallel with the Biblical psalm signaled the relevance of their discovery. “Ancient Papyrus a Riddle No More,” claimed The New York Times on October 11, 1982: the article was full of quotes by Richard Steiner, several of which were about the “paganized version” of Psalm 20. All subsequent studies of the Aramaic hymn and the Biblical psalm agree about the fact that they entertain a relationship of dependence. Disagreement focuses on the issue of historical priority. Steiner assumes that Psalm 20 is the earlier text and that the Aramaic hymn is an adaptation designed to suit the needs of a pagan audience; only few scholars have followed this view. Most researchers have reversed the proposition; they claim anteriority for the Aramaic hymn and see the biblical Psalm as an adaptation. Most authors choose a position in the middle and speculate about an older hymn—presumably Canaanite—to which both Psalm 20 and pAmh XII 11–19 are indebted. But even if we follow the latter suggestion, we are still faced with the question about historical priority, though it may be formulated in a slightly different way: which one of the two compositions stands closest to the presumed original?

How do we steer clear of private preconceptions in establishing historical priority? The documented cases of texts from antiquity that are extant in copies from different periods demonstrate the existence of a pattern. The different versions of the Gilgamesh Epic or the Book of Jeremiah show that the longer text is the later text. In the process of transmission and edition, the tendency of scribes is to respect what has been received; adaptation to new circumstances and different tastes takes the form, normally, of textual expansion; scribes find it easier to add a line than to suppress one. If we want to formulate this as a rule of text-historical investigation, we might coin the formula textus brevior anterior; or alternatively, and a little less highbrow, brevity is a sign of antiquity in the history of a text; the natural tendency for scribes is to expand the text they are working on.

Going by the principle of brevior anterior, the Aramaic hymn is older than the biblical psalm—older, that is, in terms of the editorial history of the text. The synopsis of the two texts show that verses 4, 6a, 7, and 9 of Psalm 20 have no equivalent in the Aramaic hymn; conversely, only the last line of the Aramaic hymn (“May Baal Shamayin speak your blessings on account of your acts of generosity”) is without a parallel in the biblical text. By the rule of thumb of text-historical investigation, then, the Aramaic hymn represents an earlier layer of the tradition. We will use this as our working hypothesis and see if the detailed study of the correspondences—or the absence of correspondences—points to the same conclusion. I will endeavor to use this exercise in close reading at the same time to establish a number of corollary principles that can help us as guidelines in text-historical research—also where the older text is no longer extant and, therefore, accessible only through the text-critical scrutiny of the text in its canonical shape.

Let us begin by looking at the evident parallels; they are evident but not for that matter perfect. Every parallel exhibits differences—some of them subtle, others less so. “May the LORD answer you in the day of trouble” is not exactly the same thing as “May Yahu answer us in our anxiety.” Where the Aramaic is a prayer for the community, the Hebrew text is a prayer for an individual; a single “you” whom the remainder of the text identifies as “the king.” Another difference is the absence of the parallel line in the Hebrew text; the Aramaic repeats the opening line, substituting Adonay for Yahu: “May Yahu answer us in our anxiety, may Adonay answer us in our anxiety.” The Hebrew only has the variant version of the first part and skips the parallel line. As a matter of fact, on this point the Hebrew text is the briefer one. At first sight, this would seem to run against the brevior anterior principle formulated in the previous paragraph. But upon reflection, there is an excellent reason for the scribal editor of Psalm 20 to reduce the parallelism to a single phrase. At the time he was editing the Psalm, the religious taboo against speaking the name of God meant that the four consonants with which the divine name was written (yahweh)—originally pronounced as Yahua or Yahweh—had come to be read as Adonay, “My Lord.” The later Masoretic vocalization follows that reading. Most English translations of the Hebrew Bible render it as “Lord,” printed in small caps. So the audience of Psalm 20 would hear the first line of the prayer as “May Adonay answer...
you in the day of need”—which would make the repetition of the line with Adonay completely redundant.

The absence of repetition in A is an exceptional instance where the biblical psalm is shorter than the Aramaic hymn. In this case, however, that does not point to anteriority; quite the contrary; it is easy to explain why a biblical scribe would turn two phrases into one; for the putative redactor of the Aramaic hymn there would be no reason to elaborate a single line into a parallelism; he would not have added anything of significance to his text. So the one place at which the Hebrew editor of the text actually suppresses a line from the text that he is working from actually supports the hypothesis of the priority of the Aramaic text.

