

134

Offprint

STUDIA LINGUISTICA ET ORIENTALIA
MEMORIAE HAIM BLANC DEDICATA

Edited by

PAUL WEXLER, ALEXANDER BORG, SASSON SOMEKH

1989

OTTO HARRASSOWITZ · WIESBADEN

MORRIS HALLE
Massachusetts Institute of Technology

SYLLABLE-COUNTING METERS AND PATTERN POETRY
IN THE OLD TESTAMENT *

In Halle and McCarthy (1981) we proposed that psalm 137 is composed in conformity with a strict metrical scheme based on the following syllable counting algorithm:

- (1) a. In establishing the number of metrical syllables in a line, syllables following the last stress are not counted.
b. Syllabification is determined by the Masoretic vocalization except in the following cases:
- i. Secondary *hătepîm* are omitted; thus, instead of Masoretic *ʔeʕēlêh* 'I shall ascend' we read *ʔeʕlêh*.
 - ii. The shwa is omitted in "doubly open" syllables $VC_1 - C_2V$ where C_1 and C_2 are not identical. We therefore read *ʔômîm* 'say' (pl.) and *binʔôt* 'in pastures' rather than *ʔômērîm* and *binēʔôt*.
 - iii. The *patah* associated with word final gutturals is omitted. Hence we read *ʔêlôh* rather than *ʔêlôah*.
 - iv. We read the Masoretic *yěrûšālayîm* 'Jerusalem' and *yěhowâh* as *yěrûšālēm* and *yahwêh* respectively.

In the cited paper we discussed the major differences that separate our approach from that underlying the very important body of studies in biblical metrics carried out by D.N. Freedman (now conveniently collected in Freedman 1980). We also stated that the metrical analysis we were proposing is not necessarily valid for any OT poetic text other than psalm 137. In work conducted since 1981 I believe to have established that there are several additional texts in the OT composed in conformity with the syllable counting algorithm (1). The texts are presented and discussed below.

The Curse of Lemek, Genesis 4, 23-24

The text of the Curse is given in (2). The Arabic numerals at the right indicate the number of syllables in the line and parentheses enclose syllables that are extra-metrical.

- (2) *ʕādâh wěʕillâh ʕemaʕan qôlî* 10 ʕadah and Sillah, hear my voice;
něʕe lemek haʔzēnnâh ʔimrâti 10 Ye wives of Lemek, hearken to my speech:

* I am grateful to Prof. D.N. Freedman for his extensive comments on an earlier version of this paper, which allowed me to eliminate several errors. I also thank John McCarthy and Malka Rappaport for most helpful advice. Errors of fact and interpretation that remain are, of course, my responsibility alone.

<i>kî ʔiš hāragtî lēpišʕî</i>	8 for I have slain a man to my wounding,
<i>wēyeled lēhabbūrātî</i>	8 and a young man to my hurt.
<i>kî šibʕātayim yuqqam-qā(yin)</i>	8 If Cain shall be avenged sevenfold,
<i>wēlemek šibʕim wēšibʕāh</i>	8 truly Lemek, seventy and sevenfold.

The Curse, which is reproduced here without change from the Masoretic text, consists of three couplets, of which the first is decasyllabic and the other two, octosyllabic. The only comment to be made here is that in spite of the text's brevity the metrical regularities in (2) must be the result of conscious planning on the part of its author. As readers can readily establish, a text even one as short as (2) exhibiting the regularities in line lengths noted above is quite uncommon in the OT.

Psalm 23

As shown in (3), psalm 23 consists of nine couplets plus an orphan line following couplet IV. In order to facilitate the discussion I have numbered the couplets with Roman numerals on the left. The verse numbers in the Masoretic text are given on the right. Otherwise, the format is identical with that of (2).

(3) I	<i>yahwēh rōʕî lôʔ ʔehsār</i>	7	v. 1	The Lord is my shepherd; I shall not want.
	<i>binʔōt dešeʔ yarbišē(nî)</i>	7	v. 2	He maketh me to lie down in green pastures.
II	<i>ʕal-mê mēnūhōt yēnahlē(nî)</i>	8		He leadeth me beside the still waters.
	<i>napšî yēšōbēb</i>	5	v. 3	He restoreth my soul:
III	<i>yanhēnî bēmaʕgēlē-sedeq</i>	8		He leadeth me in the paths of righteousness
	<i>lēmaʕan šēmō</i>	5		for his name's sake.
IV	<i>gam kî-ʔēlēk bēgēʔ</i>	8	v. 4	Yea, though I walk through the valley of the shadow of death,
	<i>lōʔ-ʔiyrâʔ rāʕā</i>	5		I will fear no evil:
	<i>kî-ʔattāh ʕimmādî</i>	6		for thou art with me;
V	<i>šibtēkā-ūmišʕante(kā)</i>	7		thy rod and thy staff
	<i>hēm mā yēnaḥmū(nî)</i>	5		they comfort me.
VI	<i>taʕrōk lēpānay šūlhān</i>	7	v. 5	Thou preparest a table before me

