Chapter 2: The Book of Jashar
The Song Scroll

A somewhat enigmatic and mysterious "book" quoted by several of the biblical authors provides the first signpost in our exploration of the ancient songs of Israel. Two or perhaps three lyrics quoted by prose authors of the Hebrew Bible are cited from the same source: *sefer ha-yashar,* or the "Book of Jashar" as it normally appears in English Bibles. This Book of Jashar deserves a closer look, for it may provide an important link between the oral performance of ancient songs and the twice-used appearance of those songs in the Hebrew Bible.

Sefer ha-yashar

Although seemingly straightforward, the name of the book calls for consideration. Certainly, to translate the Hebrew word *sefer* as "book" is a bit anachronistic, since codices, or bound books as we know them, were still hundreds of years in the future from the time when these texts were written. It would thus be best to understand "scroll" or "document" as the meaning intended. And although most English translations of the Bible treat Jashar[1] as a proper name, the use of the definite article before the noun (literally, "Book of the Jashar") normally indicates that the following word is a common noun, in this case "upright"[2] or a form of the verb "to

[1]Some scholars attempt to make the connection between "Jashar" and "Jeshurun," particularly as used in the Song of Moses (Deut 32:15); see, e.g., Edward Greenstein, "From Oral Epic to Written Verse and Some of the Stages in Between" (paper presented at the annual meeting of the Society of Biblical Literature, Washington, D.C., November 18, 2006).

[2]J. Alberto Soggin, *Joshua* (OTL; Philadelphia: Westminster, 1972), 122.

sing." In fact, of the several similar constructions used by biblical authors to refer to "books" or documents, this is the only one translated as a proper noun.[3] Consequently, some scholars have suggested that *sefer ha-yashar* be translated "Book of the Upright" or "Book of the Song." Both options are valid, and so we must look for contextual clues to determine which choice is best. It is at this point that the Old Greek translation of the Hebrew Bible may offer some help.[4] The LXX version of 1 Kgs 8:12–13 [3 Kgdms 8:53 LXX] includes a phrase not found in the Hebrew counterpart: it credits Solomon's lyric recitation to the "Book of the Song." Many scholars believe that the phrase accidentally dropped out of the MT and that the original phrase is exactly like that found in Josh 10:12 and 2 Sam 1:17. The argument goes on to suggest that the current LXX version of 1 Kings 8 arose from a simple transposition of two letters, resulting in the LXX "song," *shyr,* for the supposed original MT *yashar, yshr.* But perhaps it is the LXX that preserves the best reading. Indeed, whenever the book is mentioned, a lyric is present, and the word *yashar* does have definite similarities to the Hebrew verb for "sing." In any case, given that the scroll contained only lyrics as far as we know, it may be best to recognize this fact in the name of the scroll.

Whatever its name, the scroll, now lost, is known to us only by these few references coming from prose writers of the Hebrew Bible. In all cases, the prose writers quote lyric poetry from the scroll and insert these poems

[3]Parallel constructions are to be found in the "book of the covenant" (Exod 24:7; 2 Kgs 23:2, 21); "book of the generations of Adam" (Gen 5:1); "Book of the Wars of the LORD" (Num 21:14); "Book of the Chronicles of the Kings of Israel" (e.g., 1 Kgs 16:5); "Book of the Chronicles of the Kings of Judah" (e.g., 1 Kgs 15:7); "Commentary on the Book of the Kings" (2 Chr 24:27); "book of the law of Moses" (Josh 23:6; 2 Kgs 14:6); "book of the acts of Solomon" (1 Kgs 11:41); "book of the law of the LORD" (e.g., 2 Chr 17:9); "book of the law of God" (Josh 24:26). Other writings are also known: the "Book of the Kings of Israel" (1 Chr 9:1; 2 Chr 20:34); "Book of the Kings of Judah and Israel" (2 Chr 16:11); "Book of the Kings of Israel and Judah" (2 Chr 27:7); "Chronicles of the Kings of Israel" (2 Chr 33:18); "Chronicles of Samuel the seer" (1 Chr 29:29); "Chronicles of Gad the seer" (1 Chr 29:29); "Chronicles of Nathan the prophet" (1 Chr 29:29); "history of Nathan the prophet" (2 Chr 9:29); "prophecy of Ahijah the Shilonite" (2 Chr 9:29); "visions of Iddo the seer" (2 Chr 9:29); "chronicles of Shemaiah the prophet and of Iddo the seer" (2 Chr 12:15); "chronicles of Jehu the son of Hanani" (2 Chr 20:34); "Chronicles of the Seers" (2 Chr 33:19); "story of the prophet Iddo" (2 Chr 13:22); a book written by the prophet Isaiah son of Amoz containing the history of Uzziah (2 Chr 26:22); "chronicles of King David" (1 Chr 27:24); "book of the records of your fathers" (Ezra 4:15); "Book of the Chronicles" (Neh 12:23); "vision of Isaiah the prophet the son of Amoz" in the "Book of the Kings of Judah and Israel" (2 Chr 32:32; Isa 1:1).

[4]H. Thackeray, "New Light on the Book of Jashar (a Study of 3 Regn.VIII 53b LXX)," *Journal of Theological Studies* 11 (1910): 518–32.

(songs) into their own narrative accounts. These prose narrators all take for granted that the readers are familiar with the scroll, for never is there offered an explanation of the scroll's identity or function. Could it be that the scroll (and although it is not a precise translation of the Hebrew, we shall call it the *Song Scroll*) was a collection of songs used in performances for special religious and state functions?[5] It is quite likely that the scroll contained more than just the three songs identified by Hebrew prose writers. Perhaps the Song of the Sea, the Song of Deborah, and others were also borrowed from the *Song Scroll*.[6] Regardless, the *Song Scroll* served an important function in ancient Israel. At the very least, the scroll was widely recognized by a number of the biblical writers and by their reading and listening audiences. Whatever its early history, the legacy of the *Song Scroll* is now firmly embedded in the text of the Hebrew Bible.