Nearly all the other scribal interventions in the text can be classified as either changes or additions. The additions are obvious; I have pointed them out and will return to their significance shortly. From the perspective of text-historical research the changes made by the scribe are in a sense more interesting than the additions; the changes do show a particular form of respect for the text as the scribe had received it; as he altered the text, he attempted to somehow preserve its original form. A futile attempt in a way, since by changing a text the scribe does in fact depart from what to him was the original. Yet to stay as close to the original as possible, he tried to retain at least the sound of the earlier text. Let me quote a few instances, all from the first lines of the prayer. Aramaic becomes Hebrew: יִנְשַׁב עַצָּא רֵאָו הָאָדֹנַי, יִנְשַׁב עָנַי יְהוָה. The change in meaning is obvious; the change in sound is subtle. If you speak the words fast enough, the change is almost imperceptible to the ear; but the eye of the reader spots it at once.

While trying to preserve the sound of the original, then, the scribe was changing its meaning. What kind of changes did he perform? There are, first of all, the innocent changes; innocent meaning that they do not imply a complete change of perspective. The innocent changes usually tend to give a more general meaning to the text in order to make it fit a greater variety of situations. “The day of need” is more open as a category than “our anxiety”—especially when we take into consideration that the Aramaic hymn in the middle of the hymn the text opposes those who put their trust in bow and spear to those who put their confidence in yahu. “Some by the bow, others by the spear—but as for us, the Lord our God, Yahu our Bull is with us.” Bow and spear have disappeared in the Hebrew text, but the thought the poet advances is very much the same. “Some in chariots, others in horses—but as to us, we shall be strong in the name of yahu our God.”


Most changes are not so innocent. The disappearance of Resh and Zaphon as places from which Yahu will send his power and lend support to his people has a theological motive; these are place names associated in the mind of the Hebrew scribe with foreign deities; Zaphon is the holy mount of Baal, and Resh of Bethel. The Aramaic text identifies Bethel with Yahu, as is clear from the finale of the hymn; so it sees no objection against the idea that Yahu comes to the rescue of the believers from the mountains where he has his abode. To the Hebrew scribe this notion is unacceptable; he has changed kol reš, “all of Resh,” into the very general word qōdeš, “sanctuary,” and Zaphon has become Zion—the common designation of the temple mount in Jerusalem. The wholesale erasure of the god Bethel from the Hebrew text is in line with the theological revision of the editor.

There is one other change I wish to highlight. It is an intriguing one because it throws into relief one of the characteristics of the poetic methods employed in the composition of the psalms. In the middle of the hymn the text opposites those who put their trust in bow and spear to those who put their confidence in Yahu. “Some by the bow, others by the spear—but as for us, the Lord our God, Yahu our Bull is with us.” Bow and spear have disappeared in the Hebrew text, but the thought the poet advances is very much the same. “Some in chariots, others in horses—but as to us, we shall be strong in the name of Yahu our God.” The reference to Yahu as a bull (ir x ūr, cf. the Ugaritic expression tr il, “Bull El”) has been suppressed for theological reasons; but the choice to put chariots and horses in the place of bow and spear is more in the nature of a free variant. Steiner has nicely drawn attention to the parallel with Psalm 46:10 “He shatters the bow and chops up the spear,” followed in verse 12 by the expression “The Lord of Hosts is with us.” It demonstrates that “bow and spear” was just as conventional a pair as “chariots and horses.” It is possible that the Hebrew scribe preferred “chariots and horses” because of their repeated occurrence in the

15. The connection between Baal and Zaphon is very strong; so strong, in fact, that Baal is often referred to as Baal-Zaphon, also in places that are far from Syria. Note the place Baal-Zaphon in the Nile delta, see Eissfeldt, Baal Zaphon. It is less known that the combination Baal-Zaphon also occurs as a designation of Mt Zaphon, see, e.g., Lie, The Inscriptions of Sargon II, 38, line 230, kur, superscript kur, [ba-i-il-sa-pu-na saša-ra]-ba. See also Niehr, “Zaphon”.

16. Though see Ps 48:3, where the poet simply equated Zaphon and Zion.

17. Read nagbir instead of nazkîr, in view of LXX and Syr.


19. For the pair “bow and spear” elsewhere see Jer 50:42. Compare the more frequent pairing of “bow and sword,” as in Ps 44:7 “For I do not put my trust in my bow, nor will my sword save me.”
books of the prophets. That explanation, however, is not necessary. The use of standard formulas is common procedure in the Psalms; it reflects their origin in an oral culture. So the choice of a variant expression may have been without ulterior motive.

