

קבלת פני המלך(ג) - עיון במזמור צ
KABBALAT SHABBAT (III) - ANALYSIS OF PSALM 97

by Yitzchak Etshalom

I

KABBALAT SHABBAT - AFTER TZ'FAT

In the first two installments of this series, we've surveyed some of the earliest sources that formed the foundation of Kabbalat Shabbat as it was formulated among the mystics in Tz'fat, as well as some of the mystical notions that informed that formulation. In addition, we noted some of the more recent antecedents, both formulaic and experiential upon which the Tz'fat community based their practices.

Little is known about the actual practices of the mystics and much of that which is known is subject to dispute. In the first installment, we noted that neither the אר"י nor רמ"ק instituted the actual texts (pss. 95-99) into the Kabbalat Shabbat. This point is not agreed upon by the scholars, many of whom maintain that רמ"ק, who did not favor "going out to the fields" to greet Shabbat, did institute the above-mentioned psalms. The אר"י, on the other hand, who did lead his colleagues and students to the outskirts of the city before sunset, only instituted the recital of ps. 29 before the already popular custom of reciting ps. 92.

In any case, a complete survey of the manner in which Kabbalat Shabbat spread throughout the Jewish world - its rapid acceptance in most communities, the slight variations practiced in different locales and the manner in which it even played a Halakhic role - is beyond the scope of this forum. It will be instructive to note a few examples of the above. We will discuss an unusual custom of the Altneushul in Prague in this essay, as well as a limited "Kabbalat Shabbat" of Frankfurt, the former from prewar Czechoslovakia, the latter from the early 17th century. In later installments, we will observe other "variations" practiced in different communities over the past four hundred years.

A: THE ALTNEUSHUL: מזמור שיר ליום השבת TWICE

R. Aharon Epstein (who was a Dayyan in Prague), in his compilation of responsa כפי אהרן, addresses the custom in the Altneushul to recite מזמור שיר ליום השבת (ps. 92) twice on Friday night, with a Kaddish in between them. He begins his explanation (Responsum #20:1 - dated from 1931) by citing R. Dovid Zvi Hoffman (שרית מלמד להועיל א.ט.ז), who notes that the custom in Prague was to accompany the singing of the first series of psalms and Lekhah Dodi with musical instruments. This was justified on two counts: Since the entire setting of Kabbalat Shabbat is nuptial (the marriage of haKadosh Barukh Hu and the Shekhinah; alternatively, the marriage of Shabbat and B'nei Yisra'el), we elate the bride and groom with accompanied music as we do at a wedding. The permit for such behavior rests upon a more Halakhically oriented analysis. If we assume that Shabbat begins either with לכו נרננה or, at the latest, with לכה דודי (or, as some argue, with the recitation of כלה), then there would be no allowance for using musical instruments to enhance the moment. Epstein argues that they would even accompany מזמור שיר with instruments - and then turns on his own response and asks how this could be, considering that, as R. Yosef Karo ruled (OC 261:4), the recitation of מזמור שיר ליום השבת constitutes a full Kabbalat Shabbat and all מלאכה (even those that are Rabbinic in source) are prohibited. He proposes that the recitation of ps. 92, accompanied by instruments, was merely "to excite the hearts of B'nei Yisra'el to the sanctity of Shabbat with the stirring of rejoicing to greet the bride and queen", after which they said the psalm again as the proper recitation that induced the sanctity of Shabbat. R. Epstein then suggests that even though they had ceased using musical instruments in the Altneushul many years earlier, the custom of the double-recitation remained in place.

Professor David Sperber (Minhagei Yisra'el vol. 4, p. 2) challenges this explanation, as it is founded on information not in evidence. There is no reason to cite R. Hoffman's report of instruments accompanying the psalms recited before לכה דודי (and he specifically uses that wording) and then to arbitrarily extend it to beyond that beautiful poem through מזמור שיר.

There is a well-known explanation for this strange phenomenon; one that rests on a famous folk-tale involving Prague's most famous Rabbi, R. Yehudah Loew (Maharal). According to the popular legend, the Maharal (d. 1609) created a living being (known as the Golem). The Golem, who was ostensibly created to protect the Jews, went wild one Friday afternoon and the Maharal was

summoned to “unplug” him. This was just prior to ‘Arvit on Friday night, after the recitation of Mizmor Shir. Maharal went out, removed the Tetragrammaton from the Golem’s forehead, at which point the Golem fell to the ground, lifeless. When Maharal returned to the synagogue, he recited Mizmor Shir again, as if to say that now was the legitimate onset of Shabbat, and that he hadn’t violated “taking a life” on Shabbat. As a result, the custom in Prague remained thus.

