



A Revisiting of the Dating of Hodayot Manuscripts: A Stylistic Paleographic Analysis

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Abstract

In 2021, Drew Longacre applied a stylistic paleographic analysis to thirty-five Dead Sea scrolls to propose conventional usage registers for different types and levels of scripts. His article has been published by *Vetus Testamentum*. Longacre's research, however, has not included *hodayot* manuscripts. *Hodayot* manuscripts are the collection of approximately thirty thanksgiving psalms to the Lord. Since the opening phrase of these manuscripts is blessing the Lord, Sukenik names them as *hodayot* or thanksgiving Psalms in Hebrew. *Hodayot*, in Hebrew connotes thanksgiving Psalms, *Hodayot* is a significant resource for understanding the piousness and religious devotion of those who composed and then recited them. The importance of *hodayot* manuscripts is thus significant to help us to comprehend the devotion and religious reverence of the community in a particular context and culture. This article attempts to apply a stylistic paleographic analysis to *hodayot* manuscripts in order to revisit the dating of these manuscripts such as 1QH^a, 1QH^b, 4QH^a (4Q427), 4QH^b (4Q428), 4QH^c (4Q429), 4QH^d (4Q430), 4QH^e (4Q431), and 4QpapH^f (4Q432). This research is a combination of the text of Dead Sea scrolls (*Hodayot*) with a stylistic paleographic analysis.

Keywords: *Hodayot*, Paleography, Stylistic Paleographic Analysis, Dead Sea Scrolls, Qumran Community, Longacre.

Introduction

Hodayot manuscripts were found in two caves near Qumran, and they were referred to as the thanksgiving scrolls by scholars (Sukenik, 1955:1; Kittel, 1981:1; Hughes, 2006:2; Schuller & Newsom, 2012). These manuscripts share distinctive religious vocabularies and practices of the Qumran community such as the *Rule of the Community* and the *War Scroll*. The *Rule of the Community*, *hodayot* manuscripts, and the *Damascus Document* emphasize on the importance of fortifying and preserving oneself to come into the community and God's holy covenant (Schuller, 2010:747; Puech, 2000:368).



These distinguished practices were recorded in cave 1, near Khirbet Qumran, has the most complete copy of 1QH^a. 1QH^a is the largest scroll amongst the *hodayot* manuscripts with 41 or 42 lines per page and written in a beautiful calligraphy which signifies the high status of the manuscripts. Columns 1 until 18 have 41 lines according to a new numbering, whereas 42 lines per page starts from columns 19 (or columns 12 in Sukenik's edition) due to the change in handwriting. This change indicates that there is a second copyist continued the writing from columns 18 to the end of the scroll (Puech, 2000:365; Schuller, 2010:747).

Taamira Bedouin found this scroll and it was later purchased by Eliezer Sukenik in November 1947 (Sukenik, 1955:2; Kittel 1981:1; Schuller & Newsom, 2012:1; Schuller, 2010:747). Two years later, archaeologists discovered two more small fragments in cave 1 that were similar both in content and handwriting with 1QH^a (Schuller & Newsom, 2012:1). Puech also confirms the similarities in the content that 1QH^b overlaps with 1QH^a: 1QH^b corresponds to 1QH^a XV 30-XVI 1 and XVI 13-14 (Puech, 2000:365). These two fragments were designated to 1Q35/1QH^b and were published in 1955 (Barthelemy & Milik, 1955:136-143). Cave 4, on the other hand, has fragments that overlapped with 1QH^a (4Q427-432). There are about 125 fragments of 4QH^{a-e} and 4QpapH^f, and 40 text that overlaps with passage in 1QH^a. These overlapped contents have a liturgical nature, and they consist of a call to praise and to bless. Although these materials overlapped, there is one psalm that is partially preserved in 4QH^a frg. 8 i 13-ii 19 that is not found in any of the preserved columns of 1QH^a. A few other fragments of significant size in the 4Q copies have also not yet been identified with any text in 1QH^a, and there are many small fragments with only a letter or partial letter so that it is impossible to say if they overlap or not. For all these fragments, it is necessary to consult the complete publication of the 4Q manuscripts in DJD 29 (Schuller & Newsom, 2012:3-4; Schuller, 1994: 177-194). Therefore, 1QH^a was used to fill in lacuna from 4Q427-432, 4QH^{a-e}, and 4QpapH^f. Again, these fragments have some words, phrases, and partial psalms that are not found in 1QH^a (Schuller & Newsom, 2012:1), especially columns 4-26 (Puech, 1988:4; Stegemann & Schuller, 2009: 38, 55, 312). The witnesses in caves 1 and 4 are different in the ordering of the psalms. 4QH^b only appears to be of a similar order and length to 1QH^a. 4QH^a and 4QH^e, on the other hand, clearly have a different order of psalms than that of 1QH^a (Puech 1988:4; Stegemann & Schuller, 2009: 38, 55, 312). This finding unfolds that the manuscripts in cave 4 are not identical collections to 1QH^a.