	<i>neged šōrēray</i>	5	in the presence of mine enemies:
VII	<i>diššantā baššemen rôʔšī</i>	8	thou anointest my head with oil;
	<i>kôšî rēwāyâh</i>	5	my cup runneth over.
VIII	<i>ʔak lôb wāḥesed yirdēpû(nî)</i>	8 v. 6	Surely goodness and mercy shall follow me
	<i>kol-yēmê ḥayyāy</i>	5	all the days of my life:
IX	<i>wēyāšabtî bēbêt yahwêh</i>	8	and I will dwell in the house of the Lord,
	<i>lēʔōrek yāmūm</i>	5	for ever.

I have emended the Masoretic text in only two places. In the last couplet I have replaced the Masoretic *wēšabtî* "and I will return" with *weyāšabtî* "and I will dwell". My grounds for this emendation are both palaeographic and semantic. In view of the shape of the letters involved it should not be surprising that a copyist had overlooked a *yôd* between *wāw* and *šîn*.¹ Moreover, the verb /*yšb*/ "dwell" makes better sense than the verb /*šb*/ "return".

Since there are otherwise no 10-syllable lines in the poem, I considered ^{have} emending the second line of couplet IV to read

(4) *lôʔ ʔiyrâʔ rašâh* "I shall fear no evil"

thereby further regularizing the metrical structure of the poem.

In ^{seven} of the nine couplets of the psalm, the second line has 5 syllables. In the first couplet the second line has 7 syllables, and in fourth couplet the second line has 10 syllables. In couplet I, V and VI the first line is 7 syllables long; whereas in the remaining six couplets, it is 8 syllables long. Once again I note that this degree of organization is not commonly encountered in the text of the OT and could have arisen only as the result of conscious planning by the author, and this planning involved recourse to the syllable counting algorithm (1).²

1 In his study of psalm 23, Freedman (1980, pp.275-302) qualifies the Masoretic verb form as "curious" and expresses the opinion that "we would expect to have *yāšabtî* from the root *yšb* to go with the prepositional phrase *bbyl yhw*." (p. 298) Freedman then reviews four ways in which the Masoretic text might be explained. Although he entertains the possibility that a copyist's error might be involved, he does not consider the possibility, proposed above, that the copyist might have omitted the letter *yod*.

2 The proposed segmentation of psalm 23 into lines is supported by the ingenious discovery reported in Bazak 1988, a study that appeared while this paper was in press. In this study, Professor Bazak draws attention to the fact that the letters of the first

Psalm 54

(5) <i>yahwêh bēšimkā hōšîrē(nî)</i>	8	v. 3	Save me, O Lord, by thy name,
<i>ûbigbûrâtkâ tēdinē(nî)</i>	8		and judge me by thy strength.
<i>yahwêh šemaš tēpillātî</i>	8	v. 4	Hear my prayer, O Lord,
<i>haʔzînâh tēʔimrê-ʔî</i>	7		give ear to the words of my mouth.
<i>kî zārîm qāmû ʕālāy</i>	7	v. 5	For strangers are risen up against me,
<i>wēʕārîšîm biqšû napšî</i>	8		and oppressors seek after my soul;
<i>lōʔ sāmû yahwêh tēnegdām</i>	8		they have not set the Lord before them. (Selah)
(<i>selâh</i>) <i>yahwêh</i> <i>hinnêh ʔelōhîm ʕōzēr lî</i>	8	v. 6	Behold, God is mine helper,
<i>ʔādōnāy bēšōmkê napšî</i>	8		The Lord is with them that uphold my soul.
<i>yāšîb hāraš tēšōrēray</i>	8	v. 7	He shall reward evil unto mine enemies:
<i>baʔmittēkâ hašmîtem</i>	7		cut them off in thy truth.
<i>bindābâh ʔezbêhâh-lāk</i>	7	v. 8	I will freely sacrifice unto thee:
<i>ʔōdêh šimkā yahwêh kî-ʔōb</i>	8		I will praise thy name, O Lord; for it is good.
<i>kî mikkol-sārâh hiššîlā(nî)</i>	8	v. 9	For he hath delivered me of all trouble:
<i>ûbēʔōybay rāʔtâh ʕēnî</i>	8		and mine eye hath seen his desire upon mine enemies.

