Answers Disguised as Questions: Rhetoric and Reasoning in Psalm 24

PHIL J. BOTHA (UNIVERSITY OF PRETORIA)

ABSTRACT

Psalm 24 seems to consist mainly of a hymnic introduction (vv. 1-2), a so-called "entrance torah" (vv. 3-5), and a liturgical piece once used at the temple gates (vv. 7-10), to which a post-exilic identification of the true Israel was added (v. 6). It contains four questions which are almost universally interpreted as dialectical or antiphonal questions formulated for the purpose of regulating entrance to the temple within some or other liturgy. This paper consists of a poetic and rhetorical analysis of the psalm in which it is argued that the questions rather serve a rhetorical function in the present form of Ps 24. The purpose of the questions is to highlight the profile of a true worshipper of YHWH on the one hand, and to highlight the military might and splendour of YHWH on the other. It probably sought to outline the religious profile of the worshipping community in the post-exilic period more clearly, and to reconfirm the consensus that they would be vindicated as the true Israel when YHWH would reveal his true power and glory. The psalm is also contextualised as part of the post-exilic composition Pss 15-24.

A   INTRODUCTION

It is widely accepted that Ps 24 contains remnants of two liturgical pieces: A so-called "entrance torah" (vv. 3-5, with parallels in Ps 15 and Isa 33),[1] and a so-called "liturgy at the gates" (vv. 7-10).[2] The "liturgy at the gates" is usually viewed as the older piece and it has been described as the basis of the psalm to which the "entrance torah" was later added.[3] A hymnic *introitus* (vv. 1-2)

---

[1] "Die formgeschichtliche Schule erkannte in der Nennung ethischer Normen in V.4 relativ deutlich ein Formelement, dass Ps 24 mit Ps 15 und Jes 33 gemein hatte und rekonstruierte daraus die literarische Gattung der 'Toraliturgie' oder auch 'Tempeleinlassliturgie.'" Thomas Podella, "Transformationen kultischer Darstellungen. Toraliturgien in Ps 15 und 24." *Scandinavian Journal of the Old Testament* 13/1 (1999): 95-130, 112.

[2] Michael Goulder ("David and Yahweh in Psalms 23 and 24." *Journal for the Study of the Old Testament* 30/3 [2006]: 463-473), 469 quite recently remarked that "Psalm 24 is by common consent a liturgical dialogue for a procession escorting the ark up to the Temple."

[3] Its imagery, its 3+3+3 tristichic verse lines similar to Canaanite poetry, and its climactic parallelism are cited as indicators that it is older than the rest. Cf. Hossfeld in Frank-Lothar Hossfeld & Erich Zenger, *Die Psalmen I.* Psalm 1-50. Die Neue Echter Bibel 29. Würzburg: Echter Verlag, 1993a, 156-7. For a summary of various

seems to have been inserted at the beginning, while verse 6 is seen as a later (post-exilic) editorial appropriation of the blessing pronounced in verse 5.[4]

According to this broad consensus, the psalm thus reflects two originally independent dialogical situations, although many researchers have also sought to connect the two as belonging together within the same *Sitz im Leben*:[5] in the "entrance torah," a priest asks questions about the requirements for a visit to the temple and these are answered by the prospective worshipper or pilgrim before being admitted or blessed;[6] in the "liturgy at the gates," the members of a procession, carrying the ark of the covenant or some other representation of YHWH seek entry to the city or the temple, and have to answer the probing questions of priests or guards to secure entrance for YHWH, the "glorious

views about the Gattung and date of Ps 24, cf. Oswald Loretz, *Ugarit-Texte und Thronsbeteigungspsalmen*. Die Metamorphose des Regenspenders Baal-Jahwe (Ps 24, 7-10; 29; 47; 93; 95-100 sowie Ps 77,17-20; 114). Erweiterte Neuaflage von "Psalm 29. Kanaanäische El- und Baaltraditionen in jüdischer Sicht" (UBL 2.1984], Münster: Ugarit-Verlag. [UBL 7], 1988), 267-269. Loretz himself sees in Ps 24:7-10 a remnant of a liturgy used at a feast celebrating YHWH's ascension to his throne. Some have thought of the inauguration of the temple as the occasion for which it was composed (for a list, cf. Alan Cooper, "Ps 24:7-10: Mythology and Exegesis." *Journal of Biblical Literature* 102/1 (1983): 38), but Hossfeld (Hossfeld & Zenger, *Die Psalmen I*, 157) explicitly denies any connection to the bringing of the ark to Jerusalem or the dedication of the temple, or even a procession with the ark of the covenant.

[4] It was probably inserted by the post-exilic editors who regarded themselves as the "poor" or "humble" people, the so-called "messianische Armenfrömmigkeit" (Hossfeld & Zenger, *Die Psalmen I*, 157). The same editors also had a hand in the insertion of Ps 22:24-27, establishing a number of connections between these verses and Ps 24:6 (e.g. "Jacob," "those who seek him"). Cf. Frank-Lothar Hossfeld & Erich Zenger, "Wer darf hinaufziehn zum Berg JHWH's?" Zur Redaktionsgeschichte und Theologie der Psalmengruppe 15-24," in *Biblische Theologie und gesellschaftlicher Wandel*. Für Norbert Lohfink. (Ed. Georg Braulik, Walter Gross and Sean McEvenue. Freiburg am B.: Herder, 1993b), 180.

[5] All its parts originated in the same cultic situation according to Sigmund Mowinckel, *The Psalms in Israel's worship*. Two volumes in one. Translated by D. R. Ap-Thomas. (Sheffield: JSOT, 1992), 6, Artur Weiser, *Die Psalmen übersetzt und erklärt*. 4. neubearbeitete Auflage. (Göttingen: Vandenhoeck, 1955), 156, Evode Beaucamp, *Le Psautier*. Ps 1-72. Sources Bibliques. (Paris : Librairie Lecoffre, 1976), 200 and Hans-Joachim Kraus, *Psalms 1-59*. A Commentary. Translated by Hilton C. Oswald (Minneapolis: Augsburg, 1988) 312), among others. Michael Goulder, "David and Yahweh in Psalms 23 and 24." *Journal for the Study of the Old Testament* 30/3 (2006): 463-473, sought to read both Pss 23 and 24 as liturgical texts commemorating David's capture of Jebus and the translocation of the Ark of the Covenant to Jerusalem.

[6] Some interpreters conversely understand the questions as being asked by the prospective worshipper, upon which the priest then reacts with a "torah" and pronounces a blessing on those who qualify.

king."[7] Almost all exegetes identify a liturgical, dialogical or antiphonal structure in the psalm.[8]

In this paper, I would like to argue that, in its present setting, the four questions in the psalm should be seen as rhetorical devices rather than real questions with a regulatory function. As part of the Psalter, Ps 24 is foremost to be read as a literary text which forms part of a prayer book. The dialogical situation is that of worshippers speaking to YHWH, but the psalm also serves a didactic purpose as a communication between worshippers, with the poet striving to educate or exhort fellow believers. Poetic tropes consequently serve to strengthen its argumentative impact in this regard. Similar to the function of rhetorical questions, the questions in Ps 24 (in its present form) serve as emphatic statements. This thesis will be investigated and argued on the basis of a poetic and rhetorical analysis of the psalm, with additional arguments being drawn from a comparison with other similar texts in the Hebrew Bible. The meaning of Ps 24 as part of the first Davidic Psalter will finally be explored cursorily.