The most obvious interventions of the Hebrew poet are extant in the expansion of the text through additions. Most of these additions are part of the editorial strategy to put an existing text in a new frame. Two aspects of this reframing stand out: the new perspective is Judean, and the new focus is on the king. The transformation of Zaphon into Zion (and of Resh into the more neutral “sanctuary”) produces a Jerusalem perspective on the text; the transformation of the “we” into the singular “you” puts the king in the center of the text. The earlier text had no reference to the king; it was a prayer for and by the community. The singular “you” of Psalm 20 refers to the king throughout the text. The Lord will “answer you,” “exalt you,” “send your help,” “support you,” etc. It is only at the end that the word melek, “king” falls; but mašiah, “the anointed one,” mentioned in verse 7 is another indication of the identity of the “you” who is addressed throughout the Psalm. Verse 4 is an addition stressing the king’s generous performance of his cultic duties; verse 7 expresses confidence in the divine salvation of the king; a similar idea, this time formulated as a prayer, is interpolated in the last verse.

With the exception of verse 9, which reads like a commentary on the “chariots and horses” statement of the preceding verse, all the additions serve to emphasize the pivotal role of the king in the salvation that will accrue to the community. The mere fact that the royal focus derives primarily from additions proves that it is secondary. Because of the new focus the scribal editor had to adapt the earlier text by substituting “you” for “us” and “we.” But the substitution has not been complete. The last line of Psalm 20 refers to the king throughout the text. The Lord will “answer you,” “exalt you,” “send your help,” “support you,” etc. It is only at the end that the word melek, “king” falls; but mašiah, “the anointed one,” mentioned in verse 7 is another indication of the identity of the “you” who is addressed throughout the Psalm. Verse 4 is an addition stressing the king’s generous performance of his cultic duties; verse 7 expresses confidence in the divine salvation of the king; a similar idea, this time formulated as a prayer, is interpolated in the last verse.

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20. See, e.g., Isa 31:1; Jer 17:25; 46:9. See also Ps 76:6.
21. See van der Toorn, Scribal Culture, esp. 110–15; and, with a focus on the book of Psalms, Culley, Oral Formulaic Language.

All the evidence we have passed in review proves to corroborate the hypothesis we formulated at the outset: since the Aramaic hymn is the shorter text, it is indeed likely to be earlier than Psalm 20; the so-called brevior anterior principle. It is true that the Aramaic text has one repetition that has vanished from the Hebrew; but the only viable explanation for its disappearance actually proves the developmental order earlier assumed. There is one single exception, though. The very last line of the Amherst papyrus hymn has no corresponding part in the biblical Psalm. “May Baal Shamayin pronounce your blessings on account of your acts of kindness.” Kottsieper thinks this is addressed to an unnamed human being; it falls out of line with the general structure of the hymn and must therefore be considered an addition. I agree that the line has all the appearances of an addition; not because it addresses a human being, though, for the “you” (singular) who is the object of the blessing could be Bethel/Yahu; after all, gods do bless one another—not only humans. But the request for a divine answer in the preceding line serves as a poetical form of closure of the prayer: it opens and ends with the hope for an answer. Psalm 20 has preserved this stylistic device. So I would assume that the reference to Baal Shamayin has been added. Why? I can only guess. Let us be content by observing that this addition makes the hymn more inclusive and therefore better suited to a community that was ethnically and religiously mixed.

If we do assume that the last line of the Aramaic hymn is a later addition, we must conclude that neither the Aramaic nor the Hebrew text is the original one—whatever is actually meant by the word “original” in this context. At the same time, though, there is no denying the fact that the Aramaic version represents a stage in the literary transmission of the prayer that precedes the version as we know it from Psalm 20. The biblical poem is a Judahite revision of an existing text, reframing it in such a way that it focuses on the figure of the king. The prayer thus became a document of the royalist Zion theology. Since the Aramaic hymn stands closer to the text as it was in the initial stages of the tradition, we may peruse it for evidence of the time and the milieu in which the prayer did earlier circulate.

