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## An Inductive Study of Selah.

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NEW YORK.

סֵלָה is used seventy-one times in thirty-nine psalms of the Hebrew Psalter and three times in Hab. 3, which originally belonged to one of the Minor Psalters, as is evident from the terms in the titles prefixed and appended *לְמִנְצַח*, *לְמִנְצַח*, *לְמִנְצַח*.

סֵלָה is used four times in the Hebrew at the close of psalms, namely, in  $\psi$  3, 24, 46, and 9. The first three of these uses are not given in Sept., and the fourth would doubtless not have been given if this version had not combined 9 and 10 into one psalm. The Sept. therefore omits סֵלָה at the close of psalms for the reason, as we shall see later, that it was always, as a matter of usage, implied.

The Sept. uses *διάψαλμα*, its constant rendering of סֵלָה, with some variations from the Hebrew Psalter. The term is omitted in 88<sup>11</sup> where it indeed seems inappropriate; but some MSS. (see Holmes and Parsons) give it with some propriety in 88<sup>13</sup>. The Sept. (most MSS.) is doubtless correct in using it 57<sup>3</sup> instead of 57<sup>4</sup> of the Hebrew. The Sept. moreover uses *διάψαλμα* in 2<sup>2</sup> 34<sup>11</sup> 50<sup>15</sup> 68<sup>4</sup> 80<sup>8</sup> 94<sup>15</sup>. Of these, 68<sup>4</sup> 50<sup>15</sup> are additional uses in psalms which use סֵלָה elsewhere; 80<sup>8</sup> is a usage justified by appropriateness, and also by the fact that it is in a psalm belonging to a group which uses סֵלָה. Psalm 80 is a *מוֹמֹר*, has a melody prescribed in the title, and bears the term *לְמִנְצַח*, the significance of which we shall see further on. These uses are probably ancient. But the other uses, 2<sup>2</sup> 34<sup>11</sup> 94<sup>15</sup>, are in psalms of a different kind from those which use סֵלָה in the Hebrew Psalter. These uses were doubtless modern insertions in the Sept. version, and were never in the Hebrew original. Many MSS. of Holmes and Parsons present other uses of *διάψαλμα*. However important these may be for a comprehensive study of the uses of the word, it is sufficient to say here that they simply, for the most part, indicate later insertions in Greek MSS. for the very same reasons that induced their insertion in additional passages in the earlier MSS. as compared with the Hebrew Psalter. The Psalter of Solomon, com-

posed after the final completion of the Hebrew Psalter, uses *διάψαλμα* in 17<sup>31</sup> 18<sup>10</sup>. The latter is at the end of a section which in many MSS. closes the psalm, a new psalm, 19, beginning with the next verse. The former is in just such a place as we find it in ancient Hebrew usage. There is no sound reason for doubting the originality of these uses.

1. In the Hebrew Psalter it is noteworthy that only thirty-nine of the one hundred and fifty psalms use סֵלָה. It is improbable therefore that the insertion of the word came from the final editor of the Psalter unless there is something in its meaning which made it appropriate to some psalms and not to others. Provisionally we may say that it could not be used with propriety in some of the psalms except at the close. But, for the greater part of the one hundred and eleven psalms which do not use Selah, there is no intrinsic reason why it should not have been used; as indeed we see by its insertion in many of them in the Versions. Then we notice its absence in the Hebrew text from whole groups of psalms, such as the Hallel, the pilgrim psalms, the royal group 93-100, those psalms which intrinsically were most suited for public worship. Indeed, the Chronicler, 1 Ch. 16<sup>8-36</sup>, when he would give specimens of temple psalms, uses 105<sup>1-15</sup>, adds to it 96<sup>1-13</sup>, and closes with a benediction or doxology. It seems to be evident, so far as the Hebrew Psalter is concerned, that סֵלָה was already in certain psalms before the Hebrew Psalter was finally arranged in its present form, and that the editor made no additions to its use.