B   THE TEXT AND A TRANSLATION OF PS 24

		1	לְדָוִ֗ד מִ֫זְמ֥וֹר	Of David. A psalm.
I	A	1	לַֽ֭יהוָה הָאָ֣רֶץ וּמְלוֹאָ֑הּ	YHWH's is the earth and its fullness,
			תֵּ֝בֵ֗ל וְיֹ֣שְׁבֵי בָֽהּ׃	the world and all who dwell in it;
		2	כִּי־ה֭וּא עַל־יַמִּ֣ים יְסָדָ֑הּ	for *he* has founded it upon the seas,

---

[7] The historical or commemorative event would have taken place under David, Solomon, Zerubbabel, the Maccabees, or after some unspecified battle. It has also been linked to an enthronement festival, a New Year festival, a festival of epiphany, a dedication festival, an equinox celebration, or another unnamed ritual procession. For a range of opinions, cf. Cooper, "Ps 24:7-10," 38-39. Cooper himself rejects any idea of a procession with the ark, but sees in vv. 7-10 a "fragment or remnant of a descent myth" in which the gatekeepers of the netherworld are summoned to open the gates, "with an apostrophe to the gates themselves" (43). Hermann Spieckermann, *Heilsgegenwart: eine Theologie der Psalmen.* Forschungen zur Religion und Literatur des Alten und Neuen Testaments 148. (Göttingen: Vandenhoeck, 1989), 204 considers Ps 24:7-10 to be a remnant of an original liturgy, to which a poet added his own purposefully made composition in two sections (vv. 1f* and 3-5*).

[8] Wilson (Gerald H. Wilson, Psalms Volume 1, The NIV Application Commentary, from Biblical Text … to Contemporary Life, Grand Rapids: Zondervan, 2002), 447 says the "liturgical character of the psalm appears clearly in its antiphonal question-and-answer structure." One of the modern exegetes who is sceptical about the use of Ps 24 in a liturgy, is Dieter Schneider, *Das Buch der Psalmen.* 1. Teil, Psalm 1 bis 50. (Wuppertal: Brockhaus Verlag, 1995). He asks whether it is possible to question the clear pronouncement on YHWH's royal power liturgically or dramatically and by doing so imply that his claim to kingship is not accepted. According to him (Schneider, *Das Buch der Psalmen*, 175), in a careful reading of the text, the supposed rituals all make the impression of being a *construction*.

			Hebrew	English
			וְעַל־נְהָרוֹת יְכוֹנְנֶהָ:	and on the streams he has established it.
B	3	³	מִי־יַעֲלֶה בְהַר־יְהוָה	Who shall ascend the mountain of YHWH,
			וּמִי־יָקוּם בִּמְקוֹם קָדְשׁוֹ:	and who shall rise in his holy place?
	4	⁴	נְקִי כַפַּיִם וּבַר־לֵבָב	He who has clean hands and a pure heart,
			אֲשֶׁר׀ לֹא־נָשָׂא לַשָּׁוְא נַפְשִׁי	who does not lift up his soul to deception
			וְלֹא נִשְׁבַּע לְמִרְמָה:	and does not swear to deceit.[9]
C	5	⁵	יִשָּׂא בְרָכָה מֵאֵת יְהוָה	He will carry a blessing from YHWH
			וּצְדָקָה מֵאֱלֹהֵי יִשְׁעוֹ:	and justice from the God of his help.
	6	⁶	זֶה דּוֹר דֹּרְשָׁו	This is the generation of those who seek him,
			מְבַקְשֵׁי פָנֶיךָ יַעֲקֹב סֶלָה:	who search your face – Jacob. Selah.
II D	7	⁷	שְׂאוּ שְׁעָרִים׀ רָאשֵׁיכֶם	Lift up, gates, your heads,
			וְהִנָּשְׂאוּ פִּתְחֵי עוֹלָם	and be raised, eternal doors,
			וְיָבוֹא מֶלֶךְ הַכָּבוֹד:	so that he can enter, the glorious king.
	8	⁸	מִי זֶה מֶלֶךְ הַכָּבוֹד	Who, then, is the glorious king?
			יְהוָה עִזּוּז וְגִבּוֹר	YHWH, powerful and mighty,
			יְהוָה גִּבּוֹר מִלְחָמָה:	YHWH, mighty in battle.
E	9	⁹	שְׂאוּ שְׁעָרִים׀ רָאשֵׁיכֶם	Lift up, gates, your heads,
			וּשְׂאוּ פִּתְחֵי עוֹלָם	and lift up, eternal doors,
			וְיָבֹא מֶלֶךְ הַכָּבוֹד:	so that he can enter, the glorious king.
	10	¹⁰	מִי הוּא זֶה מֶלֶךְ הַכָּבוֹד	Who, then, is he, the glorious king?
			יְהוָה צְבָאוֹת	YHWH of armies,
			הוּא מֶלֶךְ הַכָּבוֹד סֶלָה:	he is the glorious king. Selah.

Some remarks need to be made about the text and the translation:

- In verse 6a, the *Qere* reading is followed, thus "*those* who seek him" (the plural form of the participle).
- In verse 4b, MT reads "who does not lift up *my* soul to deceit/deception." Some interpreters have understood this as a later addition to a distichic verse line (all other verse lines in stanza I are bicola). The addition of a third colon would then have served to include a reference to the first part of the Decalogue, and the expression would have implied the misuse of the person of YHWH, with נפשׁ replacing שֵׁם in the prohibition found in the Decalogue.[10] As Hossfeld (Hossfeld & Zenger 1993a:159) remarks, however, all parallels of the expression נשׂא נפשׁ in the Hebrew Bible have a third person suffix attached to נפשׁ,[11] and

---

[9] The preposition לְ used with שׁבע ni. usually indicates the person to whom an oath is given, in this case presumably idols, called מרמה, "disillusionment," here a parallel to שָׁוְא, "deceit," possibly also referring to idols. Cf. Ps 31:7, הַבְלֵי־שָׁוְא, "worthless idols," and also Ps 119:37 ("turn my eyes away from looking at what is שָׁוְא, worthless").

[10] Cf. Exod 20:7 and Deut 5:11 referring to "taking the *name* of YHWH in vain." Spieckermann (*Heilsgegenwart,* 198-199), 197 n.2; and Podella ("Transformationen" 118-119), n.109 represent this school of thinking.

[11] Cf. Pss 25:1, 86:4, 143:8, Deut 24:15, Hos 4:8, and Prov 19:18.

YHWH's נפשׁ is seldom mentioned in the Bible.[12] "Lifting" one's "soul" to "deceit" could be understood as referring to the worshipping of idols (cf. the worshipper who expresses a longing for YHWH in Ps 25:1 with the words "to you, YHWH, I lift up my soul," and the accusation against the people of YHWH that they "let smoke rise for idols, לַשָּׁוְא" in Jer 18:15). The text is thus changed (with most Hebrew manuscripts) to "his soul" in this reading. This completes the parallel between 4b and 4c. It should be acknowledged, however, that it is also possible that the verse could refer to fraudulent activities. This seems to be the meaning of the word שׁוא in the expression "men of deception" in Ps 26:4 (מתי־שׁוא), a psalm with which Ps 24 has conspicuous editorial connections. But there is little doubt that the same word designates idols in Ps 31:7.