Choral Response Performance

Before we look at the individual songs contained in the *Scroll,* it is helpful to make a few observations about the collection as a whole. If we are correct in assigning Solomon's Temple Dedication Song (1 Kgs 8:12–13; and 2 Chr 6:1–2) to the *Song Scroll* (following the lead of the LXX), then all three attested examples of lyrics taken from the *Scroll* share several fascinating features. The first general characteristic of all three songs is that they display a change of person within the song that is characteristic of a choral response performance. The Day the Sun Stood Still of Josh 10:12–13 and Solomon's Temple Dedication Song of 1 Kgs 8:12–13 and 2 Chr 6:1–2 are, in this aspect, exactly the same. Both are composed of two sentences (following the MT version of 1 Kgs 8:12). In Joshua 10 (The Day the Sun Stood Still), the song opens in a first-person address to Sun and Moon followed by a third-person description of resultant activity. First Kings 8 (Solomon's Temple Dedication Song) opens in a third-person description, moving on to a first-person address to the implicit attending audience. Both songs can easily be performed as choral responses. Likewise the third song from the *Song Scroll,* the longer song of 2 Sam 1:19–27 (the Song of the

[5]William Schniedewind, *How the Bible Became a Book* (Cambridge: Cambridge University Press, 2004), 54. P. Kyle McCarter, speaking of the 3 Kgdms 8:53 LXX reference to the "Book of the Song," calls it "an entirely appropriate title" (*II Samuel* [AB 9; Garden City, N.Y.: Doubleday, 1984], 74). The NJPS identifies the scroll as a collection of war songs. S. Mowinckel provides argumentation to this end ("Hat es ein israelitisches Nationalepos gegeben?" *ZAW* 53 [1935]: 130–52).

[6]C. F. Kraft, "Jashar, Book of," in *The Interpreter's Dictionary of the Bible* (ed. George A. Buttrick et al.; 4 vols.; New York: Abingdon, 1984), 2:803.

Bow), shifts back and forth from direct address in verses 19a, 20, 21a, 24, and 26 to a third-person description in 21b–23 and 25b. Interspersed is a repeating refrain found in verses 19b, 25a, and 27.[7] The song moves in the following fashion:

19a	Direct address
19b	Refrain
20	Direct address
21a	Direct address
21b–23	Third-person description
24	Direct address
25a	Refrain
25b	Third-person description
26	Direct address
27	Refrain

So, although somewhat more complex, the Song of the Bow can easily be imagined as a response performance by two groups, with all joining in on the repeating refrain.[8] All three songs are constructed to allow a choral response performance.

Besides the movement, resident in all three songs, allowing a response performance, a second common characteristic becomes evident. The way in which persons are addressed in all three songs is quite similar. First, each song directly addresses listeners not visibly present (Sun, Moon, Israel, citizens of Gath, mountains of Gilboa, daughters of Israel, the deceased Jonathan,[9] Yahweh). Each uses immediate forms of discourse to address a person or personification not immediately present. Although this distant person or personification is addressed, the words seem to have a more immediate impact on the audience that is present. That is, the prayer or eulogy, though addressed to a deity, or deceased, or far-off mountain, is mouthed more to

[7] See also the syllable-and-meter-based model provided by David N. Freedman, "The Refrain in David's Lament over Saul and Jonathan," in *Ex orbe religionum: Studia Geo Widengren oblata* (ed. C. J. Bleeker et al.; Leiden: Brill, 1972), 1:125–26.

[8] Wilfred G. Watson, *Classical Hebrew Poetry: A Guide to Its Techniques* (JSOTSup 26; Sheffield: JSOT Press, 1984), 296–97; Freedman, "The Refrain in David's Lament," 115–26.

[9] This kind of second-person address is said to be common in a funerary lament. See A. A. Anderson, *2 Samuel* (WBC 11; Dallas: Word, 1989), 13.

communicate with those gathered round the speaker. This is quite consistent with performed addresses—spoken *to* another character in the performance but spoken *for* the hearing of the attending audience. Second, in all three songs, the third-person description makes most sense when intended for a present audience. The descriptions are not needed for the speaker or for the character whose actions are being described. Instead the descriptions inform the presumed audience of something that they did not witness and knowledge of which can be to their benefit. This leads to a third common characteristic of the three songs.

In all three songs, an identity is projected out from the song and is enjoined upon the reading or listening audience by means of the third-person description. In Joshua 10 the audience becomes identified with the conquering nation, in 2 Samuel the audience assumes the role of mourner, and in 1 Kings 8 (2 Chr 6) the audience owns and celebrates the temple and the temple-dwelling Yahweh, who has chosen this people for a special possession. Each song changes the singer and the listener by providing to them a new identity, and it is this new identity that reinforces the strength of the surrounding prose. This identity-creating function constitutes the special contribution that each song makes to its present narrative setting. Indeed, it is the song that allows for the identity to be performed inside the narrative.

Act-Scheme

The characteristics found in all three songs—direct address, implicit audience, projected identity—are concepts commonly investigated in performance criticism. The manner in which address, audience, and identity are all woven together constitute what is called, in performance-critical studies, a "performative-scheme" or "act-scheme." The act-scheme is the presentational form, the event or set of dynamics that plays before us. Act-schemes fall into recognizable patterns (in some ways analogous to literary syntax) that facilitate communication between the performer(s) and spectators.[10] These act-schemes or patterns are "instruments of expression and action"[11] determined by social and cultural conventions familiar to both the presenter and the spectator. For example, consider the pantomime artist. What most likely comes to mind is the act-scheme of being trapped inside a box, the mime artist using her or his hands to create the boundaries of

[10]Bernard Beckerman, *Theatrical Presentation: Performer, Audience, and Act* (ed. Gloria Brim Beckerman and William Coco; New York: Routledge, 1990). In ch. 7 (pp. 101–9) Beckerman describes the relationship between the act-scheme and the act-image.

[11]Ibid., 104.

the box while simultaneously working the shoulders and knees to represent the box getting small and smaller. Another instance is the pantomime routine of climbing a rope, expertly creating the illusion of the body going up in space while, in fact, it remains stage bound. Similar examples abound in magic performances as well. Classic card tricks, disappearing objects, objects pulled from a hat—all are examples of act-schemes upon which an entire presentation can be built by adding, subtracting, adapting, and revising according to the dynamics of the performer-audience relationship, the skill of the performer, and the social context in which the performance takes place. Like words to sentences, act-schemes are the building blocks of performance.

The act-schemes of any theatrical period emerge from a very complex social context.[12] "In other words, the governing conditions of performance go a long way toward determining the kinds of act-schemes a society will generate."[13] These governing conditions may range from political to religious authority, to cultural and subcultural practice, or to individual or familial practice. Understanding the governing conditions of performance lets us know when we are watching a ballet rather than a jazz dance performance or an opera rather than a musical. Through repetition we come to know the fundamental elements of these schemes. We recognize their performative structures. The toe shoes, the tutu, the pirouette are separate and distinct for us from the flat jazz shoe and the slides, glides, and musical phrases that fit together for us in one mode but not in another.

