

# The Structure and Coherence of Psalms 89-106

by

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## Summary

### The Structure and Coherence of Psalms 89-106

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The aim of the present study is to investigate the structure and coherence of the psalms in Book IV of the Psalter in order to better our understanding of the present shape of the book.

Chapter I deals with general overviews necessary in any dissertation, and Chapter II is devoted to the analysis of the texts in Book IV of the psalms by means of the text-immanent method of exegesis. Chapter III provides lexical, thematic and structural analyses of psalms with a view to discovering connections between Psalm 89 and each of Psalms 90-103 and between adjacent psalms in Book IV (90-106); as well as to discover cross-structural units within Psalms 90-106. The evidence points to links between Psalm 89 and Psalms 90-103 which make it possible to read the latter psalms as part of the same thought process as that reflected in Psalm 89. The investigation aimed at establishing connections between adjacent psalms in Book IV indicates that there are close connections between them, which suggest that the whole of Book IV forms a coherent structure

which can be divided into two large sections (90-100 and 102-106). Special attention is paid to the group of Psalms 95-100. It is argued that Psalm 95:1-5 serve as an introduction to Psalms 96-97, while Psalm 95:6-11 function as an introduction to Psalms 98-99. Psalms 95-99 can be classified into two different perspectives: Yahweh as the king of nations and Yahweh as the king of Israel.

Concerning the analyses of the cross-structural units, there are three small units within the two large sections: 90-91 and 102-103; 92-93 and 104; 95-100 and 105-106, while the unit formed by Psalms 94 and 101 is regarded as unusual.

The relationship between Psalms 95-99 and 105-106 is explored in considerable detail by means of close analyses. The evidence is: Psalms 95:1-5 and 96-97 have much stronger connections with Psalm 105 than does Psalm 106, while Psalms 95:7c-11 and 98-99 have more affinities with Psalm 106 than does Psalm 105. In conclusion, it was found that Book IV can be read as one coherent text which reflects the situations of the exilic or post-exilic period.

## Opsomming

Die struktuur en samehang van Psalms 89-106

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Die doel van hierdie studie was om die struktuur en samehang van die psalms in Boek IV van die Psalms te ondersoek ten einde die verstaan van die huidige vorm van die boek te bevorder.

Hoofstuk I bevat algemene oorsigte soos benodig in enige proefskrif. Hoofstuk II word gewy aan die analise van die tekste in Boek IV van die Psalms deur middel van die teks-immanente metode van eksegeese. Hoofstuk III bevat leksikale, tematiese en strukturele analises van psalms wat gedoen is om verbande tussen Psalm 89 en elkeen van die psalms in die groep Psalms 90-103 bloot te lê, asook tussen naasliggende psalms in Boek IV (90-106) en om kruis-strukturele eenhede in Psalms 90-106 uit te wys. Die getuienis dui op verbande tussen Psalm 89 en Psalms 90-103 wat dit moontlik maak om laasgenoemde groep psalms as deel van dieselfde gedagtegang te lees wat in Psalm 89 gereflekteer word. Die ondersoek wat gemik was daarop om verbande tussen naasliggende psalms in Boek IV vas te stel, dui

daarop dat daar hegte verbintenisse tussen hulle is. Dit dui daarop dat die hele Boek IV'n samehangende geheel vorm wat in twee groot dele verdeel kan word (90-100 en 102-106). Spesiale aandag word geskenk aan die groep psalms 95-100. Dit word aangevoer dat Psalm 95:1-5 as inleiding tot Psalms 96-97 dien, terwyl Psalm 95:6-11 as inleiding dien tot Psalms 98-99. Psalms 95-99 kan volgens perspektief in twee groepe gedeel word: Jahwe as die koning van alle volke en Jahwe as die koning van Israel.

Betreffende die analyses van die kruis-strukturele eenhede, is drie kleiner eenhede binne die twee groot eenhede gevind: 90-91 en 102-103; 92-93 en 104; 95-100 en 105-106, terwyl die eenheid wat deur Psalms 94 en 101 gevorm word, buitengewoon is.

Die verband tussen Psalms 95-99 en 105 word in groot besonderhede nagevors deur middel van detailanalises. Die getuienis toon dat Psalms 95:1-5 en 96-97 baie sterker bande met Psalm 105 het as met Psalm 106, terwyl Psalms 95:7c-11 en 98-99 nouer bande met Psalm 106 het as met Psalm 105. Ten slotte: Dit is bevind dat Boek IV as een groot samehangende teks gelees kan word wat die situasies van die eksiliese of post-eksiliese periode reflekteer.

## Chapter I

### 1.1 Introduction

The form-critical and cult-functional approaches, which were represented by Gunkel and Mowinckel, have dominated the study of the Old Testament psalms in the twentieth century, but the insight has been growing that these approaches have a limited value in studying the psalms, and consequently their gains have begun to decrease.<sup>1</sup> These approaches ignore the canonical order of the psalms and rearrange psalms according to the genre and *Sitz im Leben* of each psalm, but the result has by no means been satisfactory.

Recently, the attempt to understand the present shape of the Psalter has been growing among many scholars.<sup>2</sup> Many recent essays,<sup>3</sup>

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<sup>1</sup> Childs (1976:378-379) notes the limitation of these approaches as follows: “Much of the exegetical gain of determining the original setting of a psalm is jeopardized when the proposed *Sitz im Leben* rests on an extremely fragile and hypothetical base. Moreover, the function of a secondary setting often seems to be more significant for exegesis than a fixation with an alleged original *Sitz*....At least for an increasing number of scholars the problem of understanding the present shape of the Psalter including both the consonantal and vocalic traditions emerges as a more pressing problem than the reconstructed original form of the text.”

<sup>2</sup> McCann (1992:117) points out that instead of the approaches associated with Gunkel and Mowinckel, the study of the canonical form of the Psalter is a recent development: “It has become clear in recent years, however, that form criticism and the cult-functional method are not sufficient. Newer approaches place their emphasis on the Psalms as literature. Attention is being addressed to understanding the shape of the Psalter as literary collection and the editorial activity that led to its final form.” Howard (1993a:52) also notes that the study on the shape of the Psalter is “the current trend in biblical studies toward unitary, literary and ‘canonical’ readings of the Bible.” Kuntz (1994:93) notes that there is a growing new movement on the study of the shape and shaping of the Psalter “under the influence of Childs (1979), Sanders (1984) and Mays (1987).”

<sup>3</sup> For example, Goulder (1975:269-89); Brennan (1976:126-58, 1980:25-29); Waltke (1981:3-18, 1991:583-596); Walton (1991:21-31); Sheppard (1992:143-55); McCann

books,<sup>4</sup> dissertations<sup>5</sup> or commentaries<sup>6</sup> reflect this new trend in the study of the psalms. However, this new interest has not been without its precursors. Brennan (1976:1226) points out that the early rabbinic and Christian commentators paid much more attention to the connections between psalms than do the scholars of today. Already, in the nineteenth century, Delitzsch (1973:19-23) revealed in his commentary an interest in the shape of the Psalter under the title “Arrangement and Inscriptions”. Noting the connections between adjacent psalms, he remarked as follows:

This phenomenon, that psalms with similar prominent thoughts, or even with only markedly similar passages, especially at the beginning and the end, are thus strung together, may be observed throughout the whole collection.<sup>7</sup>

The interest in the canonical form of the Psalter has largely been

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(1992:117-128; 1993a); Wilson (1983:377-388, 1984:337-352, 1985a, 1985b:404-413, 1986:85-94, 1992:129-142); Anderson (1994:219-41); Krüger (1994:191-219); Miller (1994:127-142); Zenger (1991b:236-254, 1994a:37-54, 1994b:151-178); Beckwith (1995:1-27); Houston (1995:93-111); Christensen (1996a:421-432); Prinsloo (1995c:459-69, 1997:207-213) and many others. The collection of essays from the SBL Book of Psalms Group in J.C. McCann, Jr (ed.), 1993., addresses the issues relating to this subject.

<sup>4</sup> Goulder (1982, 1990, 1996); Wilson (1985a); McCann (1993); Millard (1994); Koenen (1995); Whybray (1996); Creach (1996); deClaisse-Walford (1997). The works of Wilson, Millard, Creach and deClaisse-Walford were originally publications from dissertations.

<sup>5</sup> Howard (1986); Davis (1996); and Cole (1996).

<sup>6</sup> Stuhlmüller (1983); Tate (1990); Zenger (1991a); Hossfeld and Zenger (1993); Mays (1994a); and McCann (1996).

<sup>7</sup> Cassuto (1973:2) deplores the fact that Delitzsch’s attention to the links between psalms was forgotten in the course of time. His essay was originally delivered at the World Congress of Jewish Studies in 1947. For a comprehensive review of the research works on this subject, see Howard (1993a:52-70).

pursued in two types of research. One of these, which is reflected in the works of Wilson (1985a) and Millard (1994), and in part also in those of Creach (1996) and deClaiss-Walford (1997), entails treating the whole of the Psalter as a single text and looking at psalms within the larger structure of the Psalter. The other consists in selecting a limited number of psalms in the Psalter and investigating the relationship between them. This trend is found in the works of Howard (1986), Koenen (1995), Davis (1996) and many other exegetes. If the former tendency is called the work at a higher level (or a macrostructure) - the structure of larger collections - then the latter can be designated as the work at a lower level (or a microstructure) - the structure of individual psalms. The main assumption of these two types of approaches is not only to see psalms as individual texts, but also to treat them as a book. Brennan (1976:126-127) aptly notes this:

A careful reading indicates that the Psalter has not developed in a haphazard and arbitrary way, but has been carefully woven together in such a manner that previously independent compositions, or smaller collections of such compositions, now comment upon or respond to one another. Hence, for a proper understanding of the Psalter it is not enough to study each of its 150 components in the historical context from which it originally sprang. They must all be studied in their relationship to each other, since all of them together convey more than they do if looked at separately.

Our concern in this dissertation is to investigate the psalms in Book IV (90-106) not only in terms of the relationships between them, but also in terms of the relationships between Psalm 89 and each of Psalms 90-103, and to clarify the relationships between these psalms, thus following the second tendency as noted above.

This study forms a reaction to the study of Howard (1986).<sup>8</sup> He has limited himself to the structural study of Psalms 93-100 and has attempted to understand them in relation to the links established between them, but he fails to provide the whole contour of Book IV by narrowing his study,<sup>9</sup> though his study was extended to Psalms 90-92 at a later stage (1993b). Thus, complementing and modifying the results of Howard's study in significant ways, this work will provide the whole contour of Book IV and its relationship with Psalm 89 (see the scope of the study). Consequently, this study is indirectly dedicated to clarifying the function of Book IV within the Psalter and its theology from the canonical perspective of the Psalter.

## **1.2. Overview of the studies related to the contextual analysis of Psalms 90-106**

Relatively many studies have concentrated on the contextual reading of Book IV in the Psalter, and its history can be found in the work of Delitzsch. Though he was not fully aware of the canonical shape of the Psalter in the same way as is the case today, he likewise pointed out the links between the psalms in Book IV, for example, between 90 and 91 (1973:61), between Psalms 91:8 and 92:12 (p.67), between Psalms 94 and 92-93 (p.78), as well as the links formed

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<sup>8</sup> The present work originally started with a question about Howard's work, "Why Psalms 93-100, but not Psalms 90-106?" However, in the course of writing my dissertation, Koenen's (1995) study dealing with Book IV (i.e. Psalms 90-110) was discovered. Despite the overlapped field of study, my study differs from that of Koenen on many points. For a brief review of his work, see below.

<sup>9</sup> Indeed, Wilson (1993b:50) notes this point as one of the major defects of Howard's work.



between the end of Psalm 94 and the beginning of Psalm 95 by the use of the word “Rock” (p.85). Delitzsch understood that there are certain links between adjacent psalms.

In his *Studies in the Psalter* published in 1934, Snaith paid attention to the formation of Psalms 90-99. He regarded these psalms as being composed for the liturgy of the Sabbath morning and afternoon service and interprets each of these psalms from the perspective of the ideas associated with such a liturgy. He pointed out close links between the psalms and Deuteronomy 32, Exodus 32, and Isaiah 40-55. Similarly Goulder (1975) also proposed a liturgical setting for the interpretation of the psalms in Book IV. According to him, all these psalms are associated with the celebration of the feast of Tabernacles in the post-Exilic period.<sup>10</sup>

Wilson’s dissertation “The Editing of the Hebrew Psalter” published in 1985 marks a great contribution not only to the study of the entire collection of the Psalter, but also to the canonical frame of Book IV. He starts his analysis with comparative texts, i.e. Sumerian temple hymns, collections of Mesopotamian hymns and Qumran Psalm manuscripts, and then turns to the evidence of editorial techniques within the Psalter itself. He confirms the evidence of ‘purposeful, editorial organization’ and concludes his evaluation concerning the position of Book IV within the Psalter as follows (1985a:215):

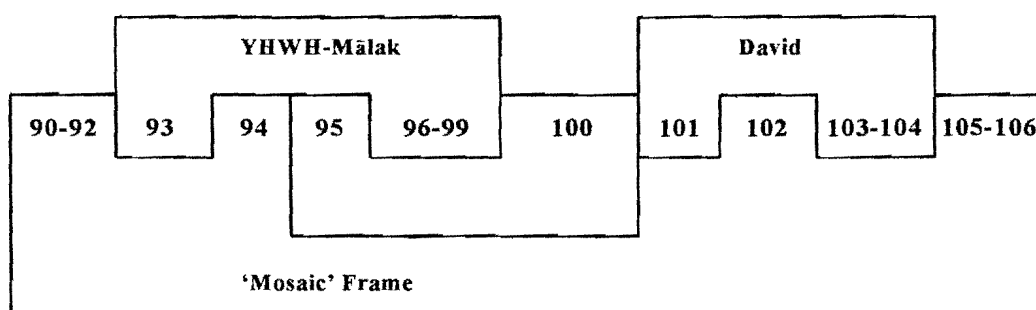
... Pss 90-106 function as the editorial ‘center’ of the final form of the Hebrew Psalter. As such this grouping stands as the ‘answer’ to the problem posed in Ps 89 as to the apparent failure of the Davidic covenant with which Books One-Three are primarily concerned. Briefly summarized the answer given is: (1) YHWH is king; (2) He has been our ‘refuge’ in the past, long before the monarchy existed (i.e.

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<sup>10</sup> For a further review of Goulder’s study on Book IV, see Howard (1993a:64-66).

in the Mosaic period); (3) He will continue to be our refuge now that the monarchy is gone; (4) Blessed are they that trust in him!

In his 1993a essay, Wilson continues his arguments and further clarifies his theme for Book IV. He divides Book IV into two major blocks - the YHWH-*mālak* psalms (93, 96-99) and the Davidic collection (101, 103-104), and he then schematises the whole of the book as follows (p.76):



Howard's 1986 dissertation on the shape of Book IV has received much attention from scholars. If Wilson's study is focused on the whole structure of the Psalter (i.e. overarching macrostructures), Howard limits himself to the structural study of Psalms 93-100, thus employing the study of microstructures. He compares each of the psalms with every other psalm within the group by focusing on lexical, thematic and structural analyses. In his study he discovers that Psalms 95 and 100 frame Psalms 96-99, while Psalm 93 introduces YHWH-kingship psalms, 96-99, and Psalm 94 reveals close ties with what precedes and what follows, though it is disjunctive in many ways (for further information on Howard's study, see Chapter III).

Howard's further study on this subject was published in a 1993b essay. He there analyses the structures of Psalms 90-94 and regards them as a unit. In addition, he divides Book IV into three parts: Psalms

90-94, 95-100 and 101-106.

Tate's (1990) commentary on Psalms 51-100 reveals his interest in the shape of Book IV, in part reflecting the position of Wilson and Howard. He sees Psalms 90-94 as a coherent unit dealing with "the languishing faith of troubled communities in the post-exilic era" (p.489) and regards Psalms 96-99 as a unit, divided into two pairs: 96-97 and 98-99. Concerning the position of Psalms 95 and 100, he understands the former as serving to frame both the first five psalms of Book IV (90-94) and the following four psalms (96-99) along with Psalm 100. On the whole, he understands that Book IV reflects the failure of the Davidic dynasty, suggesting that the message of the book is related to the exilic situation.

Zenger published two essays (1991b, 1994b) on the shape of Book IV. His method is similar to that of Howard in that he also employs a contextual reading in searching for the links between the psalms. He identifies four groups within the psalms in Book IV: Psalms 90-92; 93-100; 101-104 and 105-106,<sup>11</sup> and regards Psalms 93-100 as the climax of the book. Psalms 90-92 deliver three theological themes: prayer (Ps 90), promise (91), thanksgiving (92) and all these psalms display a Moses-oriented tendency. Within the group of Psalms 93-100, Psalm 97 is framed by Psalms 96 and 98, while in turn these three psalms are framed by Psalms 95 and 99. Zenger sees Psalm 94 as fitting in with Yahweh's kingship psalms, since it contains the theme of the king as a judge who is responsible for widows and orphans. Psalm 93 proclaims the theme of Yahweh-kingship and the following psalms further advance the theme. All these psalms deal with the universal

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<sup>11</sup> In his 1994b work Zenger divides the structure of Book IV as follows: Psalms 90-92, 93-100, and 101-106.

scope of Yahweh-kingship and Psalm 100 functions as a conclusion to these psalms. Zenger regards Psalms 101-104 as describing a Davidic perspective and Yahweh's royal work with a broader horizon: messianic king (101), Zion (102), Israel (103), and creation (104). He sees Psalms 105-106 as twin psalms dealing with the covenant history of Israel.

Krüger's 1994 essay also treats the structure of Book IV. He regards the book as reflecting the exilic or post-exilic situation and understands that the whole of Book IV provides a theological interpretation in the situation in the present time of what happened in the past. He sees Psalms 90-92 as a small unit and notes three theological themes, thus adopting the position of Reindl and Zenger: lament (90); promise (91) and thanksgiving (92). As in Zenger, Krüger treats Psalms 93-100 as a unit dealing with Yahweh's kingship, but he especially suggests that Psalms 91-101 should be read as one composition reflecting the theological theme described in Psalm 90. He notes connections between Psalms 103 and 104 as well as between Psalms 105 and 106, and he especially attempts to link Psalm 90 with the rest of the psalms in Book IV, thus suggesting that Psalms 91-106 give theological explanations of the situation described in Psalm 90.

Koenen's 1995 work is focused on the study of Psalms 90-110. He divides the psalms into two parallel sections (90-101 and 102-110), each forming a unit, and he identifies within each of these two sections a movement from lament (e.g. Pss 90 and 102) to an announcement of future salvation. He largely uses key-words and themes to establish the connections between adjacent psalms and a sequence of thought running through each of the two sections. In each case Koenen marks the links between adjacent psalms and identifies the following two larger parallel units within the group of Psalms 90-110 (p.113):

90 ----	102	Lament: transience
91 ----	102:13-23	Promise of salvation
92 ----	103	Hymn of thanks: immortality of the righteous
93 ----	104	Retrospect: ancient action of Yahweh
94 ----		Lament
95 ----	105-107	Retrospect: historical action of Yahweh
96-98 ----	108	Promise of salvation: Yahweh takes over power
97 ----	109	Destruction of the sinners
99-100 ----		Trust
101 ----	110	Royal song: the righteous receive a royal position

Koenen understands that the whole group of these psalms reflects the post-exilic situation and each of the sections begins with a lament mentioning the circumstances in the post-exilic period, but he also understands that the message of the whole group proclaims Yahweh's salvation which can provide the righteous with hope and bring judgement upon the wicked.

Koenen's work has many echoes in that of Zenger and also in those of others, but his study seems stimulating in that his arguments have been thoroughly worked out. However, his division of Psalms 90-110 into two parts still remains doubtful, since Book IV ends with Psalm 106, not with Psalms 107-110.

Auffret has published a series of studies of many psalms within Book IV. (1984, 1985, 1985-86, 1993a, 1993b, 1995). As expected, his study is focused on the surface structure based on the use of word pairs, parallelism or chiasmus between the psalms being compared rather than on the exegetical study most scholars use. He points out the connections between adjacent psalms or between non-adjacent psalms, largely on the basis of the structural analysis, and sometimes by the use of thematic aspects. He connects Psalms 90-91, 91-92, 95-96, 102-103, 103-104, 104-105, and 105-106, and he notes that Psalm 96 parallels Psalm 97, while Psalm 98 parallels Psalm 99.

Creach's 1996 work illustrates that the idea of 'refuge' constitutes a scheme for the whole organization of the Psalter. Looking at the links between individual psalms or at psalms within the whole structure of the Psalter (e.g. Book IV within the whole of the Psalter), he demonstrates that the psalms in Book IV, especially Psalms 90-92 and 94, are arranged around the idea that Yahweh is a refuge.

All these exegetes under review, being concerned with the canonical shape of the Psalter, regard groups of psalms, or the whole book of the Psalter, as one coherent text and on this basis they find theological themes within the whole unit or a relationship between the individual psalms.

### **1.3. Scope of the present study**

As noted, Howard's work (1986) reveals a limitation by taking Psalms 93-100 (and 90-92 in a later stage) as the scope of his study. It would have been better to take all the psalms of Book IV into consideration. The limitation of Howard's study is observable on several points. For example, he attempts to connect Psalms 92 and 101 without making detailed analyses of them, but our study seems to suggest a link between Psalms 94 and 101. In addition, he fails to illustrate the functions which Psalms 93-100 have regarding other psalms within Book IV itself by limiting his study. As will be seen later, it seems that Psalms 95-100 should be connected to Psalms 105-106.

Koenen (1995) was unable to identify the structural units existing between the psalms within Book IV since he extended his study to Psalms 107-110, which form part of Book V. Since the Masoretic text itself closes Book IV with Psalm 106, it is more appropriate to take

this distinction into consideration. Indeed, this study will illustrate that there are possible structural units within Book IV itself.

Several scholars understand the psalms in Book IV in the light of the theological themes of Book III. For example, Tate (1990), adopting Wilson's position, interprets many psalms in Book IV as reflecting the situation after the fall of the Davidic dynasty in Psalm 89. Krüger (1994) also follows a similar line. He starts the structural study of Book IV after reviewing the situation described in the psalms in Book III and associates the whole of Book IV with the situation after the destruction of the Davidic dynasty. However, no scholar, including these two, provides clear clues to the connections between the psalms in Book III-IV or between Psalm 89 and some of the psalms in Book IV which can cause us to read the texts in the light of interrelationships.<sup>12</sup>

Keeping the views noted above in mind, the primary purpose of this dissertation is to analyse the complete internal structure of Psalms 90-106 and to demonstrate not only close links between adjacent psalms, but also the relationship between Psalm 89 and each of Psalms 90-103.<sup>13</sup> In addition, the present study is extended to the identification of cross-structural units within the psalms in Book IV in the perspective of overarching structures. Thus, this work sets up three primary goals (which are also the assumptions of this dissertation) to be accomplished: (1) we shall attempt to illustrate the connections between Psalm 89 and each of Psalms 90-103; (2) the connections between adjacent psalms in Book IV are highlighted, and thus we shall

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<sup>12</sup> Concerning this matter, scholars' arguments seem to be largely based on Wilson's thesis that Book IV is an editorial "center."

<sup>13</sup> The comparison of Psalm 89 with Psalms 104-106 is omitted, because the links between these psalms are not sufficient to suggest relationship between them.

deal with all the psalms of Book IV; (3) in contrast to the view of Koenen, it will be shown that there are possible cross-structural units which may mean that we do not need to connect any of the psalms in Book IV with other psalms in Book V.

Sharing the general view of scholars that groups of psalms should be read as one coherent text, in order to pursue the goals noted above, the three processes of the study constituting Chapter III can be noted:<sup>14</sup> (1) Psalm 89 is compared with each of Psalms 90-103 in terms of lexical, thematic, and structural aspects. Wilson (1985a:215, 1986) presents the view that Book IV of the Psalter functions as an answer to the questions set forth in Psalm 89,<sup>15</sup> and in this dissertation our first concern is to trace the connections between Psalm 89 and each of Psalms 90-103 through the use of the research methods noted above (for the methods in detail, see Chapter III). The result of this study will confirm that Psalm 89 forms significant links with each of Psalms 90-103, which also suggests that the psalms in Book IV should be interpreted in the light of the contents of Psalm 89.

(2) The second process is to search for the links existing between adjacent psalms, using the methods mentioned above. This process it is suggested, will lead us to see that there are purposeful, rather than random, lexical and thematic connections between adjacent psalms and that Book IV as a whole constitutes a coherent structural unit.

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<sup>14</sup> Methodology will be discussed in more detail in Chapter III.

<sup>15</sup> Wilson (1986:90-91) explains the position of Psalm 89 within the Psalter as follows: "...for Ps. 89 the Davidic covenant is not only an event of the distant past, neither is it simply the source for later kingly authority, rather it is now a covenant *failed*. Yahweh is depicted as rejecting his anointed king and renouncing the Davidic covenant... It is this problem of the failure of YHWH to honor the Davidic covenant that stands at the heart of Ps. 89 and is the object of the plea with which the psalm and the first major segment of the Psalter end."



that Book IV as a whole constitutes a coherent structural unit. Especially, it will be argued that Psalm 95:1-5 may serve as an introduction to Psalms 96-97, while Psalm 95:6-11 form an introduction to Psalm 98-99. Furthermore, in contrast to the view of most scholars who argue for the existence of parallels between Psalms 96 and 98 on the one hand, and between 97 and 99 on the other, we shall attempt to show from two different perspectives that Psalms 96-99 are juxtaposed as two sets of twin psalms, thus Psalms 96-97 and 98-99.

(3) In the third process our concern will be with the analysis of cross-structural units within Book IV, and much attention will be paid to searching for units in the perspective of the overarching contour of Book IV. Using the methods noted above, we will then identify four possible small units as follows: 90-91 and 102-103; 92-93 and 104; 94 and 101; 95-100 and 105-106. On the whole, it seems that Book IV can be divided into two larger sections which are parallel to each other: 90-100 and 102-106, while Psalm 101 is positioned in the middle between these two sections.

All processes in the section noted above will be dealt with in Chapter III. The present Chapter I provides general overviews necessary to the process of any dissertation: an introduction, a survey of the relevant studies, the scope of the study, as well as a section dealing with methodological considerations. Chapter II is devoted to the analysis of the text itself by means of a text-immanent approach, and its methodology will be discussed in the following section. Chapter IV comprises a summary of Chapter III, but a concerned effort is made to integrate and highlight the insights from the discussions of Chapter III. The dissertation is concluded with suggestions about the possible theological perspectives of Book IV.

approaches have been raised among exegetes<sup>16</sup> and attempts to combine these two approaches have also been suggested under the name of a “complementary method”.<sup>17</sup> For example, Deist (1983:86) notes this as follows:

What we need is a marriage of structural and historical awareness *within the perceiving mind of the exegete*.... An exegete has to be trained to be constantly on the lookout for all sorts of structural and historical indicators in the text and to integrate them into the process of understanding.

However, such a complementary method has also been criticised. Nel (1989:68) skeptically denounces this approach when he notes that: “It is doubtful whether this still constitutes a method with a particular theoretical rationale. It rather seems to be a method of methods,” and Vorster (1989:53-63) also claims that the combination of these two methodological approaches under discussion cannot be compatible with each other.

The questions relative to the methods of biblical exegesis are various and complex. There is no agreement among scholars concerning the use of methods. However, the question of what method should be used seems dependent upon what kind of text is concerned. According to Bosman (1986:14), texts dealing with history, chronicles, genealogies, or laws are suited to the use of historical-critical methods, namely the diachronic approach, while stories and poems, which are concerned with meaning created by the internal relations among the elements of the text, are suited to the method of immanent reading, which is the synchronic approach. Berlin (1983) also expresses a similar view:

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<sup>16</sup> See Prinsloo (1979:201-210), for the views of scholars concerning the use of the methodological approaches, and Clines (1995:52-71).

<sup>17</sup> Deist (1983:73-88); Prinsloo (1988b:196-209); cf. Loader (1977/1978:95-109); Botha (1989:113-127); Beuken (1994:25-32).

Our choice of the synchronic approach does not mean that it is more important than the diachronic approach. In this dissertation our main purpose is to examine the text as it exists in the Masoretic Text (MT), while the questions about the original author(s) or editor(s) are beyond our concern. We will analyse the text in its final form in the Psalter by means of the text-immanent approach, but will not attempt the reconstruction of the actual historical events or motives behind psalms. Moreover, our concern is limited to the Masoretic Text itself rather than to the material from Qumran or any other manuscript.

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*interrelationship.”*

## Chapter II

### Psalm 90:1-17

1 תִּכְפֹּלָה לְמֹשֶׁה אִישׁ־הָאֱלֹהִים אֲדֹנָי מֵעוֹן אַתָּה הָיִיתָ לָנוּ בְּדוֹר וָדוֹר  
 2 בְּטַרְסֵם הַרִים יִלְדוּ וְתַחֲלֹל אַרְצָךְ וְתַחֲבֹל וּמַעוֹלָם עַד־עוֹלָם אַתָּה אֵל  
 3 תִּשָּׁב אָנוּשׁ עַד־דָּפָא וְהִתְאַמַּר שׁוּבוּ בְנֵי־אָדָם:  
 4 כִּי אֵלֶיךָ שָׁנִים בְּעֵינֶיךָ כַּיּוֹם אַחַמּוּל כִּי יַעֲבֹר וְאַשְׁמוּרָה בְּלִילָה  
 5 זָרְמַתָּם שָׁנָה יִהְיֶה בַּבֶּקֶר כְּתָצִיר גִּתְלֶךָ  
 6 בַּבֶּקֶר יִצִּיץ וְתִלְף לְעֵרֶב יִמּוּלֵל וַיִּבֶשׁ  
 7 כִּי־כְלִינוּ בְּאַפְּךָ וּבַחֲמַתְךָ גִּבְהַלְנוּ:  
 8 שֶׁשׁ עֹנֹתֵינוּ לְגִגְדְּךָ עֲלַמְנוּ לְמֵאוֹר פְּנֶיךָ  
 9 כִּי כָל־יָמֵינוּ פָּנוּ בְּעִבְרַתְךָ כְּלִינוּ שָׁנֵינוּ כְּמֹר־הַקָּה  
 10 יָמֵי־שָׁנוֹתֵינוּ בָּהֶם שָׁבָעִים שָׁנָה וְאִם בַּגְּבוּרַת שְׁמוֹנִים שָׁנָה וְרַחֲמֵיךָ עָמַל  
 וְאָנוּ כִּי־גֹ חַיֵּשׁ וְנִעְפָּה  
 11 מִי־יֹדַע עֵז אַפְּךָ וּכְיִרְאַתְךָ עִבְרַתְךָ  
 12 לְמִנּוֹת יָמֵינוּ כֵּן הוֹרַע וְנָבֵא לִבְבִּי חֲכָמָה  
 13 שׁוֹבָה יְהוָה עַד־מָתִי וְהִנַּחֵם עַל־עַבְדֶּיךָ  
 14 שִׁבְעֵנִי בַּבֶּקֶר חֲסֶדְךָ וּנְרַנְנָה וּנְשַׁמְחָה בְּכָל־יָמֵינוּ  
 15 שִׁמְחֵנוּ כִּי־מוֹת עֲנִיתָנוּ שָׁנוֹת רָאִינוּ רָעָה  
 16 וַיִּרְאֵה אֶל־עַבְדֶּיךָ פְּעֻלָּתְךָ וְתוֹרַתְךָ עַל־בְּנֵיהֶם  
 17 וַיְהִי נֵעַם אֲדֹנָי אֱלֹהֵינוּ עָלֵינוּ וּמַעֲשֵׂה יְדֵינוּ פּוֹנְנָה עָלֵינוּ  
 וּמַעֲשֵׂה יְדֵינוּ פּוֹנְנָהוּ

The title of the psalm ascribes its authorship to Moses,<sup>1</sup> which is unique in the Psalter. Many exegetes ignore the title by omitting it from their interpretation of the text, because there is a lack of visible correspondence between the title and the body of the psalm. In this case the title is regarded as not belonging to the text.

<sup>1</sup> The reference to “Man of God” is used six times in referring to Moses in the Old Testament (Deut 33:1; Jos 14:6; 1 Chron 23:14; 2 Chron 30:15; Ps 90: 1; Ezra 3:2).

Even though there are difficulties in connecting the title with the body of the psalm, an exegetical basis might be deduced from the title. Slomovic (1979:376) has made a useful remark relative to the use of the title: “The title of Psalm 90 was influenced by the similarities of thought between many utterances attributed to Moses and the identical expressions found in this Psalm.” In fact, some words and phrases occurring in this psalm are reminiscent of the events surrounding Moses (Slomovic 1979:376; Fishbane 1985:405). The words שׁוּב (turn back, v. 13), אַף (anger, vv. 7, 11), נַחַם (have pity, v. 13), עֲבָד (servants, v. 13), and כֹּלֵה (be consumed, v. 7) strike a parallel with the words found in Moses’ prayer after the apostasy of the golden calf (Exod 32:10-13). It is quite difficult to define how Psalm 90 and Exodus are related, but it is possible to deduce some clue to the interpretation of the text and their relationship, if we accept the remark of Freedman (1985:59) on Psalm 90: “. . . the composer of the psalm based it on the episode in Exodus 32 and imagined in poetic form how Moses may have spoken in the circumstances of Exodus” (cf. Tate 1990:438).<sup>2</sup> In addition, it is worth noting that the similarities of language between Ps 90 and the song of Moses in Deut 31:30-32:47 provide us with the basic understanding for the composition of the psalm. Various linguistic parallels between the song of Moses and Ps 90 strengthen the association of the psalm with Moses.<sup>3</sup>

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<sup>2</sup> Krüger (1994:194, 195, 201-203, 208-212) interprets Ps 90 with the background of the Exilic community. He understands vv. 7-10 to be reflecting the difficult situation of the Babylon community, that is, their contemporary sufferings.

<sup>3</sup> For useful lists on the linguistic relationship between Psalm 90 and Deut 32, see Briggs and Briggs (1969:272) and Tate (1990:438).

Apart from the title, on the whole, the psalm consists of two stanzas (1-12 and 13-17), the first of which has four strophes (vv. 1-2, 3-6, 7-10, and 11-12), while the second forms one strophe (13-17).

The first strophe of the first stanza, vv. 1-2, constitutes an introduction to the entire psalm. God's name  $\text{יְהוָה}$  in v. 1 and v. 17 forms an inclusio, embracing the entire psalm. The literary device of linking the beginning with the end is further observed when we understand that the word  $\text{מְעַרְבָן}$  in v. 1 is reversed in v. 17 as  $\text{נֶעֱמָד}$  with identical consonants. The former refers to a timeless past, while the latter refers to the future (Magonet 1994:153-154). Thus, the opening of the psalm speaks of God's help in the past, on the basis of which his people have found confidence, while the end projects this experience ahead into the future, affirming that God may restore the joy of his people's salvation.

It is the thematic unity that binds vv.1b-2. These verses contrast God's time with the time of human beings. The concept of the transience of human beings is implied in such words as  $\text{יָלַדְוּ}$ ,  $\text{בְּדֹר וָדֹר}$ ,  $\text{וְחֹרֵל}$ , in vv. 1-2, while the phrase "from everlasting to everlasting" ( $\text{וּמִעוֹלָם עַד־עוֹלָם}$ ) reveals God's time which encompasses past, present, and future. This theme of the transitoriness of man expressed in contrast to God continues throughout the psalm.

V. 2a and 2b form an extension that explains the statement in 1b, in turn explaining the transience of human beings. The verbs  $\text{יָלַדְוּ}$  in 2a and  $\text{חֹרֵל}$  in 2b are the terms used for birth pangs, and thus both correspond to the imagery of birth.<sup>4</sup> Also, the word  $\text{בְּטָרַם}$  serves both 2a

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<sup>4</sup> Tate (1990:432) notes that the consecutive imperfect verb  $\text{וַיַּחַח וְיָלַל}$  in 2b "has the force of making the birth of the earth and the world coincide with the birth of the

and 2b. The use of the birth imagery when describing creation, emphasizes the transitoriness of human beings by saying that though the mountains and the world belong to the permanent features of creation, they had a beginning, a physical birth (Magonet 1994:154). In contrast to this, God’s time is “from everlasting to everlasting” (מְעוֹלָם עַד-עוֹלָם). The conjunction ו at the beginning of 2c bearing an explicative meaning (‘even’) serves to emphasize a strong contrast between the transcendence of God and the transience of human beings. The following chiasmic structure shows the thought of vv. 1b-2 clearly:

- A: אֱלֹהִים (God)  
 B: יוֹם וָיָמִים (time)  
 C: הַרְרִים (space)  
 C': אֶרֶץ וְתֵבֵל (space)  
 B': מְעוֹלָם עַד-עוֹלָם (time)  
 A': אֱלֹהִים (God)

The above structure reveals that vv. 1-2 are surrounded by the divine God who encompasses time and space (McCann 1993b:157). This explains why the psalmist confesses God as “refuge” or “dwelling place” (מְעוֹן).<sup>5</sup> The eternal God who dwells beyond the generation of the earth

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mountains.”

<sup>5</sup> מְעוֹן and מְעוֹן (“refuge”) can be interchanged in the Hebrew Bible. Indeed, they occur in similar contexts, as the following instances show:

Psalm 31:3b: הָיָה לִי לְצוּר-מְעוֹן לְבֵית מְצוּדוֹת לְהוֹשִׁיעַנִי

Psalm 71:3: הָיָה לִי לְצוּר מְעוֹן לְבֹא תְּמִיד צְוִיָּה לְהוֹשִׁיעַנִי כִּי-סִלְעֵי וּמְצוּדֹתַי אֶתָּה

Psalms 31:3b and 71:3 both start with the same phrase הָיָה לִי

and share four words (צוּר, מְעוֹן, מְצוּדָה, and יִשַׁע) in common, but the מְעוֹן in the phrase לְצוּר-מְעוֹן of the former is interchanged with the מְעוֹן in the phrase מְעוֹן לְצוּר of the latter. In addition, Psalms 27:1 and 37:39 repeat the root יִשַׁע in common, but the

and the world of man has been a basis of the psalmist's confidence.

After the introduction to the thought of the whole psalm, the psalmist again returns to the theme of human transitoriness in v. 3, while vv. 4-6 deal with the theme of the eternal God from his point of view. In v. 3 the term אָדָם and the phrase בְּגִי־אָדָם refer to the transitory man and in vv. 4-6 the transcendence of God is implied in the following terms אֱלֹהֵי שָׁמַיִם (v. 4), אֶתְמוּל (v.4), אֲשַׁמְרֶהָ בְּלִילָהּ (v. 4), בְּקֶרֶב (vv. 5, 6) and עָרֵב (v.6) which emphasize the transitoriness of human beings.

V. 3 has two stichs, and the word שׁוֹב occurring in the first stich is repeated in the second stich. Dahood (1968:323), Weiser (1979:597), and Kirkpatrick (1903:549) take the same verb שׁוֹב in v. 3a and in 3b as a synonymous parallelism, by which the whole verse is understood as referring to man's return to dust (death). This view is acceptable, since we find in Gen 3:19 and Ps 104:29 a synonymous parallelism in the use of both verbs.

The emphatic וְ (Dahood 1968:324) at the beginning of v. 4 indicates the beginning of a new section. Its use at the beginning of v. 4 here serves to emphasize mankind's mortality in v. 3 by referring to the transcendence of God indicated in v. 4.

V. 4 is closely linked with vv. 5-6 through poetic style. The comparative preposition כִּי ("like") occurring in vv. 4-5 and the appearance of the preposition כִּי in all three verses indicate a close connection between all three verses. Also, in v. 4 the psalmist refers to

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former has the word מָעוֹן, while the latter holds the word מְנוּחָה. The instances shown above indicate that the words מָעוֹן and מְנוּחָה can be exchanged to each other, thus implying that the meanings of the words may also be interchanged.



time by narrowing from “a thousand of years in God’s sight” to a day (yesterday) to “a watch in the night” (Alter 1985:127). This theme of time is continued in vv. 5-6 where in v. 5 “sleep” (שָׁנָה) corresponds to “night” (לַיְלָה) in v. 4 and the reference to “the morning” and “the evening” in 5-6 is reminiscent of “the day” (כִּי יוֹם) mentioned in v. 4. In this way, a link is established between v. 4 and vv. 5-6. Vv. 5-6 form a chiasmic structure, as the following shows:

V. 5a: ‘sleep’ (night)

V. 5b: ‘morning’

V. 6a: ‘morning’

V. 6b: ‘evening’

Some exegetes distinguish v. 4 from vv. 5-6, suggesting that the former deals with the transcendence of God, while the latter deals with the transitory motif of human beings. However, it is more likely that vv. 4-6 should be read as a unity, which stresses the eternity of God.

In vv. 7-10 the psalmist changes focus from human mortality to human misery. The sinner under God’s wrath is described effectively by the use of the following terms: כָּלִינוּ (v. 7a), נִבְהָלָנוּ (v. 7b), עֲזוֹנֵהֵינוּ (v. 8a), לְמֵאֹרַח פְּגִינָה (v. 8b), פָּנוּ (v.9a), כְּמֹרֶה־הַגֵּה (v.9b), עָמַל (v. 10b), אָוֶן (v. 10b). The theme of mankind’s fragile and brief span of life binds these verses into a unity.

Vv. 7-10 constitute the third strophe which is divided into two parts (vv. 7-8 and 9-10). Vv. 7-8 refer to the miserable situation caused for man by God’s wrath, while vv. 9-10 describe the shortening of human life by God’s wrath and anger. The “we”-speaker as a subject dominating this strophe distinguishes it from the previous verses by referring to man in the third person. Vv. 3-6 describe the situations of

God and man in general, but vv. 7-10 deal with the suffering of “us” brought about by God’s wrath.

The conjunction ׀ at the beginning of v. 7a also functions as emphatic (Dahood 1968:324), which indicates a new unit of thought.

The theme of transitory man is continued in v. 7, since the terms “anger” and “wrath,” which literally mean “heat” and “hot breath of the nostrils,” are reminiscent of the image of withering grass (v. 6) in hot weather (Alter 1985:127-128). V. 7 refers to the transitoriness of man in the light of God’s anger and wrath, while v. 8 describes the experience of the transitoriness through reference to human frailty and guilt.

V. 7a and 7b are linked by means of a chiasm and v. 8a and 8b form a synonymous parallelism if we take the verb ׀ as serving both 8a and 8b. Together vv. 7 and 8 form a well-balanced structure if only the pronouns are considered:

- V. 7a: We . . . your (anger)
- V. 7b: Your (wrath) . . . we
- V. 8a: You . . . our (iniquities)
- V. 8b: Our (secret sins) . . . your (countenance)

The alternation of the first plural pronoun and the second-person pronoun in these four stichs ties vv. 7 and 8 into a unity. Through its parallelism v. 7 emphasizes God’s anger and wrath, while v. 8 focuses on our sin. The relation between vv. 7 and 8 lies in the fact that it is human sins (v. 8) which provoke God’s anger and wrath (v. 7).

The balance established in vv. 7-8 is broken in v. 9, because the first plural pronoun as subject and object (our days, we, and our years) occurs three times and the second person pronoun (your wrath) as object only once. Vv. 9-10 focus more specifically on the diminished days and years of transient man under the influence of God’s wrath (vv. 7-8). In

vv. 7-8 the life of human beings under the wrath of God is portrayed in general terms (“we are consumed”; “we are overwhelmed”), but in these verses the human life span resulting from the judgement indicated in vv. 7-8, is described in a more concrete and specific manner (seventy years or eighty; toil and trouble).

The occurrence of the words “days” and “years” in vv. 9-10 which are reminiscent of vv. 4-6, separates vv. 9-10 from vv. 7-8 where there is no mention of time. However, nevertheless vv. 9-10 are considered as an extension of the theme stated in vv. 7-8, because the former state the consequences of the judgement indicated in the latter, as the word “wrath” (עברה) in v. 9 implies a continuation of v. 7.

V. 9 starts with an emphatic וַי that signals the beginning of a new unity. The occurrence of the words “days” and “years” in both verses 9 and 10 marks a link. V. 9 describes man under God’s wrath with metaphors of time (“all our days”, “our years”, v. 9) and v. 10 depicts the life of man marked by brevity (“seventy years or eighty”, v. 10a) and annoyance (“toil” and “trouble”, v. 10b).

In v. 9a “all our days” (כָּל-יְמֵינוּ) is paralleled with “our years” (שָׁנֵינוּ) in 9b and the expression “pass away” (פָּנוּ) in 9a is balanced with the word פָּלִינוּ in 9b. V. 10a and 10b are closely linked because they form a synthetic parallelism. The conjunction וְ at the beginning of v. 10b reinforces the statements made in v. 10a, and in v. 10c the third male plural suffix of וְרָקְעוּ refers back to the subject of 10a and 10b, so that v. 10a-c is linked together. It is likely that the וַי in 10d should be taken as emphatic and that וְנִשְׁפָּנוּ should be understood as adverbial, referring to the same subject as the verb וְנִפְּנוּ (thus, “Indeed, rapidly disappearing we fly away”), as Müller (1984:275) has

suggested. In this case the consecutive Qal imperfect plural of  $\text{הִצַּדִּיק}$  refers to the plural subject of vv. 9-10c. Thus, vv. 9-10 are tied together by the use of the same subject and the same thematic unity.

Vv. 11-12 form transitional verses which serve to conclude the previous part (vv. 3-10) and to open the following part (vv. 13-17). The words  $\text{יָצַדְנוּ}$  and  $\text{יָצַדְנוּךָ$  found in v. 11 mark a link with the preceding verses (especially, v. 7 and v. 9), while the term “our days” ( $\text{יָמֵינוּ}$ ) in v. 12 recalls vv. 9-10 as well as vv. 4-6, also referring forward to v. 14 where the same word recurs. Thus, both motifs, God’s wrath and the transitoriness of man, mentioned in the previous verses, once again occur in these verses as a summary statement. Besides, the plea (“teach us so that we may get a heart of wisdom”) that begins in v. 12, echoes the series of petitions found in vv. 13-16.

Vv. 11-12 mark the transformation from the situation of distress to the hopeful prayer for its reversal. V. 12 forms a plea in which the psalmist asks God to make him realize how short life is, in order to obtain a heart of wisdom. The wisdom vocabulary “consider” ( $\text{עָרַב}$ ) in v. 11a and 12a binds these verses into a tight unity and sets them apart from the preceding verses and the following.

Vv. 13-17 form the second stanza in which we find the “we-you” form of address with petitions for God’s compassion.

Vv. 13-16 form a stylistic unit. First of all, the word “servants” ( $\text{עֲבָדֶיךָ}$ ) in v. 13 again occurs in v. 16, thus forming an inclusio between these verses. V. 14 is linked to v. 15 by the use of the same words  $\text{שָׁמַח}$  and  $\text{יָדָע}$ . Also, v. 15 is linked with v. 16 by the occurrence of the word  $\text{הִנָּחֵם}$  in both verses. These verses, vv. 13-16, also constitute a chiasmic structure if we consider only the following words:

V. 13a: Servants

V. 14b: Us

V. 15b: Us

V. 16a: Servants

In addition, there is another stylistic unity. The first two verses, 13-14, have four stichs. Of these, the first three have an imperative (שׁוּבוּהָ, הִנָּחֵם, שׁוּבוּ עֲנִי, הִנָּחֵם) and the last stich ends with a cohortative (גִּדְרֵנוּ, נִשְׁמָחָה). Similarly, vv. 15-16, consisting of four stichs, start with an imperative (שׁוּבוּ חֲנוּן) and end with a jussive (יִרְאֶה). Through these stylistic structures, the psalmist emphasizes God's mercy towards his servants (us). The emphasis on God's mercy in these verses is also found in the use of the word שׁוּב in v. 13 which has already been employed in v. 3 where the word indicates the distance between God and human beings, whereas in v. 13 it refers to God's return (or mercy) to human beings to bridge the distance between God and human beings. This distance between creature and creator can only be overcome by grace (Van der Toorn 1985:98). Tate (1990:436) notes that when the niphil imperative of נָחַם is used with the preposition עַל, as shown in v. 13, it means "to change one's mind about something planned" (Exod 32:12, 14; Jer 18:8, 10; Jonah 3:10; Job: 42:6). It is quite obvious that v. 13 is referring to the change of God's mind about his servants.

Vv. 13-16 not only form a unity, but are also linked with the previous verses. In vv. 5-6 human beings are described as grass withering in the morning, but in v. 14 the psalmist prays to God to "satisfy us in the morning." Also, in v. 9 all the days of the people pass away under God's wrath, but in v. 14 the psalmist prays that they may enjoy all their days. In the same way, v. 15 corresponds to v. 12,

since the prayer “to number our days” in v. 12 finds its counterpart in the prayer in v. 15 “make us glad for as many days as you have afflicted us.” In addition, the children in v. 16 are reminiscent of the “children of men” (בְּנֵי־אָדָם) in v. 3.

V. 17, as indicated earlier, has a link with v. 1 through the occurrence of the same word in both verses, thus functioning as a conclusion to the whole psalm. In addition, the word “work” (מַעֲשֵׂה) in v. 17 creates a tie with v. 16, though an alternative term (פְּעֻלָּה) is used in v. 16. Also, both verses use the same subjects, which suggest an additional link. Furthermore, the word “favours” corresponds to the word “love” in v. 14. On the whole, v. 17 reflects a hopeful future which will be changed by God’s favour which is opposed to the wrath of God summarized in v. 11. Alter (1985:129) notes an important function of the word פָּנָה in v. 17 in relation to other verses as follows:

The special force of the reiteration of this verb at the end of Psalm 90 must be felt as a reversal of the imagery of withering grass, sighs, things burnt up by God’s wrath, and ... humanity flooded or engulfed by sleep.

To summarize, the psalm is divided into two stanzas (vv. 1-12 and 13-17), and the first stanza consists of four strophes (vv. 1-2, 3-6, 7-10, and 11-12), while the second consists of one strophe (vv. 13-17). Some exegetes consider the psalm to be two separate compositions (vv. 1-12 and 13-17) (for instance, Müller 1984:267-268; Zenger 1994b:152-153). However, as we have seen so far, the psalm constitutes a coherent unity through the recurrent images and the structure (in agreement with the position of Schreiner [1978:80-90] and Auffret [1980:262-76]). The theme of the transitoriness of man runs through vv. 1-12 and vv. 13-17 respond to that with a series of petitions by emphasizing that the problem can be

overcome only by God's grace. The fact that several key words (for instance, "return" in vv. 3, 13; "morning," in vv. 5, 6, 14; "us" or "we," in vv. 7-10, 14-15; "day," in vv. 4, 9-10, 12, 14-15; "the Lord," in vv. 1, 17) in vv. 13-17 also occur in vv. 1-12, marks a clear link between them. Furthermore, the obvious *inclusio* at the beginning and the end, as well as the correspondence of v. 3 to v. 13, using different meanings of the verb (שׁוּב), all confirm the coherent structure of the psalm.

Vv. 1b-2 contain a prayer addressed to God with the plural speech of the "we-you" form; vv. 3-11 deal with life's transience as a general condition of humankind; and v. 12 ends with a petition. Vv. 13-17 form a series of petitions and prayers to God. Thus, the psalm shows mixed types which are not easily recognizable.

With regard to the genre of Psalm 90, Gunkel (1933:71, 224) classifies vv. 13-17 as community lament and vv. 1-2 as having elements of the hymn, while Westermann (1989:156-165) categorizes it as a communal lament, noting that vv. 1-2 belong to the psalms of trust and vv. 3-12 are a lament on transitoriness with an element of the individual lament. Kraus (1989:214-216) understands the psalm as a community lament, pointing out hymnic elements in vv. 1-4, and Mowinckel (1962a:220-221) interprets the psalm as a national lament reflecting the national distress and disasters of post-monarchical Judaism.

Psalm 90 seems to belong, as a whole, to the genre of the community lament. The introductory section (vv. 1-2), with the title "a prayer of Moses," recalls a cry for help, and the question "how long" (עַד-כַּיָּמַיִם) in v. 13 and a series of the petitions occurring in vv. 12-17 are obviously reminiscent of lament psalms. Moreover, the contrast of human life with God, the confession of sins and the appeal to God's

mercy - all these features characterize the psalm as a lament. Community concerns are also predominant. In the introductory section, the speaker identifies himself with "us," and in vv. 7-17 the "we" form of address is continued. Thus, it is difficult to deny the communal characteristics manifest in the psalm. It seems safe to say that the psalm constitutes a community lament.

It is likely that the psalm was written with the purpose of addressing the post-exilic Israelite communities. The term עֲבָד ("servants," vv. 13 and 16) is frequently found in post-exilic texts (Isa. 56:6; 65:8-9; 65:13-15; 66:14; cf. Mal 3:18; 3:22) and Van der Ploeg (1963:150) also points out that the combination of קָדַר וְדָר is found only in exilic and post-exilic texts. Besides, as von Rad (1980:210-23) and Vawter (1975:460-470) have indicated, the psalm reflects the wisdom elements of the post-exilic period. All these features lead us to accept a late dating of the psalm, reflecting the misery life in the post-exilic communities. Vv. 13, 15 and 16 of Psalm 90 clearly refer to the experiences of the suffering communities.

As noted above, Psalm 90 forms certain ties with the song of Moses in Deuteronomy 31:30-32:47 as well as with Exod 32:10-13 (Briggs & Briggs 1969:272; Tate 1990:438). It is likely that Moses plays in this psalm the role of the applier to God. Freedman (1985:59) indicates that Moses is the only person in the Hebrew Bible who commands Yahweh not to act against the ancient Israelites in retribution for their sins.



**Psalm 91:1-16**

- 1 יֵשֶׁב בְּסֹחָר עֲלִיּוֹן בְּצֹל שְׁרֵי יְהוָה
- 2 אָמַר לַיהוָה מַחְסֵי וּמְצוּדָתִי אֱלֹהֵי אֲבֹתַי בּוֹ
- 3 כִּי הוּא יִצִּילֲךָ מִפֶּחַ יְקוּשׁ מִדְּבַר הַיּוֹת
- 4 בְּאֲבָרְתוֹ יִסֶּךְ לְךָ וּתְחַת־כַּנְפָיו תִּחְסֶה צִנּוֹה וְסַחֲרָה אֲמַתּוֹ
- 5 לֹא־תִירָא מִפֶּחַד לְיִלָּה מִחַץ יַעֲוֹף יוֹמָם
- 6 מִדְּבַר בְּאִפְלֵי וְהֵלֶךְ מִקְטָב יִשׁוּד צְהָרִים
- 7 יִפֹּל מִצַּדְךָ אֶלְף וּרְבֹבָה מִיְמִינְךָ אֱלִיךָ לֹא יִגָּשׁ
- 8 רַק בְּעֵינֶיךָ תִּבְיֵט וְשִׁלְמַת רַשְׁעִים תִּרְאֶה
- 9 כִּי־אֲתָה יְהוָה מַחְסֵי עֲלִיּוֹן שִׁמְתָה מְעוֹנֶךָ
- 10 לֹא־תֵאָנֶה אֱלִיךָ רָעָה וְנֹגַע לֹא־יִקְרַב בְּאֲהֲלֶךָ
- 11 כִּי מִלְאָכָיו יִצְוֶה־לְךָ לְשֹׁמְרֶךָ בְּכָל־דְּרָכֶיךָ
- 12 עַל־כַּפָּיִם יִשְׂאוּנֶךָ פְּנֵי־תִגֹּף בְּאָבֶן רִגְלֶךָ
- 13 עַל־שִׁחַל נִפְתָּח תִּדְרֹךְ תִּרְמַס כְּפִיר וְתַנִּין
- 14 כִּי בִי תִחַשֵׁק וְאִפְלֹטָהוּ אֲשַׁגְּבֶהוּ כִּי־יִדַע שְׁמִי
- 15 יִקְרָאֵנִי וְאֶעֱנֶהוּ עֲמוֹ־אֲנֹכִי בְּצָרָה אֲחַלְצֶהוּ וְאֲכַבְּדֶהוּ
- 16 אֲרַךְ יָמִים אֲשַׁבִּיעֶהוּ וְאֲרַאֲהוּ בִישׁוּעָתִי

Psalm 91 consists of two stanzas (vv. 1-13 and 14-16). The first stanza consists of four strophes (vv. 1-2, 3-4, 5-9 and 10-13), while the second stanza is composed of one strophe (vv. 14-16).

One of the particular characteristics of this psalm is the frequent alternation of pronouns (He, I, He, You, I, He, I). This has caused some exegetes to identify different voices in the psalm speaking in between divisions (vv. 1-2, 3-4, 5-8, 9, 10-13 and 14-15). It is possible to give the psalm an antiphonal interpretation, but it is not certain how many speakers would be involved. This psalm is designed to strengthen the faith of those who take refuge in Yahweh.

Vv. 1-2 introduce the theme of the psalm, the Lord as refuge

and protection of the faithful. Four divine epithets (עֲלִיּוֹן, שָׂדֵי, לִיְהוָה, אֱלֹהֵי) are used in these verses to evoke the confidence of those who trust in God, and the protection is described in metaphorical language such as “shelter,” “shadow,” “refuge,” and “fortress.” Through the use of these words the psalmist emphasizes that Yahweh is a refuge and a protector to those seeking trust in him.

Vv. 1-2 are closely tied together not only by content, as indicated above, but also by their parallel structure, as the following shows:

	A'	B'	B	A
V. 1:	יְהוָה	שָׂדֵי	עֲלִיּוֹן	בְּסֶתֶר
	אֱלֹהֵי	בְּצֵל	בְּסֶתֶר	אֱלֹהֵי
	אֱלֹהֵי	בְּצֵל	בְּסֶתֶר	אֱלֹהֵי
V.2:	אֱלֹהֵי	בְּצֵל	בְּסֶתֶר	אֱלֹהֵי
	אֱלֹהֵי	בְּצֵל	בְּסֶתֶר	אֱלֹהֵי

Vv. 3-4 form the second strophe. The fact that v. 3 begins a new unity is evident, because the promises in the “you” form (“he will deliver you”; “he will cover you”; “you will find refuge”) after a general confession of the psalmist in vv. 1-2, are given in vv. 3-4. Here the psalmist develops the theme given at the introduction of the psalm (vv. 1-2) with detailed metaphorical language which underpins the statement of trust in vv. 1-2. At the beginning of v. 3 the use of the emphatic כִּי (‘verily, surely, indeed’) in connection with the phrase וְצִלְיָהוָה אֱלֹהֵי amplifies the statement of the previous verse that Yahweh is a refuge and a fortress. These features not only separate vv. 3-4 from vv. 1-2, but they also mark a close connection between the two units. The connection is further confirmed by the occurrence of the word חֹסֶה in both verses, 2 and 4. In addition, the words צִנָּה and

סְחָרָה in v. 4 are reminiscent of the imagery of “refuge” and “fortress” in v. 2, thus also marking a connection.

Vv. 3-4 are closely linked by content and style. Both refer to two images (fowler’s trap [שׁוֹרֵט, מִכְנָס] and wings of a bird [אֲבָרָתוֹ, כְּנָפָיו]) from the world of birds, and in both verses the two verbs יִצְּלֵנִי and יִסְּרֵנִי correspond to each other in that both refer to Yahweh’s protection. V. 3 describes the dangers that can be encountered by the faithful, while v. 4 refers to God’s protection from such dangers. In v. 3 the verb יִצְּלֵנִי functions as a double-duty verb serving both 3a and 3b, where a parallel structure of the pattern AB//A’B’ is found. In v. 4 we also have a parallel structure between the first two stichs.

Vv. 5-9 form the third strophe of the first stanza. Vv. 5-6 describe fourfold plagues which can be encountered by the faithful, while vv. 7-8 refer to the fate of the wicked which becomes a word of encouragement to the faithful.

The command form of prohibition with the negative אַל at the beginning of v.5 distinguishes this strophe from the previous strophe. The negative also occurs in v. 7, and its function in these verses is to emphasize the safety of those who trust in Yahweh.

Vv. 5-8 are closely linked not only through content, but also through style. In vv. 5-7 each stich contains the same preposition בְּ. In v. 5 the night (לַיְלָה) and the day (יוֹמָם) respectively correspond to the darkness (צִלְמוֹת) and the noonday (צֶהְרֵי יוֹם) in v. 6, and the thousand and ten thousand who fall in v. 7 refer to victims of one of the plagues presented in vv. 5-6. Also, the verb יִשָּׁר in v. 6b and the verb יִצְּלֵנִי in 7a constitute a pair of stereotyped words suggesting a

close link. V. 8 also complements the statement of v. 7, because the wicked in v. 8 refer back to the thousand and ten thousand who would have fallen (v. 7). These features mentioned above bind vv. 5-9 into a unit.

Vv. 5 and 6 are structured synonymously. V. 7b has an ellipsis of the initial verb (יָפַל) in 7a, causing v. 7a and 7b to form a chiasmic structure if we disregard אֱלֹהֵינוּ לֹא יִגָּן

V. 9 functions as a transitional verse concluding the previous section and introducing a new section. The fact that v. 9 is distinctive is evident, because only in v. 9 do we have a perfect verb form which is not found in the preceding verses and the following verses (except for v. 14d). V. 9 repeats a number of the words occurring in vv. 1-2 (v. 2, “refuge” [also v. 4]; v. 1, “the Most High”; v. 2, “Yahweh”). These words form an inclusio by surrounding vv. 3-8. The occurrence of an emphatic יָ at the beginning of v. 9 once again emphasizes that Yahweh is a protector from the dangers described in vv. 3-8. The statement of trust in v. 9 is also extended to vv. 10-13 where God’s protection enables the faithful to trample down fierce beasts (v. 13).

Vv. 10-13, comprising the fourth strophe, form a parallel to the third strophe of the first stanza. The beginning of this strophe, v. 10, begins with the negative אֵל, as did v. 5, and includes another negative in the middle of the verse (cf. also v. 7). The term נָגַע in v. 10 carries a range of meaning similar to the words דָּבַר and קָטַב in v. 6 (Tate 1990:456). Also, in content both strophes contain both words of assurance and the description of dangers. Thus, vv. 10-13 complement the ideas of vv. 5-9, referring to the centre of the latter verses. These features mark a strong link between the third strophe

and the fourth.

The verses 10-13 are closely linked by style. The preposition  $\text{עַל}$  in the second stich of v. 10 occurs in the second stich of vv. 11 and 12, and the preposition  $\text{עַל}$  of the first stich in v. 12 is also repeated in the first stich of v. 13. Thus, the prepositions are meaningfully located. In addition, the occurrence of the second masculine singular suffix (*your* tent, *your* ways, *your* foot) in vv. 10-12 binds these verses into a unity. In content, vv. 10-13 also form a unit. The positive declarations in v. 11 are contrasted to the negative statements in v. 10. This is also confirmed by the use of the particle  $\text{כִּי}$  in the beginning of v. 11, because it provides the reason for the statement of v. 10. V. 11 and v. 12 are also closely connected. Both describe God's protection, mediated by the guarding messengers. The expression "all your ways" ( $\text{כָּל-דְּרָכַי}$ ) in v. 11, denoting a journey (Johnson 1979:189; Brueggemann 1984:156-157; in v. 11 the term "ways" may refer to actual journeys), aptly suits the contents of vv. 12-13: In v. 12 the messengers guard the psalmist on a journey to avert the dashing of a foot against a stone and v. 13 refers to the lion and the serpent which are the dangerous animals encountered by people on a journey. All these features mentioned above lead us to see vv. 10-13 as a unity.

Vv. 14-16, comprising the second stanza, constitute an oracle from Yahweh's mouth in which his salvation is addressed to the person who is "devoted" ("loves him", "knows his name") to Yahweh. One of the particular characteristics of vv. 14-16 is the use of the subjects "I" and "He" and the personal object, "him" in the singular. This distinguishes this stanza from the previous verses.

Vv. 14-16 are connected through syntax. In each of these verses, the frequent use (twice in each verse) of the third person masculine suffix  $\text{הוּ}$  in connection with a verb, as well as the frequent occurrence of  $\aleph$  alliteration ( $\text{וְאֶפְלְטֵהוּ}$ ,  $\text{אֲשַׁגְּבֵהוּ}$ ,  $\text{וְאָעֲנֵהוּ}$ ,  $\text{אָנֹכִי}$ ,  $\text{אֲחַלְצֵהוּ}$ ,  $\text{אֲחַלְצֵהוּ}$ ,  $\text{וְאֶכְבְּרֵהוּ}$ ,  $\text{אֲרַךְ}$ ,  $\text{אֲשַׁבֵּיעֵהוּ}$ ,  $\text{אֲרֵאֵהוּ}$ ) mark a close connection between these verses. This link is also confirmed by the thematic relationship found between the verses. V. 14, containing a chiasm, specifies the reasons for the realisation of the promises in vv. 15-16: “Because he loves me” . . .; and “Because he knows my name.” The following verses, vv. 15-16, address detailed promises to the one who loves Yahweh and knows his name. In content v. 14a-b and v. 15a also constitute a chiastic structure, as the following shows:

	B		A
V. 14a:	$\text{וְאֶפְלְטֵהוּ}$	$\text{וְיִשְׁקֶנּוּ}$	$\text{כִּי יִקְרָא אֹתִי}$
	A'		B'
V. 14b:	$\text{כִּי יִקְרָא אֹתִי}$	$\text{אֲשַׁגְּבֵהוּ}$	$\text{וְאֶפְלְטֵהוּ}$
	B		A
V. 15a:	$\text{וְאָעֲנֵהוּ}$	$\text{וְאֶפְלְטֵהוּ}$	$\text{וְיִשְׁקֶנּוּ}$

In vv. 14a-b and 15a, the A/A' element refers to what the psalmist should do (“he loves me,” “he knows my name,” “he calls me”), while the B/B' element mentions what Yahweh should do (“I will deliver him,” “I will protect him,” “I will answer him”) on behalf of his people (Auffret 1993a:292). A link between v. 14 and 15 is created by this chiastic structure. Also, v. 15 and v. 16 are related in that the expression “I will save him” ( $\text{אֲחַלְצֵהוּ}$ ) in v. 15 closely resembles “I will show him my salvation” ( $\text{וְאֶרְאֵהוּ בִּישׁוּעָתִי}$ ) in v. 16.

On the whole, vv. 14-16 constitute certain relationships with the preceding sections. The motif of God's protection found in the use of the metaphors "shelter" and "shadow" in v. 1 becomes more intensified with the use of terms מִחֹטֵי and וּמִצַּוְרוֹתָי in v. 2. This poetic tendency towards an intensified movement is also found in the second strophe, namely v. 4, because in v. 4a and 4b the metaphors בְּאַבְרָתוֹ ('pinions') and בְּנִפְיָו ('wings') of God's protection correspond to a shield and a buckler in v. 4c, specifying stronger weapons for protection. The movement from a simple expression to a more intensified expression to emphasizing God's protection is not only found in v. 4, but is encountered in the psalm as a whole (Alter 1987:253-254). In vv. 7-8 God's protection makes ten thousand fall, but in vv. 12-13 God's protection by messengers causes the faithful not even to hurt their foot against a stone and instead helps them trample down fierce beasts. Thus, in the light of a comparison of vv. 7-8 with vv. 12-13, God's protection becomes more concrete and intensified in the latter verses. Once more, vv. 14-16 develop the previous theme still further, because it is the angels in vv. 11-13 that protect the faithful, but in vv. 14-16 it is God himself who saves and protects the one who trusts in him, by directly involving himself in the psalmist's situation (עֲמֹר־אֲנִי בְצָרָה) and by honouring him (וְאַכְבְּדֶהוּ). . ., satisfying him (אֲשַׁבֵּי עֵהוּ). . ., and showing him his salvation (וְאַרְאֶהוּ בִישׁוּעָתִי). Thus, the theme of the psalm "the protection of God as a refuge," which runs from the beginning of the psalm to the end, shapes the entire psalm into a coherent unity.

To summarize, the psalm consists of two stanzas (vv. 1-13 and 14-15), and the first stanza has four strophes (vv. 1-2, 3-4, 5-9 and

10-13), while the second has one strophe (vv. 14-16). Vv. 1-2 set forth the theme of the psalm, namely, Yahweh is a refuge for those putting their trust in him and the following verses amplify the statement. Throughout the psalm the refuge motif is prevalent and the central key to understanding the psalm. Vv. 3-13 form a direct address from the speaker involved in the liturgical setting of this psalm and the psalmist is told of Yahweh's protection against different threats to life, while vv. 14-16 constitute a divine oracle from Yahweh's mouth, responding to the testimony in vv. 3-14. Thus, both parts, vv. 1-13 and 14-16, speak of the same truth, namely, Yahweh's protection. This psalm reveals a coherent structure through a thematic motif, "Yahweh the refuge."

The alternation of first and second person in the psalm seems to suggest that it was used in a liturgical worship service. Likewise many exegetes interpret it in connection with a liturgical setting. Dahood (1968:329) sees it as a royal psalm of confidence composed by a court poet who reads it before the king, while Kraus (1989:221-221) regards the psalm as belonging to the didactic address delivered to a sick person who entered the sanctuary with the purpose of being healed. By contrast, Johnson (1979:188) understands that the psalm was originally used to encourage a king in a pre-battle liturgy of worship, and Mowinckel (1962b:50-51) thinks of it as part of a larger liturgy for the healing of the sick.

It is difficult to determine what situation brought about the composition of the psalm. Yet it is clear that the psalm was designed to encourage the people who seek protection from Yahweh, and its contents reflect its use in a liturgical service in which the worshippers respond to one another.



**Psalm 92:1-16**

1 מְזוֹמֵר שִׁיר לַיּוֹם הַשַּׁבָּת  
 2 טוֹב לְהַדוֹת לַיהוָה וּלְזַמֵּר לְשִׁמְךָ עַל־יוֹן  
 3 לְהַגִּיד בַּבֶּקֶר חֲסִדְךָ וְאֲמוּנָתְךָ בְּלִילוֹת  
 4 עַל־עֲשׂוֹר וְעַל־נָבֶל עַל־הַגִּיטוֹן בְּכִנּוֹר  
 5 כִּי שִׁמְחַתְנִי יְהוָה בְּפַעֲלֶיךָ בְּמַעֲשֵׂי יָדֶיךָ אֲרַנֵּן  
 6 מִהַגִּדְלוֹ מַעֲשֵׂיךָ יְהוָה מְאֹד עֲמָקוֹ מִחֻשְׁבֹּתֶיךָ  
 7 אִישׁ־בַּעַר לֹא יִדַּע וְכֹסֵל לֹא־יָבִין אֶת־זֹאת  
 8 בְּפֶרֶחַ רִשְׁעִים כָּמוֹ עֵשֶׂב וַיִּצְיָצוּ כָּל־פְּעָלֵי אֱוֹן לְהִשְׁמָדָם עַד־יַעַר  
 9 וְאַתָּה מְרוֹם לְעֵלְמָּה יְהוָה  
 10 כִּי הִנֵּה אֵיבֶיךָ יְהוָה כִּי־הִנֵּה אֵיבֶיךָ יִאֲבְדוּ יִתְפָּרְדּוּ כָּל־פְּעָלֵי אֱוֹן  
 11 וְתִרְם פְּרָאִים קַרְנֵי בַלְתֵּי בְשִׁמּוֹן רַעֲנָן  
 12 וַתִּבֹט עֵינֵי בְּשׂוּרֵי בִקְמִים עַל־מַרְעִים תִּשְׁמַעְנָה אֲזִנֵּי  
 13 צִדִּיק פֶּתַחַר יִפְתַּח פֶּאֶרְזוֹ בְּלִבְנוֹן יִשְׁגָה  
 14 שְׁחֹלִים בְּבֵית יְהוָה בְּחִצְרוֹת אֱלֹהֵינוּ יִפְרִיחוּ  
 15 עוֹר וְנוֹבֹן בְּשִׁיבָה דְשָׁנִים וְרַעֲנָנִים יִהְיוּ  
 16 לְהַגִּיד כִּי־יֵשֶׁר יְהוָה צוּרֵי וְלֹא־עוֹלָתָהּ בּוֹ

Psalm 92 consists of two stanzas (vv. 1-10 and 11-16) The first stanza is composed of three strophes (vv. 1-4, 5-7 and 8-10) and the second stanza of two strophes (vv. 11-12 and 13-16).

The first strophe of the first stanza, vv. 2-4, forms an introductory section to the whole psalm, where the psalmist sets a strong tone of praise to Yahweh. The repetition of the infinitive clauses (לְהַדוֹת, לְהַגִּיד, וּלְזַמֵּר) in vv. 2-3 which are used to sound the call of praise to Yahweh and the enumeration of the musical instruments (lute, harp, lyre) in v. 4 bind vv. 1-4 into a unity, because these verses breathe a strong tone of praise to Yahweh. Considering vv. 2-4, v. 3 stands as a central verse in which the psalmist presents the love and the faithfulness of

Yahweh. There is also a close connection between vv. 2 and 4, because the *עלי* of *עֲלֵי־וַיִּרְךָ* at the end of v. 2 occurs three times in the use of the preposition *עלי* in v.4 (Auffret 1993a:306). The features mentioned above link vv. 2-4 into a unity.

Vv. 5-7 begin with the conjunction *כִּי* (“because”) in v. 5 which signals the beginning of a new strophe. With the *כִּי* vv. 5-6 introduce the reason stated in vv. 2-4 as to why Yahweh must be praised. In vv. 5-6 the greatness of Yahweh’s works (*מַה-גְּדֹלֵי מַעֲשָׂיֶיךָ*, v.6) and the depths of Yahweh’s thoughts (*מֵאֵד עֲמֻקּוֹ מְחֻשְׁבֹתֶיךָ*, v.6) are two of the factors inducing the praise in vv. 2-4.

Vv. 5-7 are closely linked by style and content. The occurrence of the *מ* alliteration and of the term “work” (*מעשה*) in vv. 5-6, serves to tie them together. Vv. 6-7 are also related to each other by content, because the expression *מֵאֵד עֲמֻקּוֹ מְחֻשְׁבֹתֶיךָ* in v. 6 refers to the wonder of God’s plans<sup>6</sup> which the dull and the stupid in v. 7 cannot know and understand. Of vv. 5-7, v. 6 constitutes a central verse where the divine name stands between the two clauses (“how great are thy works” // “thy thoughts are very deep”). In relation to the preceding verses and the following, God’s name *יְהוָה* in v. 6 comes between the two opposite reactors, namely, the faithful in v. 5 who rejoice in the work(s) of God and the wicked in the description of v. 7 who do not know or understand (Auffret 1993a:306). This contrast between the faithful and the wicked is further developed in the continuing strophes.

If vv. 1-7 are considered as whole, there are some links between

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<sup>6</sup> Tate (1990:461) notes that the word *עֲמֻקּוֹ* may mean “strength / violence,” while Sylva (1995:168) refers to it as meaning “the mysteriousness of God’s plans.” We here adopt Sylva’s view.

vv. 1-4 and 5-7. The central verses, 3 and 6 of both strophes, refer to Yahweh in the description praising the greatness of Yahweh: your love and your truth (v. 3) and your works and your thoughts (v. 6). Besides, two pairs of stereotyped words are distributed around Yahweh (Auffret 1993a:307):

v. 2	Good	v. 5	Rejoice
	Yahweh		Yahweh
	Your name		Your hands

Vv. 8-10 constitute the third strophe. The fact that v. 8 begins a new strophe is evident, because v. 8 (also v. 10) begins with three stichs which are not found in the previous strophe. Throughout the psalm three stichs are found only in vv. 8 and 10, while v. 9 has only one stich which is distinct from other verses. This characteristic distinguishes this strophe from the others.

Vv. 8 and 10 are linked through style. The phrase “all workers of evil” (כָּל-פְּעֹלֵי אָוֶן) in v. 8 occurs again in v. 10, and the meaning of the phrase “to be destroyed” (לְהִשָּׁמַד) in v. 8 corresponds to the meaning of the word “perish” (אֲבָד) in v. 10. In content v. 8 is also linked with v. 10. The first two stichs of v. 8 portray the wicked with great success, while the last stich radically reverses the fortunes of the wicked “to be destroyed.” The theme of the destruction of the wicked developed in v. 8 continues in v. 10 where an anaphora is employed in that the expression, “for lo thy enemies” (כִּי הִנֵּה אֲוֹיְבֶיךָ) is repeated at the beginning of the first and the second stich. By means of the anaphora the psalmist emphasizes God's definitive reaction to the enemies (Sylva 1995:172; Kugel 1981:230) and indicates the total failure of the enemies (Tate 1990:467). The repetitive pattern created in v. 10 by means of the anaphora accentuates God's destruction of the enemies.

On the other hand, the last two stichs of v. 10 repeat the two verbs (אֲבַדוּ, יִתְפָּרְדוּ) which convey the idea of destruction of the enemies. As v. 8b emphasizes the demise of the wicked, so the repetition of the verbs in v. 10 still further stresses the total destruction of the enemies. In v. 8 the first two stichs refer to the success of the enemies, while in v. 10 the first stich mentions their existence. On the other hand, the last stich in v. 8 and the last two stichs in v. 10 speak of the demise of the enemies. Thus, both verses start with a statement about the enemies and end with their destruction (Sylva 1995:163, 170-173).

