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av Jesus i Matt 5 behandlas regelmässigt som hyperboler, och själv kallar Jesus religiösa skrymtare ”dårar”, Matt 23:17.

Keeners position *tillåter* skilsmässa/omgifte vid otrohet, övergivenhet och missbruk. Samtida skilsmässogrunder som ”oförenlighet”, ”djup och varaktig söndring”, liksom ”att växa ifrån varandra” avvisar han dock som icke giltiga. Han accepterar dock nya äktenskap för den skyldiga parten (vid genuin, uppvisad omvändelse; men förordar ”församlingstukt”, ”church discipline”) i fall av ogiltiga skilsmässor. I övrigt argumenterar han på ungefär samma sätt som Heth, ibland med starkare emfas: vi bör upprätthålla en standard men ”att tillämpa den på den drabbade och inte på överträdaren är som att straffa våldtäktsoffret därför att vi är emot våldtäkt” (119).

Även om detta faller utanför det ämne författarna diskuterar förtjänar ändå det hermeneutiska anslaget en kommentar: i alla västerländska samhällen är samboende nu vanligare än äktenskap, det vill säga förbundet som sådant kommer aldrig in i bilden. Det hade varit intressant att höra författarnas synpunkter på detta. I övrigt ger redaktörernas inledning och avslutningar en inkännande pastoral ram för samtalet.

Bo Krister Ljungberg

DAVID WILLGREN

The Formation of the 'Book' of Psalms:

*Reconsidering the Transmission and Canonization of Psalmody
in Light of Material Culture and the Poetics of Anthologies*

FAT II/88, Tübingen: Mohr Siebeck, 2016, Sewn paper, 491 pp., €99,

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This volume represents the slightly revised version of the author's doctoral thesis, submitted to the University of Lund in 2016 under the title: "Like a Garden of Flowers: A Study of the Formation of the 'Book' of Psalms." In his thesis, David Willgren starts from the seminal study of Gerard H. Wilson on *The Editing of the Hebrew Psalter* (1983), but he dissociates himself from Wilson's classification of the Psalter as a book. Instead, Willgren proposes to conceptualise its formation as an anthology.

The substantial study is clearly divided into six parts, comprising seventeen chapters. The first part (“Framing the Task at Hand”) outlines the problem and introduces Willgren’s methodology. He first demonstrates that the mainstream of scholarship since Wilson’s study has been preoccupied to demonstrate a linear formation process of the Psalms as a book with a literary setting. To open this discussion, he wants to provide answers to how the diachronic growth of the collection of psalms can be reconstructed (“how”), and to what end psalms are being juxtaposed in this process (“why”). As a way forward, Willgren points to the conceptualisation of the Psalms as an anthology, which he defines as “a compilation of independent texts, actively selected and organised in relation to some present need, inviting readers to platform of continuous dialogue” (25). Characteristics of the genre comprise that updating of collections was possible and that “editorial” paratexts (following the model by Gérard Genette) play a decisive role in the conception and understanding of the collections.

Willgren further states that scribal and material circumstances should be considered, which leads to the second chapter that focuses on several ancient collections, which qualify as anthologies (“Anthologies Compared”) – proving the point that these collections show interest in selection of compositions rather than in their arrangement. The third chapter (“The Artifacts”) moves to the literature of Qumran, undertaking a comparison with the Psalms materials, especially the great Psalms scroll 11Q5. Willgren’s main point is that the common notion of a gradual stabilisation of the Psalms’ sequence in 11Q5 is misleading, and he further refutes an understanding of the scroll as a main representative of the “Book” of Psalms – rather, it should be seen as an accidentally surviving species.

In the next chapters, the study turns to the biblical Psalter, firstly on the search of paratexts (“In Search of the Artificial”), focusing on these features that have usually been considered to have editorial function: 1) Psalms 1–2 as a preface of the Psalter, 2) superscriptions, 3) Ps 72:20 as a possible colophon, 4) doxologies and their possible role as “book dividers,” and 5) the closure function of the so-called “Small Hallel” in

Pss 145–150. Rather unsurprisingly, Willgren concludes that all these phenomena do not qualify as editorial testimony. In the case of Pss 1–2, he argues that the two psalms do fall short in having an introductory purpose, while the compiling function of the superscriptions is diminished when the MT is no longer considered to be the authoritative text. Willgren acknowledges the division into five parts by way of the doxologies in Pss 41, 72, 89, 106, but he regards the doxologies as later additions, “having little to do with the actual psalm preceding them” (242). Furthermore, he argues that the fivefold division actually points to a Psalter ending with Ps 136, while the Small Hallel attests to an overwriting of the doxologies in terms of a Hallelujah; this thesis similarly disqualifies the doxologies as a redactional closure of a five-fold Psalter. Regarding the end verse Ps 72:20 that comprises the enigmatic notion that “the prayers of David are ended,” Willgren comes up with the intriguing explanation that this verse represented an older colophon, once closing a first material scroll of psalms.

The fifth chapter (“Psalms on Repeat”) moves to a range of texts that contain epitexts, quotes, and allusions to psalms, in order to assess external evidence for the formation of the Psalms. Here, Willgren demonstrates convincingly that notions of scripture and authority initially related to individual psalms, while a “Book” of Psalms was only recognised and referred to by the end of the 2nd century BC.

Finally, the sixth chapter (“The Formation of the Psalms”) summarises the results of the study under the initial questions of “how” and “why.” When it comes to the formation, Willgren acknowledges that three identifiable stages of development can be distinguished: 1) a collection of Pss 1–119, divided by the colophon in Ps 72:20 from the Persian Period, 2) a doxological compositional stage of Pss 1/2–135/136 (contemporaneous to 1–2 Chronicles), and 3) Pss 1–150, representing the Hallelujah version of the Psalms. Yet he argues that this formation does not correspond to a linear development. Rather, the process of “selecting psalms from a wide stream of ancient Hebrew psalmody and arranging them in collections that grew and acquired new shape over time” (391) should be conceptualised as an anthology, allowing for “an

intricate web of multiple traditions that are preserved and put in dialogue with each other” (392). Proceeding to the question of “why,” Willgren assumes that the selection of the psalms would have been motivated partly by their status within the communities. Thus, the anthology served as a container of authoritative psalms, making the formation a creative preservation of tradition.

Overall, Willgren’s book is not only an extremely well-conceived study of the formation of the Psalms, but also an anthology of careful observations and thought-stimulating conclusions. Furthermore, even if the concept of the anthology has been used previously to describe the formation of the Psalms (see e.g. John Kselman), Willgren’s work is exemplary in contextualising the discussion within the appropriate methodological framework and in augmenting it with meticulously compiled external evidence. The question arises, though, if he does not find fault with the notion of a “book” only to replace this concept with the likewise problematic hermeneutics of an anthology. It is especially in the first part of the Psalter that the idea of an anthology succeeds to capture the idiosyncrasies in the compilation of the single psalms. However, the arrangement of the psalms in the second part of the Psalter is much more indicative of redactional techniques that seem to presuppose the context of a book rather than that of an anthology. Here, the limits of the present study become obvious, as Willgren simply cannot engage with the textual evidence in its entirety. It might be the case that both the idea of a book and the idea of an anthology are equally inadequate to capture how the ancient authors conceived of their work. Especially the material of Qumran is ample evidence that we still struggle to understand the techniques and hermeneutics that governed the composition and transmission of not only the psalms, but these ancient texts in general. However, while previous studies might have been overly confident in assuming the notion of a book, Willgren’s study represents an important and welcome counterweight that will contribute greatly to further discussion in the field.

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