Act-schemes are modes of presentation, autonomous yet essential to the kinds of presentational forms a culture generates. As those familiar with contemporary biblical scholarship will recognize, talk of "act-schemes" and "culturally determined conditions of performance" is, in important ways, similar to the types of discussion that take place in both form-critical and rhetorical-critical investigations. And there is some degree of overlap. The major difference, however, is that form criticism and rhetorical criticism, as usually conducted, are literary criticisms of structures, types, or literary genres (the formal structures of the literature) and the social settings in which they were used, whereas performance criticism focuses on the event or the dynamic complex of action of a performance. Performance criticism does, however, offer its own unique contribution. Whereas form criticism may identify legends, epics, ascension hymns, and the like and rhetorical criticism focuses on the stylistic features of prose

[12]The use of the term "theatrical" in this study is parallel to Beckerman's use of the term: a structured act of presentation between performer(s) and spectators. It is not referring to any particular theatre or dramatic genre.

[13]Beckerman, *Theatrical Presentation,* 105.

and poetry (again literary types) that help make the composition persuasive and influential, performance criticism considers movement, voice, costume, dialogue, activity, and the way events play out in performative episodes built upon particular schemes. In trying to sift out the proper domain of each of these types of criticism, notice the characteristics of act-schemes cited by Bernard Beckerman, a leading authority on the history of theatre and drama:

> Whatever fanciful notions of the origin of drama we may have, by the time the verifiable examples of Greek drama emerge, we encounter highly sophisticated act-schemes. Their characteristics are widely known: alternating sequences of individuals and groups (odes and episodes), costumes that distort and monumentalize the performers, groups moving and speaking in formal patterns, individuals speaking in set meters and following strictly defined paths. . . . In ancient Greece that act-scheme arises from the social balance between individual and community, with the individual endowed with an appearance that heightens his superhuman qualities. Whatever passions or circumstances these schemes signify, the schemes themselves embody forces other than the fictive or mimetic.[14]

Act-schemes operate within a "code," that is, a pattern or system of conventions that are culturally determined. This code, or system of conventions, or peculiar and recognizable structure, functions as the bridge allowing the performer and the spectator to communicate through specific kinds of performance. Street theatre, opera, musical theatre, political speech or rally, sermon, and football half-time shows (the list could go on and on) are examples of codes common to our society that provide the recognizable context by which performers and spectators connect with each other along the continuum of the social drama to the formal artistic performance. In attempting to describe the codes used by other and distant societies, we need to consider these questions: What are or were the kinds of presentation needed? What are or were the contexts for these acts of presentation? What are or were the political, social, and religious forces shaping these acts of presentation? Beckerman employs the fifth-century Greek theatre as a primary example of the complexity of this code, but this is also very useful to our examination of the use and placement of the three songs from the *Song Scroll* in the Hebrew Bible.

Beckerman points out that the code of the fifth-century theatre of ancient Greece was built on structuring performances for large numbers of people and creating a formal program of events that would unite diverse features, such as tragedy, comedy, and the choral ode. The key feature of these formal programs was the use of performance to resolve conflict,

[14]Ibid., 104.

echoing the code of the dithyrambic contest that most scholars believe preceded Greek tragedy. "Although we may not be able to show a direct correspondence between dramatic form and the inclusion of the dithyrambic contest in the Dionysian festival, still we can see the act-scheme as a formulation of an echoing agon that reverberates throughout the festival. . . . The same reverberation between presentational contexts and act-schemes occurs in other societies."[15]

The inclusion of selections from the *Song Scroll* in the prose of the Hebrew Bible suggests that a code was present, surrounding the inserted songs. It is not enough for the narrators to quote lyrics (or make up a lyric) they believe helpful to their stories; it is important that they identify these lyrics from a recognizable collection—the *Song Scroll*—and it is the mention of the collection that points us to the existence of the code (brought to mind by the identification of the *Song Scroll*) and its embodiment in a particular act-scheme (each particular song contained within the *Song Scroll*). Mention of the *Song Scroll* would have immediately brought to mind specific expectations in the mind of the reader or the listener, even before the words of the specific song were read or heard. This act-scheme is just as much a part of the communication effected by the biblical narrator as are the words of the songs the narrator quotes. Recall the mention of Bob Dylan's "Blowin' in the Wind" in the first chapter, above. Simply seeing the title on the page is likely to have triggered the melody flowing through your head, or at least the choral response: "The answer, my friend, is blowin' in the wind."

Remember what we discovered about the three songs taken from the *Song Scroll*. All three are structured to project an identity onto the listening or reading audience. They engage the spectator by directly addressing the audience and inviting the audience to actively participate. As Beckerman and others have pointed out, theatre historians agree that the early stages of theatre and drama made use of word, dance, music, and song. Combining these in various ways made the appearance of highly defined act-schemes possible, including act-schemes that provided for direct audience participation. "That appearance, it is often claimed, *has the purpose both of striking awe into the audience and arousing belief*" (italics added).[16]

It is worth considering that the songs borrowed from the *Song Scroll* by the biblical narrators drew part of their social influence and so their appeal to the biblical writers from the particularly powerful way they articulated an influential, culturally expressed act-scheme code. If this is the case, then everything we can learn about this potentially present act-

[15] Ibid., 105
[16] Ibid., 107.

scheme code would be a valuable aid in our understanding and appreciation of the presence of these songs within their new narrative settings.

Our working hypothesis is this:

> An act-scheme, or system of conventions, that includes the scribe/compiler (both as writer and reader/performer), an implicit group of spectators, and the use of song within a compressed narrative affected a new identity for the hearing or reading audience through their both hearing and participating in the embedded song from the *Song Scroll* and its surrounding narrative.

Although no claim is made that a specific dramatic tradition in the Hebrew Bible is identifiable, such as that seen in the evolution of tragedy in the Greek theatre, it will be argued here that elements of a dramatic tradition do appear in the *Song Scroll* selections. Some additional explanation of the process of theatre history may shed light on the way act-schemes influence both literary and performance traditions.

"Myth and history are the first sources of dramatic performance. The distinction between the two, however, is not entirely clear. In utilizing the resurrection of Christ as the initial situation for their trope, the *Quem quaeritis,* the Winchester monks thought of the event as both symbolic and historical; indeed, it was symbolic because it was historical."[17] The monks, functioning as a "surrogate for the congregational witness," used performance to bring the essence of the moment into being. That is to say, they used performance to make the resurrection present for the congregation in the here and now. The Greeks also used myth, history, ritual, and oral tradition for the building blocks of performance. "For much of drama, performance combines a system of presentation with derived narrative materials leavened by the sensibility of the artists concerned."[18] This is precisely the process that occurs when the biblical narrator places existing song material into a new narrative structure.