The authorial unity of the Hymns is challenged because the trend of current research is to distinguish two types of Hymns: the "Hymns of the Teacher," or Thanksgiving Hymns on occasion of a revelation or of a personal release, and the "Hymns of the Community," soteriological confession Hymns by different authors where the "I" has not autobiographical coloring but refers to the members of the Community (Morawe, 1961; Jeremias 1963; Kuhn, 1964). However, an unmistakable unity of style and vocabulary reveals the single authorship of *hodayot* (cf. Chia, 2021).

Literary Review

1QH^a

Sukenik reported 1QH^a as a damaged scroll, "three sheets, each one with four columns, or a total of twelve columns . . . and a crumpled mass of about 70 detached fragments of various sizes" (Sukenik 1955:3; Mansoor 1961:4; Stegemann and Schuller 2009:2). Due to the change of handwriting, Sukenik immediately found out that two scribes were involved in copying the manuscript. The first scribe wrote up to column 11 line 22 (column 19 line 25 in the reconstructed scroll), then another scribe took over in the middle of the line and completed the scroll (Sukenik



1955:3). As a result, it can be determined whether a detached fragment, even a very small one, came from the beginning or the end section of the scroll.

Because there are two types of the ordering and numbering of *hodayot*, it is important to know the differences between them. The early studies of 1QHa used the column and line numbers assigned in the principal edition by Sukenik (Sukenik, 1955:3). This numbering system, however, has been largely superseded by that of Stegemann and Puech. It was the publication in the late eighties of a paper by Puech which changed the perception of the structure of 1QHa. Then, this led to a gradual adoption of the Stegemann and Puech' reconstruction and re-numbering of the material (Stegemann & Schuller, 2009: 45).

In Sukenik's edition, the twelve columns of the first bundle are reproduced from pls. 35-46, and the fragments of the second bundle on pls. 47-58. Sukenik started with the observations in the bundle of fragments that he had opened last. The latter are arranged according to size and according to the scribes who wrote them: pls. 47-51 contain five single columns which were written by one scribe, three columns of which, on pls. 48-50, are connected with another. The rest can be divided into two groups: to one group, pl. 56-57, (cols. XIII-XVII) and frgs. 10-44; to the other group, pl. 53-55, 58, belong to col. XVIII and frgs. 1-9 and 45-66. This division corresponds to the paleographic findings from cols. I-XII that came from the first bundle (Sukenik, 1955:3).

How are columns 1-3? Unfortunately, very little remains from the first three and what were probably the last two columns of 1QH^a. Column 1, for example, has no fragments that can be placed with any certainty, though it is possible that some of the small unplaced fragments from Scribe A may originate from this first column. Two fragments can be tentatively placed in cols. II and III respectively. It is done through the help of parallel text that has been preserved in other copies. Frag. 16, for instance, has a similar shape and so it may have come from the next column to the right (col. II), at about lines 24-32 (though it is not impossible that it could have come from even one column more to the right, that is col. I). See Emile Puech, "Quelques aspects de la restauration du Rouleau des Hymnes (1QH)." *Journal of Jewish Studies* 39 (1988), 4. He placed both frgs. 11 and 16 in col. III. The shape of frg. 11 corresponds well to the shape of the bottom right part of col. IV (XVII) and so it may have come from the next column to the right (col. III) at about lines 23-33 towards the middle of the column. (See Hartmut Stegemann and Eileen Schuller, *Discoveries in the Judean Desert XL*, 1QHODAYOT^a, translated by Carol Newsom on page 38, 55, 312).

