In 1948, when E.L. Sukenik chose to publish a few selected portions from the scrolls that he had purchased, he included three compositions from a collection of thanksgiving psalms that he designated the Hodayot.¹ From the time of this first publication, these poetic compositions attracted considerable attention. They were so different than the collections of regulations (1QS, 1QSa, 1QM) and the works of biblical interpretation (1QpHab, 1QGenAp); in Sukenik’s words, these psalms seemed to hold out the potential of more direct access to “the views and feelings of one of the members of the sect.”² In 1955, J.T. Milik published two fragments (1Q35) that he recognized “appartenent presque certainement à 1QH”;³ in fact, it soon became clear that these small fragments were all that survived of a separate scroll (1QHb).⁴ Though 1QHb did not add much new material, the presence of a second copy of the Hodayot in Cave 1 highlighted the importance of this work. In 1956 J. Strugnell, in a survey of the scrolls materials that had been allotted to him for publication, announced the existence

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¹ E.L. Sukenik, הגדת (Jerusalem: Bialik Institute, 1948).
⁴ After Milik’s publication it was recognized independently by various people (Stegemann, Strugnell, Puech) that the two fragments of 1QHb overlapped with sections of columns vii and viii of 1QH⁰ and were from a second manuscript. There was little discussion of 1QHb in print until É. Puech, “Quelques aspects de la restauration du Rouleau des Hymnes (1QH),” JJS 39 (1988) 39-40.
of six more scrolls that could be identified as copies of the Hodayot on the basis of text that overlapped with material in 1QHa.5 These manuscripts were finally published in 1999 (4Q427-432) along with a few others (4Q433, 433a, 440) that had been designated over the years (with varying degrees of exactitude) as “hodayot-like” though there are no specific overlaps with other Hodayot collections.6

The lengthy and complicated process of publication (the details of which it is not necessary to rehearse here)7 has necessarily affected scholarly study of these psalms. For instance, for over forty years the specific collection and arrangement of psalms that was preserved in the large and carefully-crafted 1QHa manuscript has been regarded as the Hodayot, rather than as one specific collection that must be compared with and studied in conjunction with other compilations preserved in Cave 4 (as described below). Although these psalms have sometimes been treated as a unified work with a common origin and authorship, most scholars have recognized the evidence internal to 1QHa (style, content, vocabulary, orthographic variation) that pointed to the conclusion that this was a compilation of smaller discreet collections, though many of the issues could not be explored in great depth nor resolved on the basis of 1QHa alone. Furthermore, the “shape” of the collection and the interrelationship of the various parts was obscured by the decision to publish the material as quickly and expeditiously as possible without concern for the original order: thus the presentation of the three continuous sheets, followed by certain columns that could be more or less reconstructed, then isolated fragments in roughly decreasing order of size.8 This created a “popular” impression of order (for example, that the scroll began with the “Hymns of Teacher” followed by the Hymns of the Community), though it was clear that pieces in Hand A must have come from the beginning of the scroll and pieces in Hand B from the end. The reconstruction of the original order of the scroll of 1QHa, accomplished by

5 J. Strugnell, “Le travail d’édition des fragments manuscrits de Qumrân,” RB 63 (1956) 64.