Essentially, performance traditions, particularly in the case of dramatic presentation, are made up of some interaction between narrative materials and act-schemes. There is a story to be told, and one needs a way to tell it. What we see in these songs, and in their insertion into the narrative text, is a combination of the ways of telling the story. And what is fascinating and suggests the value of performance criticism is that the emerging literary tradition occurred within a primarily oral culture that included performative elements. The "scribe-reader" and "performer-spectator" dynamics are interwoven, playing off and impacting each other. Their boundaries are permeable.

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[17] Ibid., 107–8.

[18] Ibid.

At the level of the act-scheme, dramatic presentation "offers a theatrically effective pattern that has inherent interest for the audience."[19] These act-schemes also present certain dynamics of the particular social structures they come from; they represent meaningful exchanges for members of that group. For example, in our time, slam poetry nights have become an increasingly popular event in recent years. These communal events provide an organized outlet for individuals to express themselves in creative, edgy ways: singing, chanting, rapping, and rhyming their feelings and ideas on race, class, global politics, and gender. The event provides a performative framework of an open microphone, tables, and chairs aimed toward the microphone, a signup sheet in order to go from spectator to performer, and a live audience anticipating both performance and participation. In this contemporary context for meaningful exchange, those who are not likely to embrace the "slams" are not likely to be there. The act-scheme's heightened form—"the fact that it is sufficiently intense to sustain audience interest—further embodies a trace of the extraordinary; that is, no matter how much it utilizes *actual* features of the audience's life, it transforms these features into a pure state."[20]

It will be argued here that selections from the *Song Scroll* were included by the biblical narrator because these selections had already proven their ability to hold interest, to transform the listener in some fashion. The analysis of the songs will identify and discuss the patterns of activity (act-schemes) that structure these songs along with what the act-schemes represent or signify, with an eye toward better understanding the important role and presence of the *Song Scroll* in ancient Israel.

The Day the Sun Stood Still (Joshua 10:12–13)

The Day the Sun Stood Still

Sun, hold position at Gibeon
And Moon, in the valley of Aijalon.

And the sun held position
The moon stood still
Until [the] people rose against their enemies
(authors' translation).

[19]Ibid., 109.
[20]Ibid.

The narrator of Joshua 10 readily admits that the song existed before his composition.[21] Moreover, the narrator's rhetorical question, "Is this not written in the Song Scroll?" (10:13b, authors' translation) implicitly acknowledges that the readers of the narrative would have recognized the song from its original presentation in the *Song Scroll*. The narrator inserted the song into a battle account[22] that is marked by repeated divine interventions, including the stilling of the sun. It was a remarkable day—like no other—when Yahweh listened to the voice of a man (10:14). In its Joshua 10 setting, the song now provides a lyric comment and highlight to a portion of the battle account in the surrounding prose. But this was not the only use to which the song was applied.

The twice-used nature of the song—and so by implication an earlier use of the song—is noticeable through some of its connective ties to the narration. For several reasons, the song of verses 12 and 13 has been considered by scholars to be awkwardly placed in Joshua 10. Indeed, the prose, too, shows signs of conflating two independent sources.[23] First, the prose beginning of verse 12, confirmed in verse 14, indicates that Joshua spoke to Yahweh. Yet the song itself implies that Joshua addressed Sun and Moon. It is most unusual to find Joshua, leader of the Israelites, addressing Sun and Moon in prayer. This fact was not lost on the narrator, and a corrective was created in verse 12, presenting the prayer petitioned before Yahweh. Second, the prose account mentions only the staying of the sun (v. 14) whereas the song includes the moon in its lyrics. And further, the very verb used to describe the sun's activity in the prose conclusion of verse 13b is, in the song (v. 13a), applied to the moon and not the sun. These observations lead one to wonder about the function of the song and why the Joshua compiler thought it valuable to interrupt his narrative by this short verse. Would not the account flow much better had the song been left out? One commentator on this passage thinks that the poem, along with its prose frame, is a fitting climax to the episode of the battle of

[21]Trent Butler assigns an exilic date to the composition of Joshua and refers to the poem as "an even more ancient source" (*Joshua* [WBC; Waco: Word, 1983], 117). Richard Nelson favors recognition of a Deuteronomistic authorship for Joshua that occurred in stages from the later preexilic into the exilic times (*Joshua* [OTL; Louisville: Westminster John Knox, 1997], 5–9). Likewise Carol Newsom, "Joshua, Book of," *ABD* 3:1002–15.

[22]The poem has been dated to the tenth century, hundreds of years before the composition of the prose narrative. See John Holladay, "The Day(s) the *Moon* Stood Still," *JBL* 88 (1968): 166–78. Soggin, *Joshua,* 122, comments, "No doubt the quotation originally goes back to another event, and was later attached to the present narrative."

[23]Baruch Margalit, "The Day the Sun Did Not Stand Still: A New Look at Joshua X 8–15," *VT* 42 (1992): 466–91.

Gibeon but that "in the more extended context, however, the poem plays no role and even interrupts the natural plot sequence from the battle to the pursuit of the kings."[24]

In the face of this awkward placement, naturalistic theories have been put forth attempting to explain that the unusual phenomenon standing behind the poem is reason for the poem's appearance. Perhaps the most fanciful of these theories concerns the planet Venus and a very drastic but quite abrupt bump in its normally predictable orbit.[25] Some scholars have attempted to reconstruct a meteoric incident from the words of the song.[26] Others, not convinced by the attempts of a naturalistic explanation but still looking for an actual description, seem quite content to ignore the song, apparently convinced that it adds nothing to the tale being told in Joshua 10.[27]

If, indeed, the Joshua compiler was reinterpreting his received tradition (at least as far as the song goes), we must assume that he had in mind a reason for his actions. And this reason was not plot or narrative development, for if such were the case, the poem is misplaced and should find its more proper spot just before verse 10, there functioning as a comment on the panic inflicted by Yahweh on Israel's enemies.[28] Something else is at work. According to James Watts, the Joshua compiler simply bungled it by breaking out into this catchy but irrelevant song.[29] But need this be our conclusion? It seems likely that The Day the Sun Stood Still was composed before its insertion into its present context. And it also seems most likely that the Joshua compiler thought that the composition improved with insertion of the poem. Yet the poem does not, in any readily evident fashion, improve the narrative qualities of the literary section, and so we must look elsewhere, other than in the plot of the story, if we are going to appreciate the role of the song in the Joshua narrative. One commentator refers to the song only as an "archaic poem" and considers "the name and contents of the book [*Song Scroll*] not the most important issue," choosing to focus on the point that "the Hebrew tradition understood its scripture as based upon even more ancient sources."[30] But beyond these attempts—or the despair of attempts—to find an event corresponding to the poetry of the song, another interpretive path can be found. If the compiler felt

[24]James Watts, *Psalm and Story: Inset Hymns in Hebrew Narrative* (JSOTSup 139; Sheffield: JSOT Press, 1992), 172.