2. There is a group of psalms in the midst of the Psalter known as Elohistic Psalms from their use of the divine name אֱלֹהִים instead of יְהוָה, which is characteristic of all the rest of the Psalter. In many cases אֱלֹהִים was evidently substituted for an original יְהוָה. For reasons which I cannot here pause to give, I think that these psalms were selected from earlier minor Psalters, and that they were edited for a major Psalter which, for a long time, existed apart by itself. This Elohistic Psalter includes twenty-three of the thirty-nine psalms with סֵלָה, namely: 44, 46, 47, 48, 49, 50, 52, 54, 55, 57, 59, 60, 61, 62, 66, 67, 68, 75, 76, 77, 81, 82, 83. The use of סֵלָה did not originate with this editor, for we find it in psalms which he did not take up into his collection, and it is absent from not a few of the psalms which he has, namely: 42, 43, 45, 51, 53, 56, 58, 63, 64, 65, 69-74, 78, 79 (80?). In some of these the Greek MSS. use it, and there is no intrinsic reason why it should not have been used in other cases.

3. There is another group of psalms which has in its titles the term **למנצח**. The opinion which I have held for some years is that this term indicates that the psalms which bear it were taken by the final editor from an earlier major Psalter which was called the *Director's Psalter*, this Psalter being composed of selections from the three earlier minor Psalters which bore the names of David, Asaph, and Korah, to which only two orphan psalms were added, 66, 67. The Director's Psalter includes twenty-eight of the thirty-nine psalms with **סלה**. The psalm Hab. 3 was also originally in this Psalter with **סלה**. For similar reasons to those given above under 1, 2, the editor of the Director's Psalter did not insert the **סלה**. He found it already in the psalms which he gathered into his Psalter. Of the twenty Davidic psalms which use **סלה** the Director's Psalter has fifteen, 4, 9, 20, 21, 39, 52, 54, 55, 57, 59, 60, 61, 62, 68, 140; of the seven psalms of Asaph which use **סלה**, the Director's Psalter has four, 75, 76, 77, 81 (80?); of the nine Korahite psalms which use **סלה**, the Director's Psalter has seven, 44, 46, 47, 49, 84, 85, 88. Besides, the Director's Psalter includes the orphan psalms, 66, 67, and the psalm of Hab. 3. There are in all fifty-five psalms from the Director's Psalter and Hab. 3. If only twenty-eight of these + Hab. 3, a little more than half, use **סלה**, it is improbable that the term came from this editor.

It is noteworthy, however, that the editor of the Director's Psalter attaches musical terms chiefly to the psalms using **סלה**. For reasons which cannot be given here, it is evident that these musical terms came into the Director's Psalter from the editor of that Psalter, and that they were not used before.

(a) Thus the musical accompaniment **ננינות** with **ב**, in 4, 54, 55, 67, 76, Hab. 3<sup>19</sup>; with **על** in 61, Hab. 3<sup>1</sup> (**שנינות**, error for **ננינות**; see Briggs, *General Introduction*, p. 314). The only other psalm with this accompaniment is 6, which in some MSS. (see Holmes & Parsons) has **סלה**, 6<sup>4</sup>. **על הנתית** is used in 81, 84. The only other psalm with this accompaniment is 8, which is a short psalm with initial and closing refrain where the use of **סלה** would be difficult if not impracticable except at the close of the psalm. **על ידותן** is used with 39 (**על ל**), 62, 77, all psalms with **Selah**. **על עלמות**, 46, to which for reasons that must be reserved, I add 9 (**על מות**), 46, to which for reasons that must be reserved, I add 9 (**על מות**) and 49 (**על מות**) 48<sup>15</sup> really belonging to the title of 49), is used only in psalms with **Selah**. **על השמינית** is used with 6, 12; **על אל הנחילות** with 5 (**על אל**). These do not use **סלה**, being short psalms where there seems to be no intrinsic propriety in its use.