The first two verses of the psalm have been omitted here as they are clearly not part of the poem. The only emendation that has been made in the text was to replace in verses 3, 4 and 5 the word *ʔelōhîm* with *yahwêh*. Its only justification is that it regularizes the meter, but the emendation itself is not implausible as these different terms of address for the deity could well have been confused by a later editor. In fact in v.6 several of the older ms. have *yahwêh* rather than *ʔelōhîm*.

Once the emendation has been accepted the metrical structure of the poem is quite transparent. It consists of two stanzas where corresponding lines are of identical metrical length. The second stanza is one line longer than the first. It is conceivable that this is due to the fact that a line was lost or was added in the course of the transmission of the text. As there is no evidence for either of these conjectures, I have made no further emendations in the text.

word of the poem, the tetragrammaton YHWH, have the numerical value of 10+5+6+5=26. He notes further that the total number of words in the psalm is 55, of which 26 precede and 26 follow the line *kî ʔattâh ʕimmādî*. This line thus occupies the precise middle of the psalm. Since the line also epitomizes the central idea of the psalm, it is most fitting that it should be placed in this prominent position.

nine
head
er.
d mercy
life:
the
ast couplet I
i "and I will
semantic. In
at a copyist
šb/ "dwell"
have
considered
syllables. In
e second line
; whereas in
at this degree
d could have
his planning
asoretic verb
o have *yāšabî*
8) Freedman
Although he
s not consider
he letter *yod*.
he ingenious
r was in press.
ers of the first

Psalm 114

(6)	I	<i>bēšēʔt yisrāʔel</i>	8	v. 1	When Israel went out	
		<i>mimmūsrā(yīm)</i>			of Egypt,	
			<i>bēt yaʕqōb mēʕam lōʕez</i>	7		the house of Jacob from
			<i>hāytâh yehūdâh leqodšō</i>	8	v. 2	Judah was his sanctuary,
		<i>yisrāʔel mamšēlôtāw</i>	7		Israel, his dominion.	
II		<i>hayyām rāʔâh wayyānōs</i>	7	v. 3	The sea saw it, and	
					fled:	
			<i>hayyardēn yissōb lēʔāhōr</i>	8		Jordan was driven back.
			<i>hehārîm rāqdû kēʔelîm</i>	8	v. 4	The mountains skipped
					like rams,	
		<i>gēbāʔôt kibnê-šōn</i>	6		and little hills like	
					lambs,	
III		<i>mâh-llekā yām kî tānûs</i>	7	v. 5	What ailed thee, O sea,	
					that thou fleddest?	
			<i>yardēn kî tissōb lēʔāhōr</i>	8		Jordan, that thou wast
			<i>hārîm tirqēdû kēʔelîm</i>	8	v. 6	Ye mountains, that ye
					skipped like rams,	
		<i>gēbāʔôt kibnê-šōn</i>	6		and the little hills	
					like lambs?	
IV		<i>millipnê ʔādōn hūlî ʔāreʕ</i>	8	v. 7	Tremble, thou earth, at	
					the presence of the Lord,	
			<i>millipnê ʔelōh yaʕqōb</i>	7		at the presence of the
			<i>hahōpkî haʕšûr ʔāgam-mā(yīm)</i>		v. 8	which turned the rock
					into a standing water,	
		<i>hallāmš maʕyēnô-mā(yīm)</i>	7		the flint into a fount	
					of waters.	

The stanzaic organization of the poem is quite simple. Stanzas I and IV are metrically identical and contrast with stanzas II and III, which are also metrically identical. The poem thus exhibits mirror image symmetry of the ABBA type.

A relatively large number of emendations have been instituted here. 1) In stanza III the definite article *ha* has been removed from the three nouns in the vocative (*hayyām* → *yām*, *hayyardēn* → *yardēn*, *hehārîm* → *hārîm*). Though the primary motivation for it is metrical, the emendation is supported also by the fact that vocatives usually do not take the definite article. 2) In the second line of stanza III

we have inserted the particle *kî* before the verb. Here metrical considerations are seconded by the fact that the inserted particle establishes the otherwise missing parallelism between lines one and two of stanza III; this parallelism is to be expected in view of the parallelism between lines three and four. 3) On the grounds of parallelism again, I have removed in the last line of the poem the preposition *l* 'to' before the phrase *mašyênô-māyîm*, for the preposition does not appear before *šāgam-māyîm*, which is the parallel counterpart of the former in the preceding line.