[25]Immanuel Velikovsky, *Worlds in Collision* (New York: Macmillan, 1950).

[26]W. J. Phythian-Adams, "A Meteorite of the Fourteenth Century," *PEQ* 78 (1946): 116–24.

[27]Soggin, *Joshua,* 123–25.

[28]Margalit, "The Day the Sun Did Not Stand Still," 482, 487.

[29]Watts, *Psalm and Story,* 172.

[30]Butler, *Joshua,* 117.

compelled to change the thrust of the poem and if the poem makes no significant contribution to the narrative of Joshua 10, why is it there? Why did the compiler choose to enter the poem into the account?

We need to begin our search by asking a question suggested by Bernard Beckerman's comments above. Is there a way in which the song transports the audience from the *actual* to a *pure* state and in this transformation captures a sustained audience interest?[31] This focus on audience response points in a very different direction from that allowed by a concern for plot development.

Richard Nelson constructs four categories by which to group the various interpretive approaches generally taken to the song. First are the approaches that, like the examples just mentioned, seek to identify a naturalistic phenomenon residing behind the poetic description. Second are those that seek to reconstruct an omen from the poem.[32] Third are those that see in the poem an invective against the astral protective deities of Gibeon, Beth-horon, and Aijalon. The fourth approach, adopted by Nelson, understands the mythopoetic qualities of the poem and views the poem as a call for the sun and moon to "stand frozen or fixed, or perhaps silent, in stunned reaction to an awe-inspiring victory."[33] In effect, we have an Israelite description of "shock and awe" in which even the sun and moon are impressed with Israel's military prowess and the victory won by Yahweh. And indeed, the prose conclusion seems to reinforce the remarkable nature of the experience: "There has never been a day like it before or since, when Yahweh listened to the voice of a man" (v. 14).

This description of "shock and awe," if it was intended, seems to be a secondary use of the song, for, as Baruch Margalit argues, originally the poem followed a darkened-sun motif known in other day-of-Yahweh constructions.[34] A comparison of Joshua 10 with the battle narrative in Exodus 14 reveals remarkable similarities that may indeed support the darkened-sun intent of Josh 10:12–13, especially when also read with the very similar construction of Hab 3:11 in mind. If this was, in fact, the original thrust of the poem, the Joshua compiler must have reinterpreted (or misinterpreted) the poem, changing the poem from a darkened-sun motif to a depiction of a brilliant, shining sun. But the prose context, both the introduction and conclusion, changes the tenor of the poem in other and not-so-subtle fashions. First, the poem is quite clear in indicating that

[31] Beckerman, *Theatrical Presentation,* 113.

[32] Holladay, "The Day(s) the *Moon* Stood Still," 172–78, is a good example of this approach.

[33] Nelson, *Joshua,* 145.

[34] Margalit, "The Day the Sun Did Not Stand Still," 490–91.

Joshua directly addresses Sun and Moon. Twice the Joshua compiler tones down this questionable practice of addressing celestial bodies in prayer, by offering that Joshua, in fact, addressed Yahweh with his request. Second, if indeed the thrust of the poem is that Sun and Moon were silenced in awe at the Israelite victory, the Joshua compiler was compelled to change this also. In the conclusion offered by verse 13b, the sun and moon clearly become simply markers of time and not impressed bystanders. The day was lengthened, and this was as a result of Yahweh's influence, not because of an awestruck Sun and Moon.

As an example of a battle song, the song of Joshua 10 presents some very interesting claims to a reading or listening audience. The song offers Joshua's request for Sun to station itself at Gibeon while Moon is to stay at the Valley of Aijalon.[35] This position of the sun to the east and the moon to the west implies a request for early-morning daylight conditions—a definite advantage for the Israelite warriors. The Israelites are said to have marched from Gilgal all night (about eighteen miles), arriving at Gibeon (west of Gilgal) in the early morning. The battle, described in the prose of Joshua 10, began at Gibeon, continued in a westerly direction to Beth-horon, and from there progressed in a southwesterly direction toward Azekah (about thirty-one miles from Gibeon) and Makkedah (of unknown location but thought to be in the vicinity of Lachish), whose nearby caves offered unreliable refuge to the five kings of the Amorites introduced in verse 5 and where Joshua established his base camp following the remarkable battle. A request for Sun to hold position at Gibeon (to the east) and Moon over the valley (to the west) would mean that the sun was suspended in its early-morning position[36] and Israel's enemies were forced to look directly into the rays of the "morning sun" while, at the same time, the sun was at Israel's back for the duration of the battle and not positioned at midday as suggested by verse 13b. Had the sun and the moon followed their normal courses, this Israelite advantage would have turned to a disadvantage in the afternoon, as then the Israelite warriors would be forced to look directly into the sun's rays while pursuing the enemy westward. And tired those warriors must have been, for not only did they engage the enemy for the duration of the prolonged day; they marched at least 50 miles as well. Surely, this remarkable feat lifts us from (using Beckerman's terms) the realm of an *actual* to a *pure* experience, one well capable of sustaining audience interest. And could it be that this heightened and sustained level of audience involvement is exactly what our narrative writer wished to accomplish by the insertion of the song?

[35]Nelson, *Joshua,* 142.

[36]Margalit, "The Day the Sun Did Not Stand Still," 479.

Already anticipating this direction of enquiry, John Holladay's advice seems quite sound when he suggests that interpreters seek to "interpret it [the song] in terms of its own thought world."[37] What Holladay identifies as "thought world" is, in performance criticism, the social context that governs the kinds of performance people engage in and the context that makes these performances understandable. Integral to the thought world of the song is recognition that it is a performative piece of communication that has now become twice-used in its Joshua setting.

A hint of this thought world may be evidenced in a small, easily overlooked grammatical detail found in verse 13. The Hebrew word translated as either "people" or "nation" (*goy*) lacks the definite article, making the noun less specific. Definite articles are used elsewhere in the song (contrary to what has been characterized as "suitable" early Hebrew poetics),[38] and its absence before "people" is part of the rationale leading some commentators to render the phrase "until he defeated his enemies' force!"[39] Could it be that the mention of "people" or "nation" in verse 13 without the definite article is intentionally open-ended? Does the lack of specificity allow greater ownership of the song? Without a specifically identified enemy, the term can be applied and reapplied to a variety of perceived foes. Certainly, the song is here twice-used with an antecedent earlier than the Israelite encounter and this earlier antecedent has in Joshua become appropriated to apply to the Israelite victory over the Canaanites. And if the Joshua compiler was an exilic writer, the nonspecificity by which he referred to the villains of the song would have lent the song to easier application by, and greater identification with, the listening or reading exilic and postexilic audience.