The central verse, v. 9, has a monostich. Bazak (1988:335) points out the importance of v. 9 by saying that there are fifty-two words before v. 9 and fifty-two words after it. Thus, it is centred in the psalm to stress the importance of the verse. V. 9 begins with the conjunctive “but” (ו) which contrasts the fate of the wicked in v. 8 to Yahweh in v. 9. The image of God drawn in this verse is the one “being on high for ever” (וְאַתָּה מְרוֹם לְעֹלָם) which is contrasted to the image of the enemies “to be destroyed for ever” (לְהִשָּׁמְדָם עַד-עַד) in v. 8. The contrast is between “to destroy them for ever” and “but you will be exalted forever.” Lexically the word עַד-עַד parallels the word לְעֹלָם, which shows God's power “being on high for ever” that effects the ultimate destruction of the enemies (Sylva 1995:174). Thus, v. 9, placed in the middle of the psalm and surrounded by vv. 8 and 10, serves to emphasize Yahweh's power which causes the destruction of the enemies.

Vv. 11-16 form the second stanza which is divided into two strophes (vv. 11-12 and 13-16). The consecutive ו that begins v. 11 indicates the beginning of a new unit. The first strophe deals with the victory of the psalmist bestowed through the triumph of God over the

wicked, while the second strophe describes the prosperity of the psalmist which is contrasted to the destiny of the wicked in vv. 8 and 10.

In the first strophe, the conspicuous use of the first person singular pronoun and the first person singular pronoun suffix (my, my, I, in v. 11; my, my, me, my, my, in v. 12), not found in other verses except for vv. 5 and 16, indicates vv. 11-12 as a unit.

The second strophe (vv. 13-16) also forms a unit. Vv. 13 and 14 share the same word “flourish” (יִפְרֹחַ) and v. 15 also contains the term יִנְבֹכֵן with the meaning similar to the word “flourish.” Besides, the repetition of the preposition בְּ, once in v. 13, twice in v. 14, and once in v. 15, characterizes vv. 13-15 as a unity. The theme of the prosperity of the righteous found in these verses (vv. 13-15) also ties them together as a unity, as seen in the following expressions: v. 13, “like the palm tree . . . flourish” // “like a cedar in Lebanon . . . grow”; v. 14, “planted in the house of Yahweh” // “in the courts of our God . . . flourish”; v. 15, “. . . bring forth fruit . . . flourishing and fresh”// “in the old age.” There is also movement of setting, from the reference to the trees in an unmentioned place in v. 13 to the temple in v. 14 and to the period of old age in v. 15.

Though each of these two strophes (vv. 11-12 and 13-16) forms its own unit, there is a close link between them. The repetition of the preposition כְּ (“like”) in vv.11 and 13 and of the word “fresh” (רֵעַן) in vv. 11 and 15 mark a close connection between them. As implied, the frequent occurrences of the preposition בְּ in both strophes (v.11: בְּשִׁמְךָ; v. 12: בְּשׁוֹרֵי, בְּקַמִּים; v. 13: בְּלִבְנוֹן; v. 14: בְּבַיִת, בְּחִצְרוֹת; v. 15: בְּשִׁיבָה) also confirm a further connection between them. In addition, both strophes present God’s beneficial gifts. In v. 11 God’s exalting (רָם) the horn of

the psalmist like a wild ox (פְּרָאִים) conveys the victory of the psalmist which reflects the divine benefit given to the psalmist. The same thought continues in vv. 13-16 where the life of the psalmist depicted in tree imagery symbolizes longevity and fertility (Weiser 1979:616), reflecting God's blessings.

V. 16 can be linked to vv. 13-15. It summarizes the elements of the preceding verses. The expressions "Yahweh is just" (כִּי־יָשָׁר יְהוָה) and "there is no unrighteousness in him" (וְלֹא־ עוֹלָתָהּ בּוֹ) recall not only the righteous man described in vv. 13-15 who stands with God, but also God's actions against the evildoers expressed in v. 12. The use of the first person singular suffix "my" in v. 16 also marks a link with vv. 11-12.

All of the subdivisions of this psalm are related to one another. Vv. 1-4 correspond to vv. 13-16 in content and style. The opening and the concluding verses share a key- word לְהַגִּיד (to declare) in vv. 3 and 16, and they have in common stereotyped pair words conveying similar meanings, such as "good" (v. 2) and "upright" (v. 16)// "faithfulness" (v. 3) and "no unrighteousness" (v. 16) (Auffret 1993a: 309-310). In addition, in vv. 2-4 the reference to the description praising Yahweh in the *temple* also corresponds to the contents in vv. 13-14 where the psalmist praises the prosperity of the righteous who live within the courts of Yahweh's *house*. Thus, the latter verses complement the former.

The relation of vv. 5-7 to vv. 11-12 is now our concern. Here the words creating a link are "great" (v. 6) and "exalt" (v. 11), carrying a similar meaning, and the occurrence of the first person singular pronoun "I" and of the first person singular pronoun suffix "me," appearing in

both strophes, mark a tie between them. Also, their contents are correlative to each other. The depths of God's thoughts which are not comprehensible to the dull man and the stupid are contrasted to the success of the psalmist in vv. 11-12 who understands Yahweh's ways (Magonet 1982:371, 1994:46). The singing about the works of Yahweh in vv. 5-6 corresponds to the victorious celebration of the psalmist in vv. 11-12, as described in the expressions "anointing oil" (v. 11) and "seeing and hearing the fate of the enemies" (v. 12). Magonet (1994:47, cf. 1982:371) also notes that the clear link between vv. 6-7 and 11-12 is "their shared sense of security in the triumphing of God over evil, identified as the enemies of God and of the speaker itself."

The central verses, vv. 8-10, also have certain relationships to other verses. In v. 9 a key word מָרוֹם meaning "exalt" is related to the expression "you have raised" (רָם) of v. 11, because the verb רָם in v. 11 comes from the same root as the adjective "exalted" (מָרוֹם). V. 8 is also linked with vv. 13-15. In v. 8 the wicked is described as sharing the fate of grass which fades quickly, but in vv. 13-15 the prosperity of the righteous is compared with the lot of trees which symbolize a long life (Loewenstamm 1978:113). On the other hand, v. 8 (also v. 10) is compared to v. 5, since in v. 5 God's work (בְּפַעֲלֵיךָ) is to be praised, but in v. 8 (v. 10) all works (כָּל-פַּעֲלֵי) of the wicked are mentioned as being destroyed. Thus, v. 5 points to the central verse with the words "בְּפַעֲלֵיךָ" and "מַעֲשֵׂיךָ", contrasting to "כָּל-פַּעֲלֵי" (evildoers). In addition, vv. 9-10 are linked with vv. 11-12. In v. 9 God is described as being "on high" (מָרוֹם) and in v. 10 it is said that his enemies will perish. In a similar way, in v. 11 the psalmist refers to his horn as being "high" and in v. 12 it is stated that the psalmist will see

the fate of the wicked, which may recall the expression “Your enemies will perish” (v. 9). Thus, the victory of God in v. 10 reveals the fate of the wicked who rise against him. In these verses, vv. 9-12, the relationship between God and the psalmist is established in a close connection. The use of the same stem (see above, מָרַם, מָרַם) links the heights of God in v. 9 with the exalting of the psalmist in v. 11, and both man and God stand against the fate of the wicked which emerges from “the treacherous implications of the flower and grass imagery” (Fisch 1988:130) in v. 8.

To summarize: the psalm is divided into the two stanzas (vv. 1-10 and 11-16), composed of three strophes (vv. 1-4, 5-7 and 8-10) and two strophes (vv. 11-12 and 13-16) respectively. There are some words and phrases as well as repetitive contents linking one strophe to another. The whole psalm is framed by the occurrence of the word לְהַגִּיד (‘‘to declare’’) at the beginning (v. 3) and at the end of the psalm (v. 16). Throughout the psalm, the name of Yahweh occurs seven times in vv. 2, 5, 6, 9, 10, 14, and 16, and it is distributed to important positions within the strophes, thus serving to bind them together. Vv. 1-4 are related to vv. 13-16 by content and style and vv. 5-7 have a definite relationship with vv. 11-12. Vv. 8-10 form the central verses of the psalm, and of these, v. 9 is placed in the middle of the psalm. V. 9 is linked to v. 11 by the same verbal root (see above) and v. 10 echoes the imagery drawn in v. 12. In addition, the growth of the grass in v. 8 also echoes the imagery of the trees in vv. 13-15, thus creating a definite relationship between them.

The wisdom motif is prominent in this psalm. The contrast between the wicked and the righteous, the idea of moral retribution, and the comparison of the prosperity of the righteous with the growth of a



tree clearly convey the characteristics of wisdom poetry (vv. 7-8, 13-16).

This psalm seems to belong to the genre of hymn of thanksgiving. The call to praise Yahweh in vv. 1-4 is typical of thanksgiving psalms. There is enough evidence to support the idea that the psalm might be used in connection with a liturgical situation. The mention of morning and evening, the phrase **טוֹב לַהַדְרֹת לַיהוָה**, with the allusion to **מִסִּדְרֵי רְאֲמוֹתָיִךְ** (v. 3), and the use of the musical instruments - all remind one of the temple service, as implied in other psalms.<sup>7</sup>

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<sup>7</sup> Pss 106:1; 107:1; 118: 29; 136: 1; cf. Ps 5: 4; 134: 1.

**Psalm 93:1-5**

1 יְהוָה מֶלֶךְ גָּאוֹת לִבַּשׁ לִבַּשׁ יְהוָה עֹז הַתְּאֲזָר אֶפְ-תִּכּוֹן תִּבֵּל בַּל-תִּמּוֹט  
2 נִכּוֹן כִּסְאֲךָ מֵאֵז מֵעוֹלָם אָתָּה  
3 נִשְׂאוּ נְהַרֹת יְהוָה נִשְׂאוּ נְהַרֹת קוֹלָם יִשְׂאוּ נְהַרֹת דְּכָנָיִם  
4 מִקְלֹת מַיִם רַבִּים אֲדִירִים מִשְׁבָּרֵי-יָם אֲדִיר בַּמָּרוֹם יְהוָה  
5 עֲדֹתֶיךָ נֶאֱמָנוּ מְאֹד לְבִיתְךָ נֶאֱוָה-קֹדֶשׁ יְהוָה לְאֶרֶץ יָמִים

Psalm 93 consists of two stanzas (vv. 1-2 and 3-5), the first of which has two strophes (vv. 1a-1b and 1c-2b) and the last three strophes (vv. 3a-3c, 4a-4c, and 5a-5c).

The first strophe, v. 1a-1b, is linked by content and style. Yahweh is the subject of all four verbs in v. 1a-1b and the verb לִבַּשׁ at the ending of 1a is repeated at the beginning of 1b, thus forming an anadiplosis. In addition, the first two words of 1a and 1b form a chiasm (AB/BA), while the last two words of 1a and 1b are paralleled synonymously (CB/CB) (Prinsloo 1993a:252), as the following shows:

	B (verb)	C (object)	B (verb)	A (subject)
1a:	לִבַּשׁ	גָּאוֹת	מֶלֶךְ	יְהוָה
	B (verb)	C (object)	A (subject)	B (verb)
1b:	הַתְּאֲזָר	עֹז	יְהוָה	לִבַּשׁ

V. 1a expresses the major theme of the psalm, “Yahweh is king” (יְהוָה מֶלֶךְ). By placing the subject יְהוָה before the verb מֶלֶךְ the psalmist emphasizes that no other god than Yahweh exercises kingship (Dahood 1968:340; Gelston 1966:507ff). 1b refers to Yahweh as a warrior (Prinsloo 1993a:252; Tarazi 1991:140), as the words עֹז and הַתְּאֲזָר imply. The terms are often used in a military setting in some passages of the Old Testament (cf. 2 Sam 22: 40; Ps 18: 40; 21: 1;

65: 7; 86: 16; Isa 8: 9; 45: 5; Job 38: 3; 40:7) Thus, Yahweh is portrayed in v. 1a-1b as a warrior-king, the motif of which closely connects these stichs.

The second strophe, 1c-2, is also closely linked. The occurrence of the same verbal root כּוֹן in 1c and at the beginning of v. 2 forms an anadiplosis between these verses, and through the repetition of the same verbal root, the two entities, הַכֶּלֶל (“the world”) and כִּסֵּאֶךָ (“thy throne”), which are the objects of the verbs (הַכֶּלֶל, הַכֶּלֶל), are closely connected. Also, in 1c the verb הַמְרוֹט forms an antonymic parallel with the verb נָכוֹן in 2a, but by the addition of the negative בַּל to the verb הַמְרוֹט in 1c, both verbs are paralleled synonymously (Pardee 1988:166; Prinsloo 1993a:253). In addition, the assonances and the repetition of the consonants (הַכֶּלֶל, הַמְרוֹט, הַכֶּלֶל; 2) occurring in the stichs of both verses give a further indication of the link between them. On the whole, vv. 1c-2 form a synonymous parallel, as the following shows:

C	B	A
בַּל-הַמְרוֹט	הַכֶּלֶל	אֶבֶן-הַכֶּלֶל
C'	B'	A'
מֵאֵז	כִּסֵּאֶךָ	נָכוֹן

The AA'/BB' elements do not need any comment. The meaning of the phrase בַּל-הַמְרוֹט in v. 1c corresponds to the one of the phrase מֵאֵז in v. 2 in the sense that the former refers to the certainty of the foundation of the world, whereas the latter denotes the firmness of the foundation of the throne. Through the parallelism the psalmist emphasizes that Yahweh's sovereignty, which is designated by the reference to his throne, had been an established fact when creation took place. The word מֵאֵז in connection with the phrase כִּסֵּאֶךָ נָכוֹן

obviously refers back to the time of creation in v. 1c and accordingly it implies that the “immovability” (בַּל־תִּמְרוֹט) of the world is a consequence based on the firmness of Yahweh’s throne (נִכּוֹן כְּסֵאֵךְ).

Vv. 1c-2 form not only a unity, but are also linked with the previous strophe. Yahweh becomes the subject of all verbs in these verses (cf., in v. 2 Yahweh is mentioned directly or indirectly as subject), and the king motif designated by the phrase יְהוָה מֶלֶךְ and by the term כְּסֵאֵךְ dominates both strophes. Moreover, v. 1a gives prominence to “Yahweh” by placing the noun (יְהוָה) ahead of the verb (מָלַךְ) and v. 2 also ends with the emphatic “You are” (אַתָּה) (Tarazi 1991:143). Thus, in vv. 1a-2c the psalmist stresses Yahweh’s kingship by placing the emphatic terms at the beginning of the first strophe and at the end of the second.

Vv. 3-5 constitute the second stanza. The fact that v. 3 begins a new section is evident, since in v. 3 Yahweh no longer occurs as subject, but is replaced by the floods (נִקְהָרוּחַ) as subject. Also, the nominal sentences of v. 2 are replaced by verbal sentences in v. 3 and a prevailing 2+2/2+2 metre in vv. 1-2 are changed into a 3+3+3 metre in vv.3-5 (Dahood 1968:340). Moreover, vv. 1-2 deal with Yahweh’s sovereignty over the world and the earth, while vv. 3-4 mention the chaotic power which is opposed to the sovereignty of Yahweh. Thus, vv. 3-4 are structured antithetically to vv. 1-2.

The first strophe is formed by v. 3a-3c. These three stichs describe the power of chaos represented by the floods (נִקְהָרוּחַ). In v. 3a and 3b the first two perfecta refer to the events described in vv. 1-2 occurring in primeval times, while in 3c the imperfectum describes the present threatening of worldly order by the forces of chaos (Kraus

1989:235). The water motif representing the chaotic forces is also found in v. 4 where the waters and the sea correspond to the floods in v. 3. Some exegetes (for instance, Kirkpatrick 1903:564) understand that the floods refer to the nations which were Israel's enemies, but it is more likely that the reference to the floods is to the primeval deep and probably to the hostile nations (Anderson 1972:668).<sup>8</sup>

V. 3a-3c are closely linked by the use of the same subject **נְהָרוֹחַ** and of the same verb **נָשְׂאוּ** which occur in all the stichs, and at the same time they are linked by means of staircase parallelism (Prinsloo 1993a:253; Dahood 1968:341; Brettler 1989:145; Briggs & Briggs 1969:302). This emphasizes the overwhelming effect of the event in v. 3. In addition, the occurrence of the assonance (**נְהָרוֹחַ, נָשְׂאוּ, נְהָרוֹחַ, נָשְׂאוּ**), an end rhyme (**נָשְׂאוּ, נְהָרוֹחַ, קוֹלָם, דְּבָרִים, קוֹלָם**), an end rhyme (**דְּבָרִים, קוֹלָם**) between the second stich and the third, the alliteration with **נ** (**נְהָרוֹחַ, נָשְׂאוּ, נְהָרוֹחַ, נָשְׂאוּ**) between the first two words of the first two stichs and a sonorous **נ** or **מ** appearing in most words, bind v. 3a-3c to a unity (Prinsloo 1993a:254).

Vv. 4a-4c constitute the second strophe of the second stanza. V. 4, consisting of the three stichs, continues the water motif developed in v. 3, but by contrast with the latter verse where verbal sentences dominate, the former consists of nominal sentences. In addition, v. 3 refers to the threat by chaotic forces, but v. 4 focuses on Yahweh's victory over the chaotic forces. In v. 3 the expression **נָשְׂאוּ, נְהָרוֹחַ** is repeated three times to emphasize the strong threat by the chaotic

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<sup>8</sup> May (1955:9-21) has argued that in the Old Testament the "many waters" (**רַב־מַיִם**) represent the chaotic, disorderly, insurgent elements which include not only mythical concepts but also the nations which were Israel's enemies.

forces, but in v. 4 the waters are no longer in a position to pose a threat to Yahweh's power, since Yahweh is exalted (בַּמְרוֹם) above the waters. In v. 4 the term בַּמְרוֹם carries the meaning of Yahweh's victory: Yahweh on high is mightier than the mighty waters. All these characteristics mentioned above distinguish v. 4 from v. 3.

V. 4a-c are closely linked by style and content. The word מְקַלֹּחַ in v. 4a also serves 4b, thus marking an ellipsis between v. 4a and 4b (Prinsloo 1993a:255).<sup>9</sup> This leads us to see a parallel between 4a and 4b without emending the text. The link between v. 4a and 4b is further apparent in the water metaphor (מִשְׁפְּרֵי-יָם, מַיִם), the assonance with im-sound (מַיִם, רַבִּים, אֲדִירִים), and the alliteration of the מ (מִשְׁפְּרֵי-יָם, אֲדִירִים, רַבִּים, מַיִם, מְקַלֹּחַ), occurring in both stichs. V. 4c is also linked with v. 4a-4b by the use of the comparative preposition מִן in v. 4a and 4b (it is implied in 4b by means of ellipsis, as indicated above). This serves to contrast the power of the waters in v. 4a-4b to Yahweh's power in v. 4c. In addition, the word אֲדִיר appearing in 4b and 4c and the alliteration of מ and ר in v. 4a-4c indicate a further link between them.

The second strophe, v. 4a-4c, has a close tie with the first strophe, v. 3a-c. These strophes are linked by the frequent use of water motifs (the floods, waters, and sea), by the occurrence of the word קוֹל in v. 3b and 4a, and by the fact that the name יְהוָה forms an inclusio around them (Prinsloo 1993a:255-256). Moreover, v. 4 is contrasted to v. 3 in that the latter describes the hostile threat caused

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<sup>9</sup> Prinsloo notes that the expressions מַיִם רַבִּים and מִשְׁפְּרֵי-יָם must be read as synonymous. This suggestion is reasonable, and thus textual emendations are not necessary.

by forces of chaos, while the former refers to Yahweh's complete conquest of the danger. In addition, v. 4 is also linked with v. 2. The preposition ׀ occurs in both verses and both verses refer to places ("throne" in v. 2; "height" in v. 4).

V. 5a-5c form the last strophe of the second stanza. This verse describes Yahweh's kingship in terms of a historical perspective. The term עֲדֹתָיָךְ may refer to the laws or the commandments by which Yahweh establishes and orders his people,<sup>10</sup> while the word לְבֵיתֶךָ may denote the temple in which Yahweh dwells and presents himself to his people. Through the use of these terms in v. 5, the psalmist emphasizes that Yahweh can be experienced through his decrees (עֲדֹתָיָךְ) and in his house (לְבֵיתֶךָ). Thus, the thought of the psalm moves from the superempirical dimension of the divine kingdom (vv. 3-4) to the historical dimension (v. 5) (Otto 1983:60).

The three stichs, v. 5a-5c, are closely linked by style and content. V. 5a and 5b are related by the occurrence of the same second person singular suffix ("your decrees"; "to your house") which refers to Yahweh, and 5b is linked with 5c, since both stichs contain the preposition לְ. In addition, in v. 5b and 5c the assonance with the sounds o- and e- (שָׁרָךְ, אֶרְךָ) is found. A poetic climax is found in the last stich, v. 5c, since the psalmist moves from Yahweh's

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<sup>10</sup> The meaning of the term עֲדֹתָיָךְ is "testimonies" or "affirmations." Shenkel (1965: 404-409) argues that the word means "your throne," thus marking a parallel with the one in v. 2, while Anderson (1972:669) understands it as "the Covenant as a whole (cf. 119:2), which includes, not only the mighty deeds of Yahweh, but also his promises and commands (cf. 25: 10; 132:12)." On the other hand, Weiser (1979:620) suggests that it means "the tradition of the *Heilsgeschichte* which was recited in the covenant cult" and Mays (1994a:301) sees it as referring to the laws and ordinances by which Yahweh orders human life. Anderson's suggestion and Mays's seem reasonable.

“decrees” and “house” in v. 5a-5b, belonging to his character and dwelling place, to Yahweh himself in v. 5c, as found in the following expression: יְהוָה לְאֶרֶץ יָמִים.

This strophe of the second stanza, v. 5, is linked with the second strophe of the first stanza, v. 1c-v. 2. In v. 5 Yahweh governs the disordered world which belongs to the chaotic sphere, through his decrees. In this sense the meaning of the term עֲדֹתָיָךְ may be paralleled with that of the expression תְּפוֹן תְּבִיל, which also refers to Yahweh’s sovereignty over the world. In the same way, the expression נְאֻמָּנוּ מְאֹד in v. 5 corresponds to the one בְּלִ-תְּמוֹט in v. 1c, because the former refers to the firmness of Yahweh’s decrees, while the latter stresses the stability of the world. Moreover, both strophes (vv. 1-2 and v. 5) mention the places “your house” in v. 5 and “your throne” in v. 2 paralleled with “the world” in v. 1c, and at the same time, they end with references to time, “מְעוֹלָם” and “לְאֶרֶץ יָמִים” (see, Prinsloo 1993a:257; Auffret 1991:105).

To summarize: On the whole, v. 1c, v. 2 and v. 5 refer to the firmness of Yahweh’s sovereignty, whereas vv. 3-4 mention the chaotic forces which are opposed to the stability of his sovereignty. However, the purpose of vv. 3-4 is to emphasize Yahweh’s power as being mightier than the threat by the chaotic forces. Throughout the psalm the psalmist has made it clear that Yahweh’s kingship stands firm, that his might is more powerful than the waters and that his commandments are trustworthy.

As indicated above, vv. 1-2 form the first stanza composed of two strophes (vv. 1a-1b and 1c-2) and vv. 3-5 the second stanza which can be divided into three strophes (vv. 3a-3c, 4a-4c and 5a-5c). Of all these strophes the last strophe of the second stanza forms the pivotal



verse of the psalm. There are many words and phrases linking one strophe to another which suggest the coherent unity of the psalm. V. 1a-1b are linked to vv. 1c-2 by the use of the same subject “Yahweh” and v. 3a-3c has a strong connection with v. 4a-4b by the same unifying motif “water.” Also, v. 4 has a certain relationship with v. 2 through the occurrence of the preposition ׀ן, but it is difficult to draw an exact relationship between them. V. 5 refers to vv. 1c-2c. The relationship between them is as strong as the one between v. 3 and v. 4. The internal bonds within the psalm are clearly seen through the repetition of contents as well as the repetition of words and phrases. It can without doubt be said that Psalm 93 forms a coherent unity.

There is no consensus among scholars concerning the Gattung of the psalm. Exegetes have classified the psalm as a so-called enthronement psalm (Mowinckel 1962a:106ff) or as “a song in praise of Yahweh’s kingship” (Weiser 1979:617; cf. Kraus 1989:232) or as “a hymn or praise psalm that celebrates Yahweh’s kingship and victory over primordial forces” (Tate 1990:474)... etc. It is difficult to define the Gattung of the psalm, because there is no obvious allusion within the psalm itself to its genre or the Sitz im Leben which we can deduce. Within the psalm itself there are no such summonses or calls to praise Yahweh as found in other hymns (e.g. Pss 95; 96; 100; 104). It has been widely classified as belonging to one of Yahweh’s enthronement psalms, but it is more difficult to say with certainty whether there was such a festival (a festival of Yahweh’s enthronement based on the thesis developed by Mowinckel) or not. It is clear that the psalm refers to the theme of Yahweh’s kingship, but this does not support the thesis that Mowinckel has argued. Accordingly it is better to leave the matter of genre-decision unanswered. What is more

significant here is to deduce the function of the psalm. As implied above, one of the psalm's functions may be to persuade the readers or listeners that Yahweh is powerful and reliable, and that his ordinance stands firm.

**Psalm 94:1-23**

- 1 אֵל-נִקְמוֹת יְהוָה אֵל נִקְמוֹת הוֹפִיעַ
- 2 הַנֶּשֶׂא שֹׁפֵט הָאָרֶץ הָשִׁב גְּמוּל עַל-גָּאִים
- 3 עַד-מָתִי רְשָׁעִים יְהוָה עַד-מָתִי רְשָׁעִים יַעֲלוּז
- 4 וַיִּבְעֹר וַיְדַבְּרוּ עֲתָק יִתְאַמְרוּ כָּל-פְּעֻלֵי אָוֶן
- 5 עִמָּךְ יְהוָה וַיִּדְכְּאוּ וַיִּנְחַלְתֶּךָ יַעֲנוּ
- 6 אֶלְמָנָה וַיְגַר וַיְהַרְגוּ וַיִּחַוְּמוּם יִרְצָחוּ
- 7 וַיִּאמְרוּ לֹא יִרְאֶה-יְיָ וְלֹא-יִבִין אֱלֹהֵי יַעֲקֹב
- 8 בֵּינוּ בַּעֲרִים בָּעַם וּכְסִילִים מָתִי תִשְׁפִּילוּ
- 9 הַנֹּטֵעַ אֲזֹן הָלֹא יִשְׁמַע אִמ-יֵצֵר עֵינַי הָלֹא נִבִּיט
- 10 הַיֹּסֵר גֹּוִים הָלֹא יוֹכִיחַ הַמְלַמֵּד אָדָם דַּעַת
- 11 יְהוָה יִדַּע מַחְשְׁבוֹת אָדָם כִּי-הִמָּה הִבָּל
- 12 אֲשֶׁר־יִהְיֶה אֲשֶׁר-תִּיַסְּרוּנוּ יְיָ וּמִחֹרְתְךָ תִּלְמַדְנוּ
- 13 לְהַשְׁקִיט לוֹ מִיָּמִי רַע עַד יִכְרֶה לְרַשָּׁע שְׂחַת
- 14 כִּי לֹא-יִטֹּשׁ יְהוָה עַמּוֹ וַיִּנְחַלְתוּ לֹא יַעֲזֹב
- 15 כִּי-עַד-צָדֵק יָשׁוּב מִשְׁפָּט וְאַחֲרָיו כָּל-יִשְׂרָאֵל
- 16 מִי-יָקוּם לִי עַמ־מִרְעִים מִי-יִתְנַצֵּב לִי עַמ־פְּעֻלֵי אָוֶן
- 17 לִוְלִי יְהוָה עֲזָרְתָה לִי כַמַּעַט שְׂכָנָה דוּמָה נִפְשִׁי
- 18 אִמ־אֲמַרְתִּי מָטָה כִּגְלִי תִסְדֶּךָ יְהוָה יִסְעֲדֵנִי
- 19 בָּרֶב שׁוֹרְעֵפִי בְּקִרְבִּי תִנְחַוּמֶיךָ יִשַׁעְשַׁעוּ נִפְשִׁי
- 20 הַיִּתְחַבֶּךְ כִּפְסֵא הַזֹּחַת יֵצֵר עֲמָל עַל־חֵק
- 21 וַיְגֹדְדוּ עַל-נַפְשִׁי צַדִּיק וְדָם נָקִי יִרְשִׁיעוּ
- 22 וַיְהִי יְהוָה לִי לְמִשְׁגָּב וְאֱלֹהֵי לְצוּר מַחְסִי
- 23 וַיָּשֶׁב עֲלֵיהֶם אֶת-אוֹנָם וּבִרְעָתָם יִצְמִיחַם יִצְמִיחַם יְהוָה אֱלֹהֵינוּ

Psalm 94 consists of three stanzas (vv. 1-7, 8-15, and 16-23). The first stanza is made up of three strophes (vv. 1-2, 3-4, and 5-7), the second of two strophes (vv. 8-11 and 12-15), and the third of two strophes (vv. 16-19 and 20-23).

The first strophe of the first stanza, vv. 1-2, consists of an appeal

to God to judge the wicked. The name of God יהוה in v. 1 is paralleled with the name יהוה in v. 23, and the word שׁוֹב in v. 2 is repeated in v. 23. These words occurring at the beginning and the end of the psalm, form an inclusio to the entire psalm. There is also the threefold use of anadiplosis occurring in vv. 1, 3, and 23 (as found in the following phrases “אֵל-נִקְמָוֹת יְהוָה אֵל נִקְמָוֹת” in v. 1, “עֲרֹמְתֵי רָשָׁעִים יְהוָה עֲרֹמְתֵי רָשָׁעִים” in v. 3 and “נִצְמִיחֵם וְנִצְמִיחֵם” in v. 23) which might suggest a correlation between the beginning and the end of the psalm.

Apart from the stylistic perspective, in content the beginning of the psalm corresponds to the end, because the appeal to God to punish the wicked at the beginning is answered at the end by stating that the God of retribution will destroy the wicked because of their sins. In this way, the major theme of God's vengeance frames the whole psalm.

In content and style vv. 1-2 are linked together. The epithet, אֵל-נִקְמָוֹת (“God of vengeance”) in v. 1 is paralleled with the expression שֹׁפֵט הָאָרֶץ (“judge of the earth”) in v. 2 which clarifies the understanding of “vengeance,” and both verses refer to the theophany of God in that the words הוֹרֵפֵי־עַ ( “shine forth”) in the end of v. 1 and הִנָּשֵׂא (“rise up”) in the beginning of v. 2 are often used in the description of theophany (Deut 33:2, 5; Ps 50:2; 7:7; Judg 11:36; Ps 18:48). Furthermore, the kingship of Yahweh described in v. 1 is closely associated with Yahweh as judge in v. 2 (Peels 1995:211).

Whereas vv. 1-2 have the three imperative verbs (הִנָּשֵׂא, הוֹרֵפֵי־עַ, הִשָּׁב) and are composed of an appeal to Yahweh to intervene as judge of the earth, vv. 3-4 have the four imperfecta (יִתְאָמְרוּ, יִדְבְּרוּ, יִבְיָעוּ, יַעֲלוּ) describing the attitude and words of the wicked. This feature distinguishes vv. 3-4 from vv. 1-2. However, despite this difference, both

strophes exhibit a close link in content and style. The staircase parallelism found in vv. 1 and 3 (Watson 1984:151) serves to link both strophes, and the  $\text{פְּעֻלֵי אָוֶן}$  in v. 3, the pronoun “they” and “the workers of evil” ( $\text{פְּעֻלֵי אָוֶן}$ ) in v. 4 refer back to “the proud” ( $\text{רִאֲוִי}$ ) in v. 2, so that both strophes mark a close connection to each other in these features.

V. 3 starts with a question characteristic of the lament (“how long” x 2) in which the arrogance of the wicked is described. Kirkpatrick (1903:567) and Dahood (1968:347) suggest that vv. 3-4 be read as a series of questions, so that the force of the interrogative  $\text{עַד-מָה}$  in v. 3 is extended to v. 4. In this case, vv. 3-4 are structured in a parallel way by using the question “how long.” Another link between these verses is found in the use of the words  $\text{פְּעֻלֵי אָוֶן}$  in v. 3 and  $\text{פְּעֻלֵי אָוֶן}$  (“workers of evil”) in v. 4 referring to the same people. Besides, they are linked by the occurrence of the imperfectum and the repetition of the pronoun “they” (“they shall exult,” “they will pour out,” “they will speak,” they will boast”) suffixed in the verbs of both verses.

In contrast to the fact that v. 4 opens with a verb at the beginning, vv. 5-6 begin with nouns. This distinguishes vv. 5-6 from vv. 3-4, but nevertheless, the former has a link with the latter in its content. Vv. 3-4 refer to the words of the wicked, while vv. 5-6 describe their behaviour. The wicked who pour out arrogant words and boast about themselves in vv. 3-4 also “crush ... kill ... murder” the weak in vv. 5-6. Thus, in content vv. 3-4 and 5-6 are closely united.

V. 7 has a thematic relationship with vv. 5-6, because in v. 7 the phrase  $\text{אֱלֹהֵי יַעֲקֹב}$  (“the God of Jacob”) belonging to the semantic field

of covenant relationship, corresponds to the expressions  $\text{ךָּמֶע}$  (your people) and  $\text{ךָּתְּלִמָּךְ}$  (your heritage) in v. 5. Another indication that v. 7 is closely linked with the previous verse(s) is found in the use of the *waw* consecutive at the beginning of the verse which shows a continuation of v. 6. These features link vv. 4-7 into a unity. In addition, v. 7 has a certain relation to v. 4, because v. 7 again mentions the words of the wicked which express the statement in v. 4 more clearly. The occurrence of the word  $\text{אָמַר}$  in v. 4 and in v. 7 also marks the linkage between them. All these features tie vv. 3-7 into a close unity. It has already been implied that vv. 3-7 also have a close relationship with vv. 1-2. The reason for the appeal to God to judge the wicked in vv. 1-2 is given in vv. 3-7, because the words and behaviour of the wicked crush the weak which belong to God (cf. v. 5, ‘your people and your heritage’).

The second stanza, consisting of a wisdom section, constitutes two strophes (vv. 8-11 and 12-15). Kuntz (1974:200-202) points out that of the 15 conjectured wisdom words he lists in this psalm, “all but three appear within vv. 8-15.” Clear wisdom motifs occurring in these verses set them apart from the surrounding stanzas.

In spite of the conjunction between vv. 8-15, the first strophe of this stanza, vv. 8-11, can be distinguished from vv. 12-15, because the former strophe deals with rebuke of the wicked, while the latter turns to the righteous who respond to the divine instruction. Vv. 8-11 are tied together by the use of the two verbs  $\text{יָדָע}$  (“understand”, v. 8) and  $\text{יָדָע}$  (“know”, v. 11) which constitute a pair of synonymous terms. In content these verses form a reaction against the words and acts of the wicked in vv. 3-7. In fact, the negative particle  $\text{לֹא}$  occurring in vv. 9-10a constitute an answer to the arrogant words the wicked allude to in v. 7.

In this strophe the sharpness of the psalmist's tone is heightened by means of the stylistic feature of alliteration with the three ב sounds (בִּינֹה, בְּעַרְיִים, בָּעֵמֶם) and by the repetition of the interrogative particle אֵלֶּה (Booij 1994:141).

The command בִּינֹה with an imperative at the beginning of v. 8a and the rhetorical question הֲיִנֹּחַ at v. 8b indicate the beginning of a new strophe. The verse reflects a reaction to the statements of the wicked made in v. 7. Vv. 9-10a repeat the negative particle אֵלֶּה before each verbal phrase and form parallelisms, as shown in the following: אֵזְנוֹ (ear) // יִשְׁמָע (hear), v. 9a; עַיִן (eye) // רְבִיטִי (see), v. 9b; חִטְּוֵהוּ (chasten) // יִדְבִּירֵהוּ (judge), v. 10a. Because the negative particle is omitted in v. 10b, there is probably an ellipsis before the word הֲיִנֹּחַ, suggesting the reading of “does he not know?” (Anderson 1972:673) and thus 10b is paralleled with vv. 9a, b, and 10a.

V. 11 constitutes the conclusion of the arguments in vv. 8-10. As the conclusion to vv. 8-10, v. 11 stands in clear contrast to the statement in v. 7 (Kraus 1989:241), as do vv. 8-10.

As indicated above, vv. 8-11 have a close tie with the preceding section. In addition to the references made above, there are other linguistic links. The בְּעַרְיִים (“dull-hearted ones”) and the כֹּסֵי'לִים (“fools”) in v. 8 refer to the wicked in vv. 3-7, and the occurrence of the word בִּין (“understand”) in v. 7 and v. 8 also marks a link between them. Also the appearance of the word עַמֶּה (people) in v. 5 and v. 8 is worth noting.

Vv. 12-15 form the second strophe of the second stanza. Vv. 12-13 describe God's kindness to the righteous, while vv. 14-15 refer to the motivation for the promises of God described in vv. 12-13. In vv. 12-13

we have the third person suffix ‘him’ referring to the righteous, while 14-15 describe the ‘him’ in vv. 12-13 as ‘his (Yahweh’s) people and heritage’ (עַמּוֹ וְנַחֲלָהוֹ, v. 14) and ‘the righteous’ (צַדִּיק, v. 15a) and ‘all the upright in heart’ (כָּל־יִשְׂרָיִלֵב, v. 15b). These features bind vv. 12-15 into a unity.

Vv. 12-13 start and end with alliteration, namely, אֲשֶׁר, אֲשֶׁר (v. 12) and לְרָשָׁע וְשָׂחָה (v. 13). After the alliteration at the beginning of v. 12, we have a chiasm in that תִּיִּטְרַנְנֵנִי (“chasten”) corresponds to הִלְמִדְנֵנִי (“teach”) and יָהּ (O Yah) to חֹרֶתְךָ (law), and in v. 13 we also find a parallelism, as follows:

C	B	A
מִימֵי רָע	לוֹ	לְהַשְׁקִיט
C’	B’	A’
שָׂחָה	לְרָשָׁע	עַד יִכְרֶה

Vv. 14 and 15 both start with the conjunction כִּי that introduces the motivation for the statements in vv. 12-13, and each of verses 14-15 has a chiasm after the conjunction:

A’	B’	B	A
V. 14: לֹא יַעֲזֹב	וְנַחֲלָהוֹ	עַמּוֹ	כִּי־לֹא־יִטֹּשׁ יְהוָה
A’	B’	B	A
V. 15: כָּל־יִשְׂרָיִלֵב	וְאֶחָדֵיךָ	יָשׁוּב מִשֹּׁפֵט	כִּי־עַד־צָדִיק

Vv. 12-15 have a certain relationship with the preceding passages. Vv. 10 and 12 share the words יָסַר and לָמַד, and the words עַם and נַחֲלָה also appear in vv. 5 and 14. V. 15 seems to respond to the call of vv. 1-2 (or, vv. 1-4), because both these verses contain the words שׁוּב and שֹׁפֵט. In fact, these words function as an inclusio. When



compared with other verses, vv. 12-15 create a chiasm with vv. 2-11:

A: 'The proud' (v. 2; cf. also v. 4, 'all the evildoers')

B: 'Your people . . . your heritage' (v. 5)

C: 'Chasten . . . teach' (v. 10)

C': 'Chasten . . . teach' (v. 12)

B': 'Your people . . . your heritage' (v. 14)

A': 'All the upright in heart' (v. 15)

The comparison is effective: the wicked seem to dominate the weak in vv. 2-11, but in vv. 12-15 God triumphs over them. It is clear that vv. 12-15 provide the answer to the question raised in vv. 2-11, especially, vv. 4-6, with a promise of protection to "his people and his heritage" (v. 12).

The second stanza, vv. 16-23, forms two strophes (vv. 16-19 and 20-23). In this stanza, the psalmist, speaking in the first person singular form, now describes the present situation full of injustice expressed by the righteous in vv. 2-15. Each strophe starts with the interrogatives מִי (v. 16) and הֵן (v. 20), and the occurrence of the words רַעַע ("wickedness") and אָוֶן ("evil") in vv. 16 and 23 constitute an inclusio.

V. 16 starts with the question 'who' (מִי), but it seems to have a connection with vv. 3-4 where v. 3 has the question, 'how long?' (עַד-כַּיָּמַי). Both questions, 'how long?' and 'who?' concern the appeal to God's judgement against the wicked and the evildoers. The phrase אֲנִי פְעֹלֵי אָוֶן ("workers of evil") in v. 16 also occurs in v. 4, so that it is clear that vv. 3-4 and 16 form a certain relationship.

V. 17 is linked with v. 16 by the use of the word לִי ("to me") and the term גַּבְשֵׁי occurs in both verses, vv. 17 and 19. End-rhyme also occurs in vv. 17-19 (v. 17: לִי, לִוְלִי; v. 18: אֲמַרְתִּי, רַגְלִי; v. 19:

וּפְשֵׁי, בְּקִרְבֵּי, שְׂרָעֵפֵי. These features tie vv. 16-19 into a unity.

Vv. 20-23 are closely tied together by the repetition of words and content. The preposition *עַל* appears in vv. 20, 21, and 23, and “my God” (*אֱלֹהֵי*) and “Yahweh” (*יְהוָה*) in v. 22 correspond to “our God” (*אֱלֹהֵינוּ*) and “Yahweh” (*יְהוָה*) in v. 23. The repetition of the word *נִצְמִיחֵם* in v. 23, which urges the vengeance of God, is reminiscent of the opening verse where the repetition of the phrase *אֵל-גִּקְמוֹת* sets forth the strong tone for the vengeance of God. This motif of God’s vengeance, with the repetition of the word *שׁוֹב* at the beginning and the end, governs the entire psalm.

To summarize, the psalm is made up of three stanzas. The first stanza is composed of three strophes (vv. 1-2, 3-4, and 5-7), the second of two strophes (vv. 8-11 and 12-15) and the third of two strophes (vv. 16-19 and 20-23). On the whole, the psalm constitutes a coherent unity through the repetition of words, phrases, and contents. The word *שׁוֹב* is meaningfully distributed through the psalm (vv. 2, 15, 23) binding the psalm together with “the act-consequence idea of retribution” (Tate 1990:486). The similar style in urging God’s vengeance appears in each of the important sections: “God of vengeance” (v. 1); “How long the wicked ...” (v. 3); “who rises up for me against evildoers ... ?” (v. 16); “He will destroy them, Yahweh our God will destroy them!” (v. 23). There are also many key-words that tie the different parts of the psalm together: *שָׁפֵט* (vv. 2, 15); *רָשַׁע* (vv. 3, 13, 21); *מַחֵי* (vv. 3, 8); *אוֹן* (vv. 4, 16); *עַם* and *נַחֲלָה* (vv. 5, 14); *בֵּין* (vv. 7, 8); *יְהוָה* (vv. 7, 12); *יָצַר* (vv. 9, 20); *יָסַר* and *לָמַד* (vv. 10, 12). The repetition of the words and phrases observed above ties each section together and binds the whole psalm into a unity. Thus, there is little doubt that the psalm forms a

coherent structure.

The psalm can be divided into three parts in terms of generic analysis. Vv. 1-7 reveal a communal concern, as the following expressions show: “Your people...your heritage...,” in v. 5; “the widow and the sojourner...the fatherless...,” in v. 6. As Kraus (1989:239) insists, it is likely that vv. 1-7 belong to a community lament. Vv. 8-15 have a clear wisdom motif and vocabulary, as we have noted above, while in vv. 16-23 we have the style of an individual prayer, as the repetition of the first person pronoun and the first person pronoun suffix occurring in these verses implies. Thus, the psalm is a poem of mixed styles: community lament (vv. 1-7); a didactic and admonitory address (vv. 8-15); a prayer song of an individual (vv. 16-23). In spite of the diversity of sections in the psalm, however, the unity of the psalm is maintained, as we have seen above.

**Psalm 95:1-11**

- 1 לכו נרננה ליהוה נריעה לצור ישענו  
 2 נקדמה פניו בתודה בזמרות נריע לו  
 3 כי אל גדול יהוה ומלך גדול על כל אלהים  
 4 אשר בידו מחקרי ארץ ותועפות הרים לו  
 5 אשר לו הים והוא עשהו ונפשח ידיו יצרו  
 6 באו נשתחווה ונקרעה נברכה לפני יהוה עשנו  
 7 כי הוא אלהינו ונאנחנו עם מרעיתו וצאן ידו היום אמ בקלו תשמעו  
 8 אל תקשו לבבכם כמריבה כיום מסה במדבר  
 9 אשר נסוגי אבותיכם בתנוגי גמראו פעלי  
 10 ארבעים שנה אקוט בדור נאמר עם תעי לבב הם והם לא ידעו דרכי  
 11 אשר נשבעתי באפי אמר באון אל מנוחתו

Psalm 95 consists of three stanzas, namely vv. 1-5, vv. 6-7b and 7c-11, each comprising two strophes (vv. 1-2, 3-5, 6 and 7a-b, 7c-9 and 10-11).

The first strophe of the first stanza, vv. 1-2, is composed of four hemistichs of the same rhythm. It starts with an emphatic imperative *לכו*, followed by four cohortatives (*נרננה, נריעה, נקדמה, נריע*) in the first person plural occurring in each hemistich. The four cohortatives with similar sets of verbs occurring in vv. 1-2 serve to emphasize the fact that praise and thanks should be given to Yahweh (Prinsloo 1995a:397). The two cohortatives in v. 1 are structured into a synonymous parallelism, while v. 2 has a chiasmic structure. These verses are closely linked by syntax and style. The second cohortative (*נריעה*) in v. 1 is repeated in v. 2 and the two third-person suffixes (his, him) in v. 2 refer back to Yahweh in v. 1. As indicated, both verses are also linked by the use of the four cohortatives.

V. 1 mentions Yahweh as “a rock of our salvation” (יְשׁוּעָה לְצַרֵּנוּ). Howard (1986:75; also Dahood 1968:353; Tate 1990:495) understands the rock as referring to the wilderness experiences of water flowing from a rock (Exod 17:1-7; Num 20:2-13), which is recalled in vv. 8-11, but the immediate context following v. 1 gives no indication of the suggestion. It is likely that the description of Yahweh as a rock is a metaphor of trust, namely, Yahweh as a refuge (Hossfeld 1994:33; Prinsloo 1995a:395).

Vv. 3-5 form the second strophe. The fact that vv. 3-5 form a new unit is evident, because the verbal sentences in vv. 1-2 are replaced by nominal sentences in vv. 3-5 and v. 3 begins with the conjunction וְ which signals the beginning of a new section.

Vv. 3-5 are closely linked by syntax and content. It is likely that all three verses, as Prinsloo (1995a:398) has indicated, contain the conjunction וְ, thus presupposing that there is an ellipsis in vv. 4 and 5 and that all these verses function as a motivation for the statements in vv. 1-2. In this case, vv. 3-5 are linked by the use of the conjunction. In addition, vv. 4-5 are also related to v. 3, since the former verses have the particle (וְשֵׁנִי) modifying the main sentence of v. 3 and they also have third-person singular suffixes (v. 4, *his* hand, *his*; v. 5, *his*, *he* made it, *his* hands) referring to Yahweh in v. 3. On the other hand, vv. 4-5 are also linked. At the beginning of v. 5 the word לוֹ occurring at the end of v. 4 is repeated, and the two verses have the word “his hand(s)” in common. Considered as a whole, these two words form a chiasmic parallelism (Prinsloo 1995a:398), as follows:

V. 4:	לוֹ	בְּיָדוֹ
V. 5:	בְּיָדוֹ	לוֹ

Furthermore, v. 5 complements v. 4 in that the creation described in the latter refers to the vertical dimension of creation (depths of the earth - heights of the mountains), while v. 5 mentions the horizontal dimension of creation (sea-dry land) (Massouh 1983:85; Hossfeld 1994:34; Prinsloo 1995a:399). In v. 4 the “depths of the earth” is contrasted to the “heights of the mountains,” while in v. 5 the “dry land” is contrasted to “the sea.” The expressions of v. 4 emphasize the sphere of his sovereignty, namely “from the depths of the earth, where the powers of death reside, to the peaks of the mountains, where deities have their assemblies” (Tate 1990:501). Through this poetic device, the psalmist emphasizes that the whole of creation depends on Yahweh. The word “his hand(s)” in vv. 4 and 5 emphasizes his sovereignty over creation. In this connection, it is again worth referring to v. 3, since it describes Yahweh, whose sphere is in heaven, as being greater than all gods (Hossfeld 1994:34). Thus, vv. 3-5 refer to all dimensions of creation, namely, heaven, earth, and sea, as belonging to the sphere of Yahweh’s dominion.

The second stanza, vv. 6-7a, starts with the imperative בִּאֵר in v. 6 which indicates the beginning of a new section. This second stanza is parallel to the first in many ways.<sup>11</sup>

V. 6 corresponds to vv. 1-2. It starts with the imperative בִּאֵר, which is synonymous to לָכֹז in v. 1, and the imperative is followed by the three synonymous cohortatives (נִשְׁתַּחֲוֶה, וְנִכְרַעַה, וְנִבְרַכָּה) (cf. the four cohortatives in vv. 1-2). V. 6 also refers to the presence of Yahweh (לְפָנֵי-יְהוָה), just as v. 2 does (פָּנָיו, “into his presence”). Both stanzas, vv. 1-5 and 6-7a, also start with פִּי (v. 3 and v. 7) which is used as the

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<sup>11</sup> For the contrast of the first stanza to the second, see Prinsloo (1995a: 399-401).

motivation clause for the call to Yahweh, and v. 6 describes Yahweh as “our maker” (עָשָׂנוּ), recalling the phrase “he made it” (עָשָׂהוּ) in v. 5 (cf. the use of the same verb). By adding the simple pronominal suffix “our”, the creator of everything described in vv. 3-5 becomes *our* creator in v. 6. This is reminiscent of v. 7 where Yahweh is mentioned as *our* God and the expression “we are the people of his pasture and the flock of his hand” speaks of the relationship between God and his people, namely, the covenant relationship. Thus, the psalmist moves from the general description of God to a more intimate description, namely, from the heavenly king (v. 3) to the creator of the universe (vv. 4-5), to the shepherd of Israel (the God of the covenant) (v. 7a). In addition, the nominal sentences in v. 3 after the cohortatives in vv. 1-2 correspond to those of v. 7 which also follow the cohortatives in v. 6, and the word “his hand” in v. 7 recalls vv. 4 and 5 where it is also used in relation to Yahweh’s act of creation. All these features mentioned above indicate a close relationship between the first strophe and the second. Davies (1973:188) has pointed out that the calls to worship often found in the Old Testament contain three elements: 1) an imperative; 2) the conjunction וְ; 3) a statement of faith. We find the same three elements in vv. 1-5 and 6-7a. As Massouh (1983:84-88) indicated, both stanzas are balanced and symmetrical.

Vv. 7c-11, comprising the final stanza, is composed of two strophes (vv. 7c-9 and 10-11). A prophetic oracle from the mouth of Yahweh dominates the whole of this section. The fact that v. 7c should be linked to the following verses rather than the previous verses is strongly evident.<sup>12</sup> The second-person plural verb form “you hear”

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<sup>12</sup> See Prinsloo’s (1995a: 401-402) argument for this division.

(תִּשְׁמְעוּ) at the end of v. 7 (not found in the previous stanza) is implied in v. 8, and thus connection is created between v. 7c and v. 8 a. The occurrence of the second- person plural suffixes (“your heart,” v. 8; “your father,” v. 9) in vv. 8 and 9 also marks a connection with v. 7c. Moreover, the word ‘day’ in v. 7c is repeated again in v. 8. It is also likely that vv. 8-11 form the direct reason for the substance of the statement “listen to his voice” at the end of v. 7.

V. 7c as a transitional stich concludes the hymnic sections of vv. 1-7b and also introduces the subsequent part (vv. 8-11). The poetic line composed of three stichs in v. 7 “has the effect of isolating and thus emphasizing v. 7c” (McCann 1993b:47).

7c is structured in parallel with v. 8a. The expression “Oh, that day you would give heed to his voice” (הַיּוֹם אִמְדַּבְּרוּ לְוַיְשָׁמְעוּ) corresponds to “do not harden your heart” (אַל־תְּקַשְׁרוּ לְבַבְכֶם) in v. 8, and in both the meaning is the same: a call to obedience. Both verses, 7c and 8a show a chiasmatic structure if we disregard the phrase אִמְדַּבְּרוּ in v. 7c:

B	A
תִּשְׁמְעוּ	בְּקִלּוֹ
A'	B'
אַל־תְּקַשְׁרוּ	לְבַבְכֶם

The word “today” in v. 7c reminds one of the instructional style in Deuteronomy (e.g. Deut 4:40; 5:3; 6:6; 7:11)<sup>13</sup> and links the present (as implied in the word “today”) with the past (Tate, 1990:502), which is referred to in the following verses, vv. 8-11.

V. 8 emphasizes the disobedience of the people in the wilderness.

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<sup>13</sup> The “today” spoken of in v. 7 is “the day of the proclamation in worship” (Kraus 1989: 247).



The disobedience of the people is emphasized by the reference to the two places (Meribah and Massah, where the people in the past disobeyed God)<sup>14</sup> encompassing the entire wilderness period. There is an ellipsis in that the phrase  $\text{לִבְרַחֲמֶיךָ אֱלֹהֵינוּ}^{\text{ל}}^{\text{ל}}$  occurring in the first stich of v. 8 is deleted from the second stich (Prinsloo 1995a:403) and also serves to emphasize the disobedience of the people. By referring to the event of the past, the psalmist contrasts the action required of the current congregation (v. 7c) to that of their fathers on the day (v. 8) of Meribah and Massah in the wilderness. Here the historical motif is used as an admonition which warns the current community against the hardening of their hearts. Coats (1968:69) emphasizes that the expression “to harden one’s heart” means that one has an attitude of disobedience and apostasy.

V. 9 refers to the behaviour of the fathers who tested Yahweh ( $\text{נִסְּוּנִי}^{\text{נ}}$ ) and put him to the proof ( $\text{בְּנִסְּוֹנִי}^{\text{ב}}$ ). Thus, this verse continues the theme of v. 8. The use of the clause  $\text{אֲשֶׁר}^{\text{א}}$  at the beginning of v. 9 also links v. 9 with v. 8, since it modifies the sentence of v. 8. V. 8 refers to the place and the specific day that the fathers disobeyed Yahweh, while v. 9 describes with the two synonymous verbs,  $\text{נִסְּוּנִי}^{\text{נ}}$  (“they tested me”) and  $\text{בְּנִסְּוֹנִי}^{\text{ב}}$  (“they put me to the proof”) how they disobeyed him. In this passage the disobedience to Yahweh in the past is emphasized by

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<sup>14</sup> Meribah literally means “quarrel” or “controversy” and Massah connotes “tempting” or “testing.” The places occur in Exod 17: 7 and Num 20: 13 (also see, Deut 6:16; 9:22; 33:8; Pss 81:7; 106:32), but Exod 17: 7 contains both place names. H. Davies (1973: 194) suggests that the use of Meribah with Massah in this psalm conveys not only the theme of disobedience connected with the lack of water which occurred at the Meribah incident, but also the theme of the presence of God from the Massah incident. He writes: “The oracular warning is saying not only ‘Do not be rebellious as your fathers were about the waters of Meribah’, but it is also saying ‘Do not question the presence of God here today, as your fathers questioned it at Massah’.” Davies’s suggestion seems acceptable.

the unusual repetition of the pronoun ("they").

V. 10 starts a new strophe by changing the subject of the verbs ("I loathed", and "I said"). V. 9 describes the behaviour of the fathers, while in v. 10 God judges the fathers as a people with "wayward hearts" (חַלְעֵי לֵבָב) and a people who "do not know Yahweh's ways" (וְהֵם לֹא יָדְעוּ דְרָכַי). Therefore, the content of v. 10 does not show any difference from that of v. 9. V. 10 especially emphasizes the loathing of Yahweh for the wilderness generation. The expressions of Yahweh's discontent are found in words like "I loathed" (אָקוּט), "forty years" (אַרְבָּעִים שָׁנָה) and "that generation" (בְּדֹר) (Prinsloo 1995a:404).

V. 11 continues the content of v. 10. This is confirmed by the use of the particle אֲשֶׁר ("so that" or "therefore") that indicates the result of the previous sentence and by the first-person verb form (נִשְׁבַּעְתִּי, "I swore") and the first person suffixes (אֲפִי, "my anger"; מְנוּחָתִי, "my rest") which refer to Yahweh in v. 10. All this indicates a close connection between v. 10 and 11.

What should be pointed out here is the meaning of the word "rest." Von Rad (1966:99) understands it as a spiritual rest by seeing it as "a gift which Israel will find only by a wholly personal entering into its God",<sup>15</sup> while Johnson (1979:21) refers to it as "home" which means the temple.<sup>16</sup> However, a more likely meaning is that it should be understood as referring to entering into dwelling in land (Briggs & Briggs 1969:296), since the contents of vv. 8-10 and 11 obviously refer

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<sup>15</sup> Kraus (1989:248) takes a similar view to that of von Rad by saying the following: "...Yahweh's rest-a salvific blessing that is not material but personal, and that has its root and center in God himself..." Hossfeld (1994:38) also follows the views of Kraus and von Rad by arguing that here its meaning refers not to the land, but the rest in Yahweh.

<sup>16</sup> Davies (1973:188ff) dates the origin of Psalm 95 to pre-exilic times. In this case the "rest" can be equated to the Jerusalem temple.

to its meaning in connection with the wilderness period.

As indicated, vv. 8-11 deal with the disobedience of the wilderness generation and the oracle from Yahweh's mouth. These characteristics bind these verses into a unity.

The last stanza, vv. 8-11, is somewhat antithetical to the previous stanza. First of all, whereas in v. 7 the worshippers define themselves as the people of Yahweh's pasture, in v. 10 God himself confirms that they are a "people" with wayward hearts. Moreover, in v. 7 the people are defined as those whom Yahweh led (cf. Yahweh as a shepherd), but in v. 10 they are mentioned as the people who did not know and therefore lost Yahweh's ways. In fact, v. 10 forms a close link with v. 7, because, as Dahood (1968:354) noted, the metaphor of sheep in the latter is resumed in the former where the terms  $\text{לְעֵי} \text{ (Jer. 1:6)}$  and  $\text{לְעֵי} \text{ (cf. Prov 3:5-6)}$  are elsewhere predicated as sheep. Another case of contrast is also found in the fact that while in v. 6 the worshippers are invited to come ( $\text{בָּאוּ}$ ) before Yahweh (cf. "let us come," v. 1; "let us enter," v. 2), in v. 11 Yahweh swore that they should not enter ( $\text{אַתְּמָן, בָּאוּ}$ ) his rest. All these contrasts between the second stanza and the third mentioned indicate a close connection between them. In addition, there is a certain relationship between v. 7 and v. 11, since the words "his pasture" and "rest" might refer to the promised land (cf. Ps 23).

To summarize, the psalm consists of three stanzas (vv. 1-5, 6-7b and 7c-11) and between these stanzas a close connection is displayed. The first stanza forms a parallel with the second in that both start with an imperative verb plus cohortative verbs, followed by the conjunction  $\text{כִּי}$  which introduces the reason for praise. V. 7c stands as a transition linking the second stanza with the third, and the last stanza stands in an

antithetic relation to the second, and in many ways both the second and the last stanza are closely connected, as has been demonstrated above. Thus, the three stanzas exhibit a close link with each other in content and poetic style. There is no doubt that this psalm forms a coherent structure (also, see Hossfeld's [1994:31-32] argument for the unity of the psalm).

Vv. 1-7b form a hymn, while vv. 7c-11 is a prophetic oracle. Therefore, the psalm is a combination of two different genres. Many exegetes have classified Psalm 95 as a prophetic liturgy (e.g. Leslie 1949:212-214) or as an enthronement psalm (Mowinckel 1962a:156-7; Ringgren 1963:18) or as a liturgical psalm (Kirkpatrick 1903:571-2; Sabourin 1970:404; Weiser 1979:625; Kraus 1989:246). Because the first part of the psalm (vv. 1-7b) obviously forms the call to worship, it is assumed that the psalm was used on liturgical occasions. Mowinckel (1962a:156) sees the first part of the psalm as an enthronement hymn and the second part as a renewal of the covenant through the mouth of the cultic prophet, but the psalm gives no hint as to what the actual cultic function was. It is not possible to reconstruct the actual original cultic function by analysing the psalm itself.

**Psalm 96:1-13**

- 1 שִׁירוּ לַיהוָה שִׁיר חֲדָשׁ שִׁירוּ לַיהוָה כָּל־הָאָרֶץ
- 2 שִׁירוּ לַיהוָה בְּרַכּוּ שְׁמוֹ בְּשָׂרוֹ מִיּוֹם־לְיוֹם יִשׁוּעָתוֹ
- 3 סִפְרוּ בְּגוֹיִם כְּבוֹדוֹ בְּכָל־הָעַמִּים נִפְלְאוֹתָיו
- 4 כִּי גָדוֹל יְהוָה וּמְהֻלָּל מְאֹד נוֹרָא הוּא עַל־כָּל־אֱלֹהִים
- 5 כִּי כָל־אֱלֹהֵי הָעַמִּים אֱלִילִים וַיהוָה שְׁמַיִם עָשָׂה
- 6 הוֹרֵד־וַהֲרִיר לִפְנֵי עֵז וַחֲפָאֲרַת בְּמִקְדָּשׁוֹ
- 7 הִבִּי לַיהוָה מִשְׁפָּחוֹת עַמִּים הִבִּי לַיהוָה כְּבוֹד וְעֵז
- 8 הִבִּי לַיהוָה כְּבוֹד שְׁמוֹ שְׂאוּ־מִנְחָה וּבֵאוּ לְחֻצְרוֹתָיו
- 9 הִשְׁתַּחֲוּוּ לַיהוָה בְּהִרְחַח־קֹדֶשׁ חִילוֹ מִפְּנֵי כָל־הָאָרֶץ
- 10 אָמְרוּ בְּגוֹיִם יְהוָה מָלַךְ אֶרֶץ־תְּפוֹן חִבְלֵי בַל־תִּפְּוֹט יַדָּיִן עַמִּים בְּמִישְׁרֵיהֶם
- 11 יִשְׁמְחוּ הַשָּׁמַיִם וְתִגַּל הָאָרֶץ יִרְעֵם הַיָּם וּמַלְאוּ
- 12 יַעֲלוּ שָׂדֵי וְכָל־אֲשֶׁר־בּוֹ אֵז וְרִנְנוּ כָל־עֵצֵי־יַעַר
- 13 לִפְנֵי יְהוָה כִּי בָּא כִּי בָּא לִשְׁפֹט הָאָרֶץ יִשְׁפֹט־חִבְלֵי בְּצַדִּיק וְעַמִּים בְּאִמּוֹנָתוֹ

Psalm 96 consists of two stanzas (vv. 1-9 and 11-13). The first stanza has three strophes (vv. 1-3, 4-6 and 7-9) and the second stanza two strophes (vv. 11-12 and 13) Of these stanzas, v. 10 functions as a bridge linking the first stanza to the second.

The first strophe of the first stanza, vv. 1-3, is closely tied together by content and style. The series of six imperative parallel verbs (שִׁירוּ, שִׁירוּ, שִׁירוּ, בְּרַכּוּ, בְּשָׂרוּ, סִפְרוּ) bind the three verses together and emphasize the praise of Yahweh. The threefold use of “sing”(שִׁירוּ), the repetition of which strongly emphasizes the praise of Yahweh, is paralleled with the following three imperatives by which Yahweh’s greatness is described.<sup>17</sup> In v. 1 “all the earth” (כָּל־הָאָרֶץ) is addressed and called upon to praise Yahweh, but in v. 3 Yahweh’s glory and

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<sup>17</sup> The root בָּשַׂר “tell” is frequent in Isaiah.

marvelous works are said to be declared *among* the nations (כָּל־גּוֹיִם) and all the peoples (כָּל־לְבָבוֹת־הָעַמִּים). It is likely that “all the earth” in v. 1 includes “the nations” and “all the peoples” in v. 3, since in order to bring Yahweh’s praise from all the earth, Yahweh’s greatness should be proclaimed *among* “the nations” and “all the peoples” (v.3). Thus, vv. 1-3 are closely connected to one another by content and style.

V. 1 sets forth a theme for praise, namely a new song (שִׁיר נְדָבָה), while vv. 2-3 introduce four important theological terms (“name,” “deliverance,” “glory” and “wonderful deeds”), expounding the meaning of the new song in v. 1. Here “name” and “glory” signify that Yahweh has revealed himself through the history of Israel, while “deliverance” and “wonderful deeds” refer to the possibility of a new experience which God will perform for Israel (Beuken 1992:5). With regard to this, in v. 1 the phrase שִׁיר נְדָבָה (“a new song”), which occurs very frequently in the Book of Isaiah (e.g., Isa 40: 4; 42:10; cf., 41: 15; 43: 19; 48:6; also Ps 145:9), denotes an eschatological event, as many exegetes have insisted (Sabourin 1970:202; Feuillet 1951:244-260; Westermann 1981:148; Kraus 1989:252).<sup>18</sup> Thus, at the beginning of the psalm the psalmist anticipates the new experience of salvation which Yahweh will bring in the future.

Vv. 4-6 form the second strophe which is distinct from the previous strophe. Vv. 4 and 5 start with the conjunction וְ which introduces the reason for the praise sung in vv. 1-3 and the verbal sentences in vv. 1-3 are replaced by the nominal sentences in vv. 4-6, though v. 5 combines a nominal sentence with a verbal one. These features distinguish vv. 4-6 from vv. 1-3.

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<sup>18</sup> Longman (1982:300-302) understands the new song as referring to Holy War.

Vv. 4-6 are closely linked by content and style. Both verses 4 and 5 begin with the conjunction וְ and at the same time share the key phrase “all gods.” The resumption of the וְ in v. 5 in connection with the phrase כָּל-אֱלֹהִים, serves to extend and emphasize the statements of v. 4 (Tate 1990:514). Both verses likewise emphasize the fact that Yahweh is greater than other gods and that other gods are only idols, because he alone made the heavens which are the dwelling place of the gods.

V. 5 (v.4) has a definite link with v. 10, since both have the perfectum verb form (מָלַךְ, עָשָׂה), which only occurs in three verses, vv.5, 10, 13, and the two terms “the heavens” (שָׁמַיִם) and “the world” (תְּהוֹמֹת) in vv. 5 and 10 are complementary to each other, and accordingly the two themes, “Yahweh as king” (v. 10) and “Yahweh as a creator” (v. 5) are combined (Beuken 1992:6-7). V. 10 as a transitional verse, as we shall see, states the reasons for the statements made in vv.1-9 and in vv. 11-13. In sum, v. 10 contains Yahweh’s judgement which is the reason, not only for the call to worship in vv. 1-9, but also for the rejoicing in vv. 11-12. Vv. 4-5 likewise seem to contain such a motif, namely, Yahweh’s judgement and so the thought inferred from vv. 4-5 seems to point to Yahweh’s judging the gods. Thus it is correct when Kraus (1989:253) notes that vv. 4-5 reflect the views developed by Deutero-Isaiah: “the gods (אֱלֹהִים) are made by hands,” “they perish in judgement.”

V. 6 summarizes the contents of vv. 4-5. In v. 6 the psalmist refers to the royal splendour of Yahweh over the whole world, and in the sanctuary Yahweh’s people praise his majesty and strength. The statements of v. 6 are based on Yahweh’s greatness described in vv. 4-5. The psalmist now moves from the universal sphere (vv.4-5) to the historical sphere in the sanctuary where a new song is to be proclaimed.

At this point the worshippers think of God within the historical sphere.

Vv. 7-9 form a new unit, therefore, which is the third strophe. These verses are linked by a series of imperative verbs (שָׂאוּ, הִבְיֵאוּ, הִבְיֵאוּ, הִבְיֵאוּ) and by the repetition of words (glory, vv.7 and 8; his court and holy array, vv.8 and 9). The phrase “all families of the people” (כָּל-הָאָרֶץ) in v. 7 corresponds to “all the earth” (כָּל-הָאָרֶץ) in v. 9 (cf. the fact that “all the earth” and “all the families of the nations” are paralleled in Ps 22:28), both thus forming an inclusio. In addition, the concept of the word “glory” (כְּבוֹד) in v. 7 and the expression “worship before Yahweh” (הִשְׁתַּחֲוֶה לַיהוָה) in v. 9 are closely connected to the description of Yahweh’s kingship (Ps 22:28; 24:7-10; 29:9; 99:1,5,9; Isa 6:3,5) (Booij 1994:156), and they may constitute another inclusio.

Vv. 7-9 are paralleled with vv. 1-3 on many points. First of all, in vv. 2-3 the Israelites are told to proclaim a new song among the nations and all the people (the phrases “among the nations” and “among all the peoples” imply that the speakers are the Israelites themselves), but in vv. 7-9 the “families of the peoples” who correspond to “the nations and all the peoples” in v. 3, are invited into the sanctuary (v. 8, cf. 6) to bring an offering and to worship Yahweh. On the other hand, just as vv. 1-3 use a series of imperative verbs to convey the call to praise, so vv. 7-9 have the seven imperative verbs by which the psalmist sets the tone of the call for worshipping Yahweh. The following contrasts show a certain relationship between vv. 1-3 and 7-9:

Vv. 1-3	Vv. 7-9
שִׁירָה (Sing: 3 times)	הִבְיֵאוּ (Ascribe: 3 times)
בְּרַכּוּ (Bless)	שָׂאוּ (Bring)
בְּשָׂרוּ (Tell)	בָּאוּ (Come)



סָפְרוּ (Declare)	הִשְׁתַּחֲוּוּ (Worship)
-----	תִּלְדוּ (Tremble)

The contrasts shown above indicate that the first threefold set of imperatives (“sing”) in vv. 1-3 are paralleled with the first threefold set of imperatives in vv. 7-9. These threefold imperatives in both sections constitute three acts of speech, while the rest of the imperatives refer to the acts of cultic worship (Beuken 1992:3). The close links between both sections are further evidenced by the repetition of many key- words, namely: “all the earth” (vv. 1 and 9); “his name” (vv. 2 and 8); “glory” (vv. 3 and 8); “the people” (vv. 3 and 7); also the divine name יְהוָה (vv.1,2,4,7,8,9). Considered as a whole, they form a chiasmic structure (Auffret 1993b:152), as follows:

		כָּל-הָאָרֶץ(v. 1)
		שְׁמוֹ(v. 2)
	כְּבוֹדוֹ(v. 3)	
הָעַמִּים(v. 3)		
עַמִּים (v. 7)		
	כְּבוֹד(vv. 7b, 8a)	
	שְׁמוֹ (v. 8)	
		כָּל-הָאָרֶץ(v. 9)

It is clear that vv. 7-9 have a close connection with vv. 1-3.

The phrase “all the earth” forms an inclusio between v. 1 and v. 9 (Dahood 1968:358) and the divine name יְהוָה also occurs in both verses 1 and 9, thus forming another inclusio.

Vv. 7-9 have a certain relationship not only with vv. 1-3, but also with vv. 5-6, especially v. 6. The following words and phrases occur in both sections: “strength” (vv. 6, 7); “majesty” (vv. 6, 9); “sanctuary” and “holy array” (vv. 6, 9); “before him” (vv. 6, 9); “people” (vv. 5a, 7a); “all” (vv. 4b, 5a, 9b). In addition, the word “his sanctuary” (מִקְדָּשׁוֹ) in v. 6 corresponds to the word “his courts” (חֲצֵרוֹתָיו) in v. 8.

As indicated earlier, v. 10 functions as a bridge between what precedes and what follows (Howard 1986:90-94; Tate 1990:515). First of all, a link between v. 3 and v. 10 can be noticed. The expression אָמְרוּ בְּגוֹיִם (“say among the nations”) in v. 10a is almost identical with that of v. 3a סִפְרוּ בְּגוֹיִם (“declare among the nations”) and at the same time both verses are linked by the use of the word עַמִּים (“peoples”). A link between v. 10 and v. 6 is also added, because both depict Yahweh’s kingship with the phrases הוֹדוּ וְהִקְדֵּרוּ (“honour and majesty”) and יְהוָה מֶלֶךְ (“Yahweh reigns”) which imply Yahweh’s kingship. Moreover, v. 10 marks a link with vv. 7-9. The word עַמִּים occurs in both sections (v. 7 and 10), and the term הָאָרֶץ at the end of v. 9 corresponds to תְּבִל in v. 10. In addition, the imperative verb אָמְרוּ (“say”) in v. 10 can be linked to the series of the imperative verbs in vv. 7-9. As noted earlier, vv. 5 and 10 exhibit a link by the use of the perfectum verbs (מִלְכָּה, עֲשֵׂה) and the complementary images, namely, “Yahweh as creator” and “Yahweh as king.”

On the other hand, v. 10 exhibits a close connection with the following verses. The judgement motif introduced in v. 10 (by the expression “the world is established and it shall never be moved” and by the word יִדְּוֶן [“he will judge”] in v. 10b) echoes v. 13 where the word “judge” (שֹׁפֵט) is repeated twice in order to emphasize the judgement of Yahweh and at the same time the expression עַמִּים בְּמִישָׁרִים (“people with equity”) in v. 10 is identified with the one וְעַמִּים בְּאֵמֶת וְחֵן (“the peoples with truth”) in v. 13. Another case for the link of v. 10 to v. 13 can also be added: as noted above, both verses, vv. 10 and 13, have the perfectum verbs (בָּא, מִלְכָּה), found only in vv. 5, 10, and 13 throughout the psalm, and this further reinforces the link between both

verses. It is also worth noting that the imperfect verb יָרִין in v. 10 serves to introduce a series of five imperfect verbs in vv. 11-12.

Vv. 11-13, comprising the second stanza, can be divided into two strophes (vv. 11-12 and 13). The first strophe describes the universal praise (“heaven”, “earth”, and “sea”) for Yahweh, the basis of which is the judgement of Yahweh. Both verses, vv. 11-12, are linked by a series of five imperfective verb forms (יִרְנְנוּ, יַעֲלוּ, יִרְעִים, וְתִגַּל, וְשִׂמְחֶה) and in content v. 12 complements v. 11 in that the latter includes the vertical and horizontal dimensions of the universe with the words “heavens,” “earth,” and “sea,” while the former points to the things relative to the earth which is placed in the middle of the structure of v. 11, e.g, “the field” and “all the trees of the wood.” Both verses are closely linked by content. Dahood (1968:359) notes that the adverb אָז (“then”) denotes “when Yahweh comes to govern the world himself ...” This indicates that the coming of Yahweh to judge is the cause for the joy described in vv. 11-12.

As implied, v. 13 gives the reason for the statements in vv. 11-12. The repetition of the conjunction כִּי (“because”) in v. 13 links the verse to the previous verses and serves to emphasize the reason for the joy in vv. 11-12. The repetition of the phrase כִּי בָּא ( “because he comes”) and of the word שֹׁפֵט (“judge”) stresses a strong anticipation of Yahweh’s judgement, a judgement “to restore his order in the world” (Weiser 1979:630).

V. 13 concludes not only the second stanza, but also the whole psalm. The word אֶרֶץ (“the earth”) also occurs in v. 1, thus serving as an inclusio to the whole psalm. As indicated above, v. 13 forms a link with v. 10 which is a transitional verse linking vv. 1-9 and 11-12, and

as such the verse is connected to all the verses of the psalm. In v. 13, the use of the phrase  $\text{לְפָנָי יְהוָה}$  (“before Yahweh”) also creates the relationship between v. 13 and vv. 6 and 9 where the phrase  $\text{לְפָנָיו}$  (“before him”) occurs, and the statement  $\text{כִּי בָא}$  (“for he comes”) also stands on the same level as the acts of Yahweh’s creating the world (v. 5) and establishing order in the world (v. 9), since the purpose of Yahweh’s coming is to establish his order in the world.

To summarize: the psalm forms two stanzas (vv. 1-9 and 11-13), and v. 10 serves as a transitional verse. The first stanza, consisting of three strophes (vv. 1-3, 4-6, and 7-9), exhibits a close link through the repetition of words and phrases as well as through the repetition of imperatives. Vv. 4-6 provide the reason for the call to praise in vv. 1-3, and vv. 7-9 are reminiscent of vv. 1-6 in many ways. V. 10 serve as a hinge verse forming the link between vv. 1-9 and 10-13. The second stanza, vv. 11-13, continues the theme of Yahweh’s kingship introduced in v. 10 and is focused on conveying the cosmic praise of Yahweh which has already begun in the earlier section. Throughout the psalm, the continuing concern for the praise of Yahweh and the repetition of words and phrases show us that the psalm constitutes a coherent structure.

Concerning the genre of the psalm: it has commonly been accepted among scholars that it can be described as a hymn. Howard (1986:91) has noted that of the 28 verb forms in the psalm, “18 (14 imperatives and 4 jussives) urge acts or attitudes of praise by the people or the elements of creation.” The designation of the psalm as a hymn is quite acceptable.