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The problems with this explanation are numerous. First of all, if מזמור שיר had already been recited - bringing on Shabbat - how would it help to recite it again? There is no Halakhic mechanism whereby once a day has been “accepted”, that acceptance can be reversed.

Even if Shabbat had already come in, if the Maharal was the only one capable of disarming the Golem, concerns for פקוח נפש would necessitate his acting this way regardless of Shabbat.

Furthermore, are we so sure that “disarming a Golem” constitutes נטילת נשמה, and thus a violation of Shabbat? (The famous responsum of חכם צבי [#93] addresses the issue of reckoning a “man-made man” towards a Minyan; however, his response does not automatically transfer to the issue of נטילת נשמה).

All of these aside, the simple reality is that there is good reason to suspend belief in the veracity of the story of “the Maharal’s Golem”. As a contemporary of the author of נפלאות מהר”ל, where the story first surfaced, commented: “The entire story is replete with mistakes and statements that contradict the Rishonim and Aharonim and it is all lie and deceit.” (R. M. Ekstein in the introduction to his edition of “Sefer haYetzira”, 1910). The literature on the subject is quite persuasive; the interested reader is directed to Idel’s “Golem: Jewish Magical and Mystical Traditions on the Artificial Anthropoid” (New York, 1990), pp. 207-231 as well as Professor Shnayer Z. Leiman’s piece on R. Yudl Rosenberg in **Tradition** 36:1.

Sperber, for his part, maintains that the double-recitation of מזמור שיר was rooted in the custom of the ארז”ל. As recorded in the מנהגי אר”י (Yerushalayim 1905), the ארז”ל used to go out to the fields to greet Shabbat, which included the recitation of מזמור שיר (after the recitation of מזמור לדוד). The entourage would subsequently come back to the town, enwrap themselves in Tallitot and encircle the table several times, after which they would repeat the recitation from the field. All of this was practiced based upon mystical traditions of different perspectives or levels of Shabbat that would be embraced at each “ceremony”.

The history of Kabbalat Shabbat shows that the custom of going out of the city or to the fields was not limited to the Tzfat community and it was seen, in its early years, as part and parcel of Kabbalat Shabbat. In the 17th century, there are reports of communities in Yerushalayim that also went out of the walled city to greet Shabbat. This custom, however, did not attract many adherents and became limited to going out to the courtyard of the synagogue. This followed the tradition of רמ”ק, as noted earlier, who was opposed to the “exodus” to the fields. The question of whether or not to go out - even to the courtyard - became a source of contention in the 17th century in various communities.

Significantly, we find a report of R. Yosef Han of Frankfurt in his יוסף אומץ (Frankfurt 1928) p. 125 that “It is not my custom to recite the first line of לכה דודי (= לקראת שבת לכו ונלכה); i.e. let us go out to greet the Shabbat), since it is not our custom to go out from place to place in order to go out to greet Shabbat, as is the custom in Eretz Yisra’el to go out, at least to the courtyard...rather, in place of it, I say לבבתי שבת המלכה (“you have heartened me, Shabbat the queen”) to maintain the למיד for the acrostic of the name of the composer.

In some communities, there was a modified custom to go out to the courtyard, recite Mizmor Shir and then return to the synagogue and study במה מדליקין (Chapter 2 of Mishnah Shabbat), repeat the Mizmor, to maintain the ארז”ל’s tradition. [Parenthetically, this wasn’t exactly the ארז”ל’s tradition, since they would repeat the entire series of poems that were sung in the field; however, if we recall that the ארז”ל’s custom was only to recite psalms 29 and 92, the repetition of same was not overly burdensome. Those communities that adopted רמ”ק’s version, including pss. 95-99 before 29, as is our custom, could not repeat the entire sequence, as that would be טירחא יתירא (an excessive burden) for the community. As such, they shortened the repetition to include only ps. 92.)] In those syn-

agogues, like the Altneushul, where במה מדליקין was only recited after the Tfillah, there was nothing to separate the first recital of ps. 92 from the second - hence the Kaddish. As to why this custom only obtained in Prague - that is one of the many mysteries of Jewish history.

