THE HARMONY OF THE SPHERES

The Pythagoreans believed that there was a harmony of the spheres, produced by the slower heavenly bodies giving out a deep note, and the swifter a high note. We do not hear these sounds, just as a miller does not hear the sound of his mill, unless it stops and begins again, and the music of the celestial orbs is unceasing. This inaudible harmony of the spheres (EB\textsuperscript{11} 22. 700\textsuperscript{a}; 25. 648\textsuperscript{a})\textsuperscript{2} is alluded to in a later addition to the first seven verses of Ps. 19, which have no connection with the last eight verses. Ps. 19:2-7 consists of two triplets with 3 + 3 beats, whereas vv. 8-15 contains two hexastichs with 3 + 2 beats. We find the same (elegiae) meter in Ps. 119, which is not based on Ps. 19:8-15, as Baethgen thinks; these two hexastichs represent a condensation of the 22 alphabetic octastichs in Ps. 119, just as the Decalogue is the quintessence of the old moral and religious precepts, which was probably extracted by the prophets in the seventh century (BB 367). Both Pss. 19 and 119 are Maccabean, although Hitzig regarded Ps. 19 as Davidic [see also MVAG 22, 63, 69].

Ps. 19:4, There is no speech or words, their voice is inaudible, seems to be an illustrative quotation (BL 26) from another hymn describing the harmony of the spheres. Grotius' explanation, \textit{Non est illis sermo neque verba: ut sine (his scilicet) intelligatur vox corum is incorrect: bēlī nišmā' means unheard or inaudible, just as bēlī hāfūkā in Hos. 7:8 signifies unturned (JBL 34, 68). We need not suppose that the poet of the two original triplets had in mind the harmony of the spheres; he only meant to say, Heaven and earth tell their own story: if a man sees the wonderful works of God by day, he realizes the omnipotence of the

\footnotesize{\textsuperscript{1}This paper and the two following notes as well as the article on Maccabean Elegies (above, pp. 157-170) have been in type since August, 1918. 

\textsuperscript{2}For the abbreviations see above, p. 142.}
Creator; and if he gazes up into the starry heavens by night, he is just as much impressed with God's power and glory.

We must not substitute qōlām for qāyqām in v. 5: qōlām would never have been corrupted to qāyqām. The noun qay means cord, string, tone, note, musical sound. Also ṣōros (from ταύετο, to stretch; cf. Lat. tenuer) signifies cord, string, tension, strength, force, accent, tone, sound (cf. Ewald, Psalmen, 1866, p. 34). Heb. qay in the present passage may be an adaptation of ṣōros, just as ṭōrēm in Cant. 1:10 represents οὐράρας (BL 44, n. *: 85, n. 13) or ma'sē in Ps. 45:2: qāqām. Ps. 19 is certainly not older than Ps. 45 which was written in 150 B.C. (Z.A 30, 94). Assy. qū'ū, to wait, corresponds to French attendre. Also Lat. tonus denotes tension and tone, especially thunder (cf. qōlāq, thunder-peals, Ex. 19:16: BB 361). Our tune is a doublet of tone. We use tune also for an ancient psalm-tune or chant (EB 21, 706). For Arab. qāyqā, to strengthen, we may compare our to tone up. Gunkel, Auswählte Psalmen (1911) p. 299 thinks that qāyqām means originally their puke or vomit: he combines it with qī in Is. 28:8, although he has rightly called attention to the idea of the harmony of the spheres (op. cit. 25). Reuss (1893) regarded ba-raqê at the end of 1.1 as an appositional addition to ma'sē bahām, and referred bahām at the end of 1.4 to bi-qā (JAOS 37, 322: thresh, rendering: ihre Töne bis an's Ende der Welt, wo er der Sonne ihr Zelt gesetzt. Schultz (1888) translated: bis zum Ende des Erdkreises (cf. Ps. 72:8) halten sie ihr Gespräch. Nor can we accept Budde's rendering (1900) their measuring-line (i.e. the arch of heaven) or Kratzenbahr's reading (1904) qabām, their arch (see Cheyne, Psalms, 1904). In Die schönsten Psalmen (1915) Budde renders: ihr Gebet. (see also MVAG 22, 70, below).

For the perfect qāçā in v. 5 and the participle qōçī in v. 6 we had better substitute the imperfect qōçī.

Before v. 5b, for the san He has set a tent in them, the first hemistich of the second triplet has dropped out: it may be restored on the basis of Prov. 8:28, when He established the clouds above: contrast MVAG 22, 16.