Puech first noted that 1Q35, which had long been recognized as part of the *Hodayot*, actually contained text which overlapped with that of columns [VII] and [VIII] of 1QH^a and was therefore a second manuscript, 1QH^b (Puech 2000:365). This identification enabled Puech to reconstruct some missing portions of the text of these columns with proposal to reconstruct the material as belonging to a single scroll. He took note that, as suggested by Sukenik, the pattern of damage and the change of scribal hand could be used as a guide (Puech, 2000:365). Thus, columns [XIII] to [XVII] should precede columns [1] to [XII]. Puech, however, also noted that the identification of columns as one sheet of five columns was inconsistent with the evidence that the other sheets contained only four columns each. He proposed that column [XVII] did not belong to the same sheet as columns [XIII-XVI] but had preceded them (Puech, 2000:365).

His proposed new order was:

- | | |
|---------------------|-------------------------------------|
| Sheet 1 (I-IV): | Three lost columns + Sukenik [XVII] |
| Sheet 2 (V-VIII): | Sukenik [XIII-XVI] |
| Sheet 3 (IX-XII): | Sukenik [I-IV] |
| Sheet 4 (XIII-XVI): | Sukenik [V-VIII] |



Sheet 5 (XVII-XX): Sukenik [IX-XII]

Puech then turned his attention to the fragments. He disagreed with Sukenik's assembly of three large fragments as column [XVIII]. Using these and some of the remaining fragments, he reconstructed the final two sheets as follows (Puech, 2000:365):

Sheet 6 (XXI-XXIV): each col. Contained parts of [XVII] + fragments

Sheet 7 (XXV-XXVIII): various fragments

In this paper, the two numbering systems will be distinguished by enclosing Sukenik's numbering within square brackets.

There are some benefits of this reconstruction. Firstly, the accurate placing of adjacent fragments has enabled more portions of meaningful text to be recovered. Secondly, this method allows the original length of the scroll to be estimated as twenty-seven or twenty-eight columns of forty-one to forty-two lines each. The average length of lines is also known. Thirdly, it is now possible to investigate the overall structure of the collection, particularly when the data from the Cave 4 manuscripts is also considered. This group contains all of the compositions identified as 'Teacher Hymns' and it strengthens the argument that they represent a distinct group by most likely a single author (Puech, 2000:365).

1QH^b.

There are two fragments out of 1Q35, and they do not belong to 1QH^a. Fragment one has fourteen lines of writing, and the content is overlapped with 1QH^a XV 30ff (VII 27ff). Fragment two, on the other hand, has two lines of writing with narrow lines (Stegemann & Schuller, 2009: 45). The shape of *lamed* in line 5 of 1Q35 I unfolds the difference from *lamed* in 1QH^a. The tendency of the scribe in 1Q35 I 2, 13 to join the middle stroke of the *sin* to the left stroke unfolds this scribe is a different scribe of 1QH^a. The scribe of 1QH^a draws the *sin* unjoined between the two side strokes (Stegemann & Schuller, 2009: 45). These data reveal that 1Q35 is different from 1QH^a. Thus, 1Q35 must come from a second scroll of the same collection of psalms (or a scroll of at least part of the collection) that is 1QH^b (Stegemann & Schuller, 2009: 45).

4Q Hodayot Manuscripts.

There are six witnesses from Cave 4 in the condition of fragmentary and damaged badly: five of them were written on leather (4QH^{a-e}) and one on papyrus (4QpapH^f) (Schuller, 1994:90). Below is the information of these six witnesses:

Manuscript	Fragment(s) Total	Explanation
4QH ^a (4Q427)	16-22	Written in a semi-cursive hand. These psalms belong to the category of the Hymns of the Community and consist of many doxological and liturgical elements with an emphasis on the union of humans and angels in praise. This may indicate something about the distinctive nature of this collection (Schuller & Newsom, 2012:10; Schuller, 1994:96-108). One of the distinctive features of 4QH ^a is that the psalms appear in assertion of a new material, text, and a different order than 1QH ^a (Chazon, 1998:78).
4QH ^b (4Q428)	56-69 (75?) (Hughes, 2006:10-11; Schuller & Newsom, 2012:4).	4QH ^b (4Q428) is the earliest copy of <i>hodayot</i> . Some seventy-five fragments are preserved, though many are very tiny and cannot be identified. This copy was identical with 1QH ^a in the content and order of the psalms (Puech, 2000:366).