B: FRANKFURT: KABBALAT SHABBAT FOR THE ELITE

In נוהג כצאן יוסף, a record of the customs of the community in Frankfurt (published in Frankfurt in 1718), R. Yosef Yozfa Segal, the author notes that we greet the Shabbat with great joy, pleasant songs and praises.

In some communities, they play instruments, lyres and harps, following that which our Rabbis said: The Shekhinah does not rest somewhere except if there is joy, as it says regarding David: *And it came to pass, when the minstrel played, that the hand of Hashem came upon him* (II Melakhim 3:15 - this verse describes Elisha, over a hundred years after David. The reference to David is about Sha'ul - see I Sh'mu'el 16:23) but the custom of Frankfurt is not to greet the Shabbat at all. (It is unclear if this means that they didn't sing at all or just didn't recite the psalms of Kabbalat Shabbat); but our forebears set up a "חברא קדישא" that would greet Shabbat. They maintain the custom that one of the Society says מנחה in the old synagogue and then the חזן goes up to the raised platform (בימה) and greets the Shabbat. Afterwards, the חזן descends before the lectern and recites מנחה for the entire community. At the same time, the rest of the community says מנחה in the new synagogue and they do not greet Shabbat at all as is the basic custom - and the community of Worms also does not greet Shabbat.

Several components of this record are worthy of our attention:

- 1) The admission that rejoicing is a critical component of allowing the Shekhinah to "find a resting place" necessitates that at least some members of the community sing; in other words, the community elders recognized that the onset of Shabbat represented an intensification of the Shekhinah in their midst, and assigned some individuals to the task of creating the proper environment for its "entrance".
- 2) The order recorded here is baffling; first one member says מנחה, then the חזן says (or leads) Kabbalat Shabbat, then that self-same reader leads the Holy Society in מנחה - at the same time that the rest of the community says מנחה. Unless we posit a typographical error and read ערבית, the sense here is that Kabbalat Shabbat prefaces ערבית, except that one member of the group must have said מנחה before hand.
- 3) This is the first record we have of the (currently conventional) custom of going up to the בימה for Kabbalat Shabbat and then to go "down" in front of the lectern for מנחה. Professor Shnayer Leiman suggests that this custom was in deliberate imitation of the אריז"ל's egress to the outskirts of Tz'fat. He posits that the mystic collegium would choose a high location from where to greet the Shabbat, before returning to town for ערבית. (We have already seen that, at least according to some records of the Lurianic tradition, they would return and repeat the Kabbalat Shabbat in town). The בימה, as the highest spot in the synagogue, represents the "mountains" around Tz'fat; the lectern is the customary place for leading prayers (see, e.g. Mishnah B'rakhot 5:3-4).

II

MIZMOR 97 - THE TEXT

1. Hashem reigns; let the earth rejoice; let the multitude of islands be glad.
2. Clouds and darkness are around him; righteousness and judgment are the foundation of His throne.
3. A fire goes before Him, and burns up His enemies around.
4. His lightnings lighten the world; the earth sees, and trembles.
5. The mountains melt like wax at the presence of Hashem, at the presence of the Lord of the whole earth.
6. The heavens declare His righteousness, and all the peoples see His glory.
7. Confounded are all those who serve carved idols, who boast themselves of idols; bow down before him, all you gods.
8. Tziyyon hears, and is glad; and the daughters of Yehudah rejoice because of Your judgments, Hashem.
9. For you, Hashem, are high above all the earth; You are exalted far above all gods.
10. You who love Hashem, hate evil! He preserves the souls of His pious ones; He saves them from the hand of the wicked.
11. Light is sown for the righteous, and gladness for the upright in heart.
12. Rejoice in Hashem, you righteous; and give thanks to His holy name.

III ANALYSIS OF THE TEXT

Before addressing the text itself, we need to keep in mind that this psalm is part of a larger sequence. In the first Mizmor of this series (which is part of a larger group, pss. 90-100, credited to Mosheh Rabbenu), Mosheh warned the generation about to enter the Land not to repeat the attitudinal errors of their elders. In the next psalm, Mosheh presents the ultimate goal of their entrance to the Land - to evoke a new song throughout the world. He also lays out the process by which this will take place - if we, instead of complaining and only singing to G-d when nature is suspended, learn to sing "from day to day", acknowledging His daily kindnesses.

In this next Mizmor, Mosheh continues to describe the ideal scenario; in what way is psalm 97 a "new song"? In other words, what new information is contained in this Mizmor?