Psalm 137: A Pattern Poem

As remarked above, in Halle and McCarthy (1981) we attempted to show that psalm 137 is composed in conformity with the syllable counting algorithm (1). The reconstructed text from the article is reproduced in (7).

(7) I	<i>šal-nēhārôt bēbābel</i>	7	v. 1	On rivers in Babylon,
	<i>šām yašabnû gam-bākî(nû)</i>	7		there we sat down, yea, we wept,
	<i>bēzokrēnû šet-šiyyôn</i>	7		when we remembered Zion.
	<i>šal-šārābîm bētôkâh</i>	7	v. 2	On willows in their midst
	<i>tālînû kinnôrôtē(nû)</i>	7		we hung our viols.
II	<i>kî šām šēšēlû(nû)</i>	5	v. 3	For there they asked us,
	<i>šôbēnû dibrē-šîr</i>	6		our captors, for words of song,
	<i>wētôlālēnû simhâh</i>	7		and our destroyers, for rejoicing:
	<i>šîrû lānû miššîr šiyyôn</i>	8		"Sing us of the songs of Zion."
III	<i>šek nāšîr šet-šîrê -yahwêh</i>	8	v. 4	How shall we sing the Lord's
	<i>šal šadmat nekār</i>	5		songs in a strange land?
	<i>šim-šēškāhēk yērûšālēm</i>	8	v. 5	If I forget thee, O Jerusalem,
	<i>tīškah yēmînî</i>	5		let my right hand forget her cunning.
	<i>tīdḅaq lēšônî lēḅikkî</i>	8	v. 6	Let my tongue cleave to my cheek
	<i>šim-lôš šekērē(kî)</i>	5		if I do not remember thee,
	<i>šim-lôš šalšēh yērûšālēm</i>	8		if I prefer not Jerusalem
	<i>šal rôš simhātî</i>	5		above my chief joy.

IV	<i>zēkōr yahwēh libnē</i> <i>ʔēdōm</i> <i>ʔet yēmē yērūsālēm</i> <i>haʔōmrīm ʕārū ʕā(rū)</i> <i>ʕad hayēsōd bāh</i>	8 7 6 5	v. 7	Remember, O Lord, the children of Edom, for the days of Jerusalem; who said: "Raze it, raze it, even to the foundation thereof."
V	<i>bat-bābel haššēdūdāh</i> <i>ʔašrē šeyyēšallem-lāk</i> <i>ǧēmūtek šeggāmalt lā(nū)</i> <i>ʔašrē šeyyoʔhēz wēnippēs</i> <i>ʕōlālayik ʔel-hassā(laʕ)</i>	7 7 7 8 7	v. 7 v. 9	O daughter of Babylon, the destroyed, happy shall he be, that rewardeth thee as thou hast served us. Happy shall he be, that taketh and dasheth thy little ones against the stone.

If each metrical syllable is represented by an x and the poem is "laid on its side" with its first line on the right and its last line on the left (we perform the rotation in this direction because Hebrew is written from right to left), we obtain the graphic pattern in (8).

(8)

```

x
x x x x x      x x x x x x x x      x x x x x
x x x x x      x x x x x x x x      x x x x x
x x x x x      x x x x x x x x      x x x x x
x x x x x      x x x x x x x x      x x x x x
x x x x x      x x x x x x x x      x x x x x
x x x x x      x x x x x x x x      x x x x x
x x x x x      x x x x x x x x      x x x x x
x x x x x      x x x x x x x x      x x x x x

```

With a modicum of imagination and some good will this pattern may be seen as a building consisting of two wings — stanzas I and V — and a central structure with a sloping roof — stanzas II and IV — and four columns in the middle — stanza III. Even the extraneous eighth x in the second column from the left does not destroy this perception. The obvious further inference that the pattern in (8) invites is that it represents the temple in Jerusalem.

The major structural features represented in the reconstructed poem are also found in the representation of the Temple on coins struck around the beginning of the Christian era. Many of these coins show the facade of the Temple as having four large columns. A coin from the reign of the Tetrarch Herod Philip I of the year 26/27 CE shows in addition to the four columns also the sloping roof

represented in the psalm as reconstructed here (see photograph of this and other coins in *The Encyclopedia Judaica V* (Keter Publishing House Jerusalem Ltd. 1972), column 704.) Since these parallels cannot be fortuitous, they must be taken as solid evidence for the reconstruction of the poem's form that has been offered above.