(*b*) The musical pieces are also mentioned in the titles of psalms with Selah; **אל תשחת**, 57, 59, 75. The only other psalm with this reference is 58<sup>1</sup>. **על-שושן**, 60<sup>1</sup>; **אל-שנים**, 80<sup>1</sup> (Selah in Sept.), but the similar **על שנים** is in 45<sup>1</sup> 69<sup>1</sup>, which do not use Selah. **על אלת השחר** is in 22<sup>1</sup>, which does not use Selah. **על מחלת** is in 88<sup>1</sup>, a psalm with Selah; but in 53<sup>1</sup>, a psalm without Selah. **על יונת אלם רחקים** is in 56<sup>1</sup> without Selah.

Thus musical pieces are referred to in the titles of five psalms with Selah according to the Hebrew text, and also probably in 80 after the Sept., thus six psalms out of twelve in all. It is evident then that the editor of the Director's Psalter gave musical directions in the titles of the following psalms with Selah, 4, 9, 39, 46, 49, 54, 55, 57, 59, 60, 61, 62, 67, 75, 76, 77, 81, 84, 88, Hab. 3, probably also Ps. 80; that is, twenty psalms. Why did he not give musical directions in ten other psalms with Selah? Why did he give musical directions to ten psalms which do not use Selah; namely, 5, 6, 8, 12, 22, 45, 53, 56, 58, 69? We might say that 5, 6, 8, 12, 53 were too short; but 22, 45, 56, 58, 69 were long enough. There must have been some other reasons, formal or material, which cannot be given at present.

4. The psalms with **סלה**, all of them as we have seen, save 66 and 67, bear the names of David, Korah, Asaph, and Ethan in their titles, and 67 does this in the Sept. It is altogether likely therefore that the term was attached to these psalms when they were in the earlier minor Psalters, before the Director's major Psalter was compiled. In no case is there the slightest evidence that a **סלה** was attached to any psalm in the Hebrew text in any subsequent editing. The evidence is, as we have seen, all the other way. We must now examine the three early minor Psalters of David, Asaph, and Korah to find the reason of their use of Selah.

Psalm 89, which is ascribed to Ethan, is a **משכיל**. So is 88. But 88 received an addition to the title when it was taken up into the Korahite Psalter, namely, **מזמור**. It is possible that 89 remained apart from the three minor Psalters, just as 66 and 67 did according to the Hebrew text, and that **סלה** was inserted in them before they were taken up into the Director's Psalter. But it is also possible, and on the whole probable, that 89, like 88, which preceded it, was taken up into the Korahite Psalter. Psalm 89 would then have been the final psalm of that Psalter, as 72 was the final psalm of the Davidic Psalter; both being used as final psalms of the ultimate divisions of the Psalter, and not giving in their titles the usual indication of their

literary origin; both being sufficiently designated in their titles by ascription to Ethan and Solomon.

5. The Psalter of the Korahites embraced three groups 42-49, 84-85, 87-88, twelve in all. Of these, 42, 43 were originally one psalm, as is evident from the common refrain. And it is probable that 89 closed this collection. Of these, 44, 46, 47, 48, 49, 84, 85, 87, 88, 89 are psalms with Selah. The only ones not furnished with Selah are 42, 43, 45. But 42 and 43 are separated in the Heb. text as well as in the Greek Version. The only place where Selah would be appropriate would be just where the one psalm was broken up. In usage the Selah would be implied at the close of 42. If we had the psalm in its original form, combining 42, 43, in the Korahite Psalter, we should doubtless find a Selah at the close of 42. It may be asked, If Selah remained in the Hebrew text after 3, 9, 24, 46, why not after 42? We can only say that these four uses in the Hebrew text at the close of psalms must be regarded on any theory as survivals of many uses at the close of psalms which have perished. The tendency to omit it as unnecessary and implied in the very nature of the case, must have been very strong. As we have seen, the Sept. never uses it at the close of psalms. Ps. 45 is of such a character that it would be difficult to find an appropriate place for the use of Selah. It seems therefore altogether reasonable to suppose that the Korahite Psalter used Selah throughout, that is wherever it could be used with propriety. The editor of that Psalter used it with full knowledge of its meaning and its appropriateness.