**Psalm 97:1-12**

1 יְהוָה מֶלֶךְ תִּגַּל הָאָרֶץ יִשְׂמְחוּ אַיִם רַבִּים  
 2 עָנָן וְעֶרְפֶּל סָבִיבוֹ צָדֵק וּמִשְׁפָּט מְכוּן כְּסֹא  
 3 אֵשׁ לְפָנָיו תִּלְךְ וְתִלְהֹט סָבִיב צָרוֹ:  
 4 הָאִירוּ בְרָקוֹ תָּבַל כָּאֶתָּה וַתַּחַל הָאָרֶץ  
 5 הָרִים כִּדְוֹנָג נִמְסוּ מִלִּפְנֵי יְהוָה מִלִּפְנֵי אָדוֹן כָּל־הָאָרֶץ  
 6 הַגִּידוּ הַשְּׁמַיִם צְדָקוֹ וְרֹאיוֹ כָּל־הַעַמִּים כְּבוֹדוֹ  
 7 וַיִּבְשׂוּ כָּל־עֲבָדֵי כָסֵל הַמַּתְהַלְלִים בְּאֵלִילִים הַשְׁתַּחֲוִו־לוֹ כָּל־אֱלֹהִים  
 8 שָׁמְעָה וַתִּשְׂמַח צִיּוֹן וַתִּגְלַנָּה בְּנוֹת יְהוּדָה לִמְעַן מִשְׁפָּטֶיךָ יְהוָה  
 9 כִּי־אָתָּה יְהוָה עֲלִיוֹן עַל־כָּל־הָאָרֶץ מֵאֵד נְעֻלִיתָ עַל־כָּל־אֱלֹהִים  
 10 אֲתִבִּי יְהוָה שִׁנְאוֹ רַע שָׁמַר נִפְשׁוֹת חַסִּידָיו מִיַּד רָשָׁעִים וַיְצִילֵם  
 11 אֹרֶךְ יָרַע לְצַדִּיק וּלְיֹשְׁרֵי־לֵב שָׁמְחָה  
 12 שִׂמְחוּ צַדִּיקִים בַּיהוָה וְהוֹדוּ לְזִכְרֵךְ קִדְשׁוֹ

Dividing this psalm into stanzas is not easy, but it seems natural to divide it into two stanzas (vv. 1-9 and 10-12). Both stanzas consist of two strophes (vv. 1-6, 7-9 and vv. 10-11, 12) respectively.

V. 1 forms an introduction to the whole psalm. The initial statement “Yahweh reigns” (יְהוָה מֶלֶךְ) serves to introduce the theme of this psalm and the word “rejoice” (שָׂמַח) occurring in vv. 1 and 12 frames the whole psalm, thus forming an *inclusio* (Watson 1984:284). Vv. 1b and 1c constitute a synonymous parallelism. In these stichs the psalmist describes the reaction of the earth and the islands to the initial statement of the majesty of Yahweh.

Vv. 2-5 describe the theme of Yahweh’s kingship in terms of theophany, while v. 6 summarizes its effect. The verses of the first strophe, vv. 1-6, are all linked together by content and style.

V. 2 marks a link with v. 1 by the occurrence of the third-person singular suffixes “him” and “his” which refer to Yahweh in v. 1 and by

the phrase “the foundation of his throne” (מְכוֹן פְּסָאוֹ) which complements the statement of v. 1, “Yahweh reigns” (cf. Kuntz 1967:207). The expression עָנָן וְעֲרֵפֶל (“clouds and thick darkness”) in the first stich are structured parallel to the צְדָקָה וּמִשְׁפָּט (“righteousness and justice”) in the next stich, while the term סְבִיבוֹ (“round about him”) is similar to the phrase מְכוֹן פְּסָאוֹ (“the foundation of his throne”). The words “clouds” and “thick darkness” point to the invisibility and mystery which surround Yahweh, and “righteousness” and “justice” are the foundation of his throne, on the basis of which his kingship is exercised (Anderson 1972:687). Thus, the “clouds” and “thick darkness” refer to physical phenomena describing Yahweh’s kingship, while the “righteousness” and “justice” mention Yahweh’s moral attributes, by which the world is ruled.

V. 3 continues the theme of the previous verses. In v. 3 the occurrence of the word סְבִיב, also found in v. 2, and of the third-person suffixes (him, his, him, his) in v. 3 mentioning Yahweh, creates the connection with the previous verses. Worth noting is that the word סְבִיב is used in v. 2 in order to describe the greatness of Yahweh, while in v. 3 it is used in order to specify the destruction of Yahweh’s enemies. This poetic device creates a contrasting effect (Prinsloo 1995b:1093) between Yahweh’s greatness and the destruction of the enemies.

In v. 3 a parallelism of the pattern A+B+C//C'+B' is found:

C	B	A
אֵשׁ	לְפָנָיו	תִּלְךָ
B'	C'	
וּתְלַהֲטֵהוּ	סְבִיב	צָרָיו

The word שָׁאֵל functions as a double-duty modifier serving both stichs. In the second stich the absence of an A'- element is compensated for by the extension of the B's element in the second stich, so that we find a ballast variant in v. 3 (Prinsloo 1995b:1093).

The description of the theophany in v. 3 is also continued in v. 4 where the third-person suffix "his" refers to Yahweh in the preceding verses. Besides, an end-rhyme (תָּלַל, תָּבַל) occurs between v. 3a and v. 4b. These features, along with the continuation in v. 4 of the theme in v. 3, bind v. 4 to the previous verses.

V. 4 forms a chiasmic parallelism with the following elements: verb-subject (הָאֵירוּ, בָּרָקִיוּ)// subject-verb (תָּבַל, רָאָתָהּ)// verb-subject (וַתִּחַל, הָאֲרֶץ), but the arrangement of the words תָּבַל and הָאֲרֶץ is structured synonymously. V. 4 continues the theophany of v.3, but the perspective is changed, because v. 4 deals with the reaction of the world and the earth rather than with the theophany itself. The expressions "the world sees" and "the earth trembles" denote a cosmic reaction which reflects Yahweh's theophany.

The reaction of the earth stated in v. 4 continues in v. 5 and the perfectum verb form found in v. 4 is also employed in v. 5 (נִמְסוּ). The word "mountains" is reminiscent of the word "earth" in v. 4 and both verses, vv. 4-5, are linked by means of anadiplosis, since both end with the word "earth." By adding the קָל to the word הָאֲרֶץ ("earth") the reaction to the theophany of Yahweh is effectively emphasized. In addition, there is alliteration between הָאֵירוּ in 4a and הָרִים in 5a. All these characteristics mentioned above point to a close link between vv. 4 and 5.

V. 5 forms a synthetical parallelism, as follows:

d	c	b	a	
מִלְפָּנֵי יְהוָה	נִמְסוּ	כְּדֹנַג	הָרִים	5a
	d			
		כָּל-הָאָרֶץ	אֶדְוֶן	5b

Only the d-element of v. 5a is repeated in the second stich of v. 5.

Thus, the emphasis falls on v. 5b referring to Yahweh's kingship of "all the earth." By repeating the preposition מִלְפָּנֵי and by placing the divine names יְהוָה and אֶדְוֶן in parallel, the psalmist stresses that even the mountains, which are a symbol of permanence, melt like wax before Yahweh's theophany.

In v. 6 the expression כָּל-הָעַמִּים ("all the peoples") corresponds to the כָּל-הָאָרֶץ ("all the earth") in v. 5 and the third-person suffixes (*his* righteousness, *his* glory) in v. 6 refer to Yahweh in v. 5. The perfectum verb form which has been used in vv. 4-5, is again used in v. 6 (וַיִּרְא, הִגִּידוּ).<sup>19</sup> These features mark a link with the preceding verses.

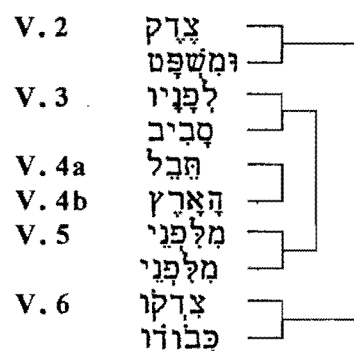
The reaction of the earth to Yahweh's theophany described in v. 5 is not mentioned directly in v. 6. Instead, the reaction of the heavens and all the peoples is described. However, this does not imply the disconnection of v. 6 from the previous verses, since the term כְּבוֹדוֹ

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<sup>19</sup> The verbs in vv. 4-6 are perfects. If Psalm 97 is understood as a cultic presentation, then we assume that the perfects may be associated with the ritual that has just taken place. However, we agree with Kraus (1989:258) when he says the following: "Psalm 97 is to be understood first of all not cultically but eschatologically. The theophany has an eschatological-universal direction ... 'The judgment is awaited from the future, but it is described in images that are taken from the past' (F. Notscher)." In this case, the perfects connote the perfects of assurance in the future event. Kraus (1989:259) also notes the following: "But one has to begin with the imperfects in v. 3. They take up the eschatological event of the coming of God ... The perfects which then follow set up (after the imperfect) future events which are to be awaited with assurance ...." See also Cook (1992:82-99, esp., 94-95).



(“glory”) is seen as “a summary description of the theophany in the preceding verses, that is, as a comprehensive term for the royal apparel of God, which is composed of cloud, fire, and lightning” (Mettinger 1982:119). In fact, vv. 2-6 reveal a close connection through a chiasmic structure,<sup>20</sup> as follows (cf. Auffret 1995:59):



The above structure shows that the two parallel elements, “righteousness and justice” in v. 2 and “righteousness and glory” in v. 6 refer to Yahweh’s attributes, by which Yahweh exercises his kingship, while the centre of the structure points to locations (earth and world). When this structure is compared with v. 1, it is observed that the elements related to Yahweh’s attributes (which are positioned at the beginning and at the end of the structure) correspond to the expression “Yahweh reigns” in v. 1a, while the places “earth” and “many islands” in v. 1b-c are related to the centre of the above structure where the places “earth” and “world” are also found (Auffret 1995:59-60). All these observations show us that vv. 1-6 should be regarded as a unity. Within this strophe, the word “earth” appears as a recurrent motif since it occurs four times (vv. 1, 4, 5 and 9) throughout the whole psalm, but

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<sup>20</sup> Prinsloo (1995b:1095-1096) notes a close connection between vv. 4b-6b, with the following words רָאָה (4b) מִלְּפָנָי (5a)// מִלְּפָנָי (5b) רָאָה (6b).

three times in vv. 1-6. Through the frequent repetition of the word the psalmist underscores Yahweh's power and majesty over "all the earth" (v. 5). Worth noting is that the earth and the islands in v. 1b-c rejoice due to Yahweh's theophany, while the earth in the centre of the above structure (v. 4) trembles because of Yahweh's coming. Thus, the places in v. 1 stand in antithetical relation to those of v. 4.

Vv. 7-9 form the second strophe. These verses deal with the reactions of the idol worshippers, all gods, and peoples which emerge from Yahweh's manifesting himself in theophany. This feature distinguishes this strophe from the preceding strophe, but it also exhibits a close connection with the previous strophe, since the expressions "all the earth" in v. 5 and "all the peoples" in v. 6 correspond to "all worshippers" in v. 7 and "all the earth" in v. 9, and the third person suffix of the preposition לו ("before him") in v. 7 refers to Yahweh in the previous verses.

V. 7 constitutes a synthetical parallelism, as follows:

b		a
כָּל-עַבְדֵי כְּסֹל		יְבֹשׁוּ
b'		
כָּאֵלִילִים	הַמְתַּהַלְלִים	
b□		a'
כָּל-אֱלֹהִים	הַשֹּׁתְתוּ-לוֹ	

By the synthetical parallelism, the emphasis is moved from the idol worshippers in v. 7a to all the gods themselves in v. 7c. The alliteration of v. 7b (כָּאֵלִילִים הַמְתַּהַלְלִים) exposes the boast of the persons worshipping the idols as worthless, and the end-rhyme (כָּל-אֱלֹהִים, הַמְתַּהַלְלִים) found in 7b and 7c serves to

identify all gods as “worthless idols” (כֹּל־אֱלֹהִים לֵיִם) (Prinsloo 1995b:1096; cf. Anderson 1972:689). A climax occurs in v. 7c, since there “all gods” served by all worshippers of idols in v. 7a-b, bow down before Yahweh (לַיהוָה). The image of ‘all gods’ drawn in this verse is contrasted to that of Yahweh as described in vv. 5-6, since in the latter verses Yahweh is acknowledged as the king over all the earth and all the people. A link between v. 7 and the previous verses is created through this contrast.

Vv. 8-9 are linked by the use of the second-person singular and singular suffix (*your* judgments, *You*, *You* are exalted) referring to Yahweh, which is found only in these verses throughout the psalm, and by the use of the particle וְ at the beginning of v. 9 which serves to connect v. 9 with v. 8. In v. 8 the rejoicing of Zion and of the daughters of Judah is contrasted to the picture drawn in v. 7 where all worshippers of idols are put to shame, and in v. 9 the exalting of Yahweh is compared to the image of all gods bowing down before Yahweh in v. 7. These characteristics distinguish vv. 8-9 from the previous verse, but the occurrence of the כֹּל־אֱלֹהִים (‘‘all gods’’) in vv. 7, 9 links all three verses into a unity.

V. 8 constitutes a synthetical parallelism, by which the thought of the first and the second stich is completed in the third stich. The perfectum verb שָׁמְעוּ (‘‘hear’’) in v. 8a refers to the reaction of the event described in v. 7 and the two imperfectum verbs (וַיִּשְׂמְחוּ, וַיִּשְׂמְחוּ) linked by means of the *waw* consecutive, point to the content of v. 8c (Dahood 1968:362; Prinsloo 1995b:1097). In this way, the psalmist notes that Zion and the daughters of Judah rejoice because of Yahweh’s judgment in v. 8c. With regard to this, the links with other verses can be noticed. Vv. 1 and 8 have the words גִּיל and שִׂמְחָה in

common. V. 2 also contains the word מִשְׂפָּט occurring in v. 8. Thus, vv. 1-2 and v. 8 are linked by the occurrence of the words noted above. It is likely that in vv. 1-2 the source of joy is Yahweh's judgement (cf. v. 2 and v. 8).

V. 9 has a synonymous parallelism in that a wordplay between the words עֲלֵי־יָרֵךְ ("most high") in v. 9a and הִלָּלְתָּךְ ("thou are exalted") in v. 9b (Dahood 1968:362; Prinsloo 1995b:1097) occurs in it, and the phrase עַל־כָּל ("over all") in v. 9a is also repeated in 9b, thus forming a parallelism. V. 9 especially emphasizes Yahweh's exaltation over all other gods and over all the earth by directly addressing him as "thou" and by using the repeated phrase עַל־כָּל underscoring the supremacy of Yahweh. The phrase כָּל־אֱלֹהִים refers back to that of v. 7, and the expression כָּל־הָאָרֶץ echoes v. 4 (perhaps the first strophe where the word "earth" is prevalent) where the phrase is also found. It is likely that v. 9 concludes both strophes (vv. 1-6 and 7-8). The link between the first strophe and the second is also noticed by the repetition of the words: אָרֶץ (vv. 1, 4, 5, 9); הָיָה (vv. 1, 5, 8, 9); שָׁמַח (vv. 2, 8); צָדִיק (vv. 2, 6); כָּל (vv. 5, 6, 7, 9).

Vv. 10-12 make up the second stanza which can be divided into two strophes (vv. 10-11 and 12). Vv. 10-11 are concerned with Yahweh's deliverance of the righteous, while v. 12 urges the righteous to praise Yahweh. Thus, vv. 10-11 are a little different from v. 12 in perspective, though they share the same idea. This marks a distinction between vv. 10-11 and 12.

While v. 9 contains a direct address to Yahweh, v. 10 starts with an exhortation addressed to the righteous. Another distinctive characteristic which is discernible in this stanza is the use of the

imperative verbs (שָׁנְאוּ, שָׂמְחוּ, וְהִרְדּוּ) which are found only in vv. 10 and 12 of the psalm. These features mark vv. 10-12 as a new unity.

Vv. 10-12 are closely linked by style and content. In v. 10a the expression “those who love Yahweh and hate evil” (אֲהַבְי יְהוָה שָׁנְאוּ רָע) corresponds to “his royal ones” (וְצַדִּיקָיו) in v. 10b, and vv. 11-12 again refer back to the וְצַדִּיקָיו with the terms “the righteous” (צַדִּיקִים), “the upright in heart” (וְלִישְׁרֵי-לֵב), and “you righteous ones” (צַדִּיקִים). In v. 11 we find an ellipsis, since v. 11b has no verb, but the verb וְרָע in 11a serves both 11a and b. This stylistic device is also found in v. 12 where the term denoting addressees, “you righteous ones” (צַדִּיקִים) is supposed to be the subject serving both verbs (שָׂמְחוּ, וְהִרְדּוּ) in v. 12a-b. This stylistic feature functions in linking both verses. A close link between the verses is further confirmed by means of anadiplosis, since v. 11 ends with the word שְׂמֵחָה (“joy”) and v. 12 starts with the same root. In addition, all three verses display wisdom terminology which also serves to reinforce a close unity, as is found in the following words: רָע and רָשָׁעִים, v. 10; אֵר, צַדִּיק, and לֵב יִשְׁרָאֵל, v. 11; צַדִּיקִים, v. 12.

In summary, the psalm is divided into two stanzas (vv. 1-9 and 10-12), composed of two strophes (vv. 1-6, 7-9 and 10-11, 12) respectively. On the whole, the psalm displays a coherent unity in style and content. The word שָׂמְחָה is distributed to important positions (vv. 1, 8, 12) across the psalm, and the occurrence of the words “שָׂמְחָה” in vv. 1, 12, “צַדִּיק” in vv. 2, 12, and of the divine name “יְהוָה” in vv. 1, 12, seems to form an inclusio for the whole psalm. The two strophes of the first stanza are joined together by dealing with the same theme, namely Yahweh’s theophany, the first strophe describing the theophany itself, the second its result. The two strophes of the second stanza also present a

close tie through poetic devices and through the repetition of words, as we have seen above, but the statement of v. 12 stands in contrast to the content of v. 7, since the rejoicing of the righteous in the former is compared to the shame of the idol-worshippers in the latter. Thus, the two stanzas form a close relationship. In light of the above discussions, it is shown that Psalm 97 is structured as a unity.

Regarding the genre of the psalm, it has commonly been accepted as a hymn. In v. 1 the exhortation to praise lends a hymnic character to this psalm and in v. 12 the psalm concludes with two imperative calls to praise.

**Psalm 98:1-9**

1 מְזַמֵּר שִׁירֵי לַיהוָה שִׁיר חֲדָשׁ כִּי־נִפְלְאוֹת עָשָׂה הוֹשִׁיעָה־לוֹ יְמִינוֹ וַיְרֹעַ קִדְשׁוֹ  
 2 הוֹדִיעַ יְהוָה יְשׁוּעָתוֹ לְעֵינֵי הַגּוֹיִם גְּלָה צְדָקָתוֹ  
 3 זָכַר חֲסִדֵי וַיִּצְדָּקוּ לְבַיִת יִשְׂרָאֵל כִּי־רָאוּ כָל־אֲפֹסֵי־אָרֶץ אֵת יְשׁוּעַת אֱלֹהֵינוּ  
 4 הֲרִיעוּ לַיהוָה כָּל־הָאָרֶץ פָּצְחוּ וַרְנְנוּ וַיִּזְמְרוּ  
 5 וַיִּזְמְרוּ לַיהוָה בְּכִנּוֹר בְּכִנּוֹר וְקוֹל זִמְרָה  
 6 בְּתַצְצֻרוֹת וְקוֹל שׁוֹפָר הֲרִיעוּ לְפָנֵי הַמֶּלֶךְ יְהוָה  
 7 יָרַעַם הַיָּם וּמַלְאוֹ תִּבְּל יִשְׁבִּי בָּהּ  
 8 נְהַרְוֹת יַמֹּת־אֵי־כַף יַחַד הַרִים יִרְנְנוּ  
 9 לְפָנֵי־יְהוָה כִּי בָּא לְשַׁפֵּט הָאָרֶץ יִשְׁפֹּט־חֲבָל בְּצַדֵּק וְעַמִּים בְּמִישְׁרֵיהֶם

Psalm 98 comprises three strophes (vv. 1-3, 4-6 and 7-9). The first strophe forms a call to praise Yahweh for the great acts he has done, the second invites all humanity to exalt Yahweh as king, and the third calls all nature (sea, world, floods and hills) to rejoice at Yahweh's coming.

The first strophe is closely integrated by style and content. Apart from the imperative שִׁירֵי in v. 1a, vv. 1b-3 have six perfect verb forms (כָּאוּ, זָכַר, גְּלָה, הוֹדִיעַ, הוֹשִׁיעָה, עָשָׂה) which describe the reason for the imperative in v. 1a. All six these verbs take Yahweh as subject and describe his great deeds as the reason for praise. The particle כִּי in v. 1b, used to give the reason for the praise, is syntactically linked to all six perfect verbs, thus binding vv. 1-3 into a unity. In addition, the third-person suffixes (for *him*, *his* right hand, the arm of *his* holiness, v. 1; *his* victory, *his* vindication, v. 2; *his* love, *his* faithfulness, v.3) in vv. 1b-3 referring to Yahweh also serve to bind them together.

The repetition of the word “sing”<sup>21</sup> in v. 1a introduces the importance of the praise for Yahweh and the following verses describe what Yahweh has accomplished. In v. 1b the meaning of the word “wonderful works” (נִפְלְאוֹת) <sup>22</sup> is not immediately apparent, but the following verses describing Yahweh’s acts seems to define the נִפְלְאוֹת as “the victory” (יְשׁוּעָה) (lit. ‘salvation’) of Yahweh, manifested in the history of his people (Anderson 1972:691; Kraus 1989:264). The root יְשׁוּעָה occurs three times in vv. 1-3 and the expression “he has done wonderful works” (נִפְלְאוֹת עָשָׂה) forms a parallel with the expression הוֹרִישֵׁה-לוֹ (“has gotten victory”) in the next line, which is also structured parallel to the הוֹרִיעַ יְהוָה יְשׁוּעָתוֹ (“Yahweh has made known his victory”) in v. 2a. In v. 1d end-rhyme (קַדְשׁוֹ, יְמִינוֹ) occurs and the terms used there (“his right hand” and “the arm of his holiness”) are reminiscent of holy war ideology (Longman 1984:269). The use of these terms emphasizes that Yahweh has won by virtue of his own strength without any essential help (Anderson 1972:691; Weiser 1979:637).

V. 2 is linked with v. 1 by the use of the same root יְשׁוּעָה and of

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<sup>21</sup> The reference to “new song” occurs seven times in the Old Testament (Pss 33: 3; 40: 3; 96: 1; 98: 1; 144: 9; 149: 1; Isa 42: 10). Longman (1984:269, 272) notes that the reference each time occurs in the context of holy war and that Psalm 98 “could be recited after any of the numerous deliverances that Israel experienced during his history.” On the other hand, Anderson (1972:691) states the following: “If indeed the Psalm had its origin in the last few years of the Babylonian exile, the ‘new song’ might have been intended to express Yahweh’s triumph at the new Exodus ...” Kraus’s (1989) view is similar to Anderson’s, but is different: “In the cultic celebrations of postexilic times, the miracle of the “second exodus” and the eschatological theophany of Yahweh . . . are strongly emphasized. For this new act of God the new eschatological song is the answer” (264).

<sup>22</sup> Dahood (1968:365) notes that פְּלֵאָה refers to “cosmic wonders worked by God as well as his historical achievements on behalf of his people Israel.” He here holds both senses. Rogerson and McKay (1977:226) also similarly mention that the term can refer to “the works of creation, or the exodus, or the return from exile.”



the third-person singular suffixes (*his* victory, *his* vindication) referring to Yahweh which are also found in v. 1. In addition, as noted, the expression יהוה ישועתו in v. 2a corresponds to הושיעה לו in v. 1c (cf. Auffret 1995:71). These features mark a close connection between vv. 1 and 2.

V. 2a and 2b are structured in parallel: the verb הודיע (“he has made known”) in v. 2a corresponds to the verb גלה (“he has revealed”) in v. 2b and the ישועתו (“victory”) to the word “his vindication” (צדקתו). The phrase לעיני הגוים (“to the sight of the nations”) at the centre of v. 2 functions as a double-duty modifier (Longman 1984:268; Howard 1986:109; Tate 1990:523; Prinsloo 1994a:158) serving both hemistichs of v. 2. Its position in the centre of v. 2 underlines the phrase and emphasizes Yahweh’s acts (ישועתו, צדקתו) in the sight of all nations.

V. 3a is linked to the previous verse. The third-person suffixes (*his* love, *his* faithfulness) referring to Yahweh, which are found in previous verses, occur in v. 3a, and the phrase לבית ישראל (“to the house of Israel”) in v. 3a corresponds to לעיני הגוים in v. 2, both being linked by the use of the preposition ל (Prinsloo 1994a:159; Auffret 1995:71-72). In addition, the expression נזכר חסדו (“He has remembered his love”) in v. 3a constitutes a parallelism with גלה צדקתו (“he has revealed his vindication”) at the end of v. 2 (Auffret 1995:71-72).

Yahweh has been taken as the subject of all the verbs in vv. 1-3a, but in v. 3b the phrase “all the ends of the earth” (כל־אפסי־ארץ) is used as the subject of the verb ראי. Thus, in v. 3b a change is noticed. As Prinsloo (1994a:159-160) has noted, it is likely that v. 3b should be regarded as a transition connecting the first strophe with the second. In

fact, the word *ישׁוּעָה* in 3b refers to vv. 1-2 where the same roots are also used, while the phrase *כָּל-אַפְסֵי-אָרֶץ* ("all the ends of the earth") corresponds to the *כָּל-הָאָרֶץ* in v. 4. In addition, the use of the perfect verb in v. 3b most likely links it with the preceding perfect verbs, and the statement "all the ends of the earth have seen the victory of our God" points to the following verse, since everything that has seen Yahweh's victory must praise him, which is confirmed in v. 4. All these arguments make it possible that v. 3b should be read as a hinge linking vv. 1-3b and the following verses.<sup>23</sup>

The second strophe, vv. 4-6, is linked by content and style. The word *הִרְיֵעוּ* occurs in vv. 4 and 6, thus forming an inclusio. The divine name *יְהוָה* appears in all three verses and the occurrence of six imperative verb forms (*הִרְיֵעוּ, נִמְרוּ, וְנִמְרוּ, וְרִנְנוּ, פָּצְחוּ, הִרְיֵעוּ*) links vv. 4-6 into a unity. The initial jussive verb form in v. 7 makes it clear that vv.

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<sup>23</sup> The events described in vv. 1-3 are spoken of as past without mentioning any specific event. The language used here is reminiscent of the events in Exodus. The expression "his right hand" in v. 1 reminds one of Exod 15:6 where Yahweh's "right hand" is mentioned and the word *נִפְלְאוֹת* in v. 1 is also found in Exod 3:20 (cf. in Exod 13:9 Yahweh's strong hand as the source of victory at the exodus event) which describes the mighty acts of Yahweh concerning the exodus. Moreover, the phrase *לְעֵינֵי הַגּוֹיִם* ("to the sight of the nations") in v. 2 corresponds to the *בְּעֵינֵי מִצְרַיִם* ("to the sight of the Egyptians") in Exod 3:21 and the expression "his love and faithfulness" (*רַחֲמֵי וְאֱמֻנָתוֹ*), along with the references to "the house of Israel" and to "our God" in v. 3 is reminiscent of Yahweh's covenant promise made to Israel (Kraus 1989:264) which is also associated with the theme of the exodus. On the other hand, Psalm 98 exhibits the close linguistic and thematic affinities with Isaiah (Isa 40-66) (Gosse 1997:29-30): e.g., for Ps 98:1, Isa 42:10; 52:7, 10a; cf. 59:16; 62:8; 63:5; for v. 2, Isa 52:10b; for v. 3, cf. Isa 40:5, 52:10; 63:7, 66:18; for v. 4, Isa 59:9a, 44:23; for v. 5, Isa 51:3, etc. All these considerations, along with the connection of Psalm 98 with Exodus, suggest that the psalmist, using traditional language about Yahweh's past saving events, describes his coming in the future, as in Psalm 97. Davis (1992:172) correctly remarks the following: . . . "Psalm 98 functions within the canon as a "new song" (Isa 42:10) celebrating the accomplishment of what the exilic prophet foretold: "And all the ends of the earth shall see the salvation of our God (Isa 52:10; cf. 98:3)."

4-6 are distinct from the following verses. In addition, there are poetic devices in vv. 4-6 which reveal an internal unity. First of all, there is anadiplosis (Longman 1984:268, note 8; Prinsloo 1994a:160), because the verb זמר at the end of v. 4 is repeated at the beginning of v. 5. V. 4 is also linked with v. 5 by a parallel structure: קריעו ליהנה // זמרו ליהנה, and vv. 5-6 are related by the occurrence of the word וקול in both verses as well as by the common description of musical instruments (lyre, trumpets, horn). All these characteristics mentioned above reveal the close unity of vv. 4-6.

V. 4 invites all earth to praise Yahweh. The phrase “all the earth” (כָּל-הָאָרֶץ), placed in the centre of the verse, functions as a double-duty modifier serving both hemistichs and by positioning it at the centre, the psalmist emphasizes the fact that all the earth should praise Yahweh. While v. 4 emphasizes the fact that Yahweh should be praised, v. 5 refers to the means of praise, namely musical instruments. In v. 5 we again encounter anadiplosis, since the first hemistich ends with the word בְּכִנּוֹר and the second hemistich also starts with it. In v. 5b there is no verb, but the verb וְזָמַר in 5a also serves v. 5b, thus the verb serves as a double-duty modifier. On the whole, v. 5 forms a chiasmic parallelism of the pattern A+B//B'+A'. In v. 6a the reference to musical instruments marks a close connection with v. 5, but the second hemistich, v. 6b, summarises the contents of vv. 4-6a by repeating the word קריעו, found in 4a, as well as the divine name יהנה, also found in 4a and 5a. In addition, in v. 6b the introduction of יהנה as the הַמְלִיךְ provides the reason for the praise of Yahweh, since the summons to the praise in vv. 4-8 is motivated by the appearance of the king who will judge, as v. 9 shows (see below). For the psalmist the appearance of the king is the

reason for the call to praise Yahweh.

Vv. 7-9 form the final strophe. The fact that v. 7 starts a new unity is evident: the imperative verb forms in the previous verses are replaced by imperfect verb forms (יִרְעֵם, יִמְחֶאֱר, יִרְגַּנּוּ) in vv. 7-8 and vv. 7-9 are framed by an inclusio with the תִּבְל in vv. 7 and 9. The expression “the people who dwell in it” (וְיֹשְׁבֵי בָהּ); the בָּהּ refers to “the world”) in v. 7b corresponds to “the people” (עַמִּים) in v. 9b.

Vv. 7-8 describe the praise of all creation (‘sea’, ‘world’, ‘floods’ and ‘hills’) with a poetically personified image. The יָם (sea) in v. 7a corresponds to the word “floods” in v. 8a, while the word תִּבְל (“world”) in 7b corresponds to the הָרִים (“mountains”) in v. 8b in that both refer to land. When these words are taken into consideration together, vv. 7-8 form a synonymous parallelism. The alternation of these words creates a kind of merism (cf. Anderson 1972:693) and the purpose of its use lies in emphasizing that the whole created world should praise the coming of Yahweh which is stated in v. 9. In v. 7 we find an ellipse, since there is no verb in v. 7b, but the verb יִרְעֵם in v. 7a is to be supposed in v. 7b.

V. 9 provides the reason not only for the rejoicing described in vv. 7-8, but also for the statements of praise in vv. 4-6. The particle כִּי (“because”) serves to link v. 9 with the previous verses and introduces the reason for the singing stated in the preceding verses, namely Yahweh’s coming in judgement. The fact that the words “the earth” and “the world” found in vv. 4 and 8 are also repeated in v. 9 indicates that v. 9 has a close connection with the second strophe, vv. 4-6, as well as with this strophe, vv. 7-9. In addition, the phrase “before Yahweh” (לְפָנֵי-יְהוָה) at the beginning of v. 9 corresponds to the “before

the king Yahweh” (לְפָנַי הַמֶּלֶךְ יְהוָה) in v. 6, and thus the theme of Yahweh’s kingship introduced in v. 6 is restated in v. 9. In addition, v. 9 has a link with v. 2 in the occurrence of the קָדַשׁ in both verses and the word יְרַאֲהוּ occurs in vv. 3, 4, and 9 as well, thus binding the verses together. In sum, v. 9 concludes not only the third strophe, but also the whole psalm. The reason for all invitations to praise Yahweh in vv. 1-8, with imperative verb forms or imperfect verb forms, is given in v. 9 where Yahweh’s judging the earth and the world with righteousness, i.e., establishing right order, includes the messages of vv. 1-8.

To summarize: Psalm 98 is composed of three strophes (vv. 1-3, 4-6 and 7-9) and the whole psalm displays a coherent unity, each strophe revealing its own unity. The psalm is a hymn in praise of Yahweh’s kingship. The first strophe praises Yahweh because of his wonderful works revealed in the salvation history of Israel and the second and the third strophes are focused more on Yahweh as king than on a theme of praise. However, in the light of the whole psalm structure, its main message consists of Yahweh’s coming, depicted in v. 9.

**Psalm 99:1-9**

- 1 יְהוָה מֶלֶךְ יִרְגְּזוּ עַמִּים יֵשֶׁב כְּרוּבִים תְּנוּט הָאָרֶץ
- 2 יְהוָה בְּצִיּוֹן גְּדוֹל וְרָם הוּא עַל-כָּל-הָעַמִּים
- 3 יוֹדוּ שִׁמְךָ גְּדוֹל וְנוֹרָא קְדוֹשׁ הוּא
- 4 וְעַז מֶלֶךְ מִשְׁפָּט אָהַב אֶתְּהָ כּוֹנֵנֶת מִיִּשְׂרָאֵל מִשְׁפָּט וְצַדִּיקָה בִּיַעֲקֹב אֶתְּהָ עָשִׂיתָ
- 5 רוֹמְמוּ יְהוָה אֱלֹהֵינוּ וְהִשְׁתַּחֲוּוּ לְהַדָּם רַגְלָיו קְדוֹשׁ הוּא
- 6 מֹשֶׁה וְאַהֲרֹן בְּכַהֲנֵי וְשִׁמְוֵאל בְּקִרְאֵי שְׁמוֹ קִרְאִים אֶל-יְהוָה וְהוּא יַעֲנֵם
- 7 בְּעַמּוּד עָנָן יְדַבֵּר אֲלֵיהֶם שְׁמְרוּ עֻדְתָיו וְחֻק נִתְּנָה-לָמוֹ
- 8 יְהוָה אֱלֹהֵינוּ אֶתְּהָ עֲנִיָּהֶם אֵל נִשְׂא הַיִּיֶת לָהֶם וְנִקֵּם עַל-עֲלִילוֹתָם
- 9 רוֹמְמוּ יְהוָה אֱלֹהֵינוּ וְהִשְׁתַּחֲוּוּ לְהַר קְדָשׁוֹ כִּי-קְדוֹשׁ יְהוָה אֱלֹהֵינוּ

Psalm 99 consists of two stanzas (vv. 1-5 and 6-9), each of which concludes with a summons to exalt Yahweh's kingship. The last verses of both stanzas, vv. 5 and 9, have identical expressions: רוֹמְמוּ אֱלֹהֵינוּ; לְהַר קְדָשׁוֹ; לְהַדָּם רַגְלָיו // ("extol Yahweh," "extol Yahweh") // ("at his footstool," "at his holy mountain") // כִּי-קְדוֹשׁ יְהוָה; קְדוֹשׁ הוּא // ("he is holy," "for Yahweh is holy"), comprising an inclusio of sorts. Throughout the psalm the term קְדוֹשׁ ("holy") referring to Yahweh occurs four times (3b, 5c, 9b, and 9c), so that the "holiness" of Yahweh forms an important aspect of the psalm. The word אֱלֹהֵינוּ ("our God") which indicates the covenant relationship between Yahweh and his people, also occurs four times (5a, 8a, 9a and 9c), balanced by the קְדוֹשׁ. In fact, both words have a twofold repetition in the concluding sections (vv. 5, 9) of each stanza, which implies a definite relationship. Moreover, the sevenfold occurrence of the divine name יְהוָה (vv. 1a, 2a, 5a, 6c, 8a, 9a, 9c) is balanced by the sevenfold repetition of the personal pronouns הוּא ("He") and אֶתְּהָ ("You") (2b, 3b, 4b, 4c, 5c, 6c, 7b) referring to Yahweh. All these remarks noted above show us that the whole psalm is

closely integrated through the distribution of repetitive words. In addition, an inclusio is created by יהוה in v. 1 and the phrase יהוה אלֵהינו in v. 9.

Both stanzas consist of two strophes (vv. 1-3, 4-5 and 6-7, 8-9), respectively. The first strophe of the first stanza, vv. 1-3, is closely integrated by style and content. Vv. 1-2 take Yahweh as subject and the occurrence of the word עַמִּים (“the peoples”) in vv. 1-2 links both verses. In v. 1 the expression יָשָׁב (“he sits enthroned upon”) corresponds in meaning to the phrase יהוה בְּצִיּוֹן (“Yahweh in Zion”) in v. 2a, while the word “the cherubim” in v. 1 corresponds to the phrase הוֹרָא (“he is exalted.”) in v. 2. Once again the עַמִּים is referred to in v. 3 by the use of the third person plural form “them” suffixed to יָדָה, and the suffix of the term שָׁמַיָּם and the pronoun הוֹרָא refer to Yahweh in vv. 1-2. Also, vv. 2 and 3 share the word גָּדוֹל (“great”). In addition, the words יִרְגְּזוּ, תָּנוּט, v. 1; גָּדוֹל, v. 2; וְנִרְאָה, v. 3 belong to the same semantic field because they all describe the greatness of Yahweh. Finally, it is noteworthy that vv. 1-3 start with the ך, which also serves as a link. All these considerations given above make it clear that vv. 1-3 form a close unity.

As in Psalm 93:1, v. 1 places the divine name first, before the verb. This emphasizes that no other god except Yahweh is king. Yahweh’s kingship is described through the reactions of the peoples and the earth: יִרְגְּזוּ עַמִּים (“let the peoples tremble”); תָּנוּט הָאָרֶץ (“let the earth quake”). The expression of the former indicates the international dimension of Yahweh’s kingship, while the expression of the latter displays the cosmic dimension of his kingship. V. 1 therefore mentions the universal reign of Yahweh. The expression “he sits enthroned upon

the cherubim" is often related to the ark of the covenant in the Old Testament (Ps 80:2; cf. 1 Sam 4:4; 2 Sam 6:2; 1 Chr 13:6), but here it should be understood as referring to Yahweh as the king who sits enthroned on the cherubim (Tate 1990:529; Prinsloo 1993b:623-624).

V. 2 describes the centre of Yahweh's reign as Zion from which his universal kingship emerges to manifest over all the nations, while v. 3 deals with the reaction of the nations (all peoples) to Yahweh's reign: "let them praise your name" (Kraus 1989:269-270; Scoralick 1989:115-116).

The refrain **קְרוֹשׁ הוּא** (cf. also, vv. 5, 9) at the end of v. 3 marks a natural break, and v. 4 starts a new section. In v. 4 Yahweh is described as an ideal king who has juridical functions, as the following terms imply: **מִשְׁפָּט** ("justice"), **מִישְׁרִים** ("uprightness"), **וְצֶדֶקָה** ("righteousness"). The sovereign kingship of Yahweh found in vv. 1-3 is based on the justice and righteousness executed in the history of Jacob, i.e. Israel.

V. 4a and 4b are closely linked by the use of the word **מִשְׁפָּט**, which forms a parallel in both hemistichs. The perfect verb forms **כִּוְנַנְתָּ** and **עָשִׂיתָ** in v. 4a and 4b emphasize the juridical function of Yahweh and are structured in parallel, as follows:

4a: **כִּוְנַנְתָּ אֶתָּה**

4b: **עָשִׂיתָ אֶתָּה**

Though v. 4 is distinguished from the previous verses, it nevertheless has a strong connection with them. The *waw* consecutive **וַ** at the beginning of v. 4 serves to link v. 4 with the previous verse, and the following chiasmic structure also confirms the connection, emphasizing the supremacy of Yahweh (Prinsloo 1993b:625):



v. 1: מֶלֶךְ

v. 2: גָּדוֹל

v. 3: גָּדוֹל

v. 4: מֶלֶךְ

As the refrain קָדוֹשׁ הוּא (vv. 3, 5, 9) implies, its appearance in v. 5 indicates that v. 5 serves as a concluding section to the second strophe. As v. 3 ends with the phrase “holy is he” and has an exhortation (יִרְדֵּךְ) to praise Yahweh, so v. 5 has the phrase and the exhortation with two imperatives (וְהִשְׁתַּחֲוֶה, וְרוּמָמוֹ). These features characterize v. 5 as the concluding verse to the second strophe.

It is likely that v. 5 also functions as a concluding verse to the first stanza. The linguistic links between v. 5 and the preceding verses confirm this. The root רָמַם in v. 5 forms a link with v. 2 where the same root is also found and the אֱלֹהֵינוּ (“our God”) speaks of the covenant relationship between Yahweh and his people (Kraus 1989:270; Anderson 1972:696) which was already implied in the word בְּיַעֲקֹב in v. 4. As was noted above, the expression קָדוֹשׁ הוּא occurring at the end of vv. 3 and 5 also shows the link that exists between them.

A new stanza starts at v. 6. In this stanza Yahweh’s kingship, explained in vv. 1-5, is illustrated by historical examples of Israel and is explained in terms of the salvation history which is represented by Moses, Aaron and Samuel. The stanza emphasizes that throughout the history of Israel Yahweh had been a king who responded to the Israelites with his attributes which are reflected in vv. 1-5. The word “name” in v. 3 is again picked up in v. 6 and the concept of the justice and righteousness of Yahweh reflected in v. 4 is illustrated in this strophe by saying that Yahweh answered the people in need and gave

them concrete commandments and laws. The concept of a forgiving-punishing God in v. 8 is also found in the description of v. 4, since Yahweh's exercising justice and righteousness in Jacob corresponds to the concept of a forgiving-punishing God (Scoralick 1989:102, 117-118). In this strophe great priestly figures such as Moses, Aaron and Samuel are taken as mediators of God who kept and preserved the commandment and the law, the concepts of which are also reflected in the description of v. 4.

As indicated earlier, vv. 6-7 constitute the first strophe of the second stanza, while 8-9 form the second. One of the conspicuous features that distinguishes vv. 6-7 from v. 8 is that while in the former Yahweh is spoken of as the subject in the third person (he), v. 8 takes him as the subject in the second person (you). This feature closes v. 8 off from vv. 6-7.

Vv. 6-7 are closely linked. The assonance (לָמוֹ, וְשָׁמוֹ) found between 6a and 7 serves to tie both verses, and if only the subject-object relationship in vv. 6-7 is considered, a chiasmic relationship is found between vv. 6 and 7, which emphasizes the dialogue between Yahweh and his people:

*those* who called on *his* name and *He* answered *them* (v. 6)

*He* spoke to *them* and *they* kept *his* testimonies (v. 7)

In addition, the expression עַמֹּד עָנָן ("in the pillar of cloud") in v. 7a functions as a double-duty modifier serving both that which precedes (v. 6b) and that which follows (Dahood 1968:369; also Prinsloo 1993b:627). Thus, these features link vv. 6-7 closely.

Though v. 8 is distinct from vv. 6-7 in subject, all three verses are closely linked in content and style. The expression אָמַרְתָּ לָהֶם ("You answered them") in v. 8a is paralleled with the הֵאָמַר ("He

answered them”) in v. 6 and the alliteration produced by the phrases  $\text{אָנַעַן}$  (v. 6) and  $\text{אָנַעַן}$  (v. 8), and the word  $\text{אָנַעַן}$  in v. 7 serves to link all three verses (Prinsloo 1993b:628). Furthermore, the occurrence of the third-person plural suffixes ( $\text{אָנַעַן}$ ,  $\text{לָהֶם}$ ,  $\text{אָנַעַן לָהֶם}$ ) in v. 8, referring back to Moses, Aaron and Samuel in vv. 6-7, also tie vv. 6-8 into a close unity. In addition, there exists a definite relationship between vv. 6-8, given by the following observations: “*He answered them*” (v. 6b); “*He spoke to them*” (v. 7a); “*He gave them*” (v. 7b); “*You answered them*” (v. 8a); “*You were a forgiving God to them*” (8b).

As noted, vv. 6-8 take three figures, Moses, Aaron and Samuel as the mediators of God. In Israel’s history they are recalled as great intercessors (Jer 15:1; 1 Sam 12:6, 9; for Moses, see Exod 32-33; for Aaron, see Num 16:44-48; for Samuel, see 1 Sam 7:9 [7-12]; 1 Sam 12:6-25) and these verses reflect the tradition (Briggs & Briggs 1969:310; Tate 1990:529; Mommer 1986:27-30; cf. Scoralick 1989:117-119). The juxtaposition of a forgiving and punishing God in v. 8 may be reminiscent of Exod 34:6-7 where Yahweh is portrayed as having both the functions of saving and of judging (Brueggemann 1984:149; Tate 1990:530). Basically, v. 8, along with the reference to the wilderness experiences in v. 7 (cf. “the pillar of cloud” which recalls the wilderness experience), reflects “the terrible acts of sin and apostasy by the Israelites, in the past ...” (Tate 1990:528).

The final strophe, v. 9, concludes the whole psalm as well as the second stanza. The twofold repetition of the words  $\text{אֱלֹהֵינוּ}$  and  $\text{קָדוֹשׁ}$ , along with the double-call ( $\text{יְהוָה שֶׁתִּתְחַנֵּן}$ ,  $\text{לְרוּמְמוֹ}$ ) to praise Yahweh, highlights the significance of this verse. In fact, this verse has the refrain  $\text{אֱלֹהֵינוּ יְהוָה קָדוֹשׁ}$ , which is longer than the others in vv. 3 and

5, thus creating a climax (Watson 1984:297). The two words קָדוֹשׁ and אֱלֹהֵינוּ appear in a chiasmic sequence which provides the relationship between the holiness of Yahweh and the covenant (as implied in the אֱלֹהֵינוּ “our God”) and which also provides the motivation for the praise of Yahweh in the whole psalm as well as this verse. The following chiasmic pattern confirms the above statements:

a	b	b	a
אֱלֹהֵינוּ	קָדוֹשׁ	קָדוֹשׁ	אֱלֹהֵינוּ

In sum, Psalm 99 consists of two stanzas, which are divided into two strophes (vv. 1-3, 4-5 and 6-7, 8-9) respectively. As mentioned at the beginning, the psalm shows a well-balanced structure through the distribution of words and phrases, and the last verse of the first stanza is also balanced with that of the second stanza by the occurrence of the same words. The divine name יְהוָה is distributed through the psalm (see above) and the occurrences of many words, i.e. “name” and “holy,” in both stanzas strengthen the unity of the psalm. In view of all these considerations, it is likely that the psalm is structured into a coherent unity.

Like Psalms 93 and 97, Psalm 99 begins with the expression מְלֶכֶךְ יְהוָה and thus it can be classified as a hymn of praise which exalts Yahweh’s kingship. Since the last verse of the first stanza, v. 5, begins with an imperative call to praise and the last verse of the second stanza, v. 9, ends with the same imperative call, there is little doubt that Psalm 99 is a hymn of praise.

**Psalm 100:1-5**

1 מִזְמוֹר לְתוֹרָה הִרְיֵעוּ לַיהוָה כָּל־הָאָרֶץ  
2 עֲבֹדוּ אֶת־יְהוָה בְּשִׂמְחָה בָּאוּ לִפְנֵי בְרִנָּה  
3 דָּעוּ כִּי־יְהוָה הוּא אֱלֹהִים הוּא־עָשָׂנוּ וְלֹא אֲנִחנוּ עָמוּר וְצֹאן מִרְעִיתוֹ  
4 בָּאוּ שְׁעָרָיו בְּתוֹרָה וְחִצְלָתוֹ בְּתִהְלָה הוֹדוּ־לוֹ בְּרִכּוֹ שְׂמוֹ  
5 כִּי־טוֹב יְהוָה לְעוֹלָם תִּסְדּוּ וְעַד־דָּר נֹדֵר אֲמוֹנָתוֹ

The structure of the psalm is simple. It is divided into two strophes (vv. 1-3 and 4-5). Each strophe has imperatives for praising Yahweh, followed by the reason for the praise. Each verse except for v. 4 contains the divine name יְהוָה (vv. 1, 2, 3, 5) or אֱלֹהִים (v.3). V. 4 instead has the word שְׂמוֹ (“his name”) referring to Yahweh. It is clear that Yahweh is the subject of the praise in all five verses. There are seven imperatives composing the call to worship. Thus, the worship includes all elements that these seven imperatives embody.

Vv. 1b-3a, comprising the first strophe, have four successive imperatives (הִרְיֵעוּ, עֲבֹדוּ, בָּאוּ, דָּעוּ). The first three imperatives are more concerned with acts involving worship and the fourth emphasizes the inner significance of the act, based on the fact that Yahweh is the only God and that he made us (הוּא אֱלֹהִים). The addressees of the summons to praise are found in the first imperative: “all the earth” (כָּל־הָאָרֶץ) representing a hyperbole. The summons is universal. The people of all the earth are called upon to praise Yahweh (Anderson 1972:698). In vv. 2a and 2b the use of the prefix בְּ and the occurrence of end-rhyme (בְּרִנָּה, בְּשִׂמְחָה) mark a close link between them, and both hemistichs in v. 2 are structured in parallel with an ABC//A’B’C’ pattern.

V. 3a begins with the imperative דָּעוּ (“know”). In this context it

emphasizes the fact that worship should include the recognition of the true God (Anderson 1972:699; Mays 1969:323). The imperative  $\text{יָעַבְדְּ}$  is placed in the centre of the seven imperatives, that is, with three imperatives before and after it. If we take account of only imperatives, the psalm has a concentric structure, and the significance of the imperative  $\text{יָעַבְדְּ}$  is underlined by the following concentric structure;

- A:  $\text{הִרְיֵעוּ}$  (“make a joyful noise”)  
 B:  $\text{עֲבַדוּ}$  (“serve”)  
 C:  $\text{בֹּאוּ}$  (“come”)  
 D:  $\text{יָעַבְדְּ}$  (“know”)  
 C:  $\text{בֹּאוּ}$  (“come”)  
 B:  $\text{הוֹדוּ}$  (“give thanks”)  
 A:  $\text{בְּרַכּוּ}$  (“bless”)

The third and fifth imperatives are identical, and all the verses with their imperatives are framed around the centre verse (D).

The second strophe of the first stanza begins with v. 3b. In v. 3b the imperative sentence is replaced by a nominal sentence. In vv. 1b-3a Yahweh is the object, but in 3b he is the subject. Thus, it is reasonable to distinguish vv. 1b-3a from v. 3b-3c. However, these two strophes, vv. 1-3a and 3b-3c, are closely linked, since the third person singular pronouns (he, his), referring to Yahweh, appear in both strophes.

V. 3b indicates the relationship between Yahweh and “us” with the expression “he made us” ( $\text{הוּא־עָשָׂנוּ}$ ), and v. 3c complements v. 3b by saying that “we are his people and the sheep of his pasture.” The third person pronoun “He” ( $\text{הוּא}$ ) which is not found in any other verses throughout the psalm, is repeated twice in v. 3, and the first person plural “we” or “us”, also not found in other verses, occurs in v. 3b-c.

These pronouns seem to be used to illustrate the intimate relationship between Yahweh and his people. As implied earlier, v. 3b-3c provides the motivation for the imperatives in vv. 1b-3a. The facts that Yahweh made his people and that he is the shepherd of his people are the motivation for the summons to praise.

V. 4 starts again with an imperative, closely linking 4a-4c. Ellipsis can be found between v. 4a and 4b, because the verb **יִצַּח** in v. 4a also serves v. 4b. The occurrence of the third masculine singular suffixes (his gates, his courts and his name) as well as of the prevalent three imperatives signify that v. 4a-4c is a close unity.

V. 5 begins with the conjunction **וְ** and the imperatives in v. 4 are replaced by nominal sentences in v. 5. These features indicate the beginning of a new strophe, namely the second strophe of the second stanza.

The conjunction **וְ** that begins in v. 5a introduces the motivation for the imperatives in v. 4a-4b. The goodness, love, and faithfulness of Yahweh described in v. 5 provide the reason for the praise of Yahweh. Verse 5a and 5b are tied together by the use of nominal sentences and by end-rhyme (**וְיִצַּח**, **וְיִצַּח**), both dealing with the permanent love of Yahweh. In this verse the occurrence of the third-person suffixes (“his love,” “his faithfulness”) marks the link with the preceding verse where they are also found.

To summarize, the psalm consists of two stanzas (vv. 1-3 and 4-5), each of which is divided into two strophes. Each stanza has imperative sentences, followed by the motivation sentences which provide the reason for the imperatives. Of the seven imperative verbs used in this psalm, the fourth imperative **יִצַּח** is placed at the centre of the concentric structure created by their arrangement and the word **יִצַּח**

implies that the worship should include the recognition of the only God.

On the whole, the coherent structure of the psalm is shown by the repetition of the third-person masculine singular suffixes (his presence, his people, his pasture, his gates and his courts, his name, his steadfast love, his faithfulness) and by the distribution of the name יהוה (vv. 1, 2, 3, 5) as well as by the use of seven imperatives which are distributed through the psalm. The imperative באו in v. 2 is repeated in v. 4, and the word תודה occurs in vv. 1 and 4, while v. 4c has the stem ידה.

The title of the psalm is "a psalm of thanksgiving." The word תודה in the title also occurs in v. 4 where the word is paralleled with the word ידה ("praise"). Most scholars classify the psalm as a hymn, associated with worship (Dahood 1968:371; Anderson 1972:698; Kraus 1989:274). Since v. 2 speaks of coming into Yahweh's presence and v. 4 refers to the places (gates and courts) where the worship has taken place, it is likely that it was used as a hymn for the purpose of worship.



**Psalm 101:1-8**

1 לְדָוִד מִזְמוֹר חֹסֵד וּמִשְׁפָּט אֲשִׁירָה לְךָ יְהוָה אֲזַמְרָה  
2 אֲשַׁפִּילָה בְּדַרְכְךָ חַמִּים מִחַי חִבְרָא אֵלַי אֶתְהַלֵּךְ בְּחַס־לִבִּי בְּקִרְבֵי בֵיתִי  
3 לֹא־אֲשִׁיחַ לְגִגְד עֵינַי דְּבַר־בְּלִיעַל עֲשֵׂה־סִטִּים שְׁנֵאתִי לֹא יִדְבַק בִּי  
4 לִבִּי עֲקֹשׁ יִסּוֹר מִמֶּנִּי רַע לֹא אֲדַע  
5 מְלוֹשְׁנִי מְלִשְׁנִי בְּסִתֵּר רַעְהוּ אִוְחוֹ אֲצַמִּית גְּבַה־עֵינַיִם וּרְחַב לִבִּי אִוְחוֹ לֹא אוֹכַל  
6 עֵינַי בְּנֹאמְרֵי־אֶרֶץ לְשֹׁכֵחַ עֲמֹדֵי הַלֵּךְ בְּדַרְכְךָ חַמִּים הוּא יִשְׁתַּחֲנֵנִי  
7 לֹא־יֹשֵׁב בְּקִרְבֵי בֵיתִי עֲשֵׂה רַמְיָה דְּבַר שְׁקָרִים לֹא־יִפּוֹן לְגִגְד עֵינַי  
8 לְבָקָרִים אֲצַמִּית כָּל־רָשָׁעֵי־אֶרֶץ לְהַכְרִיחַ מֵעִיר־יְהוָה כָּל־פְּעֻלֵי אָוֶן

Psalm 101 consists of four strophes (vv. 1-2, 3-5, 6-7 and 8) and these strophes exhibit close ties to one another through the repetition of words and phrases. The title of the psalm is ascribed as לְדָוִד מִזְמוֹר (“A psalm of David”), but the immediately following contents do not give any hint of David’s authorship. The fact that this psalm can be classified as a royal psalm (see below) suggests a possible connection between the title (the king David as implied in the title) and the body of the psalm.

V. 1b introduces the main theme of the whole psalm - praise of the “royalty” and “justice” of Yahweh. The rest of the psalm could be regarded as explaining these attributes in greater detail. The divine name יְהוָה occurs only in vv. 1 and 8 throughout the psalm and thus the whole psalm is framed by this inclusio. V. 1 ends with a cohortative (אֲזַמְרָה) and v. 2 starts with another cohortative (אֲשַׁפִּילָה). Thus, both verses are linked by means of these cohortatives. However, there is a certain difference between these verses. V. 1b begins by placing the terms “royalty” and “justice” first in the sentence, while v. 2a reverses this order by positioning the verb (אֲשַׁפִּילָה) first in the sentence.

Watson calls this a chiasmic tricolon (Watson 1984:182; Prinsloo 1988a: 118). The second part of v. 2a forms a monocolon which breaks the parallelistic pattern of the tricolon in vv. 1b-2a. With regard to the interruption of this parallel pattern, Kselman (1985:46) rightly remarks as follows: “Although it departs sharply from the balance and parallelism of the tricolon, the monocolon is not without connection to its context. The noun *drk* associates naturally with the verb of motion (*tbw*) that follows, while the prepositional phrase *'ly* corresponds syntactically to *lk* of the second colon; together they identify the two participants in the dialogue of Psalm 101, Yahweh (*lk*) and the king (*'ly*).”

The connection between v. 2a and 2b is shown by stylistic features. Each hemistich of v. 2a and v. 2b has a verb (אֲשַׁכִּילָהּ, אֶתְהַלֵּךְ), followed by a prepositional phrase (בְּתַמ־לִבִּי, בְּדַרְךְ תָּמִים) which includes the root תָּמַם. The sentence אֲשַׁכִּילָהּ בְּדַרְךְ תָּמִים (“I will give heed to the way that is blameless”) in v. 2a is syntactically paralleled with אֶתְהַלֵּךְ בְּתַמ־לִבִּי בְּקֶרֶב בֵּיתִי (“I will walk with integrity of my heart within my house”) in v. 2b, and both seem to serve as an introduction to or a summary of the following statements. The connection with what follows is clearly apparent in the following comparisons: בְּתַמ־לִבִּי // לִבִּי עָקַשׁ (v. 4a); רָחַב לִבִּי // בְּתַמ־לִבִּי (v. 5); בְּדַרְךְ תָּמִים // הֵלֵךְ בְּדַרְךְ תָּמִים (v. 6); בְּקֶרֶב בֵּיתִי // בְּקֶרֶב בֵּיתִי (v. 7). Especially, v. 6 combines the verb הֵלֵךְ (“walk”) in v. 2b and the same phrase בְּדַרְךְ תָּמִים (“to the way that is blameless”) in v. 2a into one sentence הֵלֵךְ בְּדַרְךְ תָּמִים (“he who walks in the way that is blameless”). With consideration of all this, it is clear that v. 2 is closely joined to the following verses, serving to introduce the contents of what follows.

Vv. 3-5, comprising the second strophe, display a close unity.

Conspicuous characteristics such as the negative formulas (לא + a verb; לא־אָשִׁיחַ, לא יִדְבֶק in v. 3; לא אֲדַע in v. 4; לא אֹכֵל in v. 5) appearing in these verses show that vv. 3-5 form a close unity. The alternation of negative-positive verbs (לא־אָשִׁיחַ, שָׁנְאוֹתֵי, לא יִדְבֶק, יָסוּר, לא אֲדַע, אֲצַמִּיחַ, לא אֹכֵל) in vv. 3-5 presents a further argument for unity. The expression לְנֶגְדַּי עֵינַי דְּבַר־בְּלִיעַל (“before my eyes anything that is base”) in v. 3 corresponds to the גְּבוּהַ־עֵינַיִם (“haughty of eyes”) in v. 5 and both expressions partly form an inclusio of sorts around vv. 3 and 5.

V. 3a and 3b stand in a chiasmic relation to each other. The second part of v. 3a corresponds to the first part of v. 3b and both refer to something associated with sin that is visually recognizable. The following shows a close relation between v. 3a and 3b (Prinsloo 1988a:119):

A	B
3a: לא־אָשִׁיחַ + mention of sin	
B'	A'
	3b: mention of sin + לא יִדְבֶק

While the first hemistich of v. 3a mentions the eyes in connection with sin, the first hemistich of v. 4a refers to the heart with regard to the sin which the psalmist rejects. Thus, the word עֵין (“eyes”) is semantically balanced by the לֵב (“heart”). A parallel structure to v. 3b and 4 binds these verses together, as follows:

3b: indication of sins + verb + לא יִדְבֶק
4: indication of sins + verb + לא אֲדַע

The connection between v. 4 and v. 5 is established by the repetition of the word “heart” (לֵב עֲקָשׁ “a twisted heart”; רָחַב לֵב “arrogant of heart”) in both. The first hemistich of v. 5 does not include

a negative statement, but it is closely linked with v. 5b by the use of the third-person suffix (אָרְחָר) as a direct object, which occurs also in v. 5b with the same function. By contrast with vv. 3-4 where the eyes and the heart are respectively mentioned, v. 5 includes both, thus referring to vv. 3 and 4 and strongly emphasizing what the psalmist should do (“I will destroy”) and not do (“I will not endure”).

Vv. 6-7 comprise the third strophe. The fact that v. 6 starts a new section is evident, since the verbal sentences found in the previous verses are replaced by a nominal sentence with which v. 6a begins, and the אֵל + a verb form, frequently found in vv. 3-5, does not occur in v. 6. The word “my eyes” (עֵינַי) found in v. 3 is again used in v. 6 to round off vv. 6-7 as a unity. On the other hand, v. 5 refers to the persons who exert negative influences on the community of faith, namely, the persons who slander others in secret and who have “haughty eyes and a proud heart,” while v. 6 deals with the faithful and the blameless who are contrasted to the persons in the preceding verse. Thus, v. 6 is structured in contrast with v. 5.<sup>24</sup>

Vv. 6-7 are tied together by an inclusio with the word עֵינַי occurring at the beginning of v. 6 and at the end of v. 7. The verb stem יִשַׁב, which is used only twice throughout the psalm, also occurs in vv. 6-7 (יִשַׁב, לְשֹׁכֶחַ), so that its occurrence too, creates a close connection between both verses. Moreover, both verses display a link in the use of the participles (בְּנִאמְנֵי, הֹלֵךְ in v. 6; עֹשֶׂה, דֹּבֵר in v. 7), appearing twice in

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<sup>24</sup> According to Kselman (1985:45-62), vv. 3-5 deal with the king’s confession of not associating with the acts of the persons negatively described in the verses, while vv. 6-7 contain a divine oracle addressed to the king in response to his protestation of innocence stated in vv. 3-5. If this is the case, in content vv. 6-7 are distinguished from vv. 3-5, and it is natural to distinguish the former from the latter.

each verse. In addition, v. 6 stands in an antithetical relationship to v. 7, since in the former the psalmist deals with the presence of the faithful on the land, while the latter states the discontinuation of the wicked in Yahweh's house (if vv. 6-7 form a divine oracle from Yahweh's mouth). Thus, both verses are balanced in content.

As indicated above, vv. 6-7 form a tie with the previous verses. In v. 7 the phrase בְּקֶרֶב בֵּיתִי ("in my house") occurs in vv. 2 and 7 and the phrase לְנֶגַד עֵינַי ("before my eyes") at the end of v. 7 is also found in v. 3. Thus, vv. 3 (perhaps, v.2)-7 are framed by the repeated phrases (Watson 1984:284). In addition to the close link with vv. 2-3, vv. 3-7 exhibit a chiasmic structure (Kselman 1985:47) which indicates a close unity, as the following shows:

- A: לְנֶגַד עֵינַי (v. 3)  
 B: דְּבַר-בְּלִיעַל (v. 3)  
 C: עֲשֵׂה-סֹטִים (v. 3)  
 D: גְּבַה־עֵינִים (v. 5)  
 D: עֵינַי (v. 6)  
 C: עֲשֵׂה רַמְיָה (v. 7)  
 B: דְּבַר שְׁקָרִים (v. 7)  
 A: לְנֶגַד עֵינַי (v. 7)

V. 8 forms a conclusion to the whole psalm. As noted earlier, the divine name יְהוָה constitutes an inclusio to the entire psalm, and the description of the judgement of the wicked in v. 8 is balanced by the reference to "royalty and justice" in v. 1 (Kenik 1976:393). In addition, v. 1b stands in contrast to v. 8 by forming an antithetical inclusio, since in the former the psalmist is obliged to praise Yahweh, while in the latter he should eradicate the wicked from the city of Yahweh. The word

אֶצְמַח (“I will destroy”) in v. 5 is again picked up in v. 8, thus establishing a link between them. In addition, the expression “the faithful of the land” (בְּאֵמֶן-אֶרֶץ) in v. 6 forms an antithetical relation with the phrase “all the wicked of the land” (כָּל-רְשָׁעֵי-אֶרֶץ) in v. 8, both thus creating a definite tie. V. 8 forms close links with other parts of the psalm by taking up the same words and by balancing and contrasting them with other verses. In v. 8 the repetition of the “all” (כָּל) with the reference to “wicked” (רְשָׁעֵי) and “the doers of evil” (פְּעֹלֵי אֲוֵן) strongly emphasizes the elimination of the wicked from the city and the land of Yahweh.

To summarize, the four strophes of the psalm (vv. 1-2, 3-5, 6-7 and 8) exhibit close ties with one another through the repetition of words and phrases. In v. 1 the “loyalty” and “justice” of Yahweh (טוֹרָה-וְיִשְׁפֹּט) introduce a main theme of the whole psalm and v. 2 contains many aspects of the following verses, thus functioning as an introduction or a summary to the continuing statements. One of the characteristics of this psalm is the repetitive use of many words and phrases, as illustrated above, and each part of the psalm forms close ties with other parts through the repetition. The repetition of words and phrases and the same motif frequently occurring throughout the psalm shows that the psalm forms a structural unit.

It has generally been agreed that this psalm is a royal psalm. This may be deduced from the expressions “within my house,” “I will destroy,” “he shall minister to me,” “the city of Yahweh,” which suggest that the speaker might hold a high position in a nation. Kenik (1976:391-403) interprets Psalm 101 as a code of conduct for a king, noting wisdom motifs appearing in the psalm, and Kselman (1985:45-62) regards it as a dialogue involving both king and deity (king’s

protestation of innocence [vv: 3-5]; divine oracle [vv. 6-8]). It is difficult to determine in what situation it was used, but it is likely that Psalm 101 belongs to the royal psalms. With regard to this, it is also worth noting that the beginning of the psalm echoes that of Psalm 89 which is also a royal psalm, since the words  $\text{אֲשִׁרָה}$ ,  $\text{יְהוָה}$ , and  $\text{חַסֵּד}$  occur in both Psalm 89:2 and 101:1. In fact, the term  $\text{חַסֵּד}$ , one of the two words ( $\text{חַסֵּד}$ ,  $\text{מִשְׁפָּט}$ ) that form the theme of Psalm 101, is a key term used throughout Psalm 89, and in the latter the word  $\text{חַסֵּד}$  is paralleled with  $\text{אֱמוּנָה}$  (“faithfulness”), but in the former it forms a parallel with  $\text{מִשְׁפָּט}$ . All these considerations support the fact that just like Psalm 89, Psalm 101 is a royal psalm.



67 eṭṭ-ḥēlālē ḥāqarē lēlāḥō ḥēṭēlē ḥāqarē  
 87 lēḥōp-ḥēn ḥāqarūlē ḥān ḥōḥē  
 27 ḥōḥē ḥāqarē lēḥōp ḥāqarē ḥēṭēlē ḥēṭēlē ḥēṭēlē ḥēṭēlē ḥēṭēlē ḥēṭēlē  
 26 ḥēṭēlē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 25 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 42 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 32 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 22 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
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 19 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 18 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 17 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 16 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 15 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 14 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 13 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 12 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 11 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 10 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 9 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 8 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 7 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 6 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 5 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 4 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 3 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 2 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē  
 1 ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē ḥōḥē



Psalm 102 consists of three stanzas (vv. 1-12, 13-23 and 24-25). The first stanza has four strophes (vv. 2-3, 4-6, 7-8 and 9-12); the second and third stanza consist of three strophes (vv. 13-15, 16-19, 20-23 and vv. 24-25a, 25b-28, 29) respectively.

The first strophe of the first stanza, vv. 2-3, contains an appeal to Yahweh for help. It uses the traditional language of liturgy which resembles “a mosaic of terms of supplication” (Briggs & Briggs 1969: 318; Anderson 1972:705). Both verses are closely linked. In both Yahweh is addressed, and the appeal of v. 3 exemplifies the content of the *תפלתִי* (“my prayer”) in v. 2a and of the *שועתי* (“my cry”) in v.2b. In v. 3a the negative supplication *אל־תסתֹר פְּנֵיךָ* (“do not hide your face”) is paralleled with the positive one *הטה־אלי אָזְנֶךָ* (“incline your ear to me”) in v. 3b, and both are addressed to Yahweh occurring in v. 2. In addition, the expressions *שמעֵה תפִלְתִּי* (“hear my prayer”) in 2a and *הטה־אלי אָזְנֶךָ* (“incline your ear to me”) in v. 3 bear the same meaning, because Yahweh should turn his ear toward the psalmist to hear his prayer.

V. 2a and 2b form a chiasmic structure; *יְהוָה שְׁמַעֵה תפִלְתִּי* // *וְשׁוֹעֲתִי אֱלֹהֵי תְבוּרָא*, while, as indicated, the negative and positive supplications in v. 3a and 3b are structured in parallel. In addition, the phrase *בְּיֹם צָר* (“in the day of my distress”) in v. 3a forms a parallel with the *בְּיֹם אֶקְרָא* (“in the day when I call”) in v. 3b, and both functions as double-duty modifiers serving both what precedes and what follows (Dahood 1970:10).

Vv. 4-6 constitute the second strophe. The particle *כִּי* at the beginning of v. 4 signals a new section, introducing the reason for the appeal of the psalmist in vv. 2-3. Vv. 4-6 are closely tied together in

that all these verses describe the distress of the psalmist in terms of physical suffering. The phrases יָמַי “my days” (4a), עֲצְמוֹתַי “my bones” (4b), לִבִּי “my heart” (5a), עֲצָמַי “my bones” (6), לְבָשָׁרִי “to my flesh” (6) are all employed to reveal the physical and mental suffering of the psalmist. The phrase “my bones” (עֲצְמוֹתַי, עֲצָמַי) used in both vv. 4 and 6 forms an inclusio to this strophe, emphasizing the seriousness of the suffering. In vv. 4-6 the subject forms, consisting of a possessive pronoun plus noun are dominant: “my days” (v. 4a); “my bones” (v. 4b); “my heart” (v. 5a); “my bones” (v. 6), except for v. 5b where the first person pronoun “I” is used. These features close off vv. 4-6 as a unity.

Vv. 7-8, comprising the third strophe, describe the psalmist’s loneliness (Kraus 1989:285). In these verses the first person singular pronoun “I” is taken as subject, which is not found in the preceding verses (vv. 4-6, cf. except for v. 5b), and the comparison of the psalmist’s mental condition to the image of birds also characterizes these verses as a unity.

Vv. 7-8 show a close link to vv. 4-6 in that in the latter strophe the psalmist compares himself to grass, while in the former he is compared to birds. The use of the comparative ׀ in both strophes (vv. 4, 5, 7, 8) also gives a further indication of the link.

Vv. 9-12 form the last strophe of the first stanza. V. 9 deals with the suffering of the psalmist caused by the mockery (חֲרָפוֹנֵי אֹיְבָי מְהוֹלְלֵי) of the enemies, while v. 11 (also along with vv. 10 and 12) refers to God’s rejection of the psalmist. On the surface there seems to be no connection between these two motifs, namely the mockery of the enemies and God’s rejection. However, there may be a certain relationship. V. 9 does not articulate the content of the mockery, but the mocking seems to be directed at the abandonment of the psalmist by

God. In this case it may well be that the enemies mock the sufferer by saying, “Where is your God?” (Dahood 1970:14; Lindstrom 1994:233). Thus, v. 9 deals with the abandonment by God out of which the enemies’ mocking arises, while v. 11 mentions Yahweh as the cause of the reproach of the enemies. There is a corresponding relationship between these verses. Westermann (1981:183-194) has also noted the trilogy of “I-enemies-God” as subjects which is commonly found in individual psalms of lament and if this is the case, vv. 2-12, composed of these elements of the individual psalm of lament, suit the case well.

In style vv. 9-12 are closely tied. V. 10 describes the result of the mocking by the enemies (v. 9) as the particle *כִּי* (“for”) at the beginning of v. 10, which serves to introduce the explanation of the previous verse, implies, and vv. 10-11 are linked by the use of the preposition *מִפְּנֵי* (“because of”). Also, v. 12 forms a link with vv. 9-11 by referring to the result which the mockery of the enemies (v. 9) and Yahweh’s wrath (v. 11) effect on the psalmist.

In addition to these close ties found in vv. 9-12, there are some ties with the previous verses. The comparative *כִּי* (“like”) occurs twice in each strophe (vv. 4, 5, 7, 8, and 10, 12). The *כָּלֹךְ בְּעָשָׁן יָמֵי* in 4a (“my days pass away like smoke”) corresponds to the *יָמֵי כְּצֶלֶל נְטוּי* (“my days are like an evening shadow”) in 12a, while the *הוֹפְקָה-כְּעֵשֶׂב וַיִּבֶשׁ לִבִּי* (“my heart is smitten like grass, and withered”) in 5a parallels the expression *אֲנִי כְּעֵשֶׂב אֵיבֶשׁ* (“I wither like grass”) in 12b. The phrase *יָמֵי* appears in both vv. 4 and 12, thus forming an inclusio. The word *יָמֵי* occurs five times in vv. 4-12 (vv. 3, 4, 9, 12), twice in v. 3 and three times in vv. 4, 9, 12, and the repetition of the word emphasizes the lifetime of the psalmist spent in suffering. Vv. 4-12 are also related to

vv. 2-3 by means of the conjunction כִּי that opens v. 4a. Vv. 4-12 explain the reason for the prayer of the psalmist described in vv. 2-3.

The second stanza (vv. 13-23) can be divided into three strophes (vv. 13-15, 16-19, and 20-23). The fact that this stanza is distinct from the previous stanza is evident, because in v. 13 the psalmist addresses Yahweh with an emphatic “But You” (הֲאֵלֶיךָ) which marks the abrupt transition from v. 12 to v. 13. Moreover, in v. 12 the theme of human frailty is contrasted to that of Yahweh’s eternity in v. 13 and all verses, vv. 13-23, are concerned with themes relating to Zion’s future destiny rather than the theme of human transitoriness which is dominant in vv. 3-12. In addition, the divine name יהוה occurs seven times through the psalm, but six of these instances belong to this stanza (vv. 13, 16, 17, 20, 22, 23; also, הוה, v. 19). This is a further indication of this stanza’s distinction from the previous stanza.

The first verse, v. 13, of the second stanza describes Yahweh as “one who sits enthroned forever” (וְאַתָּה יְהוָה לְעוֹלָם תִּשָּׁב), and the following verses exemplify the content of v. 13 (Steck 1990:361). Vv. 13-15 display a close link in style and content. Vv. 13 and 14 take Yahweh as subject and both verses start with the הֲאֵלֶיךָ which serves to emphasize Yahweh. The particle כִּי (“because”) at the beginning of v. 15 serves to introduce the reason for the statement in v. 14, and the terms אֶת־אֲבָנֶיךָ (“her stones”) and אֶת־עֲפָרָה (“her dust”) in v. 15 refer to Zion in v. 14. The עֲבָדֶיךָ (“thy servants”) in v. 15 refers back to the people of Yahweh in v. 13. In addition, a link between vv. 14 and 15 is also found in the occurrence of the word חַנּוּן (“favour”) in both verses. Therefore, the unity of vv. 13-15 is confirmed by all these observations noted above.

Vv. 16-19, which form the second strophe, express the confidence that Yahweh will arise and restore Zion. These verses display a close tie in style and content. Vv. 16 and 17 share the word כְּבוֹד (“glory”) and the particle כִּי (“when,” Steck [1990:361]) at the beginning of v. 17 serves to illustrate the statement in v. 16. Verses 17 and 18 are closely linked by taking Yahweh as subject of their verbs (“he will build,” “he will appear,” in v. 17; “he will regard,” he will not despise,” in v. 18). Two instances of wordplay link vv. 16, 17 and 18 (Dahood 1970:17-18). The word יִירָאוּ (“shall fear”) in v. 16 is a case of wordplay on the word יִרְאֶה (“he will appear”) in v. 17 and בָּנָה of v. 17 is a wordplay on בָּנֶה in v. 18. In addition, vv. 16-19 are conceptually linked. Vv. 17 and 18 have perfect verb forms, stating that when Yahweh has built up Zion (v. 17a) he will hear the prayer of the supplicant (v. 18a). Vv. 16 and 19, on the other hand, consisting of imperfect verb forms, mention the result of Yahweh’s glorious appearance in Zion. The fear of the nations (v. 16) and the coming generation’s praise of Yahweh (v. 19) are based on the fact that Yahweh will rebuild Zion (v. 17) and regard the prayer of the destitute (v. 18). Thus, vv. 16 and 19 frame vv. 17 and 18 by stating the reaction of the nations (v. 16) and the coming generation’s praising of Yahweh (v. 19), the motivations of which are stated in vv. 17-18.