4QH ^c (4Q429)	6	Survives in six fragments giving remains of eight columns, and the columns are short (twelve lines) and narrow; perhaps it was a copy for personal use. All the preserved material is from 'Hymns of the Teacher' collection, and this manuscript may have contained only psalms of that type with perhaps an introductory psalm (Chazon, 1998:75).
4QH ^d (4Q430)	1	4QH ^d (4Q430) is a single fragment that overlaps with 1QH ^a 12:15-19. It is impossible to say if this one fragment is all that survived from a complete <i>Hodayot</i> copy or this was originally a smaller collection (Schuller & Newsom, 2012:4).
4QH ^e (4Q431)	2	4QH ^e (4Q431) is preserved by two fragments (Schuller & Newsom, 2012:4). Two fragments are from a single psalm, a psalm found also in 4QH ^a and 1QH ^a (Chazon 1998:199-202).
4QpapH ^f (4Q432)	22-24	4QpapH ^f (4Q432) is a badly damaged papyrus scroll of which twenty-nine pieces survive. There are fragments of the 'Creation Hymn' and "Hymns of the Teacher" (Chazon 1998:209-212).

All the material in 4QH^a that overlaps with material in 1QH^a is from psalms of the 'Hymns of the Community' type. Much of the material is of a somewhat more liturgical nature, that is, psalms containing imperative calls to praise, blessings and first-person plural forms rather than the more usual first-person singular. 4QH^b seems to have corresponded with 1QH^a cols. 1-8. Also, the parallel between 1QH^a XIII 26 (V 24) with 4QH^b Frg. 7 Col. XXXIV see from the picture 3 and 4. Four fragments remain from 4QH^c, frg. 1 i (Col. I) are preserved all overlap with columns 13-14 of 1QH^a. See picture 5 and 6. 4QH^d is a single fragment that overlaps with 1QH^a XII 15-19. See picture 7 and 8. 4QH^e overlapped with a few very small fragments from 1QH^a 25:34 (frg. 8 10), and the last line of fragment 2 corresponds to 1QH 26:29 (frg. 7 ii 4). The identifiable fragments of 4QpapH^f overlap with 1QH^a IX 13-XVII 36. IX 1-X 5 as 'Creation Hymn' and X 6-XVII 36 as 'Hymns of the Teacher'. It can be established on material grounds that the scroll began with the psalm of 1QH^a column 9, the so-called "Creation Hymn," and continued with the Teacher Hymns. Despite of overlapped materials, there is one psalm that is partially preserved in 4QH^a frg. 8 i 13-ii 19 that is not found in any of the preserved columns of 1QH^a (though it is possible that it was part of cols. 1-3 or cols. 27-28). A few other fragments of significant size in the 4Q copies have not yet been identified with any text in 1QH^a, and there are many tiny fragments with only a letter or partial letter so that it is impossible to say if they overlap or not. For all these fragments, it is necessary to consult the complete publication of the 4Q manuscripts in DJD XXIX. See E. Chazon, *Qumran Cave 4.XX: Poetical and Liturgical Texts, Part 2* (DJD XXIX; Oxford: Clarendon, 1999), 75; Schuller & Newsom, *The Hodayot*, 3-4 and Eileen M. Schuller, "The Cave 4 Hodayot Manuscripts: Preliminary Description" in *Jewish Quarterly Review* 85, 1994, 177-194.

Summary of Contents

This collection should be subdivided into two major categories based on the content, vocabulary, and style. In the first group of psalms, the so-called "Hymns of the Teacher," the person, the Teacher of Righteousness, who speaks has an exalted position and often makes the claim to function as a mediator of revelation to others (Puech, 2000:365). In the second category of psalms, the so-called "Hymns of the Community," the "I" seems to be the corporate voice of the community. The underlying unity of the Hymns is that they are a kind of meditation in which the theological subject is generally dealt with three major areas of focus: God, the salvation of the just, and the final doom of the godless—beginning with their leader Belial—in an eschatological war (Mansoor, 1961:3-5).