- Verse 6 as a whole is understood as forming chiasmus, with "generation" corresponding to "Jacob," and "seek him" parallel to "search your face" (there is ellipsis of זֶה in v. 6b), so that YHWH is understood as the one who is addressed, and "Jacob" serves as an explication of the "generation of those who seek him."[13] This semi-chiastic arrangement of elements thus accounts for the seemingly awkward word order. The shift from third person to second person is not strange in the Psalter, and makes sense in the climactic middle colon of the poem (cf. Van der Lugt 2006:259, who counts 13 cola before and 13 cola after this one). Hossfeld (Hossfeld & Zenger 1993a:157, 160), in contrast, understands the second person suffix as a reference to Jacob, who would then be addressed. The implication is that proselytes in the sense of a pilgrimage of the nations are included in the group of those who seek YHWH. Hossfeld in this regard displays influence from the work of Lohfink (1991),[14] but Lescow (1995:67-68) has refuted such views convincingly. There is no hint of a reference to proselytes in the text, although there is universalism in the statements of verse 1. Podella (1999:119 n.110) has also entertained the idea that the proselytes are those who "seek" the face of Jacob, but the parallelism speaks against such an interpretation: דרשׁ and בקשׁ form a word-pair and thus probably have one and the same object, so that the second person suffix in "*your* face" must be understood to refer to the same person as the third person suffix in the previous colon

---

[12] E. Otto, "Kultus und Ethos in Jerusalemer Theologie. Ein Beitrag zur theologischen Begündung der Ethik im Alten Testament. Meinem verehrten Lehrer Klaus Koch zum 60. Geburtstag." *Zeitschrift für die Alttemstamentliche Wissenschaft* 98 (1986): 165 sees in Ps 24:4 a prohibition against the profanation of the YHWH-נפשׁ in magical practices, and thinks of the Decalogue prohibitions as later developments from this original.

[13] Cf. the use of דור also in Ps 73:15 in describing the community of worshippers as "your (God's) children."

[14] Cf. also the acknowledgement of this in Hossfeld & Zenger, "Wer darf hinaufziehn zum Berg JHWH's?," 18.

("who seek *him*"), thus as a reference to YHWH.[15] In Ps 22:27 those who "seek YHWH" are described in a parallelism as the "humble" (עֲנָוִים), although the nations are not excluded from the possibility of turning (שׁוּב) to YHWH and worshipping him (חוה, cf. Ps 22:28) in future. This correlates with Ps 24:1 which tells of all the inhabitants of earth belonging to YHWH.

- The function of זֶה in verses 8a and 10a is emphatic rather than demonstrative, although it establishes a connection with verse 6a. זֶה is often attached enclitically to interrogative pronouns to strengthen them (cf. Harris et al. 1980, s.v. זֶה). This sense is represented with the ambiguous English term "then" (in the meaning, "in that case") in the translation.

C   POETIC AND RHETORICAL ANALYSIS[16]

The psalm is rich in poetic devices, with many instances of parallelism, repetition, alliteration, assonance, and wordplay. Each verse line in stanza I has an internal parallel between its two cola or two of its three cola (v. 4). In 4a there is a parallel within the colon itself and another between cola 4b and 4c. In verse 6, the parallel is structured chiastically (as has been explained above). This concludes the stanza in a fitting way. The parallels give cause for many instances of rhyme or alliteration (such as זֶה in vv. 1-2,[17] מִי־יֵ in v. 3, and נ־ל לֹא in v. 4). In addition to alliteration, assonance and wordplay are also incorporated in verse 5 to form a chiastic sound pattern (*yissa' ĕ-a-a-me-'e – ĕ-a-a-me-*

---

[15] Nico Tromp, "Jacob in Psalm 24: Apposition, Aphaeresis or Apostrophe?" In *Von Kanaan bis Kerala*. Festschrift für Prof. Mag. Dr. Dr. J. P. M. Van der Ploeg O.P. zur Vollendung des siebzigsten Lebensjahres am 4. Juli 1979. (ed. W. C. Delsman, J. T. Nelis, J. R. T. M. Peters, W. H. Ph. Römer and Adam S. Van der Woude, Kevelaer: Verlag Butzon & Bercker, 1982) provides a summary of the emendations that have been proposed for this part of the verse since the time of Gunkel. The only instances of someone "seeking" the "face" of a human, as far as I can see, is the statement that "many seek the face of the ruler" in Prov 29:26, an action which is implicitly criticised as being futile, and the note on the whole world seeking the face of Solomon in 1 Kgs 10:24 (and the its parallel in 2 Chr 9:23).

[16] My own earlier analysis (Phil J. Botha, "Psalm 24: unity in diversity," *Old Testament Essays* 7/3 (1994), 360-369) is adjusted somewhat here (notably in the demarcation of the last verse line).

[17] Creating epiphora, according to Pieter Van der Lugt, *Cantos and Strophes in Biblical Hebrew Poetry*, *with Special Reference to the First Book of the Psalter*. Oudtestamentische Studiën 53. (Leiden: Brill, 2006), 258. Yair Mazor, "Psalm 24: Sense and Sensibility in Biblical Composition." *Scandinavian Journal of the Old Testament* 7 (1993): 306 sees alliteration in תֵּבֵל and אֶרֶץ and also in נְהָרוֹת and יָמִים, in which the alliterative patterns (e+e – a+a) produce a chiasmic pattern: "The size differences between the two geographical elements (which produces a contradictory analogy) is chiasmically compensated for by an alliterative analogy."

’e yiš-‘o). The wordplay is formed between יִשָּׂא and יִשְׁעוֹ.[18] This establishes a connection between the important structural marker נשא and YHWH's acts of rescue or help, suggesting that the true worshipper will definitely receive help from YHWH.[19] Another example of wordplay is found in verse 3 through the repetition of the stem קום in יקום and מקום,[20] and yet another in verse 6, where an auditory connection is made between דּוֹר and דְּרַשׁ. Through this last association, it is suggested that those who "seek" YHWH form a group with related interests and characteristics over a span of time.

The twin questions of verse 3 have four answers which come in pairs of two: the first two in a staccato-like internal parallel formed with the help of construct combinations which encompass the whole person in a merism-like positive description ("hand palms" for action and "heart" for thought),[21] and the second two in a longer parallel constructed with the help of relative sentences containing a negative particle, a verb, and a prepositional modifier. The second parallelism refers to aspects of trust in idols (cf. the discussion above). The two parallel pairs complement each other since the second pair can also be viewed as relating respectively to thought processes ("does not lift up his soul to deception/idols") and action ("does not swear to deception/idols").[22] Thought and action thus form chiasmus in the four qualifications, while the first pair is described with words with a positive connotation ("clean" and "pure") and the second pair as the absence of negative qualities/acts, thus also positive. The net effect of the positive and negative descriptions is to create the idea of a comprehensive moral and religious quality.