In addition to the illustrations of links between vv. 16-19 noted above, vv. 16-19 exhibit close ties with the previous verses. Vv. 13 and 19 are linked by having in common the word דֹּר (“generation”). In the former the expression זְכַרְךָ לְדֹר וָדֹר (“your remembrance is from generation to generation”) corresponds to the תִּכְתָּב זֵאת לְדֹר אַחֲרוֹן (“this will be recorded for another generation”) in v. 19, because in the latter

the recording (בְּזָכְרוֹ) of “this” (זֶה) for another generation is for the purpose of *remembering* Yahweh’s salvation stated in the previous verse(s). Thus, v. 19 forms a tie with v. 13 through the concept of “remembrance” which is implied in the content. V. 14 displays a link with v. 18, since both describe Yahweh’s mercy on Zion (v. 14) and on his people (v. 18, cf. “the prayer of the destitute,” “their supplication”). In v. 15 the reference to “her stones” and “her dust” which denotes the destruction of Zion are also paralleled with “Yahweh’s building up Zion” (בָּנָה יְהוָה צִיּוֹן) in v. 17. If all these are considered together, vv. 13-19 can be structured into a chiasm of the pattern ABCDC’B’A’, as follows:

A: remembering Yahweh for ever (v. 13)

B: Yahweh’s mercy on Zion (v. 14)

C: Salvation for Zion (v. 15)<sup>25</sup>

D: reaction of nations (v. 16)

C’: Salvation for Zion (v. 17)

B’: Yahweh’s mercy for his people (v. 18)

A’: the coming generation’s remembrance of Yahweh’s salvation  
(v. 19)

The above structure reveals that v. 16, positioned in the centre, strongly emphasizes the fear of the nations and Yahweh’s glory when Yahweh rebuilds Zion.

Vv. 20-23 form the last strophe of the second stanza. The use of the temporal conjunction כִּי (“when”) at the beginning of v. 20 indicates the beginning of a new strophe.

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<sup>25</sup> The salvation of Zion is implied in the word הֲיִנָּנֶה (“have pity”) in connection with the terms אֶת־אֲבָנֶיהָ and אֶת־עֲפָרָהּ, which refer to Zion in v. 14. Steck (1990:361) marks the links between vv. 14-18, but fails to note the tie between vv. 13 and 19.

This strophe also reveals a close link in style and content. A wordplay between the following words - שָׁמַיִם (“heaven,” v. 20), שָׁמַע (“hear,” v. 21), שֵׁם (“name,” v.22)- links these verses (Allen 1983:10), and except for v. 20 all other verses contain infinitive verb forms (לְשָׁמַע, לְפַתַח, in v.21; לְסַפֵּר, in v. 22; בְּהִקְבֹּץ, לַעֲבֹד, in v. 23) which suggest the tie between them. The infinitives לְשָׁמַע and לְפַתַח in v. 21 are used to express the purpose of Yahweh’s acts described in v. 20, and thus, both verses are linked by means of the infinitives. Vv. 21 and 22 also display a link in the use of the infinitive לְסַפֵּר at the beginning of v. 22, since it introduces the result (“so that”) for Yahweh’s deliverance described in vv. 20-21, which is to declare the name of Yahweh in Zion. A further link is also found between vv. 22 and 23 in that the temporal preposition (“when”) prefixed to the infinitive בְּהִקְבֹּץ at the beginning of v. 23 marks the continuation of v. 22 by connecting the contents of v. 22 to that of v. 23. Furthermore, in v. 23 the expression “when peoples gather together” (בְּהִקְבֹּץ עַמִּים יְהוּדָר) refers to Zion (v. 22) where the worship of Yahweh will be taking place. In addition, the phrase “to declare in Zion Yahweh’s name and his praise” in v. 22 corresponds to the expression “to worship Yahweh” in v. 23, and Yahweh’s looking down from the heavens (הַשְׁקִיף מִמְּרוֹם, cf. “heaven” in the next line) in v.20 causes not only the prisoners to be set free (v. 21), but also causes all people to praise Yahweh’s name (v. 22) and to worship him (v. 23). Therefore, in view of all these observations, it is clear that vv. 20-23 form a close unity.

Despite the internal bonds within vv. 20-23, these verses also exhibit some ties with the preceding verses. The “persons” found in the expression בְּנֵי תְמוּתָהּ (“those who were doomed to die,” cf. “prisoners”)

in v. 21 echo הָעֵרְעָרָה (“the destitute”) in v. 18 and the word מַמְלָכוֹת (“kingdoms”) in v. 23 recalls כָּל-מַלְכֵי הָאָרֶץ (“all the kings of the earth”) in v. 16. The matching and repetition of the following words and phrases confirm further connections: שֵׁם יְהוָה (“the name of Yahweh,” vv. 16, 22); תְּהַלֵּל-יָהּ//תְּהַלְּתוּ (“praise Yah” in v. 19, “his praise” in v. 22); עַמִּים//גוֹיִם (“nations” in v. 16, “people” in v. 23; cf. עַם “people” v. 19); צִיּוֹן (“Zion” in vv. 14, 17, 22); עַבְדְּךָ//עַבְדֶּיךָ (“your servants” in v. 15, “serve” in v. 23). In addition, the word כָּי occurs in vv. 15, 17, 22 and as Allen (1983:10) notes, wordplay can be discerned in the occurrence of the words שָׁמַע-שָׁמַע-שָׁמַע (vv. 16, 20, 21; also, v. 22).

Vv. 24-29 constitute the last stanza which can be divided into three strophes (vv. 24-25a, 26-28, and 29). In contrast to the fact that vv. 20-23 form a series of infinitives, v. 24 starts with the perfect verb form עָנַתְּ which distinguishes this verse from the previous verses. The resumption of the first person pronoun “I”, dominating in vv. 1-12 but not in vv. 20-23, indicates the beginning of a new section. In content these verses repeat the earlier elements of lament and confidence. Just as the theme of human transience in v. 12 is contrasted to the eternity of God in v. 13, so here the mortality of human life (vv. 24-25a) is compared to the eternity of God (vv. 25b-28).

Vv. 24-25a are tied together by content. Both verses, vv. 24-25a, deal with individual lament and the phrase “my days” (יָמַי) occurring at vv. 24 and 25a link them closely. Besides, the expression קָצַר יָמִי in v. 24 stands in direct contrast to the supplication אֲלֹהֵי בְחַצֵּי יָמִי in v. 25.

Vv. 25b-28 comprise the second strophe. These verses are contrasted to vv. 24-25a in that the latter verses deal with human



transience, while the former deal with the eternity of Yahweh. In vv. 25b-28 the psalmist confirms his confidence by saying that Yahweh's years will endure throughout generations.

Vv. 25b-28 display a close link. First of all, v. 26 is closely tied with v. 27. In v. 27 the words הָמָה and כָּלָם, which are the third masculine plural suffixes of the verbs יִבְלוּ, יֵאָבְדוּ, and the suffix of the word תִּמְלִיכָם all refer to the words הָאָרֶץ and שָׁמַיִם in v. 26. V. 27 also shows a close link with v. 28. Yahweh's eternity found in the expression אָתָּה תֵּעָמֵד ("You endure") in v. 27, corresponds to שְׁנוֹתַי לֹא יִתְמוּ ("your years have no end") of v. 28 referring to the eternity of Yahweh. Moreover, the second person suffixes ("your years" in v. 25b; "your hands" in v. 26; "your years" in v. 28) referring to Yahweh occur in vv. 25b, 26 and 28, and the second person pronoun (אַתָּה) referring to Yahweh also appear in vv. 27 and 28. In addition, the expression שְׁנוֹתַי לֹא יִתְמוּ ("your years continue generation after generation") in v. 25b is synonymous to שְׁנוֹתַי לֹא יִתְמוּ ("your years have no end") in v. 28, and the word שְׁנוֹתַי ("your years") occurring at the beginning (v. 25b) and at the end (v. 28) of this strophe seems to serve as an inclusio to the strophe.

While vv. 25b-28 describe Yahweh's eternity, v. 29 refers to the result which it has on his children. The eternity and unchangeableness of Yahweh described in vv. 25b-28 provide the psalmist with trust and hope in God for the future (v. 29).

The three strophes of the third stanza, vv. 24-29, exhibit a close tie to each other by the repetition of the same theme (as mentioned) as well as that of words and phrases. Besides the links we have already noted above, there are some links showing the unity of vv. 24-29. As

noted, vv. 24 and 25a are tied together by the occurrence of the word “my days.” The second person suffixes of the words (שְׁנוֹתַי in v. 25b; יָדַי in v. 26; שְׁנוֹתַי in v.28; עַבְדַּי, לְפָנַי in v.29) in vv. 25b-29, the second person pronoun אַתָּה (“you”) in vv. 27-28, and the second singular suffix of the verb תִּפְּחֵנִי in v. 27 all refer back to אֱלֹהֵי (“my God”) in v. 25a. Moreover, the word שְׁנוֹתַי (“thy years”) in v. 25 recurs in v. 28, as noted, and the preposition לְפָנַי (“before”) in v. 26 also echoes לְפָנַי (“before you”) in v. 29.

In addition to the internal bonds within the third stanza, vv. 24-29 exhibit certain relationships to the previous stanzas. First of all, the first strophe of the third stanza, vv. 24-25a, picks up the words and motifs of vv. 2-12. The word יוֹם (“day”) in vv. 24-25 frequently occurs in the first stanza (vv. 3, 4, 9, 12) and the motif of human transitoriness, found in vv. 24-25, echoes that of vv. 2-12. In addition, Allen (1983:14) notes that the word נִשְׁבַּח (“he has broken”) in v. 24 “functions as a homonymous echo of אֶנְוֵנִי ‘answer me,’ v. 3”. Vv. 25b-29 also have some links with the previous verses. The word דֹּר (“generation”) occurs in vv. 13, 19, 25 and the occurrence of the term אֶרֶץ (“earth”) in v. 26 links the verse to vv. 16 and 20 where the term is also found. In addition, the occurrence of the following words שָׁמַיִם (“heaven”, vv. 20, 26) and עַבְדַּי (“thy servants,” vv. 15, 29; cf. , v. 23) creates definite associations between the verses in which the words appear.

To summarize: the psalm consists of three stanzas (vv. 1-12, 13-23 and 24-25) and each stanza forms its own unity. Structurally, vv. 2-12 exhibit a close link through the repetition of words, phrases, and motifs. The word “day,” which is a key term in this stanza, occurs five times and the term יָמַי (“my days”) occurring in vv. 4 and 12 forms an

inclusio around vv. 4-12. These verses, vv. 2-12, contain individual prayers and laments in the “I” form and vv. 13-23 describe the announcement of the restoration of Zion. The sixfold repetition of the divine name  $\text{יהוה}$ , and the repetition of words and motifs, i.e., “Zion” (vv. 14, 17, 22), “name” (vv. 16, 22), and salvation motifs (“you will arise,” v. 14, “Yahweh will build up,” v. 17; “he will regard,” v. 18. . .etc.) characterize vv. 13-23 as a close unity. Vv. 24-25a again return to a situation of individual misery, which echoes the motif of vv. 2-12. Vv. 25b-29 depict God’s eternity and the future of his people. As noted earlier, vv. 24-25a repeat the theme of vv. 2-12, thus creating the link with the latter and the theme of vv. 25b-29, “the eternity of God,” is contrasted with that of vv. 24-25a, “human transitoriness,” though the two parts form a structural unity. On the whole, vv. 2-13 and 24-25a describe a situation of individual suffering with prayers and laments in the “I” form, while vv. 13-23 and 25b-29 reflect the concerns of a community. Despite this division of the two parts regarding a genre aspect, there is no compelling reason for denying the unity of the psalm, as our observations treated above have implied.

Concerning the genre of the psalm, it follows the pattern of individual lament (Westermann 1989:110-111), as the title indicates. The title denotes the psalm as “a prayer of one afflicted,” but the expression attached to the title “when he is faint and pours out his complaint before Yahweh” may be intended to describe the contents of the psalm. However, since the psalm can be divided into the two parts consisting of an individual lament (vv. 2-12, 24-25a) and a community lamentation (vv. 13-23, 25b-29), it is difficult to determine the exact relationship between the title and the body of the psalm.

Despite a measure of difficulty, it is possible to classify the psalm

as an individual complaint, as many scholars have suggested (Anderson; Weiser; Westermann; Kraus). In this case, the presence of the two separate parts in the psalm needs some explanation. Anderson (1972:704) provides a due explanation: "... Ps 102 is an Individual Lament in which the troubles of the afflicted man are related to, and set against the background of, the destruction of Jerusalem and its hoped-for restoration" (see also Rogerson and McKay 1977:18). In a similar way, Lindstrom (1994:218-238) has suggested that the suffering in the individual sections is identical with the national affliction of Israel, which may be associated with the situation of the exile. It is likely that the psalm was used as an individual prayer which reflects an analogy between his own suffering and the national suffering of Israel. In this case, as many exegetes have suggested, the psalm may have a connection with the situation of the exile.

**Psalm 103:1-22**

- 1 לְדוֹר בְּרַכִּי נַפְשִׁי אֶת־יְהוָה וְכָל־קִרְבֵי אֶת־שֵׁם קְדוֹשׁ
- 2 בְּרַכִּי נַפְשִׁי אֶת־יְהוָה וְאֵל־תִּשְׁכַּחַי כָּל־גְּמוּלוֹ
- 3 הַסֵּלַח לְכָל־עֲוֹנוֹתַי הַרְפָּא לְכָל־תַּחֲלָאֵיכִי
- 4 הַגּוֹאֵל מִשַּׁחַת חַיִּיכִי הַמַּעֲטֵרְכִי חֶסֶד וּרְחָמִים
- 5 הַמְשַׁבֵּיעַ בַּטּוֹב עֲדוֹנְךָ תַחֲחַדֵּשׁ כַּנָּשָׂר נַעֲוִירֵיכִי
- 6 עֲשֵׂה צְדָקוֹת יְהוָה וּמִשְׁפָּטִים לְכָל־עֲשׂוּקִים
- 7 יוֹדִיעַ דְּרָכָיו לַמֶּשֶׁה לִבְנֵי יִשְׂרָאֵל עַל־לוֹתָיו
- 8 רַחֲמִים וְחַנוּן יְהוָה אַרְךָ אַפִּים וּרְב־חֶסֶד
- 9 לֹא־לִגְצַח יִרִיב וְלֹא לְעוֹלָם יִטּוֹר
- 10 לֹא כַחֲטָאֵינוּ עֲשֵׂה לָנוּ וְלֹא כְעֲוֹנוֹתֵינוּ גָּמַל עָלֵינוּ
- 11 כִּי כִגְבַהַ שָׁמַיִם עַל־הָאָרֶץ גָּבַר חֶסְדּוֹ עַל־יִרְאָיו
- 12 כִּרְחֹק מִזְרָח מִמַּעַרְב הִרְחִיק מִמֶּנּוּ אֶת־פְּשָׁעֵינוּ
- 13 כִּרְחֹם אָב עַל־בָּנִים רַחֵם יְהוָה עַל־יִרְאָיו
- 14 כִּי־הוּא יָדַע יִצְרָנוּ זָכוֹר כִּי־עָפָר אָנֹחֵנוּ
- 15 אָנוּשׁ כַּחֲצִיר יָמָיו כַּצִּיץ הַשָּׂדֶה כֵּן יִצִּיץ
- 16 כִּי רוּחַ עֲבָרָה־בּוֹ וְאֵינָנוּ וְלֹא־יִכִּירָנוּ עוֹד מִקוֹמוֹ
- 17 וְחֶסֶד יְהוָה מֵעוֹלָם וְעַד־עוֹלָם עַל־יִרְאָיו וְצַדִּיקָתוֹ לִבְנֵי בָנִים
- 18 לְשִׁמְרֵי בְרִיתוֹ וְלִזְכָּרֵי מִקְדָּוֹ לַעֲשׂוֹתָם
- 19 יְהוָה בְּשָׁמַיִם הִכִּין כִּסְאוֹ וּמִלְכוּתוֹ בְּכֹל מְשָׁלָה
- 20 בְּרַכּוֹ יְהוָה מִלְּאֲכוּיֹ גִבּוֹרֵי כַח עֹשֵׂי דְבָרוֹ לְשִׁמְעַ בְּקוֹל דְּבָרוֹ
- 21 בְּרַכּוֹ יְהוָה כָּל־צַבָּאוֹ מִשְׁרָתָיו עֹשֵׂי רְצוֹנוֹ
- 22 בְּרַכּוֹ יְהוָה כָּל־מַעֲשָׂיו בְּכָל־מְקוֹמוֹת מְמַשְׁלָהוּ בְּרַכִּי נַפְשִׁי אֶת־יְהוָה

Psalm 103 consists of three stanzas (vv. 1-5, 6-18, and 19-22). Of the three, the first and last stanzas comprise two strophes each (vv. 1-2, 3-5, and v. 19, 21-22 respectively), while the second forms five strophes (vv. 6-8, 9-10, 11-14, 15-16 and 17-18).

The first strophe of the first stanza, vv. 1-2, is marked by the use of imperative verb forms (בְּרַכִּי, בְּרַכִּי), and both verses have the identical

expression אָחַד־יְהוָה בָּרַכְי נַפְשִׁי (“Bless Yahweh, O my soul”), constituting the call to praise Yahweh. The expression also occurs in the last verse of the psalm, v. 22b, and at the beginning of vv. 20-22 have the formula בָּרַכְי יְהוָה (“Bless Yahweh”) that also forms the summons to praise. Thus, vv. 1-2 and v. 22, along with vv. 20-21, constitute the call to worship Yahweh, by which the whole psalm is framed.

At the beginning of the psalm the psalmist strongly accentuates the praise of Yahweh, not only by repeating the expression “Bless Yahweh, O my soul,” but also by employing the expression “all that is within me” (כָּל־קִרְבִּי), which denotes the totality of praise (cf. Anderson. 1972:712). In addition, at the introduction and the concluding section of the psalm the repetition of the word כָּל (five instances in vv. 1-2 and 20-22 out of nine in the whole psalm) and the frequent use of the divine name יְהוָה (six instances in vv. 1-2 and 20-22 out of eleven in the whole psalm) further reinforce the tone of praise. The reason for the praise is based on the fact that Yahweh has given the psalmist all his benefits (כָּל־גְּמוּלָיו). After this introduction, the body of the psalm begins by enumerating all the benefits Yahweh has bestowed. God’s benevolent deeds are attested to from the personal perspective of an individual (vv. 3-5), while the rest of the body (vv. 6-18) deals with God’s benefits as revealed in relation to the people of Israel.

Vv. 3-5 constitute the second strophe in which the psalmist explains the reason for the imperatives used in vv. 1-2. These verses are distinguished from the previous verses in that the former verses are linked together by means of five participles (הַמְעַשְׂרֵי הַגּוֹאֵל, הַרְפֵּא, הַפֹּלֵחַ, הַמְשֻׁבְּעֵי) which are not found in vv. 1-2. However, in spite of the division, vv. 3-5 show a close connection with the preceding verses,

since a series of the participles is syntactically subordinated to v. 2. Besides, Allen (1983:18) notes that the כִּי form of the suffixes (עֲוֹנֵיכִי, חַטֹּאתֶיךָ, חַטֹּאתֶיךָ, חַטֹּאתֶיךָ, חַטֹּאתֶיךָ) in vv. 3-5 may represent assonance with the word בְּרַחֲמֶיךָ in vv. 1-2. In this case, vv. 1-2 and 3-5 are linked together by means of this assonance. A further connection between both strophes is also denoted by a stylistic feature, since an alliteration with ל (לְכֹל-חַטֹּאתֶיךָ, לְכֹל-עֲוֹנֵיךָ, הַפֶּלֶחַ, כָּל-גַּמּוּלִיּוֹ, אֶל-תִּשְׁכַּחֲהִי) is found in vv. 2a and v. 3, and also since the frequent use of the כֹּל in vv. 1-2 and v. 3 marks a close link between both strophes.

As indicated, vv. 3-5 are linked by means of five participles and by the use of constant end-rhyme created by the כִּי form of the pronominal suffixes. In content, these verses provide the reasons for the praise with different perspectives. Vv. 3a-4a deal with direct healing by Yahweh (Yahweh forgives, heals, and redeems), while vv. 4b-5 refer to the psalmist's satisfaction with his interventions (Yahweh crowns, satisfies, and renews). V. 3a and 3b form a synonymous parallelism in which the psalmist juxtaposes God's forgiveness and healing.<sup>26</sup> On the other hand, vv. 4 and 5 stand in a chiasmic relation with the pattern AB//B'A' to each other (Dion 1990:22-23), as the following shows:

v. 4a: הַ גּוֹאֵל מִשַּׁחַת חַיֵּיכִי : "who redeems from the pit of your life"  
v. 4b: הַמְעַטְרֶיכִי חֶסֶד וְרַחֲמִים : "who crowns you with grace and mercy"  
v. 5a: הַמְשַׁבֵּיעַ בְּטוֹב עֲדֵיךָ : "who fills your lifetime with goodness"  
v.5b: הַתְחַדְּשׁ כַּנְּשֹׂר נְעוּרֵיכִי : "your youthfulness renews itself as the eagle's."

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<sup>26</sup> Illness in the Old Testament is thought of as the result of some offence. The association of sin and sickness is found in both the Old Testament and the New Testament (Pss 32: 3-5; 107: 17; John 9; James 5: 14-16). See Anderson (1972:713) and Kraus (1989:292).

V. 4a is paralleled with v. 5b in that the notion of rejuvenation described in the latter complements that of deliverance from the pit in v. 4a, while v. 4b and v. 5a form a parallel structure, centred on the words “crowning” and “filling.”

Vv. 6-18 form the second stanza, the first strophe of which consists of vv. 6-8. The beginning of a new section in v. 6 is indicated by the appearance of the divine name יהוה, just as vv. 1-2 began with it, and also by the use of a nominal predicative (עֲשֵׂה צְדָקוֹת) at the beginning of v. 6a which is not found in the previous verses (Dion 1990:19). Moreover, the contents of vv. 6-8, which deals with Yahweh’s acts towards his people (corporate Israel), as found in the expressions “those who are oppressed” (v. 6, לְכָל-עֲשׂוּקִים) and “the people of Israel” (v. 7), distinguish this strophe from the previous verses where Yahweh’s acts towards an individual are dealt with.

In v. 6 the reference to the divine name יהוה indicates that the Lord as the basis of praise is still the main focus in this verse and the word “righteousness” (צְדָקוֹת) referring to the salvation-history (cf. Anderson 1972:714; Kraus 1989:292) seems to function as a preface to v. 7 where it is reminiscent of Exod 33: 12-13.<sup>27</sup> As noted, v. 6 has a nominal predicative at the beginning, and interestingly enough, v. 8 also has (וְיִתְּנֵם יְהוָה). In both verses, the divine name יהוה is placed at the centre and owing to the absence of the subject in the second hemistich of each of the verses, the divine name functions as a double duty modifier serving both hemistichs of vv. 6 and 8. This feature implies that vv. 6-8 form a unity.

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<sup>27</sup> It is likely that vv. 6-8 reflect the passages in Exod 33:12-34:7. With regard to this, see Dion (1990:25-27) and Willis (1991:525-537).



V. 7 contains an ellipsis, since there is no verb in v. 7b. The verb יִרְיַע in v. 7a serves both v. 7a and 7b, thus functioning as a double duty modifier. V. 7a and 7b constitute a chiasmic structure as follows:

C	B	A
לְמוֹשֶׁה	דָּרְכָיו	יִרְיַע
B'	C'	
לְבָנֵי יִשְׂרָאֵל	עַל לִוְתָיו	

As indicated, v. 8 is reminiscent of Exodus 34:6. Both stichs, v. 8a and 8b, form a synonymous parallelism and the name יְהוָה is positioned at the centre, as noted. Through the placement of the name at the centre of the verse, the psalmist strongly emphasizes Yahweh's benevolent attributes expressed in v. 8. It seems that the formula expressed in the whole sentence of v. 8 reflects the assurance of Yahweh's forgiveness (Sakenfeld 1978:126).

Vv. 9-10 comprise the second strophe. These verses syntactically display a close unity, because each stich begins in the same order with a negative, an adverbial phrase, and a verb (see Berlin [1979:20] for the syntactical structure of v. 10). Both verses provide a commentary on the statement made in v. 8 with negative expressions. In v. 9 the expression "he will not always chide, nor will he keep his anger forever" may be regarded as "a restatement of forgiving iniquity and transgression and sin..." (Sakenfeld 1978:227) and the terms "sins" (חַטֹּאתַי) and "iniquities" (עֲוֹנוֹתַי) found in v. 10 are reminiscent of Exod 34: 7 where the same terms are also found. In these verses the forgiving mercy of the Lord is described by means of four hemistichs which are structured in parallel.

Vv. 9-10 not only form a unity, but are also linked with the first strophe, vv. 6-8, by the word עֲשֵׂה occurring in vv. 6 and 10. Both strophes deal with the Sinai tradition reminiscent of Exodus 34: 6-7 (Sakenfeld 1978:227). Of vv. 6-10, v. 8, placed in the centre of both strophes, cites an almost *verbatim* sentence from Exod 34: 6, and the surrounding verses (vv. 6-7 and 9-10) before and after it state the evidence of Yahweh's mercy and grace mentioned in v. 8 in terms of positive (vv. 6-7) and negative expressions (vv. 9-10) (Willis 1991:535). Thus, these verses (vv. 6-10) constitute a close connection, even though they consist of different units.

Vv. 11-14, comprising the third strophe, form a structural unity in their stylistic features. The conjunction וְ at the beginning of v. 11a signals the beginning of a new section and forms an *inclusio* with the one וְ in v. 14. Thus, the first and last verses of this strophe start with the וְ ("for"). In contrast to this, the middle verses, 12 and 13, begin with the preposition כִּי ("like"). Thus, these verses, vv. 11-14, form a chiasmic structure of "for, like, like, for" sentences, each beginning with a כ sound. The chiasmic structure of the AB//B'A' pattern shows that vv. 11-14 form a close unity.

In addition to the features noted above, there are certain stylistic characteristics which show that vv. 11-14 are closely linked. Vv. 11-12 are tied together in that their use of similes are drawn from the created world, while vv. 12-13 are joined by the use of the same preposition כִּי at the beginning, as noted, and by the wordplay made by the roots רחק and רחם (כִּי רָחֵק, כִּי רָחֵם) (Dion 1990:24). Besides, a parallelism in vv. 12 and 13 further reinforces a close relation between them. The strongest tie is shown in the relation between vv. 13 and 11. The twice

repeated preposition על in v. 11 occurs exactly twice in v. 13 and the expression על-יְרֵאֵיוֹ also occurs in both verses. In addition, both verses have the third person singular suffixes (*his* steadfast love, *him*, in v.11; *his* children, *him*, in v. 13) referring to Yahweh and the word חסד in v. 11 is paralleled with the word חמ in v. 13, just as they are structured in parallel in vv. 4b and 8. As indicated, the connection of v. 11 with v. 13 is stronger than any other connections within vv. 11-13. This feature has certain implications when searching for the meaning of the structural division. Both verses, vv. 11 and 13, describing God's חסד and חמ, surround v. 12 where the reference to "transgressions" (פְּשָׁעֵינוּ) is found. This stylistic feature reveals that the forgiveness of sin stated in v. 12 is due to God's love and mercy which are described in vv. 11 and 13.

In v. 14 the conjunction כִּי functions to introduce the reason for the statement made in the previous verses. The love and the forgiveness from the Lord is given to "us," because he knows and remembers that "we are dust" (עָפָר אֲנֵנוּ). V. 14 especially has a close link with v. 12, because both have the first-person plural suffixes (*us*, *our*, *our*, *we*) and the imagery drawn in the expression "we are dust" (עָפָר אֲנֵנוּ) in v. 14 is reminiscent of the word "our transgressions" (פְּשָׁעֵינוּ) in v. 12.<sup>28</sup>

Vv. 11-14 not only form a unity but exhibit a certain tie with the previous verses. The occurrence of the word חסד (parallel with חמ) in v. 11, which is placed in an important position in each section (vv. 3,

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<sup>28</sup> Fishbane (1989:348-349) notes that v. 14 functions as an interpretation of God's activities outlined in vv. 10-13 and has its theological background taken from Gen 2:7 in order to invoke Yahweh to refrain from repaying sin with punishment.

8, 11 and 17), creates a certain relation with v. 8 where the two words  $\text{סָדַק}$  and  $\text{חַסְדֵּי}$  are found. Moreover, the use of the conjunction  $\text{וְ}$  at the beginning (v. 11) of the strophe links this strophe with the previous verse, and thus the thought expressed in v. 10 is expanded in vv. 11-14 where the psalmist illustrates the reason for the forgiveness mentioned in v. 10, saying that the forgiveness is “the concrete manifestation of the Lord’s love and mercy” (Willis 1991:535).

Vv. 15-16 constitute the fourth strophe, while vv. 17-18 form the fifth strophe. The former strophe deals with the theme of human transitoriness and the latter with God’s eternity. Thematically, they do not seem to be dependent on each other, but they are bound together by the contrast between the transience of man and the eternity of God. This is confirmed by the conjunctive  $\text{וְ}$  (“but”) at the beginning of v. 17 which serves to contrast the contents of vv. 15-16 to those of vv. 17-18. Thus, in content both are antithetical.

It has often been argued that v. 14 should be united with the following verses, vv. 15ff, rather than with the preceding verses (Weiser 1979:662; Kraus 1989:293; Westermann 1989:241). However, it is likely that v. 14 should be regarded as a nexus verse concluding the preceding verses and introducing the following. In fact, v. 14 satisfies these two functions. As noted above, the occurrence of the first person plural suffix and the first person plural pronoun (“*our* frame,” “*we* are”) in v. 14 marks a close tie with v. 12 where the first person plural suffixes (“*us*,” “*our* transgressions”) are also found. Thus, in v. 14 the psalmist identifies himself as “we” which implies a member of the community. However, vv. 15-16 describe a human being in general while calling him a man ( $\text{אִישׁ}$ ). This observation sets apart v. 14 from v. 15. V. 14 is also linked with v. 15, since the former introduces the theme of human

transitoriness<sup>29</sup>, as the expression עָפָר אֲנַחְנוּ (“we are dust”) implies, and which is elaborated in the following verses.

The theme of human transitoriness, introduced in v. 14, is expanded in vv. 15-16 and the specific word for man (אָנוּשׁ), which is placed at the beginning of v. 15 for the purpose of emphasis (Briggs & Briggs 1969:326), points out the characteristic of human transitoriness. The following two comparative prepositions כּ (כְּצִיץ, כְּחֶצִיר) significantly deepen this characteristic by comparing human beings with grass and flowers which wither easily. Vv. 15-16 are closely linked by means of the alliteration with the כּ sound (כֵּן, כְּצִיץ, כְּחֶצִיר), and the conjunction וְ at the beginning of v. 16 is used to complement the thought of v. 15.

Vv. 17-18 stand in sharp contrast to the preceding verses which deal with the theme of human temporariness. While the word “man,” foregrounded in v. 15a, is underlined in the previous verse, here Yahweh’s love (חַסֵּד), positioned foremost in v. 17, is strongly emphasized. At the beginning of v. 17 the expression “Yahweh’s love is from everlasting to everlasting” is also contrasted to “his [human’s] days are like grass and a flower of the field” at the beginning of v. 15. The effect of this contrast lies in emphasizing the everlasting nature of the Lord’s love.

Vv. 17-18 are linked by the use of three participle sentences (לְעֹלָם וָעֹלָם, לְעֹלָם וָעֹלָם, לְעֹלָם וָעֹלָם) which are paralleled by the alliteration in ל (לְעֹשֶׂהֶם וְלִזְכָּרִי, לְעֹשֶׂהֶם וְלִזְכָּרִי, לְעֹשֶׂהֶם וְלִזְכָּרִי), and by end-rhyme in *-am* (לְעֹשֶׂהֶם, עֹלָם, מְעֹלָם) in the first stich of v. 7 and in the last

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<sup>29</sup> See Urbrock (1974:1-33, esp. 20-25) for the close connection between the theme of human transitoriness and the imagery of the human being derived from the word “dust.”

stich of v. 8, as well as by the occurrence of the preposition לְ (לְבָנִי), (לְעֲשׂוֹתָם וְלִזְכָּרִי, לְשִׁמְרִי). Besides, both constitute verbless sentences and in both, the third person singular suffixes (him, his, his, his) refer to Yahweh, mentioned at the beginning of v. 17.

In content, both verses, vv. 17-18, are also closely linked. V. 17 forms two stichs which are syntactically structured in parallel and here the psalmist emphasizes the lasting nature of Yahweh's love (יְהוָה יִקְדֹּם) and righteousness (וְיִצְדַּק תָּוֶר). V. 18, which is linked with v. 17 through stylistic features, picks up the statement made in v. 17 and emphasizes that those who benefit from Yahweh's love and who experience his righteousness (v. 17), should not only keep his covenant, but also remember his commandments (v. 18) (Clark 1993:158-159). Thus, Yahweh's love stated in v. 17a is expanded to the end of v. 18 and accordingly the psalmist states that Yahweh's love is for those "who fear him" (v. 17b) / "who keep his covenant" (v. 18a) / "who remember his commandments" (v. 18b).

Vv. 19-22 form the final stanza. These verses, excluding v. 19, contain the formula "bless Yahweh" (בְּרַכּוּ יְהוָה), which is found at the beginning of each verse, a feature that distinguishes this unit from the previous one. The root מָשַׁל in vv. 19 and 22 forms an inclusio around the strophe (Allen 1983:21) and the word "all" (כָּל) occurs in all these verses except v. 20. Of vv. 19-22, v. 19 serves as an introduction to vv. 20-22 and describes Yahweh as a heavenly king who extends his dominion over the whole world. This kingly metaphor is expanded to the following verses and is used to demonstrate the praise of Yahweh. By placing the divine name יְהוָה at the beginning of the sentence in v. 19, the psalmist effectively emphasizes the kingship of Yahweh. The

following verses, vv. 20-21, are closely linked by an imperative + an object + a vocative pattern, followed by a participle phrase. All three verses, vv. 20-22, contain terms related to the household of Yahweh as king. They are centred in each verse, namely, “his messengers and mighty ones” (מְלָאכָיו וְגִבּוֹרֵי כֹחַ) in v. 20, “all his hosts and his ministers” (כָּל-צְבָאָיו מִשְׁרָתָיו) in v. 21, “all his works in all places of his dominion” (כָּל-מַעֲשָׂיו בְּכָל-מְקוֹמוֹת מְמֹשְׁלָתוֹ) in v. 22 (Dion 1990:22-23). All these entities are called upon to praise Yahweh, and especially v. 22 emphasizes the cosmic dimension of praise through the repetition of the word “all” embracing all spheres of Yahweh’s sovereignty.

It has been indicated earlier that vv. 19-22 are paralleled to vv. 1-2. Both refer to the praise of Yahweh, but some difference is noticed. The latter is focused on the individual aspect of praise, while the former is concerned with the cosmic nature of the praise.

To summarize, Psalm 103 consists of three stanzas (vv. 1-5, 6-18, and 19-22). The first strophe (vv. 1-2) of the first stanza parallels the third stanza, vv. 20-22, with the formula “bless you” by which the whole psalm is framed. The call “do not forget all his benefits,” introduced at the beginning of the psalm (v. 2), is answered in the following verses by enumerating Yahweh’s benevolent deeds from individual (vv. 3-5) and historical perspectives (vv. 6-10) and by demonstrating the depth and width of Yahweh’s love (vv. 11-17) as well as the everlasting character of his love (vv. 15-18). Each part of the psalm not only forms its own unity, but also displays certain ties with other parts of the psalm. As noted, the self-exhortation of vv. 1-2 (בְּרַכֵּי יְהוָה אֲחַדְיָהוּנָה) finds its echo in v. 22b, thus functioning as an inclusio, and the fourfold repetition of כָּל in vv. 1-5 matches that of vv. 19-22. The word חֶסֶד, which is a key-word for the understanding of the psalm, is distributed to important

positions in each stanza throughout the psalm (vv. 4, 8, 11, 17) and the divine name יהוה, playing a dominant role, occurs eleven times in the psalm (vv. 1, 2, 6, 8, 13, 18, 19, 20, 21, 22a, 22b). In addition, the root עשה occurs six times (vv. 6, 10, 18, 20, 21, 22) and the words עשה and צדקה in v. 6 form an inclusio with צדקה in v. 17 and עשה in v. 18, thereby surrounding vv. 6-18. The characteristics we have noted thus show us that the psalm forms a coherent structure.

The psalm can be regarded as an hymn. The beginning and end of the psalm contain the self-exhortation for praising Yahweh and vv. 3-5 have a series of hymnic participles.





Psalm 104:1-35

- 1 בָּרַכְי נַפְשִׁי אֶת־יְהוָה יְהוָה אֱלֹהֵי גְדֹלְתָּ מְאֹד הוֹד וְתִדְר לְבָשֶׁת
- 2 עֹטֶה־אֹר כַּשְּׁלֵמָה נוֹטָה שָׁמַיִם כִּי־רִיעָה
- 3 תִּמְקְרָה בַּמַּיִם עַל־יִדְתּוֹ הַשָּׁמַיִם־עֹבִיִּים רְכוּבוֹ תִּמְהַלֵּךְ עַל־כַּנְפֵי־רוּחַ
- 4 עֹשֶׂה מִלְּאֲכָדוֹ רִוְחוֹת מְשַׁרְתּוֹ אֵשׁ לֶהֱט
- 5 יִסְד־אָרֶץ עַל־מְכוּנֶיהָ בַּל־תִּמְוֹט עוֹלָם וְעַד
- 6 תִּהְיוּם כָּל־בֹּשֶׂת כִּסִּי־הוֹ עַל־הַרִים יַעֲמִדוּ־מַיִם
- 7 מִן־גְּעֵרָתָךְ יְנוּסוּן מִן־קוֹל רַעֲמֶךָ יִחְפְּזוּן
- 8 יַעֲלוּ הַרִים יִרְדּוּ בְּקַעֲוֹת אֶל־מְקוֹם זֶה יִסְדֹּף לָהֶם
- 9 גְּבוּל־שִׁמְתָּ בַּל־יַעֲבְרוּן בַּל־יִשׁוּבוּן לְכַסּוֹת הָאָרֶץ
- 10 תִּמְשַׁלַּח מַעֲיָנִים בְּנְחָלִים בֵּין הַרִים יִהְלֹכוּן
- 11 יִשְׁקוּ כָּל־חַיֹּתוֹ שְׂדֵי יִשְׁבְּרוּ פְּרָאִים צִמָּאִם
- 12 עַל־יָהֶם עוֹפֵי־הַשָּׁמַיִם יִשְׁכּוּן מִבֵּין עֲפָאִים יִתְנוּ־קוֹל
- 13 מִשְׁקָה הַרִים מַעֲלִיִּדְתּוֹ מִפְּרֵי מַעֲשֵׂיֶךָ תִּשְׁבַּע הָאָרֶץ
- 14 מִצִּמִּית חֲצִיר לְבַהֲמָה וְעֵשֶׂב לְעֹבְדֵת הָאָדָם לְהוֹצִיא לָחֶם מִן־הָאָרֶץ
- 15 וְיִנֶּן יִשְׁמַח לְבַב־אָנוּשׁ לְהַצְהִיל פָּנִים מִשְׁמֵן וְלָחֶם לְבַב־אָנוּשׁ יִסְעַד
- 16 יִשְׁבַּעוּ עֲצֵי יְהוָה אֲרָזֵי לְבָנוֹן אֲשֶׁר נָטַע
- 17 אֲשֶׁר־שָׁם צִפְרִים יִקְנְנוּ חֲסִידָה בְּרוּשִׁים בֵּיתָה
- 18 הַרִים תִּגְבְּהִים לִיַּעֲלִים סְלַעִים מַחֲסָה לְשֹׁפְנִים
- 19 עֹשֶׂה יָרֵחַ לְמוֹעֲדִים שֶׁמֶשׁ יָדַע מְבוֹאוֹ
- 20 תִּשְׁתַּחֲשֹׁךְ וַיְהִי לַיְלָה בּוֹ־תִרְמַשׁ כָּל־חַיֹּת־יַעַר
- 21 תִּכְפִּירוּם שְׂאֲגִים לְטָרְף וּלְבִקֵּשׁ מֵאֵל אֲכָלִם
- 22 תִּזְרַח הַשֶּׁמֶשׁ יֵאֱסָפוּן וְאֶל־מְעוֹנֹתָם יִרְבְּצוּן
- 23 יֵצֵא אָדָם לְפַעֲלוֹ וְלַעֲבֹדָתוֹ עַד־יַעֲרֹב
- 24 מִה־רִבּוֹ מַעֲשֵׂיֶךָ יְהוָה כָּל־מַסְכְּמָה עֲשִׂיתָ מִלְּאָה הָאָרֶץ קִנְיָנָךְ
- 25 זֶה הַיָּם גְּדוֹל וְרַחֵב יַדַּיִם שָׁמַרְמַשׁ וְאִין מִסְפָּר חַיֹּת קַטְנוֹת עַמ־גְּדֹלוֹת
- 26 שָׁם אֲנִיֹּת יִהְלֹכוּן לְוַיְתֵן זֶה־יִצְרָתָּ לְשֹׁחֲק־בּוֹ
- 27 כָּל־מַיִם אֲלֵיךָ יִשְׁבְּרוּן לְחַת אֲכָלִם בְּעַתּוֹ
- 28 תִּתֵּן לָהֶם יִלְקֻטוּן תִּפְתַּח יָדְךָ יִשְׁבַּעוּן טוֹב
- 29 תִּסְתִּיר פְּנֵיךָ יִבְהַלּוּן תִּסְפֵּר רִוְחָם יִגְוַעוּן וְאֶל־עַפְרָם יִשׁוּבוּן
- 30 תִּשְׁלַח רִוְחֶךָ יִבְרָאוּן וּתְחַדֵּשׁ פְּנֵי אֲדָמָה
- 31 יְהִי כְבוֹד יְהוָה לְעוֹלָם יִשְׁמַח יְהוָה בְּמַעֲשָׂיו
- 32 תִּמְבִּיט לְאָרֶץ וּתְרַעַד יַגַּע בְּהַרִים וַיַּעֲשֶׂנוּ

33 אֲשִׁירָה לַיהוָה בְּחַיֵּי אֲזַמְרָה לְאֱלֹהֵי בְעוֹרֵי  
34 יַעֲרֹב עָלָיו שִׁיחֵי אֲנֹכִי אֲשַׁמַּח בַּיהוָה  
35 יִתְמַר תַּשְׂאִים מִן־הָאָרֶץ וּרְשָׁעִים עוֹד אֵינָם בְּרַכִּי נַפְשִׁי אַחֲיָהוּהָ הַלְלוּ־נָהּ

Psalm 104 can be divided into five stanzas (vv. 1-9, 10-18, 19-23, 24-30 and 31-35). The first stanza consists of three strophes (vv. 1, 2-4 and 5-9), the second of two strophes (vv. 10-12 and 13-18), the third of one strophe (vv. 19-23), the fourth again of two strophes (vv. 24-27 and 28-30), and the fifth of three strophes (vv. 31-32, 33-34 and 35).

The first strophe of the first stanza, v. 1, presents Yahweh as the object of praise, describing his greatness and majesty. In v. 1a the imperative formula, “Bless the Lord, O my soul” (בְּרַכִּי נַפְשִׁי אַחֲיָהוּהָ), found in Psalm 103:1-2 and 22, forms an inclusio with the same expression in Psalm 104:35a. Thus, the body of the psalm is framed by the imperatives to praise Yahweh and the whole psalm can be read as a hymn. Dahood (1970:33) isolates the formula from the body of the psalm. However, it is more likely to be linked with the body of the psalm because of the repetition of the divine name יְהוָה in the formula and at the body of the psalm.

V. 1b-c describe the greatness and royal majesty of Yahweh. The terms הוֹרֵר and הַגְּדִיר are reminiscent of Yahweh’s royal nature, as illustrated in other kingship psalms (e.g. Ps 96 where honour and majesty precede him [v. 6] and where greatness is attributed to him [v.4]; cf. Job 37:22; 40:10). The root לָבַשׁ is also used in Psalm 93:1 where it is associated with the kingship of Yahweh. This royal imagery is further developed by the following verses, vv. 2-4, where Yahweh is portrayed as Creator of the heavens. Thus, vv. 1-4 depict Yahweh as a

creator-king.

V. 1b and 1c have two perfect verbs (לָבַשׁ, לָגַד לְךָ) which are paralleled, as well as the second person masculine suffix (“you”) referring to Yahweh, while vv. 2-4 have six participles (נֹרְטָה, עֹטָה, הַמְקַרְהָ, הַמְשַׁמֵּה, הַמְלַלְךָ, עֹשֶׂה) and the third person suffixes (*his* chambers, *his* chariot, *his* messengers, *his* ministers) also alluding to Yahweh. These characteristic differences between vv. 1 and 2-4 naturally make a distinction between them. Thus, v. 1 forms the first strophe, while vv. 2-4 constitute the second strophe.

Stylistically, vv. 2-4 are closely linked. As noted, these verses are related by a series of participle verbs and each verse in vv. 2-4 starts with a participle verb ending in ה. Moreover, a synonymous parallelism found in each verse (namely, v. 2a and 2b, v. 3a, b, c, and v. 4a and 4b) further strengthens the unity; and the assonance, occurring between vv. 2 and 3 (הַשְׁמַעְבִּים בְּמַיִם, שְׁמַיִם), also between vv. 3 and 4 (רֵיחַ רְכוּבוֹ, רֵיחֹהוּ), provides another indication of the unity. The expression נֹרְטָה שְׁמַיִם כִּיְרִיעָה (“stretching out the heavens like a tent”) in v. 2 is paralleled with the הַמְקַרְהָ בְּמַיִם עַל־יַדָּיו (“building beams for his chambers on the waters”) in v. 3, while in v. 4 the phrase “a flaming fire” (לֶהֱטֵה אֵשׁ) recalls a vivid description of the light (אֹר) in v. 2a. In addition, as indicated, the frequent use of third-person suffixes (*his* chambers, *his* chariot, *his* messengers, *his* ministers) in vv. 3-4 further strengthens the relationship existing between them.

In vv. 2-4 the psalmist depicts Yahweh’s theophany from heaven. In v. 2a the אֹר (“light”) is “the theophanic mode of Yahweh’s self-manifestation which both reveals his presence and veils his holiness” (Habel 1972a:422) and in v. 2b the expression נֹרְטָה שְׁמַיִם כִּיְרִיעָה (“he

who stretches out the heavens like a tent”) refers to “Yahweh as the creator who pitches the heavens to be an overarching tent within which he appears in luminous splendour” (1972a:423). In v. 3 Yahweh is portrayed as the one who lays beams on the waters, who makes clouds to be chariots, who walks on wings of wind, while v. 4 refers to fire, lightning, and heavenly winds which are regarded as a description of the coming of Yahweh (Ps 18:9; 77:18; Exod 19:16, 18, Ez 1:14; Nah 1:3). Allen (1983:26) rightly points out that the descriptions of theophany in v. 3 “were doubtless used for polemical purposes originally.”

Vv. 5-9 are distinct from the previous verses in content and style. Vv. 2-4 are dominated by the participle verbs, as already noted, while vv. 5-9 are featured by the use of four perfect verb forms (כָּפִיחֻ, יָסַדְתָּ, שָׁמַתָּ, יָסַדְתָּ) and of eight imperfect verb forms (יָנוּסוּן, יַעֲמָדוּ, תִּמְרוּטוּ, יִשְׁבְּחוּן, יַעֲבֹרוּן, יִרְדּוּ, יַעֲלוּ). Besides, in vv. 2-4 the majesty of Yahweh is described with the third person suffixes, as noted above, while in vv. 5-9 Yahweh is addressed in the second person (“*You*,” v. 6; “*your* rebuke” and “*your* thunder,” v. 7; “*You*,” v. 8; “*You*,” v. 9) in narrative mode. A spatial progression between vv. 2-4 and 5-9 is also clearly discernible. The former strophe describes the heavenly realms (“light,” “heavens,” “clouds,” “fire,” and “flame”) where Yahweh appears in theophany, while the latter deals with the earthly realms (“earth,” “mountains,” “valleys”). It is clear that vv. 5-9 are closed off from vv. 2-4. Despite this division, however, vv. 5-9 show a close tie with the previous verses. The word מַיִם (“waters”) occurs in vv. 3 and 6, while in vv. 6-9 the “waters” symbolize chaos power (Hermisson 1978:49-51; Clifford 1981:88f; Allen 1983:26; Jeremias 1987:45-50; Kraus 1989:300) take a conspicuous position by becoming the major theme of the verses. In addition, as Habel (1972a:417-430) notes, the expression “stretching out

the heavens” (נֹטְתָה שָׁמַיִם, v. 2) forms a parallel with “establishing the earth” (יָסַד אֲרֶצַּךְ, v. 5), as other texts in the Old Testament also illustrate (e.g., Isa 51:13, 16 and Zech 12:1).

Within vv. 5-9 internal links are observed. The suffix ו of the verb כִּסִּיתָהּ (“You covered it”) in v. 6 refers to the אֲרֶץ in 5a and thus the connection between vv. 5 and 6 is established. The third masculine plural forms of the verbs יִנְהַמְּתוּן and יִתְפַּזְּזוּן in v. 7 also refer to the word מַיִם (“waters”) in v. 6. It is also likely that “waters,” mentioned in v. 6b, should be regarded as the subject of the verbs יִעֲלֶה and יִרְדּוּ in v. 8a (Sutcliffe 1952:177-179). In this case vv. 6b-9 are linked, since vv. 6-9 take the waters as subject for their verbs. In addition to the observations noted above, vv. 5-9 exhibit a concentric structure which indicates a close unit. The word אֲרֶץ occurring in vv. 5a and 9b, forms an inclusio in this strophe. The negative בִּל of v. 5 twice appears in v. 9 and both verses are concerned with restriction (“He has established the earth upon its foundations,” v. 5a; “You established a border that they should not pass,” v. 9a) and limitation (“so that it cannot move for ever and ever,” v. 5b; “so that they could not cover the earth again,” v. 9). On the other hand, the occurrence of the word מַיִם in vv. 6 and 8 links these verses and “the waters above the mountains” (v. 6) are contrasted with “the waters below the mountains” (v. 8). V. 7 stands as a centre of vv. 5-9. Thus, on the whole vv. 5-9 are structured into a concentric parallelism of the pattern A-B-C-B'-A' (cf. Jeremiah 1987:48), as the following indicates:

A: he established the earth upon its foundation (v. 5)

B: waters above mountains (v. 6b)

C: the Lord puts the waters to flight (v. 7)

B': waters below mountains (v. 8)

A': You established a border that they could not pass (v. 9)

Vv. 10-18 constitute the second stanza. The sudden introduction of the participle (הַמְשַׁלֵּחַ) with definite article הַ at the beginning of v. 10 indicates the beginning of a new section. Within this stanza there are two strophes (vv. 10-12 and 13-18). The use of the participle הַמְשַׁקֵּה at the beginning of v. 13, after five imperfect verbs in vv. 10-12, indicates a natural division between vv. 10-12 and 13-18. The fact that the word הַרְיָה ("mountains") also occurs in vv. 10, 13 and 18 gives a further indication of the division between vv. 10-12 and 13-18. It is likely that the term הַרְיָה forms an inclusio around vv. 13 to 18. This division is further confirmed by content. The beginning of each strophe describes the action of Yahweh. V. 10 describes Yahweh's releasing the springs in the valleys from which the animals can drink, while v. 13 refers to Yahweh's watering the mountains (הַרְיָה הַמְשַׁקֵּה) from his lofty abode (מִעַל לְיַרְתִּיר) so that the plants drink. In this description we can see the spatial movement from the waters in the valleys to the waters from the lofty abode, i.e. from a lower place in vv. 10-12 to an upper place in vv. 13-18 (Harrelson 1975:19-20; Krüger 1993:55-56).

Vv. 10-12 show a close tie. In vv. 10b and 11a-b, the third plural verb forms (יְהַלְכוּן, יִשְׁקוּ, יִשְׁבְּרוּ) and the suffix of the preposition הֵם in 12a refer to the springs (מַעְיָנִים) in v. 10a, and the preposition בֵּין in v. 10b is balanced by the preposition מִבֵּין in v. 12. Watson (1984:345) calls the use of the prepositions "ballast preposition." V. 10 describes Yahweh's causing the springs to flow, while vv. 11-12 refer to the effect of the springs.

Vv. 13-18 form a close connection in content and style. The occurrence of the word  $\text{יְרֵאָה}$  in vv. 13 and 14 links both verses. V. 14 has three hemistichs, and the participle  $\text{מִצְמִיחַ}$  in the first hemistich functions as a double duty modifier serving both the first and the second hemistich, since there is no verb in the second hemistich. Vv. 14c-15c form two stichs, each consisting of two hemistichs (vv. 14c-15a, 15b-15c). These two stichs (vv. 14c-15a and 15b-c) display a close tie. First of all, the first hemistich (v. 14c and 15b) of each stich forms a parallelism with the following elements:  $\text{לְ}$  plus hiphil infinitive construct ( $\text{לְהוֹצִיא} / \text{לְהַצְהִיל}$ ), the object ( $\text{לֶחֶם} / \text{יַיִן}$ ), and the prepositional phrase with  $\text{מִן}$  ( $\text{מִן־הָאָרֶץ} / \text{מִשָּׁמֶן}$ ), and the second hemistich (v. 15a and 15c) of each stich is also structured in parallel by the repetition of the phrase ( $\text{לְבַב־אָנוּשׁ}$ ) and by the use of the imperfect third male single verb form ( $\text{יִשְׁמַח}$ ,  $\text{יִסְעַד}$ ) each time occurring in the second hemistich. In addition, each stich is arranged into a chiasmic parallelism of an AB//BA pattern, if we consider only food items ( $\text{לֶחֶם}$ ,  $\text{יַיִן}$ ,  $\text{מִשָּׁמֶן}$ ,  $\text{לֶחֶם}$ ). The same word  $\text{לֶחֶם}$  (“bread”) occurs in v. 14c and v. 15c, and the word  $\text{יַיִן}$  (“wine”) in v. 15a corresponds to the  $\text{מִשָּׁמֶן}$  (“oil”) in v. 15b in that both refer to liquids. All these considerations show us that vv. 14c-15c form a close link. To this close linkage of vv. 14c-15c can be added v. 14a-b, since the preposition  $\text{לְ}$  occurs in both parts, vv. 14a-b ( $\text{לְבַהֲמֹה}$ ,  $\text{לְעֵבֶרָה}$ ) and 14c-15c ( $\text{לְהוֹצִיא}$ ,  $\text{לְהַצְהִיל}$ ), and the word  $\text{אָדָם}$  (“the man”) in v. 14b semantically corresponds to the  $\text{לְבַב־אָנוּשׁ}$  (“the heart of man”) in v. 15a and 15c. In addition, vv. 14-15 are also linked with v. 13, since the latter verse refers to the fact that Yahweh allows the waters to fall upon the mountains from his upper chamber ( $\text{מִשְׁקֵה הַרִים מֵעֲלִיּוֹתָיו}$ ), while vv. 14a (also v. 13b)-15c

mention the effect of Yahweh's watering the mountains that causes the grass and plants to grow, so that man may enjoy the product.

V. 16 continues the thought of vv. 13-15 by again picking up the word שָׂבַע ("satisfied") that occurred in v. 13, at the beginning of this verse. V. 13 refers to the satisfaction of the earth (הַשָּׂבַע הָאָרֶץ) that brings forth the growth of plants (vv. 14-15), while v. 16 deals with the satisfaction of Yahweh's trees (יְשַׂבְּעוּ עֵצֵי יְהוָה) which causes birds to be provided with their home (v. 17). In addition, v. 17 is linked with v. 16, since the expression אֲשֶׁר-בְּיָם אֲרָזֵי לְבָנוֹן ("the cedars of Lebanon") in v. 16. The word בַּיְתָהּ ("house") in v. 17 semantically corresponds to מְחֻטָּה ("refuge") in v. 18 in that the former refers to the dwelling place of birds, while the latter alludes to the dwelling place of wild animals. Thus, vv. 17 and 18 are closely joined. As indicated, vv. 13 and 18 constitute an inclusio with the word הָרִים ("mountains").

Though vv. 10-18 are closed off from the preceding stanza, they exhibit a certain relationship with it. The occurrence of the word עֲלֵי־חַמְדָּו ("his chambers") in vv. 3 and 13 ties two verses together and both stanzas deal with the waters (vv. 3, 5-9 and 13-13) as a main subject. In addition, the occurrence of the words אֶרֶץ ("earth," vv. 5, 6, 13, 14) and הָרִים ("mountains," vv. 8, 10, 13, 18) in both stanzas strengthens the relationship still further.

Vv. 19-23 comprise the third stanza. The use of the perfectum verb (עָשָׂה) in v. 19, after two non-verbal clauses in v. 18, indicates the beginning of a new unit. This stanza differs from the previous stanza in content. In the previous stanza the focus is spatial on mountains (vv. 10, 13, and 18), while here the focus is temporal. The stanza starts with



the reference to the creation of the moon and the sun by Yahweh and the last verse of the stanza ends with the description of day and evening which respectively correspond to the sun and the moon in v. 19. In this stanza Yahweh is portrayed as the one who looks after all living creatures as well as time.

Vv. 19-23 are closely tied by content. V. 19a refers to the making of Yahweh's moon, while v. 19b is concerned with the making of Yahweh's sun. In keeping with this time arrangement, vv. 20-23 elaborate the statements of v. 19 in more detail. Vv. 20-21 refer to the animals acting in darkness, namely, the night, and vv. 22a-23a deal with human activities under the sun. V. 23b again returns to the night. The expression *כָּל-חַיְוֹרֵעַר* ("all the beasts of the forest") in v. 20b points ahead to the "young lions" (*הַכִּפְיָרִים*) in v. 21 which function as *pars pro toto*, and in v. 22 the subjects of the verbs *יִרְבְּצוּן* and *יִאֲסֹפוּן* in the third plural forms and the third male plural suffix of the word *מְעֹרְנָהֶם* in v. 22 all refer to the young lions in v. 21a.

Vv. 24-30 form the fourth stanza composed of two strophes (vv. 24-26 and 27-30). This stanza is distinguished from the previous stanza, since here the subjects of the psalmist are no longer the moon, sun, lions and humans, but Yahweh's marvellous works. The opening verse starts with an exclamation (*מָה־רַבּוּ מַעֲשֵׂיךָ יְהוָה*) at the completed works of Yahweh and the words *הָאָרֶץ* ('the earth') in v. 24 and *אֲדָמָה* ('the ground') in v. 30 frame this stanza as a unity.

In v. 24 Yahweh's marvellous works are described by using the phrases *מָה־רַבּוּ מַעֲשֵׂיךָ* ("how many are thy works"), *כֻּלָּם* ("all of them"), and *מְלֵאָה הָאָרֶץ* ("full of the earth") which may express the totality of Yahweh's works, and vv. 25-26 specify the statements of v. 24 by taking

some instances from the sea. Vv. 24-27 are closely linked by a chiasmic structure with the following terms:

- A: כָּלֵם (v. 24)  
 B: נָהַן (v. 25a)  
 C: שָׂם (v. 25b)  
 C': שָׂם (v. 26a)  
 B': נָהַן (v. 26b)  
 A': כָּלֵם (v. 27a)

The term כָּלֵם in vv. 24 and 27 may serve as an inclusio within the first strophe, vv. 24-27. However, the rest of v. 27 also shows a close link with the following verses in the repetition of the word נָהַן occurring in vv. 27 and 28 and in the use of the word “food” (אֹכֶלֶה) in v. 27 which is semantically related to the expression יִשְׂבְּעוּן טוֹב (“they are satisfied with good things”) in v. 28. Owing to this, it is likely that v. 27 should be regarded as a hinge verse serving both the preceding and the following verses.

V. 27 describes in general terms all creatures’ dependence upon Yahweh for their existence and vv. 28-30 exemplify in more concrete terms the statements made in v. 27. As noted, v. 27 has a link with v. 28 and the latter also shows a close tie with v. 29 by the use of the imperfect second masculine suffix (תִּתֵּן, תִּפְתַּח, תִּסְתִּיר, תִּסְרֵךְ) referring to Yahweh, and of the imperfect third masculine suffix (יִשְׂבְּעוּן, יִלְקֻטוּן) referring to the creatures. In addition, the occurrence of the second masculine suffix (תִּתֵּן, תִּפְתַּח) and of the third masculine suffix (יִשְׂבְּעוּן, יִלְקֻטוּן), used in order to refer to Yahweh and the creatures respectively, further strengthens the link. The link between vv. 29 and 30 is also noticeable, since both verses are structured into a chiasm,

with the position of v. 29c being centred in the middle of the structure, as follows:

- A: (“when you hide thy *face*,” v. 29a)  
 B: (“when you take away their *breath*,” v. 29b)  
 C: (“they return to their dust,” v. 29c)  
 B’: (“when you send forth thy *breath*,” v. 30a)  
 A’: (“you renew the *face* of the ground,” v. 30b)

Vv. 31-35 constitute the final stanza, the fifth, which can be divided into three strophes (vv. 31-32, 33-34, and 35). This stanza consists of a series of supplicatory prayers (vv. 31-32, 35) and vows (vv. 33-34). Here the divine name יהוה occurs five times (v. 31x2, v. 33, 34, 35; cf. לאלהי in v. 33; יהללוך in v. 35) and thus, through the frequent occurrence of the name, it is emphasized that praise should be given to Yahweh. In this stanza the shift from Yahweh’s taking care of animals to the praise of Yahweh marks vv. 31-35 off from the preceding stanza.

The beginning of this stanza (v. 31) again picks up the word מעשה (“works”), just as the beginning of the fourth stanza (v. 24) did (cf. v. 13). In v. 31 the phrase קבורת יהוה (“the glory of Yahweh”) is paralleled with the word מעשיו (“his works”) and the language (“tremble,” “he touches the mountains,” “smoke”) used in v. 32 is reminiscent of the description of Yahweh’s theophany. As Cook (1992:88-90, 93-94) notes, it is likely that v. 32 depicts the cosmic tumult which can be regarded as a part of theophanic description. This is supported by v. 35 where the destruction of the wicked on the last day is mentioned. Cook (1992:94) describes the notion of cosmic tumult as follows: “The belief is thus expressed that the Creator can make creation conform to his will through direct and cosmic inbreaking. Such

a belief, expressed using the cosmic tumult motifs common to apocalyptic literature, is most probably indicative of an apocalyptic *Weltanschauung*.”

The first strophe, vv. 31-32, forms a link by taking Yahweh or the elements (e.g. the glory of Yahweh) relative to him as subject, while the second strophe, vv. 33-34, takes the first-person singular pronoun (“I”) as subject in expressing the psalmist’s vow. In contrast to vv. 33-34, v. 35 is concerned with the elimination of the wicked (רְשָׁעִים) and the sinners (חַטָּאִים), taking them as subject. In v. 35 the abrupt reference to “the wicked” and “the sinners” seems inconsistent with the thought of the psalm, but it should be read in the light of the whole psalm (Kraus 1989:304). For the psalmist the wicked has no place to live in the world of joy, order, and dependence upon Yahweh, which is described in the previous verses.

Vv. 31-35 display certain ties with other parts of the psalm. As noted, vv. 1a and 35b have the same self-exhortation for praising Yahweh, and the occurrence of the first person (“I,” “my”) in v. 1 matches vv. 33-35 where it is found nine times. Throughout the psalm, only these two sections display the first person. Moreover, the word אֱלֹהֵי (my God) in v. 1 parallels אֱלֹהֵי in v. 33 and the term “glory” in v. 31 is synonymous with “majesty and splendour” in v. 1. In addition, the description of theophany in v. 32 corresponds to that of vv. 2-4 and the stem עָשָׂה (“make”) also occurs in vv. 4 and 31. All these observations indicate that the first two sections of the first stanza form a close tie with the last stanza of the psalm partly in the form of an *inclusio*.

To summarize: the psalm constitutes five stanzas (vv. 1-9, 10-18, 19-23, 24-30 and 31-35) and all parts of the psalm are divided by the

natural flow of thought. As noted, vv. 1-4 form a close tie with vv. 31-35 and the stem  $\text{נָשַׁע}$  occurs in each section of the psalm (vv. 4, 13, 19, 24, 31), thus playing an important role. Some of the linking words are “earth” (vv. 5, 9, 13, 14, 24, 32, 35), “mountains” (vv. 6, 8, 10, 13, 18, 32), “satisfied” (vv. 16, 13, 28), and the divine name “Yahweh” (vv. 1[x2], 16, 24, 31[x2], 33, 34, 35; cf. my God [vv. 1, 33];  $\text{אֱלֹהִים}$  [v. 21]), “wind/spirit/breath” (vv. 3, 29, 30), “send” (vv. 10, 30), “chamber” (vv. 3, 13)... etc. On the whole, each stanza of the psalm exhibits close ties with other parts through the natural flow of thought between respective divisions of the structure and through the repetition of words and of the same theme, namely Yahweh’s creation. The unity of the psalm is defended by all these considerations.

The psalm belongs to the Gattung of the individual hymn. Its individual character is clearly found, as noted above, at the beginning and end of the psalm in the use of self-exhortation and the first person.





33 וַיִּזְכֹּר וַיִּשְׁבַּח וַיִּשְׁבַּח עַץ גְּבוּלָם  
34 אָמַר וַיִּבֹא אַרְבֵּה וַיִּלֶק וַאֲיוֹן מִסֶּפֶר  
35 וַיֵּאכַל כָּל-עֵשֶׂב בְּאַרְצָם וַיֵּאכַל פְּרֵי אֲדָמָתָם  
36 וַיִּזְכֹּר כָּל-בְּכוֹר בְּאַרְצָם רֵאשִׁית לְכָל-אוֹנָם  
37 וַיּוֹצִיאֵם בְּכֶסֶף וְזָהָב וַאֲיוֹן בְּשִׁבְטָיו כּוֹשֵׁל  
38 שָׁמַח מִצְרַיִם בְּצִאֲתָם כִּי-נִפְל פָּתָדָם עֲלֵיהֶם  
39 פָּרַשׁ עַנְּן לְמִסְךְ וְאֵשׁ לְהָאִיר לְיָלֵה  
40 שָׁאֵל וַיִּבֹא שָׁלוֹ וְלָחֵם שָׁמַיִם יִשְׁבִּיעֵם  
41 פָּתַח צוּר וַיִּזְוֹבוּ מַיִם הִלְכוּ בְּצִיּוֹת נְהָר  
42 כִּי-זָכַר אֶת-דָּבָר קָדְשׁוֹ אֶת-אַבְרָהָם עֲבָדוֹ  
43 וַיּוֹצֵא עִמּוֹ בְּשִׁשׁוֹן בְּרִנָּה אֶת-בְּחִירָיו  
44 וַיִּתֵּן לָהֶם אַרְצוֹת גְּוִיִּם וַעֲמַל לְאֻמִּים יִירָשׁוּ  
45 בְּעִבּוֹר יִשְׁמְרוּ חֻקָּיו וְחֹרְתֵי יִנְצְרוּ הִלְלוּ-יָהּ

Psalm 105 consists of three stanzas (vv. 1-11, 12-22, 24-45) of which the first and the second has two strophes respectively (vv. 1-6, 7-11; 12-15, 16-22) while the last stanza has three strophes (24-38, 39-41; 42-45). V. 23 serves as a hinge verse connecting both what precedes and what follows.

The first strophe of the first stanza forms the call to praise Yahweh, while the second introduces the theme of the call which functions as the motive for the statement of the passages that follow. The summons to praise is composed of ten imperative verbs in vv. 1-5 and the use of each different verb effectively accentuates the praise for Yahweh with its own connotation. The repetition of the divine name יְהוָה (vv. 1, 3, 4, also “him” or “his”) further strengthens the praise of Yahweh.

Vv. 1-6 are linked not only by content, but also by style. A repetition of words is noteworthy: “Yahweh” (vv. 2, 3, 4) “name” (vv. 1,

3); “wonderful works” (vv. 2, 5); “seek” (vv. 3, 4). In addition, Ceresko (1978:2; 1983:30) points out a close tie within vv. 1-6 by indicating a chiasmic structure, as follows:

בְּעַמִּים (v. 1, “among the people”)

נִפְלְאוֹתָיו (v. 2, “his wonderful works”)

מִבְּקָשִׁי (v. 3, “seek”)

יְהוָה (v. 3, “Yahweh”)

יְהוָה (v. 4, “Yahweh”)

בְּקָשִׁי (v. 4, “seek”)

נִפְלְאוֹתָיו (v. 5, “his wonderful works”)

זֶרַע אַבְרָהָם.. בְּנֵי יַעֲקֹב (v. 6, “seed of Abraham... children of Jacob”)

The above structure reveals that Yahweh is placed in the centre of the structure. By placing him in the centre, the psalmist stresses the praise of Yahweh, enumerating what he has done. The phrase “among the people” in v. 1 corresponds to the expression “seed of Abraham...sons of Jacob” in v. 6, and the former implies a universal dimension, while the latter refers to a particular dimension. According to Ceresko (1978:2-3; 1983:30-31) this perspective is also found in vv. 7-11 where the words “all the earth” are used in v. 7 (universal) and “the land of Canaan” in v. 11 (particular). Thus, the two strophes of the first stanza, vv. 1-6 and 7-11, show a similar movement from the universal to the particular. Besides these features noted above, vv. 1-6 reveal other stylistic characteristics which serve to support the unity of the verses. First of all, vv. 1-3 can be structured into a chiasm of the pattern ABCD//D’C’B’A’: A: Yahweh, v. 1a; B: his name, v. 1b; C: his deeds, v. 1c; D: sing to him, v. 2 // D’: praise to him, v. 2; C’: his



wonderful works, v. 2; B': his name, v. 3; A': Yahweh, v. 3. Moreover, as Dahood (1970:52) has noted (also, Ceresko 1983:30; Watson 1984:337), there is "delayed identification" by which the subject of vv. 1-3 and 4-6 is hidden until the end of the sentence, namely, v. 3 and v. 6. In this case, the "those" of the expression "those who seek Yahweh" (מְבַקְשֵׁי יְהוָה) at the end of v. 3 serves as the subject of the verbs in vv. 1-3, while the persons responding to the call "seed of Abraham, his servant, children of Jacob, his chosen one" in v. 6 are taken as the subject of the three imperative verbs (זָכְרוּ, בְּקִשׁוּ, דְּרָשׁוּ) in vv. 4-5. These features serve to link vv. 1-6.

Vv. 7-11 state the covenant theme which serves as the motive for the sequence of God's actions in vv. 12-45 and the following historical recitations found in vv. 12-45 are given as an illustration of how God remembered the covenant promise to Abraham (vv. 8-11, 42). Of the three-fold promises to Abraham, "land, progeny, and fame," only the promise of the land is focused upon in this psalm and the entire psalm can be regarded as an exploration of the patriarchal promise of the land (Clifford 1979:422-423). The protection of his people which God has demonstrated through their history is linked to the land as the fulfilment of the promise. Thus, the motif "land" plays an important role with ten-fold repetition (vv. 7, 11, 16, 23, 27, 30, 32, 35, 36, 44) across the psalm.

Vv. 7-11 form a close unity. Yahweh ("he" in vv. 7-10 and "I" in v. 11) is taken as the subject of all verses in vv. 7-11 and these verses are linked by a chiasmic parallelism with the following words: A: אֶרֶץ ("land," v. 7); B: לְעוֹלָם ("for ever," v. 8); C: בְּרִיתוֹ ("covenant," v. 8)// C': בְּרִיתִי ("covenant," v. 10); B': עוֹלָם ("for ever," v. 10); C': אֶרֶץ ("land," v. 11). In addition to this link within vv. 7-11, they

display a close tie with the previous verses by the chiasmic arrangement of the following words: זָכַר (‘‘remember,’’ v. 5)- מִשְׁפָּטִי (‘‘judgement,’’ v. 5)// מִשְׁפָּטֶיךָ (‘‘judgement,’’ v. 7)- זָכַר (‘‘remember,’’ v. 8). In addition, of the five-fold occurrence of the divine name יהוה, throughout the psalm, four occur in vv. 1-11 (vv. 1, 3, 4, 7, 9), thus serving to link both strophes (vv. 1-6 and 7-11).

The second stanza, consisting of vv. 12-22, can be divided into two strophes (vv. 12-15 and 16-22).

The first strophe deals with the patriarchs in Canaan. The use of the third-person plural ‘‘they’’ (הֵם) as subject at the beginning of v. 12 distinguishes this strophe from the previous strophe where Yahweh as subject dominates the verses throughout. Another means of distinguishing vv. 12-15 from vv. 7-11 is the fact that while the relation between Yahweh and his people is focused upon in the latter, the former mainly concerns the relation between Israel and other nations. However, despite this distinction, there are certain links with the previous verses. The third-person feminine pronoun suffix of the prepositional phrase הֵי (‘‘in it’’) at the end of v. 12 refers back to the אֶרֶץ-כְּנָעַן (‘‘the land of Canaan’’) in v. 11 and the theme developed in the preceding verses, a promise of the land, continues in vv. 12-15 in order to show the fulfilment of God’s promise.

These verses, vv. 12-15, are closely linked by style. The *waw* consecutive ׀ at the beginning of v. 13 serves to connect this verse with v. 12. Vv. 12-13 function as an adverbial subordinate clause, while a main clause begins with v. 14. Thus, vv. 12-14 are syntactically closely tied. Moreover, v. 14 forms a link with v. 15 in the use of the negatives (לֹא, אֵל) occurring in both verses. In addition, there is the

repetition of the root מלך in vv. 13-14, and the alliteration with the *m* sound (מלכים, עליהם, לעשקם, אדם, עם, מממלכה) in vv. 13-14 also links them together.

Vv. 12-13 describe the undefendable situation of the patriarchs through the threat of enemies, by referring to a small member in number (מח' מספר כמעט) and to the wandering from one place to another (v. 13). In contrast to this, vv. 14-15 describe God's protection of the patriarchs, as the phrases "he rebuked", "do not touch", and "do not harm" imply. The use of the merismus (i.e. אדם... מלכים "no man... kings") in v. 14 which represents totality by expressing the two extremes (i.e. no man...kings, Dahood 1970:55; Ceresko 1983:32), reveals the strong intention of God's protection for the patriarchs.<sup>30</sup> Furthermore, by adding the first pronoun suffix "my" to the words "anointed" and "prophets", the psalmist emphasizes the close relationship between Yahweh and the patriarchs which was already implied in the previous section (vv. 7-11).

The second strophe, vv. 16-22, deals with the story of Joseph,<sup>31</sup> which forms a thematic unit in this strophe. As vv. 12-13 describe the patriarchs' being threatened by hostile kings and vv. 14-15 mention God's protection which removes the threat to the patriarch, so in this strophe two processes are described. V. 16 refers to the famine which had caused a threat to Israel, while the rest of the verses describe the solution to the danger which is achieved through Joseph. In this strophe, Joseph's story dominates, but Yahweh's sovereignty is strongly

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<sup>30</sup> Holm-Nielsen (1978:24) suggests that the word לעשקם ("to oppress them") in v. 14 can be interpreted in association with the subjugation of the people of Israel in exile by foreign powers (Isa 52:4; 54:14; Jer 50:33).

<sup>31</sup> Holm-Nielsen notes that "the Babylonian exile lies behind the description of Joseph's fate in this psalm ..." (1978:25).

emphasized by referring to Yahweh's causing famine at the beginning of the strophe which shows that he is the protagonist of the event. A further emphasis on Yahweh's sovereignty is also found in the subsequent verses. V. 18 uses a sort of merismus ("his feet were forced into fetters, his neck was put in irons") by which the complete bondage of Joseph (Ceresko 1983:32) is effectively emphasized and the use of the merismus in this verse serves to emphasize Yahweh's power, as the sole agent through which Joseph was liberated from prison.

Vv. 16-22 show a certain structural unity. An end-rhyme (לָהֶם, לְפָנֵיהֶם) in vv. 16-17 ties both verses, and the assonance with an *e* sound (לָהֶם, לְעַבְדוֹ, בְּכַבְדּוֹ) in vv. 16, 17, and 18 links these verses by means of the assonance. Moreover, vv. 18-22 are structured in a chiasmic parallelism with the following words: נַפְשׁוֹ (v. 18, "his neck"): מַשְׁלֵל (v. 20, "ruler") // וּמַשְׁלֵל (v. 21, "ruler"): בְּנַפְשׁוֹ (v. 22, "personally"). Furthermore, there is "delayed identification" in vv. 17 and 19, by which the subject is withheld until the end of the sentence (Dahood 1970:52; Ceresko 1983:32; Watson 1984:337). This marks a link with the previous sections (vv. 1-3 and 4-6) where the same literary device is also used, as noted. In addition, the repetition of the word בּוֹא in vv. 18-19 and the wordplay made between the words קָנְיָנוּ in v. 21 and וְזִקְנָיו in v. 22 still further reinforce the unity of the strophe.