6. The Psalter of Asaph was composed of Ps. 50 and the group 73-83. Doubtless 50 was separated from its group by a later editor for liturgical reasons. Of these twelve psalms seven have Selah, 50, 75, 76, 77, 81, 82, 83. To these we may add 80 after the Sept. The four psalms of this group not using Selah are 73, 74, 78, 79. These are long poems, least suitable for worship either in synagogue or temple. There are sufficient reasons in the nature of these psalms to explain the absence of Selah. It seems that the editor of this collection used Selah with full knowledge of its meaning.

7. The Psalter of David according to the titles in the Hebrew text had seventy-four psalms, 3-32, 34-41, 51-65, 68-70, 86, 101, 103, 108-110, 122, 124, 131, 133, 138-145. We should probably deduct from these 122, 124, 131, 133 of the Pilgrim Psalms, and the composite 108. The latter bears its title from the psalms of which it was composed; the former group probably from later conjectures. There seems to be no sufficient reason to doubt as to the remaining

sixty-nine. Doubtless there were psalms in the original Davidic Psalter, which, as they were not taken up into the major Elohist Psalter and Director's Psalter, so never found a place in the ultimate Psalter. The Sept. also ascribes 33 and 67 to David. It is possible that the name of David has been omitted from these psalms in the Hebrew Psalter by copyists' errors; but this is not probable. The ascription of other psalms to David by the Sept., 43, 71, 91, 93-99, 104, 137, must be regarded as late and conjectural and as without historic value. Of this great number of Davidic Psalms only twenty use Selah, 3, 4, 7, 9, 20, 21, 24, 32, 39, 52, 54, 55, 57, 59, 60, 61, 62, 68, 140, 143. The Septuagint adds 34. Thus less than one-third of the Davidic Psalms use Selah. It seems evident therefore that the editor of this collection did not insert Selah in his texts. He either found it in certain psalms, and did not attempt to increase its uses; or else the uses of Selah in the Davidic Psalter indicate a later effort to use it, which, however, was not thoroughly and consistently carried out.

8. It is also noteworthy that all the uses of Selah are in psalms which have in their titles terms indicating the several kinds of psalms. *הפלה* is used in Hab. 3; *מכתם* in Ps. 57, 59, 60; *משכיל* in 32, 44, 52, 54, 55, 88, 89; *שיר* in 46, 48, 66, 67, 68, 75, 76, 83, 87, 88; *מומור* in 3, 4, 7 (after the Sept. for which the Heb. has *שניון*), 9, 20, 21, 24, 39, 62, 68, 140, 143 of David; 47, 48, 49, 84, 85, 87, 88 of Korah; 50, 75, 76, 77, 82, 83 of Asaph; 66, 67 orphan. Of these latter 48, 66, 67, 68, 75, 76, 83, 87 were originally *שירים*, and 88 was *משכיל*. The significance of this demands a more detailed examination.

9. There are in the Psalter the following psalms with *מכתם*: 16, and the group 56-60, all Davidic, from which 16 was detached by a later editor. To this group we may add the poem of Hezekiah, Is. 38<sup>9-20</sup> (*מכתם* = *מכתב*). Only three of this group use Selah, 57, 59, 60. The word has no special connection with this group of ancient poems.

10. The following psalms have *משכיל* in titles, 32, 52-55, 142, Davidic; 42-45, 88 (Heman), Korahite; 74, 78, Asaph; 89, Ethan; fourteen in all (counting 43 separate). Of these seven have Selah: 32, 44, 52, 54, 55, 88, 89. As for the other seven we have found reasons why Selah should not be used with them. It seems therefore that there is some special relation of *סלה* to the *משכיל*. Ps. 47<sup>9</sup> uses *משכיל* with *ומר*, for the praise of God, the king, with song and musical instruments. So also with the Levites *המשכילים*

משכיל, 2 Ch. 30<sup>22</sup>, at the celebration of the feast of unleavened bread, praising Yahweh with song and musical instruments (שכל of the Heb. text is doubtless an error for משכיל). In the time of the Chronicler and of the editing of the Korahite Psalter the meaning of משכיל was well known, and Selah was inserted in the Psalter wherever it was appropriate for public rendering.