To many investigators it has seemed that strophe A should be demarcated as a separate stanza or "canto," since it alone refers to YHWH's acts of

---

[18] Also noted by Podella, "Transformationen," 119.

[19] Read in conjunction with v. 4, the alliteration of sibilants and the repetition of נשא establish a connection between "does not lift his soul to deceit" and "will lift (receive) a blessing from the God of his help." Further repetition of the stem נשא in stanza II reminds the reader or listener of the positive effect of not expecting help from idols.

[20] Together with the interrogative מי at the beginning and קדשו at the end, alliteration is created through the repetition of the stem קום: *mi yaqum bimqom qodšo*. The wordplay suggests that the מקום is the proper place to קום.

[21] Important parallels of one or both of the expressions are to be found in Ps 26:6, 73:1 and 13. The adjective נָקִי is often combined with דָם (blood), but should not be taken here as a reference only to the spilling of innocent blood. It refers to any wrongdoing, as the parallelism and comparison with Ps 73:13 shows.

[22] Hossfeld (Hossfeld & Zenger, *Die Psalmen I,* 160) points out that this last act is often mentioned in texts from the exilic or post-exilic period, such as in Lev 5:22, 24; 19:12; Jer 5:2; 7:9; Zech 5:4; and Mal 3:5, but that the general expression לשקר is replaced by the one more frequently found in psalms, namely למרמה. I consider the use in this particular parallel as probably being a reference to idol-worshipping.

creation and sustaining order.[23] But the three strophes (A, B, and C) of stanza I are bound together through the prominent repetition of the divine name in the first colon of each, and through the fact that the "mountain" of YHWH (strophe B) has a semantic connection to the "earth," "world," "seas," and "rivers" of strophe A.[24] The "mountain" of YHWH (3a) is located in the "earth" and the "world" which also belong to YHWH (1a and 1b).[25] YHWH's subjecting the powers of chaos (suggested in strophe A, 2a and 2b)[26] is also linked to his power to save or help (v. 5b, strophe C).[27]

Stanza II is also characterised by numerous parallels, for example those found between 7a and b, 8b and c, and 9a and b. But there is a more important external parallel between strophes D and E as a whole, with repetition of a double command to the gates/doors, a purpose sentence ("so that he can come/enter"), a question and an answer to the question occurring in both. This broad, external parallel between the strophes can be described as synthetic and climactic, since there is an intensification of the question in strophe E (הַכָּבוֹד מִי הוּא זֶה מֶלֶךְ הַכָּבוֹד being developed into זֶה and הוּא זֶה). The use of זֶה and הוּא זֶה מֶלֶךְ establishes a connection back to verses 2 and 6 where these pronouns also play an important role.

One consequence of the parallel between strophes D and E is that the title "glorious king" is repeated altogether five times in the stanza. Together with the intensification of the question, the emphatic answer "*he* is the glorious king" in verse 10 serves to form a climax. It also establishes a parallel with the similar climax in verse 6, at the end of stanza I. The first four occurrences of the title "glorious king" establish two parallels, but the fifth occurrence transcends this pattern to form a climax. This climax is further enhanced by the rhyme formed by הַכָּבוֹד, צְבָאוֹת and once again הַכָּבוֹד at the end of 10a, 10b and

---

[23] Cf. Spieckermann, *Heilsgegenwart*, 199-200 who designates the three sections as "De mundo," "De homine," and "De deo," and who feels that the question-answer-passage in vv.3-6 with its religious contents justifies a separate section.

[24] So also Pierre Auffret, "« Qui est ce roi de la gloire ? » Etude structurelle du Psaume 24." *Revue Thomiste* 90(1990): 104. Mazor, "Psalm 24," 308 points out that v. 3 serves to connect vv. 1-2 to vv. 4-6: It contains a reference to "mountain" which fits in with the geographical terms in vv. 1-2, while it introduces the person who is discussed in vv. 4-6. This function to link the two sections is also reflected in alliteration, according to him.

[25] For the view that Jerusalem is located at the navel or centre of the world, cf. Ezek 38:12.

[26] As Schneider, *Das Buch der Psalmen*, 176 indicates, the description of creation here clearly shows that it is a curbing ("Eindämmung") of chaos.

[27] As Beat Weber, *Werkbuch Psalmen I. Die Psalmen 1 bis 72* (Stuttgart: Kohlhammer, 2001), 130 notes, the opening verses 1-2 supply the "foundation" for the following anthropological-ethical and theological pronouncements and prepare the ground for both sections.

10c respectively. The final two cola, יְהוָה צְבָאוֹת הוּא מֶלֶךְ הַכָּבוֹד thus form an absolute climax to the whole psalm.[28]

The divine name YHWH is used as a structuring device in the psalm as a whole. In Stanza I, it introduces each of the three strophes (as was already mentioned). In stanza II, it also occurs three times, twice in strophe D and once in strophe E. It is found towards the end of both strophes, and constitutes another internal parallel in strophe D. The first and last occurrence of YHWH in the psalm can be described as forming inclusio (1a and 10b), while chiasmus is formed between stanza I as a whole and each of the two strophes D and E through the repetition of "YHWH," a double question beginning with מִי, a double occurrence of נשׂא; and then two strophes each containing a double occurrence of נשׂא, one question beginning with מִי, and a double (or single) occurrence of "YHWH."[29]

The two stanzas differ, but they have significant similarities and are integrated into a whole. In both stanzas *questions* play a central role, while repeated emphatic use of the personal pronoun הוּא and the demonstrative pronoun זֶה strengthens the connection between the two stanzas which is formed through the repeated use of the name YHWH and the stem נשׂא.[30] It is especially the use of pronouns (personal, demonstrative, as well as interrogative) and of personal names which unites the psalm into a whole.[31] This connective thread runs as follows:

I	A	1	ליהוה …	YHWH's is …
		2	כי־ הוא …	for **he** has …
	B	3	מי … יהוה	Who shall … YHWH?
			ומי…	And who shall …?
		4	נקי …	He who…
			אשׁר לא … ולא …	who does not … and does not …
		5	… יהוה	He will … from YHWH

---

[28] Weber, *Werkbuch Psalmen I*, 131 calls this a "Schlussfanfare."

[29] So also Auffret, "« Qui est ce roi de la gloire ? »," 106, although he sees yet another parallel between "heart" and "face" (נפשׁ) in stanza I and "head" in both strophes of stanza II. I doubt whether this was an authorial intention.

[30] Weber, *Werkbuch Psalmen I*, 130, also points out that the coming of YHWH as the glorious king is connected to the holiness of the temple (3b), and this in turn requires the "holiness," the cultic purity and ethical integrity (dedication to YHWH, in my view), of the worshippers. He also points out the movement from bottom to top (ascend to the mountain of YHWH and the lifting up of the "heads" of the doors) which permeates the whole psalm.

[31] The role of YHWH as subject is emphasised in both 1b and 2a through prominent placement of his name and of the personal pronoun referring to him in the two cola (so also Hossfeld & Zenger, *Die Psalmen I,* 159).