This application to a listening or reading audience takes us back to an observation made earlier in this study, about the collection of three songs taken from the *Song Scroll*. The change of persons embedded in the structure of the songs raises the possibility that the *Song Scroll* was a collection of choral responses. And since all of the prose writers seem to expect that their reading or listening audiences will recognize the songs as excerpts from the *Song Scroll,* could it be that the inclusion of those songs into the prose accounts was designed to help create an identity with the reading or listening audiences in which they could literally sing along and so enter into the story being told through the narration?

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[37] Holladay, "The Day(s) the *Moon* Stood Still," 167.

[38] Ibid., 168.

[39] Robert Boling and G. Ernest Wright, *Joshua* (AB 6; New York: Doubleday, 1982), 274.

If this is the case and the change of persons is a marker signifying a choral response that allows entry into the story, then this song contains a striking parallel to one of the oldest performative structures generally recognized by theatre historians of Western theatre and drama: the *dithyrambic contest*, a choral storytelling form. Eli Rozik argues that it is the dithyramb and other ancient choral forms, and not ritual per se, that ultimately led to Greek tragedy.[40] According to Rozik, these were structures that led to the generation of theatre, structures with certain qualities that, on the level of medium, made the transition to tragedy possible.[41]

> My contention is that tragedy could have originated in choral storytelling, by developing its potential theatricality, and, probably, in already existing theatrical forms. . . . Since storytelling is a verbal art, it naturally includes the verbal components of dialogue. If storytelling is printed, the concomitant nonverbal aspects of dialogue are described by means of words; but if storytelling is performed orally, these aspects can be, and usually are, conveyed by the storytellers themselves, who enact each character in turn, whenever the narrative features dialogue, by means of imprinting images of the speaking characters on their own bodies. This probably is the ground for transition from one medium to the other.[42]

Rozik's clear understanding of the medium of choral storytelling, the performative nature of this act, and its theatrical and dramatic potential is useful to this study. As he points out, on the level of medium, certain qualities of the dithyramb and other ancient choral forms highlight various performative structures, including choral presentation, possible enacted direct speech, verbal components of dialogue, dance, and song.[43]

Each of these aspects of choral storytelling is a way of engaging actively in the making of social meaning and of exchanging those social experiences. Each is a medium for communal participation, where the voices and bodies, the tools of everyday, ordinary communication, can be transformed into something extraordinary. Suddenly a collection of individuals, gathered to hear the scribe, can be transformed into a choral community with a shared identity that is deeply rooted in the communal memory of the song. It is this shared identity that gets to the heart of the song's function in Joshua 10.

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[40] Eli Rozik, *The Roots of Theatre: Rethinking Ritual and Other Theories of Origin* (Iowa City: University of Iowa Press, 2002), 145–53. Investigating the evolution of Greek tragedy, Rozik examines the relationship between dithyrambs, ritual, and tragedy and argues that the alleged connections between these elements do not necessarily lead to the conclusion that tragedy derives directly from ritual.

[41] Ibid., 150.

[42] Ibid., 151.

[43] Ibid., 150–52.

The Song of the Bow (2 Samuel 1:19–27)

Communal memory or cultural memory and shared identity are also at the heart of the Song of the Bow in 2 Sam 1:19–27.[44] The song's repeating pattern of direct address, third-person description, and refrain establishes a rhythm of engagement in which the spectators are both witnesses and participants, confirming their shared values as inheritors of both the song and the slain glory the song laments. Direct presentation creates dramatic identification with the symbols and figures of the song, identification that carries intense psychological impact for the spectators. The implicit crowd assembled in the song "Your glory, O Israel" provides the background, or common ground of understanding. What is implicit (the glory sung about in the song) is made explicit when embodied by the spectators gathered around the scribal performer, folding the past into the present and crystallizing audience belief.[45] The dislocation between past and present is overcome by the insertion of this song into the narrative.

The character of David, lost in grief, filled with passion for Saul and Jonathan, emanates from the song as a force that can be felt by the spectators. "Implicit in the discussion of dramatic modes is the recognition that drama primarily treats the human beings who generate the action as forms of energy. They communicate force and response first. Only secondarily do they emerge as entities, independent of the action they undergo."[46] The force or energy of character(s) is what charges the air with electricity during performance, creating an interplay of energies between the act, the performer, and the spectator. The energy of David's character bursts forth from the first line of the Song of the Bow:

Song of the Bow

Thy glory [beauty], O Israel, is slain upon thy high places!

How are the mighty fallen!

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[44]The idea of "cultural memory" applies to all the songs found in the *Song Scroll,* and as with many of the concepts considered in this study, it is applied here to the Song of the Bow in an illustrative manner. Indeed, cultural memory is an important concept relevant to all the twice-used songs. The treatment of the Song of the Sea in ch. 3, below, will return to this idea.

[45]The Song of the Bow has many features of the iconic modes of presentation. Chapter 3, below, will discuss this concept more thoroughly.

[46]Bernard Beckerman, *Dynamics of Drama: Theory and Method of Analysis* (New York: Drama Book Specialists, 1979), 210.

Tell it not in Gath,
publish it not in the streets of Ashkelon;
lest the daughters of the Philistines rejoice,
lest the daughters of the uncircumcised exult.

Ye mountains of Gilboa
let there be no dew or rain upon you,
nor upsurging of the deep!

For there the shield of the mighty was defiled,
the shield of Saul, not anointed with oil.
From the blood of the slain,
from the fat of the mighty,
the bow of Jonathan turned not back,
and the sword of Saul returned not empty.
Saul and Jonathan, beloved and lovely!
In life and in death they were not divided;
they were swifter than eagles,
they were stronger than lions.

Ye daughters of Israel,
weep over Saul,
who clothed you daintily in scarlet,
who put ornaments of gold upon your apparel.

How are the mighty fallen in the midst of the battle!

Jonathan lies slain upon thy high places.

I am distressed for you, my brother Jonathan;
very pleasant have you been to me;
your love to me was wonderful,
passing the love of women.