11. There are a number of psalms which have in their titles שיר, viz., 30, 45, 46, 48, 65, 66, 67, 68, 75, 76, 83, 87, 88, 92, 108, 120-134, thirty in all. Of these, fifteen are pilgrim psalms, 120-134. Of the fifteen remaining thirteen have the later מזמור, either prefixed or appended. Ps. 45 had משכיל added. Ps. 46 is the only one which remains simply שיר. It should be noticed, however, that שיר חדש is mentioned in 33<sup>3</sup> 40<sup>4</sup> 96<sup>1</sup> 98<sup>1</sup> 149<sup>1</sup> as well as in the great prophet of the exile, Is. 42<sup>10</sup>. This seems to indicate a fresh outburst of song in connection with the Restoration. Of the fifteen שירים ten have סלה, 46, 48, 66, 67, 68, 75, 76, 83, 87, 88. The others, 30, 45, 65, 92, 108, have not Selah. There can be little doubt that שיר in 30, 92, 108 is not original. The absence of Selah from 45 has already been explained. Its absence from 65 is not easy to explain. At all events Selah seems to be specially appropriate to the שיר as to the משכיל.

12. There are fifty-eight מזמרים (including Ps. 10) in the Psalter; thirty-seven Davidic (including Ps. 10), seven Korahite, nine of Asaph, and five orphan psalms. This term is later and more comprehensive than those already considered. It may comprehend any or all of them; and thus naturally becomes eventually the name for the entire collection of Psalms. Twenty-seven of these have Selah, a little less than half, 3, 4, 7, 9, 20, 21, 24, 39, 62, 68, 140, 143 of David; 47, 48, 49, 84, 85, 87, 88 of the Korahites; 50, 75, 76, 77, 82, 83 of Asaph; 66, 67 orphan psalms. There is evidently no special relation of these מזמרים with סלה.

13. The results of this inductive study of סלה in connection with the titles of the Psalms make it clear that there is a close connection between סלה and the psalters of Asaph and the Korahites; but not with the Psalter of David which precedes them, or the psalters of the Elohist and the Director, which follow them. There is also a close connection of סלה with the משכיל and the שיר, but not with the מכתם and מזמור. There is also a very close connection between the use of סלה and the use of musical terms in the Director's Psalter. This makes it probable that סלה was a term used with reference to the musical rendering of the Psalms subsequent to the col-

lection of the Davidic Psalter and previous to the editing of the Director's Psalter; in the times of the Chronicler in the late Persian period or beginning of the Greek period.

14. We shall now consider the use of סֵלָה in the Psalms themselves. It is used four times at the close of psalms in the Hebrew text, never in the Sept. text. I estimate that there are forty-seven others used at the end of strophes of psalms. This leaves twenty uses which need special attention.

(a) 57<sup>7</sup> 60<sup>6</sup> have סֵלָה just before sections which are used in the composite Psalm 108<sup>2-6, 7-14</sup>; in 67<sup>2</sup> סֵלָה comes after citation of the priestly benediction from Nu. 6<sup>24-25</sup>; in Hab. 3<sup>9</sup> it precedes a citation in Ps. 77<sup>17-21</sup>; in Hab. 3<sup>3</sup> it follows a citation from Deut. 33<sup>2</sup>; in Ps. 68<sup>8</sup> it is in the midst of a citation from Judges 5<sup>1</sup>; in 68<sup>33</sup> it comes before a citation from Deut. 33<sup>26</sup>; in 44<sup>9</sup> it precedes a citation from 60<sup>12</sup>; in 89<sup>5</sup> it comes after a citation from 2 Sam. 7<sup>16</sup>; in 55<sup>8</sup> after a citation from Je. 9<sup>1</sup>. These eight cases of citation in the Psalter besides the two of Hab. explain ten of these twenty uses as coming where there are natural breaks in the poems.