	C	6	זה …	**This** is …
			יעקב …	… Jacob.
II	D	7	… מלך הכבוד	… the glorious king.
		8	מי זה מלך הכבוד	Who, then, is the glorious king?
			יהוה …	YHWH
			יהוה …	YHWH
	E	9	… מלך הכבוד	… the glorious king.
		10	מי הוא זה מלך הכבוד	Who, then, is **he**, the glorious king?
			יהוה …	YHWH
			הוא מלך הכבוד	**He** is the glorious king.

From this summary it can be seen that the third person singular masculine in-
dependent pronoun הוא in its emphatic implementation plays an important role
in the psalm as a whole.[32] The phrase כי־הוא with which verse 2 begins is ech-
oed in the sound of the question מי הוא with which verse 10 begins, and again
in the word הוא with which the emphatic answer in the very last colon begins.
This is yet another instance of inclusio which connects the beginning and end
of the poem. But, more important, it gives a clear indication that the questions
in both sections of the psalm were intended to facilitate emphatic identifica-
tions – respectively of who YHWH is and who those people are who stand in
the right relationship to him, those who will receive a blessing on his holy
mountain. YHWH is identified as the creator-possessor of the world, the one
who blesses his worshippers, who administers justice and who helps his fol-
lowers, but then in stanza II also as the glorious king, powerful and mighty, in-
deed, as יהוה צבאות. The people who stand in the right relationship to him are
identified as those who have clean hands and a pure heart, who do not trust in
idols or swear allegiance to them, but who seek YHWH and search out his
presence. They are climactically described as those who seek the face of
YHWH, indeed as (the people of) Jacob. Verse 6 forms the climax of stanza I,
ending it with "This is … Jacob," a statement which thus forms the answer to
the questions in verse 3 and the zenith of stanza I.[33] Stanza II ends in verse line
10b-c with the words, "YHWH of armies, *he* is the glorious king." It is as an
introduction to the requirements for a worshipper and the climactic identifica-
tion of the worshippers that the questions are asked in the first stanza, and it is
for the sake of defining who the glorious king is that the questions are asked in
stanza II. The structure of each stanza and the parallels between the two stanzas

---

[32] Van der Lugt, *Cantos and Strophes*, 258 singles out the occurrences of הוא, זה, and
סלה as transition markers in the last line of the different strophes (stanzas in this
analysis).
[33] Van der Lugt, *Cantos and Strophes,* 259 calls 6b the pivotal colon, since it is
flanked by 13 cola on both sides. He finds it significant that this colon has 13 conso-
nants. He also calls it the climactic conclusion of "Canto II," since it is the only place
in the psalm where God is addressed directly.

thus suggest that the function of the questions in both main segments is that of emphasis; not enquiry for regulatory purposes.

D   THE QUESTIONS IN PSALM 24 AS RHETORICAL QUESTIONS

Can the questions in Ps 24 be described as "rhetorical questions"? Strictly speaking, a rhetorical question is "the posing of a question which requires no answer since either the speaker or the listener (or even both of them) already knows the answer."[34] In a typical rhetorical question, the implied answer would often simply be "yes" or "no," so that the question would be tantamount to an emphatic affirmation (if the answer is "yes") or an emphatic denial (if the answer is "no").[35] A broader definition of a rhetorical question would be, however, that it is any question asked not to gather information but to produce effect. The pragmatic effect of a rhetorical question is thus the same as that of an emphatic statement.

The Psalter contains many examples of rhetorical questions which serve either to emphasize the privilege of membership of the group of YHWH-worshippers or to encourage certain actions, or which seek to emphasize the incomparability of YHWH. The closest parallel to Ps 24:3 is of course Ps 15:1 – "YHWH, who can sojourn in your tent? Who can dwell on your holy hill?" This is usually interpreted as also reflecting an "entrance liturgy," despite the fact that the question is clearly addressed to YHWH himself. Other, similar, rhetorical questions can be found in Ps 25:12 ("Who, then, is the man who fears YHWH?"),[36] Ps 34:13 ("Who is the man who desires life, who loves days to see what is good?"), Ps 76:8 ("Who can stand before you when your anger is roused?"), and Ps 130:3 and 147:17 (both also "Who can stand…?"). The incomparability of YHWH is usually expressed with rhetorical questions of the type "Who is a God like our God?" or "Who is like you?" Examples in the Psalter are to be found in Pss 18:32, 35:10, 71:19, 77:14, 89:7 and 9, and 113:5.[37]

---

[34] Wilfred G. E. Watson (*Classical Hebrew poetry: a guide to its techniques,* Sheffield: JSOT Press, 1986), 338.

[35] This is sometimes described as "*interrogatio*," whereas a rhetorical question requiring a more special answer is described as "*quaesitum*." Cf. Heinrich Lausberg (*Handbook of Literary Rhetoric: A Foundation for Literary Study,* translated by Matthew T. Bliss, Annemiek Jansen, David E. Orton; edited by David E. Orton and R. Dean Anderson**,** Leiden; Boston: Brill, 1998), 341.

[36] In form it closely resembles the question in Ps 24:8.

[37] Johannes P. M. Van der Ploeg, *Psalmen, Deel I.* Psalm 1 T/M 75. De Boeken van het Oude Testament (Roermond: Romen & Zonen, 1973), 166 says that the question in Ps 24:3 could be liturgical, but it could equally well be rhetorical, and he then lists

The objection may be raised that the answers given in Ps 15:2-5 and Ps 24:4 indicate that the questions were not meant to serve as rhetorical questions. But comparison with Isa 33 (a chapter which is also often quoted as proof that there was an entrance liturgy at the temple)[38] shows that rhetorical questions *are* sometimes answered in order to increase the emphatic impact of the questions themselves.[39] Isaiah 33:14 begins with unequivocal rhetorical questions to which the answer clearly would be "No one." It says:

> [14] The sinners in Zion fear; trembling has gripped the godless: "Who among us can dwell (גור) with consuming fire? Who among us can dwell (גור) with an eternal hearth?"

But the following verse (Isa 33:15) then proceeds to describe someone with a very similar code of conduct as the person who is described in Ps 24, and concludes in Isa 33:16 that such a person will "dwell (שׁכן) on the heights."[40] The wordplay involving the verbs גור ("to dwell as a sojourner") and שׁכן ("to dwell as an inhabitant") suggests that Isa 33:15-16 do provide an answer to the rhetorical questions in Isa 33:14.

Because of the way in which the two stanzas of Ps 24 are constructed, and in view of the parallel to the first stanza of Ps 24 found in Isa 33:14-16, it seems reasonable to conclude that the questions in Ps 24:3 constitute a rhetorical technique which draws attention to the emphatic answers given to the questions. In the case of stanza I, they explain the character of a worshipper of YHWH, but then explicitly identify the community of worshippers as "seekers" of YHWH, namely Jacob. The description "those who seek him" is a well-known self-designation of the final editors of the Psalter,[41] so that the function of the questions can be described as a confirmation of the consensus of the religious community about what the profile of a worshipper of YHWH should look

---

the following verses as containing similar rhetorical questions in the Psalter: 34:13; 60:11; 94:16; 107:43; and 130:3.

[38] According to Spieckermann, *Heilsgegenwart,* 202-203, n.13, Ps 15 was composed by someone who knew Ps 24:3-5, while Isa 33:14-16 were written by someone who knew Ps 15.