How are the mighty fallen,
and the weapons of war perished![47]

The description of the poem as song is made explicit in the translations of both the NJPS and the NRSV, the latter of which renders 2 Sam 1:18 as "and he [David] said it [the Song of the Bow] should be taught to the people of Judah." And in terms of the story being told by the compiler of Samuel, some scholars consider that the song is misplaced, since it appears to serve as a more fitting completion to the public mourning described in 2 Sam 1:11–12,[48] or that the chapter as a whole fits better if it concludes

[47]The division of the stanzas are the authors', not that of the RSV. The authors' preference for "beauty" in the place of "glory" in the first line is noted in brackets.

[48]Anderson, *2 Samuel,* 14.

1 Samuel and so brings to an end the episode of Saul.[49] Common to these observations is the presumption that the narrative originally did not include the song and that the song was added at a later date. These assessments carry weight especially if it is assumed the function of the song is to carry on or complement the narrative plot. If, however, this song, like the others considered in this study, had a function other than moving along the plot of the story, then perhaps its placement is strategic and intentional.[50] And a clue to the function of the song as pointing to something other than plot may be found in the literary structure of the song. Holladay makes a strong case for his conclusion that "word-play is the key to the structure of the poem."[51] And wordplay is not what we would expect if plot were the focus of attention.

That the song predates the composition of the narrative, as indicated by the compiler of Samuel, seems most assured.[52] McCarter is of the opinion that it is reasonable to think that the song was composed as a eulogy for Saul and Jonathan, as claimed by the Samuel compiler.[53] Indeed, McCarter goes so far as to offer that it seems a "sound" conclusion that David himself composed the song and consequently the very personal expressions of grief over a friend lost.[54] Should this in fact be the origin of the song (or at least a very early legend associated with the song), we must also then consider that it was popularized among the people of Judah and made its way into the well-known and presumably respected scroll—the *Song Scroll*—only to be finally quoted at length by the Samuel compiler and that the compiler had a goal in mind. Overall,

[49]H. W. Hertzberg, *I and II Samuel* (trans. J. Bowden; OTL; Philadelphia: Westminster, 1964), 236.

[50]James Watts, *Psalm and Story: Inset Hymns in Hebrew Narrative* (JSOTSup 139; Sheffield: JSOT Press, 1992), 171. Anderson, *2 Samuel,* 15, referencing Otto Eissfeldt, *The Old Testament: An Introduction* (Oxford: Blackwell, 1965), 115, mentions that the song may have had "power to arouse courage and boldness in young men." Although Anderson indicates that there may have been other reasons for the inclusion of the song, he does not expand on what those reasons may have been.

[51]William Holladay, "Form and Word-Play in David's Lament over Saul and Jonathan," *VT* 20 (1970): 156.

[52]Ibid., 154.

[53]McCarter, *II Samuel,* 78–79. See also Masao Sekine, "Lyric Literature in the Davidic-Solomonic Period in the Light of the History of Israelite Literature," in *Studies in the Period of David and Solomon and Other Essays* (ed. Tomoo Ishida; Winona Lake, Ind.: Eisenbrauns, 1982), 2. David N. Freedman dates this composition to the monarchic period of the tenth century or later ("Divine Names and Titles in Early Hebrew Poetry," in *Magnalia Dei, the Mighty Acts of God: Essays on the Bible and Archaeology in Memory of G. Ernest Wright* [ed. Frank Moore Cross, Werner Lembke, and Patrick Miller; Garden City, N.Y.: Doubleday, 1976], 55–107).

[54]McCarter, *II Samuel,* 79. See also Holladay, "Form and Word-Play," 154.

the Samuel compiler does indeed seem intent on offering a "continuing hope for social unity grounded in belief" to an audience that represents a "wide spectrum of attitudes and beliefs."[55]

It is likely, then, that this continuing hope is grounded in cultural memory, that is, a shared set of experiences the significance of which is evident in the creation and circulation of the *Song Scroll*. The *Song Scroll* is just that, a collection of lyrics giving voice to this cultural memory. Cultural memory is not a small matter. "The concept of cultural memory comprises that body of re-usable texts, images and rituals specific to each society in each epoch, whose 'cultivation' serves to stabilize and convey that society's self-image. . . . Through its cultural heritage a society becomes visible to itself and others."[56] In the Song of the Bow (as with the other songs in the *Song Scroll*), the Samuel audience is reasserting its identity and presence. That audience is probably Jerusalemite and of a Jerusalem late in the monarchy. The scholarly consensus is that the books of 1 and 2 Samuel, mainly in their present form, originated before the destruction of Jerusalem in the sixth century B.C.E., although how much before is still an open question.[57] By all estimates, the Song of the Bow was well established in the repertoire of Judah before its insertion into the tale spun by the Samuel compiler.

The Song of the Bow is more than a lament expressing grief over the loss of a fallen hero. It is a reaffirmation of group identity. The song became part of a cultural memory that helped form a continued hope for social unity that could be embodied repeatedly through the performance of the song. This is what makes the role of the Samuel narrator so interesting in this instance. To achieve and sustain social unity requires some sort of leadership—a vision or a conviction about what to think and how to feel or even how to remember the past. The character of David provides the narrator with the opportunity to embody and give voice to this leadership. Who is this David? What do his voice and body communicate to his spectators? What uses might the Samuel narrator make of David's grief and passion?

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[55]James Flanagan, "Samuel, Book of 1–2," *ABD* 5:961.

[56]Jan Assmann, "Collective Memory and Cultural Identity" (trans. John Czaplicka), in "Cultural History/Cultural Studies," special issue, *New German Critique* 65 (spring–summer 1995): 125–33, here 132–33. Chapter 3, below, will explore in more depth specific characteristics of cultural memory as defined by Assmann.

[57]Walter Brueggemann, "Samuel, Book of 1–2," *ABD* 5:966. McCarter, *II Samuel*, 13, seems to be of the opinion that the narrative surrounding the Song of the Bow, 1 Sam 16:14 to 2 Sam 5:10, represents material from the reign of David.

Solomon's Temple Dedication (1 Kings 8:12–13; 2 Chronicles 6:1–2)

Solomon's Temple Dedication

YHWH . . . said that he dwells in thick darkness,
but I myself have built a mighty house for You,
a place for You to dwell forever (authors' translation).

The LXX version of the 1 Kings passage follows the song with a postscript: "Is it not written in the Book of Song?"[58] The song is also included in the Chronicles version of the same story (borrowed extensively from Kings). The presence of the song and the LXX's reference to the Book of Song have often bewildered commentators. One writer, despairing of understanding the history of the song, comments, "The original purport and circumstances of this ode, of which only the first lines are quoted, are wholly obscure."[59] How the song was used before its inclusion in Kings and later Chronicles is obscure, yet it must have had such an influential social presence that the writer of Kings inserted the song into the narrative and later the inheritor of the Kings tradition, the writer of Chronicles, retained it.