All these psalms start with a fixed introductory formula, either “I thank you, O Lord” or “Blessed are you, Lord”. It is followed by his reason for offering thanks by recounting what God has done for him (Mansoor, 1961:3-5). The main body of each psalm can be quite varied in form and content. Sometimes there is an extended and elaborate development of a specific image or motif. There is no standard concluding formula; in the biblical psalms of thanksgiving there was often mention in the concluding section of offering sacrifice and fulfilling vows in the Temple, but this element is not found in any of these texts.

The Use of *Hodayot*

There is very little thing to know about how these psalms were used at Qumran. There are no specific headings or concrete directions for usage on a certain day, month, week, or year like those in other prayer collections. The length of many of the compositions, the absence of set formulas and congregational responses, and the complexity of both the poetic style and the development of ideas have suggested to many scholars that they were intended primarily for personal private meditation and/or instruction. But at least some of these psalms may have been used liturgically in the worship life of the community (Schuller, 2010:747-748).

Related To Other Texts

Old Testament

These psalms seem very “biblical-like” because they make extensive use of biblical phraseology and images. Hundreds of allusions have been identified, most of them from Psalms, Isaiah, and Deuteronomy (Schuller, 2012: 747-748, Chia, 2022: 83-97). Only rarely is there a direct quotation of as much as a whole line; instead, the biblical words and phrases are reworked and reconfigured in an anthological style (Schuller 2012: 747-748). The author also expresses, like in the Psalms, his feelings of adoration, praise, gratitude, trust, and faithfulness, while at the same time acknowledging his weakness, fear, guilt, repentance, and sometimes their desire for vengeance for the wickedness of their adversaries and the sinners (Schuller, 2012: 747-748).

Qumran

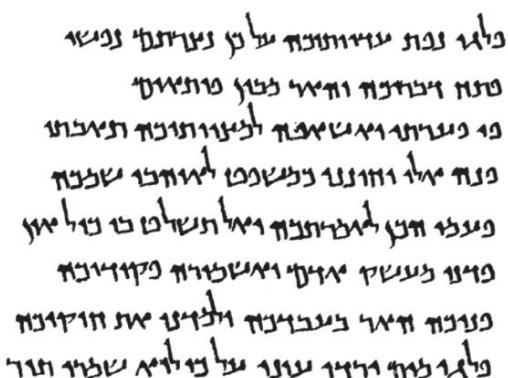
In terms of literary genre, other fragments that should also be included within this literary genre are the fragments of the hymnic compositions such as 1Q36-40, 3Q6, 6Q18, 8Q5, 11Q15-16, the end of 1QRule of the Community ix.26-xi. In addition, the Hymns that are scattered throughout the War Scroll (1QM xii-xix) and the parallels in War Scroll^b (4Q492), and particularly War Scroll^a (4Q49111), which attests to some overlaps with 4QH^a, the Prayer of Michael, and 1QH^a xxvi. More broadly, they ought to be related to the Songs of the Sage^{a-b} (4Q510-4Q511), the Songs of the Sabbath Sacrifice^{a-b} (4Q400-407, as well as 11Q17), the Words of the Luminaries^{a-c} (4Q504-506), the Blessing (*Berakhot*), and the non-canonical Psalms (4Q380-381, 11Q5^a, 4Q88^f, 4Q488, 4QPsAp^a) The *Hodayot*-like texts (4Q433 and 4Q440) (Chazon, 1998: 3). On the other hand, share similarities in form and vocabulary to the *Hodayot* manuscript (1QH^{a-b}, 4QH^{a-f}) though there is no overlapping text (Hollmann, Reinbold, Steudel, 1998: 51-72).

The Date of 1QH^a, 1QH^b, and 4QH^{a-f} Manuscript:

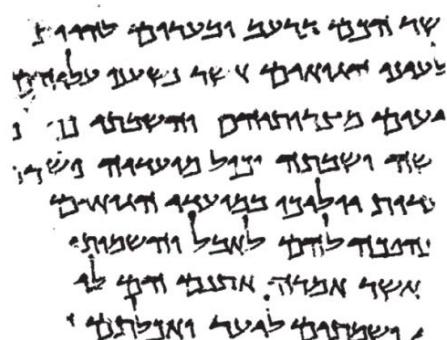
The dating of manuscripts below come from both Schuller and Newsom (Schuller and Newsom 2012:1; Schuler 1994:177-194).