This strophe holds not only its own unity, but also shows the links with the previous strophe. The word אֶרֶץ ("land") in the opening verse (v.16) of this strophe refers back to the country "Canaan" which is also mentioned at the beginning of the first strophe, v. 12 (see, above), and the word מֶלֶךְ ("king") also occurs in vv. 14 and 20 (cf. v. 13). In addition, both strophes have the same poetic device, namely merismus,

in vv. 14 and 18, which marks a possible connection between them (Ceresko 1983:32).

V. 23 can be regarded as a hinge verse in linking vv. 12-22 and the following verses. Ceresko (1983:36) notes that it serves to summarize the content of vv. 1-22 and to introduce what follows. This verse is placed between the 22 verses of the first half of the psalm and the 22 verses of the second half, and the word **יִשְׂרָאֵל** (“Israel”) in parallel with the word **יַעֲקֹב** (“Jacob”) echoes v. 10 where both are also found, while the phrase **בְּאֶרֶץ-חַם** (“the land of Ham”) in v. 23b is also found in v. 27 (cf., also vv. 30, 32, 35, 36). Thus, v. 23 completes the narrative movement from Canaan to Egypt (vv. 12-22) and the following verses (vv. 24-44) start with the story from Egypt to Canaan.

Vv. 24-38, comprising the first strophe of the third stanza, are bound together by the story of the Exodus from Egypt which can be regarded as a thematic unit. These verses are framed by the occurrence of the word **מִצְרַיִם** (“Egypt”) in vv. 23 and 38 and by the “distant parallelism” between **וַיָּבֹא** (“came”) in v. 23 and **בְּצֵאתָם** (“departed”) in vv. 37-38.

Vv. 24-38 reveal a close tie in content and style. Vv. 24-25 are linked through the repetition of the word **עַמּוֹ** (“his people”) and by an instance of end-rhyme (**מִצְרַיִם, בְּעַבְרָיו**) occurring at the end of each verse. V. 25 is also linked with v. 26, because the word **עַבְדּוֹ** (“his servant”) occurs in both. In vv. 29-33, end-rhyme (**מִיָּהָם, לָהֶם, וְיָנְתָם, אֶרְצָם, גְּבוּלָם, וְהָאֲנָתָם, גִּפְנָם, בְּאֶרְצָם, גִּשְׁמֵיהֶם, גְּבוּלָם, כְּנִים, מַלְכֵיהֶם, צְפֹרְדַּעִים**) in the *m* sound occurs and vv. 35-36 are closely connected by the use of the preposition **כָּל** (“all”). Furthermore, vv. 37-38 are tied together by the use of the verb root **יָצָא** (“departed”). In addition to these features, vv.

24-30 display a chiasmic structure with the first verb of each verse, as follows.

- A: וַיַּפְרֵם “He made fruitful” (v. 24)  
 B: וַיַּפְתֵּהוּ “He changed” (v. 25)  
 C: וַיִּשְׁלַח “He sent” (v. 26)  
 D: וַיִּשְׁמְרוּ “They worked” (v. 27)  
 C’: וַיִּשְׁלַח “He sent” (v. 28)  
 B’: וַיַּפְתֵּהוּ “He changed” (v. 29)  
 A’: וַיַּרְבֵּם “He made swarm” (v. 30)

The above structure shows us that Yahweh’s acts and wonders described in v. 27 are spotlighted, for emphasis’ sake. In this regard it is worth noting that vv. 26-27.28 exhibit a close tie with vv. 17, 20-22. As Clifford (1979:425) rightly remarks, the verbs וַיִּשְׁלַח (“sent”), וַיִּשְׁלַח (“sent”), וַיַּמְרֵם (“made”) in vv. 17 and 20-21 closely match the ones in vv. 26-27 and 28, וַיִּשְׁלַח (“sent”), וַיִּמְרוּ (“made”), וַיִּשְׁלַח (“sent”).

Apart from the stylistic features in vv. 24-30 indicated above, vv. 31-38 show a close structural unity when considering several verbs, as follows:

- v. 31 he spoke and brought  
 v. 33 he struck the vine and figtree  
 v. 34 he spoke and brought  
 v. 36 he struck the first-born  
 v. 37 then he led them forth.

The above structure shows Yahweh’s mighty power which controls everything that happens. Each sentence emphasizes Yahweh’s deeds by stating that Yahweh did this and that. The threefold repeated word “all” in vv. 35-36 strongly emphasizes Yahweh’s complete power (Burden

1990:150) and vv. 37-38, joined together by the repetition of the root נצ׳, depict the divine deliverance from Egypt as a joyful and benevolent event.

Vv. 39-41, comprising the second strophe of the third stanza, deal with the miracles that occurred during the wilderness period. Unlike in other psalms of this type (e.g. Pss 78 and 106), here the psalmist omits the sins of the people (Oesterley 1939:448; Westermann 1981:241) in the wilderness period, and only the way in which God cared for his people is dealt with as comprising the whole story of the desert experience. Instead of mentioning the negative experiences in the wilderness, the psalmist is more concerned with the positive aspects of the wilderness traditions (Burden 1994:200-202). This characteristic therefore emphasizes “God’s goodness to Israel, not Israel’s sinfulness” (Kissane 1954:164; cf. Kirkpatrick 1903:623).

Vv. 39-41 form a link by dealing with the same motif, the wilderness tradition, and the repetition of the third person singular “he” as subject (“he spread a cloud,” “he brought quails and bread from heaven,” “he gave them in abundance,” “he opened the rock”) emphasizes God’s sovereignty over the events in the wilderness period and his gracious guidance of the Israelites. The spreading of the cloud (פָּרַשׁ עֶנָן) in v. 39 implies God’s protective aspect for them (Kirkpatrick 1903:623) and the food narrative in v. 40 is stated without mentioning the murmuring of the people in order to emphasize God’s gracious guidance (Anderson 1972:734; Burden 1994:200). The expressions “he gave them in abundance” (נָשַׁבַּיְעֵם, v. 40) and “it [water] flowed through the desert like a river” (הִלְכוּ בַּצִּיּוֹת נְהָר, v. 41) still further emphasize God’s gracious provision, implying the intimate relationship between Yahweh and his people.

This strophe exhibits close, but contrastive links with the preceding verses. In v. 32 the  $\text{שָׁרַף}$  (“fire”) is used as the fifth plague against the Egyptians, but in v. 39 it is used as the purpose of lighting the night for Israel. Another contrast is observed between the darkness plague in v. 28 and the darkness in v. 39. Clifford (1979:426) sees the contrast as one between Egypt and the desert, saying the following: “God’s first act against Egypt is the plague of darkness (v. 28). The first act for Israel in the desert is lighting of the night, ‘He spread a cloud for cover, and a fire to light the night (v. 39)’.” In addition, the life-giving water in v. 41 can be compared to the waters in Egypt which caused living creatures to die (v. 29), while the abundant food in the desert (v. 40) also compares to the famine (v. 16, cf.  $\text{אֶלֶף}$  in both verses).

Vv. 42-44, comprising the third strophe, serve as a concluding summary to the historical events stated in the previous verses. Clifford (1979:426) states the function of these verses as follows: “These verses (vv. 42-44) also reformulate vv. 37-38, the exodus from Egypt, so that the exodus and (divinely sustained) existence in the desert are seen as the result of the patriarchal promise of the land.” In this case, the particle  $\text{כִּי}$  (“because) at the beginning of v. 42 functions to introduce the reason not only for Yahweh’s acts in the wilderness period in vv. 39-41, but also for his beneficent deeds to support Israel in the exodus event (vv. 24-38). V. 42 states that the reason why Yahweh brought Israel out of Egypt and led her through the desert is because he remembered his holy promise to Abraham, and the final verse of the psalm, v. 45, states that Yahweh’s beneficent and mighty deeds, which have been demonstrated throughout the history of Israel, were given in order that Yahweh’s people should keep and observe his divine statutes



and laws. Thus, v. 45 concludes the whole psalm on a didactic note.

Vv. 42-45 exhibit certain links with the previous strophes. The root יצא (“leading forth”) occurs in vv. 37-38 and 43, and in v. 43 the expression בְּשִׂשׂוֹן בְּרִנָּה (“with joy with singing”) corresponds to the שָׂמַח (“was glad”) in v. 38. Clifford (1979:426) notes that “Israel’s inheriting the wealth of the nations in v. 44 picks up the *spoliare Aegyptios* theme in v. 37.” In addition to the link with the preceding strophe, vv. 42-45 form an *inclusio* with vv. 1-11 by repeating many words: זָכַר (“remember,” vv. 8, 42; also v. 5); דְּבָר (“word,” vv. 8, 42); קָדְשׁ (“holy,” vv. 3, 42); אַבְרָהָם (“Abraham,” vv. 9, 42); עַבְדָּיו (“Abraham his servant,” vv. 6, 42); בְּחֵירָיו (“his chosen ones,” vv. 6, 43); נָתַן (“give,” vv. 11, 44); חֵק (“statue,” vv. 10, 45); אֲרֶץ (“land,” vv. 11, 44); עַמִּים (“people,” vv. 1, 44). Apart from the list noted above, there is also the distant parallelism created by נָחֵל (“inherit,” v. 11) and יָרַשׁ (“possess,” v. 44).

To summarize, the psalm consists of three stanzas (vv. 1-11, 12-22 and 24-45), and the first and the second stanza form two strophes (vv. 1-6, 7-11, and 12-15, 16-22 respectively), while the last stanza has three strophes (vv. 24-38, 39-41, 42-45). V. 23 serves as a hinge verse linking the first stanza and the second, and vv. 1-11 and 42-45 surround the whole psalm with many repeated words. Throughout the psalm, some of the repeated words are “land,” “servant” and “word (of promise)” which indicate the unity and purpose of the psalm. The first of the words occurs ten times (see above) across the psalm and “the entire psalm is an exploration of the patriarchal promise of the land” (Clifford 1979:422-423). The second key word “servant” occurs five times (vv. 6, 17, 25, 26, 42), while the third word “word [of promise]” occurs four

times (vv. 8, 19, 28, 42). Clifford (1979:423-424) points out the importance of the second and the third key words, as follows:

With the words 'servant' and 'chosen ones' of v. 6, one meets the first of the three key words that will be repeated significantly in each section of the poem... In every time of danger, there are servants, offspring of Abraham and Jacob, in whom the promise appears.... Within vv. 7-11, 'covenant,' 'oath,' and 'statute' are in parallelism with 'word,' each term expressing the divine promise of land in v. 11. In each of the sections of the recital of sacred history (vv. 12-45), the divine word of promise is referred to.

As implied, the distribution of these key words across the psalm and its poetic narrative movement as well as the close links between stanzas support the overall unity of the psalm.

Psalm 105 is often called 'a historical psalm', because it contains historical motifs. However, as far as its genre is concerned, the psalm belongs to the genre of the hymn (Westermann 1981:140; Kraus 1989:308-309). Vv. 1-6 consist of the call to praise Yahweh, vv. 7-11 provide the ground for the praise, namely Yahweh's covenant whereby the land is promised to Abraham, Isaac, and Jacob, while the body of the psalm (vv. 12-44) praises and illustrates Yahweh's faithfulness in remembering his covenant from historical perspectives of Israel. Since the last verse of the psalm, v. 45, also ends with an imperative to praise, there is no doubt that the psalm is a hymn.



Psalm 106:1-48

- 1 תִּלְלוּנָהּ הוֹדוּ לַיהוָה כִּי-טוֹב כִּי לְעוֹלָם חֲסִדוֹ
- 2 מִי יִמְלַל גְּבוּרֹת יְהוָה וְשָׁמִיעַ כָּל-תְּהִלָּתוֹ
- 3 אֲשֶׁר־י שׁוֹמְרֵי מִשְׁפָּט עֲשֵׂה צְדָקָה בְּכָל-עֵת
- 4 זָכְרֵנִי יְהוָה בְּרָצוֹן עִמָּךְ פְּקֹדֵי בִישׁוּעֶתְךָ
- 5 לְרֵאוֹת בְּטוֹבַת בְּחִירֶיךָ לְשִׂמְחַת בְּשִׂמְחַת גּוֹיְךָ לְהִתְהַלֵּל עַמְּנִתְלֶתְךָ
- 6 חָטְאוּנוּ עַמְּאֲבוֹתֵינוּ הִעֲוִינוּ הִרְשָׁעֵנוּ
- 7 אֲבוֹתֵינוּ בַּמִּצְרִים לֹא-הִשְׁכִּילוּ נִפְלְאוֹתֶיךָ לֹא זָכְרוּ
- 8 אַחֲרָיִךְ וַיִּמְרוּ עֲלֵיָם בַּיַּם-סוּף
- 8 וַיּוֹשִׁיעֵם לְמַעַן שְׁמוֹ לְהוֹדִיעַ אֶת-גְּבוּרָתוֹ
- 9 וַיַּגְעַר בַּיַּם-סוּף וַיַּחַרֵּב וַיִּחַרֵּב וַיּוֹלִיכֵם בַּתְּהוֹמוֹת פַּמְדָּבָר
- 10 וַיּוֹשִׁיעֵם מִיַּד שׁוּגָא וַיַּגְאֵלֵם מִיַּד אוֹיֵב
- 11 וַיִּכְסּוּ-מַיִם צַרִּיהֶם אַחַד מֵהֶם לֹא נֹתֵר
- 12 וַיֶּאֱמִינוּ בִּדְבָרֶיךָ יְשִׁירוּ תְהִלָּתוֹ
- 13 מִהֲרוּ שְׂכָחוּ מַעֲשָׂיו לֹא-חִפּוּ לַעֲצוֹתוֹ
- 14 וַיִּתְאוּפוּ תְאוּפָה בַּמְדָּבָר וַיִּנְסוּ-אֵל בִּישִׁימוֹן
- 15 וַיִּתֵּן לָהֶם שְׂאֵלְתָם וַיִּשְׁלַח כּוֹזֵן בְּנִפְשָׁם
- 16 וַיִּקְנְאוּ לַמָּשָׁה בַּמִּתְנָה לְאַהֲרֹן קְדוֹשׁ יְהוָה
- 17 תִּפְתַּח-אָרְץ וַתִּבְלַע דָּתָן וַתִּכַּסַּע עַל-עֲרֵד אֲבִיכֶם
- 18 וַתִּבְעַר-אֵשׁ בַּעֲדָתָם לְהַבִּיחַ תְּלַהֲט רִשְׁעִים
- 19 יַעֲשׂוּ-עֵגֶל בְּחָרֵב וַיִּשְׁתַּחֲוּוּ לַמַּסֶּכֶה
- 20 וַיִּמְרוּ אֶת-כְּבוֹדֵם בַּתְּבִנִית שׁוֹר אֲכַל עֵשֶׂב
- 21 שְׂכָחוּ אֵל מוֹשִׁיעֵם עֲשֵׂה גְדֻלּוֹת בְּמִצְרַיִם
- 22 נִפְלְאוֹת בְּאָרְץ חָם נוֹרְאוֹת עַל-יַם-סוּף
- 23 וַיֹּאמֶר לְהַשְׁמִידֵם לוֹלֵי מָשָׁה בְּחִירוֹ עַמֵּד בַּפָּרָץ לִפְנֵינוּ לְהַשִּׁיב חַמָּחוּ מִהַשְׁחִית
- 24 וַיִּמָּאֲסוּ בְּאָרְץ חֲמֹדָה לֹא-הִאֲמִינוּ לְדַבְּרוֹ
- 25 וַיִּכְרְמוּ בְּאֵהָלֵיהֶם לֹא שָׁמְעוּ בְּקוֹל יְהוָה
- 26 וַיִּשְׂא יְדוֹ לָהֶם לְהַפִּיל אוֹתָם בַּמְדָּבָר
- 27 וַלְהַפִּיל זֶרְעָם בַּגּוֹיִם וּלְזַרוֹתָם בְּאֲרָצוֹת
- 28 וַיִּצְמְדוּ לְבַעַל פְּעוֹר וַיִּאֲכְלוּ זִבְחֵי מֵתִים
- 29 וַיִּכְעִסוּ בְּמַעַלְלֵיהֶם וַתִּפְרָצֶבֶם מִגִּפְתָּה
- 30 וַיַּעֲמֵד פִּינְחָס וַיַּפְלִל וַתַּעֲצֵר הַמַּגִּפָּה
- 31 וַתִּחַשְׁבַּ לּוֹ לְצְדָקָה לְדָר וְדָר עַד-עוֹלָם



32 וַיִּקְצִיפוּ עַל־מִי מְרִיבָה וַיִּרְעוּ לַמֶּשֶׁה בְּעַבְוֹרָם  
33 כִּי־הִמְרוּ אֶת־רוּחוֹ וַיִּבְטְאוּ בַשִּׁפְתָיו  
34 לֹא־הִשְׁמִידוּ אֶת־הָעַמִּים אֲשֶׁר אָמַר יְהוָה לָהֶם  
35 וַיִּתְעַרְבוּ בַגּוֹיִם וַיִּלְמְדוּ מַעֲשֵׂיהֶם  
36 וַיַּעֲבְדוּ אֶת־עֲצָבֵיהֶם וַיִּהְיוּ לָהֶם לְמוֹקֵשׁ  
37 וַיִּזְבְּחוּ אֶת־בְּנֵיהֶם וְאֶת־בָּנוֹתֵיהֶם לְשָׂדִים  
38 וַיִּשְׁפְּכוּ דָם נָקִי דַם־בְּנֵיהֶם וּבָנוֹתֵיהֶם  
אֲשֶׁר זָבְחוּ לְעֲצָבֵי כְנָעַן וַתִּחַנֶּף הָאָרֶץ בְּדַמִּים  
39 וַיִּטְמְאוּ בַמַּעֲשֵׂיהֶם וַיִּזְנוּ בַמַּעַלְלֵיהֶם  
40 וַיִּחַר־אַף יְהוָה בְּעַמּוֹ וַיִּתְעַב אֶת־נַחְלָתוֹ  
41 וַיִּתְּנֵם בְּיַד־גּוֹיִם וַיִּמְשְׁלוּ בָהֶם שׁוֹנְאֵיהֶם  
42 וַיִּלְחָצוּם אוֹיְבֵיהֶם וַיִּכְנְעוּ תַחַת יָדָם  
43 פְּעָמִים רַבּוֹת וַיְצִלֵם וַהֲמָה יִמְרוּ בַעֲצָתָם וַיִּמְכּוּ בַעֲוֹנָם  
44 וַיִּירָא בְּצַר לָהֶם בְּשָׂמְעוּ אֶת־הַנִּיחָם  
45 וַיִּזְכֹּר לָהֶם בְּרִיתוֹ וַיִּנָּחֵם כְּרַב חֲסָדָיו  
46 וַיִּתֵּן אוֹחָם לְרַחֲמִים לִפְנֵי כָל־שׂוֹבֵיהֶם  
47 הוֹשִׁיעֵנו יְהוָה אֱלֹהֵינוּ וְקַבְּצֵנוּ  
מִנַּה־גּוֹיִם לְהוֹדוֹת לִשְׁם קְדוֹשְׁךָ לְהַשְׁתַּבַּח בַּתְּהִלָּתְךָ  
48 בְּרוּךְ יְהוָה אֱלֹהֵי יִשְׂרָאֵל מִן־הָעוֹלָם  
וְעַד הָעוֹלָם וְאָמַר כָּל־הָעַם אָמֵן הַלְלוּ־יְיָ

Psalm 106 has three stanzas (vv. 1-5, 6-46 and 47-48). The first stanza can be divided into two strophes (vv. 1-3 and 4-5), the second stanza into ten strophes,<sup>32</sup> and the third into two strophes (vv. 47 and 48).

The first strophe of the first stanza, vv. 1-2, constitutes a call to praise Yahweh. The imperative verb הַלְלוּ־יְיָ (“praise the Lord”), which is an intensive form of praise (Anderson 1972:736), and the next

<sup>32</sup> Vv. 6-7, 8-12, 13-15, 16-18, 19-23, 24-27, 28-31, 32-33, 34-42, and 43-46.

imperative verb *הֲרַדּוּ לַיהוָה* (“give thanks to Yahweh”), set a strong tone for the praise of Yahweh. The phrase *הַלְלֵנוּ יְהוָה* also occurs in the last verse of the psalm, v. 47, thus forming an inclusion surrounding the whole psalm. Though the body of the psalm consists of the history of Israel’s rebellion (vv. 13ff), the structural framework favours the hymnic genre because the history of Israel’s rebellion is set within theological contexts of praise, prayer, and a look at God as savior and judge.

Vv. 1-2 form a close link through the occurrence of the divine name *יְהוָה* and of the third-person singular suffix (“he is good,” “his love,” in v. 1; “all his praise,” in v. 2) referring to Yahweh. In addition, the expression *הֲרַדּוּ* (“give thanks”) in v. 1 corresponds to the one *כָּל-תְּהִלָּתוֹ* (“all his praise”) in v. 2, thus constituting another link.

V. 1b gives the reason for praise which is based on Yahweh’s goodness and love, and v. 2 starts with a rhetorical question *גְּבוּרַת יְהוָה מִי יַמְלִל* (“who can tell the mighty doings of Yahweh”) which makes an emphatic statement. The question emphasizes that no one praises adequately the mighty doings of Yahweh. Weiser (1979:680) points out that “the guilty conscience of the community already casts on these verses a shadow which lies on the whole psalm.” V. 3 answers the question of v. 2 (Janzen 1965:215-26) by saying that those who are always just and righteous are qualified to praise Yahweh.

Vv. 4-5 form the second strophe of the first stanza. The use of the second person pronoun (“thy people,” “thy chosen ones,” “thy nations,” “thy heritage”) referring to Yahweh, and of the first-person singular pronoun (“I,” “me”) mentioning the speaker distinguishes this strophe from the previous verses, where the third-person singular and plural are used to describe Yahweh and his people. The close link

between vv. 4 and 5 is confirmed by the repetition of the second person suffix and of the end rhythm (נחלקך, גויך, בחיריך, בישועתך, עמך) which occurs at the end of each stich, and the correspondence of the phrase עמך (“your people”) in v. 4 to the one גויך (“your nation”) in v. 5 strengthens further this link. After summoning people to praise Yahweh in vv. 1-3, in vv. 4-5 the psalmist prays on his own account, identifying himself with a member of the covenant people, as found in the following phrases: “your people... your chosen ones... your nation... your inheritance.” In these verses the psalmist’s appeal to Yahweh for salvation is effectively delivered by the reference to the covenant relationship between Yahweh and his people (i.e., “thy people,” thy chosen ones,” “thy nations,” and “thy heritage”) and it is strongly emphasized by the repetition of the infinitives (להקח, לשמח, לראות) in v. 5 which functions to strengthen the hope for salvation by Yahweh.

Vv. 4-5 form a link with the previous verses. The word הלל (“praise”) occurs in vv. 1, 5, and the phrase טוב (“he is good”) in v. 1 corresponds to the word טובה (“prosperity”) in v. 5. In addition, the anticipation of salvation in v. 5 corresponds to the praise of the people in vv. 1-2 which expect Yahweh’s salvational acts.

Vv. 6-7 consist of the first strophe of the second stanza. These verses describe the sins of the fathers and of the people designated as “we”, while vv. 8-12 deal with the mighty acts of God which have been performed through the history of Israel. The former is distinguished from the latter by this feature.

V. 6a describes the people’s solidarity with the fathers in committing sins. The three verbs (הרשענו, הערינו, הטאנו) in v. 6 are synonymous and their use with similar meanings serves to reinforce the

depth and extent of the people's sins and also to emphasize how terribly they have sinned. V. 7 again emphasizes the sins of the fathers by the repetition of the negative לא and by means of the verb "rebelled" (וַיִּקְרָר) which is reminiscent of the disobedient act associated with the exodus event. These verses, vv. 6-7, are linked by the u-asonance occurring in both verses (וַיִּקְרָר, זָכָר, הַשְׁפִּילוּ, אֲבוֹתֵינוּ, הִרְשָׁעוּ, הָעוֹיִנוּ, אֲבוֹתֵינוּ, הִטְאָנוּ) and by means of a chiasmus in vv. 6a and 7a, as the following shows:

	B	A
V. 6a:	עַמ־אֲבוֹתֵינוּ	הִטְאָנוּ
	A	B
V. 7a:	לֹא-הִשְׁפִּילוּ	אֲבוֹתֵינוּ בְּמַצְרַיִם

The fact that the fathers' sins are also those of the present generation is established by the close link of vv. 6-7 shown above, and the generation, listening to the fathers' disobedience in the following verses, "feels itself equally as responsible for the sins of the fathers as the fathers were" (Coats 1968:224).

Vv. 6-7 show a connection with the preceding verses, since 'we' as the subject of v. 6 recalls the people described in vv. 4-5 who are called "thy people" or "thy nation," and the use of the second person singular suffix in v. 7 ("thy wonderful works" and "thy steadfast love") referring to Yahweh is also found in vv. 4-5. In content, vv. 6-7 are tied to the previous verses, since in these verses the confession of sin signifies the prayer for the restoration and blessing described in vv. 4-5.

Vv. 8-12, consisting of the second strophe, review Yahweh's past benevolent intervention on behalf of his people, which has been the basis for the summons to praise in v. 1. Westermann (1981:55, 57) points out that these verses function as a confession of trust and an appeal for God's intervention.

The use of the *waw* consecutive at the beginning of v. 8 indicates a connection with the previous verse. The use of the third-person singular pronoun (“he”) referring to Yahweh as the subject of verbs in vv. 8-9 and of the third-person singular suffix (“his words” and “his praise”) in v. 12, also referring to him, bind these verses into a unity. In addition, there is alliteration in the following words (וַיִּזְכְּרוּם, וַיִּשְׁיַעֵם, in vv. 8-10; וַיִּגְאֹלֵם, וַיִּגְעַר, in vv. 9 and 10), which also serves to link vv. 8-12 together. The word יִשַׁע (“save”) in v. 8 is repeated in v. 10 and is also synonymous with the word גָּאֵל (“deliver”) in v. 10. In v. 9 the phrase בְּיַם־סוּף (“in the Red Sea”) parallel with תְּהוֹמוֹת (“depth”) corresponds to the word מַיִם (“water”) in v. 11, while in v. 10 the word שׂוֹנְאֵי (“foe”) parallel with אֹרְיֵב (“enemy”) is in symmetry with the word צָרֵי־הֶם (“their adversaries”) in v. 11. Of vv. 8-12, v. 10 is placed at the centre, where the enemy and Yahweh’s saving acts (“save” and “deliver”) are mentioned twice. The repetition of these contents strongly emphasizes the acts of Yahweh’s salvation. Those who were saved from the hands of the foe in v. 10 are the ones whom Yahweh led through the depth in v. 9 (cf., -m suffix in v. 9 and v. 10), while the enemy described in v. 10 is the adversaries in v. 11. Thus, v. 10 is related to both verses 9 and 11, and v. 9 is linked with v. 11 by the occurrence of the words תְּהוֹמוֹת “the deep” (also, בְּיַם־סוּף) and מַיִם “waters,” which are paralleled. In contrast to this, v. 8 is related to v. 12, since in both verses the third-person pronoun suffix “his” (“his name’s sake” and “his mighty power” in v. 8; “his words” and “his praise” in v. 12) indicating Yahweh is found, and the acts in v. 8 whereby Yahweh saved the faithful for his name’s sake were praised in v. 12. In addition, as noted, v. 8 is tied to v. 10 by the occurrence of the word יִשַׁע “save” in



both verses. In sum, the following structure is drawn:

A: שמר למען שמו (“for his name’s sake,” v. 8)

B: תהום (“deep,” v. 9)

C: ישע (“save,” v. 10a)

C’: גאל (“deliver,” v. 10b)

B’: מים (“water,” v. 12)

A’: תהלחו (“his praise,” v. 12)

In light of the structure drawn above, the psalmist states that for his name’s sake Yahweh delivered the faithful from the hand of the enemy.

Vv. 13-15 are composed of the third strophe, which begins with the reference to the sins of the Israelites (vv. 13-14) and ends with a punishment (v. 15). Vv. 13-14 are linked by the occurrence of the third person plural pronoun “they” referring to the faithful, while v. 15 emphasizes Yahweh’s action because of their disobedience, taking the third person singular pronoun “he” in reference to Yahweh as a subject.

Vv. 16-18 consists of the fourth strophe. V. 16 refers to sin, while vv. 17-18 deal with punishment. These verses are reminiscent of the incidents recorded in Num 16.

In v. 16 the words “Moses” and “Aaron” are in parallel and the verb וַיִּקְנְאוּ (“when men were jealous”) functions as a double-duty serving both stichs. V. 17 b and c are linked with v. 17a by means of the waw consecutive ׀. In v. 17 an ellipse occurs, since the subject of the verbs וַתִּבְלַע (“swallowed”) and וַתִּכְסֶה (“covered”) is absent and instead the subject of the first verb, “earth” functions as that of the following two verbs. This is another way of binding the verse into a close sub-unit. V. 17 is linked with v. 18 by the occurrence of the word עִרְוָה (“company”) in both verses, and the latter verse complements the

thought of the former. V. 18a and b are structured in parallel, and the word רָשָׁעִים (“the wicked”) in v. 18b is paralleled with the יְהוָה קָדוֹשׁ (“the holy one of Yahweh”) in v. 16. These verses, vv. 16-18, form a close unit in dealing with the incidents narrated in Num 16.

Vv. 19-23 make up the fifth strophe. These verses are linked by content and style. In v. 19a the word עֵגֶל (“a calf”) parallel with מַסְכָּה (“a molten image”) in 19b, corresponds to the one שׁוֹר (“an ox”) in v. 20, and the word מַסְכָּה is also synonymous with the one תְּבֻנִית (“image”) in v. 20. The word כְּבוֹד (“glory”) in 20a forms an antithetical parallel with the words עֵגֶל (“a calf”) and מַסְכָּה (“a molten image”) in v. 19 as well as the phrase בְּתֻבְנֵית שׁוֹר אֲכֹל עֵשֶׂב (“the image of an ox that eats grass”) in v. 20b. In contrast to this, the word כְּבוֹד in v. 20 corresponds to the one גְּדֹלוֹת (“great thing”) in v. 21b which is also paralleled with the words נִפְלְאוֹת (“wonderous works”) in v. 22a and נִרְאָאוֹת (“terrible things”) in v. 22b. V. 22 has no verb, but the verb עָשָׂה in v. 21 functions as a double-duty serving both stichs of v. 22. The parallelism made by the synonymous phrases גְּדֹלוֹת בְּמִצְרַיִם (“great things in Egypt”) // נִפְלְאוֹת בְּאֶרֶץ חָם (“wondrous works in the land of Ham”) // נִרְאָאוֹת עַל-יַמ־סוּף (“terrible things by the Red Sea”) in vv. 21b-22 binds these verses together. In addition, vv. 19 and 20 share the word עָשָׂה (“make”), and vv. 19-22 all have the preposition בְּ, which links them together.

V. 23 refers to Moses’ intercession for the sins of the Israelites which are mentioned in vv. 19-22. The *waw* consecutive ׀ of the word וַיֹּאמֶר at the beginning of the verse, which could be interpreted as “so that” or “therefore,” serves to link this verse with the previous verse. The repetition of the words לְהַשְׁמִיךָ (“destroy”) and מִהִשְׁחִיתָ (“destroy”)

with the same meaning strongly emphasizes the idea of punishment, but Moses' special intervention is emphasized by the description of Moses as "his chosen one" (בְּחֵיבֵר) and as an intercessor in front of Yahweh, which is reminiscent of Exod 32:11-14 where he pleaded for Israel.

Vv. 24-27 constitute the sixth strophe. These verses deal with the sequence of sin-punishment and are linked together by content and style. The negative לֹא occurs in every second stich of vv. 24 and 25, and the word דְּבַרָּו ("his promise") in 24 corresponds to the phrase קוֹל יְהוָה ("voice of Yahweh") in v. 25. Vv. 24 and 25 both mention the sins of the disobedient people in the wilderness and are structured to form a synonymous parallelism. In vv. 24-25 the third-person plural suffix "they" is taken as a subject in order to refer to the disobedient people, whereas in vv. 26-27 the third-person singular suffix "he" indicating Yahweh is used as a subject. This feature distinguishes the former from the latter, but the use of the *waw* consecutive וַ at the beginning of v. 26, which can introduce the result of the previous verse with such meaning as "so that" or "therefore," indicates a close connection with the previous verse.

Vv. 26-27 have the same form as that found in vv. 21-22. The first stich of v. 26 is followed by three parallel stichs in vv. 26b-27, each of which begins with an infinitive. Vv. 26 and 27 share the word נֶפֶל and the word "wilderness" in 26 corresponds to "lands" in v. 27. The reference to place also occurs in vv. 24 and 25 where the "pleasant land" (בְּאֶרֶץ חַמְדָּה) and "tents" (אֹהֶל) are mentioned. The "tents" in v. 25 are those "in the wilderness" (בְּאֶרֶץ צוֹר) described in v. 27 and the "pleasant land" in 24 stands opposite to the "lands" in v. 27. The first two places ("pleasant land" and "tents") mean the places which Yahweh

protected, while the last two places (“wilderness” and “over the lands”) indicate Yahweh’s punishment (Auffret 1994:82). Thus, the reference to these places creates a certain relationship between these verses, vv. 24-27.

The seventh strophe is made up of vv. 28-31, which deal with the incidents at Baal-Peor alluded to in Num 25:1-8. This strophe is very loosely linked, but all four verses allude to the sins of the Israelites which brought out a plague and to the act of Phinehas which averted the plague. Vv. 28-29a are linked by taking the third-person plural suffix “they” as a subject and v. 29b takes the third-person feminine suffix as a subject which refers to the word “plague.” V. 30 is related to v. 29 by picking up the word “plague” from the latter verse as well as by stating the act of Phinehas which responds to the plague in v. 29. Just as Moses acted as an intercessor in v. 23, so Phinehas does in v. 30. V. 31 is also linked with v. 30 by evaluating the act of Phinehas described in the latter as “righteous” (יָדָן צְדָקָה). Thus, vv. 28-31 are closely linked together by a certain thought pattern, though they lack a clear structural pattern.

Vv. 32-33 consist of the eighth strophe. This strophe is linked together by content. Both verses, vv. 32-33, deal with sin and punishment by alluding to the incident recorded in Exod 17:1-7 and Num 20:8-13. In this strophe the association of the Israelites’ sin with Moses is stated: the sin of the people caused that of Moses. However, here “the psalmist expresses his sympathy for Moses by stressing his provocation” (Allen 1983:49).

Vv. 34-42, composed of the ninth strophe, review a long history of Israel’s sins and their punishment which reflects the style in the Book of Judges. This strophe forms a close link by content and style. Vv. 34-

35 state the disobedience to Yahweh's command and the following verses refer to the results of this disobedience, namely, the worship of idols (vv. 36-39) - Yahweh's anger (v. 40) - the oppression by enemies (vv. 41-42). The occurrence of the *waw* consecutive ׀ at the beginning of each verse binds vv. 33-42 into a unity. In v. 34 the word הַעַמִּים ("the people") is synonymous with the word גּוֹיִם ("the nations") in v. 35, while the expression לֹא־הִשְׁמִידוּ ("they did not destroy") in v. 34 corresponds to the ones יְהַעֲרֹבוּ ("they mingled") in v. 35 and יָלְמְדוּ ("they learned") in v. 35. In v. 37 the expression יִזְבְּחוּ ("they sacrificed") echoes the one וַיַּעֲבֹדוּ אֱת־עֲצָבֵיהֶם ("they worshipped their idols") in v. 36, and vv. 38-39 exemplify the statements of vv. 36-37 in greater detail. In v. 38 an anadiplosis occurs, since the word דָּם ("blood") ends the first hemistich and the second hemistich starts with it. Through this poetic device the psalmist emphasizes the shedding of innocent blood, but this is further stressed, because the third hemistich ends with its plural form "bloods" (בְּדָמַיִם) which strongly intensifies its meaning. In v. 39 the phrases בְּמַעֲשֵׂיהֶם ("by their acts") and בְּמַעֲלָלֵיהֶם ("by their doings") are synonymous, while יִטְמָאוּ ("they became unclean") and יִזְנוּ ("played the harlot") are paralleled. Vv. 34-40 show a close unity by way of a chiasmic structure (Auffret 1994:84), as follows:

הַעַמִּים (v. 34)  
 יְהוָה (v. 34)  
 מַעֲשֵׂיהֶם (v. 35)  
 עֲצָבֵיהֶם (v. 36)  
 וַיַּזְבְּחוּ (v. 37)  
 אֱת־בְּנוֹתֵיהֶם לְשָׂדִים (v. 37)  
 דָּם (v. 38a)  
 דָּם (v. 38b)  
 בְּגִיהֶם וּבְנוֹתֵיהֶם (v. 38b)  
 זָבָחוּ (v. 38)  
 לְעֲצָבֵי (v. 38)

בְּמַעֲשֵׂיהֶם (v. 39)  
יְהִיָּה (v. 40)  
בְּעַמּוֹ (v. 40)

Vv. 41-42 refer to the oppression by the enemies which is followed by the consequences of the acts stated in the previous verses. The connection with the previous verses is established by the repetition of words: the word גּוֹיִם (“nations”) occurs in vv. 35 and 41 and the root of the verb יִכְנָעוּ in v. 42 echoes the word כָּנַעַן in v. 38. Vv. 41-42 form a link by the repetition of the word יָד (“hand”) and by a chiasmic structure, as the following shows:

A	B
V. 41: נִיחָנְגָם בְּיַד־גּוֹיִם	וַיִּמְשְׁלוּ בָהֶם שְׂנְאֵיהֶם
B	A
V. 42: נִילְחָצוּם אוֹיְבֵיהֶם	וַיִּכְנָעוּ תַּחַת יָדָם

The expression “those who hated them ruled over them” in the B of v. 41 forms a parallel with the one “their enemies oppressed them” in the B of v. 42, while גּוֹיִם בְּיַד־ (“into the hand of the nations”) in the B of v. 42, while תַּחַת יָדָם (“under their power”) in the A of v. 41 parallels תַּחַת יָדָם (“under their power”) in the A of v. 42.

Vv. 43-46, constituting the tenth strophe, describe Yahweh’s forgiveness which binds them together into a thematic unity. The following expressions, which show Yahweh’s forgiveness and love, tie all these verses into a thematic unity: “he delivered them” (v. 43); “he regarded their distress” (v. 44); “he remembered...his covenant” (v. 45); “he showed them compassion” (v. 46). In addition, the use of the preposition ל in vv. 44a-46b serves to link all these verses together.

Vv. 47-48, which comprise the last stanza, conclude the whole

psalm. V. 47 ends with a prayer for Yahweh to save his people from the exile (Dahood 1970:76; Kraus 1989:322), while v. 48 ends with praise. The expression “our God” in v. 47 corresponds to “God of Israel” in v. 48, and the two verses share liturgical terminologies like *הלל // תהלה* (“praise); *ברך // ידה* (“thank” and “bless”), which are paralleled.

To summarize, the psalm comprises three stanzas (vv. 1-5; 6-46 and 47-48). The first stanza, comprising two strophes, serves as an introduction to the whole psalm, while the second stanza containing ten strophes reviews the long history of apostasy and judgement. The final stanza contains prayer (v. 47) and praise (v. 48). The whole psalm is framed by vv. 1 and 48 which contain the calls to praise, and the section (vv. 13-39) describing the long history of disobedience are surrounded by the sections mentioning Yahweh’s acts (vv. 6-12 and 40-46).

Concerning the genre of the psalm, Allen (1983:50) regards it as “a communal complaint strongly marked by hymnic features”, while Kraus (1989:316-318) sees it as a hymn. Since vv. 1-2 begin with a summons to praise and the last verse of the psalm also ends with a hymnic introit, it is likely that the psalm can be regarded as a hymn.

As many scholars have noted, this psalm is closely associated with the exilic or post-exilic situation. The prayer “Save us, O Yahweh our God, and gather us from the nations” clearly reflects such a situation.

Psalms 105 and 106 can be regarded as a twin psalm and they present two views of history: the former presents history as divine acts of God, emphasizing what he has done for Israel, while the latter provides examples of rebellion as warnings to the contemporary generation (cf. Westermann 1981:238-242).

## Chapter III

### A. Introduction

We set up three assumptions earlier: (1) Book IV of the Psalter possibly serves as an answer to the questions posed by Psalm 89; (2) Book IV reveals a coherent structural unity; (3) there are several cross-structural units within these psalms. The primary purpose of this chapter is to clarify and to illustrate these assumptions through lexical, thematic and structural analyses. This chapter consists of three parts, each of which is assigned in order to each of the assumptions for dealing with the established tasks.

In order to achieve the first end, in Part I of this chapter we compare Psalm 89 to every individual psalm in Book IV, except for Psalms 104-106, using the research methods noted above. The result of this analysis will show that Psalm 89 constitutes significant ties with most of the psalms in Book IV and that the thoughts reflected in the psalms of Book IV may be read as the reaction to Psalm 89. Psalms 104-106 are excluded from our discussion, since Psalm 89's links with these psalms are very weak and most of the links Psalm 89 has with other psalms are with Psalms 90-103.

For the second purpose, in Part II we will analyse the links between adjacent psalms among the seventeen psalms of Book IV by means of the above methods. For example, Psalm 90 is compared to Psalm 91 and Psalm 91 is in turn compared to Psalm 92. The result of this analysis will reveal that there are also close links between adjacent psalms. Apart from the analyses between such adjacent psalms, there will also be a comparison of Psalm 92 with Psalm 90 as well as with



Psalm 94, since Psalm 92 forms certain connections with Psalms 90 and 94.

An exception applies to Psalms 93-100. Howard (1986) has already devoted a study of that section similar to what we are doing here. A detailed analysis of that section is omitted and instead only certain features are highlighted for the purpose of our discussion. In his study, Howard divides Psalms 96-99 into two parallel sections: 96 and 98; 97 and 99, but we will argue that Psalms 96-99 can also be divided into the pairs 96-97 and 98-99. Howard sees Psalm 95 as an introduction to Psalms 96-99 and Psalm 100 as a conclusion to Psalms 95-99, but he does not illustrate in more detail how Psalm 95 accomplishes such a function. We will illustrate that Psalm 95:1-5 may serve as an introduction to Psalms 96-97, while Psalm 95:6-11 may form another introduction to Psalm 98-99.

Our primary task in the third assumption is to identify cross-structural units in the perspective of the overarching contour of Book IV. We have suggested above that there may be four possible cross-structural units in the overarching contour of Book IV: 90-91 and 102-103; 92-93 and 104; 94 and 101; 95-99 and 105-106. Thus, in Part III we will focus on the analysis of these overarching structures, using the same methods noted above. Here we do not compare each psalm to every other psalm in the corpus of Psalms 90-106. If we do so, it will result in a total of 136 individual analyses, which may amount to more than 500 pages. Since this is not desirable in this dissertation owing to the limit of time and space, we shall rather suggest the possibility of groups forming units in my judgement and illustrate evidence to that effect. Though the process is not achieved by a deductive method (i.e. though we do not compare a certain psalm to every other psalm in

Book IV), the result of the evidence can be seen as a conclusion made through the process of this structural study.

In order to advance the purposes detailed above, we employ three research methods: the psalms being compared are analysed in terms of lexical, thematic and structural aspects. These methods are similar to what Howard (1986) and Davis (1996) adopted in analysing psalms. Recently many scholars who are concerned with connections between psalms have largely adopted lexical and thematic analysis or have in part adopted structural analysis (for example, Auffret).

The psalms under discussion will be studied largely in the light of these lexical, thematic and structural aspects. However, this definition is not applied to all the psalms. There may be no structural or thematic links between any two psalms being compared. In this case only the applicable method is adopted. For example, certain lexical links between Psalms 89 and 93 are perceived, but structural links are not as easily identified. In this case the structural analysis is not used to search for the links existing between the psalms.

## **B. Methodology**

### *Lexical analysis*

A lexical analysis comprises the identification of word(s), phrase(s), or sentence(s) or identical ideas shared by the two psalms being compared and highlights the points which seem to contribute to the links between the psalms. Certain words, phrases, or ideas may accidentally occur in both psalms or may function as vital links connecting the two psalms. In this case, whether they mark incidental links occurring in both psalms or links unique only to the

psalms, depends on how often they occur in Book IV or in Book III-IV or in the Psalter or on whether there is a correspondence of theme(s) regarding the use of common word(s). For example, when the word "love" occurs only in Psalms 90 and 91 in Book IV or in the Psalter as a whole, it can be considered as a significant link. However, though a word occurs exclusively only in the two psalms under review, when there is no correspondence of theme concerning the use of the word, its significance is limited to a simple shared occurrence in the psalms. For example, Psalms 97 and 106 both have the word "daughter" which occurs only in these two psalms in Book IV, but the psalms do not exhibit any thematic correspondence regarding the use of the word. In this case, the word can be regarded as merely coincidental. Thus, its contribution as a possible link between psalms depends on how frequently words and phrases or ideas occur or on whether there is a correspondence of theme(s) between them.

#### Thematic analysis

In the same way as with the lexical analysis, the thematic analysis identifies common themes between two psalms and clarifies the development or contrast of the theme between them. There may be many common themes between two psalms. Some of them may be integrated to lexical links or may serve as independent ones. Certain themes can be too general to be ascribed to a link between the psalms. Thus, in the same manner as in the lexical analysis, whether certain themes contribute to the link between two psalms or are merely accidental, depends on how they are used. For example, when a creation motif frequently occurs in Book IV, its contribution to the establishment of a link is limited. However, when a theme occurs in

connection with a common word between the psalms being analysed or when a special theme occurs only in the psalms being compared or within a limited number of psalms, it can be regarded as a link. For example, when Psalms 91 and 92 have a reference to "illness" and mark a flow of thought concerning the theme, it can be regarded as a significant link. Despite this factor, however, a thematic link is not as significant as the lexical link defined above. The function of a thematic link is sometimes largely limited to providing general similarities of scene between the psalms being compared.

In many cases lexical links are integrated to thematic links. In such a case the thematic links are treated in conjunction with the lexical links for the sake of convenience.

### Structural analysis

A structural analysis is the identification of similarities of genre, structure, and arrangement of words and phrases or themes existing between two psalms. This analysis shows general similarities between psalms and its value lies in helping the reader to see the relationship between them from other perspectives which lexical and thematic analyses cannot cover. In general this analysis does not serve as a major determinant linking one psalm to another.

As noted above, all three methods are not always applicable to all psalms being discussed. There may always be exceptions. For the sake of convenience common words occurring between two psalms are listed in a footnote. This helps the reader to see how many words are shared by them.<sup>1</sup>

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<sup>1</sup> We exclude from the lists of common words the following elements: conjunctions, pronouns, particles, negatives, prepositions, and adverbs, since these are usually not

The present chapter will largely focus on drawing the contours of Book IV in relation to Psalm 89 and adjacent psalms or the overarching relationship between psalms, and in Chapter IV the results from Chapter III are highlighted and shaped in order to integrate all the discussions of Chapter III, suggesting possible theological perspectives. Since all the psalms in Book IV differ from one another in their contents and concerns, and there are many exceptional cases within the psalms, our main purpose in the process of this study is to collect likely links between the psalms and to draw the connecting lines between them.

## **Part 1**

### **3.1.1 Psalms 90 and 89**

Psalm 89 can be divided into three parts in terms of generic analysis: hymnic praise (vv. 2-3, 6-19); divine oracle about David (4-5, 20-38); and lament (vv. 39-52) (Sarna 1963:30-31; Tate 1990:413).<sup>2</sup> Verses 2-4 sing Yahweh's praise, describing his deeds. This is followed by a brief oracle in vv. 4-5 which is a quotation of his covenant promise made to David and his descendants. Yahweh's faithfulness and his covenant promise described in vv. 2-5 form the major themes of the psalm. The hymnic section, vv. 6-19, can be divided into two parts: vv. 6-15 and 16-19. The former part describes Yahweh's cosmic rulership

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used to establish links. However, where there is a certain link in the use of these elements, we will add them.

<sup>2</sup> For the unity of Psalm 89, see Ward (1961:321-339) and Clifford (1980:35-47).

that should be praised, while vv. 16-19 refer to the joy and strength of his people who celebrate and trust Yahweh's kingship in vv. 6-15. The oracle section, vv. 20-38, can also be divided into two parts: vv. 20-28 and 29-38. The former part speaks of Yahweh's appointing David as his chosen servant, and the latter mentions the promises and conditions applicable to David's descendants. The lament section, vv. 39-52, states that the promise of the eternal dynasty contained in the covenant with David has ultimately been rejected, and the psalmist accuses Yahweh of having broken his covenant promise given to David and his descendants. Verse 53 closes Book III of the Psalter as well as Psalm 89 with a doxology. On the whole, the lament section, which reflects the failure of the Davidic dynasty, should be understood in the light of the hymnic-oracle section in vv. 2-39 where Yahweh's kingship is praised and his covenant promise is mentioned (Tate 1990:416).

On the surface, the differences between Psalms 89 and 90 are easily observed. The former closes Book III of the Psalter, while the latter begins Book IV. Moreover, the title of the former ascribes its authorship to Ethan, but the latter psalm designates it as "A prayer of Moses the man of God." Despite these differences, the close ties between the psalms are visible. The lexical and thematic links between them are very strong, and a structural link is also present.

Strangely enough, the lament section (vv. 38-52) of Psalm 89 lacks the expression of trust in Yahweh which is normally found in lament psalms. As Tate (1990:430) notes, the psalm ends without a resolution to the perplexing and painful experience described in the lament section. In contrast, the opening of Book IV, Ps 90, begins with a lament mixed with praise and prayer, but it is unlikely that the beginning (Ps 90) of a new book should commence with a lament.

These observations help us to read Ps 90 as a continuation of Ps 89. Indeed, the former and the lament section of the latter display close links in significant ways, and they mark flow of natural thought when reading them together.

### *Lexical links*

The two psalms have 33 words in common.<sup>3</sup> Most of the words listed are incidental, but some function as significant links. The root חמה “wrath” is found in 89:47 and in 90:7. It occurs only in Psalm 106:23 in Book IV, (though in Book III it appears four times [Pss 76:16; 78:38; 88:7; 89:47]). The root עבר “wrath” also occurs in Psalm 89:39 and Psalm 90:9, 11, but it is not found elsewhere in Book IV (it occurs six times in Book III; Pss 78:21, 49, 59, 62; 85:4; 89:38). On the other hand, of great significance are the words עֲלוֹמָיו in 89:46 and עֲלֵמָנוּ in 90:8 which can respectively be translated as “his youth” (in Psalm 89:46 the word “shame” may also imply “sin”) and “sins of our youth” (Briggs & Briggs 1969:274; Dahood 1968:325; Urbrock 1974:11). The root עלם occurs only nine times (Pss 9:1; 10:1; 26:4; 44:22; 46:1; 55:2; 68:26; 89:46; 90:8) through the whole of the Psalter, but it is not found in Books III-V, except in Psalms 89 and 90.

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<sup>3</sup> אדם (89:48; 90:3); אדני (89:50, 51; 90:1, 17); אור (89:16; 90:8); אלהים (89:8, 9, 27; 90:1, 2, 17); אמר (89:3, 20; 90:3); ארץ (89:12, 28, 40, 45; 90:2); בן (89:7, 31, 48; 90:3, 16); גבור (89:14, 20; 90:10); דָּר (89:2, 5; 90:1); היה (89:37, 42; 90:1, 5, 17); חמה (89:47; 90:7); חסד (89:2, 3, 15, 20, 25, 29, 34, 50; 90:14); יד (89:14, 22, 26, 49; 90:17); ידע (89:2, 16; 90:11, 12); יהוה (89:2, 6, 7x2, 9x2, 16, 19, 47, 52, 53; 90:13); יום (89:17, 30; 46; 90:4, 9, 10, 12, 14, 15); ירא (89:8; 90:11); כֹּן (89:3, 5, 15, 22, 38; 90:17x2); עבר (89:4, 21, 40, 51; 90:13, 16); עבר (89:42; 90:4); עברה (89:39; 90:9, 11); עד (89:5, 30, 47; 90:13); עולם (89:2, 3, 5, 29, 37, 38, 53; 90:2); עון (89:33; 90:8); עז (89:11, 14, 18; 90:11); עלם (89:46; 90:8); ענה (89:23; 90:15); פנה (89:15, 16, 24; 90:8); ראה (89:49; 90:16); רנן (89:13; 90:14); שוב (89:44; 90:3, 13); שמח (89:43; 90:14, 15); חבל (89:12; 90:2).

Moreover, the meanings of the words used in Psalms 89 and 90 are different from those in the rest of the psalms containing the root. In both psalms the use of the root is closely associated with the references to God's wrath (cf. God's wrath in Psalm 89:47 and God's anger in Psalm 90:7) and to sins (cf. the words "shame" reminiscent of sins in Psalm 89:46 and "our iniquities" in Psalm 90:8), but in the rest of the psalms it is used with meanings like "secret" or "conceal" (Psalms 10:1; 26:4; 44:22; 55:2) or "maiden" (Psalm 68:26).<sup>4</sup> Therefore, the root has an exclusive meaning in Psalms 89 and 90 which is not found in the rest of the Psalter. In fact, since there is no occurrence of the root in Books III-V, except in Psalms 89 and 90, its occurrence makes a great contribution to the link between the two psalms. With regard to this, the term עון "iniquity" is also worth noting. It is found once in Psalm 89:33 and four times (90:8; 103:3, 10 and 106:43) in Book IV. Its occurrence in Psalm 106 is used to refer to the sins of the Israelites in the past which caused Yahweh's anger (vv. 40-43), but does not have any direct relationship to the references in Psalms 89 and 90. In contrast, Psalm 103 uses it in order to refer to the forgiveness of God. However, since it forms certain relationships with Psalm 90 (see below), its appearance there does not weaken the relationship between Psalms 89 and 90.

A striking significance is found in the occurrences in the Psalter of the four words mentioned above: חמה; עבר; עלם; עון. For example, no psalm in the Psalter contains these four words, except Psalms 89 and 90. Psalms 78, 89 and 90 are the only psalms in the Psalter which contain the paired words חמה and עבר, while both עון and חמה are

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<sup>4</sup> See Brown, F., and Driver, S. R., and Briggs, C. A 1907. *A Hebrew and English Lexicon of the Old Testament*, p761. Oxford: Clarendon.



found in Psalms 38, 59, 78, 79, 89, 90 and 106 in the Psalter. In addition, four psalms (78; 85; 89 and 90) are the only ones in the Psalter which hold both occurrences of the words עון and עבר, but only Psalms 89 and 90 contain the following three paired words: עלם and חמה, עלם and יבר, and עון and עלם. The data given above suggest that the occurrences of all four words in each of Psalms 89 and 90 are not accidental. Psalms 78 and 79 are the only adjacent ones in the Psalter which have both the words עון and חמה, except for Psalms 89 and 90. Psalms 89 and 90 have occurrences of all these four words, as noted, as well as the three paired words noted above. It is hardly likely that this is accidental.

It should be noted that the divine title אֲדֹנָי “Lord” also serves as an important link. Psalm 89 closes the psalm by repeating it twice at the end (vv. 50 and 51) and Psalm 90 opens and closes with the title by using it once at the beginning (v. 1) and once at the end (v. 17) of the psalm. It occurs in several psalms in Book III, but is not found in Book IV, except in Psalm 90, though the singular form of the title, אֲדֹנָי, is found in Psalms 97:5 and 105:21 in Book IV. Its occurrence in the adjacent Psalms 89 and 90 and its absence in Psalms 87-88 preceding Psalm 89 and in the whole of Book IV, do not seem incidental and thus should be regarded as a significant link between the psalms.

The phrase בְּנֵי־אָדָם (“sons of men”) in Psalms 89:48 and 90:3 forms another significant link between these two psalms. It appears only in these psalms in Books III and IV,<sup>5</sup> and the two psalms use it in a similar context. First of all, its occurrence in both psalms has a close

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<sup>5</sup> The phrase with the singular form אָדָם is also found in Psalm 80:18.

link with a creation motif, as the word ברא "create" in 89:48 (cf. 89:13)<sup>6</sup> and the creation background of Psalm 90:2-3 (see analysis of Psalm 90) imply, and at the same time it is connected with a theme of death, as the words מות "death" in Psalm 89:49 and דבא "dust" (death)<sup>7</sup> in Psalm 90:3 indicate. Both verses of the psalms commonly refer to the ephemeral nature of man, as in Psalm 89:48 the expression "Remember how short my time is, for what vanity you have created all mortals" implies, and as in Psalm 90:3 the sentence "You turn man to dust and say, 'turn back, O children of men'" indicates. Upon consideration of all these features, the connection by using this phrase in both psalms does not seem incidental.

#### *Thematic links*

These psalms display thematic links in many ways. A striking thematic link is found in the use of the four roots, חמה "wrath," עברה "wrath," עלם "sins," and עון "iniquity" which are unique only to Psalms 89 and 90, as noted above. In both psalms these four roots have a common theme. In Psalm 90 they all occur in the same segment in vv. 7-9, the third strophe of the first stanza (see analysis of the psalm) and it can be observed that the direct reason for Yahweh's wrath described in vv. 7-9 (also v. 11 where the words אפך and עברה also occur) is the sins of his people, as v. 8 contains the words "our iniquities" and "sins of our youth." Thus, the roots חמה, עבר, עלם, and עון in Psalm 90 are correlative with each other and the use of all

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<sup>6</sup> Haglund (1984:78) points out that the phrase "you created all sons of men" refers to "general human decay."

<sup>7</sup> The word דבא may refer to the dust of Sheol, the place of the dead (Dahood 1968:323; Tate 1990:432).

four roots is linked with the theme which may be called Yahweh's wrath. On the contrary, in Psalm 89:33, 39 and 46-47 where the roots חמה "wrath," עברה "wrath," עלם "sins," and עון "iniquity" occur, the direct reason for Yahweh's wrath (which brought about the fall of the Davidic dynasty described in the lament section of vv. 39-52), is not mentioned. However, Psalm 89:31-33 note Yahweh's warnings to his people that if they violate his statutes and do not keep his commandments, he would punish their transgressions (פִּשְׁעֵי) and iniquities (עֲוֹן). Since the lament section of Psalm 89:39-52 containing the references to the fall of the Davidic dynasty should be understood in the light of the divine oracle in Psalm 89:20-38 (see above) and since the fall of the dynasty should be regarded as the punishment of sins, the warnings described in vv. 31-33 support the idea that the sins of Yahweh's people have caused his wrath as described in vv. 39 and 46-47. Indeed, since the word עלם, which is the term reminiscent of sin, occurs in both Psalms 89:46 and 90:8 in association with Yahweh's wrath,<sup>8</sup> it is likely that in the mind of the psalmist the direct reason for God's wrath was thought of as the sins of his people. Moreover, the root עון, "iniquity," which occurs in association with Yahweh's wrath in Psalm 90:8, is also found in the oracle section (v. 33) of Psalm 89 which prescribes the obligation to be obeyed by his people. The inference from Psalm 90:7-8 where his "wrath" and the "iniquities" of his people are mentioned together, is that God's wrath in Psalm 89:39 and 46-47 should also be understood in the light of the reference to the "iniquity" in the oracle section of Psalm 89. In the light of all these discussions, the use of all four words found in Psalm 89 is

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<sup>8</sup> In Psalm 89:46 the word occurs in a close parallel with the word בוֹשֵׁה "shame" which may be reminiscent of sin.

completely consistent with the statements of Psalm 90:7-9 that the sins of the people have caused Yahweh's wrath. Thus, the fact that the occurrences of the four rare words in the adjacent psalms repeat the same theme, should be regarded as significant links. Despite these links, the only difference between the psalms is that while Psalm 89 does not contain confessions of sin, Psalm 90 includes such confessions by referring to "our iniquities" and the "sins of our youth" in v. 8. The latter responds to the former by dealing with the same theme as that found in Psalm 89 and by making further statements on it.

Further thematic links between Psalms 89 and 90 are also to be noted. The eternity of Yahweh is found in both (89:30, 37; 90:2, 4) and both depict him as the one who covers all dimensions of time (89:30, 37; 90:2, 4), thus providing the implication that all men can trust him. In Psalm 89:12 the creation motif is presented in the words ארץ "earth" and חבל "world" and Psalm 90:2 describes Yahweh as Creator who created the earth and the world. In Psalm 89:17 those under the blessing of God exult "all day long" (v. 17), but in Psalm 90 those under God's wrath experience "toil" and "trouble" (v. 11) and pray for rejoicing "all our days" (90:14). This contrasting concept is found both in Psalm 90 and in the hymnic section of Psalm 89 which reflects the situation prior to the disruption of the Davidic dynasty. Before such a disruption, Yahweh's people walked and enjoyed "in the light of your [his] countenance" (בְּאֵרֶךְ-יְהוָה 89:16), but the ruin of the dynasty, which reminds them of their sins, makes them guilty of their iniquities and sins "in the light of your [his] countenance" (בְּיְהוָה 90:8). On the other hand, while Psalm 89:46 says that Yahweh's wrath has cut short the days of his [David's] youth, Psalm 90 laments the shortness of human life under God's wrath (v.10, also vv.

9-10), which is full of toil and trouble; and then it prays for gaining a heart of wisdom to number the days (v. 12).

The oracle section of Psalm 89:23 proclaims that the wicked will not afflict (נעה) David, but the lament section of vv. 39-52 says that he had been afflicted, likewise charging Yahweh with having afflicted him. In accord with this, Psalm 90:15 states that Yahweh has afflicted (נעה) “us.” The statement of the latter is reminiscent of the oracle statement of Psalm 89:23 containing God’s promise to David and imputes the affliction to Yahweh. In this way Psalm 90 answers the question raised in Psalm 89.

In Psalm 89:50 the psalmist asks Yahweh where his former love is (אֵיךָ הִסְרִיךָ הַרְאֵשְׁנִים אֲדֹנָי) and Psalm 90, once again putting forth the question, demands of him to show compassion for his servants and to satisfy them with his love (vv. 13-14). On the other hand, the lament, “remember, O Lord, your scorned servants” in Psalm 89:51 may correspond to the plea, “have pity on thy servants” in Psalm 90:13. Interestingly enough, both verses have an imperative verb form (זָכֵר, שָׁמְרָה) and also a plural form (עֲבָדֶיךָ) of the word עַבְד “servant.” The noun in Psalm 89 appears four times (vv. 4, 21, 40, 51), but three, excepting v. 51, occur in the singular form referring to David. The plural form עֲבָדֶיךָ in v. 51 seems out of place, but its presence likewise refers to the descendants of David associated with the Davidic covenant. The presence of the plural form “servants” in Psalm 90:13 and 16 picks up the descendants of David in Psalm 89 and identifies them with the contemporary people of the psalmist, thus making it possible to read Psalm 90 as a continuation of Psalm 89.

### *Structural links*

The psalms exhibit similar structural features. Both begin with hymnic elements and end with lament. With regard to this, Psalm 89:39-52 describe God's abandoning his people in the present, as opposed to his greatness and salvation in the past (compare vv. 2-18 to vv. 39-52). Similarly Psalm 92:1 refers to the beneficial history of God's people in the past (v. 1b), but vv. 13-17 mention his absence in the present experience of his people (vv. 13-17).

The beginning of each psalm has the phrase דָּר וָדָר "generation to generation" (Psalm 89:2, 5; 90:1) and in both cases it is used in a similar context. In Psalm 89 the psalmist praises Yahweh's establishment of the Davidic throne and his descendants (v. 5), a fact which has symbolized the security and refuge of Israel for *many generations*; in Psalm 90:1 it is said that Yahweh has been our refuge (or "dwelling place") for *many generations*. Thus, in both psalms the phrase occurs in association with the reference to refuge and within the section of praise. The main difference is that while Psalm 89 takes the Davidic dynasty as the symbol of the security and refuge of Israel, Psalm 90 accepts Yahweh as a direct object of refuge. A further link can also be observed, since the concern for Yahweh's people is found in common at the end of each psalm by referring to "all of many people" in Psalm 89:51 and to "their children" in Psalm 90:16.

A further structural link may be noted. The words used in Psalm 90:1-2 where certainty of the psalmist's trust is mentioned, are reminiscent of the hymnic section and the oracle section of Psalm 89. For example, the expression "You have been our dwelling place" (מֵעוֹן) in Ps 90:1 may be recalled in Psalm 89:27 where the psalmist confesses that Yahweh is the rock (צוּר) of his salvation. Since the word צוּר is often found along with the מֵעוֹן (see the analysis of Psalm 90), a

likely link between Psalm 89:27 and 90:1 can be detected. Moreover, the creation work of Yahweh mentioned in Psalm 90:2 corresponds to that of Psalm 89:12 (i.e. the hymnic section of the psalm) by the repetition of the two words "earth" and "world" in both psalms. In a similar way the plea section (vv. 13-17) of Psalm 90 does not only echo the words and themes from the lament section of Psalm 89, but also uses certain themes from the hymnic-oracle section of the latter. For instance, in Psalm 90:16 the psalmist's plea for Yahweh's work and glorious power to be manifested to his servants reminds one of Psalm 89:11ff where his power and creation work are described. These factors noted above may lead us to see that though the author of Psalm 90 repeats many of the words and themes from the lament section of Psalm 89, he also picks up the words and themes from the hymnic-oracle section of the latter as a way of re-using the past promises made to David and his descendants or as a way of expressing the same confidence in Yahweh as the author of Psalm 89.

We have so far discussed the links between the psalms in terms of lexical, thematic and structural aspects. All the data given above concerning these links make it impossible to escape the conclusion that the links between Psalms 89 and 90 are not incidental. The lament section of Psalm 89 especially displays close links with Psalm 90 in various ways. All the above-mentioned words which are unique to the lexical links between the two psalms occur in the lament section of Psalm 89, and the themes related to the words or independent themes are also found mostly in the lament section of Psalm 90. These observations strongly suggest that the lament section of Psalm 89 should be read along with Psalm 90.

### 3.1.2 Psalms 89 and 91

There are significant links between Psalms 89 and 91. They have 18 words in common,<sup>9</sup> most of which are incidental, but several function as significant links.

#### *Lexical links*

Two words are unique to these two psalms. The first is the word נגף “plague.” It occurs only four times in the Psalter, in Psalms 38:12; 39:11; 89:33 and 91:10, and throughout Books II-V only Psalms 89 and 91 contain it. This can be regarded as a significant link. Psalm 89:33 employs the word to proclaim that whoever transgresses Yahweh’s commandments, the sins of those persons will be punished with plagues (נגף), while in Psalm 91:10 it is used to express the assurance that to those who are under Yahweh’s protection, no plague (נגף) will come. Thus, concerning the use of the word the psalms form a contrastive idea, and this likewise seems to suggest that Psalm 91 may respond to a matter posed by Psalm 89. Another significant word is נגף “strike”: it occurs only twice in the Psalter, namely in Psalms 89:24 and 91:12. This can be considered a highly significant link. In Psalm 89 it occurs in the oracle section saying that Yahweh will strike down (נגף) David’s enemies, but in the lament section, vv. 39-52, it is said that he has been defeated by his enemies. With regard to this, Psalm 91 uses the

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<sup>9</sup> אל (89:7, 8, 9, 27; 91:2); אמת (89:15; 91:4); אמר (89:3, 20; 91:2); יהרהר (89:17, 6, 7x2, 9, 16, 19, 47, 52, 53; 91:2, 9); דרך (89:42; 91:11); ידע (89:2, 16; 91:14); יום (89:17, 30, 46; 91:16); ימין (89:14, 26, 43; 91:7); ישועה (89:27; 91:16); נגע (89:33; 91:10); נגף (89:24; 91:12); נשא (89:10, 51; 91:12); עליון (89:28; 91:1, 9); קרא (89:27; 91:15); ראה (89:49; 91:8); שום (89:26, 30, 41; 91:9); שמר (89:29, 32; 91:11); שם (89:13, 17, 25; 91:14).



word once again to refer to Yahweh's protection for those who seek security. Thus, the position of David in the oracle section and the idea found in the use of the word in Psalm 91 are contrastive, and this may once again lead one to see in Psalm 91 the answer to the problem of Psalm 89.

In addition to the two words above, there are several words which may be seen to establish links. The word עליון "Most High" in Psalm 89:28 is used to refer to the most exalted status of David the king among kings,<sup>10</sup> but Psalm 91 no longer refers to a human king as a trustful agent and instead calls Yahweh twice the "Most High" (vv. 1, 9), emphasizing that Yahweh is the only refuge (vv. 2, 4, 9) and the only source of security,<sup>11</sup> as numerous refuge-metaphors illustrate (see the discussions of Psalms 90 and 91). Thus, the two psalms mark a natural flow of thought concerning the use of the word. The phrase ישועתי צור "the rock of my salvation" in Psalm 89:27 as a reference to Yahweh may also be echoed in Psalm 91:15 where the word ישועה "salvation" occurs. The word צור "rock" in the phrase "the rock of my salvation" of Psalm 89:27 is not found in Psalm 91, but since the word frequently occurs in association with the word ישועה "salvation" (Pss 18:3, 47; 62:3, 8; 71:3), the use of the word "salvation" in 91:16 may include the meaning of the word צור. That this may be the case, is indirectly supported by the word חסה "refuge" being repeated three times in Psalm 91 (vv. 2, 4, 9) and being used to refer to Yahweh as

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<sup>10</sup> David's exalted status originates from the reflection on Yahweh's high status described in vv. 6-9 (though there the word עליון is not found), that is to say, "the king does on earth what God does in heaven" (Mettinger 1976:263).

<sup>11</sup> Wilson (1985a:215) notes that the message of Book IV is that Yahweh was a source of refuge and protection, long before there was a human king in Israel.

a source of salvation. This word is also used in association with the words “salvation” (Pss 7:2; 18:3; 37:40) and “rock” (Pss 18:3; 62:8; 94:22).<sup>12</sup> Indeed, the reference to “the rock of salvation” in Psalm 89 has many echoes in Psalm 91 where numerous metaphors of salvation are found (see the discussion of Psalms 89 and 90). Concerning the use of the word “salvation,” in Psalm 89:27, David calls Yahweh “the rock of salvation,” but the lament section proves that he was not saved from calamitous situations. In response to this, the divine oracle in Psalm 91:16 proclaims that Yahweh will show his salvation (יְשׁוּעָה) to those seeking security from him. Thus, the message of Psalm 91 serves as a response to those who seek hope from Yahweh.

Further links can be noted. The word יוֹם “day” is commonly found in the Psalter, but its occurrence in Psalms 89:46 and 91:16 leads to a link. In Psalm 89:46 it is used to refer to David’s premature death which symbolizes the destruction of his dynasty, while in Psalm 91:16 Yahweh promises a long life (i.e. days) to his people (see also the discussion of Psalms 89 and 90). Thus, Psalm 91 answers to the problem posed by Psalm 89. In addition, the word יְמִינֶיךָ “right hand” referring to Yahweh’s power occurs only twice in Book IV in Psalms 91:7 and 98:1 and three times in Psalm 89 (vv. 13, 26, 43). In Psalm 89:43 Yahweh has exalted the right hand of David’s enemies which means the defeat of David, but in Psalm 91:7 Yahweh’s right hand brings the defeat of the enemies. Especially the reference to the destruction of the numerous enemies in Psalm 91:7 seems to echo the theme of David’s enemies as described in Psalm 89:43-44 in that the number of the enemies (i.e. a thousand and ten thousands) found in the

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<sup>12</sup> Psalm 94:22 uses the phrase “the rock of refuge,” which indicates the close association of the word “refuge” with “rock.”

former psalm reminds one of war.

### *Thematic links*

The lament section of Psalm 89 states that David has suffered at “the hands of his enemies” (v. 43), but Psalm 91 likewise answers to that by saying “you will see the recompense of the wicked” (v. 8) and “I will show him my salvation” (v. 16). The covenant promise made to David in Psalm 89 corresponds to the promise of salvation in the divine oracle section of Psalm 91:14-16, while the proclamation of Yahweh as the Most High and the Almighty (יְהוָה) (v. 1) or a refuge (v. 2) at the beginning of Psalm 91 provides strong assurance of trust in Yahweh to David and his people who had suffered long through the mocking of enemies (89:52).

As noted above, Psalm 89 should be read along with Psalm 90, and Psalm 91 serves to declare a promise of salvation by answering the problems described in Psalm 90 (see below). This perspective also seems to apply to Psalm 89: the links between Psalms 89 and 91 may likewise suggest that the latter psalm is answering some of the problems described in the former.

### **3.1.3 Psalms 89 and 92**

Psalms 89 and 92 differ in genre: Psalm 89 is a lament with elements of a hymn and an oracle, while Psalm 92 is a psalm of thanksgiving. Despite this difference, there are close ties between them. Twenty words are found in common,<sup>13</sup> and some of these function as

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<sup>13</sup> אֵיב (89:11, 23, 43, 52; 92:10); אֵל (89:7, 8, 9, 27; 92:14); אֱמוּנָה (89:2, 3, 6, 9, 15, 25, 34, 50; 92:3); יְהוָה (89:2, 6, 7x2, 9x2, 16, 19, 47, 52, 53; 92:2, 5, 6, 9, 10, 14, 16); חֹסֶד

significant links.

### *Lexical links*

The word אֹיֵב “enemies” occurs in both psalms (Ps 89:11, 23, 43, 52; 92:10) and is used in a similar way. As in Psalm 89:11 the enemies are Yahweh’s to be scattered (פָּזַר), so Psalm 92:10 also refers to them as his enemies who will perish (אָבַד) and be scattered (פָּרַד). In the former, the word “scatter” used along with the word אֹיֵב, is synonymous with the words אָבַד “perish” and פָּרַד “scatter” in the latter. However, in Psalms 102:9 and 106:42 where the word אֹיֵב occurs, the enemies are mentioned as those of the psalmist and as those of the Israelites respectively. The word צִיָּר “rock” is also a significant link. It occurs three times (92:16; 94:22 and 95:1) in Book IV and twice in Psalm 89 (vv. 27 and 44). Psalm 89:27 mentions Yahweh as the “rock” of salvation and similarly Psalm 92:16 depicts him as the “rock” which can save the righteous. As we shall see below, since Psalms 94 has certain ties with Psalm 92 and Psalm 95 with Psalm 94, its occurrence in the latter two psalms does not weaken the tie between Psalms 89 and 92 regarding this word.

Other significant lexical links are also to be noted. The root גָּבַח “exalted” or “high” occurs six times in Psalm 89 (vv. 14, 17, 18, 20, 25, 43), but is found once in four psalms (92:9, 11; 93:4; 99:2; and 102:20) in Book IV respectively. Except for Psalm 92, all the psalms in

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(89:2, 3, 15, 25, 29, 34, 50; 92:3); יָד (89:14, 22, 26, 49; 92:5); יָדַע (89:2, 16; 92:7); עָד (89:5, 30; 92:8); עוֹלָה (89:23; 92:16); עֲלִיּוֹן (89:28; 92:2); עוֹלָם (89:2, 3, 5, 29, 37, 38, 53; 92:9); צָדֵק (89:17; 92:13); צוֹר (89:27, 44; 92:16); קוֹם (89:44; 92:12); קָרָן (89:18, 25; 92:11); רוֹם (89:14, 17, 18, 20, 25, 43; 92:9, 11); רִנָּן (89:13; 92:5); שׁוֹמֵחַ (89:43; 92:5); שָׁם (89:13, 17, 25; 92:2); שָׁמַן (89:21; 92:11).

Book IV containing this root refer only to Yahweh's exalted position. However, Psalm 92 includes the exaltation of the psalmist's horn (v. 11) as well as Yahweh's exaltation (v. 9). In a similar way, Psalm 89 mentions the exaltation of David's horn (vv. 20, 25) and of that of his people (v. 18), as well as Yahweh's high position (v. 14). Thus, the use of the word  $\text{רָם}$  in Psalms 89 and 92 is a little different from that in the rest of the psalms listed above in terms of context. With regard to this, the occurrence of the word  $\text{קָרַן}$  "horn" should be mentioned. It occurs only in two psalms (Pss 75:5, 6, 11 and 89:18, 25) in Book III and only in one psalm in Book IV, namely in Psalm 92:11. Thus, its occurrence in Psalms 89 and 92 can also be regarded as a significant link between those two psalms. The word  $\text{שָׁמֵן}$  "oil," closely associated with the word "horn," should also be noted.<sup>14</sup> It is found only in Psalms 89:21 and 92:11 in Books III-IV, except for Psalm 104:15 where it has neither any association with the word "horn" nor any reference to one's exaltation. Thus, it should be noted that the word  $\text{שָׁמֵן}$  "oil" also functions as a significant link between Psalms 89 and 92. Despite these significant lexical links, a more striking significance is found in the frequency of their use when compared with other psalms. The word  $\text{רָם}$  "exalt" in association with the word  $\text{קָרַן}$  "horn" is found in six psalms (75, 89, 92, 112, 118 and 148) in the whole of the Psalter, but the use of the word "exalt" in the close reference to enemies, is only found in four psalms (75, 89, 92 and 112) throughout the whole of the

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<sup>14</sup> In Psalm 92:11 the word "horn" is clearly associated with the word "oil." However, in Psalm 89 the former occurs in vv. 18 and 25, while the latter occurs in v. 21. But, v. 20 refers to David's exaltation with the same word as the word "exalt" in vv. 18 and 25, which is also associated with the word "horn." Thus, the reference to the "oil" in v. 21 which is in the same segment as v. 20, is thought of as including the word "horn."