[39] Goulder, "David and Yahweh," 471 describes the questions in Ps 24:3 also as rhetorical, and compares the fact that answers are given with the rhetorical questions in Ps 60:11-12, to which the wanted reply is also given.

[40] "He who walks righteously and speaks uprightly, who despises the gain of oppressions, who shakes his hands loose from holding a bribe, who closes his ears against hearing of bloodshed and shuts his eyes from seeing evil, *he* will dwell on the heights; his place of defence will be the fortresses of rocks; his food will be given to him; his water will be sure."

[41] Those who thought of themselves as the "poor" or "wretched," the messianic poor pious. Hossfeld (Hossfeld & Zenger, *Die Psalmen I,* 157, 160) points out the parallels in Pss 9 (cf. vv. 9-13, 18), 14 (cf. v. 6), 22 (cf. vv. 24-25, 27), 73 (cf. vv. 1, 15), and 112 (v. 2).

like, and to assure this group that they are the true believers who will receive the blessing of YHWH, those who will be helped by him (v. 5).

As it turns out, the answer given to the questions in verse 3 implies a process of self-evaluation, one which is based on the conscience of the believer rather than on an objective evaluation by a priest. Since figurative language ("clean hands" and a "pure heart") is used in the description, it seems improbable that the purpose was to regulate entry into the temple with these questions. The purpose is not to exclude worshippers,[42] but to give an assurance to those who recognise themselves in the description.

The questions in stanza II similarly function as a strategy of emphasis. They form part of the device of delayed identification which serves in this case to focus the attention of the audience on the honour of YHWH. The two parallel strophes of the stanza each begins with two imperatives addressed to the gates of the city or the doors of the temple[43] to "lift up" their "heads" and to "lift" up themselves. The "heads" have often been interpreted as referring to the lintels, so that the command would imply that an object which is physically too large for the opening has to enter. This "object" is referred to as the "glorious king" or the "king of glory."

But the command to such inanimate objects is not to be understood literally. It constitutes anthropomorphism (the subsequent questions could even be understood as coming from the personified doors), and this is employed for the sake of emphasis. The audience is forced to reflect on the reason for the command to the gates. The words "heads," "eternal," and "splendour" possibly all provide clues about the answer to the question why the command is given – the gates are not sufficient to accommodate the magnificence of the approaching king.[44] The gates could also be required to "lift" their heads as a sign of respect and recognition of the honour of the person who approaches.[45] Whichever way it is interpreted, a metaphor is formed.[46] This is once again figurative language, suggesting that the author wants to explain something rather than repeat a real

---

[42] As Podella, "Transformationen," 126 remarks, the words "the God of his help" imply an already existing relationship when compared to Ps 18:21-25.

[43] The doors of the temple are also sometimes referred to as "gates" (cf. Ps 100:4), although "gates" are more typically used for entrances into a city or encampment, or even to designate sluices.

[44] The description of the seam of YHWH's robe as filling the space of the temple is comparable to the language used here (so also Hossfeld in Hossfeld & Zenger 1993a:160).

[45] Cf. Hossfeld's (Hossfeld & Zenger, *Die Psalmen I,* 157) description of this as "freudige Begrüssung." Schneider (1995:178) describes the lifting of the heads as an expression of creation's bowing down before the creator.

[46] So Wilson (2002:455) as well although he maintains that the questions at the same time also ask permission for entrance.

command to a gate to "open itself." The question merely serves to express in an emphatic way the fact which has been anticipated since the first command to the gates was given: it is YHWH himself in all-encompassing splendour that is coming.

The answers given to the questions about the identity of the approaching king thus strengthen the notion that it is not physical limits that hinder the entry of the king, but his extraordinary splendour that renders them unworthy, however venerable and honourable they may be. Notably, the answers have a strong military ring to them. The approaching king is YHWH, "powerful and mighty," "mighty in battle," and "YHWH of armies." These titles imply that the approaching king has earned his splendour through that which he has achieved on the battlefield. The title "Yahweh of armies" is associated with acts of saving in the past, but in the Psalter it sometimes also expresses the desire that YHWH will once again save Israel from her enemies (cf. Ps 59:6[47] and 80:5 and 20). Put in other words, YHWH is described in Ps 24 as the warrior who has defeated his enemies. He therefore deserves so much praise that the magnificent gates of Jerusalem or the large doors of the temple seem inadequate to accommodate him, or are otherwise commanded to respond anthropomorphically with a display of honour.[48]

E   CONCLUSION: THE ARGUMENTATIVE IMPACT OF PS 24

The dominant textual strategy of Ps 24 in its present form seems to be the four questions and the seven answers to the four questions, as well as the parallel and balance this creates between the two stanzas. The first two questions seek to define the ethical and religious conduct of a YHWH-worshipper, but the answer to the questions climaxes in the identification of the "YHWH-seekers" as the true Israel. The questions in stanza II seek to emphasize the honour, glory, or splendour of YHWH. The answer to these questions climaxes with the identification of YHWH as "YHWH of armies," the God of military might.

The intended effect of Ps 24 is probably close to that of Isa 52.[49] In Isa 52, the good news is announced to Zion that her God reigns, that he has ac-

---

[47] YHWH's rule (משל) over "Jacob to the ends of the earth" is also later mentioned in this psalm (v. 14). In both these psalms, YHWH is called יהוה אלהים צבאות, in Ps 80:8 and 15 even only אלהים צבאות similar to the use of אלהים in the rest of the two psalms (although Ps 59:4 and 9 also uses only יהוה).

[48] Richard W. Reifsnyder, "Psalm 24." *Interpretation* 51 (1997): 287 suggests that the kingship of YHWH is revealed in Ps 24 by his victory in battle over the powers of chaos (cf. vv. 1-2; he also takes the context of Ps 29 into consideration).

[49] Van der Ploeg, *Psalmen*, 166 suggests Ezek 43:1-4 as parallel in meaning to Ps 24 – the advent of the כבוד of יהוה to the temple in Jerusalem. Compare this with the role of the כבוד in 1 Kgs 8:11; Hag 2:7 and 9; and Mal 3:1 (168).

cepted the kingship (מָלַךְ, Isa 52:7).[50] Her watchmen raise their voice to sing for joy, since they see with their own eyes the return of YHWH to Zion (שׁוּב, Isa 52:8). Psalm 24 similarly seems to reconfirm that those who seek to live according to the Torah of YHWH, who describe themselves as the true Israel, those who seek the face of YHWH, will experience his blessing and share in his honour when he enters Jerusalem triumphantly. McCann (1993:73) similarly identifies the fact that YHWH reigns as the central focus of the psalm, and the unifying link between verses 1-2 and 7-10.[51]

Although some of the elements may be from pre-exilic times, Ps 24 does more than present us with a concise "stub" of the pre-exilic temple theology.[52] In the Psalter, the closest parallels to the ethos and theology expressed in Ps 24 can be found in those psalms which also show a close connection to the messianic piety of the poor (in the first Davidic collection, these are Pss 9,[53] 14,[54] and 22[55]). It concerns vindication for those who regard themselves as the pure in heart, the earnest seekers of YHWH, and restoration of the honour of their glorious God-king when he judges the nations. Psalm 24 in its present form is not a liturgy, but a meditative poem from the post-exilic period which sought to outline the religious profile of the worshipping community more clearly and to reconfirm the consensus that they would be vindicated as the true Israel when YHWH reveals his true power and glory.[56]

---

[50] Willem A. M. Beuken, *Jesaja*, deel IIB. (Nijkerk: Callenbach, 1983), 163 proposes an active interpretation on the grounds of the context and the emphatic placement of the verb.