The first six lines of Ps. 19 may be rendered as follows:

2 The heavens tell out God's glory,
the skies recount His handiwork.
3 Day tells the story by day,
night makes it known by night.

5 Their tone goes through the whole earth,
their sound to the end of the world.

He established the welkin above,
for the sun He set there a lodge:

6 And he comes forth from his bower,
gladly running his course like a hero;

7 From the end of the heavens he starts,
and naught is hid from his glow.

(a) 4 There is no speech or words, their voice is inaudible.
\[ \beta, \gamma \]
6 like a bridegroom (\( \gamma \)) and his circuit goes back to their ends

Grotius remarked ad v. 5b: Soli posuit tabernaculum in eis, propitius coelis. Cheyne and Baethgen thought that each hemistich had four beats. also Gunkel and Budde seem to assume this meter; but kəhōd and maršē (JAOS 37, 322) in 1. 1, jabbē and ẓāḥayyē in 1. 2, bê-kol in 1. 3, šām in 1. 4, and la-rūc, in 1. 5 are unaccepted (AJSL 23, 240). Briggs (Psalms, 1908) correctly states that the first half of Ps. 19 has the trimeter measure, but he thinks that this poem was composed in the Babylonian period, and that originally it was a hymn to the Sungod, which was subsequently adapted to the worship of JHWH. Gunkel compares the cuneiform hymns to the Sungod (iv R 20, No. 2) and to Istar (AL 135). For the lodge or tent of the Sungod he refers to Greßmann’s Altorientalische Texte und Bilder, vol. ii. Noss. 92.101.102; cf. also A. Jeremias, Handbuch der altorientalischen Geisteskultur (1913) p. 250; Das Alte Testament im Lichte des Alten Orients (1906) p. 559.

The Hebrew text of the two triplets should be read as follows:

2 וְיִשְׂרָאֵל נְכָרָא
וּלְלָה לְלָה לְלָה לוֹדְהֵרֲעַת:

3 וְיִשְׂרָאֵל נְכָרָא
וּלְלָה לְלָה לְלָה לוֹדְהֵרֲעַת:

4 בְּכִלָּלָה הָעֲבֵר מִלְיֹם:

5 בְּכִלָּלָה הָעֲבֵר מִלְיֹם:
This would be in Assyrian (cf. JBL 37, 217):

(a) samē tanittī-ili ušannā-umu supākūnu šipq-qāṭīšu ināmībi
(b) ušas-umātum izākor-umā muša-anumāsi šima uttar
(c) aZamūzūna ina-kal-erceitum aqqā-umu amātišu ana kippat māti.

Urpaṭi elīヌ urittī-umu ana libbišu ana samši maqallu-issu

U-baṭ ina-maṭaškīna aqqā-umu ana-gurāx-xeši kima-girādi irādi
Iṣṭu-kippat samē nipiršu ana laqarācīšu mima al-indimatam.

(a) 4 Bibhē umātī hāšā-umu qaṭšara at ʾissamī
(b) 6 kima ērīši

γἰ α-σύζωριν ana kippatīšan

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MINE EARS HAST THOU OPENED

In his translation of Ps. 40, in the Polychrome Bible, Wellhausen adopted Olshausen’s suggestion to transfer the clause Mine ears hast Thou opened from v. 7 to v. 8, but umūm karabūdē should be appended, not prefixed, to the hemistich bi-māllat sēr katēḥ-adaj, and katēḥ ‘alāi does not mean presented for me, but graven on me, i.e. engraved on my mind, stamped upon my mind, imprinted on my soul; katēḥ ‘alāi is equivalent to katēḥ ‘al-tūb libbi, written on the tablet of my heart, Prov. 3:3; cf. Jer. 17:1; 31:33; 2 Cor. 3:3; see also DB 3, 571b.573, and EV 273.

Nor can we render: in the volume of the book it is written of me (AV) or in the roll of the book is my duty written (Cheyne.

1 For the enclitic di cf. the remarks on hā ribē rēm JBL 36, 251 and bisn aṭēlē ma JBL 37, 211. The initial σ in 6 σωμά ἐκ καθηρίσας ou (cf. Heb. 10:5) is due to dittography cf. Kings. SBOIT, 172, 53: thus ṣēra (not the diminutive ṣēra, Grotius, Reuss; or ṣōma, Olshausen) became σωμα which was corrected to σωμα. See also Reiman, Habakkuk (1876) p. 2.