Psalter. Moreover, only Psalm 89 and 92 both have the words שֶׁמֶן “oil” and קֶרֶן “horn.” This marks a highly significant lexical link between the two psalms. The evidence given above concerning the use of the three words strongly suggests that their occurrence in both psalms may not be accidental.

### *Thematic links*

There are also strong thematic links between the two psalms. The strongest thematic link between Psalms 89 and 92 is found with regard to the use of the three words, שֶׁמֶן; קֶרֶן; רִיב, in similar contexts in both psalms. First, Psalm 89:14 refers to Yahweh’s exalted position, followed by the exaltation of his people’s horn (v. 19) and by the exaltation of his servant, David (v. 20; cf. v. 25), while vv. 23-24 mention the destruction of David’s enemies. Psalm 92 follows a similar process. Verse 9 speaks of Yahweh’s high (רִיב) position and the following verse, 11, describes the exaltation of the psalmist’s horn. And then v. 12 again sets forth the defeat of his enemies. In both psalms the exaltation of the horn is closely linked to the anointing with oil (89:21 and 92:11), as noted above.

Other thematic links are also observed. Both psalms depict Yahweh as being high (89:31; 92:10) and as a judge (89:11; 92:10). In Psalm 89:12 Yahweh is the Creator who made heaven, earth and world, but Psalm 92:5-6 praise his creative work by saying “how great your works are and how deep your thoughts are.”<sup>15</sup> Both psalms also mention the enemies and the righteous people. In Psalm 89, the righteous praise Yahweh’s name (v. 13) and extol his righteousness (v.

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<sup>15</sup> Sarna (1962:159-165) notes that Psalm 92:5-6 reflect the creative work of Yahweh.

16), walking in the light of his face (v. 17), while it is said in vv. 11 and 23 that the enemies and the wicked will be crushed. Similarly, in Psalm 92 the psalmist praises Yahweh's name (v. 2) and describes the righteous as dwelling in the house of Yahweh (vv. 13-14), but the wicked (v. 8) and Yahweh's enemies (v. 10) are to be destroyed and scattered.

### *Structural links*

Structurally the two psalms display certain similarities. In Psalm 89 the word אָהַב "love" occurs seven times and the word אֱמוּנָה "faithfulness" eight times, of which six occur in connection with the former word "love." The two words "love" and "faithfulness," which are the key-words of Psalm 89, also occur at the beginning (v. 3) of Psalm 92. The words in parallel occur only in Psalm 88:12, 98:3, and 100:5 in Books III-IV, except for Psalms 89 and 92. Psalm 92 forms a certain tie with Psalm 89 by taking up the key-words from the latter.

Striking structural similarities are found between Psalm 92 and partial segments in the hymnic-oracle section of Psalm 89. First of all, the description of Yahweh's creative work in Psalm 92:5-6 refers back to Psalm 89:12-13. However, since Psalm 92:5-6 also set forth a chaos motif, as Sarna (1962) demonstrates, the verses may be seen to correspond to Psalm 89:11-13 where v. 11 deals with the same chaos motif. Next, Psalms 89:14 and 92:9 are very similar since they both mention Yahweh's exalted position. With regard to this, Sarna (1962:161) argues that the idea of Psalm 92 can be seen to be identical with the expression of Psalm 89:11. Moreover, the references to the horn being exalted and to the anointing with oil are found in vv. 18-21 (cf. 25) of Psalm 89 and v. 11 of Psalm 92. This is followed by the

description of the enemies of David (89:23-24) and of the psalmist (92:11). As the following verses of Psalm 89, 25-26, describe Yahweh's protection of David, so the following verses of Psalm 92, 13-14, refer to the prosperity of the righteous before Yahweh. Finally, the last verse of Psalm 92, 16, echoes Psalm 89:27 in that both have the rare word *נִצַּח* and a reference to God. The data given above suggest that Psalm 92:5-16 correspond to Psalm 89:11-27 in significant ways.

A final observation should be made. The lament section of Psalm 89 contains a reference to the exaltation of David's enemies reflecting on his defeat in battle or on the failure of his dynasty. In the light of a concatenation perspective, the exaltation of the psalmist's horn in Psalm 92 seems to respond to the lament about David's failure. Psalm 90 is a prayer of reflection on the failure of the Davidic dynasty, and Psalm 91 provides the assurance that Yahweh will answer (see above). Psalm 92 in turn seems to reflect on the eventual success of David's house or that of Yahweh's people.

#### 3.1.4. Psalms 89 and 93

Psalm 93 exhibits strong ties with Psalm 89. Though the former has verses of relatively short length, they display lexical and thematic links in important ways. Psalm 93 strongly echoes the ideas of Psalm 89:10ff where the chaos motif is mentioned.

##### *Lexical links*

17 lexical terms are found in common,<sup>16</sup> and some of them are of

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<sup>16</sup> אֵז (89:20; 93:2); אִמָּן (89:38; 93:5); גְּאוּחַ (89:10; 93:1); דָּכָא // דָּכִי (89:11; 93:3); יְהוּהָ (89:2, 6, 7x2, 9x2, 16, 19, 47, 52, 53; 93:1x2, 3, 4x2); יוֹם (89:17, 30, 46; 93:5); יָם (89:10,



great significance. The word גאֹרֶת “majesty” is the first to note. It occurs only nine times in the Hebrew Bible (Pss 17:10; 89:10; 93:1; Isa 2:12; 9:17; 12:5; 26:10; 28:1, 3) and only three times in the Psalter. In the whole of Books II-V of the Psalter, it occurs only in Psalms 89 and 93. Psalm 17:10, the only other psalm in the Psalter in which the word occurs, uses it in speaking of the arrogance (גאֹרֶת) of the wicked. However, its use in Psalms 89 and 93 differs from that in Psalm 17:10, while the two former use the word in a similar context. First of all, Psalms 89:10 and 93:1 are closely associated with the chaos motif and in both psalms Yahweh’s power is compared to the sea representing a force of chaos.<sup>17</sup> However, there is a difference in that in the former the word is used to mention the “majesty” (גאֹרֶת) of the sea, while in the latter it is used to refer to the “majesty” (גאֹרֶת) of Yahweh. But the contents of the verses are similar in that in Psalm 89 the “majesty” of the sea is contrasted to the “greatness” of Yahweh (cf. the emphatic pronoun הִנְיָא “You” referring to Yahweh being used twice in v. 10), while in Psalm 93 Yahweh’s “majesty” is compared to the greatness of the sea.

On the other hand, the related roots דכא and דכי associated with the meaning “crush,” also function as a significant link. The former occurs only four times in the Psalter (Pss 72:4; 89:11; 94:5 and 143:3),

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26; 93:4); כֹּהֵן (89:3, 5, 15, 22, 38; 93:1, 2); כֶּסֶף (89:5, 15, 30, 37, 45; 93:2); מֶלֶךְ (89:19, 28; 93:1); נִהַר (89:26; 93:3x3); נִשְׂאָה (89:10, 51; 93:3x3); עֵז (89:11, 14, 18; 93:1); עֹלָם (89:2, 3, 29, 37, 38, 53; 93:2); קִדְשׁ (89:6, 8, 21, 36; 93:5); רֵב (89:8, 51; 93:4); רוֹם (89:14, 17, 18, 20, 25, 43; 93:4).

<sup>17</sup> In Psalm 89:10 the “majesty” of the sea is pacified by Yahweh’s conquering the sea and its waves. However, in Psalm 93:1 the majesty of Yahweh is not immediately compared to the sea, but is compared to the lifting up of the sea in v. 3. In the final analysis, Yahweh conquers its power.

while the latter occurs only once in the Hebrew Bible in Psalm 93:3. They are related, but they have different roots and their uses are similar in the two psalms. In Psalm 89:11 Yahweh crushes (אכר) Rahab as representative of the chaotic sea,<sup>18</sup> while in Psalm 93:3 the sea's roaring (רר) stands up against Yahweh, but in v. 4 Yahweh is said to conquer its force. Thus, the roots אכר and רר are used to depict the force of the sea in the two psalms.

Several words which are not exclusive to Psalms 89 and 93, also serve as significant links. The term ים "sea" is associated with the chaos motif in both (89:10; 93:4; cf. 89:26), as has already been noted, and in both cases its force stands in opposition to Yahweh's power. The use of the word אשן "rise" is also worth noting, since the rising (אשן) of the sea and of its waves described in Psalm 89:10 is exactly identical with that of the sea in Psalm 93:3. It occurs 45 times in the whole of the Psalter, but none of the psalms containing the word has an occurrence in reference to the rising of the sea. The word עז "strength" should also be noted. It is found in Psalms 89:11 and 93:1 where in both cases Yahweh is portrayed as a warrior-king, who by his strength scatters his enemies (89:11; 93:3-4). His warrior image depicted by the phrase "your mighty arm" (רר עזך) in Psalm 89:11 is strongly recalled in the expression "he is girded with strength" (רר אהר) in Psalm 93:1.

Strikingly enough, the lexical links noted so far occur in a very limited number of verses in Psalms 89 and 93, that is, vv. 10-11 in the

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<sup>18</sup> In Job 26:12 the sea and Rahab are used in parallel. Tarazi (1991:137-148) argues that Psalm 93:3 deals with the enemy opposed to God, which is the "primeval Sea," known under its mythological figure of Leviathan/Rahan/dragon. He notes that Rahab in Psalm 89:11 corresponds to the raging sea in Psalm 93:3 (pp.143-144).

former and vv. 1-3 in the latter. Psalm 89:10-11 repeat the same four cognate words and a related root as those found in Psalm 93:1-4. This high percentage of occurrences of the words within a very limited number of verses can hardly be accidental. Moreover, in the two psalms the words corresponding to each other are used within identical or similar themes. This suggests that Psalm 93, dealing with the chaos motif, may correspond to Psalm 89:10ff where Yahweh's cosmic rulership associated with the chaos motif is mainly dealt with.

### *Thematic links*

The thematic links between the psalms are also strong. In both Yahweh's exaltation is mentioned using the root  $\text{קָרַב}$  "high" (89:14; 93:4). He as Creator (89:12; 93:1c) is also a warrior-king (89:11, 14; 19; 93:1). As his rule over the universe is characterized in Psalm 89 by his divine laws of "righteousness" and "justice" (v. 15), so Psalm 93:5 refers to his divine laws, by which he rules over the forces of the chaos mentioned in vv. 3-4. In Psalm 93:5, holiness is the outstanding characteristic of his dwelling place, namely, his  $\text{בַּיִת}$  "house" (v.5). In Psalm 89:6b and 8a Yahweh is similarly surrounded by his holy ones "who comprise his court" (Dahood 1968:313). Thus, both psalms refer to Yahweh's dwelling place as holy.

Further thematic links are to be noted. In both psalms Yahweh's eternity is described (89:5, 37, 38; 93:2). Psalm 89 describes him as one who could establish David's throne like the sun and the moon for ever (89:37, 38). The throne of the one, who can keep the Davidic throne for ever, is also regarded as eternal (cf. 89:15). The same idea is found in Psalm 93:2: his throne was established from long ago. In both psalms Yahweh is depicted as one who can conquer the sea and

its waves, and in both the sea representing the chaotic force is opposed to Yahweh, as noted. The imagery of Yahweh's scattering his enemies in Psalm 89:11 is strongly reminiscent of Psalm 93:3-4 where the rivers have lifted up their voice and are roaring, but Yahweh on high is depicted as being mightier than the sound of "many waters," mightier than the waves of the sea.

Both psalms share Torah vocabulary, as the phrase "your decrees are sure" in 93:5 and words like "my laws," "my ordinances," "my statutes" and "my commandments" in Psalm 89:31-32 indicate.

### *Structural links*

The structural links between the psalms are very weak. However, a brief comment should be given. As mentioned earlier, Psalm 93 has many echoes from Psalm 89:10ff. Most of the lexical and thematic links discussed above occur in Psalm 89:10-15 and in Psalm 93, and the links likewise suggest that the correspondences between the particular segment of Psalm 89 and Psalm 93 are not incidental. Since this segment of Psalm 89 belongs to the hymnic section of the psalm which praises Yahweh's cosmic rulership, and Psalm 93 also praises the kingship of Yahweh, both have a common ground.

### **3.1.5 Psalms 89 and 94**

Psalm 89 has sections of hymnic praise (vv. 2-3, 6-19), divine oracle (4-5, 20-38), and lament (39-52); while Psalm 94 contains laments mixed with a wisdom section and an individual prayer. In content, the former deals with the Davidic kingship with respect to the Davidic Covenant, but the latter has the form of a lament-prayer

appealing to Yahweh for his help against enemies. Despite these differences between the psalms with respect to content and genre, they share many elements, especially in terms of lexical and thematic aspects.

### *Lexical links*

These two psalms have 28 words in common<sup>19</sup> and numerous links are found between them. First, the word גבר “man” occurs only three times (88:5; 89:49; 94:12) in the whole of Books III-IV, and Psalms 89:49 and 94:12 repeat it once respectively. Because Psalm 88 is adjacent to Psalm 89 and has certain links with the latter (Goulder 1982:211; Kim 1989:274-276), its occurrence in Psalm 88 does not diminish the link between Psalms 89 and 94 with regard to the term. Second, the word עזר “help” appears only in these two psalms (89:20; 94:17) in Books III-IV. In Psalm 89 it occurs in the oracle section mentioning the promise of Yahweh given to David, while Psalm 94:17 includes it in referring to the help from Yahweh in the past. The use of the word in both is similar in that both verses of the psalms containing it are reflecting on this help from Yahweh. Third, the occurrence of the word עזב “abandon” in Psalms 89:31 and 94:14 is also noteworthy. Like the term עזר, it is not found elsewhere in Books

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<sup>19</sup> אדם (89:48; 94:10, 11); אל (89:7, 8, 9, 27; 94:1x2, 7, 22, 23); אמר (89:3, 20; 94:7, 18); ארץ (89:28, 40, 45; 94:2); אשר (89:16; 94:12); גאה // גאות (89:10; 94:2); גבר (89:49; 94:12); דבר (89:20; 94:4); דכא (89:11; 94:5); יהוה (89:2, 6, 7x2, 9x2, 16, 19, 49, 52, 53; 94:1, 3, 5, 11, 14, 17, 18, 22, 23); היה (89:37, 42; 94:22); חסד (89:2, 3, 15, 25, 29, 34, 50; 94:18); חק (89:32; 94:20); לם (89:17, 30, 46; 94:13); לרעה (89:31; 94:12); כסא (89:5, 15, 30, 37, 45; 94:20); מי (89:9, 49; 94:16); נפש (89:49; 94:17, 19, 21); נשא (89:10; 94:2); עזב (89:31; 94:14); עזר (89:20; 94:17); עם (89:16, 20, 51; 94:5, 8, 14); ענה (89:23; 94:5); צדק (89:15, 17; 94:15, 21); צור (89:27, 44; 94:22); קום (89:44; 94:16); שוב (89:44; 94:2, 15, 23); שפט (89:15, 31; 94:2, 15).

III-IV. In the former the word is used in association with the warning against the possibility that Yahweh's people would abandon his law, while in the latter it is used to describe the psalmist's conviction that Yahweh would not abandon his people. Thus it is used with a different nuance in the two cases. Nevertheless, its use occurs in a similar context, since both occurrences include references to covenant terms, namely, "his children," "law" and "ordinances" in Psalm 89:31 and "Yahweh," "his people" and "his heritage" in Psalm 94:14.

The occurrence of the word צִוּר "rock" in Psalms 89:27 and 94:22 can also be added as a significant link. It appears four times (92:16; 94:22; 95:1; 105:41) in Book IV and in the three psalms (73:26; 78:15, 20, 35; 81:17) in Book III, but all the psalms in Book IV are related to one another.<sup>20</sup> Concerning the use of the word, Psalms 89:27 and 94:22 exhibit a strong link, as the following corresponding expressions show: אָתָּה אֱלֹהֵי רִצּוֹן יְשׁוּעָתִי "You are my God and the rock of my salvation" (89:27b)// וְאֱלֹהֵי לְצִוּר מִחְסִי "my God, the rock of my refuge" (94:22b). In fact, since the words חֹסֶה "refuge" and יְשׁוּעָה "salvation" often occur in parallel (cf. Pss 7:2; 18:3; 71:3), Psalm 89:27b is almost identical with Psalm 94:22b. As the psalmist in Psalm 89:27 took Yahweh as a rock of his salvation, so the psalmist in Psalm 94:22b trusts him as the rock of his refuge which can save him.

The words מְאֹד "majesty" in Psalm 89:10 and גָּבֹהַּ "proud" in Psalm 94:2 are derived from the same root גָּבַהּ "rise up." The former

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<sup>20</sup> The word occurs at the ends of Psalms 92 and 94. As noted below, its presence at the ends of the adjacent psalms seems to frame the whole of Psalm 93. These three psalms are closely tied to one another. On the other hand, the occurrence at the beginning of Psalm 95 likewise serves to create a connection with the preceding Psalm 94. It is also worth noting that Psalm 95 forms close links with Psalm 105 where the term also occurs.

occurs eight times in the Hebrew Bible and three times in the Psalter.<sup>21</sup> Similarly the latter occurs nine times in the Hebrew Bible and three times in the entirety of the Psalter.<sup>22</sup> The occurrences of the rare words in Psalms 89 and 94, derived from a cognate root, are regarded as an important link.<sup>23</sup> However, what is more significant than this is the correspondence of the contents in these psalms. Psalm 89:10 employs the word גארה to describe the “raging” (or “majesty”) of the sea, while in Psalm 94:2 the word גאה indicates “the arrogance” of the wicked. Thus, just as in the former the raging of the sea is an object to be subjugated by Yahweh, so in the latter the arrogance of the wicked is subject to his judgement. Moreover, if the raging of the sea in Psalm 89, symbolizing chaotic forces, represents historical enemies who should be destroyed,<sup>24</sup> as v. 11 implies, it is identical with “the arrogance of the wicked in Psalm 94:2 which should be judged. On the other hand, Psalms 89:11 and 94:5 have the occurrence of the very rare word אָרַב “crush” which is found only twice elsewhere in the Psalter, namely in Psalms 72:4 and 143:3.<sup>25</sup> This also marks a highly significant link. In

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<sup>21</sup> Isa 9:17; 12:5; 26:10; 28:1, 3; Pss 17:10; 89:10; 93:1.

<sup>22</sup> Isa 2:12; Jer 48:29; Pss 94:2; 123:4; 140:6; Prov 15:25; 16:19; Job 40:11, 12.

<sup>23</sup> The occurrence of the word גארה in Psalm 93:1 forms a strong tie with Psalm 89:10 (see above).

<sup>24</sup> May (1955:9-21) suggests that “many waters,” which is often designated by the sea as found in Psalm 89:10-11, may represent “many people.” Isa 17:12-14 include the reference to the “seas,” “many waters” as well as “many people” in the context of dealing with the chaos. In Isa 51:9 the term “Rahab” is a name for Egypt in an Exodus-context (cf. also Isa 30:7; Ps 87:4). Habel (1964:70, n. 59) argues that “in Ps. 87:4 and Isa. 30:7 Rahab is clearly identified with Egypt which would support the identification of the same in Ps 89:11.”

<sup>25</sup> The terms אָרַב and אָרַבָּ, related to אָרַב in Psalms 89:11 and 94:5, are also found in Psalms 93:3 and 90:3 respectively. The former occurs only once (Ps 93) in the Hebrew

Psalm 89:11 it is associated with the reference to Yahweh's crushing Rahab representing a chaotic sea monster, while Psalm 94 employs the term in referring to the crushing of his people by the wicked. If Rahab in parallel with the sea represents historical enemies,<sup>26</sup> as implied in the discussion above, then the use of the word is the same in both. The promise that Yahweh would crush Rahab which represents his enemies was not fulfilled, as the lament section of the psalm implies,<sup>27</sup> and in Psalm 94:4ff the acts of the wicked, crushing Yahweh's people, strongly echo Yahweh's promise and the behaviour of the enemies described in the lament section of Psalm 89.

The word כִּסֵּא "throne" should also be noted. It is found only in Psalm 89 (vv. 5, 15, 30, 37, 45) in Book III and only in three psalms (93; 94; 103) in Book IV. In Psalm 89 it is used in mentioning Yahweh's throne or David's, but in Psalm 94:20 its use is associated with the "throne (i.e. "seat") of the destruction" (כִּסֵּא הַחֲרָפָה) through which injustice is perpetrated. It can be assumed that in Psalm 89 the Davidic throne had a judging function (cf. 1 Kgs 7:7; 2 Sam 15:2, 6; 1 Kgs 3:28; Isa 11:3; 16:5; Jer 21:12; see Kraus 1989:433-35),<sup>28</sup> but in Psalm 94 it becomes the throne of destruction, occupied by the

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Bible and the latter appears three times (Isa 57:15; Pss 34:19; 57:15) in the Hebrew Bible and twice in the Psalter. As noted above, Psalm 93 forms ties with Psalm 89 as well as Psalm 94, and Psalm 90 is also related to Psalm 89.

<sup>26</sup> Kraus (1989:206) notes that Rahab "is the essence of a hostile army that rebels against order..."

<sup>27</sup> Vv. 40ff still presuppose the existence of the enemies. Tate (1990:427) notes as follows: "Yahweh had declared that he would beat to pieces the foes of David (v. 24), but it is the walls and fortifications of the Davidic king, not those of his enemies, which now lie in ruins (v. 41)."

<sup>28</sup> Psalm 122:5 mentions the "throne of judgement" as belonging to the Davidic dynasty.



evildoers or the proud, in which perverse justice is active. With regard to this, Tate (1990:492) notes the situations reflected in Psalm 94:20 as follows:

“If we think of Ps 94 as reflecting the post-exilic period, the Davidic “seat of judgment” belonged to the past and it was now a “seat of destruction” occupied by a foreign governor allied with Israelite evildoers.”

The question in Psalm 89:49, “Who can deliver his soul from the power of Sheol?” (יִמְלֹט נַפְשׁוֹ מִיַּד־שְׁאוֹל) may carry an idea similar to that in Psalm 94:16, “Who rises up for me against evildoers?” (מִקְרָעִים מִי־יָקִים לִי עַם). In the former the phrase “who can deliver his soul” may correspond to the one in the latter “who rises up,” while the phrase “power of Sheol” may also correspond to the “evildoers” in that the former symbolizes the evildoers in the latter. Moreover, the answer to the agonizing questions in both is no doubt God. Interestingly enough, the following verse, i.e., 17, after Psalm 94:16, holds the words דְּוָמָה “silence” and נַפֶּשׁ “soul,” but both words are also related to Psalm 89:49 where the same word נַפֶּשׁ and the word “Sheol” (שְׁאוֹל) with the same meaning as “silence” are found. Indeed, since the word דְּוָמָה “silence” indicates the realm of the dead in Psalm 115:17 which is “another name for Sheol” (Anderson 1972:675; Tate 1990:485), the question in Psalm 89:49 may be recalled in Psalm 94:16 (-v. 17).

There are also other lexical correspondences, not exclusive, but significant, which may be noted. The word חֹרֶה “law” appears only in four psalms (78; 89; 94; 105) in Books III-IV, and the word חֹק “statute,” which is often found in parallel (e.g. Psalm 105:45) with the חֹרֶה, occurs in five psalms (81; 89; 94; 99; 105) in Book III-IV. However, of the psalms related to the occurrences of the words, only

three psalms (Pss 89; 94; 105) contain both of them. This should also be regarded as a significant link, though Psalm 105:45 contains both words. With regard to the word *תֹּרָה* (89:31; 94:12), in Psalm 89:31 Yahweh's law (*תֹּרָה*) is stated as a condition to be obeyed in order that his people might escape his punishment (v. 33), while in Psalm 94:12 the observance of the law grants one relief from the days of trouble. Thus, in both, the law is stated as desirable for his people to follow and to keep. On the other hand, in Psalm 89:32 Yahweh's statutes (*קִיּוֹם*) are also stated as a condition that his people should follow and obey him, but Psalm 94:20 mentions that the wicked have used the statute (*קִיּוֹם*) as a tool of iniquity. Thus, with regard to the application of the term, the verses of both psalms containing the word are slightly different, but the difference may come from the different situations in which the psalms originated: in Psalm 89:32 it occurs in the oracle section which does not assume the fall of the Davidic Dynasty, but Psalm 94 may reflect changed situations after the fall, in which Israel's wicked authorities or foreigners had perpetrated injustice.

### *Thematic links*

The psalms display common thematic aspects in many points. Yahweh is presented as a Creator in both (89:12; 94:9): in Psalm 89 he is mentioned as the one who created the heavens, the earth and the world, while in Psalm 94 he is described as the one who formed the ears and eyes of man. In both psalms Yahweh is also portrayed as a Saviour (89:27; 94:22), a God of covenant (89:29, 35; 94:7, 14), a judge (89:11, 14; 94:1-2, 23) and a king (89:19; 94:1-2, 23). In Psalm 89 Yahweh is presented as a warrior-king with a "mighty arm" (v. 11) which can destroy his enemies (vv. 11, 14). In a similar way Psalm 94

also depicts Yahweh as the one who comes in a divine theophany (v. 1) to judge the wicked and to save the righteous (vv. 1-2, 23).

A common theme is found in Psalm 89:42 and 94:3: in the former the psalmist, who has experienced the fall of the Davidic dynasty, complains of his enemies' rejoicing (שמח), while in the latter, with a similar line of argument the psalmist appeals to Yahweh asking how long the wicked will continue their exultation (עליו). On the other hand, the mocking of Yahweh's people by the enemies, described in Psalm 89:51-52, is echoed in Psalm 94:4ff where the wicked afflict and crush the people. With regard to this, the theme associated with the word אָנַח "afflict" (89:23; 94:5) is also worth noting. Psalm 89:23 promises that the wicked would not afflict David, but in the lament section he and his people experience the affliction. Thus, in Psalm 94:5 the experience of the affliction of Yahweh's people by the wicked reminds one of the statements described in Psalm 89.

Further thematic links are also confirmed. The reference to the transient life of human beings is applied to Yahweh's people in Psalm 89:48-49 (also v. 46), but in Psalm 94:11 the transitory nature of human existence is applied to the wicked. Moreover, the reference to "righteousness" and "justice" in Psalm 89:15 is echoed in Psalm 94:15 where justice is expected to be granted to the righteous.

### *Structural links*

The two psalms exhibit structural similarities. The lament section of Psalm 89:39-52 prays for the recover of the Davidic dynasty and the destruction of the enemies. For this, Psalm 94 prays for Yahweh's intervention by destroying the enemies. Moreover, both mention the help of Yahweh in the past, as noted above, but Yahweh's absence in the

present is also implied. The anticipation of Yahweh's coming as a king in Psalm 94 likewise corresponds to the restoration of the Davidic Dynasty.

On the other hand, as Psalm 89 ends with an urgent plea by using the word חָרַךְ "mock" twice, so Psalm 94 closes with a strong appeal to Yahweh for his intervention by using the word צָמַח "wipe out" twice. Thus, the ends of the psalms strongly emphasize the coming of Yahweh who will destroy the enemies and are concerned with his people. Moreover, the beginning of Psalm 94 addresses Yahweh in language that denotes kingship by using words like "vengeance" and "the judge of the earth." Similarly the perspective of Yahweh's kingship is positioned at the beginning of Psalm 89. However, the latter begins with the praise of Yahweh, while the former begins with a lament.

### **3.1.6 Psalms 89 and 95-100**

Since Psalms 96-99 deal with the theme of Yahweh-kingship and since Psalm 89 is also concerned with Yahweh's kingship, a theme relative to the Davidic dynasty, these psalms are tied together by such a thematic link, and we do not need to prove the links existing between these psalms. However, in order to draw clearer contours of connections, Psalm 89 is compared with each of Psalms 95-100.<sup>29</sup> Here some important links are highlighted.

#### **3.1.6.1. Psalms 89 and 95**

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<sup>29</sup> Psalms 95-100 can be regarded as a group, Psalm 95 serving as an introduction to Psalms 96-99, while Psalm 100 serves as a conclusion to Psalms 95-99 (see the discussion of Psalms 95-100).

### *Lexical links*

The psalms have 20 words in common,<sup>30</sup> and of these, several serve as important links. A striking link is formed by the phrase “the rock of *our* (*our* in Psalm 95; *my* in Psalm 89:27) salvation” (שֶׁעַ צוֹר), almost a *verbatim* repetition of Psalm 89:27b in Psalm 95:1b. Since no other psalm in the Psalter contains this exact phrase, its occurrence in Psalms 89 and 95 can be regarded as a significant link. Concerning the use of the word, both verses depict Yahweh as a source of salvation. Apart from the above *verbatim* repetition, lexical links between the psalms are very weak. The one word worth noting is רָוַע “raise a shout.” It occurs in Psalm 95:1 and 2, and the word תְּרוּעָה “shout,” which is derived from the former word, is found in Psalm 89:16. These roots occur twice in Book III (81:2; 89:16) and in three psalms (95:1, 2; 98:4, 6; 100:1) in Book IV. The psalms in Book IV are linked to each other, and the occurrence of the root in Psalms 89 and 95 is used to express the joyful praise of Yahweh.

### *Thematic links*

The word גָּדוֹל “great” in Psalm 95:3 corresponds with רַבָּה “great” in Psalm 89:8, and in both verses where these words occur, Yahweh is depicted as a great king over the divine beings in the heaven (89:8-9; 95:3). In both psalms Yahweh is described as the creator (89:12; 95:4-5) and he is called the God of his people (89:27;

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<sup>30</sup> אֵב (89:27; 95:3); לָא (89:7, 8, 9, 27; 95:3x2, 7); אָמַר (89:3, 20; 95:10); אָרַץ (89:12, 28, 40, 45); בָּרַךְ (89:53; 95:6); דָּוָר (89:2; 95:10); דָּרַךְ (89:42; 95:10); יְהוָה (89:2, 6, 7x2, 9x2, 16, 19, 47, 52, 53; 95:1, 3); הִלַּךְ (89:16, 31; 95:1); יָד (89:14, 22, 26, 49; 95:4, 5, 7); יָדַע (89:2, 16; 95:10); יוֹם (89:17, 30, 46; 95:7, 8); יִשׁוּעָה (89:27; 95:1); מֶלֶךְ (89:19, 28, 49; 95:3); עָם (89:16, 51; 95:7, 10); צוֹר (89:44; 95:1); קָדָם (89:15; 95:2); רָגַן (89:13; 95:1); רָוַע (89:16; 95:1, 2); שָׁבַע (89:4, 36, 50; 95:11).

95:7).

### *Structural links*

The psalms both begin with the praise of Yahweh and similarly end in a sombre tone, namely with a lament in Psalm 89 and with a divine warning in Psalm 95. Both respectively have two praise sections (89:2-3, 6-19; 95:1-2 and 6) and a long oracle section (cf. 20-38; cf. vv. 4-5; 95:7b-11) which includes a warning to his people. The links between Psalms 89 and 95 seem to be very weak. This may be because of different concerns within the psalms. Psalm 89 functions as a royal psalm dealing with the theme of Davidic kingship, while Psalm 95 serves as an introduction to the Yahweh-kingship psalms.

### **3.1.6.2 Psalms 89 and 96**

#### *Lexical links*

Twenty-six words are found in common between Psalms 89 and 96,<sup>31</sup> and some of these occurrences establish significant lexical links. A conspicuous link is found between Psalm 89:15 and 96:13. These verses have three roots in common: צדק; שפט // משפט; אמה // אמונה. The root

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<sup>31</sup> אל (89:7, 8, 9, 27; 96:4, 5); אמונה (89:2, 3, 6, 9, 34, 50; 96:13); אמר (89:3, 20; 96:10); ארץ (89:12, 28, 40, 45; 96:1, 9, 11, 13); ברך (89:53; 96:2); גיל (89:17; 96:11); יהרה (89:2, 6, 7x2, 9x2, 16, 19, 47, 52, 53; 96:1x3, 4, 5, 7x2, 8, 9, 10, 13); חבל (89:12; 96:13); יום (89:17, 30, 46; 96:2x2); ים (89:10, 26; 96:11); ירא (89:8; 96:4); ישועה (89:27; 96:2); כון (89:3, 5, 22; 96:10); מלא (89:12; 96:11); נשא (89:51; 96:8); עז (89:11, 14, 18; 96:6, 7); עם (89:16, 20, 51; 96:3, 5, 7, 10, 13); חפארה (89:18; 96:6); פלא (89:6; 96:3); צדק (89:15, 17; 96:13); קדש (89:6, 6, 19, 21, 36; 96:9); רנן (89:13; 96:12); שמה (89:43; 96:11); שיר (89:2; 96:1x3, 2); שם (89:13, 19, 25; 96:2); שמים (89:3, 6, 12, 30; 96:5, 11).

קִדְּוָה “righteousness” occurs only in two psalms (85:11, 12, 14; 89:15) in Book III and in four psalms (94:15; 96:13; 97:2, 6; 98:9) in Book IV.<sup>32</sup> The word אֱמֻנָה “faithfulness” in Psalm 96:13, which is derived from אָמַן, is found in two psalms (88:12; 89:2, 3, 6, 9, 25, 34, 50) in Book III and in four psalms (92:3; 96:13; 98:3; 100:5) in Book IV, while the same cognate root אָמַן “faithfulness” (which is also derived from אָמַן) in Psalm 89:15 as the root אָמַן, occurs six times in Books III-IV in four psalms.<sup>33</sup> Of the psalms listed above, only three psalms (85:11, 12; 89:15; 96:13) in Books III-IV have both words “righteousness” and “faithfulness” in one verse, but Psalms 89:15 and 96:13 contain an additional word “judge” or “judgement” (שָׁפֵט // מִשְׁפֵּט) which Psalm 85:11 and 12 do not have. Therefore, only Psalms 89:15 and 96:13 in Books III-IV have all three roots in common. These verses are very similar in that (1) they repeat the three common roots; (2) the word “your throne” (כִּסֵּאֲךָ) in Psalm 89:15 symbolizing the kingship of Yahweh may be echoed in Psalm 96:13 which deals with Yahweh’s coming as a king.

The root עָז “strength” occurs twice in Psalm 89 (vv. 11 and 18; cf. עָז as a verb form in v. 14) and in four psalms (93:1; 96:6; 96:7; 99:4) in Book IV, all of which are related to the theme of Yahweh-kingship. With regard to this, Psalms 89:18 and 96:6 have an unusual word תְּפִאֲרָה “beauty,” which occurs only three times in the Psalter, namely twice in Book III (78:61; 89:18) and only once in Book IV

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<sup>32</sup> The cognate root אֱמֻנָה occurs in Psalms 88:13; 89:17; 98:2; 99:4; 103:6, 17; 106:3, 31. while another cognate root אָמַן is found in Psalms 75:11; 92:13; 94:21; 97:11, 12 in Books III-IV.

<sup>33</sup> 85:11, 12; 86:11, 15; 89:15; 91:4.

(96:6). These two words עז and תפארה occur in the same segment within each of the psalms, namely Psalms 89:18 and 96:6, and are used to refer to divine attributes. The words are regarded as strong links.

The word מלא “fulness” also serves as a significant link. It occurs five times in the Psalter,<sup>34</sup> but only once in Book III in Psalm 89:12 and twice in Book IV in Psalms 96:11 and 98:7. Since Psalm 89 is related to Psalms 96 and 98 respectively,<sup>35</sup> the occurrence of the word in these psalms can be regarded as exclusive. In Psalm 89:12 it is used to refer to Yahweh’s creatures that fill (מלא) the world, while in Psalm 96:11 it is employed to refer to the creatures that fill (מלא) the sea. Thus, in both psalms the word is used in a similar context.

The word גיל “rejoice” is also worth noting. It occurs in two psalms (96:11 and 97:1, 8) in Book IV, while it occurs only once in Book III in Psalm 89:17. Thus, it is used as a rare word in Books III-IV. In Psalm 89 it is used to refer to the “rejoicing” of those who worship and trust Yahweh as a king, and Psalm 96 employs it to state the “rejoicing” of the earth at Yahweh’s coming in judgement. Thus, both psalms use the word similarly. In addition, the use of the word ירא “fear” occurring in Psalms 89:8 and 96:4 is associated with a similar context in both psalms: Psalm 89:8 refers to Yahweh as being more fearsome than all around him, while Psalm 96:4 states that he is to be feared above all gods. A final lexical link may be the word פלא “wonder” occurring in Psalms 89:6 and 96:3. It occurs in four psalms (96:3; 98:3; 105; 106) in Book IV which are related to one another (see below), and its occurrence in Psalms 89 and 96 is associated with

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<sup>34</sup> 24:1; 50:12; 89:12; 96:11; 98:7.

<sup>35</sup> See below for the connections between Psalms 89 and 98.



the praise of Yahweh's wonderful work.

### *Thematic links*

Thematic links are few in number. In both psalms Yahweh is described as being greater than heavenly beings (89:8-9; 96:4-5) and he is depicted as Creator (89:12; 96:5). Yahweh's sovereignty over the world is confirmed in both (89:15; 96:10) and in both Yahweh is described as the one to be praised (89:6-19; 96:1-3, 10-13).<sup>36</sup>

### *Structural links*

The connections between Psalms 89 and 96 are further confirmed by the arrangement of words and themes. For example, Psalms 89:6 and 96:3 contain the word פלא "wonder," and the successive sections, 89:7-9 and 96:4-5, depict Yahweh as king of gods (cf. Kraus 1989:206, 253). The expression in Psalm 96:10 "Yahweh reigns. The world is firmly established, it cannot be moved." may be an echo of Psalm 89:10-11 which deal with the chaos motif,<sup>37</sup> in that both psalms mention Yahweh's complete reign over chaotic forces (89) and over the world (96). A corresponding arrangement of words is also found in Psalms 89:12 and 96:11 where the two words "heavens" and "earth" are found (the word "world" also occurs in Psalms 89:12 and 96:13). In addition, Psalms 89:15 and 96:13 correspond by repeating three words in

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<sup>36</sup> Mays (1993a:120) notes that in Psalm 89:5-14 salvation is told in terms of creation and Psalm 96:10 combines these two into one. This supports further the relationship between the psalms.

<sup>37</sup> Psalms 93:1 and 104:4 have a similar expression to the one found in Psalm 96:10. In the former two psalms the expression is closely associated with the chaos motif. This indicates the possibility that the thought reflected in Psalm 96:10 may be echoed in Psalm 89:10-11.

common, as noted above. The occurrence of the two words “strength” and “beauty” in Psalms 89:18 and 96:6 noted above, which serve as significant links, is rather detached from the arrangement of the above words and themes, but on the whole, Psalm 96 has close links with the corresponding section in Psalm 89:6-18.

### 3.1.6.3 Psalms 89 and 97

#### *Lexical links*

Psalms 89 and 97 have 30 words in common,<sup>38</sup> and the connections between these psalms are established in significant ways.

A striking link occurs between Psalms 89:15 and 97:2. These verses repeat four words in common; צדק, משפט, מכון and כסא, and they have a *verbatim* repetition of a sentence composed of the words; צדק ומשפט מכון כסאו (“righteousness and justice are the foundation of his throne” in Psalm 97:2), though the pronoun “his” [Yahweh’s] in Psalm 97:2, suffixed to the last word כסא “throne,” differs from that in Psalm 89:15 (i.e. “your” [Yahweh’s]). The word כסא occurs nine times in Book III-IV,<sup>39</sup> but only Psalm 89 in Book III repeats it five times. The verses of the psalms also have the word מכון “foundation” which

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<sup>38</sup> ארון (89:50, 51; 97:5); אור (89:16; 97:4, 11); אל (89:7, 8, 8, 27; 97:7, 9); ארץ (89:12, 28, 40, 45; 97:1, 4, 9); אש (89:47; 97:3); בוש / בושׁה (89:46; 97:7); גיל (89:17; 97:1, 8); יהוה (89:2, 6, 7x2, 9x2, 16, 19, 47, 52, 53; 97:1, 5, 8, 9, 10, 12); הלך (89:16, 31; 97:3); חסיד (89:20; 97:10); חבל (89:12; 97:4); יד (89:14, 22, 26, 49; 97:10); ידה (89:6; 97:12); מכון (89:15; 97:2); כסא (89:5, 15, 30, 37, 45; 97:2); מלך (89:19, 28; 97:1); נפש (89:49; 97:10); סביב (89:8, 9; 97:2, 3); עבד (89:4, 21, 40, 51; 97:7); עליון (89:28; 97:9); עם (89:16, 20, 51; 97:6); צדק (89:15, 17; 97:2, 11, 12); צריו (89:24, 43; 89:3); קרש (89:36; 97:12); ראה (89:4; 97:4, 6); רב (89:8, 51; 97:1); שומה (89:1, 8, 11, 12; 97:43); שׁנא (89:24; 97:10); שׁמימ (89:3, 6, 12, 30; 97:6); משפט (89:15, 31; 97:2, 8).

<sup>39</sup> Pss 89:5, 15, 30, 37, 45; 93:2; 94:20; 97:2; 103:19.

rarely occurs in the Psalter. It is found only four times in the Psalter (33:14; 89:15; 97:2; 104:5), but only Psalms 89 and 97 in Books II-V contain the word, except for Psalm 104. Since there is no other verbatim repetition of the sentence in the Psalter and since the two words noted above are rarely found, the connection between Psalms 89:17 and 97:2 can be regarded as a highly significant one.

The word אֹיֵב “foe” can also be seen to establish a link. It occurs twice in Psalm 89 (vv. 24, 43) in referring to David’s foes, and three times in Book IV in Psalms 97:3; 105:24 and 106:11. Psalm 89 speaks of the “foes” of David, which may ultimately be Yahweh’s in Psalm 97. In Psalm 97 Yahweh’s coming to defeat his enemies and the wicked is contrastive to David’s defeat by his enemies in Psalm 89. With regard to this, Psalm 89:49b refers to the power (יָד) of David’s enemies (cf. vv. 43, 49), by which he suffered, but Psalm 97:10b speaks of Yahweh’s delivering his people from the power (יָד, in v.10) of the wicked in the future. The verses of psalms, 89:49b and 97:10, also repeat a common word, נַפְשׁ “soul” which may support the link between the verses. In addition, the word מִלֵּט “deliver” in Psalm 89:49b may be linked to נִצַּל “deliver” in Psalm 97:10, and both verses contain a similar idea, as the following sentences show: “who can deliver his soul from the power (i.e. hand) of Sheol”? in Psalm 89:49b // “he (i.e. Yahweh) delivers them (i.e. the lives of his saints) from the hand of the wicked” in Psalm 97:10. Also, the word “חַסִּיד” “pious” used in Psalm 97:10 is worth noting. It occurs only once in Psalm 97:10 in Book IV, and it is found three times in Book III in Psalms 85:9; 86:2 and 89:20. Thus, it is used as a rare word in Psalms 89 and 97 in referring to “pious ones.”

As noted above, the word גִּיל “rejoice” occurs only once in Book

III in Psalm 89:17 and twice in Psalm 97 (vv. 1, 8). Psalm 89 uses it to refer to the rejoicing of those who acknowledge and worship Yahweh's kingship, while in Psalm 97:8 it is used to mention the rejoicing of his people which results in the exercise of Yahweh's kingship, namely his judgement against gods and their worshippers. Thus, the word is used in a similar context.

Another significant lexical link is עליון "Most High" occurring in Psalms 89:28 and 97:9. In Psalm 89 it is used to mention the high status of the Davidic king over the other kings of the earth, while in Psalm 97 it is used to indicate Yahweh's high exaltation over all the earth. On the surface, the use of the word in both psalms does not suggest any link between them, but as Mettinger (1976:263) contends, the high position of the king in Psalm 89 appears as the reflection of Yahweh's supremacy over the divine beings described in vv. 6-9, that is to say, the high status of the king was bestowed by the will of Yahweh as head of the divine council (vv. 6-9): "the king does on earth what God does in heaven" (Mettinger 1976:263). If this is the case, the reference to Yahweh's high exaltation in Psalm 97:9 may be echoed in Psalm 89:28 which contains a reflection on Yahweh's exalted status. In addition, the word בוש "shame" occurs three times in Book III (83:18; 86:17; 89:46), but does not occur elsewhere in Book IV, except for Psalm 97:7. In Psalm 89 it is used to mention David's shame which was caused by the enemies defeating him, but in Psalm 97 its use is applied to gods and their worshippers who are put to shame by Yahweh's defeating them. This word can also be regarded as a link.

#### *Thematic links*

Both psalms include a reference to enemies (89:10-11, 23-24;

97:3) and to heavenly beings (89:7-9; 97:7), and in both Yahweh is depicted as being highly exalted (89:14; 97:9). Psalm 89 ends with a lament, but Psalm 97 ends by calling Yahweh's people to rejoice in and to give thanks to Yahweh.

#### 3.1.6.4 Psalms 89 and 98

##### *Lexical links*

Psalms 89 and 98 exhibit 22 words in common,<sup>40</sup> and most of the words are incidental, but several can be used to identify significant links.

The word זרוע "arm" serves as a significant link. It occurs six times in Book III,<sup>41</sup> but it is not found elsewhere in Book IV, except in Psalm 98:1. The word ימין "right hand" is also worth noting. It is found nine times in Book III,<sup>42</sup> but only two psalms in Book IV have it (91:7; 98:1). Concerning the use of these two words, Psalms 89:14 and 98:1 containing both of them, use them to express the strength of Yahweh's kingship. They occur as rare words in the same segment, namely Psalms 89:14 and 98:1, and the use of the words is related to a common theme. This can be considered a significant link.

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<sup>40</sup> אל (89:7, 8, 9, 27; 98:3); אמונה (89:2, 3, 6, 9, 15, 25, 34, 38, 50; 98:3); ארץ (89:12, 28, 40, 45; 3, 4, 9); יהוה (89:2, 6, 7x2, 9x2, 16, 19, 47, 52, 53; 98:1x2, 4, 5, 6, 9); זרוע (89:11, 14, 22; 98:1); זכר (89:48, 51; 98:1); חסד (89:2, 3, 15, 25, 29, 34, 50; 98:3); ידע (89:2, 16; 98:2); חבל (89:12; 98:7, 9); ים (89:10, 26; 98:7); ימין (89:14, 26, 43; 98:1); מלא (89:12; 98:7); מלך (89:19, 28; 98:6); נהר (89:26; 98:8); עם (89:16, 20, 51; 98:9); פלא (89:6; 98:1); צדק (89:15; 98:9); קדש (89:6, 8, 19, 21, 36; 98:1); רוע (89:16; 98:4, 6); רנן (89:4, 8; 98:13); ישראל (89:19; 98:3); שיר (89:2; 98:1x2).

<sup>41</sup> Pss 77:16; 79:11; 83:9; 89:11, 14, 22.

<sup>42</sup> Pss 73:23; 74:11; 77:11; 78:54; 80:16, 18; 89:13, 26, 43.

Psalm 98:4 has the root **רוע** “raise a shout,” and the root **תרועה** “shout,” which is derived from **רוע**, occurs in Psalm 89:16. These two roots are found in five psalms (81:2; 89:16; 95:1, 2; 98:4, 6; 100:1) in Books III-IV, and all the psalms in Book IV containing the roots form certain connections with one another (see below). The occurrence of the roots in Psalms 89 and 98 are used to express praise of Yahweh.

A further link can be noted. Psalm 98:3 has a combination of the word **חסד** “love” and the word **אמונה** “faithfulness.” Similarly Psalm 89 has such a combination (vv. 15, 25) or otherwise the two words **חסד** and **אמונה** occur contiguously (vv. 3, 34, 50). The combination of the two words is found in five psalms (88:12; 89:15, 25; 92:3; 98:3; cf. 100:5) in Book III-IV.<sup>43</sup> Concerning the use of the word, in Psalm 89 it is said that David is supported by Yahweh’s love and faithfulness, and in Psalm 98 the house of Israel is described as being supported by the remembrance of his love and faithfulness.

As noted above, Psalm 89:15 displays certain ties with Psalms 96 and 97. The same feature is found in relation to Psalm 98:9. In Psalm 89:15 Yahweh’s throne is based on righteousness (**צדק**) and justice (**משפט**) by which he rules over the world. Similarly, Psalm 98:9 contains the words **צדק** “righteousness” and **שפט** “judge,” of which the latter has the same root as the word **משפט**, and the verse also has a reference to Yahweh’s judgement of the world and the earth in righteousness and equity. This is also regarded as a link. In addition, the word **מלא** “fill” may be noted. As noted above, it occurs in only three psalms (89:12; 96:11; 98:7) in Book III-IV and is used in a

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<sup>43</sup> All these psalms containing the above two words form certain links with Psalm 89: Psalm 88 is related to Psalm 89 (Goulder 1982:211; Kim 1989:274-276), and Psalm 89 is in turn tied to Psalms 92 (see above) as well as 98 and 100 (see below).

similar case (see above). The word פלא “wonder” is also worth noting. It occurs in Psalm 89:1 and in several places in Book III, but is found in Psalms 96:3; 98:1; 105:2, 5, and 106:7, 22 in Book IV, all of which are related psalms (see below). The phrase “our shield” in Psalm 89:19 referring to Yahweh as a king may have an echo in the word “arm” or “victory” in Psalm 98:1-3 which implies Yahweh’s kingship. Psalm 89:10 and 98:3 have the word “Israel” which occurs only in a limited number of psalms in Book IV,<sup>44</sup> and the plural form נהרות of the word נהר “river” in Psalm 89:26 occurs only in Psalms 93:3 and 98:8 in Book IV.

#### *Thematic links*

Both psalms depict Yahweh as a covenant God (89:34-35; 98:3) and the intimate relationship between Yahweh and his people is described in both (89:27, 34-38; 98:3). The power of Yahweh over the world is strongly emphasized in both (89:10-24; 98:1-3), and the terms reminiscent of his judgement are found in Psalm 89:15, while Psalm 98 anticipates his coming in judgement.

#### *Structural links*

Most of the links between Psalms 89 and 98 noted above are found in Psalms 98 and 89:11-19. Psalm 98 and the section of Psalm 89 both deal with the theme of Yahweh-kingship, and the repetition of the words and themes in both may suggest that many themes in Psalm 98 reflect those of Psalm 89:11-19.

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<sup>44</sup> 98:3; 99:8; 103:7; 105:10, 23, 37, 38; 106:48.

### 3.1.6.5 Psalms 89 and 99

#### *Lexical links*

There are nineteen words used in common between the two psalms,<sup>45</sup> and these psalms are linked to each other in significant ways.

Once again Psalm 89:15 serves as a significant link-verse. This verse and Psalm 99:4 have three roots in common: צדק “righteousness,” משפט “justice,” and מכון “foundation” // כון “establish,” but the link between the verses is created on a much deeper level than what is expected by the mere repetition of the words. The word “king” (מלך) in Psalm 99 has an echo in the phrase “your throne” (כִּסֵּאֲךָ) in Psalm 89:15 indicating Yahweh’s kingship, and the word “strength” (עז) in Psalm 99:4 occurs in Psalm 89:14 prior to v. 15. If Yahweh’s love (חסד) and faithfulness (אמת) are the divine attributes sustaining David and his people in Psalm 89:15, in Psalm 99:4 Yahweh’s uprightness (מישרים) and righteousness (צדק) or justice (משפט) are the divine attributes which directed the history of Israel (i.e. Jacob). These verses are so close in thought that it does not leave any doubt that they form a highly significant link.

Two other similar verses are Psalms 89:8 and 99:3. These verses have the roots קדש “holy” and ירא “terrible” in common, but since the word גדול “great” in Psalm 99:3 may correspond to רבה “great” in Psalm 89:8, three words are identified. Both verses deal with Yahweh’s

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<sup>45</sup> אל (89:7, 8, 9, 27; 99:5, 8x2, 9x2); ארץ (89:12, 28, 40, 45; 99:1); דבר (89:20; 99:7); יהוה (89:2, 6, 7x2, 9x2, 16, 19, 47, 52, 53; 99:1x2, 5x2, 6, 8, 9x2); חק (89:32; 99:7); ידה (89:6; 99:3); ירא (89:8; 99:3); כון (89:3, 5; 99:4); מלך (89:19, 28; 99:4); נתן (89:28; 99:7); עז (89:11, 14, 18; 99:4); עם (89:16, 20, 51; 99:1, 2); צדק (89:15, 17; 99:4); קדש (89:6, 8, 19, 21, 36; 99:3, 5, 9x2); קרא (89:27; 99:6x2); רום (89:14, 17, 18, 20, 25, 43; 99:2, 5, 9); שם (89:13, 17, 25; 99:3, 6); שמר (89:29, 32; 99:7); משפט (89:15, 31; 99:4x2).



kingship, depicting him as being great and awesome. On the other hand, the word **גָּבַר** “exalt” occurs six times in Psalm 89 (vv. 14, 17, 18, 20, 25, 43) and three times in Psalm 99 (vv. 2, 5, 9). Psalms 46 (v. 11x2) and 57 (vv. 6, 12) each have the word twice, but no other psalm in the Psalter contains the word more than three times, except for Psalms 89 and 99. This can also be regarded as a significant link. Concerning the use of the word, Psalms 89:14 and 99:2 use it to refer to Yahweh’s high position, while in Psalms 89:17 and 99:5 and 9 it is used to mention Yahweh’s people’s extolling him and his attributes. With regard to this, the word **שָׁקֵט** “holy” should also be noted. It is found five times in Psalm 89 (vv. 6, 8, 19, 21, 36), while in Psalm 99 it occurs four times (vv. 3, 5, 9x2). Though Psalms 78 and 105 repeat the word twice respectively, only Psalms 89 and 99 in the Psalter contain it more than three times. Moreover, the reference to “the Holy one of Israel” in Psalm 89:19 referring to Yahweh is echoed in the phrase “he is holy” in Psalm 99 (vv. 3, 5, 9) also indicating Yahweh. These features noted above serve as significant links between the two psalms. In addition, the word **קָטַב** “statute” occurs twice in Book III in Psalm 81:5 and 89:32 and four times in Book IV in Psalm 94:20; 99:7; 105:10 and 45.

#### *Thematic links*

The psalms mention Yahweh’s high exaltation (98:14; 99:2) and reveal the concern for his laws (89:31ff; 99:7). Yahweh’s power is confirmed in both (89:7-18; 99:2-4) and the reference to Yahweh’s justice and righteousness is also found in both (89:15, 30-33; 99:4). Yahweh is a covenant God (89:29, 34; 98:7-8) and both psalms describe him as having an intimate relationship with his people (89:27,

29, 34-35; 99:6-8).

### 3.1.6.6 Psalms 89 and 100

The connections between the psalms are very weak. This may in part be because of the function of Psalm 100: it serves as a conclusion to Psalms 95-100. The psalms have 17 words in common.<sup>46</sup> This is a high incidence of words, since Psalm 100 consists of relatively short verses. However, most of the words are incidental, and only a few words can be used to identify links. The words חסד “love” and אמונה “faithfulness” occur in parallel in Psalm 100:5, while in Psalm 89 these words frequently occur contiguously (see the discussion of Psalms 89 and 98), and the word רוע “raise a shout” also occurs in Psalm 89:16 and 100:1 (see the discussion of Psalms 89 and 98). In addition, in both psalms Yahweh is portrayed as a covenant God and an intimate relationship between him and his people is depicted in both (89:29, 34-36; 100:3).

### 3.1.7 Psalms 89 and 101

These psalms are from the same genre: that of the royal psalm. Apart from this aspect, the lexical links between them are very weak. Only one lexical link is found: Yahweh’s love (חסד) and justice

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<sup>46</sup> אל (89:7, 8, 9, 27; 100:3); אמונה (89:2, 3, 6, 9, 25, 34, 38, 50; 100:5); ארח (89:12, 28, 40, 45; 100:1); ברך (89:53; 100:4); דר (89:2, 5; 100:2, 5); יהרה (89:2, 6, 7x2, 9x2, 16, 19, 47, 52, 53; 1, 2, 3, 5); חסד (89:2, 3, 15, 25, 29, 34, 50; 5); ידה (89:6; 100:3); ידע (89:2, 16; 100:3); עבד (89:4, 21, 40, 51; 100:2); עולם (89:2,3, 29, 37, 38, 53; 100:5); עם (89:16, 20, 51; 100:3); פניו (89:16, 24; 100:2); רוע (89:16; 100:1); שמה (89:43; 100:2); רנן (89:13; 100:2); שם (89:13, 17, 25; 100:4).

(משפט) are the key-terms in Psalm 89<sup>47</sup> and Psalm 101 begins with the praise of such love (חסד) and justice (משפט) which constitute divine qualities.<sup>48</sup> As to thematic links, if Psalm 89 is concerned with the Davidic king, Psalm 101 is also concerned with him: the psalm ascribes its authorship to David and the body of the psalm assumes the presence of the king (see the analysis of the psalm). The concept of the king as a judge is also confirmed in both. If the verdict of the Davidic king in Psalm 89 is based on righteousness and justice which originate from the attributes of Yahweh (v. 15), the king in Psalm 101 decides to follow such attributes by enumerating what he should do and should not do. In addition, Kaiser (1961:202-203) notices that the praising vow of Psalm 101:1 and 2a $\alpha$  is associated with the covenant relationship which exists between Yahweh and the king and that the complaint of v. 2a corresponds to the extended one of Psalm 89:39-52 where Yahweh is charged with having abandoned the covenant with his servant, the king. Despite the lack of lexical links, all these features noted above concerning thematic links seem to support the connections between Psalms 89 and 101. The psalms have 14 words in common.<sup>49</sup>

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<sup>47</sup> In Psalm 89 the word חסד “love” occurs seven times (vv. 2, 3, 15, 25, 29, 34, 50), while the word משפט “justice” occurs twice (vv. 15, 31). The latter word occurs somewhat less, but the concept of justice is predominant in the psalm (cf. vv. 22-25, 31-35).

<sup>48</sup> There is a question of whether love and justice in v. 1 belong to the king’s qualities or Yahweh’s. It is likely that they are seen as “a human response to Yahweh’s own qualities” (Allen 1983:2; also Kraus 1989:278-279).

<sup>49</sup> אמונה (89:2, 3, 6, 9, 15, 22, 25, 29, 34, 38, 50; 101:6); ארח (89:12, 28, 40, 45; 101:6, 8); דבר (89:20; 101:7); דוד (4, 21, 36, 50; 101:1); דרך (89:16, 31; 101:6); יהוה (89:2, 6, 7x2, 9x2, 16, 19, 47, 52, 53; 101:1, 8); הלך (89:16, 31; 101:6); חסד (89:2, 3, 15, 25, 29, 34, 50; 101:1); ידע (89:2, 16; 101:4); כון (89:3, 5, 22, 38; 101:7); כרח (89:4; 101:8); שנה (89:24; 101:3); שיר (89:2; 101:1); משפט (89:15, 31; 101:1); שקר (89:34; 101:7).

### 3.1.8 Psalms 89 and 102

#### *Lexical links*

The psalms exhibit 35 words in common,<sup>50</sup> and some of them serve as important links. The word קצר “be short” serves as a strong link. It occurs only twice in the Psalter in Psalms 89:46 and 102:24, and in both psalms it is involved in a similar context. It occurs in the lament section within each of the psalms, being associated with the word “days” and referring to the shortness of life which means the premature ending of life. Moreover, as in Psalm 89:46 Yahweh is charged with having cut short the days of David, so Psalm 102:24 speaks of Yahweh’s having shortened the days of the psalmist. Thus, the psalms have an unusual word as well as corresponding themes in common. The link between Psalms 89:46 and 102:24 can be regarded as a highly significant one.

A close link is also found between Psalms 89:52 and 102:9. These verses have two words, אֵיב “enemies” and חָרַךְ “mock,” in common. The former word occurs four times in Psalm 89 (vv. 11, 23, 43, 52) and four times in Book IV (92:10; 102:9; 106:10, 42), while

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<sup>50</sup> אֵיב (89:11, 23, 43, 52; 102:9); אֵל (89:7, 8, 9, 27; 102:25); אָמַר (89:3, 20; 102:25); אָרָץ (89:12, 28, 40, 45; 102:16, 20, 26); בֵּן (89:7, 23, 31, 48; 102:29); דּוֹר (89:2, 5; 102:13, 19, 25x2); דְּמָה (89:7; 102:7); דֶּרֶךְ (89:42; 102:28); יְהוָה (89:2, 6, 7x2, 9x2, 16, 19, 47, 52, 53; 1, 2, 13, 16, 17, 19, 20, 22, 23); הִיָּה (89:37, 42; 102:7, 8); זָכַר (89:48, 51; 102:13); זָרַע (89:5, 30, 37; 102:29); חֲרָפָה (89:42, 51, 52x2; 102:9x2); יָד (89:14, 22, 26, 49; 102:26); יָם (89:17, 30, 46; 102:3x2, 4, 9, 12, 24, 25); יָסַד (89:12; 102:26); יָרָא (89:8; 102:16); כּוֹן (89:3, 5, 22, 38; 102:29); מוֹחַ (89:49; 102:21); מֶלֶךְ (19, 28; 102:16); נִשְׂאָה (89:10, 51; 102:11); סָחַר (89:47; 102:3); עָבַד (89:4, 21, 40, 51; 102:15, 29); עוֹלָם (89:2, 3, 29, 37, 38, 53; 102:13); עָם (89:16, 20, 51; 102:19, 23); עָנָה (89:23; 102:1, 24); פָּנָה (89:15, 16, 24; 102:3); קָדַשׁ (89:6, 8, 19, 21, 36; 102:20); קוֹם (89:44; 102:14); קָצַר (89:46; 102:24); קָרָא (89:27; 102:3); רָאָה (89:49; 102:17); שָׁבַע (89:4, 36, 50; 102:9); שָׁם (89:13, 17; 102:16, 22); שָׁמַיִם (89:3, 6, 12, 30; 102:20, 26).

the latter word is found only once in Book IV in Psalm 102:9, though it occurs several times in Book III. Regarding the use of the words, both Psalms 89:52 and 102:9 lament the mocking of the enemies. While the verse of Psalm 89 refers to the mocking of the enemies who brought about the destruction of the Davidic dynasty, Psalm 102 mentions the mocking of the enemies who were still threatening the communities of the faithful after the destruction of Jerusalem. Therefore, the two verses use the word in similar circumstances.

The word סָתַר “hide” is also worth noting. It occurs only four times in Books III-IV in Psalms 88:14; 89:47; 102:3 and 104:29. As noted earlier, Psalms 88 and 89 form certain links to each other, and Psalm 104:29 has a reference to Yahweh’s hiding his face from his creatures, but Psalms 89:47 and 102:3 both use a word in the reference to Yahweh’s hiding himself from the desperate situation the psalmist was facing. Thus, Psalms 89 and 102 share a rare word in relation to a common theme. This is also regarded as a significant link.

Further links can be noted. The word יָסַד “establish” appears five times in Books III-IV, namely Psalms 78:69; 89:12 and Psalms 102:26; 104:5 and 8, and its occurrence in Psalms 89 and 102 is associated with a similar context: Yahweh’s creation of the earth and the heavens. Indeed, these verses are very similar: “You have founded (יָסַד) *them* (i.e. “the heavens, the earth and the world,” in 89:12) // “In the beginning you laid the foundation (יָסַד) of the earth, and the heavens are the work of your hands” (102:26). The word יָרַע “descendant” is also to be noted. It occurs nowhere else in Book III, except for Psalm 89 where it occurs three times (vv. 5, 30, 37), and only Psalm 102:29 in Book IV contains it, except for Psalms 105:6 and 106:27 where the descendants of Abraham and of the wilderness generations are

concerned.<sup>51</sup> Concerning the use of the word, Psalm 89 uses it to refer to the descendants of David who would succeed him, while Psalm 102 employs the word to refer to the children of the current generation who should be secured in the future. They are similar in that the descendants in both psalms had experienced suffering (i.e. after the destruction of the Davidic dynasty in Psalm 89; in the exilic situation in Psalm 102) and in that David's descendants are also those of the current generation in Psalm 102. A link may also be found in the use of the word עֶבֶד "servant." It is found four times in Psalm 89 (vv. 4, 21, 40, 51) and in three psalms in Book IV.<sup>52</sup> All three psalms containing the word, except for Psalm 105 (which is mainly concerned with the early history of Israel in the wilderness period), are related to one another concerning the use of the word: Psalm 89 is related to Psalm 90 and Psalm 90 in turn forms a link with Psalm 102. Concerning the use of the word, in Psalms 89 and 102 the "servants" are mentioned as a suffering object (89:40, 51; cf. 102:15, 29). On the other hand, the word שָׁבַע "swear" in Psalms 89 (vv. 4, 36, 50) and 102:9 may be noted, though it is difficult to find out the theme relative to the use of the word. It occurs only in three psalms in Books III-IV (89; 95:11; 102:9).

#### *Thematic links*

There is a repetition of words and themes in the two psalms. For example, Yahweh's wrath is mentioned through the use of different words (עֶבֶר "wrath" in 89:39 and חֶמָה "wrath" in 89:47; זַעַם

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<sup>51</sup> The word נָרַע, which is the same root as the word נָרַע under discussion, occurs only in Psalm 97:11 in Books III-IV.

<sup>52</sup> Pss 90:13, 16; 102:15, 29; 105:6, 17, 25, 26, 42.

“indignation” and אַצְפָּ “wrath” in 102:12), and Yahweh’s rejection is also expressed differently, for example, “you have cast off and rejected” in Psalm 89:39; “you have renounced the covenant...and you have defiled his crown...” in Psalm 89:40 // “you have taken me up and thrown me away” in Psalm 102:11; “he has broken my strength in mid-course...” in Psalm 102:24. Both psalms also appeal to Yahweh to have pity on his people by mentioning their miserable circumstances: Psalm 89 describes the destruction of David’s walls (v. 41) and the mocking of enemies (vv. 42, 51); while Psalm 102 refers to the destruction of Jerusalem (vv. 14-17). In addition, both have a reference to the creation of earth and heaven (89:12; 102:26); both state that Yahweh’s time is endless (89:30, 37, 38; 102:28), and that Yahweh is sovereign over kings (89:28; 102:26).

#### *Structural links*

Psalm 89 begins with the praise of Yahweh and ends with a lament, while Psalm 102 begins with a lament and ends with hope for the security and prosperity of the descendants. Both psalms belong to the genre of a lament, but the end of Psalm 102 is more sober in anticipation of Yahweh’s coming than that of Psalm 89 which closes without any solution to the problem of the failure of the Davidic dynasty.

### **3.1.9 Psalms 89 and 103**

#### *Lexical links*

There are close links observable between the psalms. They have

27 words in common,<sup>53</sup> some being incidental, while some are used to establish important links. The word פשע “transgression” forms a significant link. It occurs only in Psalms 89:33 and 103:12 in Books III-IV. It appears in the oracle section in Psalm 89 which says that whoever commits transgression will be punished, and in Psalm 103 it is used to describe the abundance of Yahweh’s forgiveness. Thus, the thoughts expressed through the use of the word is contrastive. With regard to this, the word עון “iniquity” is also to be noted. This word occurs in parallel with the above word in Psalm 89:33, thus carrying the same message as found in the use of the above word, and Psalm 103 once again uses it to proclaim Yahweh’s forgiveness of iniquities. Thus, a contrast is again drawn. The word “iniquity” is found four times in Book IV (90:9; 103:3, 10; 106:43), but Psalm 90 forms a close tie to Psalm 89 concerning the use of the word, and its occurrence in Psalm 106:43 is associated with the iniquities of the Israelites in the wilderness experiences which have no direct relationship with those in Psalm 89. These two rare words can be regarded as establishing significant links.

The word צבא “host” also serves as a significant link. In Book III it occurs in Psalm 89:9 and in several other places, but it is found

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<sup>53</sup> ארץ (89:12, 28, 40, 45; 103:11); עם (89:7, 23, 31, 48; 103:7, 13, 17x2); בריח (89:4, 29, 35, 40; 103:18); ברך (89:53; 103:1, 2); גבור (89:14, 20; 103:20); יהוה (2, 6, 7x2, 9x2, 16, 19, 47, 52, 53; 103:1, 2, 6, 8, 13, 17, 19, 20, 21, 22x2); זכר (89:14, 18; 103:48, 51); חסד (89:2, 3, 15, 29, 34, 50; 103:4, 8, 11, 17); ידע (89:2, 16; 103:7, 14); יום (89:17, 30, 46; 103:15); כון (89:3, 5, 22, 38; 103:19); כסא (89:5, 15, 30, 37, 45; 103:19); מלך (89:19, 28; 103:19); משל (89:10; 103:19, 22); נפש (89:49; 103:1, 2, 22); עבר (89:42; 103:16); עולם (89:5, 47; 103:16); עון (89:33; 103:3, 10); פשע (89:33; 103:12); צבא (89:9; 103:21); צדק (89:15, 17; 103:6, 17); קדש (89:6, 8, 19, 21, 36; 103:1); רב (89:8, 51; 103:8); שם (89:13, 17, 25; 103:1); שמים (89:3, 6, 12, 30; 103:11, 19); שחר (89:29, 32; 103:18); משפט (89:15, 31; 103:6).



nowhere else in Book IV, except for Psalm 103:21. With regard to this, the word מַשַׁל “rule” is also worth noting. It is only Psalm 89:10 in Book III that contains it, and three psalms in Book IV (103:19, 22; 105:20, 21; 106:41) include it, but its use in Psalms 105 and 106 is associated with human rule rather than with the divine rule such as Psalms 89 and 103 are mainly concerned with. Thus, in Psalms 89 and 103 the word is used in an exclusive sense referring to the reign of Yahweh, with no other psalm in Books III-IV having a comparable use of it. It is important to point out that the above two words צָבָא and מַשַׁל occur in the same segment within each of the psalms (89:9-10; 103:19, 21, cf. v. 22) and at the same time they are both used to describe Yahweh’s universal kingship. All these features likewise suggest that the link established by the two words between the psalms may not be accidental.

Other links can be noted. A striking link is found in Psalms 89:49b and 103:4a. The description of Yahweh as “one who redeems life from the Pit (שַׁחַת)” in Psalm 103:4a can be seen as an answer to the question “who can deliver his soul from the power of Sheol (שְׁאוֹל)?” in Psalm 89:49b. Indeed, the word שַׁחַת “pit” forms a synonym with שְׁאוֹל “Shoel” in Psalm 16:10, and the meanings of the two words “redeem” (גָּאֹל) and “life” (חַיִּים) in Psalm 103:4a correspond to those of the words “deliver” (מִלַּט) and “soul” (נַפְשׁ) in Psalm 89:49b respectively. The similar words and the same theme found between the two suggest a connection. This is also considered a vital link. Further links are to be noted. Only Psalm 89 in Book III has the word כִּסֵּא “throne” five times (vv.5, 15, 30, 37, 45), while in Book IV is it found four times in Psalms 93:2; 94:20; 97:2; 103:19. Concerning the use of the word, Psalm 89 uses it to mention the throne of David,

while in Psalm 103 it is used in referring to Yahweh's throne in heaven. If one assumes that the throne of David is the counterpart of that of Yahweh in Psalm 89:6ff where his heavenly throne is described (though the word is not found therein), both psalms speak of the same heavenly throne. The use of the word אב "father" is also worth noting. It occurs nineteen times in the Psalter, but the designation of Yahweh as a father is found only three times in Psalms 68:6; 89:27 and 103:13. Its occurrence in Psalms 89 and 103 is regarded as an important link.

In addition, both psalms contain the word ברית "covenant," which is found four times in Psalm 89 (vv. 4, 29, 35, 40) and only once in Book IV in Psalm 103:18, except for Psalms 105:8, 10 and 106:45 which deal with the early history of Israel. In Psalm 89 Yahweh is charged with having renounced his covenant with David (v. 40), but Psalm 103 emphasizes the continuation of Yahweh's everlasting love and his faithfulness to his people (v. 17), also stressing the observance of his laws (v. 18).

#### *Thematic links*

The expression "he remembers that we are dust (אנח)" in Psalm 103:14, reminiscent of the creation story in Genesis 2-3, has an echo in Psalm 89:49 where the words "create" (ברא) and "sons of men" (בְּנֵי אָדָם) may also be recalled in the creation story. In both Yahweh is mentioned as Creator (98:12; 103:19) and the divine beings surrounding him are noted (89:8-9; 103:20-21).

The thematic links between the psalms are found to be contrastive. Psalm 89:39 and 47 depict Yahweh as being full of wrath, but Psalm 103:8 mentions that he is slow to anger, being merciful and gracious. The oracle section of Psalm 89 declares that sins and

transgressions should be punished (v. 33), while in Psalm 103 it is said that Yahweh does not treat us according to our sins and iniquities. In Psalm 89 the psalmist desperately prays to God to have compassion on his people (vv. 48-52), but Psalm 103:13 states that Yahweh pities those who fear him, as a father pities his children.

#### *Structural links*

Psalm 89 ends without a proper answer to a desperate situation. However, Psalm 103 enumerates Yahweh's beneficial acts which were illustrated in an individual life and in the history of Israel and ends with the description of Yahweh's kingship which vitalizes hope for desperate men. Psalm 89 raises questions, but Psalm 103 presents answers to the problems of human life. As indicated the close links between the psalms which have been illustrated above, Psalm 103 answers the questions posed by Psalm 89.

## Part II

### 3.2.1 Psalms 91 and 90

That there are strong connections between Psalms 90 and 91 or between the three Psalms 90-92 has been noticed by many scholars. For example, regarding Psalms 90-92 as a group and interpreting them in a certain sequence, Kirkpatrick (1903) has noted that Psalm 90 is the plea of Israel in exile, to which Psalm 91 delivers “the voice of faith assuring Israel that it will be safe in the midst of the calamities which are about to fall upon Babylon” (1903:553). Contrary to this, Psalm 92 consists of thanksgiving for deliverance.

Though there is no agreement among scholars on the dates of origin of the three psalms, Kirkpatrick’s attempt (1903:553) to look at the psalms in terms of certain concatenations has been supported by many scholars in one way or another.<sup>1</sup> When read together as a single text, it becomes clear that they carry certain messages. Here our concern is with the relationship between Psalms 90 and 91. The relationship between Psalms 90 and 92 will be treated subsequently.

#### *Lexical links*

Psalms 90 and 91 have 12 lexemes in common.<sup>2</sup> Most of the

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<sup>1</sup>Rogerson & Mckay (1977:204); Reindl (1980:350-356); Wilson (1985a:215f); Zenger (1991a:212-214, 1991b:238-239, 1994b:156-157); Howard (1993b:110-112); Krüger (1994:213-214); Sheppard (1992:151).

<sup>2</sup>אלף (90:4; 91:7); אמר (90:4; 91:2); ידע (90:11, 12; 91:14); יום (90:4, 9, 10, 12, 14, 15; 91:16); ירא (90:11; 91:5); לָלֶזֶק (90:4; 91:5); מעַן (90:1; 91:9); עַרְף (90:10; 91:5); בְּעֵינַיָּךְ (90:4; 91:8); רֵאחַ (90:15, 16; 91:8); רַעַה (90:15; 91:10); שֹׁבַע (90:14; 91:16).

words listed are incidental, not contributing to links between the psalms. However, the word **מַעוֹן** “refuge” or “dwelling place” is a significant link.<sup>3</sup> The word as a noun form referring to Yahweh occurs only five times (Pss 26:8; 68:6; 71:3; 90:1; 91:9) in the Psalter, but any adjacent psalm in Books III-IV does not contain it, except for Psalms 90:1 and 91:9. Psalm 90 begins with a confession that Yahweh is a refuge, while Psalm 91:9, which functions as a nexus verse concluding vv. 1-8 (see the analysis of the psalm), also refers to him as a refuge. Thus, structurally the word occurs in an important place in each of the psalms.<sup>4</sup>

Less significant than the word **מַעוֹן** but still important, is the word **שָׂבַע** “satisfy.” It occurs seven times (90:14; 91:16; 103:5; 104:13, 16, 28; 105:40) in Book IV. Psalm 104 takes the subjects of the verb **שָׂבַע** as earth or trees or the things living in the sea, and a direct relationship with Psalms 90 or 91 taking Yahweh as a subject is not drawn. By contrast, in Psalm 105:40 its occurrence is related to Yahweh’s providing his people with food in the wilderness, which has nothing to do with Psalms 90 and 91. On the other hand, since Psalm 103 forms certain ties with Psalms 90 and 91, the discussion of the word will be noted below. Now, the relationship between Psalms 90 and 91 with regard to the word **שָׂבַע** is drawn by the contrast between them. In Psalm 90:14 the psalmist prays to God to have mercy on his

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<sup>3</sup> The words **מַעוֹן** “dwelling place” and **מַעוֹן** “refuge” are interchangeable in the Hebrew Bible. See the analysis of Psalm 90. The word **מַעוֹן** is not found in Book III-IV in the Psalter.