A careful look at the structure of the Mizmor will help us answer this question.

A: INTRODUCTORY LINE (v. 1)

Hashem reigns; let the earth rejoice; let the multitude of islands be glad.

This Mizmor opens with a clear declaration of G-d's rule: ה' מלך! This opening is familiar to us from Mizmor 93 and 99 and constitutes one of the formulae for what the modern commentators refer to as "coronation psalms" - which we will explore in the final installment of this series. This declaration is followed by an assurance that the entire world will rejoice upon its realization. אַיִם likely means "faraway lands" (see Yeshayah 41:1, 51:5; cf. ibid. 41:5: The Iyyim saw it, and feared; the ends of the earth were afraid, drew near, and came - אַיִם are presented as a parallel to the *ends of the earth*).

This declaration and its attendant promise serve not only as an introduction to the Mizmor, but also as a foreshadowing of the basic themes in the body of the text: The awareness and declaration of G-d's universal rule will bring great rejoicing to the entire world.

The body of the Mizmor is itself made up of three stanzas, each comprising three verses.

B: STANZA I: G-D'S PRESENCE AS FIRE (vv. 2-4)

- 2. Clouds and darkness are around him; righteousness and judgment are the foundation of His throne.*
- 3. A fire goes before Him, and burns up His enemies around.*
- 4. His lightnings lighten the world; the earth sees, and trembles.*

There are a number of terms in this short stanza that evoke the Stand at Sinai: ענן (clouds), ערפל (darkness), אש (fire), ברק (lightning) are all mentioned explicitly in one of the descriptions of that monumental stand. (among other mentions, ענן, ערפל, אש are mentioned in D'varim 4:11, 5:19; ברק appears in Sh'mot 19:16). Along with the description of G-d's throne as surrounded by righteousness and judgment, the allusion to Mattan Torah is clearly marked. There are two additional images, not mentioned in relation to the historic event of Mattan Torah, that appear here: The burning of G-d's enemies upon His revelation and the trembling of the earth. We will address the "trembling of the earth" in a later installment; what concerns us here is the introduction of a conflagration of G-d's enemies at the Sinai-like event of G-d's "coronation".

The eschatology from the end of the prophetic era reads:

For, behold, the day comes, it shall burn like an oven; and all the arrogant, and all who do wickedly, shall be stubble; and the day that comes shall burn them up, says Hashem Tz'va-ot, so that it will not leave them root nor branch. But to you who fear My name the sun of righteousness shall arise with healing in its wings; and you shall go forth leaping like calves from the stall. (Malakhi 3:19-20)

Commenting on this frightening image, the 3rd century Amora, Resh Lakish, taught:

R. Shim'on b. Lakish says: There is no Gehenna in the Future World, but the Holy One, blessed be He, brings the sun out of its sheath, so that it is fierce: the wicked are punished by it, the righteous are healed by it. The wicked are punished by it, as it is said: *For, behold, the day cometh, it burneth as a furnace; and all the proud, and all that work wickedness, shall be stubble; and the day that cometh shall set them ablaze, says Hashem Tz'vakot, that it shall leave them neither root nor branch. It shall leave them nei-*

ther root - in this world, *nor branch* - in the world to come. The righteous are healed by it, as it is said, *But unto you that fear My name, shall the sun of righteousness arise with healing in its wings*. Moreover, they will revel therein, as it is said, *And ye shall go forth, and gambol as calves of the stall*. (BT Avodah Zarah 3b-4a)

In other words, the very intensity of G-d's presence that heals the righteous burns up the wicked. There are a number of similar phenomena in the physical world. For instance, someone who is in poor physical shape may endanger himself by participating in strenuous exercise - the same exercise that is the source of health and "proper maintenance" for a healthy body. Closer to home, take the example of two people participating in a rigorous seminar in some intellectually demanding discipline. The one person has trained his mind to engage in - and thereby enjoy - such interactions, while the other has distanced himself from such pursuits. It is fairly predictable that the "intellectual lightweight" will find the entire venture to be a source of ennui; while the serious student will revel in the presentation. It is safe to say that the same clock will move at radically different speeds for these two students.

In much the same way, those who have embodied a sensitivity and awareness of G-d's righteousness and judgment will be "healed", excited and "come alive" when His presence is manifest; conversely, those who have acted in opposition to those norms and have corrupted G-d's world will be "burned up" by that Presence.