(b) There are eight uses 20<sup>4</sup> 21<sup>3</sup> 55<sup>30</sup> 75<sup>4</sup> 85<sup>3</sup> 87<sup>3, 6</sup> 89<sup>49</sup> in which sections complete in themselves though not strophical might be used with propriety apart from the rest of the Psalms, or where a liturgical change would not be inappropriate.

(c) The remaining uses are cases of misplacement; 57<sup>3</sup> of the Sept. is to be preferred to 57<sup>4</sup> of the Hebrew Psalter; and 49<sup>13</sup> is to be substituted for 49<sup>14</sup> at the end of the strophe, just as Selah in 49<sup>16</sup> is at the close of the next strophe.

It is evident therefore that while we cannot regard סֵלָה as always marking the close of a strophe, yet it does always mark a section which for one reason or another may be detached and where an appropriate separation may be made in the psalm. The study of the uses of סֵלָה shows that it indicates a section which for some reason may be used by itself. Thus our inductive study of the titles favors the opinion that it indicates some kind of a change in the musical rendering.

15. We shall now study the Hellenistic tradition. This is expressed in the *διάψαλμα* of the Sept. and the Psalter of Solomon. We have seen that while insertions were not made by any of the editors subsequent to the editors of the Psalters of Asaph and the Korahites in the Hebrew text, except possibly in the Davidic Psalter while it remained apart by itself, the editors of the Greek versions did not hesitate to insert it in new places. This was possibly due to a differ-



This is entirely in accord with our induction of the usage of סלה in the Psalter itself.

16. We shall now turn our attention to the Palestinian tradition. The fact that סלה is used twice after the third and the eighteenth Benedictions of the שמונה עשרה, the earliest section of the Jewish Liturgy (see Briggs, *Messiah of the Apostles*, p. 18), and also twice in the prayer preceding the שמע in the morning prayer, indicates that in the first and second centuries of our era the Hebrews knew the meaning and uses of סלה. If that is so, the authors of the Jewish Greek versions knew its use and meaning when they translated it into Greek. Aquila uses ἀεί; Theodotion in 9<sup>17</sup> also. Sexta has διαπαντός except 20<sup>4</sup> εἰς τέλος. Quinta has εἰς τοὺς αἰῶνας. Jerome follows them and the Hebrew tradition of his time, in rendering it by *semper*. The Targum varies its rendering in terms but has the same tradition. Usually it gives לעלמא לעלמין, but 39<sup>6</sup> לעלמא לעלמא; 44<sup>9</sup> לחיי עלמא; 48<sup>9</sup> לעלמי עלמין; 49<sup>14</sup> עד עלמי עלמין; דאתי. These phrases resemble the words which close the Benedictions or Doxologies of the Hebrew Psalter.

מהעולם ועד העולם ψ 41<sup>14</sup> 106<sup>46</sup>,  
ברוך שם כבודו לעולם ψ 72<sup>19</sup>,  
ברוך יהיה לעולם ψ 89<sup>68</sup>.

These Benedictions of the Psalter were used not merely at the close of the Books of the Psalter where they are now placed, but also at the close of any of the psalms in the Book (Graetz, *Ps.* p. 92); and if so, in all probability also at the close of any section of the psalms where in liturgical use a section was marked off by itself. It is quite possible that Selah may indicate the place of use of the ancient form of response closing with לעולם חסדו 1 Ch. 16<sup>34. 41</sup> 2 Ch. 5<sup>13</sup> 7<sup>3. 6</sup> 20<sup>21</sup> Ezra 3<sup>11</sup> Je. 33<sup>11</sup> Ps. 100<sup>5</sup> 106<sup>1</sup> 107<sup>1</sup> 118<sup>1. 2. 3. 4. 29</sup> 136<sup>1 + 25 times</sup>. It is a characteristic of the Chronicler to refer to the use of this formula; and as we have seen, the use of סלה originated about his time. The Selah then would indicate the place where the blessing of God for ever, or the Benediction, should come in, in connection with the recitation of the psalms. The Palestinian tradition uses the last word of the Benediction to indicate the whole just as is usual in ancient documents to name them by the first or last word or sentence. Jacob of Edessa is cited by Bar Hebraeus, 10<sup>1</sup>.