<sup>4</sup> Psalm 90:1 states that Yahweh was our “refuge” or “dwelling place” in the past, but Psalm 91:9-10b respond to the former by saying that if you make the Most High your dwelling - even the Lord, who is my refuge - then no harm will befall you.

servants and to “satisfy” them with his love in the morning, and Psalm 91:16 responds to that with God’s oracle by saying, “I will satisfy him with long days.”<sup>5</sup> In Psalm 90 the psalmist laments the transient life of human beings, but Psalm 91 promises a long life (“long days”). Though the word occurs in several places in Book IV, only Psalms 90 and 91 have the same theme with regard to its use (see also Psalm 103).

In addition, the word אֶלֶף “thousand” occurs only three times in Book IV, once in Psalm 105:8 and once in each of Psalms 90:4 and 91:9, while the word עָנַף “fly” is found four times (Pss 18:11; 55:7; 90:10 and 91:5) in the Psalter, but no any adjacent psalms in the Psalter or any psalm in Books III-IV have it, except Psalms 90 and 91.

#### *Thematic links*

Stronger links between the psalms are found in thematic aspects. In Psalm 90 the psalmist describes Yahweh as “a refuge” (v. 1) whom he has trusted and he supplicates the restoration of God’s mercy for his servants. In response, Psalm 91 demonstrates throughout the psalm that Yahweh is a refuge answering with the promise of salvation for those seeking refuge in him (vv. 14-16). At the beginning of the psalm Yahweh is portrayed as “the shadow of the Almighty” in which “the pious believer ... has sought shelter and protection...” (Luke 1972:192), and as Hugger (1971:58-59) notes, the word מְנוּחָה “refuge” in Psalm 91 is a key-word by which the whole psalm can be properly understood. The word “refuge” (vv. 2, 4, 9) used three times in the psalm, occurs

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<sup>5</sup> Koenen (1995:56-58) illustrates that the end of Psalm 91 and the beginning of Psalm 92 reflect Psalm 90:13-17. He notes that Psalm 91 provides the promise of salvation to the plea of Psalm 90.

only in this psalm throughout the Psalter, and gives the strong assurance that the prayer of Moses in Psalm 90 will be answered (Sheppard 1992:150-151). Psalm 90 confesses that Yahweh is a refuge and asks him to have mercy on his people, while Psalm 91 provides the assurance of protection through the metaphors of refuge like “shelter,” “shadow,” “pinions” and “wings,” etc., (vv. 1-13) and through a divine oracle (vv. 14-16). With regard to this, Psalm 91 uses various metaphors, but the metaphors found in the expressions “the terror of the night” and “the pestilence in darkness” in vv. 5-6 may be linked to the idea of Psalm 90:5. According to Booij (1987:393-396), the word שָׁנָה “sleep” in Psalm 90:5 is not just “every night’s sleep,” but “sleep” with the connotation of “death,” or else a sleep which makes man vulnerable (cf. Tsevat 1985:115-117). In fact, Psalm 76:6-7 and Nahum 3:18 describe the death of enemies as “sleep,” and שָׁנָה is also used in Job 14:12 and Jeremiah 51:39 and 57 in the sense of death. If this is the case, the metaphors of Psalm 91:5-6 noted above, which can refer to some plague or attacks reminiscent of death, may be echoed in the idea of Psalm 90:5 (see “a watch in the night” in v. 4). Psalm 91:5ff answer Psalm 90:5 by speaking of the sureness of Yahweh’s protection for his people.

Other thematic links should be noted. In Psalm 90 the psalmist states that Yahweh’s servants have experienced affliction as well as evil for many years (v.15) and in Psalm 90:15 he prays to God to save him from such experiences. From the perspective of the conjunction between Psalms 89 and 90, this experience echoes Psalm 89 where it is said that the hands of David’s enemies have defeated him (89:43-47, 51-52), but Psalm 91 promises salvation by speaking of the destruction of the wicked (v. 7-8) and the protection of the righteous (v. 14).

In Psalm 90 Moses is described as the one who prays for the community of faith, as the title indicates, while the body of the psalm displays ties with Moses, as noted above. The connection with Moses is also evident in Psalm 91. As Snaith (1934:55-58) and Briggs & Briggs (1969:279) have already noted, the psalm displays strong links with the Song of Moses in Deut 32 (see also Tate 1990:452).<sup>6</sup> If this is the case, Psalms 90 and 91 have Moses-dimensions which may lead us to see a further link between them. In addition, both are concerned with Yahweh's people, the servants in Psalm 90 and the faithful in Psalm 91.

#### *Structural links*

The structural links between the psalms are weak, but some points should be noted. Psalm 90 ends with the plea for God's mercy on his servants, while Psalm 91 as a hymn closes with a divine promise. The juxtaposition of the lament with the hymn carrying the promise of salvation leads us to look at a sensible consequence between them: Psalm 91 answers the questions posed by Psalm 90 by saying that Yahweh is a sure refuge and he will answer a person seeking help and protection (v. 14ff). When these two psalms are read together in canonical context, they bear a definite message. Psalm 90 poses theological problems, but in response the latter gives concrete examples of Yahweh's protection and securing of his people, taken from nature

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<sup>6</sup> Sheppard (1992:150-151) argues that in Psalm 90 Moses acts as an intercessor for his people in the same way as he did in Exod 32, while Psalm 91 reflects his intercession as follows: "First, the psalm calls to mind Moses' original invocation, 'My refuge and my fortress; my God in whom I trust' (91:2); second, the psalm reassures Israel that 'under his [God's] wings you [Israel] will find refuge' (v.4); and last, God's answer confirms the truth that Israel's refuge is in God, 'Because you took the Lord - my refuge, the Most High - as your haven' (v.9)."



and everyday life, thus reacting theologically to the problems of Psalm 90.

### 3.2.2.1 Psalms 92 and 90

The links between Psalms 90 and 92 are not as strong as those between Psalms 89 and 92, but certain links between them do exist.<sup>7</sup> They have 15 words in common.<sup>8</sup> Most of these are incidental, but some of them contribute to links in significant ways.

#### *Lexical links*

The exclusive lexical links between these psalms are very weak. Only one word can be listed: צָרַח “flourish” (90:6; 92:8). It occurs three times in Book IV (90:6; 92:8 and 103:15) and all the psalms containing the word form certain links with one another: Psalm 90 displays ties with Psalm 92 as well as with Psalm 103. In Psalms 90 and 92 the word is used in referring to the flourishing of grass. In the former, grass is compared to the ephemeral life of human beings, but in the latter it is used to describe the destiny of the wicked.

A striking link is found between corresponding words of Psalms 90:14-17 and 92:3-5. The following comparison of words shows the

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<sup>7</sup> Numerous scholars like Kirkpatrick (1903:553); Reindl (1980:350-356); Zenger (1991a:212-213, 1991b:238-239, 1994b:156-157); Howard (1993b:112); Krüger (1994:213); and Koenen (1995:56-58) have noted the close links between Psalms 90 and 92.

<sup>8</sup> אֹרֶן (90:10; 92:8, 10); אִישׁ (90:1; 92:7); בִּבְקָר (90:5, 6, 14; 92:3); הָיָה (90:1, 5, 17; 92:15); חֲסִידְךָ (90:14; 92:3); יָד (90:17; 92:5); יָדַע (90:11, 12; 92:7); לִילֵהָ (90:4; 92:3); עַ וְלֵם (90:2; 92:8); עֵינַי (90:4; 92:12); מַעֲשֵׂהָ (90:17; 92:5, 6); פָּעַל (90:16; 92:5, 8, 10); צָרַח (90:6; 92:8); רִגְן (90:14; 92:5); שֹׁמֵחַ (90:14, 15; 92:5).

close link between them (cf. Reindl 1980:353):

Ps 90:14-17	Ps 92:3-5
בְּבֹקֶר חֶסֶדְךָ (v. 14)	בְּבֹקֶר חֶסֶדְךָ (v. 3)
רִנָּן (v.14)	-----
שִׂמְחָה (vv. 14, 15)	שִׂמְחָה (v. 5a)
פְּעֻלָּתְךָ (v. 16)	פְּעֻלָּתְךָ (v. 5a)
מַעֲשֵׂה יְדֵינֵנוּ (v. 17)	בְּמַעֲשֵׂי יְדֵיךָ (v. 5b)
-----	רִנָּן (v. 5b)

The arrangement of these words in the two psalms as shown above is so similar that it seems difficult to deny that close links exist between them. In content Psalm 90:14a corresponds to Psalm 92:3a. The plea in the former, “satisfy us with your love in the morning,” is answered in the latter by the expression, “it is good to declare your love in the morning.” While in Psalm 90 the psalmist prays for the restoration of God’s love, Psalm 92 thanks Yahweh for his love in worship. Moreover, in Psalm 90:16 the psalmist asks that God’s work (פעל) appears to his servants, while Psalm 92:4a responds to it by saying that God made the psalmist glad by his work (פעל). A further link is also confirmed. The closing supplication of Psalm 90:17b, “establish the work (מעשה) of our hands (יְדֵינוּ)” also corresponds to the expression in 92:4b-5a, “I sing for joy at the works (מעשה) of your hands (יְדֵיךָ). How great are your works (מעשה), O Lord.”

#### *Thematic links*

Thematically the two psalms exhibit links, though these are not strong. In both Yahweh’s eternity is perceived (90:2; 92:9) and the concern for Yahweh’s people also appears in both. In Psalm 90:13-17 the psalmist prays for mercy on God’s people, but in 92:13ff the

righteous, who represent his servants, are described as dwelling in the house of Yahweh. Moreover, the metaphor describing the transient life of human beings in Psalm 90:5-6, “like grass that grows up in the morning and that withers in the evening” is replaced in Psalm 92:16 by the metaphor describing the life of the righteous with “they shall bear fruit in old age, they will stay fresh and green” (Zenger 1991a:213; 1994b:157). On the other hand, Psalm 90:15 indicates that Yahweh’s servants have been afflicted and have experienced evil (הַעֲרָ) for many years, but Psalm 92 informs us that all workers of evil (אֲרָ) will be destroyed. In addition, wisdom vocabulary is seen in both psalms. Psalm 90 contains wisdom vocabulary like “consider” (v. 11), “fear” (v. 11), “teach” (v. 12) and “a heart of wisdom” (v. 12), while Psalm 92 uses words like ‘dull man” (v. 7), “know” (v. 7), “the stupid” (v. 7), “understand” (v. 8), “the wicked” (v. 9) and “the righteous” (v. 13).

#### *Structural links*

There are structural aspects worth noting. Psalm 90 is a lament containing a prayer, but Psalm 92 is a song of thanksgiving. On the other hand, Psalm 90 ends with a plea that Yahweh re-establish the works of his servants, while Psalm 92 closes by mentioning the prosperity of the righteous in future (cf. Kraus 1989:229-230). Thus, from a canonical perspective, Psalm 92 responds to Psalm 90. For example, the petition of Psalm 90:16, “let your work be manifest to your children and your glorious power to their children,” is answered in Psalm 92.

#### **3.2.2.2 Psalms 92 and 91**

The connections between Psalm 91 and 92 are not as strong as those between Psalms 90 and 91 or between Psalms 90 and 92. The psalms have 8 words in common,<sup>9</sup> but there are few words suggestive of strong ties. However, as adjacent psalms they exhibit certain ties which suggest that they should be read from a perspective of concatenation.

### *Lexical links*

Lexically the word עֶלְיוֹן functions as a significant link between them. It only occurs once, in Psalm 97:9 within the corpus of Psalms 90-106, except for Psalms 91 and 92. In Psalm 91 it appears twice, namely, v. 1 and v. 9, along with the title “Yahweh” (vv. 2, 9). The psalm begins with the titles עֶלְיוֹן (v. 1) and יְהוָה (v. 2) and concludes the first section, vv. 1-9, with the same titles. Both titles “Most High” and “YHWH” are placed at important positions in the psalm. Conspicuously enough, Psalm 92 also begins with the same titles “Most High” and “Yahweh.”

Other lexical links, which are also combined with thematic links, are found in Psalm 91:8 and 92:12. First of all, these verses repeat the word נֹבֵט “see.” It is often used in parallel with the word רָאָה “see” (Pss 22:18; 37:34; 54:9b; 59:11; 112:8; cf. 52:8) and its meaning is similar to that of the latter (Tate 1990:463). Psalm 91:8 contains these two words in close association. Moreover, these verses have the word עַיִן “eye” in common, and the word רְשָׁעִים “the wicked” in Psalm 91:8 corresponds to רָעַע “evil” in Psalm 92:12. Furthermore, both these

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<sup>9</sup> אֱלֹהִים (91:2, 9; 92:2, 5, 6, 9, 10, 17, 16); יָדַע (91:14; 92:7); לַיְלָה (91:5; 92:3); נֹבֵט (91:8; 92:12); עַיִן (91:8; 92:12); עֶלְיוֹן (91:1, 9; 92:2); רָעַע (91:10; 92:12); שָׁם (91:14; 92:2).

verses deal with the reward of the wicked: in the former the faithful sees with his eyes the recompense of the wicked who have fallen down beside him (v. 7), while in the latter the faithful who is exalted high (v. 11) also sees with his eyes his enemies rising against him.

#### *Thematic links*

The thematic links between the two psalms are also to be noted. Both deal with the righteous and the wicked, contrasting the former to the latter. In Psalm 91 the righteous, who are protected by God, are described in contrast to the destiny of the wicked who will be destroyed. Similarly in Psalm 92 the wicked, who will perish for ever (vv. 8-10), are described in contrast to the faithful who shall dwell in the house of Yahweh (vv. 13-14). On the other hand, the designation of Yahweh as צור “rock” in Psalm 92:16 is echoed by words like “refuge” (vv. 1, 4, 9), “fortress” (v. 2) and “deliver” (v. 14) in Psalm 91. Since the word צור is often used along with the above three terms in the Hebrew Bible (Pss 18:3; 31:3; 71:3; 62:7; cf. 27:5), the reference to Yahweh as “rock” in Psalm 92 may reflect the message of the previous psalm. Thus, both psalms describe Yahweh as a refuge or the rock of salvation. In addition, both psalms are used in liturgical worship.

#### *Structural links*

Structurally they do not have many elements in common, but a few points should be noted: Psalm 91 starts with the titles עֲלֵי יְיָ and הַהַר, and Psalm 92 uses the same titles at the beginning. Psalm 91 is a hymn, used in a liturgical situation, while Psalm 92 is a psalm of thanksgiving, also used in worship service. The juxtaposition of the hymnic psalm with the thanksgiving psalm seems natural. The last

section of Psalm 91, the divine oracle from Yahweh's mouth, proclaims his protection and salvation for those seeking help from him, but the beginning of Psalm 92 seems to answer for it with the praise of thanksgiving. However, in Psalm 92 the presence of the title, "A Psalm, a song for the Sabbath day" seems to indicate the demarcation between Psalms 91 and 92.

### 3.2.3 Psalms 93 and 92

Though Psalms 92 and 93 do not have strong lexical links, they are tied to each other in significant ways. They have only six words in common,<sup>10</sup> but one of the reasons for this may be the relatively short length of Psalm 93 itself, containing only five verses.

#### *Lexical links*

One significant link is found in the word מָרוֹם "high" in Psalms 92:9 and 93:4.<sup>11</sup> It occurs elsewhere in Book IV in Psalm 102:20, but nowhere else in adjacent psalms. Both psalms 92 and 93 use it in mentioning Yahweh's exalted position. In other words, the statement in Psalm 92 that Yahweh is greater than the enemies corresponds to that in Psalm 93 that "Yahweh is much mightier than the sounds of the waters and the waves of the sea." A further important point is found in the position within each psalm of the verses containing this word. In Psalm 92:9, the particular verse forms a monostich and is positioned in

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<sup>10</sup> אֲמֵן (92:3; 93:5); בֵּית (92:14; 93:5); יְהוָה (92:9; 93:3, 4); מֵאֵד (92:6; 93:5); עַל וְלֵם (92:9; 93:2); גִּבּוֹר וָם (92:9; 93:4; cf. 92:11).

<sup>11</sup> Tate (1990) and Howard (1993b:113) also note the occurrence of the word in these psalms as a significant link.

the centre of the psalm in order to emphasize its contents. As already noted in the analysis of Psalm 92, vv. 8c and 10b-c emphasize the perishing of the wicked, while v. 9 effectively stresses Yahweh's high position which can cause the ultimate destruction of the wicked. Thus, the word מָרוֹם occurs in an important verse reflecting Yahweh's ultimate victory. The word מָרוֹם is also used in a similar way in Psalm 93:4. As noted in the analysis of Psalm 93, the reference to waters and the sea in vv. 3-4 symbolizes the forces of chaos which may be entities in history and v. 4 strongly emphasizes Yahweh's high position through the repetition of the comparative preposition מִן "than" which contrasts Yahweh's power to the forces of chaos (Prinsloo 1993a:255-256).<sup>12</sup> With regard to this, the use of the word מָרוֹם in v. 4 emphasizes Yahweh's total control over the chaotic forces. Thus, the verses containing the word under discussion are positioned in similar important places in each of the two psalms which deal with the contrast between Yahweh and his enemies (or chaotic forces) and both also deal with the same theme (i.e. the exaltation of Yahweh which causes the destruction of the enemies). This can hardly be accidental.

### *Thematic links*

There are thematic links which may be noted. Psalm 92:3 declares the faithfulness (אֱמֵן) of Yahweh by which the wicked are judged, while Psalm 93:5 sets forth the sureness (אֱמֵן) of Yahweh's decree (עֲרֵת) by which Yahweh's judgement over the chaotic forces will

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<sup>12</sup> Briggs & Briggs (1969:302-303) aptly summarize the thought of the verse as follows: "The poet's conception is, that however magnificent the sea may be in a storm, Yahweh is much more magnificent as He reigns on high, above its tumult and raging, with the implication that He will eventually still it and reduce it to order."

be exercised. On the other hand, in Psalm 92:12 the rising of the wicked against the psalmist may also be echoed in the expression “the lifting up of the floods” in Psalm 93:3, which stands against Yahweh’s power. In the former the wicked stands against the psalmist, while in the latter the force of chaos is opposed to Yahweh’s power. However, they are all enemies of Yahweh in the final analysis.

As Mettinger (1988:122) notes, the word עָלֵינוּ יְיָ “Most High” in Psalm 92:2 may be an “epithet for kingship” and thus, the beginning of the psalm refers to the theme of Yahweh’s kingship which is further developed in Psalm 93 and the following psalms, 96-99.

On the other hand, emphatic anadiploses are used in both psalms. In Psalm 92:10 the word “enemies” is repeated for the sake of emphasis, and the phrases “he is robed” in Psalm 93:1 and “lift up” in v. 3 are also repeated for the same purpose. Moreover, the phrase הָרָחֵק, מְלֵעֵלָּא in 92:9b is paralleled to הָרָחֵק מְלֵעֵרְמָא in Psalm 93:2b, and in both psalms tricolons are very often used (92:8, 10, 12; 93:1, 3, 4, 5). Both psalms depict Yahweh as Creator who established the world (92:5-6; 93:1c), while Yahweh’s house (בֵּית) is also mentioned as a secure place for the righteous in both (92:14; 93:5).<sup>13</sup>

### *Structural links*

Structural links are very weak, yet some remarks may be made. Psalm 92 is a thanksgiving psalm. It contrasts the righteous to the wicked, emphasizing their destruction. The problem the psalmist was

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<sup>13</sup> Tate (1990:476-477) notes as a further link the connection of the divine enthronement theme in Psalm 93 with the Sabbath theme in Psalm 92, based on the Jewish tradition that Psalm 93 was recited on Friday (the Enthronement), while Psalm 92 was read on Saturday (the Sabbath).



struggling with seems to have been the prosperity of the wicked and the suffering of the righteous. Psalm 93 likewise responds to the questions posed by Psalm 92 by introducing the theme of Yahweh's kingship which may lead us to see how all problems are overcome in Yahweh the king.

### 3.2.4.1 Psalms 94 and 92

The close links between Psalms 92 and 94 have already been pointed out by many exegetes like Wilson (1985a:216-17), Howard (1993b:120-21), Tate (1990:488-89) and Koenen (1995:60). In fact, the psalms are connected in significant ways.

#### *Lexical links*

The psalms have 20 words in common,<sup>14</sup> and some of them have significant links. The word בָּעֵר “dull” or “stupid” in 94:8 occurs only seven times in the Hebrew Bible and only once in the Psalter,<sup>15</sup> while the word בָּעַר “dull” in 92:6, derived from the former word, appears five times in the Hebrew Bible and three times in the Psalter.<sup>16</sup> Four psalms in the Psalter have the root בער “dull,” but it is found only in Psalms 92:7 and 94:8 in the whole of Books IV-V. The word כָּסִיל

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<sup>14</sup> און (92:8; 94:4, 16, 23); און (92:12; 94:9); אל (92:14; 94:22, 23); בין (92:7; 94:7, 8); בער (92:7; 94:8); יהוה (92:5, 16; 94:3, 7, 11, 12, 14, 17, 18); מחשבה (92:6; 94:11); חסד (92:3; 94:18); ידע (92:7; 94:11); ישר (92:16; 94:15); כָּסִיל (92:7; 94:8); נבט (92:12; 94:9); עין (92:12; 94:9); פֶּעַל (92:5, 8, 10; 94:4, 16); צדק (92:13; 94:15, 21); צור (92:16; 94:22); קום (92:12; 94:16); רע (92:12; 94:13, 16, 23); רשע (92:8; 94:3a, 3b, 13); שָׁמַע (92:12; 94:9).

<sup>15</sup> Isa 19:11; Jer 10:8, 14, 21; 51:17; Ez 21:36; Ps 94:8.

<sup>16</sup> Prov 12:1; 30:2; Pss 49:11; 73:22; 92:7.

“stupid” (92:7; 94:8) also functions as a significant link. It appears only three times (49:11; 92:7; 94:8) in the Psalter, but it is not found elsewhere in Books III-V, excepting Psalms 92 and 94. However, more noticeably, the verses of both psalms containing the two words noted above, Psalms 92:7 and 94:8, are connected by the repetition of the three words, בער, כסיל and בין (“understand”),<sup>17</sup> as the following shows: “The dull man (בער) cannot know, the stupid (כסיל) cannot understand (בין) this.” (92:7) // “Understand (בין), O you dull ones (בער) among the people! You stupid ones (כסיל), when will you become wise? (94:8). Both Psalms 92:7 and 94:8 containing the three words surprisingly mark the beginning of the wisdom section (92:7-8; 94:8-15) within each of the psalms.<sup>18</sup>

The word מחשבה “thought” (92:6; 94:11) can also be added as an important link. It occurs only six times (33:10, 11; 56:6; 92:6; 94:11; 140:6) in five psalms in the Psalter, but only in Psalms 92:6 and 94:11 in Books III-IV. With regard to the use of the word in Psalm 94:11, Yahweh’s knowing the thoughts of men is contrasted to the dull man’s not knowing *this* (i.e., your [God’s] thoughts in v. 6b) in Psalm 92:6-7.<sup>19</sup> On the other hand, the phrase פְעֲלֵי אֶן “all workers of evil” occurs in Psalms 92:8, 10 and 94:4, 16, but only Psalm 101:8 in the rest of Book IV has this phrase. Since Psalm 101 forms strong ties with Psalm

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<sup>17</sup> Howard (1993b:121) also regards the occurrences of these three words in both psalms as a significant link.

<sup>18</sup> Psalm 92:13-15 also reflect wisdom vocabulary. See Whybray (1996:54-55).

<sup>19</sup> Verses 5-7 of Psalm 92 are closely related to one another (see analysis of the psalm). In v. 7 the pronoun זֶה “this” functions as a double-duty serving v. 7a and 7b (Tate 1990:461). It is likely that the pronoun refers back to v. 6 (Kinder 1975:335; Weiser 1979:614). In this case it mentions the depth of God’s thoughts in v. 6b as well as the greatness of his works in v. 6a.

94 (see below), its occurrence in the former detracts from the link between Psalms 92 and 94 regarding the occurrence of the word. In both Psalms 92 and 94 the workers of evil are similarly described as the objects to be judged by Yahweh.

Further links should also be stated. Both psalms contain the word צור “rock” (92:16; 94:22), which is found twice (Pss 95:1; 105:41) in other psalms in Book IV, as noted above.<sup>20</sup> Its occurrence at the end of each psalm seems to form an inclusio, surrounding Psalm 93. In both Yahweh is described as a rock which his people can trust. In addition, Psalms 92:16 and 94:15 have the word ישר “upright,” which is also found once in Psalm 97:11 in Book IV, and the word שחל “plant” in 92:14 also forms a synonym with the word נטע “plant” in 94:9 (Sohn 1991:82-82).

#### *Thematic links*

Thematically the psalms are also closely related. In both of them Yahweh is described as a creator (92:5-6; 94:9) and also as a sovereign ruling over man. The concern for Yahweh’s people is perceived in both (92:11; 94:14), but he is described as standing up against the wicked (92:7-12; 94:1-3, 7-11). In contrast to this, the righteous shall dwell in the house of Yahweh (92:13-14) and justice shall be granted to them (94:15).

The image of the wicked’s boasting and arrogance described in Psalm 94:4ff echoes that of the flourishing of the wicked in Psalm

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<sup>20</sup> The importance of the word in Psalms 95 and 105 has already been noted in the discussion of Psalms 94 and 89. Zenger (1994b:165) notes that the confession of trust in Yahweh in Psalm 94:22 refers back to Psalm 92:16 and at the same time opens the way to Psalm 95 where v. 1 starts with the praise to Yahweh as the rock of salvation.

92:7-8. In the latter they sprout like grass, but are described as going to perish (v 10). Similarly in the former they exult (v. 3) and speak arrogant words (vv. 3ff), but are doomed by Yahweh's judgement (v. 23).

### *Structural links*

The psalms display certain structural similarities. Both deal with the contrast of the wicked to the righteous. As noted, both have wisdom vocabulary (92:7-8, 13-15; 94:8-15) and in both an emphatic anadiplosis is found, that is, the word "enemies" in Psalm 92:10 and the phrases "how long" in Psalm 94:3 and "wipe out" in v. 23. The use of anadiplosis in both is intended to emphasize the destruction of the wicked. Moreover, as the word  $\text{יְהוָה אֱלֹהֵינוּ}$  "Most High," denoting Yahweh's kingship at the beginning of Psalm 92, anticipates his kingship, so Psalm 94 begins with the perspective of the kingship.

### **3.2.4.2 Psalms 94 and 93<sup>21</sup>**

Though Psalms 93 and 94 differ in genre, they have important lexical and thematic links. In fact, many exegetes have noticed the close links between Psalms 93 and 94 in one way or in another.<sup>22</sup> They

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<sup>21</sup> Howard's dissertation (1986) is entirely devoted to the study of Psalms 93-100. His thorough analysis of Psalms 93 and 94 in the perspective of concatenation is commendable. For a detailed analysis, see Howard (1986:145-150, 201-202, 1993b:114-120). However, some points which Howard missed will be added in the process of our discussion.

<sup>22</sup> Howard (1986:145-150, 201-202; 1993b:114-120); Tate (1990:477-478, 488-490); Koenen (1993:61-62); Gosse (1994:303-306; 1997:72-74); Whybray (1996:77).

have 8 lexemes in common,<sup>23</sup> and some of these constitute important links.

### *Lexical links*

As Howard (1986:145-150; 1993b:114-120) notes, the use of the words **מַאֲרֹם** “majesty” in Psalm 93:1 and **מִתְנַשֵּׂא** “proud” in 94:2 should be regarded as a significant link. Both words are derived from the same root **נָשָׂא** “rise up,” which as noted above, occurs rarely in the Psalter, even in the Old Testament<sup>24</sup> (see the discussion of Psalms 89 and 94). Of all the psalms in Books I-IV in the Psalter, Psalm 93 has the word **מַאֲרֹם**, and also Psalms 17:10 and 89:10, the latter of which forms a close link with Psalm 93, as noted, while only Psalm 94 contains the word **מִתְנַשֵּׂא**. Moreover, the verses in which these two words are found, form a contrast in content. Howard (1986:148) has suitably noted this: “Not only does YHWH’s proud majesty<sup>25</sup> of Ps. 93:1 contrasts strongly with the raging waters of Ps. 93:3, within the psalm, but it also affords a vivid contrast to the proud, arrogant people of Ps. 94:2, between psalms.” In fact, Psalm 94’s appeal to Yahweh’s intervention to judge the earth (vv. 1-2) may be responded to by the theme of Yahweh-kingship, found in the reference to a warrior-king in Psalm 93:1, for the theme contains the hope of a perfect practice of justice, which

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<sup>23</sup> **מַאֲרֹם** (93:1; 94:2); **מִתְנַשֵּׂא** (93:3; 94:5); **יָדָה** (93:1x2, 3, 4, 5; 94:1, 3, 5, 11, 14, 17, 22, 23); **וָאֵם** (93:4; 94:13); **כִּסֵּא** (93:2; 94:20); **מָוֶט** (93:1; 94:18); **נִשְׂאָה** (93:3x2; 94:2); **רָב** (93:4; 94:19).

<sup>24</sup> The cognate terms related to these are **נָשָׂא** (Pss 10:2; 31:19, 24; 36:12; 46:4; 68:35; 73:6); **נָשָׂא** (Pss 47:5; 59:12); **נָשָׂא** (123:4), but they do not occur in Book IV.

<sup>25</sup> Howard (1986:40) translates the **מַאֲרֹם** into “proud majesty,” which seems acceptable.

Psalm 94 lacks.

The occurrences of the words יָדָהּ “pounding” in Psalm 93:3 and נָדָהּ “crush” in Psalm 94:5 also form a significant link. These cognate roots rarely occur in the Psalter. The term יָדָהּ is found only once in Psalm 93:3 in the Old Testament, while נָדָהּ occurs four times in the Psalter (Pss 72:4; 89:11; 94:5; 143:3), but it occurs only once in Book IV.<sup>26</sup> Thus, the occurrence of these unusual words in the adjacent psalms does not seem incidental. Moreover, both terms are used in a similar way, since the wicked’s “crushing” Yahweh’s people in Psalm 94:5f are reminiscent of the “pounding” waves of waters which stand up against Yahweh in Psalm 93:3. Thus, as in the former the wicked are opposed to Yahweh, so in the latter the pounding waves of the waters stand in opposition to Yahweh’s power (Howard 1986:149; 1993b:115-117; Koenen 1993:62-63; Tate 1990:488f). It is likely that the forces of chaos in Psalm 93 become historicized in Psalm 94 (Sarna 1962:155-168).

The links between the psalms are still further reinforced by the occurrence of the word נָשָׂא “lift up” (93:3; 94:2). In Psalm 93:3 it is used in referring to the rising up of the floods which symbolize the present threat of the chaotic forces, while in Psalm 94:2 its use is associated with Yahweh’s rising against the enemies. Thus, in Psalm 93 the rising of the waters against Yahweh is contrasted to that of Yahweh against the enemies in Psalm 94.

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<sup>26</sup> The cognate terms found in the Psalter are יָדָהּ (34:19; 90:3); נָדָהּ (10:10; 38:8; 44:20; 51:10, 19), but they do not have any occurrence in Book IV, except for Psalm 90:3. Psalm 90 constitutes strong links with Psalm 89 where נָדָהּ is found. Interestingly enough, Psalm 89 has both terms נָשָׂא (89:10) and נָדָהּ (89:11) related to our present discussions. We have concluded above that Psalm 89 is strongly linked to Psalms 93 and 94.

On the other hand, the links between Psalms 93 and 94 are supported by Isaiah 59:15b-20 which contain the same words and motifs as the psalms, as Gosse (1994:303-306) has argued. First of all, the term גָּאוֹת noted above occurs only in the psalms and in the Book of Isaiah in the whole of the Old Testament, and the lack of its occurrence in other texts of the Old Testament underlines the links between the Book of Isaiah and the psalms with regard to this term. As noted by Gosse the verb לָבַשׁ in Psalm 93:1, with Yahweh as a subject, is found in Psalms 93:1 and 104:1 (see the links between Psalms 93 [92-94] and 104) and Isaiah 59:17 in the Old Testament, and in Psalm 93 and Isaiah 59:17 it is repeated twice respectively. On the other hand, the root נָקַם “vengeance” in Isaiah 59:17 also occurs in Psalm 94:1 in the form of נָקַמְתָּ לֹה, while the term גָּמוּל “recompense” in Psalm 94:2 is repeated twice in Isaiah 59:18b-c (cf. v. 18a, גָּמְלֵ לֹה). In addition, Gosse suggests that in Psalm 94:2 the expression שָׁפֵט הָאָרֶץ “Rise up, O Judge of the Earth” corresponds to בָּעֵינָיו כִּי־אֵין מִשְׁפָּט “God looked and was displeased that there was no justice” in Isaiah 59:15b linked with Isaiah 59:16ff. In conclusion, Isaiah 59:15ff contain several unusual words which are also found in Psalms 93 and 94.

Whether Psalms 93 and 94 depend on Isaiah 59 or vice versa, is not certain, but the comparison of Isaiah 59 with the psalms provides more supporting evidence that these psalms form close ties.

### 3.2.5 Psalms 95 and 94<sup>27</sup>

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<sup>27</sup> The close links between Psalms 94 and 95 have already been pointed out by several exegetes like Auffret (1984:69-72), Howard (1986:159-162, 206-207), Hossfeld (1994:40) and Koenen (1995:66-67). For a detailed analysis, see Howard (1986:159-162,

The two psalms being juxtaposed differ from each other in genre. Psalm 94 is a lament mixed with a prayer and wisdom elements, and Psalm 95 is a hymn with an oracle element. Despite this difference, however, they are linked to each other in perspective of concatenation. As a lament psalm appealing to Yahweh for his intervention in the situation of injustice, Psalm 94 anticipates his judging all the workers of evil and the granting of due reward to the righteous. The following Psalm 95, functioning as an introduction to Psalms 96-99, introduces the theme of Yahweh-kingship contained in the psalms which hold the motif of judgement on the world.

*Lexical links*

Psalms 94 and 95 have 14 words in common.<sup>28</sup> One of the significant lexical links is the word צוֹר, “rock,” occurring at the end of Psalm 94 (v. 22) and the beginning of Psalm 95 (v. 1). In both cases it is used to refer to Yahweh as the rock of salvation. The phrase צוֹר מִקְדָּשִׁי “the rock of my refuge” in Psalm 94:22 may be synonymous with the one in Psalm 95:1, צוֹר יְשׁוּעֵנוּ “the rock of our salvation” in that the word “refuge” is often used together with the word “salvation” (Ps 7:2; 18:3). The word צוֹר occurs four times in Book IV, in Psalms 92:16, 94:22, 95:1 and 105:41, but Psalm 92 forms the close links with Psalm 94, as noted, and Psalm 95 also displays links with Psalm 105 (see below). Its position at the end of Psalm 94

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206).

<sup>28</sup> אל (94:1x2, 22, 23; 95:3x3, 7); אמר (94:4, 7, 18; 95:10); ארץ (94:2; 95:4); הם (94:11; 95:10x2); יהוה (94:1, 3, 5, 11, 12, 14, 17, 18, 22, 23; 95:1, 3, 6); ידע (94:11; 95:10); יִרְמֶה (94:13; 95:7, 8); יצר (94:9, 20; 95:5); לב / לבב (94:15; 95:8, 10); עם (94:5, 8, 14; 95:7, 10); פעל (94:4, 16; 95:9); צור (94:22; 95:1); ראה (94:7; 95:9); שמע (94:9; 95:7).



and the beginning of Psalm 95 serves to link Psalm 94 with Psalm 95.

Other links, which can be regarded as important, should also be noted. The people who rebel against Yahweh are described as the “dull-hearted ones among the people” in Psalm 94:8, while Psalm 95:10 depicts them as “a people who err in heart.” The expression, “all the upright in heart” in Psalm 94:15, is also contrasted to “a people who err in heart” in Psalm 95:10. In addition, the description of Yahweh as a judge in Psalm 94 (vv. 1-2, cf. vv. 10, 23) is strongly echoed in the reference to Yahweh as a king in Psalm 95:3. In fact, the judging function of Yahweh is closely related to his kingship (Peels 1995:211). The placement of Psalm 94, being surrounded by Psalms 93 and 96-99, where Yahweh’s kingship is dealt with, seems to reflect the combination of Yahweh’s judgeship and his kingship.<sup>29</sup>

### 3.2.6 Psalms 95-99

Noting that Psalm 95's closest ties are with Psalm 100, Howard (1986) points out that these two psalms form an *inclusio* around Psalms 96-99 displaying close ties to each other (p.207). He compares each of Psalms 96-99 to each other in terms of lexical, thematic, and structural aspects, and highlights the relationship between them. For example, Psalms 96 and 97 have 22 words in common, and some of them function as significant links. He notes that the term אֱלִילִים “worthless idols” is found only in Psalms 96:5 and 97:7 in the Psalter. He also

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<sup>29</sup> Koenen (1995:66-67) argues that the reference to the stubborn desert generation in Psalm 95:8-11 should be seen as illustrating Yahweh’s stand against the forces of chaos in Psalm 93 and the sinners in Psalm 94. Psalm 95 took an example from the history of the past speaking of Yahweh’s judgement, illustrating that he will destroy everyone who revolts against him.

classifies the words שָׁמַיִם “heavens” (96:5; 97:6), כְּבוֹד “glory” (96:3, 7, 8; 97:6), שִׂמְחָה “rejoice” (96:11; 97:1, 8) and חָרַל “tremble” (96:9; 97:4) as significant links between the psalms. Despite many lexical links unique only to Psalms 96 and 97, however, Howard classifies Psalms 96 and 98 as having “more common vocabulary and closer structural affinities” (p.179) than Psalms 96 and 97. As for the links between the former two psalms, he points out that they have 25 words in common, including particles, and notes a number of identical words and phrases as well as thematic and structural affinities. He argues still further that Psalm 97's closest connections are with Psalm 99 (p.190), pointing out that there are 19 words and particles shared by them. The number is “more than 99 shares with any other psalm, and more than 97 shares with any but Psalm 96 ...” (p.190). In conclusion, he notes the general A:B::A'B' pattern between Psalms 96-99 and summarises the function of Psalms 93-99 as follows (p.217):

... Psalm 96 functions well as an all-inclusive introduction, and it is echoed by Psalm 98. Psalm 99 brings the kingship of YHWH section to a close, echoing Psalm 97. Psalms 95 and 100 bracket this section, with Psalm 95 uniquely suited to its present location as a bridge between Psalms 93-94 and the following psalms, and Psalm 100 well suited as a climax to the section. The section is introduced by Psalm 93, the earliest psalm. Psalm 94, while disjunctive in many ways, also displays significant ties with its context.

Howard's thorough examination of the structure of Psalms 93-100 reveal that Psalms 96-99 form a literary unit and they should be read as a coherent group. Despite some merits of his study of Psalms 95-100, however, there are some points that may be added. First of all, Howard classifies Psalm 95 as an introduction to the following psalms, but does not illustrate its function with regard to them, though he

points out certain connections of the segments of the psalm with those of other psalms. For example, he mentions that the hymnic character of Psalm 95:1-6 is very similar to that of Psalm 96 (p.169), and that Psalm 99:6-8 deal with Yahweh's relationship to the covenant people, as do Psalm 95:6-7c and 7c-11 (p.173), but he fails to elucidate how each segment of Psalm 95 is related to some parts of other psalms in the group of Psalms 96-99. If Psalm 95 serves as an introduction to the following psalms, this function should be illustrated.

On the other hand, Howard mainly focuses on lexical, thematic, and structural aspects in searching for the links between the psalms, and on the basis of such analyses he draws a final conclusion: the closest connections Psalm 96 has, are with Psalm 98, while Psalm 97's closest connections are with Psalm 99. Howard's conclusion seems to suggest to us to read Psalm 96 along with Psalm 98, and Psalm 97 with Psalm 99. However, as we shall see below, a closer scrutiny seems to lead us to see a division between Psalms 96-97 and 98-99 in terms of contents, though Howard's conclusion is also persuasive. As he recognizes, Psalms 96-97 are different from Psalms 98-99 with respect to contents, though there are many similarities between them. The former two psalms are more universalistic,<sup>30</sup> while the latter are more focused on Israel and Yahweh's relationship to her. From the perspective of the contents of each psalm, Psalms 96 and 97 should be read together, as should Psalms 98 and 99.<sup>31</sup> This suggestion leads us to assume that the paired psalms 96-97 and 98-99 may be placed in parallel with two different perspectives (see below). In fact, since

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<sup>30</sup> Botha (1998:36, n.9) correctly points out that Psalm 96 "has strong universalistic overtones."

<sup>31</sup> In fact, Tate (1990:508-509) divides Psalms 96-99 into two parts: 96-97 and 98-99.

Psalm 98 holds a title which is designated as “A Psalm” (מְזֹמֶר), it seems more natural to understand the presence of the title in Psalm 98:1 as an indication of ‘a new start’ in the group of Psalms 96-99, though it does not mean that this psalm must be separated from the rest of the group. In fact, since Psalm 98 is closely linked with the theme of Yahweh-kingship found in the other psalms in the group, it does not seem possible to divorce it from them.

In this part our main purpose is to show how the segments of Psalm 95 are related to other psalms in the group of Psalms 96-99, and to suggest that Psalm 95:1-5 should be related to Psalms 96 and 97, while vv. 6-11 should also be linked with Psalms 98 and 99. Along with this it will be illustrated that the two pairs of Psalms 96-97 and 98-99 may be understood as being parallel to each other with different perspectives of message, though we do not totally deny Howard’s conclusions given above.<sup>32</sup>

### 3.2.6.1 Psalm 95:1-5 and Psalms 96-97

There is consensus among scholars that Psalm 95 comprises two parts, namely an imperative hymnic part (vv. 1-5 and 6-7b) and a warning part (vv. 7c-11) (Hossfeld 1994:30). The hymnic part can again be divided into two sections (vv. 1-5 and 6-7b). As noted, each of the hymnic sections has a call to worship and the reason for the call.

Verses 1-5 are the first hymnic part of the psalm. After the call to worship (vv. 1-2) vv. 3-5 speak of the reason for the call: Yahweh

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<sup>32</sup> In this section dealing with Psalms 95-100 we do not concentrate on detailed analyses in the manner as has been done in the previous sections. We will highlight only important aspects for our discussion.

is greater than all gods and his sovereignty is over the world. Verse 3 is very similar to Psalm 96:4. Both start with כִּי “because” and in both the word גָּדוֹל “great” is used to describe Yahweh. Moreover, both present Yahweh as “a great God” אֱלֹהֵי גָדוֹל // וְיְהוָה גָּדוֹל and the phrase מְלֶכֶךְ גָּדוֹל “a great king” in Psalm 95:3 is similar to מְאֹד מְהֻלָּל “greatly to be praised” (Howard 1986:170). In addition, both verses end with the identical phrase עַל-כָּל-אֱלֹהִים “above all gods,” which is found only in three psalms (95:3, 96:4 and 97:7 and 9) among the group of Psalms 96-99. This observation leads us to see the close relatedness of Psalms 95:3 and 96:4.

The relationship of Psalm 95:1-5 to Psalms 96-97 is confirmed by further examples. Psalm 95:3 refers to gods (אֱלֹהִים) and vv. 4-5 refer to the earth and the sea. Verse 3 refers to Yahweh’s sovereignty over the heavens, while his sovereignty over the earth and the sea is confirmed in vv. 4-5. The active sphere of the gods is the heavens, but Yahweh’s sovereignty is over all the gods in the heavens (Hossfeld 1994:34). The statement of Psalm 95:3 about the sovereignty of Yahweh over the gods is continued further in Psalms 96-97. First of all, the reference to “all gods” is found only in Psalms 95:3, 96:4-5 and 97:7-9 among the group of Psalms 96-99. Moreover, the term שָׁמַיִם “heavens,” which is the active sphere of all gods in Psalm 95, is also found only in Psalms 96:5 and 97:6 among the group. Psalm 96 depicts Yahweh as one who created the heavens (v. 5), and in vv. 96:11 the heavens exult Yahweh’s theophanic coming to judge the earth. In fact, the latter contains the threefold combination of heaven-earth-sea, which echoes the entire sphere of Yahweh’s sovereignty described in Psalm 95:3-5. However, Psalm 98, which Howard classified as Psalm 96’s closest companion, does not contain any statement on the creation of the

heavens and on their rejoicing in the coming of Yahweh.

Like Psalm 96, Psalm 97 describes Yahweh's activity in the heavenly sphere. He appears in divine theophany (vv. 97:2ff) in the heavens, where gods dwell, and the heavens as the heralds for Yahweh's theophanic coming proclaim his righteousness and glory to all people (v. 6). Just as in Psalm 96 the coming of Yahweh causes the judgement of the earth (vv. 11ff), so Yahweh's theophanic appearance brings about shame and judgement on all gods and their worshippers (v. 7). However, Psalm 99, forming the closest connection with Psalm 97 according to Howard, contains neither any reference to the gods nor the motif of judgement on them and on their worshippers. Moreover, in Psalm 97 Yahweh's coming to judge the earth (v. 5) is mentioned, but Psalm 99 says nothing about Yahweh's coming to judge the world. Furthermore, the term  $\text{לִלְלוֹתָם}$  "worthless idols" (96:5; 97:7) is never found elsewhere in the Psalter, except for Psalms 96 and 97, but Psalm 95:3, which is not related to Psalms 98 and 99, contains the reference to the gods (v. 3) which also implies "worthless idols."

Another aspect, found in Psalms 95:1-5 and 96-97, is the universal scope of Yahweh's reign. Psalm 95:3-5 refer to all dimensions of Yahweh's creation of the heavens, earth, and sea (see analysis of Psalm 95), but everything is under the control of his hands. The reference to Yahweh's creation in association with foreign gods in v. 3 implies that the target of the message may be directed not against Israel, but against foreign nations. In fact, Psalm 95:3-5 refer to the creator of the world, while vv. 6-7a refer to the creator of Israel (Kraus 1989:247; Enns 1993:255-269; Hossfeld 1994:35; cf. Weiser 1979:625, notes "the Creator and Lord of the covenant" in vv. 6-7a). It is of course not easy, albeit not impossible, to define what the exact

intention of the messages in Psalm 95:3-5 is, but since the second and third segments of the psalm, vv. 6-7b and vv. 7c-11, are focused on Israel herself rather than on the foreign nations (see below), it is evidenced that vv. 3-5 may bear the messages against the foreign nations. This assumption that the verses may refer to the foreign nations is further confirmed by the contents of Psalms 96 and 97, which, as we have argued, are related to Psalm 95:1-5. First of all, the expression “worthless idols” occurring in Psalms 96:5 and 97:7 is found 18 times in the whole of the Hebrew Bible,<sup>33</sup> but most of them refer to the gods of foreign nations or are used in association with them (e.g. 1 Chr 16:26; Pss 96:5; 97:7; Isa 2:8, 18, 20; 10:10, 11; 19:1, 3; 31:7; Eze 30:13; Hab 2:18). Moreover, in Psalm 96 the messages are to be proclaimed *among* the nations (vv. 3, 10) and *among* all the peoples (v. 3), which obviously denote the foreign nations, and in v. 7 the “families of the peoples” (מִשְׁפְּחוֹת עַמִּים), which also denote the nations rather than Israel herself, are urged to praise Yahweh.<sup>34</sup> Similarly in Psalm 97:1 the call to rejoice before Yahweh is addressed to the whole universe which is focused on the nations. The phrase רַבִּים רְבִיִּים “many coast lands” in v. 1 parallel with אֶרֶץ “the earth” denotes the remotest areas and nations of the world (Anderson 1972:687; Rogerson & McKay 1977:224; Tate 1993:516) indicating the scope of Yahweh’s universal reign. The phrases אֲדֹנָי כָּל-הָאָרֶץ “the Lord of all the earth” in v. 5 and כָּל-הָעַמִּים “all the peoples” in v. 6

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<sup>33</sup> Lev 19:4; 26:1; 1 Chr 16:26; Job 13:4; Pss 96:5; 97:7; Isa 2:8, 18, 20; 10:10, 11; 19:1, 3; 31:7; Jer 14:14; Eze 30:13; Hab 2:18; Zec 11:17.

<sup>34</sup> Though all the nations and the people are called to worship Yahweh, the implied readers of Psalm 96 “are the members of the religious community in Jerusalem, not the nations” (Botha 1998:32).

also seem to refer to Yahweh's universal sovereignty over the nations which recalls the creator of the world in Psalm 95:4-5. Furthermore, v. 9 describes Yahweh as the lord of the heavenly realm which is also reminiscent of Psalm 95:3. In addition, in Psalm 97 the theophany itself does not have "the purpose of an encounter of God with Israel" (Kraus 1989:260), but it lies in judging foreign deities and their worshippers.<sup>35</sup> Thus, the rejoicing of Zion and the daughters of Judah is due to the judgement on the gods and their worshippers by the divine theophany (v. 8). The rejoicing of the righteous in vv. 10-12 also reflects Yahweh's judgement on the gods and their worshippers. These considerations provide further support for our argument that the messages of Psalm 97 may be directed against the foreign nations.

We have thus far seen that Psalm 95:1-5 may serve as an introduction to Psalms 96 and 97 in terms of the principle of concatenation. Though the length of the verses is not enough to cover all the ideas and words occurring in Psalms 96 and 97, the fact that the verses contain many themes or words identical with those of the two psalms likewise seems to suggest that Psalms 95:1-5 may be linked with Psalms 96 and 97.

### 3.2.6.2 Psalms 95:6-11 and 98-99

We have noted above that the second segment of Psalm 95, vv. 6-7b, may be related directly to Psalms 98-99 and that the messages of

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<sup>35</sup> Brueggemann (1995:118) claims that the praise of Psalm 96 is "a determined assault on the idols." Kraus (1989:260) notes that the thought reflected in Psalm 97:7-9 "is undoubtedly of foreign deities that were portrayed and worshipped in amulets and little figurines."



all of them are directed to Israel.<sup>36</sup> Psalm 95:6-7b comprises very short verses by contrast with the first segment of the psalm, vv. 1-5, but it is clear that vv. 6-7b deal with the relationship of Yahweh with his people. The term עֹשֵׂנוּ “our Maker” in v. 6 can be understood as referring to the making of Israel into God’s people (Anderson 1972:697; cf. Kraus 1989:247; Enns 1993:258)<sup>37</sup> and it can be deduced that here the psalmist refers to the formation of the people of Israel as an act of creation.<sup>38</sup>

In v. 7a-b the sentence belonging to the covenant formula “he is our God, we are the people of his pasture and the sheep of his hand” (see Jer 31:33; Ps 100:3), indicates the covenant relationship between Yahweh and Israel. Within this relationship Yahweh is portrayed as shepherd of Israel (Pss 80:2; 28:9; Isa 40:11; 63:14) with the shepherding terms מִרְעִית “pasture” and צֹאן “sheep.” With regard to the shepherding imagery, it has often been asserted that there is a close connection between Yahweh as shepherd and the Exodus theme which means deliverance.<sup>39</sup> In fact, since there are numerous biblical passages

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<sup>36</sup> Zenger (1994b:159-160) argues that Psalms 95 and 99 deal with the meaning of Yahweh-kingship, especially, for Israel. He points out the link between the psalms, but fails to illustrate how each segment of Psalm 95 is related to other psalms in the group of Psalms 96-99.

<sup>37</sup> This concept is very common in the Old Testament (Exod 32:10; Deut 9:14; 32:15; Isa 43:15; 44:2; 46:4; 51:13; Hos 8:14; Pss 100:3; 149:2).

<sup>38</sup> Enns (1993:255-80) argues that Psalm 95:1-5 deal with God’s cosmic creation, while vv. 6-7a speak of another creation, the Exodus. He is correct when he says that “our maker” can be understood as referring to “Israel’s creation as a people when they came out of Egypt”(258).

<sup>39</sup> Freedman (1980:275-302, esp., 284) lists Psalm 95:7-11 as one of the psalms (Pss 23; 77:20; 78:52:-53; 97:7-11; 100) which contain the close link between Yahweh as shepherd of his people and the Exodus theme. Enns (1993:261-264) also emphasizes that the shepherding language of Psalm 95:7a is closely associated with the Exodus

in the Old Testament suggesting the close association of the shepherd motif with the Exodus theme (e.g. Exod 15:13, 17; Num 27:15-17; Pss 23; 74:1-2; 77:20; 78:52-53; 100:3; Isa 44:24-28), it seems likely that Psalm 95:7 speaks of such an association. This suggestion leads us to see the natural connection between Psalm 95:7a-b and the following verses, 7c-11, which also contain the Exodus tradition.

Though there are, except for the phrase אֱלֹהֵינוּ “our God,” few occurrences of words unique only to Psalm 95:6-7b and Psalms 98 and 99,<sup>40</sup> the fact that the former is referring to the other two psalms is evident. First of all, the phrase “our God” (see also “our Maker” in 95:6) in 95:7a denoting the covenant relationship between Yahweh and his people, as noted above, occurs only in Psalms 95:7a, 98:3 and 99 (vv. 5, 8, 9x2) among the group of Psalms 96-99. What seems more important to us, however, is that as in Psalm 95, in Psalms 98 and 99 the term occurs in association with covenant terminology or in the description of the covenant relationship between Yahweh and his people. Psalm 98:3 containing the term has the phrase בֵּית יִשְׂרָאֵל “house of Israel” (see Jer 31:33) which recalls Yahweh’s covenant promise to his people, and it also has the terms חֶסֶד “love” and אֱמוּנָה “faithfulness” (see also the verb זָכַר “remember” in v. 3)<sup>41</sup> which also denote

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theme.

<sup>40</sup> The common words between Psalms 95:6-7b and 98-99 are as follows: אֱלֹהֵינוּ (95:7; 98:3); בּוֹא (95:6; 98:9); יְהוָה (95:6; 98:1x2, 4, 5, 6, 9); עֲשֵׂה (95:6; 98:1); עַם (95:7; 98:9); אֱלֹהֵינוּ (95:7; 99:5, 8, 9x2); יְהוָה (95:6; 99:1, 5, 6, 8, 9x2); עֲשֵׂה (95:6; 99:4); שָׁחָה (95:6; 99:5, 9).

<sup>41</sup> Childs (1962:41) notes that “the object of God’s memory in the psalms is never a single individual, but always the covenant people.” He summarizes Yahweh’s remembering his people as follows: “God’s remembering always implies his movement toward the object of his memory” (34).

Yahweh's covenant commitment (Kraus 1989:264). Likewise Psalm 99 also contains many words from covenant terminology or concept(s), which can be understood as analogous to the phrase  $\text{אלהינו}$  "our God." The phrase "our God" occurs four times in the psalm (vv. 5, 8, 9x2), and it is thus distributed throughout the whole of the psalm to indicate the covenant relationship between Yahweh and his people. In fact, Kraus (1989:271) claims that ... "Psalm 99 does not deal with Yahweh's coming to the nations, but with the meeting with Israel which takes place in the covenant and the justice of God." Verse 7 has the covenant terms  $\text{עדה}$  "testimony" and  $\text{חק}$  "statute," while v. 8, where the phrase "our God" occurs, describes Yahweh's covenant deeds. In addition, the reference to Moses with the description of the wilderness experience in vv. 6-8 also reminds one of the original covenant mediator, Moses. Thus, the covenant relationship between Yahweh and his people in Psalm 95:7a-b implied by the analogies of the term "our God" and by the covenant formula "we are the people of his pasture and the sheep of his hand" is strongly echoed in Psalm 98:3 and 99:6-8. Interestingly enough, however, by contrast with Psalms 98 and 99, Psalms 96 and 97 do not contain the explicit content(s) including the covenant promise or the covenant terms reminiscent of the promise.

Another consideration that may be noted, is the exodus motif. We have noted above that the term  $\text{עשנו}$  "our Maker" in Psalm 95:6 can be understood as a reference to the creation connected with the Exodus theme and that in v. 7a-b the metaphor of flock is also closely connected with the Exodus theme. This motif can also be found in Psalms 98 and 99. As noted in the analysis of Psalm 98, we have already seen that the phrases in vv. 1-3, "his [Yahweh's] right hand," "wonderful works" and "sight of the nations" reflect Yahweh's saving

events which are reminiscent of the Exodus event, which Isaiah describes as Yahweh's coming in the future. On the other hand, Psalm 99 does not at first glance seem to contain the Exodus theme, but in v. 3 the reference to Yahweh as לַעֲזָרָה "strong" or "victorious" (Dahood 1968:369; Howard 1986:121), along with the reference to his establishment of justice and righteousness in Jacob, seems to remind one of the Exodus event (as implied in Jacob, Moses and Aaron) in which Yahweh demonstrated his victory (Howard 1986:121). Moreover, the phrase עַמִּוֶּדֶת עָנָן "in the pillar of cloud" in v. 7 is also reminiscent of the wilderness experience associated with the Exodus event.

The last segment of Psalm 95, vv. 7c-11, comprising the oracle from Yahweh's mouth, seems to mark an abrupt change of mood, but as noted in the analysis of the psalm, it forms close links with the previous section, vv. 6-7b. In fact, since the concepts and words found in vv. 6-7b are repeated in vv. 7c-11 and since the division between the end of the second segment (v. 7b) and the beginning of the last segment (v. 7c) seem likely but not natural, the existence of vv. 7c-11 is seen as the natural consequence following the second segment, though we have separated vv. 6-7b from vv. 7c-11. This observation leads us to see that the themes found in the second segment of the psalm are also repeated in the last segment. A good example of this is the exodus theme, found in the second and third segments of the psalm.

Within the group of Psalms 96-99, the closest connections which Psalm 95:7c-11 may have, are with Psalm 99:6-8. First of all, structurally both these sections of the psalms mark an abrupt shift within each of the psalms: the oracle section (vv. 7c-11) within the hymnic sections of Psalm 95 and the wilderness experience within the

theme of Yahweh-kingship in Psalm 99. Second, though there are no lexical correspondences between the segments of both psalms, they correspond in dealing with the same wilderness experiences. Third, it is worth noting that they both refer to the theme of sin and apostasy associated with the behaviour of the fathers in the past (see the analyses of Psalms 95 and 99). Fourth, Psalm 95:7c-11 have no terms explicitly reminiscent of the covenant promise, but the parallel between Psalms 81 and 95<sup>42</sup> suggests that Psalm 95:7c-11 may also include the reference to Yahweh's covenant laws (cf. Kraus 1989:248), since Psalm 81 is associated with the Decalogue. In this case, Psalm 95:7c-11 form a link with Psalm 99:6-8 where the covenant terms קִיּוֹם "decree" and עֲוֹן "statute" are found. Since Psalms 81 and 99 share the three words "statute," "decree" and "Jacob," Psalm 95:7b-11, linked with Psalms 81 and 99, may also be understood in relation to the covenant laws.<sup>43</sup> On the other hand, the rebellions of the past generations in the wilderness in Psalm 95:7c-11<sup>44</sup> may be recalled in the references to Moses and Aaron as intercessors (cf. Exod 32-33; Jer 15:1) as well as in the reference to Yahweh as a punishing God who judged his

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<sup>42</sup> Both psalms contain a summons to praise (יְהַלְלֵנוּ in 81:2 and 95:1; יְהַלְלֵנוּ in 81:2 and 95:1) and an oracle from Yahweh (81:7-17; 95:7c-11). They exhibit similar themes (Booij 1994:148): Yahweh as Israel's God (81:11; 95:6, 7a); Israel as God's nation (81:9, 12, 14; 95:7a); if Israel will hear his voice (81:9, 14; 95:7b); hardness of heart (81:13; 95:8); the testing at Meribah (81:8; 95:8); Yahweh's ways (81:14; 95:10).

<sup>43</sup> Weiser (1979) notes that the purpose of the admonition and warning in vv. 7c-11 is "to prepare the cult community for the proclamation of God's commandments as the order of his covenant . . ." (627). See also Kraus (1989:248).

<sup>44</sup> Davies (1973:195) notes that in Psalm 95 "the abrupt ending is to be interpreted as threatening innuendo... Israel's misbehaviour in the desert met with a condign punishment, and the inference is that similar unbelief in the present will meet a corresponding fate."

people's wrongdoings (v. 8b).<sup>45</sup> Indeed, the fact that there is no mention of the wilderness experiences in the group of Psalms 96-99, except for Psalms 95:7c-11 and 99:6-8, confirms the connection of Psalms 95:7c-11 with 99:6-8.

We have seen above that Psalm 95:1-5 form links with Psalms 96-97, while vv. 6-11 have ties with Psalms 98-99. These ties of Psalm 95 with Psalms 96-99 are largely established by thematic aspects, though lexical links are also apparent. Of the links between the segments of Psalm 95 and these psalms, the strongest thematic links are observed between Psalms 95:7b-11 and 99:6-8, and they likewise seem to surround Psalms 96-99 by reminding the readers or the listeners of the wilderness theme that reflects the "wilderness of the exile and post-exilic periods" (Tate 1990:530). The links between Psalm 95:1-5 and Psalms 96-97 seem quite strong lexically and thematically, and the links of Psalm 95:6-7b with Psalms 98-99 also seem strong, but they lack lexical correspondence.

The division of Psalm 95 into two parts in searching for links with other psalms seems unusual, but the presence of two hymnic parts and an oracle section in Psalm 95 itself supports the possibility that the psalm, positioned at the beginning of the Yahweh-kingship psalms, can be seen to function as an introduction to each of the two paired psalms: 96-97 and 98-99.

### 3.2.6.3 Psalms 96-97 and 98-99

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<sup>45</sup> Tate (1990:530) notes that in Psalm 99 the wilderness wanderings and the life of early Israel implied by the names 'Moses' and 'Aaron', especially, and also Samuel, correlate "well with Ps 95, which ends (vv. 8-11) with a sermonic message from Yahweh which admonishes the people to avoid the behaviour at Meribah and Massah in the wilderness, ..."

We have suggested above that Psalms 96-97 should be treated as a unity, while Psalms 98-99 should also be read as a unity.<sup>46</sup> This division between Psalms 96-97 and 98-99, however, does not mean that there are no certain relationships between any of the psalms in the group. As Howard and other exegetes have demonstrated, all the psalms form definite relationships with one another in one way or another, because they are all linked with the theme of Yahweh-kingship. Though we have argued that Psalm 96 should be linked with Psalm 97 rather than 98, Psalm 96 shows close links in terms of, especially, lexical and structural affinities with Psalm 98. For example, the identical phrase שִׁירָה לַיהוָה שִׁיר תְּקַדֵּשׁ “Sing to Yahweh a new song” occurs exactly at the beginning of both psalms (96:1a; 98:1a), and the ends of the psalms also have many identical expressions. Psalm 96:11-12 also exhibit many similarities with Psalm 98:7-8 in the identical expression “Let the sea roar, and all that fills it” (96:11; 98:7) and in the repetition of the verb רָנַן “sing for joy” (96:12; 98:8). The word פִּלְאָ “wonderful work” also occurs only in these psalms (96:3b; 98:1b) in Book IV, except for Psalms 105 and 106.

However, despite numerous links noted above or not mentioned, certain differences between the psalms are clearly observed. For example, in Psalm 96 all the nations and the peoples are invited to Yahweh’s courts to worship him (96:8-9), but in Psalm 98 all the

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<sup>46</sup> Zenger (1994b:163-164) argues that Psalms 96 and 98 are centred on Psalm 97. Koenen (1995:72-73) also takes the similar view as Zenger. They argue that the position of Psalm 97 between Psalms 96 and 98 is intended to clarify the judgement of God which was announced in these two psalms. However, they fail to see how each segment of Psalm 95 is related to each of Psalms 96-99, though Zenger points out that Psalm 95 is closely linked with Psalm 99.

worshippers are said to have already been in the worshipping place.<sup>47</sup> In both psalms the reason for the call to praise is also quite different. In Psalm 96 its reason is Yahweh's sovereignty over all the gods of the peoples and his power over the creation of the heavens (v. 3).

However, in Psalm 98 the psalmist praises Yahweh, due to the fact that he has won the victory on behalf of Israel. Moreover, as noted earlier, Psalm 96 has the phrase *כָּל-אֱלֹהִים* "all gods" and also the reference to the creation of the heavens, which are important for establishing a link, but Psalm 98 has none.

On the other hand, Psalm 97 also reveals a close relationship with Psalm 99, as Howard pointed out. Both psalms begin with the phrase *יְהוָה מִלְּךָ* "Yahweh reigns" and end with concern for Yahweh's people. Yahweh's exaltation is described in both (97:9; 99:2) and the terms *עֶנַן* "cloud" and *צִיּוֹן* "Zion" both occur only in each of these psalms (*עֶנַן*: 97:2; 99:7; *צִיּוֹן*: 97:8; 99:2) among Psalms 93-100.<sup>48</sup>

It is true that there are numerous links between Psalms 96 and 98 on the one hand, and Psalms 97 and 99 on the other. However, the reverse is also true, that is to say, the different perspectives observed between the psalms can categorize them into two paralleled parts: Psalms 96-97 and 98-99. This point is more likely, since the former two psalms seem to illustrate Yahweh's work directed against foreign

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<sup>47</sup> Rogerson and McKay (1977:227) point out the following concerning this matter: "Compared with Ps 96:7-13, these verses [98:4-7] lack the specific reference to people coming into God's presence with gifts; but we may assume from verse 6 that the psalm invites worship from those who have already come into the holy place."

<sup>48</sup> For further connections between Psalms 97 and 99, see Howard (1986:190-193, 212-213). He argues that in both psalms "the most significant lexical links are the theophanic references to YHWH . . . and the identification of YHWH with Zion" (pp.212-213).



nations, while the latter pair are more concerned with the message which should be delivered to Israel. As has been seen above, the fact that Psalm 95 contains two different perspectives which are related to the division between Psalms 96-97 and 98-99, further supports this view. First of all, as far as the division between Psalms 96-97 and 98-99 is concerned, the presence of Psalm 98's title disturbs the flow of thought from Psalms 96-97 to 98-99. Wilson (1985a:178-179; 1985b:410) points out that the presence of the title may indicate the division between psalms. Moreover, the former pair of psalms is similar in length (Tate 1990:508) (96=13 verses, 29 colons; 97=12 verses, 29 colons), to the latter pair ( 98=9 verses, 24 colons; 99=9 verses, 25 colons). This point also seems to support the division between Psalms 96-97 and 98-99. On the other hand, Watts (1965:341-348) took the core group of the Yahweh Mālak Psalms distinguished by Mowinckel and analysed them according to the motifs in the psalms and to the vocabulary of these motifs. He (1965:343) then identified five characteristic motifs in them as follows:

- A. The characteristic and unique expectation of these Psalms that all the earth, all peoples, or the nations should be present.
- B. References to other gods.
- C. The signs of exaltation and kingship.
- D. The words showing characteristic acts of Yahweh, including creating, making, establishing, sitting, doing wonders, judging, doing righteous acts, and saving.
- E. All the words which indicate the attitude of praise before this heavenly king.

According to Watts, Psalms 96 and 97 contain all five motifs, while Psalms 98 and 99 both include four motifs (A, C, D, E). Though his study is rather rough and mechanical, as he himself recognizes, the classification of Psalms 96-97 as one category and of Psalms 98-99 as another category gives still further support to our argument that Psalms

96-97 should be seen as a unit, while Psalms 98-99 form another unit.

Further support for the division of Psalms 96-97 and 98-99 can be added. When Psalm 96 is classified with Psalm 97, the flow of theme from one psalm to another seems very natural. Psalm 96 describes Yahweh's coming to judge with an universal perspective, emphasizing Yahweh's power over all the gods. In Psalm 97 Yahweh's coming is exulted by all the earth and the coast lands (v. 1), and his movement from heaven to earth causes the judgement of the gods and their worshippers. In Psalm 97:8 the references to "Zion" and "the daughters of Judah" (=Jacob) may be linked with Psalm 99:2-4 where the terms "Zion" and "Jacob" appear, as Howard (1986:192) argued. However, the perspectives of the two psalms are quite different. In the latter Yahweh's movement from the heavens to the earth is not mentioned and he is positioned in a fixed place, Zion. Moreover, in Psalm 97 Zion and the daughters of Judah rejoice, but it is because of the judgement that Yahweh has passed on all the gods and their worshippers. In contrast to this, in Psalm 99 Yahweh's sitting enthroned upon the cherubim (i.e. Zion) causes all the earth and peoples to be fearful and filled with awe. Thus, in the former the rejoicing of Yahweh's people is contrasted to the fear and trembling of the earth and of the peoples therein.

When Psalm 98 is read along with Psalm 99, the natural flow of theme is also observed. As noted, Psalm 98:1-3 deal with the relationship between Yahweh and his people. This observation is also echoed in Psalm 99:4ff where the close relationship between Yahweh and his people are dealt with. Moreover, in Psalm 98:6ff the description of the worshippers as being already present in the place of worship may also be correlated with Yahweh's sitting enthroned on the cherubim

in Psalm 99:1, namely a fixed place.

When all features noted above are taken into consideration, it ought to be confirmation that Psalm 96 should be joined to Psalm 97, while Psalm 98 should be joined to Psalm 99.

### 3.2.6.3.1 Psalms 96 and 97<sup>49</sup>

Significant ties between Psalms 96 and 97 have already been pointed out in several places. Here our purpose is to point out the significant links between the psalms for the purpose of our discussion.

The phrase יהוה מלך “Yahweh reigns” belongs to one of the significant themes in classifying Psalms 96-99 (or 47 and 93) as Yahweh-kingship psalms. In Psalm 96:10, the phrase functions within the psalm itself as a bridge linking that which precedes and which follows (see analysis of the psalm). Thus, it serves as a core verse within the psalm itself. Psalm 97 begins with the same phrase, thus picking up the main theme of Psalm 96 and continuing the thought flowing from the previous psalm. This marks a natural link between Psalms 96 and 97. Moreover, the phrase “let the earth rejoice” in 96:11a, positioned at the end of the psalm, is identical with the one in Psalm 97:1a, and the end of Psalm 96 (vv. 11-13) and the beginning of Psalm 97 (v. 1) are concerned with the call to Yahweh’s praise. Thus, Psalms 96-97, being juxtaposed, display close links by repetition of words and ideas at the end of Psalm 96 and the beginning of Psalm 97.

Some significant key-words linking Psalm 96 with 97 have

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<sup>49</sup> For more detailed links between Psalms 96 and 97, see Howard (1986:176-179, 209).

already been pointed out: אֱלִילִים “worthless idols” (96:5; 97:7); שָׁמַיִם “heavens” (96:5, 11; 97:6); גִּיל “glory” (96:3, 7, 8; 97:6); גִּיל “rejoice” (96:11; 97:1, 8); חוּל “tremble” (96:9; 97:4). Of the words listed, the word ‘worthless idols’ occurs only in these psalms in the Psalter, as noted, while the occurrence of the word “rejoice” is not found elsewhere in Book IV. The word “tremble” occurs three times in Book IV, once in Psalm 90:2 and twice in Psalms 96 and 97, while the words “heavens” and “glory” occur only in these two psalms among Psalms 90-101. These lists indicate that the key-words function as significant links unique to Psalms 96 and 97.

### 3.2.6.3.2 Psalms 98 and 99<sup>50</sup>

Though the presence of the title in Psalm 98 indicates a “new start” for a new song, as noted, the psalm displays certain links with Psalm 97. The end of Psalm 97 and the beginning of Psalm 98 are both concerned with Yahweh’s people and three terms at the end of the former are repeated at the beginning of the latter: קֹדֶשׁ “holy” (97:12; 98:1); זָכַר “remember” (97:12; 98:3); חֶסֶד “love” (97:10; 98:3). The repetition of these roots, along with a similar concern, at the end of Psalm 97 and at the beginning of Psalm 98, confirms the concatenation between them, like the concatenation between Psalm 96 and 97.

The connections between Psalms 98 and 99 are mainly observed in thematic aspects. As noted, both psalms deal with Yahweh’s relationship with his covenant people. Psalm 98:1-2 describe what Yahweh has done on behalf of his people and v. 3 explains the reason

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<sup>50</sup> See Howard (1986:194-195, 212) for the detailed links between Psalms 98 and 99.

for it, namely Yahweh's love and faithfulness toward his people which caused him to act on behalf of them. Similar features are also found in Psalm 99. The relationship of Yahweh with his people is confirmed by terms like "our God," "Jacob" and "Moses," which are reminiscent of the covenant relationship. Like the lexical links between the end of Psalm 97 and the beginning of Psalm 98, similar features are also observed at the end of Psalm 98 and at the beginning of Psalm 99: ארץ "earth" (98:9; 99:1); עמים "people" (98:9; 99:1, 2). In addition, the three roots found at the end of Psalm 98, שפט "judge," צדק "righteousness," and מִישַׁר "equity" are repeated in Psalm 99:4, which in turn has a close link with Psalm 99:1. Of the roots listed, the word מִישַׁר occurs only three times in Book IV, once in Psalm 96:10 and once in Psalms 98 and 99 respectively, thus serving as a significant link.

We have so far suggested that Psalms 96-97 are parallel to Psalms 98-99. When the former two psalms are compared with the latter pair in parallel, certain words, themes and structures correspond to each other between Psalms 96 and 98 on the one hand, and between 97 and 99 on the other. The following rough comparison displays certain features between Psalms 96-99.

Psalm 96	Psalm 98
1. Call to praise Yahweh (v. 1)	1. Call to praise Yahweh (v. 1)
יִשְׁע ("salvation," v.2b)	פְּלֵא ("marvelous works," v.1)
גוֹי ("nation," v.3)	יִשְׁע ("salvation," v.1, 2)
פְּלֵא ("marvelous work," v.3)	גוֹי ("nation," v.2)
2. Reason for praise	2. Reason for praise
Yahweh is greater than all gods	he remembers his love and

<p>(v.4ff)</p> <p>3. Imperative (vv. 7-10)</p> <p>4. Yahweh reigns (v. 10)</p> <p>יהוה מִלְּךְ</p> <p>5. Yahweh's coming to judge the earth, world and people in righteousness and truth (96:13).</p>	<p>faithfulness (v.3)</p> <p>3. Imperative (vv. 4ff)</p> <p>4. Yahweh the king (v. 6)</p> <p>הַמֶּלֶךְ יְהוה</p> <p>5. Yahweh's coming to judge the earth, world and people In righteousness and equity (98:9)</p>
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<p>Psalm 97</p> <p>1. Yahweh reigns (יהוה מִלְּךְ, v.1).</p> <p>אֶרֶץ ("earth," v.1)</p> <p>עַמִּים ("people," v.6)</p> <p>2. Divine theophany (vv.2ff)</p> <p>Zion (v.8)</p> <p>3. Yahweh's exaltation over all the earth and all gods (v.9)</p> <p>4. Yahweh's concern for his people</p> <p>אהב ("love," v.10)</p> <p>יֵשֶׁר ("the upright," v.11)</p> <p>צַדִּיק ("the righteous," vv.11, 12)</p> <p>זָכַר קִדְשׁוֹ</p> <p>("his holy name," v.12)</p>	<p>Psalm 99</p> <p>1. Yahweh reigns (יהוה מִלְּךְ, v.1)</p> <p>אֶרֶץ ("earth," v.1)</p> <p>עַמִּים ("people," v.2)</p> <p>2. Divine theophany (v.1)</p> <p>Zion (v.2)</p> <p>3. Yahweh's exaltation over all the peoples (v.2)</p> <p>4. Yahweh's concern for his people</p> <p>אהב ("love," v.4)</p> <p>יֵשֶׁר ("uprightness," v.4)</p> <p>צַדִּיק ("righteousness," v.4)</p> <p>קִדְשׁוֹ הוּא</p> <p>("he is holy," v.5)</p>
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As shown in the above scheme, Psalm 96 forms a contrast with Psalm 98, and Psalm 97 with Psalm 99. The arrangement of words and themes in the psalms is very similar. However, Psalm 99 has an extra

section, vv. 6-8, which is not found in any other psalm in the group of Psalms 96-99. As noted above, the close links of Psalm 99:6-8 with Psalm 95:7c-11 seem to serve as an *inclusio* of sorts surrounding Psalms 96-99. The sections in Psalms 95:7c-11 and Psalm 99:6-8 deal equally with the matters of sin and disobedience in the past (i.e. the wilderness theme) and likewise seem to explain the dilemma of the present worshippers, that is to say, sins having caused the suffering of the believing community in the exilic or post-exilic period.

#### 3.2.6.4 Psalms 100 and 95-99

Psalm 100, positioned at the end of the string of Yahweh-kingship Psalms 96-99, serves as a conclusion to them. Many words and themes in Psalm 100 are also found in Psalms 96-99. The close links of Psalm 100 with Psalm 95 likewise support an *inclusio* around Psalms 96-99,<sup>51</sup> as Howard (1986:174-176) illustrated.

Significant links between Psalm 100 and each of Psalms 95-99 are highlighted. Psalms 96 and 100 have the identical phrase, *שְׁמוֹ בְּרַכּוּ* “Bless his name” (96:2; 100:4c) and the word *חֲצֵר* “court” (96:8; 100:4). The former phrase is found only in these psalms in Book IV, while the latter word occurs three times in Book IV, namely once in Psalm 92:14 and once in Psalms 96:8 and 100:4 respectively. Liturgical terminology is abundant in both and both are concerned with the praise of Yahweh.

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<sup>51</sup> Zenger (1994b:165-170) points out that Psalm 100 functions as a conclusion to the Yahweh-kingship Psalms 93-99. In contrast to this, Koenen (1995:77-81) emphasizes close links between Psalms 90 and 100 and argues that Psalm 101 serves as a conclusion to Psalms 90-100.