[51] He compares vv. 1-2 with Ps 93:1 and 96:10 which both show similarity with Ps 24 in the reference to "the world" which was "established" by YHWH, but both also affirm that YHWH is "king." In view of this, he argues, that the questions of v. 3 in effect ask: "Who shall live under God's reign?" (J. Clinton McCann, *A Theological Introduction to the Book of Psalms. The Psalms as Torah.* [Nashville: Abingdon Press, 1993], 74).

[52] Hossfeld (Hossfeld & Zenger, *Die Psalmen I,* 157) refers to it as a "knapper Abriss" of pre-exilic temple theology.

[53] Cf. especially 9:8-17 where YHWH's judgement is mentioned, but "those who seek you" are singled out as not being forsaken by YHWH.

[54] It is said that "Jacob" will rejoice when YHWH changes the fortune of his people (14:7).

[55] Cf. especially 22:27-29 (an insertion by the editors who probably also inserted v. 6 into Ps 24 according to Hossfeld & Zenger, *Die Psalmen I,* 181), where it says "those who seek him" will praise YHWH and that "the kingdom belongs to YHWH." It further insists that "all the ends of the earth" will repent (22:28), a pronouncement reminiscent of "all the inhabitants of the world" belonging to YHWH according to Ps 24:1.

[56] Podella, "Transformationen," 128 similarly concludes that Pss 15 and 24 are neither cultic texts nor liturgies, but priestly or chokmatic "Lehrdichtungen, die zwar der komplementären Struktur sozialen und kultischen Handelns in lyrisch stilisierter Form nachgehen, aber selbst nicht zur Kultlyrik zählen." As Reifsnyder, "Psalm 24," 285

I find it very interesting that Ps 24 shows a number of significant corre-spondences with the psalm David is said to have taught the Levites on the day he brought the Ark of the Covenant to the tabernacle in Jerusalem (1 Chr 16:7-36). This fact is not to be interpreted as confirmation of the existence of an an-cient ritual which had to be commemorated yearly, but as confirmation of the interpretation the editors of the first Davidic Psalter (who seem to have been Levites)[57] attached to Ps 24. Significant similarities are the references to ארץ and תבל (1 Chr 16:30, cf. 14, 23, 33); YHWH's coming (בא, in 1 Chr 16:33 said for the purpose of judging the world); the reference to "seeking" YHWH or his face (בקשׁ, 1 Chr 16:10, 11 and דרשׁ, in 16:11 together with "face," פנה); the reference to the "sea" (ים, which should rejoice according to 1 Chr 16:32); the reference to the people of Israel as "Jacob" (1 Chr 16:13 and 17); the re-quest to YHWH to "redeem" the worshippers (ישׁע, 1 Chr 16:35); the reference to YHWH's כבוד and his עז (1 Chr 16:28, cf. 24 and 35, and the use of נשׂא in the last-mentioned verse as well); the fact that YHWH's reign is also men-tioned in 1 Chr 16:32 (יהוה מלך); the "fullness" (מלואו) of the sea is mentioned in 1 Chr 16:32; and, finally, the fact that the tabernacle is also called YHWH's מקום (1 Chr 16:27, "splendour and majesty are before him, strength and joy are in his place"). The similarities are not superficial, and if there is a link between the authors of 1 Chronicles and the editors of Ps 24, the intended meaning of Ps 24 could probably be summarised by 1 Chr 16. This would be: "Proclaim the honour of YHWH over all the earth and worship him in his temple, for he has firmly established the world; he is king; and he is coming to judge the earth." The prayer with which the Levites had to close is equally telling: "Deliver us, God of our help, and gather us and deliver us from the nations, so that we can praise your holy Name and glory in your praise."[58]

It has been established that Pss 15 and 24 were selected as the corre-sponding pillars of the concentric composition 15-24 (in which Ps 19 forms the epicentre). Ps 24 also shows connections to Ps 26 (to which it served as a neighbour before the concentric composition 25-34 came into being – of which Ps 29 now forms the epicentre). Worship of the blameless person in the temple is the central theme of Ps 26, with which Ps 24 shows quite a number of con-nections. But, as a cornerstone of the composition 15-24, Ps 24 is probably also concerned with the question about the identity of the true Israel[59] who may en-

states, "Psalm 24 presents a picture of the reality of God's reign and a perspective on what life is like given that reality."

[57] Cf. the remarks of Susan Gillingham on the importance of Torah and the temple in the collection Pss 15-24 in her (as yet unpublished) paper at the Colloquium Biblicum Lovaniense 57 (2008), "Temple Liturgy, Levitical Singers, and the Editing of the He-brew Psalter."

[58] 1 Chr 16:35.

[59] Cf. the questions in Ps 15:1 and 24:3 and the answers in 15:2-5 and 24:4; but also the description of right conduct in 17:1-5 and 18:21-25; the value of the Torah to pre-

joy the protection and blessing[60] of YHWH. The answer to this question centres in ethical conduct in the community based on the Torah[61] and covenant. But (human) kingship is also an important theme in the composition 15-24: YHWH as warrior is the protector of the king in Jerusalem (cf. 18:35-36 and 51; 20:7-10; and 21:2, 13-14). It gradually becomes more and more clear that YHWH himself, who sometimes appear in an epiphany to help his royal worshipper (Ps 18), is the real, divine, king: "The kingship belongs to YHWH, he rules over the nations" (Ps 22:29) as "David" himself also taught in 1 Chr 16:31. It is in this regard, as the warrior king who is the saviour of his true worshippers, that YHWH's glorious presence in the temple is celebrated in Ps 24.[62]

BIBLIOGRAPHY

Auffret, Pierre. "« Qui est ce roi de la gloire ? » Etude structurelle du Psaume 24." *Revue Thomiste* 90(1990): 101-108.

Beaucamp, Evode. *Le Psautier*. Ps 1-72. Sources Bibliques. Paris : Librairie Lecoffre, 1976.

Beuken, Willem A. M. *Jesaja*, deel IIB (POT). Nijkerk: Callenbach, 1983.

Botha, Phil J. "Psalm 24: Unity in Diversity." *Old Testament Essays* 7 (1994): 360-369.

Cooper, Alan "Ps 24:7-10: Mythology and Exegesis." *Journal of Biblical Literature* 102/1 (1983): 37-60.

Gillingham, Susan E. "Temple Liturgy, Levitical Singers, and the Editing of the Hebrew Psalter," Paper read at the Colloquium Biblicum Lovaniense 57, 2008.

Goulder, Michael "David and Yahweh in Psalms 23 and 24." *Journal for the Study of the Old Testament* 30/3 (2006): 463-473.

---

vent sin in 19:8-15; and the definition of those who seek YHWH in 22:24-27 and 24:6.