The Chronicles version of the song appears in the midst of a single literary unit extending from 2 Chr 5:2 to 7:22, which parallels 1 Kgs 8:1–9:8. Whereas the Kings account shows roughly equal interest in the construction and the dedication of the temple, the Chronicler shows a much greater interest in the dedication of the temple and much less interest in the preparation and building of the temple. We might infer that, for the Chronicler, the emphasis was on what the temple represented—the presence of Yahweh—and not on the temple itself. The Chronicler is intent on establishing a sense of identity that could be assumed by a people long after the Solomonic temple was gone.[60] The writer of Kings, on the other hand, is more interested in the glories of the physical structure. Writing in a time when the temple was still standing ("they are there to this day" [1 Kgs 8:8]), the author seems intent on persuading the reading or listening

[58]J. Wellhausen, *Die Composition des Hexateuchs und der historischen Bücher des Alten Testaments* (3d ed.; Berlin: Georg Reimer, 1899; repr., Berlin: de Gruyter, 1963).

[59]James Montgomery, *The Book of Kings* (ICC; Edinburgh: T&T Clark, 1951), 190.

[60]A fourth-century date for the compilation of Chronicles seems accurate. See Sara Japhet, *I and II Chronicles* (OTL; Louisville: Westminster John Knox, 1993), 24–26.

audience of the preference they should give to Jerusalem over other contemporary and even foreign competitors for allegiance.[61]

The 2 Chronicles narrative leading up to the song in 6:1–2 relies heavily upon 1 Kings 8 except for the text of 2 Chr 5:11–13a, which is not found in 1 Kings 8. These verses added by the Chronicler emphasize the role of the Levites, a group that the Chronicler also brings to the attention of the reader by exchanging "priests" in the source document of 1 Kgs 8:3 with "Levites" in 2 Chr 5:4. The Chronicler also removes the stone description of the Mosaic tablets (2 Chr 5:10), which is quite clear in the Kings source document (1 Kgs 8:9: *lukhot ha'ebanim*). If indeed the Chronicler's audience has available a replica of the ark (the original having been destroyed by the fiery conflagration associated with the Babylonian destruction), they would have no expectation of finding the original tablets, especially if not inscribed on stone plaques but on a more perishable material.

For the readers or listeners of Chronicles, the temple and its glories are long past. Yahweh's presence cannot be verified by a thick cloud or even by the glories of a state structure. Yahweh is present in the continuing acting out of a postexilic people who own the Solomonic past as its own. And the Chronicler's rendition of the "to this day" phrase may provide an intriguing hint on how this identity is to be encouraged. In Kings, the "they are there to this day" phrase refers to the poles of the ark. Second Chronicles 5:10 preserves the "to this day" notation as well but reads, "it is there to this day," referring not to the poles as in 1 Kings but to the ark itself. It is not unusual for commentators to consider the change of verbal form in Chronicles an insignificant corruption or editorial change predating the work of the Chronicler,[62] but consider the result of this one small change. The presence of the ark—or, better, its replicate—in the postexilic temple would have provided a very meaningful rallying point. Even after the trauma of Babylonian conquest, destruction, and resultant exile, this religious symbol remains "to this day" perhaps as a model of the staying power that the Chronicler wishes to impart to the community itself. Just as "to this day" the ark has survived—so, too, have you survived, the people who will sing, "I have built thee an exalted house—a place for thee to dwell forever" (2 Chr 6:2). Although, granted, the primary referent of "house" is the temple (preexilic in Kings, postexilic in Chronicles), it is not long before the secondary referent of "house" as people will assert itself within the worldview of the Chronicler.

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[61] A preexilic compilation of Kings is probable, with appropriate additions (particularly at the end of 2 Kings) made by an exilic "Deuteronomic" redactor. See John Gray, *I and II Kings* (OTL; Philadelphia: Westminster, 1970), 36.

[62] Japhet, *I and II Chronicles,* 578. The RSV seems to agree with Japhet's assessment, presenting the Kings version in Chronicles.

And so, even though both Kings and Chronicles present the Song of Solomon's Temple Dedication (and very similar renditions of the song, following the MT rather than the LXX,[63] of both 1 Kings and 2 Chronicles),[64] the narratives in which these songs appear have different purposes and so, too, do the presentations of the songs. The Kings account binds the readers to the temple—the physical structure—and the social institutions, both political and religious, that the temple represents. The Chronicles account binds the reader to a memory, a heritage, now to be reembodied by the reading or listening audience and used to imagine a communal identity projecting into the future.[65] This double purpose to which the song is applied is quite consistent with the nature of performative material, as demonstrated throughout this chapter.

Conclusion

If, as already suggested, the inclusion of these songs in their respective narrative was designed to help create an identity, these performative features of choral responses and storytelling provide the medium for doing exactly that. The content of the songs, with the change of persons, lack of specific enemy, dislocation and compression of time, and expectation of audience recognition, makes it possible for the song to be twice-used and to bind the past and the present together in the person of the reading or listening audience. At the very least, the mechanism for moving that audience to a pure state or, in Jill Dolan's terms, to utopian performatives[66]—profound moments that lift everyone above the present—is established by inserting these songs into the narratives.

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[63]The LXX version of 1 Kings (i.e., 3 Kgdms) adds "The LORD has set the sun in the heavens" before the first phrase of the MT. Othmar Keel, "Der salomonische Tempelweihspruch: Beobachtungen zum religionsgeschichtlichen Kontext des ersten Jerusalemer Tempels," in *Gottesstadt und Gottesgarten: Zur Geschichte und Theologie des Jerusalemer Tempels* (ed. Othmar Keel and Erich Zenger; Quaestiones disputatae 191; Freiburg im Breisgau: Herder, 2002), 9–24, argues that the song in both 1 Kings and Joshua gives evidence of sun worship in Jerusalem in an open-air sanctuary later encompassed and darkened within the confines of a building.

[64]First Kings reads *banoh baniti* at the beginning of v. 13 whereas 2 Chronicles reads *we'ani baniti* to begin the same phrase. Both renditions serve to emphasize the subject of the verb *baniti*.

[65]In some ways, the Kings account and the Chronicler's account illustrate the distinction made by Beckerman between actual and ideal presentation. See Beckerman, *Theatrical Presentation,* 113.

[66]Jill Dolan, *Utopia in Performance: Finding Hope at the Theater* (Ann Arbor: University of Michigan Press, 2005), 5–6.