This is, perhaps, the meaning of the Rabbinic observation of the two names for the mountain from where we received the Torah: [why was it called] Sinai, because hostility [שנאה] toward idolaters descended thereon. Whilst what was its [real] name? its name was חורב. Now they disagree with R. Abbahu, For R. Abbahu said: its name was Mount Sinai, and why was it called Mount חורב? Because desolation [חורבה] to idolaters descended thereon. (BT Shabbat 89b)

The appearance of G-d when Am Yisra'el sings a new song and encourages the rest of the world to sing along (see Mizmor 96) will be Sinai-like, bringing excitement to Am Yisra'el and those who have been righteous, and fear and trepidation - or outright destruction - to the wicked.

C: STANZA II: REACTION OF THE NATIONS TO G-D'S PRESENCE (vv. 5-7)

5. *The mountains melt like wax at the presence of Hashem, at the presence of the Lord of the whole earth.*
6. *The heavens declare His righteousness, and all the peoples see His glory.*
7. *Confounded are all those who serve carved idols, who boast themselves of idols; bow down before him, all you gods.*

The first verse in this stanza continues the theme from the end of the previous stanza - the fear exhibited by the earth. The "melting of the mountains", however, sets it apart from the first stanza, which focused all of its imagery on the Sinaitic experience. In this second stanza, the "burning of His enemies" is replaced by the "melting of the mountains". In other words, we have moved from the stark "burn or rejoice" to a more measured impact, one that is not necessarily destructive. Even as the mountains melt, the heavens speak of His righteousness. It is the final line in this stanza that is the critical one, as we shall see forthwith.

The phrase *מלפני אדון כל הארץ* evokes Psalm 114 (which we assayed a few months ago), where the seas jump and the mountains dance in anticipation of the appearance of G-d.

The final line, however, establishes the varied nuance for this stanza. Those who served idols are not burned up; rather, they stand in shame as their own gods bow before Hashem.

The double-edged sword of the first stanza - the same appearance that lightens the world simultaneously burning up His enemies - has an interesting parallel here. As opposed to the "heal or die" choice presented in Resh Lakish's vision, this stanza builds upon a different type of clarity.

When Yoseph finally revealed himself to his brothers, they were struck dumb and could not answer him. Commenting on this silence, רש"י state: "Woe to us on the day of judgment, woe to us on the day of chastisement" (B'eresheet Rabbah 93:10). There are all sorts of games that we play, rationalizations that we employ and murkiness that we manipulate to avoid facing basic truths - but when that truth comes to light, there is nowhere to run and we must face our own complicity in avoiding it.

Those who deny the basic truth of the One G-d can utilize all sorts of explanations to avoid facing the awesome responsibility that accompanies the acceptance of His rule - while we glorify in that burden. When His Presence becomes manifest, there is nothing that they will be able to say, and shame is the only response that could possibly be forthcoming.

D: STANZA III: REACTION OF AM YISRA'EL TO G-D'S PRESENCE (vv. 8-10)

8. Tziyyon hears, and is glad; and the daughters of Yehudah rejoice because of Your judgments, Hashem.

9. For you, Hashem, are high above all the earth; You are exalted far above all gods.

10. You who love Hashem, hate evil! He preserves the souls of His pious ones; He saves them from the hand of the wicked.

While the nations who avoided the truth are ashamed, Tziyyon rejoices. The “daughters of Yehudah” likely refers to the citizens of Yerushalayim, whereas Tziyyon is the city itself. The use of בנות יהודה (instead of “sons”) builds upon the Biblical image of women who go out to rejoice upon the news of a great military victory (see, e.g. Sh'mot 15:20, I Sh'mu'el 18:6 and, tragically, Shof'tim 11:34). The rejoicing *because of Your judgments* likely means that they are coming out to sing and rejoice and praise the Torah. Alternatively, they may be coming to praise You on account of Your judgment of the world. The parallel שמח - גיל appears in the opening of this stanza as well as the introductory verse of the Mizmor, resolving the foreshadowing promised there. It is on account of G-d's superiority over all of the gods of nations (who are now ashamed) that the daughters of Yehudah are motivated to rejoice.

The conclusion of this stanza is the logical extension of all that has come before. Since G-d's Presence has demonstrated the ultimate truth of His rule, and since that appearance has served to heal and elate the righteous while punishing the wicked and shaming the idolaters, the conclusion is that those who love G-d will abhor evil, since He will guard those who are loyal to Him and save them from the wicked.