Manuscripts	Date
1QH ^a	30-1 BC [BCE]
1QH ^b	30-1 BC
4QH ^a (4Q427)	75-25 / 1 (?) BC (late Hasmonean or early Herodian)
4QH ^b (4Q428)	It is clearly later than the early Hasmonean semi-formals, but earlier than the late Hasmonean and early Herodian rustic semi-formals. 100-50 BC (Hasmonean).
4QH ^c (4Q429)	Early Part of late Hasmonean - early Herodian.
4QH ^d (4Q430)	Early Herodian.
4QH ^e (4Q431)	Early Herodian.
4QpapH ^f (4Q432)	Early Herodian.

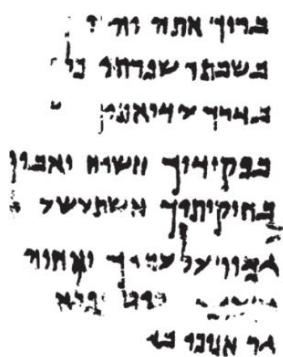
The dating of manuscripts above would be compared to a stylistic paleographic analysis of Drew Longacre (Longacre, 2021:67-92). Longacre has three criteria of his stylistic paleographic analysis: script, manuscript format, and textual contents (Longacre 2021:67-92). Since 1QH^b, and 4QH^{a-f} are so fragmentary, then this article will employ script analysis from Longacre. Below is the example of stylistic analysis by Longacre (2021:67-92).



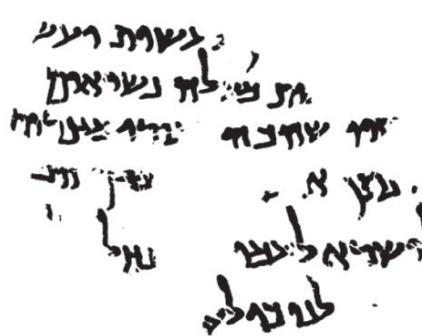
Ornate Rectilinear (11O5)



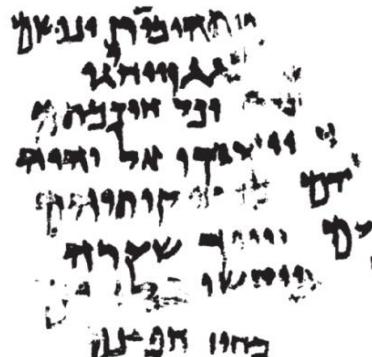
Ornate Curvilinear (4Q166)



Simple Rectilinear (4Q90)



Simple Curvilinear (4Q95)

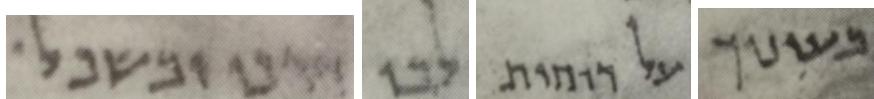


Semicursive (4Q88)

Source: Longacre 2021



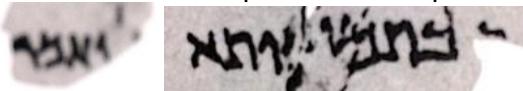
Below are the examples of the scripts of 1QH^a.



Source: DJD

Based on the writing of the scripts of 1QH^a, the script subtype appears to be ornate rectilinear. Although the writing of the scripts of 1QH^a is used for non-Biblical Hebrew manuscripts, the writer is so skillful because he/she could produce such an elegant and clear writings. This writing denotes the manuscript is meant to be legible and used for others (Longacre, 2021:67-92). Based on Longacre's script analysis, the date range of 1QH^a is around 50 BCE to 1 BCE.

Below are the examples of the scripts of 1QH^b.



Source: DJD

Based on the writing of the scripts of 1QH^b, the scripts appear to be simple curvilinear. Longacre categorizes these writings as common scripts. It means that this manuscript is a common and daily writing that used by most writers for practical purposes without aesthetic pretense (Longacre, 2021:67-92). Based on Longacre's script analysis on script subtype, execution, formality, ornamentation, curvature, and regularity, the date range of 1QH^b is also around 50 BC to 1 BC. This writing has 0.3 ornamentation, 0.5 curvature, and 0.5 regularity.