On the assumption that Yahu is the correct reading of the multi-consonantal sign Steiner reads as Horus and Kottsieper as El, the Aramaic hymn is a document of a religion in which Yahu and Bethel are identified. So much can be deduced from the fact that the invocation addressed to Yahu at the beginning corresponds with a similar invocation addressed to Bethel at the end; the stylistic device implies that Bethel is used as another name of Yahu. The mention of Resh as the place from where Yahu comes in action has

similar implications. Throughout Amherst papyrus 63, Resh is the abode of Bethel; Bethel, moreover, is also associated with such mountains or mountain ranges as the Lebanon, Siryon, and Zaphon. So if Yahu is pictured as acting from Resh and Zaphon, the implication is that Yahu and Bethel are different names of one God. Now the identification of Bethel and Yahu is not unique to the Amherst papyrus. We also find it in the papyri of the Judean community at Elephantine. The goddess Anat-Bethel (TAD C3.15:123–125) occurs also under the name Anat-Yahu (TAD B7.3.3); there are references to Herem-Bethel (TAD B7.2.7–8) and Eshem-Bethel (TAD C3.15:123–125) but never to Bethel as such—except as an element in theophoric personal names. The most likely explanation of the phenomenon is to suppose that Yahu had taken the place of Bethel through identification. The fact that Anat-Bethel and Eshem-Bethel shared in the contributions to the temple of Yahu (TAD C3.15:123–125) points to the same conclusion. On the strength of this evidence I suggest that the Aramaic hymn we have been looking at was brought to Egypt by Israelite migrants who ended up—or whose offspring ended up—serving in the Persian army.

I assume, then, that the Aramaic hymn has its origins in the religion that was practiced in the northern kingdom of Israel. That Bethel was venerated as a god in the north is clear from Jeremiah 48:13 (“And Moab shall be shamed because of Chemosh, as the House of Israel were shamed because of Bethel, on whom they relied”). After the Assyrians resettled the populations of conquered territories in Samaria, we also find people from the northern region of Syria who stay loyal to the worship of their gods; inhabitants of Babylonia bring their gods with them. Most of the gods we encounter in Amherst papyrus 63 are known from biblical description of the religious situation in Samaria under the impact of the Assyrian empire (2 Kgs 17:24–33); Yahu is venerated as the god of the land; but his worship took place in a context of religious pluralism. The identification of Yahu and Bethel is one of the northern characteristics of our hymn. Another one is the reference to Yahu as “our Bull”; the worship of Yahu in the shape of a calf (1 Kings 12) is hard to understand if there were a general aversion to bull imagery for Yahu. 23

After the fall of Samaria (722 BCE), groups of inhabitants from the north sought refuge in the south. Cult personnel from such places as Bethel and Samaria brought the pre-biblical version of Psalm 20 to Judah; there it found its way to the scriptorium of the Jerusalem temple where a scribe edited it to bring it in line with the tenets of the Judean theology; hence the focus on Zion and the royal dynasty. Other northerners found a safe haven in Egypt; they too had the pre-biblical psalm as part of their religious tradition. With its explicit references to battles and armed encounters, the hymn would have a natural place in the cult performed in the temple of Yahu in Elephantine; this was a military colony. When the community was forced to leave Elephantine, the Persians no longer being around to offer their protection, some members of the colony moved up north, probably in the company of Aramean colleagues from Syene. The forced migration reinforced the hybrid nature of the community; these were descendants of Arameans and Israelites, possibly of Judeans as well, but it is unclear whether they observed strict ethnic boundaries among them. It seems unlikely—to say the least. Papyrus Amherst 63 is a selection of the traditional texts that had importance to them; as such, it is a statement of identity of sorts. That identity is hybrid; each group added elements of their tradition to the whole. The Israelites from the former northern kingdom brought in three Aramaic hymns to Yahu, parts of which are very close, in either spirit or phraseology or both, to the Hebrew Bible. They can be considered as a legacy of the Elephantine soldiers of the 5th century BCE.

The title of this contribution promises a case study of a text in transit. The discovery of papyrus Amherst 63, in the first place, and no less important the solution to the riddle of the language, in the second, has added another documented case of textual correction and expansion. As argued above, these cases offer precious data that can help us in the historical analysis of texts for which we have no physical evidence of any forerunners; and yet we know that at one time they existed. The comparison between Psalm 20 and the Aramaic hymn has yielded evidence of patterns in the process of scribal editing and revision that may illuminate, too, the many cases of scribal expansion of texts for which we have no hard evidence. To summarize: there is the breviore anterior principle: shorter means older; the rule that changes in the text will tend to respect the acoustic image of the earlier text: it sounds almost the same but means something different; the tendency to change the text in order to make it applicable to a wider variety of situations: the general displaces the particular; and the attempt to put another perspective on an existing text: revision is reframing.

23. For the bull imagery, see Wyatt, “Calf הָעַל.”
Le-ma’an Ziony

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