ובמדם מן צחחא עבריא חלף "דיאפסלמא" "בכל זבן" רשם הנו דין כל איכא  
דפסחק מליהון ממרוא הנין דמברכין לאלהא בתשבחתא עמא הו הצנת להון הי ר  
'בכל זבן' ודך דנענא בתרהון אך אנש נאבר בכל זבן נרוא איתיהי אלהא

מִשְׁבַּח וּמְבָרָא בִּדְ הַשְּׁבַחְתָּא הִלֵּךְ אֲבָמָא רְלוּתֵן מַעֲרָתָא בְּתֵר הִי ד' "הַשֵּׁם וּבְכֹל זִכְוֹן וְלִעֲלֵם עֲלֵמֵן" עָמָא אָמַר "אָמֵן"

This suggestion that סְלָה indicates the place where the people interrupted the psalm with "Blessed be God forever," just as in the church usage the Amen of the people follows the last words of the gloria, "is now and ever shall be, world without end," is in accordance with the meaning we have already determined from the Palestinian tradition.

17. We have now gained a meaning which reconciles the Palestinian Hebrew with the Hellenistic Greek traditions. The Hellenistic tradition is as to the form of the סְלָה indicating a change or interruption of some kind in the singing or reciting. The Palestinian tradition indicates the contents of the סְלָה, the reciting by a responsive voice or voices of the formula of the benediction or doxology, closing with "for ever" or "for ever and ever." And these correspond with the results as obtained by an inductive study of the uses of Selah in the Psalter itself, and of the psalms in which it is used studied by their titles. The meaning is a natural one. For just as in Christian usage the gloria resounds after every psalm and canticle or section of a psalm or canticle used for liturgical purposes, just so in ancient Hebrew usage a benediction or doxology was sung after every psalm and section of a psalm which for any liturgical reason was separated from a section which followed. The view which I now advocate is not that wherever סְלָה is used, the psalm was always interrupted by a doxology, but that it might be so interrupted when such extract was made for any liturgical purpose.

18. We now have to consider the etymology of the word and explain its form. סְלָה is the Massoretic pointing. It is suggested by Jacob that this pointing indicates a *Q'ri'* נִצַּח of the Palestinian tradition (*ZATW.*, 1896, p. 173). This is quite possible. The Hexapla has סַל, σελ. This favors the opinion that the ה does not belong to the stem. It might be the cohortative imperative of סָלַל. The normal forms from this stem would be סָלַל, סָל. The pointing סְלָה is explained after the analogy of הָרָה for הִרָה (Ewald, *Heb. Sprachl.*, 549. König, *Lehrgebäude* ii. 1. 539). סָלַל means 'to lift up, pile, heap,' usually of a highway; but Ps. 68<sup>5</sup> is with Wellhausen to be interpreted in accordance with the parallelism,

Sing unto God, make melody unto His name,  
Lift up a benediction to him that rideth in the deserts; <sup>1</sup>  
In Yah consists His name, therefore exult ye before Him.

<sup>1</sup> Wellh.: "Make music to Him who drives over deserts."

So in the Polel of Pr. 4<sup>8</sup> "*exalt her* (Wisdom) and she will promote thee." If we may follow these two examples, we may think of סלה as imperative cohortative = '*lift up a benediction or doxology.*' In this case the etymology corresponds with the usage and with both lines of tradition, and the whole case of סלה harmonizes in a very simple and natural explanation.

I have refrained in this inductive study from the use of modern authorities, not because I do not value them and have not been helped by them, but for the simple reasons (1) that I wished to make a purely inductive study and (2) because I wished to use as little space as possible. If I have been led to a view which seems to me to solve the problem, I have been helped positively and negatively by my predecessors in reaching it.