Pattern poems of this type are found in Greek poetry of the Hellenistic period (Wojaczek, 1969). Several such poems were written by the so-called Bucolic poets, among whom the best-known was Theocritus (ca. 310-250 BC). According to Wojaczek these poets belonged to a poets' club or guild located on the island of Cos. He also reports that one member of the group, Philikos of Kerkyra, was a Dionysian priest in Alexandria (*op.cit.*, p. 1). Greek pattern poems were thus being produced in an area and at a time when there were extensive contacts between Jews and Greeks. It is therefore plausible that the idea of writing pattern poems was the result of cultural borrowing. This however does not settle the original source of the idea: were pattern poems a Greek or Jewish invention?

The question of who influenced whom is relevant here since it has direct bearing on the dating of the psalm. If the idea originated with the author of the psalm, an early date of composition (ca. 500 BC) is not implausible. If, on the other hand, pattern poems are a Greek invention, then it is unlikely that psalm 137 was composed before the third century BC. The possibility that the idea of writing pattern poems arose independently in two literary traditions is, of course, not to be excluded *a priori*. This possibility seems, however, much less probable than the other two, in view of the fact, that the idea is by no means self-evident, and, on the other hand, that during the period of interest — between 500 and 200 BC — there was constant contact between Jews and Greeks, which provided many occasions for borrowing.

Pattern poems were a recognized, if minor genre in the Greek poetic tradition (Wojaczek, 1969). By contrast, pattern poems are not a recognized genre in Hebrew poetry.³ It is, therefore, hard to see how a Greek poet might have learned of the existence of such poems (specifically, of psalm 137) in Hebrew and been led

3 In his provocative study of the distribution of grammatical elements in the alphabetic psalms, J. Bazak (1984) draws attention to a number of hitherto unnoticed regularities. For example, Professor Bazak has found that in psalm 145 each of the 21 verses composing the text contains a reference to God, which is either direct, in the second person, or indirect, in the third person. E.g., v. 13. *malkūtā malkūt kōl-ʿōlāmīm* 'thy kingdom is the kingdom of all eternity' vs. v. 9. *ʾōb-yahwēh lakkōl* 'the Lord is good to all'. There are 11 verses with direct reference and 10 with indirect reference. This regularity could, of course, not have arisen by accident, but must have been consciously placed there by the poet and thus is an integral part of the poetic form of the psalm. Professor Bazak argues further that the distribution of these grammatical

to imitate it in his own production. It would seem much more likely that the author of psalm 137 was influenced by a Greek model. As indicated above, this would imply that the psalm was composed in the third, rather than in the sixth century BC⁴

It is almost superfluous to add that from the preceding no inferences can be drawn about the date of composition of the other OT poems discussed in this note. Although these poems share with psalm 137 the feature of utilizing the syllable counting algorithm (1), we cannot infer from this anything about their date of composition, for in view of its utter simplicity we cannot exclude the possibility that the algorithm was invented independently by different poets at different periods of time. All that can be concluded from this study is that the five texts discussed in the note were composed in conformity with the syllable counting algorithm (1). Moreover, I would conjecture that additional metrical texts of this type remain to be discovered in the Hebrew Bible.

Postscript August 1987

Since August 1985 when the text above was sent to the editors I have had a number of occasions to return to biblical metrics. On one of these occasions I believe I succeeded in discovering an additional text composed in the same syllable counting meter as the passages analyzed above. The text is from chapter III of the book of Amos and thus is one of considerable antiquity, about 750 BC. The text is reproduced below:

Amos, III, 3-6,8.

I	<i>hăyēlkû šēnayîm yahdāw</i>	8	v. 3	Can two walk together,
	<i>biltî ʔim-nôʕā(dû)</i>	5		except they be agreed?
	<i>hăyišʔag ʔaryēh bayya(ʕar)</i>	7	v. 4	Will a lion in the
				forest, [^]

A war

elements in psalm 145 reflects a complex geometrical pattern composed of six triangles and a circle which together constitute a star of David. I am not in a position at this time to pronounce judgement on these highly ingenious and radical proposals, as this requires extensive further study and reflection. In any event, the type of pattern poetry envisaged by Professor Bazak is considerably more abstract than the type encountered in Greek poetry or in psalm 137, which are based on a straightforward count of syllables in the lines of the poem.