[60] Cf. Ps 15:5 ("will not totter"), 16:8 ("I will not totter"); 17:5 ("my feet were not made to totter"); 21:8 ("through the steadfast love of the Most High he will not totter"); 22:26-27 ("YHWH shows himself pure to the pure"); 22:27 ("will eat and be satisfied"); 23:5 ("you prepare a table before me in the presence of my enemies, my cup overflows"); 24:5 ("he will receive blessing from YHWH and justice from the God of his help").

[61] Cf. 18:31, 19:8-15.

[62] In this regard, there is a close connection between the reference to YHWH's act of creation as a subordination of the powers of chaos in v. 2 and his kingship over the world (vv. 7-10) through which he will eventually subdue the enemies of those who worship him. Cf. the remarks by Erich Zenger, „Der jüdische Psalter – ein anti-imperiales Buch?" in *Religion und Gesellschaft. Studien zu ihrer Wechselbeziehung in den Kulturen des Antiken Vorderen Orients.* Veröffentlichungen des Arbeitskreises zur Erforschung der Religions- und Kulturgeschichte des Antiken Vorderen Orients (AZERKAVO), Band 1. Ed. Rainer Albertz & Eckart Otto, Münster: Ugarit, 1998), 97 on YHWH as the warrior against chaos and imperialism alike.

Harris, R. Laird, Archer, Gleason L. (Jr.) & Waltke, Bruce K. TWOT - *The Theological Wordbook of the Old Testament*, originally published by Moody Press of Chicago, Illinois. Electronic Version by BibleWorks, 1980.

Hossfeld, Frank-Lothar & Zenger, Erich. *Die Psalmen I.* Psalm 1-50. Die Neue Echter Bibel 29. Würzburg: Echter Verlag, 1993a.

Hossfeld, Frank-Lothar & Zenger, Erich „Wer darf hinaufziehn zum Berg JHWH's?" Zur Redaktionsgeschichte und Theologie der Psalmengruppe 15-24. Pages 166-182 in *Biblische Theologie und gesellschaftlicher Wandel*. Für Norbert Lohfink. Edited by Georg Braulik, Walter Gross, & Sean McEvenue, Freiburg am B.: Herder, 1993b.

Kraus, Hans-Joachim. *Psalms 1-59*. A Commentary. Translated by Hilton C. Oswald. Minneapolis: Augsburg, 1988.

Lausberg, Heinrich. *Handbook of Literary Rhetoric: A Foundation for Literary Study.* Translated by Matthew T. Bliss, Annemiek Jansen, David E. Orton; edited by David E. Orton and R. Dean Anderson. Leiden; Boston: Brill, 1998.

Lescow, Theodor. "Textübergreifende Exegese. Zur Lesung von Ps 24-26 auf redaktikoneller Sinnebene." *Zeitschrift für die Alttestamentliche Wissenschaft* 107 (1995): 65-79.

Lohfink, Norbert. "Der neue Bund und die Völker." *Kirche und Israel* 6 (1991): 115-133.

Loretz, Oswald. *Ugarit-Texte und Thronsbesteigungspsalmen*. Die Metamorphose des Regenspenders Baal-Jahwe (Ps 24,7-10; 29; 47; 93; 95-100 sowie Ps 77,17-20; 114). Erweiterte Neuaflage von „Psalm 29. Kanaanäische El- und Baaltraditionen in jüdischer Sicht" (UBL 2.1984). Münster: Ugarit-Verlag. (UBL 7), 1988.

Mazor, Yair "Psalm 24: Sense and Sensibility in Biblical Composition." *Scandinavian Journal of the Old Testament* 7 (1993): 303-316.

McCann, J. Clinton. *A Theological Introduction to the Book of Psalms. The Psalms as Torah.* Nashville: Abingdon Press, 1993.

Mowinckel, Sigmund. *The Psalms in Israel's worship.* Two volumes in one. Translated by D. R. Ap-Thomas. Sheffield: JSOT, 1992.

Otto, Eckhart. "Kultus und Ethos in Jerusalemer Theologie. Ein Beitrag zur theologischen Begündung der Ethik im Alten Testament. Meinem verehrten Lehrer Klaus Koch zum 60. Geburtstag." *Zeitschrift für die Alttemstamentliche Wissenschaft* 98 (1986): 161-179.

Podella, Thomas. "Transformationen kultischer Darstellungen. Toraliturgien in Ps 15 und 24." *Scandinavian Journal of the Old Testament* 13/1 (1999): 95-130.

Reifsnyder, Richard W. "Psalm 24." *Interpretation* 51 (1997): 284-288.

Schneider, Dieter *Das Buch der Psalmen*. 1. Teil, Psalm 1 bis 50. Wuppertal: Brockhaus Verlag, 1995.

Spieckermann, Hermann. *Heilsgegenwart: eine Theologie der Psalmen.* Forschungen zur Religion und Literatur des Alten und Neuen Testaments 148. Göttingen: Vandenhoeck, 1989.

Tromp, Nico "Jacob in Psalm 24: Apposition, Aphaeresis or Apostrophe?" Pages 271-282 in *Von Kanaan bis Kerala*. Festschrift für Prof. Mag. Dr. Dr. J. P. M. Van der Ploeg O.P. zur Vollendung des siebzigsten Lebensjahres am 4. Juli 1979. Edited by W. C. Delsman; J. T. Nelis; J. R. T. M. Peters; W. H.

Ph.Römer; and A. S. Van der Woude. Kevelaer: Verlag Butzon & Bercker, 1982.

Van der Ploeg, Johannes P. M. *Psalmen, Deel I.* Psalm 1 T/M 75. De Boeken van het Oude Testament. Roermond: Romen & Zonen, 1973.

Van der Lugt, Pieter. *Cantos and Strophes in Biblical Hebrew Poetry*, *with Special Reference to the First Book of the Psalter*. Oudtestamentische Studiën 53. Leiden: Brill, 2006.

Watson, Wilfred G. E. *Classical Hebrew poetry: a guide to its techniques,* Sheffield: JSOT Press, 1986.

Weber, Beat.. *Werkbuch Psalmen I.* Die Psalmen 1 bis 72. Stuttgart: Kohlhammer, 2001.

Weiser, Artur. *Die Psalmen übersetzt und erklärt.* 4. neubearbeitete Auflage. Göttingen: Vandenhoeck, 1955.

Wilson, Gerald H. Psalms Volume 1, The NIV Application Commentary, from Biblical Text … to Contemporary Life, Grand Rapids: Zondervan, 2002.

Zenger, Erich. „Der jüdische Psalter – ein anti-imperiales Buch?" Pages 95-108 in *Religion und Gesellschaft. Studien zu ihrer Wechselbeziehung in den Kulturen des Antiken Vorderen Orients.* Veröffentlichungen des Arbeitskreises zur Erforschung der Religions- und Kulturgeschichte des Antiken Vorderen Orients (AZERKAVO), Band 1. Edited by Rainer Albertz & Eckart Otto, S. Munster: Ugarit, 1998.

Prof. Phil J. Botha, Department of Ancient Languages, University of Pretoria, 0002, Pretoria. *E-mail*: phil.botha@up.ac.za.