In the first stanza, G-d's Presence as experienced in history is described, with the attendant “refinement” as it affects the wicked. In the second stanza, a more tempered description of G-d's appearance is presented, one that leaves the idolaters (to be distinguished from His enemies) standing, but ashamed at their colossal error. In the final stanza, Tziyyon rejoices and adjures all who love G-d to take the lesson of this theophany to heart and to commit, securely and firmly, to loyalty to G-d.

E: CONCLUSION (vv. 11-12)

11. Light is sown for the righteous, and gladness for the upright in heart.

12. Rejoice in Hashem, you righteous; and give thanks to His holy name.

These two concluding verses form an additional reflection that is independent of the imagery and content of the psalm. The chiasmic structure of this conclusion

צדיק - שמחה
שמחו - צדיקים

places the rejoicing at its fulcrum, echoing the rejoicing of the introductory verse.

The phrase אור זרוע is problematic - how can light be sown? The psalmist seems to be guilty of using a mixed metaphor here.

Midrash T'hilim (97:2) explains that the light “sown” for the righteous is the light of Creation, which, as the Aggadah maintains, was deemed to be too good for this world and was hidden away for the righteous in the future world. (See B'reshet Rabbah 13:5)

The problem is thorny enough that some of the early Targumim (e.g. LXX, Peshitta) read זרח (shining) in place of זרוע (sown). This is not a necessary emendation, as Professor Shlomo Morag has shown. In an article included in מחקרים בלשון המקרא (pp. 185-193), Morag argues persuasively that images of light and planting are commingled in both Biblical and post-Biblical Hebrew.

First of all, we have a clear reference to herbs called אורית (II Melakhim 4:39). In addition, these two semantic “fields” mix in many places.

In T'nakh, for instance, we find the phrase: שם אצמיח קרן לדוד ערכתי נר למשיחי (There I will make the קרן of David to bud; I have prepared a lamp for My anointed. - T'hilim 132:17), in which the קרן, as a parallel to נר (lamp), means "ray (of light)" - and that ray of light is planted! Morag similarly explains the blessing קרן ישועה = He who causes the ray of salvation to bud.

In Rabbinic literature, we find the famous "emendation" of R. Me'ir:

For Adam and for his wife Hashem Elokim made כתנות עור (coats of skins), and clothed them. (B'resheet 3:21). In the Torah of R. Me'ir they found it written as כתנות אור - these were the clothes of Adam that were similar to rue (an aromatic Asian plant) (B'resheet Rabbah 20:12).

Here we find אור explicitly rendered as a plant. We see that, within the semantic world of Hebrew, light can be planted and sown. Morag even argues that the second clause - ולישרי לב שמחה - may be alluding to the world of botany - and his argument is well-founded - but that is beyond the scope of this forum.

IV POSTSCRIPT

At the beginning of this analysis, we set out to determine what new image is being presented in this Mizmor. After exhorting the generation of the conquest to *sing a new song*, indeed to evoke that singing among all the people of the earth, we are given a different view into what that great day of recognition will be. When the world sings that song, the earth will tremble, those who have harmed G-d's people will be destroyed and those who have followed folly will be ashamed - and Am Yisra'el will rejoice.

The import of this image is that as we begin the long road towards getting the whole world to sing, we are given a glimpse in the new world that will be realized when that task is complete.

Schema of Psalm 97	מבנה מזמור צז
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<u>פסוק פתיחה</u>	<u>בושת עובדי ע"ז</u>	<u>חופעת ה'</u>
ה' מלך תגל הארץ ישמחו איים רבים		
<u>שמחת ישראל</u>	<u>פסוקי סיום והבטחה</u>	
שמעה ותשמח ציון ותגלנה בנות יהודה למען משפטיך ה' כי אתה ה' עליון על כל הארץ מאד נעלית על כל אלהים אהבי ה' שנאו רע שמר נפשות חסידיו מיד רשעים יצילם	אור זרע לצדיק ולישרי לב שמחה שמחו צדיקים בה' והודו לזכר קדשו	ענן וערפל סביביו צדק ומשפט מכון כסאו אש לפניו תלך ותלהט סביב צריו האירו ברקיו תבל ראתה ותחל הארץ
	הרים כדונג נמסו מלפני ה' מלפני אדון כל הארץ הגידו השמים צדקו וראו כל העמים כבודו יבשו כל עבדי פסל המתהללים באילילים השתחוו לו כל אלהים	