⁴ There is no trace in the Septuagint translation of psalm 137 of an attempt to imitate the "pattern" of the Hebrew original. While the imitation of the "pattern" in the Septuagint translation would have constituted almost conclusive proof of the hypothesis I have proposed above, the absence of the attempt to imitate the "pattern" cannot be taken as evidence controverting the hypothesis since even such striking formal properties of the Hebrew original as alphabetic acrostichs are not systematically imitated in the Septuagint translation.

	<i>hätippol šippôr ʕal-hā?ā-</i>	8	v. 5	Can a bird fall to earth,
	<i>(reš)</i>			
	<i>ûmôqēs ʔen lâh</i>	5		and there is no snare on it?
II	<i>hāyaʕlêh-pah min-hā?ā(reš)</i>	7		shall a trap rise up from the earth
	<i>wələkôd lô? yilkôd</i>	6		and have taken nothing?
	<i>ʔim-yittāqal šōpār bēʕîr</i>	8	v. 6	Shall a trumpet be blown in a city,
	<i>wēʔerep ʔen lô</i>	5		when he hath no prey?
	<i>hāyittēn kēpîr qôlô</i>	7		Will a young lion cry out
	<i>biltî ʔim-lākād</i>	5		if he have taken nothing?
	<i>wēʕām lô? yehrā(dû)</i>	5		and the people not be afraid?
	<i>ʔim-tihyē rāsâ bēʕîr</i>	7		shall there be evil in a city,
	<i>wēyahwēh lô? ʕasâh</i>	6		and the Lord hath not done it?
		v. 7
III	<i>ʔaryēh šāʔāg</i>	4	v. 8	The lion hath roared,
	<i>mî lô? yiyrā?</i>	4		who will not fear?
	<i>yahwēh dibbēr</i>	4		the Lord hath spoken,
	<i>mî lô? yinnābē?</i>	5		who can but prophesy?

The text given above reproduces the MT except for the following emendations. In v. 4 I have deleted *mimēʕônātô* "from his dwelling" after *qôlô*; this correction is purely *metri causa*. In v. 4 I read *ʕal-hā?āreš* in place of the MT *ʕal-pah hā?āreš*. The couplet as modified translates "Can a bird fall to earth and there is no snare on it?" which to my mind makes much better sense than the MT "Can a bird fall on a trap of the earth, and there is no snare on it?". In the second couplet of v. 5 I have replaced the MT *min-hā?ādāmâh* with the synonymous *min-hā?āreš*. This emendation is justified on the grounds that the repetition of *hā?āreš* in the two couplets in v. 5 is paralleled by the repetition of *bēʕîr* in the two couplets of v. 6. I assume that verse 7 is a prose intercalation of a later editor and I am therefore omitting the verse. Finally in v. 8 I have deleted the redundant *ʔādōnāy* before *yahwēh*. With the exception of the replacement of *min-hā?ādāmâ* by *min-hā?āreš* in v. 5, all other emendations have been suggested repeatedly by other students of the text. (For a listing of the latter, see Koch et al. (1976), pp. 128-131.)

The metrical structure of the edited text is now transparent. The first stanza is composed of four couplets with line lengths in the chiasmic arrangement: 8-5 7-5

7-5 8-5. The second stanza is composed of three couplets with line lengths that exhibit a somewhat different chiasmic pattern: 7-6 8-5 7-6. The third and final stanza differs from the other two in not being organized into couplets; it is composed of four lines with lengths 4-4-4-5.

References

- BAZAK, J. 1984. *Šūrôt ûtēkânîm bēmizmôvê tēhîlîm*. Tel Aviv: Dvir.
- 1988. 'Numerical devices in Biblical Poetry', *Vetus Testamentum* 38,333-7.
- FREEDMAN, D.N. 1980. *Pottery, Poetry and Prophecy*. Winona Lake, Indiana: Eisenbrauns.
- HALLE, M. and J.J. McCARTHY 1981. 'The Metrical Structure of Psalm 137', *Journal of Biblical Literature*, 100, 161-7.
- KOCH, K. et al. 1976. *Amos - Alter Orient und und altes Testament*, 30. Kevlaer: Butzon und Bercker und Neukirchen-Vluyn: Neukirchener Verlag.
- WOJACZEK, G. 1969. Daphnis, *Untersuchungen zur griechischen Bukolik* = *Beitraege zur klassischen Philologie* 34, Meisenheim am Glan.