Below are the examples of the scripts 4QH^a (4Q427).

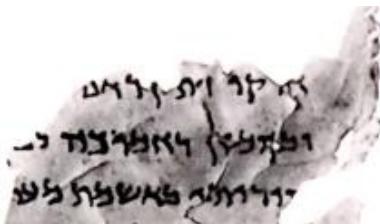


Source: DJD

Based on the writing of the scripts of 4QH^a, the scripts appear to be simple curvilinear. The way of writing is calligraphic, and it is formal. Longacre argues that the selection of curvilinear forms may be influenced by artistic choice, and it functions as a lower literary register (Longacre, 2021:67-92). Based on Longacre's script analysis on script subtype, execution, formality, ornamentation, curvature, and regularity, the date range of 4QH^a is around 75 BCE to 25 BCE.



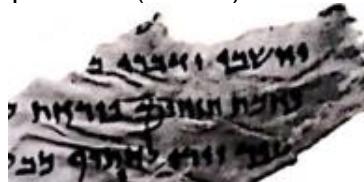
Below are the examples of the scripts 4QH^b.



Source: DJD

Based on the writing of the scripts of 4QH^b, the scripts appear to be simple rectilinear. Based on Longacre's script analysis on script subtype, execution, formality, ornamentation, curvature, and regularity, the date range of 4QH^b is around 125 BCE to 50 BCE. It is due to the writings show a semiformal and calligraphic writing with 0.4 ornamentation, 0.7 curvature, and 0.8 regularity.

Below are the examples of the scripts 4QH^c (4Q429).



Source: DJD

Based on the writing of the scripts of 4QH^c, the scripts appear to be simple rectilinear. This writing demonstrates a calligraphic and semiformal handwriting with 0.4 ornamentation, 0.8 curvature, and 0.7 regularity. Therefore, based on Longacre's script analysis, the date range of 4QH^c around 50 BCE to 1 BCE.

Below is fragment of 4QH^d (4Q430).



Source: DJD

Based on the writing of the scripts of 4QH^d, the scripts appear to be simple curvilinear. The way of writing is calligraphic, and it is formal. Longacre argues that the selection of curvilinear forms may be influenced by artistic choice, and it functions as a lower literary register (Longacre, 2021:67-92). This writing demonstrates a calligraphic and semiformal handwriting with 0.4



ornamentation, 0.8 curvature, and 0.7 regularity. Therefore, based on Longacre's script analysis, the date range of 4QH^d around 50 BCE to 1 BCE.

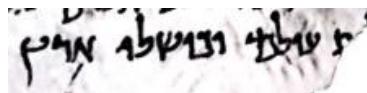
Below is fragment 4QpapH^f.



Source: DJD

Based on the writing of the scripts of 4QpapH^f, the scripts appear to be simple curvilinear. The way of writing is calligraphic, and it is formal. Longacre argues that the selection of curvilinear forms may be influenced by artistic choice, and it functions as a lower literary register (Longacre, 2021:67-92). This writing demonstrates a common and semiformal handwriting with 0.4 ornamentation, 0.7 curvature, and 0.6 regularity. Therefore, based on Longacre's script analysis, the date range of 4QpapH^f around 25 BCE to 25 CE.

Below is fragment 4QH^e.



Source: DJD

Based on the writing of the scripts of 4QH^e, the scripts appear to be ornate curvilinear. It is a calligraphic and formal writing with 0.6 ornamentation, 0.6 curvature, and 0.8 regularity. Therefore, based on Longacre's script analysis, the date range of 4QH^e around 50 BCE to 1 BCE.

Conclusion

This research sought to revisit the dating of *hodayot* manuscripts according to a stylistic paleographic analysis proposed by Drew Longacre. The research confirms that Schuller and Newsom's dating of 4QH^a (4Q427), 4QH^c (4Q429), 4QH^d (4Q430), 4QH^e (4Q431), and 4QpapH^f (4Q432) are accurate. This research also finds that *hodayot* manuscripts might be younger than the dating as suggested by Schuller and Newsom. The dating of 1QH^a, 1QH^b, 4QH^b (4Q428) are considered to be older than what Schuller and Newsom proposed. These differences, are however due to the date range in Longacre while Schuller and Newsom's dating is more specific and far narrower.

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