The lexical links between Psalms 97 and 100 are general; there are no unique terms in these psalms. However, both are of a hymnic nature and share general hymnic themes. The word שמח “rejoice,” repeated four times in Psalm 97 (vv. 1, 8, 11, 12), also occurs in Psalm 100:2, and the vocabulary of praise, תודה “thanks” is also found in both (97:12; 100:4). The ends of both psalms are concerned with the praise of Yahweh’s name (97:12; 100:4c), and his love for his people is expressed at the ends of the psalms.

The links between Psalms 98 and 100 are quite strong. The expression “Shout for joy to Yahweh, all the earth,” in Psalm 98:4a is exactly repeated in Psalm 100:1a and the word pair חסד “love” and אמונה “faithfulness” in Psalm 98:3 is also found in Psalm 100:5. As the covenant relationship between Yahweh and his people in Psalm 98 is emphasized, so Psalm 100 also stresses the relationship with him, as shown by the use of the phrases “our God,” “his people,” and “the sheep of his pasture.”

The lexical links between Psalms 99 and 100 are weak, but thematic links seem quite strong. In both the praise of Yahweh’s name is emphasized (99:3; 100:4) and in both Yahweh is a covenant God. In Psalm 99 he is “Our God” (vv. 5, 8, 9x2) and in Psalm 100 he is the one “who made us” (v. 3). On the other hand, the reference to the wilderness experience in Psalm 99:6-8 is strongly echoed in the expression “we are his people and the sheep of his pasture” in Psalm 100:3.

As noted above, Psalm 100 frames Psalms 96-99 together with Psalm 95. The links between both psalms are very strong and both have much in common. The expression “we are the people of his pasture and the sheep of his hand” (אֲנִי־הָעָם מִרְעֵיתוֹ וְצֹאֵן יָדוֹ) in Psalm



95:7b is almost identical with “we are his people and the sheep of his pasture” (אֲנִי־חֶמְדָּתְךָ יְהוָה וְצֹאֵן מְרֵעֵי־תֶרֶם) in Psalm 100:3. In both Yahweh is described in terms of the close covenant idea between him and his people: the expressions “our Maker” (עֹשֵׂנוּ; 95:6) and “he is our God” (אֱלֹהֵינוּ; 95:7a) in Psalm 95 has a strong echo in the statement in Psalm 100:3, “he is God and it is he that made us” (הוּא אֱלֹהִים הוּא־עֹשֵׂנוּ).

### 3.2.7 Psalms 101 and 100

Unlike the strong links usually found in the previous adjacent psalms, Psalms 100 and 101 do not display such strong links. These psalms have 7 words in common,<sup>52</sup> but there are no words unique only to them. Lexical and thematic links are of a general character as are the structural links. Psalm 100 functions as a conclusion to the psalms of Yahweh-kingship, so that Psalm 101 does not belong to that group of the psalms. As far as genre is concerned, the psalm can be classified as a royal psalm, the only anomalous psalm found in Book IV.

Despite the lack of common elements between Psalms 100 and 101, however, there are a few points that may be noted. The word חָסֵד “love” occurs at the end of Psalm 100 (v. 5) and at the beginning of Psalm 101 (v. 1), thus serving to link the former with the latter. Psalm 100 sings about Yahweh’s eternal love for his people, while the king in Psalm 101 praises such a love which has been bestowed on him from

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<sup>52</sup> אָמֵן (100:5; 101:6); אֶרֶץ (100:1; 101:6, 8); בּוֹא (100:2; 101:2); יְהוָה (100:1, 2, 3, 5; 101:1, 8); חָסֵד (100:5; 101:1); יָדַעַ (100:3; 101:4); עָשָׂה (100:3; 101:3).

Yahweh.<sup>53</sup> A further link is also confirmed in the use of the word אֱמֻנָה “faithful.” In Psalm 100:5 Yahweh’s faithfulness to his people is one of his attributes which encourages his people to praise him, but in Psalm 101 the king decides to take care of the faithful (אֱמֻנָה) people on the earth (v. 6). In addition, the reference to the gates and the courts in Psalm 100:4 which might be those of Zion, is again echoed in the “city of Yahweh” in Psalm 101:8 which is Jerusalem.

Despite the lack of close correspondences between the psalms, the position of Psalm 101 after the psalms of Yahweh-kingship is noteworthy. The theme of Yahweh-kingship is likewise echoed in the royal psalm, 101, where mention is made of the kingship over the earth. In fact, the king’s kingship over the earth has its proper place in the theme of Yahweh-kingship. Since the kingship of Yahweh and that of the king are very close to each other in terms of their function, the position of the royal psalm after the Yahweh-kingship psalms, can be described as a natural consequence. As to the links to the preceding psalms, Psalm 101 picks up the themes relative to the psalms of Yahweh-kingship and makes further statements about them. For example, the root שָׁפַט, “judge,” repeated in Psalms 96:13; 97:2, 8; 98:9; and 99:4, is also taken up at the beginning (מִשְׁפָּט, v. 1) of Psalm 101, and the king’s pledge to judge the wicked (vv. 5ff) also has an echo in the anticipation of Yahweh’s coming to judge mentioned in Psalms 96-99. The reference to the “city of Yahweh” in 101:8 recalls Psalms 97:8 and 99:2 where Zion is mentioned. In addition, the king’s declaration not to follow blameful ways in Psalm 101 (vv. 1-2) may be regarded as a response to the wrongdoings of the people described in Psalms 95:7c-11

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<sup>53</sup> Love and justice in v. 1 belong to Yahweh’s qualities. See the discussion of Psalms 89 and 101. Cf. Allen (1983:2) and Kraus (1989:278-279).

and 99:6-8 where Yahweh's people are warned against the behaviour of the previous generations which also reflects the sins of the present congregation. In Psalm 101 the king's function as a representative of his people includes the confession of sins. In fact, the king's sudden confession not to follow a guilty life after a series of Yahweh-kingship psalms cannot be properly understood without looking at the contents of the surrounding psalms in the light of a canonical perspective.

### 3.2.8. Psalms 102 and 101

Like the links between Psalms 100 and Psalm 101, those between Psalms 101 and 102 are lexically, thematically and structurally very weak. They exhibit 9 words in common,<sup>54</sup> but there is no key-word suggestive of the link between them. However, certain thematic elements which may suggest a link between them can be discerned. The clearest link is found in the reference to places: the city of Yahweh (i.e., Jerusalem) in Psalm 101:8 and Zion in 102, which is also Jerusalem (vv. 14, 17, 22). Another link is the references to human kingship in Psalm 101 and to Yahweh's kingship in Psalm 102:26-29. Though Psalm 102 is an individual lament, it forms certain links with the preceding royal psalm, 101, by including the theme of Yahweh's kingship. In addition, in Psalm 102 the psalmist laments the suffering inflicted by enemies (v. 9) and seems to implicate that Jerusalem might be ruined by the enemies, but the king in Psalm 101 states that he will destroy all the wicked from the land and from the city of Yahweh.

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<sup>54</sup> ארץ (101:6, 8; 102:16, 20, 26); בוא (101:2; 102:2, 14); בדר (101:6; 102:24); יהוה (101:1, 8; 102:1, 2, 13, 16, 17, 19, 20, 22, 23); ישב (101:6, 7; 102:13); כון (101:7; 102:29); לבב (101:2, 4, 5; 102:5); סתר (101:5; 102:3); עשה (101:3, 7; 102:26).

As noted, Psalm 101 does not make strong links either with Psalm 100 or with Psalm 102. The psalm is anomalous and suddenly introduces a new theme by designating its title as “to David” which is not found in the previous psalms, but which is found in the following psalm, 103.

### 3.2.9 Psalms 103 and 102

Psalms 102 and 103 differ in genre, but the close links between them are visible in many ways. They have 19 words in common<sup>55</sup> and some of these suggest important links between them.

#### *Lexical links*

The word כח, “strength,” occurs only in these two psalms (102:24; 103:20) in Book IV, though its use differs in the two cases. In the former it indicates the weakness of the psalmist, while in the latter it is used to refer to the strength of angels. The word שכח (“forget”), which occurs in three psalms (102:5; 103:2; 106:13, 21) in Book IV, can also be cited as a link, though its meaning in Psalm 102 is different from that in Psalm 103. The word עפר “dust” is used three times in Book IV, namely in Psalms 102:15; 103:14 and 104:29. Regarding its use, Psalm 104:29 employs it to refer to the earth, but

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<sup>55</sup> ארץ (102:16, 20, 26; 103:11); בן (102:21, 29; 103:7, 13, 17x2); יהוה (102:1, 2, 13x2, 16, 17, 19, 20, 22, 23; 103:1, 2, 6, 8, 13, 17, 19, 20, 21, 22x2); דרך (102:24; 103:7); זכר (102:13; 103:14, 18); יום (102:3x2, 4, 9, 12, 24, 25; 103:15); ירא (102:16; 103:11, 13, 17); כהן (102:29; 103:19); כח (102:24; 103:20); מלך (102:16, 23; 103:19); עולם (102:13; 103:9, 17); עפר (102:15; 103:14); מעשה (102:26; 103:22); קדש (102:20; 103:1); רחם (102:14; 103:4, 8, 13x2); שכח (102:5; 103:2); שם (102:16; 22; 103:1); שמים (102:20, 26; 103:11, 19); שמע (102:2, 21; 103:20).

Psalms 102:15 and 103:14 use it metaphorically: in the former it is used to mention the debris of ruined Jerusalem, while in the latter it is used to describe the weakness of human beings. Both psalms use it quite differently, but nevertheless its use is similar in the final analysis, since the expression in Psalm 103:14 containing the word, “he remembers that we are dust” (זָכַר כִּי-עָפָר אָנֹכְנוּ) may have an echo in the description of the fate of Zion in Psalm 102:14-15. Indeed, Psalm 103:14 is associated with a context similar to that in Psalm 102:14-15 where Jerusalem was described as having been destroyed. First of all, the word רַחֵם “pity,” which is very rare in Book IV (see below), occurs in Psalms 102:14 and 103:13. These verses precede those containing the word עָפָר. Moreover, the word זָכַר “remember” is found in Psalms 102:13 and in 103:15, and in both Yahweh’s people are also mentioned. In addition, in both psalms a similar motive concerning the use of the word עָפָר is found: in Psalm 102 the reason that Yahweh should have pity on Zion, is that his servants still have pity on the dust of the ruined Jerusalem (i.e. the love of Jerusalem), while in Psalm 103 the weakness (i.e. dust) of human beings causes Yahweh to have pity on his people. Thus, in both psalms the word “dust” is used as a motive for Yahweh to act. Thus, Psalm 102:14-15 have many similarities with Psalm 103:13-14 by sharing motifs and words. In the light of these analyses the expression “we are dust” in Psalm 103:15 probably alludes to the fate of Zion dealt with in Psalm 102.

As noted, the word רַחֵם “pity” or “mercy” functions as a significant link. It occurs as a verb form only five times in the Psalter (18:2; 102:14; 103:13a, b; 116:5), twice in Psalm 103 and once in Psalms 18, 102 and 116 respectively, but it is found nowhere else in Book IV, though רַחֲמִים, a noun form of the word רַחֵם, is found in

Psalms 103:4 (cf. also  $\text{רחם}$  as an adjective form in v. 8) and 106:46 in Book IV. Concerning the use of the word, Psalms 102 and 103 correspond to each other. In the former the psalmist anticipates that Yahweh will have pity on Zion and his servants, but Psalm 103 responds to that by saying that he is merciful ( $\text{רחם}$ ) and gracious to his people (vv. 4 and 8) and that he also pities ( $\text{רחם}$ ) those who fear him (v. 13).

A further significant link is found between Psalms 102:26 and 103:19. These verses display three words in common:  $\text{ארץ}$  “earth,”  $\text{מעשה}$  “work” and  $\text{שמים}$  “heavens,” and are concerned with Yahweh’s creation. In addition, the phrase “the foundation of the earth” in Psalm 102:26 implies Yahweh’s kingship (Ludwig 1973:345-357) and it likewise has an echo in the sentence in Psalm 103:19a “Yahweh has established his throne in the heavens” referring to Yahweh’s kingship.

#### *Thematic links*

The psalms exhibit strong thematic links. In both, Yahweh’s sovereignty over peoples (102:23; 103:7), over all the kings of the earth (102:16, 23; cf. 103:19) and over the heavens (102:19; 103:26) is confirmed. Yahweh is described as creator in both (102:26; 103:19), and his reign over the kings of the earth is strongly anticipated to be actualized in the future (102:16, 23), but Psalm 103 confirms that he rules over all dominions (vv. 19, 22). In addition, the concern for Yahweh’s people is emphasized in both (102:18-20; 103:7ff), and the praise of his name is also present in both (102:16, 22; 103:1).

The transitory nature of human life is one of the themes in Psalm 102. The life of the psalmist is compared to the grass which easily withers away (vv. 5 and 12) and the word  $\text{ימים}$  “days”, which is

used to describe his ephemeral life, occurs seven times in the psalm. The same theme is also found in Psalm 103. The “days” (דַּיִם) of man are “like grass” (v. 15), and his life flourishes like a flower of the field, but it passes away like the wind (v. 16). On the other hand, the contrast of God’s eternity to the transient life of human beings is portrayed in both (102:12-13; 103:15-17), and in Psalm 102 the psalmist laments his suffering because of Yahweh’s indignation and anger (v. 11), but Psalm 103:8 responds to that too by speaking of Yahweh’s being slow to anger and abundant in love.

Other significant thematic links are also to be noted. Psalm 102 anticipates that due reward should be given to the destitute (v. 17), to prisoners and to those who were doomed to die (v. 21), while Psalm 103 answers that by informing us that Yahweh metes out righteousness and justice to all the oppressed (v. 6). On the other hand, the theme associated with the word בְּנֵי “children” is worth noting. Though it occurs in five psalms (90:3, 16; 102:21, 29; 103:7, 13, 17; 105:6; 106:37, 38) in Book IV, the reference to the “children” of Israel as the generation to come is found only in these psalms, except for Psalm 90, which forms the link with Psalms 102 and 103. Moreover, in both psalms Yahweh’s concern for the future generation is clear: in the former the psalmist prays for the security of the children to come (v. 29; cf. 19), while Psalm 103 also anticipates that Yahweh’s righteousness should be granted to the children’s children (v. 17).

Striking thematic links are particularly between Psalm 102 and the beginning of Psalm 103. For example, in Psalm 102:3-5 the psalmist mentions severe illness as the reason for his suffering (Kissane 1954:144; Weiser 1978:654; Kraus 1989:284-285), but Psalm 103:3b responds to the suffering of the psalmist by confirming that Yahweh is

the one “who heals all your diseases.” Moreover, Psalm 102 informs us that the psalmist suffers because of his guilt (vv. 10-11), but once again Psalm 103 proclaims Yahweh’s forgiveness of sins (v. 3) and makes a further statement that “he does not treat us as our sins deserve or repay us according to our iniquities” (v. 11). A further link can also be noted. While in Psalm 102 the psalmist laments his loneliness (vv. 7-8) and affliction through the mocking of enemies (v. 9), Psalm 103:4a praises Yahweh who can deliver our life from death. On the other hand, the complaint about the shortness of the psalmist’s life in Psalm 102:24 is once again answered in Psalm 103:5 where it is stated that Yahweh satisfies lives with good things so that our youth is renewed like the eagle’s. The numerous thematic links illustrated above show that Psalm 103 can be read as the answer to the prayers expressed in Psalm 102.

### *Structural links*

Structurally the psalms display certain common features. Psalm 102 begins with individual complaints and places communal concern in the middle section of the psalm. Similarly, Psalm 103 begins with individual praise, which is then followed by the concern for “us” (vv. 10ff). On the other hand, the theme of Yahweh’s kingship is found at the end of both psalms, but Psalm 103 has a larger portion devoted to it than does Psalm 102. The differences between the psalms are easily perceived. The concern for Zion is emphasized in the former, while the latter emphasizes the greatness of Yahweh’s love and the abundance of his grace as well as the observance of his covenant and commandments. On the whole, Psalm 102 ends with the lament reflecting the situation of the exile, while Psalm 103 closes with the theme of Yahweh’s



kingdom, which revitalizes the hope of the psalmist in Psalm 102. It is likely that in various ways Psalm 103 provides answers to the questions posed by Psalm 102.

### 3.2.10 Psalms 104 and 103<sup>56</sup>

A large number of lexical and thematic links exist between Psalms 103 and 104. Psalm 103 demonstrates Yahweh's grace in the history of man, while Psalm 104 is concerned with his grace in nature. Thus, these two themes, history and creation, which are the realm of Yahweh's sovereignty shown in the history of Israel, seem to be demonstrated in these psalms.

#### *Lexical links*

They have 26 words in common.<sup>57</sup> Many lexical links exclusive to these two psalms are noted, though some of them are not directly related to thematic links. The word עפר "dust" occurs in three psalms (102:15; 103:14; 104:29) in Book IV. Since Psalm 102 forms links with Psalm 103, as noted, its occurrence in the former does not detract from

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<sup>56</sup> The close links between Psalms 103 and 104 have been pointed out by many exegetes. Koch (1980:64-69); Seybold (1984:4-5); Auffret (1985-1986:197-225); Zenger (1991a:201-203; 1991b:242-244; 1994b:172-173); Koenen (1995:88-91).

<sup>57</sup> אין (103:16; 104:35); אֵשׁ (103:15; 104:15x2); אֶרֶץ (103:11; 104:5, 9, 13, 14, 24, 32, 35); בָּרֶךְ (103:1, 2, 20, 21, 22x2; 104:1, 35); גְּבוּהָ (103:11; 104:18); יְהוּהָ (103:1, 2, 6, 8, 13, 17, 19, 20, 21, 22; 104:1x2, 16, 24, 31, 33); חֲדָשׁ (103:5; 104:30); חַיִּים (103:4; 104:33); חֲצִיר (103:15; 104:14); טֹב (103:5; 104:28); יָדַע (103:7, 14; 104:19); מְלֵאךְ (103:20; 104:4); מַעֲשֵׂה (103:22; 104:13, 24, 31); נֶפֶשׁ (103:1, 2, 22; 104:1, 35); עֵבֶר (103:16; 104:9); עֹלָם (103:16; 104:33, 35); עֹלָם (103:9, 17; 104:5, 31); עֹפֵר (103:14; 104:12, 29); עֹשֶׂה (103:6, 10, 18, 21, 20; 104:4, 19, 24); קֹל (103:20; 104:7, 12); מִקְרוֹם (103:16, 22; 104:8); רֵב (103:8; 103:24); רִיחַ (103:16; 104:3, 4, 29, 30); שֹׁבַע (103:5; 104:13, 16, 28); שְׁמַיִם (103:11, 19; 104:2, 12); שְׂרָחָה (103:21; 104:4).

the link between Psalms 103 and 104 regarding the occurrence of the word. The word רוּחַ “wind” or “spirit” is found in three psalms (103:16; 104:3, 4, 29, 30; 106:33) in Book IV, but its occurrence in Psalm 106 does not suggest any link between this psalm and Psalms 103-104. Concerning the use of the two words עֶפֶר and רוּחַ noted above, Psalms 103 and 104 have a similar context and a common theme. In the former psalm the two words occur in vv. 14 and 16 which are part of the same segment (v. 14 functions as a nexus verse linking what precedes with what follows, see the analysis of the psalm) and are associated with the theme of human transitoriness: without Yahweh’s love (vv. 11, 17) and mercy (v. 13) man can return to dust (עֶפֶר) and disappear like the wind (רוּחַ). A similar theme is also found in Psalm 104:29 where the two words occur. As in Psalm 103, the verse emphasizes that when Yahweh hides his face, the breath (רוּחַ) of all creatures is taken away and they return to dust (עֶפֶר). Thus, in this psalm the words are used in reference to the weakness of man, while in Psalm 104 they are used to depict the destiny of all creatures. There is a slight difference between the contents of the psalms, but they deal with the same theme, namely that man and all creatures should depend on Yahweh for their existence. Thus, in both psalms the two words are used to emphasize Yahweh’s mercy upon man and all creatures.

A striking lexical link is formed by the phrase בְּרַכֵּי נַפְשִׁי אֶת־יְהוָה “Bless Yahweh O my soul” at the beginning and at the end of both Psalms 103 (vv. 2, 22) and 104 (vv. 1, 35). As has been pointed out by many scholars, since the phrase is not found in the rest of the Psalter, nor in other texts in the Old Testament, this is considered a highly important link and it seems that the psalms are supposed to be read together since the phrase is repeated at the beginning and at the

end of each psalm. On the other hand, the end of Psalm 103 and the beginning of Psalm 104 both deal with Yahweh's cosmic kingship and both repeat the words שְׂרָתָה "ministers" and מַלְאָךְ "messengers." The former word occurs only three times in the whole Psalter, namely once in Psalm 101:6 and Psalms 103:21 and 104:4 respectively, but only in the latter two psalms does it have the meaning of "the ministers" of Yahweh. On the other hand, the word מַלְאָךְ occurs three times in Book IV, in Psalms 91:11, 103:20 and 104:4, but since Psalm 91 forms strong links with Psalm 103 (see below), its occurrence in Psalms 103 and 104 is regarded as an important link. These two words (שְׂרָתָה and מַלְאָךְ) occur in Psalm 103:20-21, which is a single segment, while Psalm 104:4 itself has both of them. Concerning the use of the words, the verses of the psalms containing the words all relate to Yahweh's cosmic kingship, and in both "the ministers" and "the messengers" are identified as the entities serving Yahweh. The fact that these very rare words occur at the end and at the beginning of two adjacent psalms and that they are at the same time associated with the same theme, can hardly be incidental.

Other significant links are also found between the psalms. The word חָדַשׁ ("renew") occurs only three times in the Psalter as a verb, once in Psalm 51:12 and once in Psalms 103:5 and 104:30 respectively. Its occurrence in Psalms 103 and 104 is notable since in both it is joined by the same theme, "Yahweh's renewal of life": in Psalm 103:5 his grace renews the lives of his people, while in Psalm 104:30 the lives of all his creatures are renewed by his grace. With regard to this, Psalms 103:5a and 104:28b have the two words שָׂבַע "satisfy" and טוֹב "good" in common and in both psalms the phrases combined with the words are almost identical: הַמְשַׂבֵּעַ בְּטוֹב "he satisfies with good things"

(103:5)// יִשְׂבְּעוּן טוֹב “they are satisfied with good things” (104:28). This is also a significant link, but there is yet a further link between the verses of the psalms: the two psalms have a common theme, the satisfaction of human beings (103) and of all creatures (104). The word שָׂבַע occurs in five psalms (90:14; 91:16; 103:5; 104:13, 16, 28; 105:40) in Book IV, and they are linked to one another in certain ways. For example, Psalm 90 has links with Psalm 91, Psalms 90 and 91 with 103, Psalm 103 with Psalm 104 and Psalm 104 with Psalm 105.

Further lexical links can be noted. The word גְּבוּהָ “height” is found in Psalms 101:5, 103:11 and 104:18, but it is not found in any other place in Book IV. Psalms 103:4 and 104:33 have the word חַיִּים “life” in common, which is found nowhere else in Book IV. The occurrence of the word מְקוֹם “place” is worth noting. It is found three times in Book IV, twice in Psalm 103 (vv. 16, 22) and once in 104:8, but its occurrence in Psalms 103:22 and 104:8 leads to a link. In the former it is used to refer to all “places” (מְקוֹם) of Yahweh’s dominion, while in the latter it is used to mention the place in which Yahweh’s dominion is exercised. In addition, in Psalm 103:19 the reference to Yahweh’s establishing his throne in the heavens (יָהוָה בִּשְׁמַיִם הִכִּין כִּסְאוֹ) is strongly echoed in the expression “the stretching of the heavens” (נִרְטָה שְׁמַיִם) in Psalm 104:2. According to Habel (1972a:417-430) the formula “stretching out the heavens” “serves to introduce Yahweh as the creator who pitches the heavens to be an overarching tent...” (1972a:423), and Yahweh there exercises his kingship as creator. If this is the case, the expression in Psalm 103:19, which refers to Yahweh’s kingship in the heavens, is identical with the one in Psalm 104:2. Indeed, both verses of these psalms deal with Yahweh’s kingship.

In addition, the three words אַנּ וְאִישׁ (“man”),<sup>58</sup> חֲצִיר (“grass”)<sup>59</sup> and עָבַר (“pass over”),<sup>60</sup> occur only in three psalms in Book IV, namely Psalms 90 and 103-104. Since Psalm 90 displays close links with Psalm 103, their occurrence in 103 and 104 are regarded as links, though it is difficult to identify thematic correspondences concerning the use of the words.

### *Thematic links*

Strong thematic links between the psalms are also noticeable. In both Yahweh’s sovereignty over the heavens (103:19ff; 104:2ff), the beings in the heavens (103:20-21) and the living things in all places (103:22; 104) is confirmed. As creator he is also a heavenly king (103:19ff; 104:1-4ff), and the end of Psalm 103 and the beginning of Psalm 104 both confirm that he is surrounded by the heavenly entities serving him. In Psalm 103 Yahweh is described as the one who cares for and sustains an individual (vv. 2-5), people (vv. 6-9) and his people (vv. 10-14), and in Psalm 104, man (vv. 14-15), animals (vv. 16ff), and even nature (vv. 10ff). With regard to this, satisfied life is portrayed in both. In Psalm 103 an individual is satisfied with good things (v. 5), while in Psalm 104 trees, the earth and the living things in the sea are satisfied by his caring (vv. 13, 16, 28). In addition, Yahweh is also described as the one who can give renewed life to the children of Israel (103:7, cf. v. 5) and to all creatures on earth and in the sea (104:28-30).

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<sup>58</sup> Psalms 90:3, 103:15 and 104:15.

<sup>59</sup> Psalms 90:5, 103:15 and 104:14.

<sup>60</sup> As a verb it occurs in Psalms 90:4, 103:16 and 104:9.

There are also further thematic links that may be noted. The end of Psalm 103 (v. 22) summons all places of Yahweh's dominion to praise him, but Psalm 104 demonstrates how he exercised his sovereignty over them. He makes the clouds his chariot and also winds his messengers (104:4). In Yahweh's order the foundation of the earth shall no longer be shaken (104:5) and the waters will not pass over the place which he has set for them (vv. 7-9). In addition, the whole of Psalm 104 demonstrates how all creatures are arranged according to his order. A similar idea to that above is found between Psalms 103 and 104. In Psalm 103:22 all his works (מַעֲשָׂיו) are called upon to praise him. Psalm 104 then illustrates how his works have been accomplished in the heavens (v.2), on the earth (vv. 5ff) and in its creatures (vv. 13ff), praising Yahweh's great deeds (מַעֲשָׂיו in vv. 24, 31).

#### *Structural links*

Structurally the two psalms display similar features. As noted above, both psalms begin and end with the phrase "Bless Yahweh, O my soul," and the end of Psalm 103 is closely linked with the beginning of Psalm 104 through the repetition of words and ideas. Moreover, both begin with a section of hymnic participles (103:3-5; 104:2-4), and whereas Psalm 103 has the hymnic section in the last three verses of the psalm (vv. 20-22), Psalm 104 also has a praise section in the last three verses of the psalm (vv. 33-35).

The two psalms also display similarities in content. Psalm 103 enumerates and illustrates Yahweh's gracious acts in the life of an individual and in the history of Israel, and Psalm 104 similarly enumerates his great works in nature and in creatures. On the other hand, in Psalm 103 the ephemeral life of man is portrayed as a

negative element (vv.14-16), while in Psalm 104 sinners and the wicked constitute threatening elements to the order of God's creation (v. 35). Interestingly, the words אֵין "vanish" or "nothing" and עוֹד "any more" used in Psalm 103:16 to describe the ephemeral nature of man, are again used to refer to the destruction of the sinners and the wicked. The former word occurs only in these psalms in Book IV.

### 3.2.11 Psalms 105 and 104

Though Psalm 105 contains historical stories of Israel which are absent from Psalm 104, these two psalms form certain links. In fact, the introductory section of Psalm 105 repeats many words from the end of Psalm 104. Moreover, since Psalm 104 praises Yahweh's wonderful works in nature and Psalm 105 sings about his works in the early history of Israel, they provide common ground for investigating them from the perspective of concatenation.

#### *Lexical links*

These psalms have 39 words in common.<sup>61</sup> Most of these words

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<sup>61</sup> אדם (104:14, 23; 105:14, 35); אֵין (104:2; 105:39); אלהים (104:1, 33; 105:7); ארץ (104:5, 9, 13, 14, 24, 32, 35; 105:7, 11, 16, 23, 27, 30, 32, 35, 36, 44); אש (104:4; 105:39); בקש (104:21; 105:3, 4); גבול (104:9; 105:31, 33); יהרה (104:1x2, 16, 24, 31, 33, 34, 35x2; 105:1, 3, 4, 7, 19); היה (104:20, 31; 105:12); הלך (104:3, 10, 26; 105:13, 41); זמר (104:33; 105:2); חכם (104:24; 105:22); ידע (104:19; 105:1); יצא (104:14, 23; 105:37, 43); לב/לבב (104:15x2; 105:3, 25); לחם (104:14, 15; 105:16, 40); לילה (104:20; 105:39); מאד (104:1; 105:24); מים (104:3, 6; 105:29, 41); נגע (104:32; 105:15); נפש (104:1, 35; 105:18, 22); נחן (104:12, 27, 28; 105:11, 32, 44); עולם (104:5, 31; 105:8, 10); עמד (104:6; 105:10); עת (104:27; 105:19); עץ (104:16; 105:33); עשב (104:14; 105:35); עשה (104:4, 19, 24, 31; 105:5); פנה (104:15, 29, 30; 105:4, 17); פרה (104:13; 105:24, 35); פתח (104:28; 105:20, 41); קנין (104:24; 105:21); שבע (104:13, 16, 28; 105:40); שום (104:3, 9; 105:21, 27); שׁיח (104:34; 105:2); שמח (104:31, 34; 105:3, 38);

are incidental, but some of them establish important links between the psalms. Strong lexical links are found between Psalms 105:1-5 and 104:31-35, where six words are found in common: זָמַר “praise” (104:33; 105:2); יְהוָה “Yahweh” (104:31, 33, 34; 105:1, 3, 4); עָשָׂה “work” (104:31; 105:5); שָׁיחַ “meditation” (104:34; 105:2); שָׂמַח “rejoice” (104:31, 34; 105:3), שָׁיר “sing” (104:33; 105:2). This high incidence of common words in such a small section does not seem coincidental, and it provides a good example of the concatenation principle. Most of the words are involved in the description of praise to Yahweh. Of the words listed, the term שָׁיחַ “meditation” occurs only in these two psalms in Book IV, except for Psalm 102 where it occurs in the title. Both sections, 104:31-35 and 105:1-5, function as an invitation to praise Yahweh within each of the psalms and in both the reason for the praise is his wonderful deeds, those at creation in the former and in the history of Israel in the latter. Thus, creation and history are woven into these psalms.

The lexical links between the psalms also deserve investigation. The roots בָּקַשׁ “seek” (104:21; 105:3, 4), נָוַע “touch” (104:32; 105:15) and פָּרָה “fruit” (104:13; 105:24, 35) occur only in these psalms in Book IV, and the last of these is related to a similar theme. In Psalm 104:13 Yahweh’s causing waters to fall upon the mountains makes all creatures fruitful (פָּרָה) (cf. v. 14), while Psalm 105:24 depicts him as the one who has made his people fruitful (פָּרָה). Thus, in both the fruitfulness of men and all creatures is determined by Yahweh’s grace. On the other hand, the word לָחַם “bread” is used similarly in both. In Psalm 104:14-15 Yahweh’s watering the mountains causes

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שָׁיר (104:33; 105:2); שָׁלַח (104:10, 30; 105:17, 20, 26, 28); שָׁמַיִם (104:2, 12; 105:40).



plants to grow so that they in turn satisfy man with bread (לחם), but in Psalm 105:16 his punishment causes a lack of bread and in v. 40 his grace once again causes his people to receive the bread in abundance. The word לחם occurs only in three psalms in Book IV, namely in Psalms 102:5, 10; 104:14, 15; 105:16, 40, but only these psalms deal with God's providing bread to men (cf. as implied in Ps 104:14-15). With regard to this, Psalms 104:27-28 and 105:40-41 are closely linked to each other, having a similar theme. As the creatures of Yahweh look for their food (אכל) in Psalm 104:27, so in Psalm 105:40 Yahweh's people request their food (לחם) from him. The sentence in Psalms 104:28 "when you [Yahweh] opens (פתח) your hand" is also parallel to the one "he [Yahweh] opened (פתח) the rock" in Psalm 105:41. Psalms 104:27-28 and 105:40-41 repeat the two words שבע "satisfy" and פתח "open," and the word אכל "food" in Psalm 104:27 corresponds to לחם "bread" in Psalm 105:40. In addition, the verses of both psalms commonly deal with the theme of Yahweh's providing bread and water in abundance (105) and of his providing good things to satisfaction (104).<sup>62</sup> These verses of the psalms constitute strong links between each other.

Other lexical links are to be noted. The word קנין "acquisition" is not found elsewhere in the Psalter, except for Psalms 104:24 and 105:21. The term חכם "wisdom" is also a rare word in Book IV. It occurs only in three psalms (90:12; 104:24; 105:22), but its occurrence in two adjacent psalms is found nowhere else in Book IV. These two words occur in the same segment in each of the psalms, namely in

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<sup>62</sup> In Psalm 105:41 the expression, "it [water] flowed . . . like a river," also carries the theme of abundance in the same way as the word שבע in Psalms 104:28 and 105:40.

Psalm 104:24 and in Psalm 105:21-22. The former describes how Yahweh created all his creatures in wisdom, but in the latter his servant (cf. v. 17), Joseph, instructs his elders in wisdom (v. 22). On the other hand, the word  $\gamma\upsilon$  “tree” occurs in three psalms (96:12; 104:16; 105:33) in Book IV, but its occurrence in the adjacent Psalms 104 and 105 is unique (the word  $\gamma\upsilon$  “tree” also occurs in Psalm 106, but Psalms 105 and 106 can be regarded as a twin psalm, see below).

#### *Thematic links*

The psalms have thematic links. In both Yahweh is described as being sovereign over the heavens (104:1-4; 105:39), the earth (104:5ff; 105:27ff), all creatures (Ps 104) and his people (Ps 105). Yahweh’s heavenly kingship is confirmed in both (104:1-2; 105:27ff, cf. v. 14), and both praise Yahweh’s works in nature (Ps 104) and in history (Ps 105), as noted. In both Yahweh reveals himself through clouds and fire (104:3-4; 105:39) and he makes all creatures (104) and all his people (105) enjoy their lives. In addition, in both sinners and the wicked are described as those who are opposed to Yahweh (104:35; 105:24, 28ff).

#### *Structural links*

The structural links between the psalms are weak, but there is something to be noted. As has been noted, the end of Psalm 104 and the beginning of Psalm 105 are closely linked through the repetition of several common words. Though large parts of Psalm 105 deal with stories from the history of Israel, the psalm has hymnic elements at its beginning and end, and this feature constitutes a natural link with Psalm 104 which is also a hymn. The acts of Yahweh, which are mentioned at the creation ( $\pi\psi\epsilon$  in 104:24), seem to be continued

through history (עֶשְׂה in 105:5).

### 3.2.12 Psalms 106 and 105

It has long been recognized that Psalms 105 and 106 form a twin-psalm (Zimmerli 1972:109-111). These psalms are concerned with the history of Israel and deal with Yahweh's covenant people. The correspondence of numerous words and themes between two psalms further support the classification of a twin-psalm. Despite this correspondence, however, the main themes are opposite: Psalm 105 deals with a faithful God, while Psalm 106 deals with unfaithful people (Zimmerli 1972:111).

#### *Lexical links*

The lexical links between the psalms are much stronger than between any other two adjacent psalms in the corpus of Psalms 90-106. They have 55 words in common,<sup>63</sup> the highest percentage of

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<sup>63</sup> אהרן (105:26; 106:16); אל (105:7; 106:14, 21, 47, 48); אמר (105:11, 31, 34; 106:23, 34, 48); ארץ (105:7, 11, 16, 23, 27, 30, 32, 35, 36, 44; 106:17, 22, 24, 27, 38); אש (105:32, 39; 106:18); בחר (105:6, 26, 43; 106:5, 23); בן (105:6; 106:37, 38); ברית (105:8, 10; 106:45); ג'וי (105:13x2, 44; 106:5, 27, 35, 41, 47); דבר (105:8, 19, 27, 28, 42; 106:12, 24); ד'ור (105:8; 106:31); דם (105:29; 106:38x3); יהרה (105:1, 3, 4, 7, 19, 45; 106:1, 2, 4, 16, 25, 34, 40, 47, 48); היה (105:12; 105:36); הלך (105:13, 41; 106:9); חם (105:3, 45; 106:1, 5, 48); זכר (105:5, 8, 42; 106:4, 7, 45); זרע (105:6; 106:27); חם (105:23, 27; 106:22); ידה (105:1; 106:1, 47); ידע (105:1; 106:8); כנען (105:11; 106:38, 42); להבה (105:32; 106:18); מוח (105:29; 106:28); מים (105:29, 41; 106:11, 32); מצרים (105:38; 106:7, 21); מרה (105:28; 106:7, 33, 43); משה (105:26; 106:16, 23, 32); משל (105:20, 21; 106:41); נחלה (105:11; 106:5, 40); נפל (105:38; 106:26, 27); נפש (105:18, 22; 106:15); נתן (105:11, 32, 44; 106:15, 41, 46); עבד (105:6, 17, 25, 26, 42; 106:36); עמד (105:45; 106:32); עלל (105:1; 106:29, 39); ע'ולם (105:8, 10; 106:1, 31, 48); עמך (105:10; 106:23, 30); עם (105:1, 13, 20, 24, 25, 43; 106:4, 34, 40, 48); עת (105:19; 106:3); פלא (105:2, 5; 106:7, 22); פנה (105:4, 17; 106:23, 46); פתח (105:20, 41; 106:17);

occurrences of words in adjacent psalms in the corpus of Psalms 90-106. The reason for this is of course that Psalms 105 and 106 have relatively long verses, but a close scrutiny shows a large number of significant lexical links between these two psalms.

First of all, the following words occur at the beginning of the two psalms, at their end or at both their beginning and end: הלל "praise" (105:3, 45; 106:1, 5, 48); ידה "thank" (105:1; 106:1, 47); יהוה "Yahweh" (105:1, 3, 4; 106:1, 2, 4); עם "people" (105:1, 43; 106:4, 48); שם "name" (105:1, 3; 106:8, 47); שמר "keep" (105:45; 106:3); משפט "justice" (105:5, 7; 106:3) and פלא "wonderful works" (105:2, 5; 106:7). Of the eight words listed, seven occur at the beginning of both psalms. This high incidence at the beginning of both psalms is not accidental at all. The phrase הַלְלוּ-יְהוָה "Praise the Lord" at the end of Psalm 105 also appears at the beginning and end of Psalm 106, and there is no other psalm in Book IV containing both the words הלל and ידה at the beginning, except for Psalms 105 and 106. The occurrence of the word פלא at the beginning of these psalms is the only case found in the psalms of Book IV, except for Psalms 96 (v. 3) and 98 (v. 1) which also form strong links with Psalms 105 and 106 (see below). Moreover, the phrase "his holy name" (קִדְשׁוֹ שֵׁם) at the beginning (v. 3) of Psalm 105 is also identical with "your holy name" (לְשֵׁם קִדְשֶׁךָ) occurring at the end of Psalm 106 (v. 47), and the reference to Yahweh's laws (חֻק "statute" and חֹרֶה "law") at the end

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צַר (105:24; 106:11, 44); קִדְשׁוֹ (105:3, 42; 106:16, 47); רַעַע (105:15; 106:32); שׁוֹמֵחַ (105:3, 38; 106:5x2); שׁוֹא (105:25; 106:41); יִשְׂרָאֵל (105:10, 23; 106:48); שׂאֵל (105:40; 106:15); שִׁיר (105:2; 106:12); שְׁלַח (105:17, 20, 26, 28; 106:15); שֵׁם (105:1, 3; 106:8, 47); שָׁמַר (105:45; 106:3); מִשְׁפָּט (105:5, 7; 106:3).

of Psalm 105 (v. 45), along with the verb שמר “keep,” is again echoed in the words משפט “justice” and צדקה “righteousness” at the beginning of Psalm 106 (v. 3) where the verb שמר also occurs. In addition, both psalms constitute a call to praise Yahweh with imperative verbs at the beginning, and Yahweh’s deeds on behalf of his people (cf. 105:1, 3, 5; 106:2) are mentioned as the reasons for the praise in both. All features shown above illustrate striking examples of concatenation, implying that the juxtaposition of the psalms can hardly be coincidental.

There are also lexical ties that are unique to these psalms. The phrase בְּאֶרֶץ-חַם (“in the land of Ham”) is found only in these psalms (105:23, 27; 106:22) in the Hebrew Bible and in Psalms 105:27 and 106:22 it is associated with Yahweh’s works for Israel. The former has the two words, אוֹת “sign” and מוֹפֵת “miracle,” which are used to refer to Yahweh’s works, and which may also be linked to the words פֶּלֵא “wonderful work” and יִרָא “terrible things” in the latter. In fact, Psalm 105:27 does not have the word פֶּלֵא which occurs in Psalm 105:5, but since the word occurs in Psalm 105:5 in parallel with the word מוֹפֵת, the word מוֹפֵת in Psalm 105:27 may be seen to correspond to the word פֶּלֵא in Psalm 106:22. The following comparison shows the correspondence between the phrases: מוֹפֵתִים בְּאֶרֶץ חַם “miracles in the land of Ham” (105:27) // נִפְלְאוֹת בְּאֶרֶץ חַם “wondrous works in the land of Ham” (106:22). The correspondence of the word and the phrase between the verses of the psalms noted above is regarded as a significant link.

The word כְּנָעַן (“Canaan”) occurs only three times (105:11; 106:38; 135:11) in the Psalter, and thus it is a very rare term. In Psalm 105:11 the land “Canaan” is described as the promised land

which should be granted to the Israelites, but in Psalm 106:38 the Israelites are charged with having worshipped the idols of Canaan. The occurrence of the word להבה “flame” is also very rare in the Psalter. It occurs only four times in the Psalter (29:7; 83:15; 105:32; 106:18), but is found nowhere else in Book IV, except in Psalms 105:32 and 106:18. In Psalm 105 it is used along with the word שא “lightning,” where Yahweh uses the flame and the lightning to destroy the Egyptians. However, in Psalm 106 the words are used to describe the punishment of the wicked among the Israelites. Thus, the psalms make comparable use of the word. On the other hand, Psalms 105:15 and 106:32 have the word רעע “harm” in common, a word which is not found elsewhere in the rest of Book IV, and its use in the former is in contrast with that in the latter: Psalm 105 uses it in association with Yahweh’s command which does not harm any of the prophets (אל־תִּרְעֶנּוּ (נְבִיאֵי)), while in the latter it is said that Moses was harmed through the action of the rebellious people among the Israelites who rebelled against Yahweh. It is interesting to see that in Psalm 105 the word is associated with the term “prophets,” while in Psalm 106 it is linked to the name “Moses,” who can also be designated as a prophet, according to the tradition of the Hebrew Bible. Thus, the word again seems to be used in two contrasting contexts. The word שאל “ask” is also worth noting. Its occurrence in Psalm 105:40 and 106:15 constitutes the only two cases in Book IV. The former informs us that when Yahweh’s people asked for food, they received it in abundance, while the latter tells us that he not only gave them what they asked, but he also sent a disease (רִזָּן) to them. Thus, once again there is a contrastive use of terms in Psalm 105 and Psalm 106. A further link is the word מרה “rebel” which is found only three times in Book IV, all three in

Psalms 105 and 106. Psalm 105:28 mentions that the Egyptians did not rebel (מרה) against Yahweh's words (Kirkpatrick 1903:621), but in Psalm 106 the people of Israel are described as being rebellious against Yahweh (v. 43; cf. v.33). Finally, another good example of the contrast between the psalms is found: Psalm 105:5 calls upon the covenant people to remember the wonderful works (פלא) that Yahweh has done (v. 5), but Psalm 106:7 states that their fathers in Egypt did not consider his works (פלא) and did not remember his love. Thus, once again the use of the word is contrastive.

All the words noted above contribute to the important links between the psalms. In addition to the words mentioned above, the word בחר "choose," which occurs only in Psalms 105 (vv. 6, 26, 43) and 106 (vv. 5, 23) in Book IV, is used to refer to Yahweh's people, and the following three terms are also found only in Psalms 105 and 106 in Book IV, though it is difficult to find thematic links concerning their use: מות "die" (105:29; 106:28); מצרים "Egypt" (105:38; 106:7, 21) and עבור "end" (105:45; 106:32).

### *Thematic links*

The thematic links between the psalms are also quite strong. In both psalms Yahweh's sovereignty over the earth (105:7, 16, 27, 30ff; 106:22), the sea (105:29; 106:9), nations (105:13ff, 24ff; 106:41, 47) and his people is confirmed. He is also depicted as a Saviour (105:37ff, 41; 106:8, 10, 21ff), as a covenant God (105:8ff, 42; 106:5, 45) as well as a compassionate God (105:8; 106:4, 46). Praise of Yahweh's name is mentioned in both (105:1, 3; 106:8, 47) and the concern for his chosen people is also apparent in both (105:6ff; 106:5, 45ff). Both psalms emphasize Yahweh's laws (105:45; 106:3) and contain a reference to

Yahweh's judgement against the nations (105:28ff) and against the wicked among the Israelites (106:41).

### *Structural links*

Structurally there are certain common features that may be noted. As has been mentioned, both psalms have words in common at their beginning and both celebrate Yahweh's works by using words like עלילה "deeds" (105:1), פלא "wonderful works" (105:2) and גבורה "mighty doings" (106:2). The end of Psalm 105 (v. 45) emphasizes the observance of Yahweh's statutes and his laws, something which his people lack in Psalm 106, and Psalm 106 begins with the emphasis on Yahweh's laws (i.e., "justice and righteousness" in v. 3) using the formula "blessed are those who..." (v. 3). Both also deal with the relationship between Yahweh and his people, but in Psalm 105 the emphasis falls upon Yahweh's acts on behalf of Israel, but against foreign nations. In contrast to this, Psalm 106 deals with negative aspects of Israel's history.

A final point to be noted is that the term ברית "covenant" occurs in three psalms (103:18; 105:8, 10; 106:45) in Book IV, though the terms implying the covenant are also found in some other psalms. In Psalm 103 Yahweh's people are described as those who should keep and remember the covenant, but Psalms 105:8 and 106:45 take Yahweh as a subject remembering (זכר) the covenant. When Psalms 105 and 106 are read together as a single text, Yahweh's remembering of the covenant frames the text in that it occurs at the beginning of Psalm 105 (v. 8) and at the end of Psalm 106 (v. 45).



## Part III

### 3.3.1 Psalms 90-91 and 102-103

#### 3.3.1.1 Psalms 90 and 102

The close links between Psalms 90 and 102 are universally accepted. Many exegetes have pointed out such links.<sup>1</sup> There are lexical and thematic links as well as structural links between the psalms. Both also contain the elements of prayer, reflecting desperate situations which the psalmists had experienced.

#### *Lexical links*

The psalms have 23 lexical terms in common<sup>2</sup> and the following terms can be seen as establishing significant links: חפלה “prayer,” יבש “wither,” כלה “consume.” The word חפלה “prayer” is found nowhere else in Book IV, but it occurs five times in these two psalms (90:1; 102:1, 2, 18x2). It occurs in the titles of the psalms which are both described as prayers. The word יבש “wither” is also found only in Psalms 90 (v. 6) and 102 (vv. 5, 12) in Book IV, and in both it is used to compare man with grass that withers,

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<sup>1</sup> See Wilson (1985a:218); Steck (1990:364-365); Krüger (1994:216); Koenen (1995:83-84).

<sup>2</sup> אל (90:1, 2, 17; 102:25); אמר (90:3; 102:25); ארץ (90:2; 102:16, 20, 26); בא (90:12; 102:2, 14); בן (90:16; 102:21, 29); דר / דר / דר (90:1; cf. 102:13, 19, 25); יהוה (90:13; 102:1, 2, 13, 16, 17, 20, 22, 23); היה (90:5; 102:7, 8); יד (90:17x2; 102:26); יבש (90:6; 102:5, 12); ום (90:4, 9, 12, 14, 15; 102:3x2, 4, 9, 12, 24, 25); ירא (90:11; 102:16); כן (90:17x2; 102:29); כלה (90:7, 9; 102:4); לב/לבב (90:12; 102:5); עבר (90:13, 16; 102:15, 29); עולם (90:2x2; 102:13); ענה (90:15; 102:1, 24); מעשה (90:17x2; 102:26); חפלה (90:1; 102:1, 2, 18x2); פנה (90:8, 9; 102:3, 29); ראה (90:15, 16; 102:17); שנה (90:4, 9, 10x3, 15; 102:25; 28).

an important theme in both psalms. Its only occurrence in these psalms in Book IV and the correspondence of the theme between both establish an important link. A further link is established by the word כלה, “consume,” in Psalms 90:7, 9 and 102:4, a word which is not found elsewhere in Book IV. As in the case of the two words noted above, this word is also associated with a common theme: in both psalms it is used to describe the transient life of man. Thus, this word is also regarded as a significant link.

There are other significant lexical links that may be noted. The word יום “day” occurs five times in Psalm 90 (vv. 4, 9, 12, 14, 15) and seven times in Psalm 102 (vv. 3x2, 4, 9, 12, 24, 25). This is the highest frequency of the word in the Psalter. For example, in the whole of the Psalter Psalms 37 (vv. 18, 19), 39 (vv. 5, 6), and 44 (v. 2x2) have the plural form “days” of the word twice respectively, but Psalms 90 and 102 contain it more than twice.<sup>3</sup> This evidence indicates that its occurrence in these psalms can hardly be coincidental. Indeed, the fact that it is used mainly in these two psalms in association with the theme of transient man, confirms its importance. In this regard, the word שנה “year” is also worth noting. It occurs in three psalms (90; 95; 102) in Book IV, but only in Psalms 90 and 102 with a common theme: God’s eternal “years” (90:4; 102:25, 29), which are contrasted to the temporal years of man. Furthermore, the phrase “their children” (בְּנֵי יְהוָה) in 90:16, the descendants of Yahweh’s servants, exactly corresponds to the phrase “the children of your servants” (בְּנֵי עַבְדֵי יְהוָה) in 102:29, while “the work of our hands” (מְצֻעַ יְדֵינוּ) in 90:17 may be

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<sup>3</sup> 90:9, 10, 12, 14, 15; 102:4, 12, 24, 25.

reflected in the phrase “the work of your hands” (מַעֲשֵׂה יָדָיו) in Psalm 102:26. Finally, the word עַבְדָּךָ “servant” occurs only in these psalms (90:13, 16; 102:15, 29) and Psalm 105 (vv. 6, 17, 25, 26, 42) in Book IV, while in Psalms 90 and 102 they refer to Yahweh’s servants to whom his compassion should be shown.

### *Thematic links*

The thematic links between the two psalms also indicate the relatedness of Psalm 90 with Psalm 102. Both describe Yahweh as creator (90:2; 102:26) and also mention his eternity (90:1-2, 4; 102:13, 25-29). Especially the phrase “a thousand years” in 90:4 referring to the eternal time of God corresponds to the sentence “thy years have no end” in 102:28. As noted, the distress of man (cf. 90:10; 102:3ff) is emphasized by the repetition of the word “days” and in both man is compared to grass that quickly withers (90:4-6; 102:5, 12). Both psalms contain references to the shortness of human life (90:10; 102:24-25) and to Yahweh’s wrath (90:7-8, 9, 11; 102:11). Moreover, the concern for the coming generations is also observed in both (90:16; 102:19, 29) and in both Yahweh is described as the one who has pity: in Psalm 90 (v. 13) on his servants and in 102 (v. 13) on Zion where his servants dwell. Furthermore, the statement in Psalm 90:15 “...as you have afflicted us” may be reflected in Psalm 102:9 which says that the psalmist has been taunted by the enemies. In the light of the conjunction of Psalm 89 with 90, the statement of Psalm 90:15 reflects the suffering of the psalmist at the hand of the enemies, as noted in the discussion of Psalms 89 and 90. Psalm 90:15 implicitly mentions the affliction of the psalmist by the enemies, but Psalm 102:9 explicitly

blames their acts. Since the words  $\text{הָרַף}$  “taunt” and  $\text{אֵיב}$  “enemy” in Psalm 89:52, where the psalmist laments the mocking of the enemies, also occur in Psalm 102:9, this leads us to see a connection between Psalms 89 and 90 and in turn a connection of the latter with Psalm 102.<sup>4</sup> The word  $\text{הָרַף}$  occurs only in Psalm 102:9 in Book IV.

In both psalms Yahweh is depicted as one who can provide security for his people. In Psalm 90 Yahweh was described as a refuge for many generations (v. 1), and on the basis of such trust, the psalmist prays for the salvation of the children (v. 16). In a similar way the psalmist’s trust in Yahweh in Psalm 102 makes him anticipate that Yahweh will regard the prayer of the destitute (v. 18) and hear the groans of the prisoners (v. 21). In addition, in both psalms the psalmists have experienced sins and injustice (90:7-8, 15; 102:10, 21).

### *Structural links*

The psalms display structural links. Both begin with an expression of trust in Yahweh (90:1-2; 102:2-3), which is then followed by a description of the ephemeral nature of man (90:3ff; 102:4-12), and both psalms close with a prayer for the security of future generations (90:16-17; 102:29). As noted, in both Yahweh’s eternity is contrasted to the transitoriness of man and in both a reference to sin is included (90:8) or implied (102:10). However, the difference between the psalms is that while Psalm 102 has a reference to Yahweh’s enthronement in Zion and prays for the

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<sup>4</sup> There are some connections between Psalm 89 and 102, as we have noted above.

rebuilding of Zion, Psalm 90 omits such an expression. The latter is a communal lament and the former is an individual lament, but both can be classified as a prayer, as the titles of the psalms also indicate. In addition, Psalm 90 reveals a concern for the faithful community, and Psalm 102 also shows such a concern (vv. 13-23). The former reveals the direct reaction to the failure of the Davidic dynasty, while Psalm 102 has many references to the situation of the exilic period (see analysis of the psalm).

### 3.3.1.2 Psalms 90 and 103

Like Psalm 102, Psalm 103 has strong links with Psalm 90. The strong lexical and thematic links between Psalms 90 and 103 leave a strong impression that the latter may be read together with the former,<sup>5</sup> though the genre of the two differs: the former is a lament and the latter is a thanksgiving psalm.

#### *Lexical links*

The psalms have 18 words in common,<sup>6</sup> and there are four words which establish links. The word עֲוֹנוֹת, “iniquities,” occurs only

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<sup>5</sup> Wilson (1985a:218) has pointed out that “Ps 103 stands almost as an answer to the questions and problems raised in Ps 90; problems which received their impetus from the situation described in Ps 89.”

<sup>6</sup> אָנָּה (90:3; 103:15); אָרֶץ (90:7, 11; 103:8); אֶרֶץ (90:2; 103:11); בֶּן (90:3, 16; 103:7, 13, 17x2); גִּבֹּרֹת (90:10; 103:20); יְהוָה (90:13; 103:1, 2, 6, 8, 13, 19, 20, 21, 22x2); חֶסֶד (90:14; 103:4, 8, 11, 17); חֲצִיר (90:5; 103:15); יָדַע (90:11, 12; 103:7, 14); יוֹם (90:4, 9x2, 12, 14, 15; 103:15); יָרָא (90:11; 103:11, 13); כֹּהֵן (90:17x2; 103:19); מֹשֶׁה (90:1; 103:7); עֲוֹנוֹת (90:8; 103:3, 10); עֲוֹנוֹת (90:2x2; 103:9, 17); מַעֲשֵׂה (90:17x2; 103:22); צָרוּךְ (90:6; 103:15x2); שֹׁבֵעַ (90:14; 103:5).

in three psalms (90:8; 103:3, 10; 106:43) in Book IV, but its occurrence in Psalm 106 is used to mention the “iniquities” of the fathers in the wilderness, which are not related to the theme of the first two psalms. Yet Psalms 90 and 103 are linked to each other through the use of this word. In Psalm 90:8 the psalmist mentions his/ her dismayful experience by saying that “you [Yahweh] has set our iniquities before you,” but Psalm 103:3 and 10 answer the question set forth by the former by speaking of Yahweh as the one who can forgive our iniquities (v. 3) and who does not treat us according to our iniquities (v. 10). With regard to this, the word אַף “anger” is also worth noting. It is found in four psalms (90:7, 11; 95:11; 103:8 and 106:40) in Book IV, but it is used in a similar way as the word “iniquities.” Its occurrence in Psalms 95 and 106 is associated with the sins of the fathers in the wilderness which have caused Yahweh’s anger, but Psalms 90 and 103 do not deal with such a historical situation. Rather Psalm 90 refers to the psalmist’s mental agony as a result of Yahweh’s anger (אַף), while Psalm 103:8 says that Yahweh is slow to anger and abounding in love.

Further lexical links can also be observed. The word חֲצִיר “grass” occurs only in three psalms (90:5; 103:15; 104:14) in Book IV, and these psalms are related to one another: Psalm 90 is linked to Psalm 103 and the latter in turn to Psalm 104. On the other hand, the word צָרַח “flourish” is found only five times in the Psalter (72:16; 90:6; 92:8; 103:15; 132:18), three instances being in Book IV. Its occurrence in Psalm 92 forms a certain link with Psalm 90, as noted above, and thus also with Psalm 103. The two words חֲצִיר and צָרַח also occur in the same segment in each of Psalms 90:5-6 and 103:15, and are used in connection with a common theme

in both, namely the analogy between the transient life of man and grass that flourishes and perishes quickly. The fact that the two rare words are related to a common theme in these psalms, indicates that their occurrence forms a significant link between the two.

Furthermore, the word אָנוּשׁ “man” appears three times in Book IV, namely in Psalms 90:3, 103:15 and 104:15, but both Psalms 90:3 and 103:15 use it to refer to the ephemeral nature of man. Psalm 104:15 in turn uses it to refer to man’s (אָנוּשׁ) joyful heart. In addition, Psalms 90:2 and 103:17 have an identical phrase (מֵעוֹלָם עַד-עוֹלָם) “from everlasting to everlasting”) in common, and the word גְּבוּרָה “strength” occurs only in three psalms (90:10; 103:20; 106:2, 8) in Book IV, though it does not seem to refer to a common theme.

#### *Thematic links*

Thematic links between the psalms are also clearly evident. The plea “satisfy us with your love in the morning” in Psalm 90:14 is answered in the statement of Psalm 103:5 that Yahweh satisfies your desires with good things and renews your youth. Psalm 90 mentions God’s wrath caused by sins (vv. 7-8) and experiences of toil and trouble (v. 10); but Psalm 103 informs us that God forgives all our iniquities (v. 3) and does not treat us according to our sins (103:10). Moreover, Psalm 90:13 asks Yahweh to “have pity (רַחֵם) on your servants,” while Psalm 103:13 answers that he has pity (רַחֵם) on those who fear him. On the other hand, in both psalms man is mentioned as “dust” (אֶבֶר in 90:3 and עֶפֶר in 103:14), and Psalm

90:13 uses it as a motif to appeal to Yahweh to act.<sup>7</sup> However, Psalm 103:14-15 say that Yahweh has acted on behalf of his people, because he remembered that they are “dust.” In addition, both psalms describe Yahweh’s eternity (90:2; 103:17, 19), and since his love is from everlasting to everlasting (103:17), those who ask his love (90:14) can trust him. Finally, as noted, the transient nature of man is also observed in both (90:4-6; 103:15), both include the reference to “Moses” (90:1; 103:7), and Yahweh is characterised as the one who cares for his people (90:1, 16; 103:8ff).

### *Structural links*

The structural links between the psalms are very weak. The reason for this may be that Psalm 90 is a lament mixed with a prayer, while Psalm 103 is a psalm of thanksgiving. However, as has been illustrated above, the latter functions as a response to the problems posed by the former.

### **3.3.1.3 Psalms 91 and 103**

Psalms 91 and 103 do not have many lexical or thematic links. These psalms have eight words in common,<sup>8</sup> but there are only a few words unique or exclusive only to these psalms. Most of the

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<sup>7</sup> As noted, Psalm 90:3 is closely linked with v. 13 where the word שׁוֹב, found in v. 3, is used again. The use of this word in v. 13 may be reminiscent of the idea of v. 3 that Yahweh turns man back to dust (death). This may imply that its use in the plea of v. 13 functions as a reminder that man is dust.

<sup>8</sup> יהוה (91:2, 9; 103:1, 2, 6, 8, 13, 17, 29, 20, 21, 22x2); דרך (91:11; 103:7); ידע (91:14; 103:7, 14); יום (91:16; 103:15); ירא (91:5; 103:11, 13, 17); מלאך (91:11; 103:20); שבע (91:16; 103:5); שם (91:14; 103:1).



words are general, and thematic links are not as strong as, for example, those between Psalms 90 and 103. Nevertheless, there are certain features that make it possible to see a connection between the psalms.

### *Lexical links*

A strong lexical link is established by the word מַלְאֲךְ “messenger” in Psalms 91:11 and 103:20. It occurs only eight times in the entire Psalter<sup>9</sup> and three times in Book IV (91:11; 103:20; 104:4), and its appearance in Psalm 103:20 marks a link with Psalm 104:4, as noted earlier. Concerning the use of the word, Psalms 91 and 103 both mention Yahweh’s messengers: those who protect his people in the former and those who practise his words in the latter. Since only these two psalms have the word in Book IV, except for Psalm 104, this can be regarded as an important link.

Another link, less important than the one above, but still important, is the word שָׂבַע “satisfy.” It occurs in five psalms in Book IV,<sup>10</sup> constituting links between them concerning the use of the word: Psalm 90 forms a link with Psalms 91:16 and 103:3, Psalm 103 with Psalm 104, and Psalm 104 with Psalm 105. It is quite surprising that it occurs only in the psalms relating to one another. Regarding its use in Psalms 91:16 and 103:5, in the former it is used to speak of Yahweh’s promise of a satisfied life to those seeking protection from him, while in the latter it is used to depict Yahweh as the one who satisfies with good things. Thus, they have

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<sup>9</sup> Pss 34:8; 34:5, 6; 78:49; 91:11; 103:20; 104:4; 148:2.

<sup>10</sup> Pss 90:14; 91:16; 103:5; 104:13, 16, 28; 105:40.

a similar theme. With regard to this, the word כָּבוֹד “honour” in Psalm 91:15 forms a parallel with the עֹטֶר “crown” in Psalm 103:4, since the two words form a wordpair, as is shown in Job 19:9 and Psalm 8:6b.<sup>11</sup> The occurrences of these two related words in Psalms 91:15 and 103:4 are the only instances in Book IV and in conjunction with a similar theme: Yahweh is described as the one who crowns or honours his people. Interestingly enough, the two words “honour” and “crown” appear in close association with the above-mentioned word שָׂבַע, “satisfy,” and thus there is a strong link between Psalms 91:15b-16a and Psalm 103:4b-5a. Furthermore, the statement in Psalm 91:15, “I will be with him in trouble and I will deliver him” may be seen to be reflected in Psalm 103:4 where it says “he who redeems your life from the pit.” The idea is similar: Yahweh is depicted as the one who can save life. The words found in the two psalms are sometimes used in similar contexts. For example, the word גָּאֵל “redeem” in Psalm 103 is often found in association with the words צוּר “rock” (Pss 19:15; 78:35) or עֲלִיוֹן “Most High” (Ps 78:35) or צָרָה “trouble” (Ps 107:2), and the latter three words have a close relationship with Psalm 91: the word צוּר often appears along with the word חֹסֶה “refuge,” which is used three times in Psalm 91 (see the discussion of Psalms 90 and 91), the word “Most High” is used as a divine epithet in Psalm 91:1, and the word “trouble” occurs exactly in Psalm 91:14, which may be seen as a parallel to Psalm 103:4. In addition, Psalm 25:22 uses the words

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<sup>11</sup> Job 19:9: עֲטָרַת רִאשִׁי וְיָסַר עֲטָרַת רִאשִׁי (“He has stripped me of my honour and removed the crown from my head”); Ps 8:6b: תִּעֲטָרְהוּ: כְּבוֹד וְהָדָר (“You crowned him with glory and honour”). The root קָבַד used in Job 19:9 and Psalm 8:6b is derived from the root כָּבַד used in Psalm 91:15.

פדה “redeem” and צרה “trouble” in parallel, though the meaning of the former word differs from that of the word גאל under discussion. All these features likewise support the possibility that Psalm 91:15b may be linked to Psalm 103:4a. If this is the case, Psalm 91:14b-16a are closely linked to Psalm 103:4-5, and these verses mark the strongest links between the two psalms.

### *Thematic links*

The thematic links between the psalms are also confirmed. Psalm 91 employs a number of metaphors in speaking of the certainty of Yahweh’s protection, and the expressions in v. 6 “the plague in darkness” and the scourge at noonday” likewise represent attacks of illness (Tate 1990:455; cf. Anderson 1972:658).<sup>12</sup> This theme, a reference to disease, has an echo in Psalm 103:3 where it says that Yahweh is the one “who heals all your diseases.” Thus, as Psalm 91 proclaims Yahweh’s protection from the dangers of illness, so does also Psalm 103. Psalm 106:15 has a reference to the wasting disease (רזון) which Yahweh sent to his rebellious people, but no other psalm in Book IV has a reference to Yahweh’s protecting his people from disease, except for Psalms 91 and 103. This can be considered as a significant link.

Further thematic links can be noted. The expressions in Psalm

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<sup>12</sup> The fact that Psalm 91 has the reference to illness has been observed by many scholars (Mowinckel; Anderson; Kraus; Tate). Kraus (1989:219-225) interprets the whole of the psalm in terms of this view. He notes as follows: “ ‘In all probability’ it can be assumed that Psalm 91 belongs among the psalms of sickness and healing; i.e., we would have to assume that the psalm is a prayer song which was presented as a formulary to a sick person. ...(221)” In contrast to Tate (1990:455) who regarded the expressions in v. 6 as referring to sickness, he identifies the phrase “the arrow that flies by day” in v. 5b as including the reference to illness (1989:223; also Anderson 1972:657).

91:3 “the snare of the fowler” and “the pestilence of destruction” “imply the danger of violent death” (Tate 1990:454), and the psalmist also speaks of Yahweh’s protection from such a danger. The imagery of these metaphors is echoed in the expression in Psalm 103:4a, “he [Yahweh] who redeems your life from the Pit.” The word שַׁחַת “Pit”, synonymous with the word שְׁאוֹל “Sheol” (Ps 16:10), is used to describe the power of overwhelming death (Pss 30:10; 49:10; 55:24). Thus, both psalms refer to the danger of death and at the same time mention the security in Yahweh. Though there is no lexical correspondence between the psalms concerning this theme, the thematic link itself is regarded as a significant one, since the theme is not found elsewhere in Book IV.

The word אָהַב “love” in Psalm 91:14 may also be reflected in Psalm 103:17-18 where the covenant relationship between Yahweh and his people is described. The word is often used in describing mankind’s devotion to God (as in Psalm 91:14), or it is used to refer to the bond of love between Yahweh and his own people (i.e., Deut 10:15; 7:7f) (Wallis 1986:262; cf. Anderson 1972:659). Thus, the meaning of the word may be echoed in the reference to the close relationship between Yahweh and his people described in Psalm 103:17-18.<sup>13</sup>

### *Structural links*

These psalms reveal certain similarities that can be seen to

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<sup>13</sup> Anderson (1972:659) notes as follows concerning the meaning of Psalm 91:14: “The ‘loving of God’ is synonymous with ‘knowing his name’ ..., and both expressions point to the worshipper’s intimate relationship with God, based upon loyalty and obedience to him.”

contribute further links between them. First, both psalms begin with a description of Yahweh: Psalm 91 points to the fact that Yahweh is a safe refuge, and Psalm 103 notes that Yahweh is the one who can provide in all the needs of the psalmist (v. 2). The bodies of the psalms also have similar contexts. Psalm 91 takes examples of various metaphors from nature or daily life and demonstrates through such examples that Yahweh is a faithful refuge. Similarly, Psalm 103 describes Yahweh as being gracious and merciful, stating what Yahweh has acted on behalf of an individual's life (vv. 3-5) and on behalf of his people (vv. 7-10), and illustrating the greatness of his love through various metaphors (vv. 11-16). The concluding sections of both psalms also seem to perform a similar function within each psalm. The oracle section within Psalm 91, vv. 14-16, reaffirms the statement of vv. 1-13 and provides a further confirmation through the words of Yahweh's mouth that Yahweh can protect those seeking a refuge. Psalm 103:19-22 may also be seen in a similar light. This section refers to Yahweh's kingship and his sovereignty is described as being over the heavens and all places of his dominion (v. 22). This superiority of his sovereignty provides the basis of trust for all statements made in vv. 1-18, and in doing so the psalm convinces the reader or the listener that Yahweh is a source of trust. Thus, the last section of Psalm 103 is similar to that of Psalm 91 in that both have a function in persuading the readers.

Finally, the links between Psalms 91 and 103 may be described from the perspective of the positions that the psalms have within Book IV. Each of these psalms is placed after a lament and functions as an answer to the lament psalm: Psalm 91 responds to Psalm 90 and Psalm 103 to Psalm 102. The link between Psalms 91

and 103 can be seen as a natural consequence of the link between Psalm 90 and Psalms 102 and 103.

### 3.3.2 Psalms 92-93 and 104

#### 3.3.2.1 Psalms 92 and 104

The closest links Psalm 104 has in the larger context of Psalms 90-106 are with Psalms 92 and 93. First of all, the links between Psalms 92 and 104 should be noted.

#### *Lexical links*

The psalms have 20 words in common,<sup>14</sup> and of these, three are exclusive to these psalms: אָרְזוּ; לֵבָנוֹן, שֶׁמֶן. The word אָרְזוּ “cedar” appears only five times in the Psalter (29:5; 80:11; 92:13; 104:16; 148:9), but is found nowhere else in Book IV, apart from Psalms 92 and 104. The word לֵבָנוֹן “Lebanon” also occurs five times in the Psalter (29:5, 6; 72:16; 92:12; 104:16), but only Psalms 92 and 104 in Book IV have it. Moreover, the phrase “like a cedar in Lebanon” in Psalm 92:13 is almost identical to “the cedars of Lebanon” in Psalm 104:16, and as Psalm 92:14, the following verse, mentions Yahweh’s trees,<sup>15</sup> so Psalm 104:16, where the phrase “the

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<sup>14</sup> אֵל (92:14; 104:1, 21, 33); אָרְזוּ (92:13; 104:16); בֵּית (92:14; 104:17); גֵּר זֶלַע (92:6; 104:1, 25x2); יְהוָה (92:2, 5, 6, 9, 10, 14, 16; 104:1, 1, 16, 24, 31, 33, 34, 35); יָד (92:5; 104:28); טֹב (92:2; 104:28); יָדַע (92:7; 104:19); לֵבָנוֹן (92:13; 104:16); לַיְלָה (92:3; 104:20); מָה (92:6; 104:24); נִבְטָה (92:12; 104:32); עֹד (92:15; 104:33, 35); עֹלָם (92:9; 104:31); עֲשׂוּבָה (92:8; 104:14); מַעֲשֵׂהָ (92:5, 6; 104:13, 24, 31); פָּעַל (92:5, 8, 10; 104:23); רִשְׁעִי (92:8; 104:35); שֶׁמֶן (92:5; 104:15, 31, 34); שֶׁמֶן (92:11; 104:15).

<sup>15</sup> In Psalm 92:13 the expression “they [trees] are planted in the house of Yahweh” is reminiscent of “the trees of Yahweh” in Psalm 104:16.

cedars of Lebanon” occurs, also includes a reference to Yahweh’s trees. Thus, Psalm 92:13-14 are very similar to Psalm 104:16. Concerning the use of the two words, they are related to a common theme in the two psalms: the flourishing trees of Yahweh. But what is more important than this is that the reference to the trees of Yahweh is found nowhere else in the whole of the Psalter. This should be regarded as a highly important link between them. In addition, the word שמן “oil” is also found only in Psalms 92:11 and 104:15 in Book IV.

The parallel between Psalm 92:6a and 104:24a can also be described as contributing to a link. As indicated earlier, Psalm 92:5-6 deal with the works of Yahweh’s creation and v. 6 includes an exclamation to them in a sentence, “How great are your works, O Yahweh” (מִה־גָּדֹל לִי מַעֲשֵׂיךָ יְהוָה). A similar expression is found in Psalm 104:24a which also describes the wonder of Yahweh’s creation: “How manifold are your works, O Yahweh” (מִה־רַבּוֹ מַעֲשֵׂיךָ יְהוָה). These two sentences are almost identical, and in both Yahweh’s works of creation are proclaimed in admiration so that the impression that they speak of the same thing cannot be erased.<sup>16</sup> In addition, a further link is found between Psalms 92:5 and 104:31, since they also deal with the works of Yahweh in creation and likewise repeat the two words שמח “rejoice” and מעשה “work.”

### *Thematic links*

The psalms display thematic links in significant ways. Both

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<sup>16</sup> Whybray (1974:96-96) notes that the thought of חכמה “wisdom” in Psalm 104:24 summarizes the thought of the whole psalm. If this is the case, the link between Psalm 92:5-6 and Psalm 104:24 is seen as being much more profound.

describe the greatness of Yahweh's creation (92:5-6; 104:24, 31) and in both he is described as being in heaven (92:9; 104:2-4).<sup>17</sup> He as a creator cares for his people (92) and for all his creatures (104) and those who are under his care enjoy their lives (92:13-15; 104:14-15).

The destruction of the wicked is strongly emphasized in both (92:10; 104:35): Psalm 92 emphasizes their disappearance by means of anadiplosis in v. 10 and Psalm 104 similarly uses a paralleled phrase to emphasize their demise: "May sinners (חַטָּאִים) vanish from the earth" // "the wicked (רָשָׁעִים) be no more" (v. 35). There is no doubt that Psalm 92 stresses the destruction of the wicked, but in Psalm 104 such a view is sometimes dismissed, since v. 35 appears to have little to do with the psalm. However, Kraus (1989:304) correctly notes the thought reflected in Psalm 104:35 as follows:

The petition for the elimination of all רָשָׁעִים is to be understood on the basis of the whole psalm...For human beings who turn away from God...there is no longer room in the vast realm of joy, order, and dependence directed to God.<sup>18</sup>

Psalm 104 regards the wicked and the sinners as the only entities disturbing the order of God's creation,<sup>19</sup> and the psalmist's

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<sup>17</sup> Tate (1990:467) notes that the meaning of the word מָרוֹם "exalted" in Psalm 92:9 "serves as a synonym for the heavens where God dwells and is enthroned..."

<sup>18</sup> Clifford (1985:515-516) aptly points out the thought reflected in Psalm 104: "Both [Psalms 19 and 104] are sometimes said to be the only psalms in which the idea of creation is found as an independent (i.e., not subordinate to redemption) theme, that fact being attributed to foreign influence. Yet both are ultimately concerned with human community, how it was 'created,' how it was 'redeemed' from threats." Anderson (1984:14) notes the thought of creation reflected in Psalm 104 as follows: "Creation is not just an event that occurred in the beginning, at the foundation of the earth, but is God's continuing activity of sustaining creatures and holding everything in being."

<sup>19</sup> Indeed, Psalm 104:35 may be the climax of the psalm, a point which the whole of the psalm has anticipated.



appeal for their destruction has an echo in the reference to the destruction of the wicked in Psalm 92.

Another significant thematic link is a creation motif. The title of Psalm 102 classifies it as a song used on the Sabbath day, which is unique in the Masoretic texts. As noted earlier, the theme associated with the day is the chaos motif and Psalm 92:8 and 10 seem to reflect the motif (Sarna 1962:155-168).<sup>20</sup> This motif is also found in Psalm 104:5-9, as a large number of scholars have pointed out.<sup>21</sup> In addition, both psalms reflect characteristics of wisdom.<sup>22</sup>

### *Structural links*

The structural connections between the psalms are not strong, but there are certain connecting features between them. Both begin with the praise of Yahweh (92:1-4; 104:1) and include descriptions of creation (92:5-7; 104:10ff) as well as the chaos motif (92:8, 10; 104:5-9), and the concluding section of each psalm mentions the destruction of the wicked (cf. “there is no unrighteousness in him” [Yahweh] in Psalm 92:16; Psalm 104:35). Psalm 104 is largely

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<sup>20</sup> Sarna (1962:159) notes the theme associated with the Sabbath as follows: “The Sabbath is the symbol of creation and of cessation from creation. It expresses human imitation of ‘the primordial gesture of the Lord’ when he transformed chaos into cosmos.”

<sup>21</sup> Hermisson (1978:43-57); Allen (1983:26); Day (1985:28-35); Jeremias (1987:45-50); Kraus (1989:300); Podella (1993:310-313); Booij (1994:250-251).

<sup>22</sup> For wisdom elements in Psalm 92, see the discussion of Psalms 90 and 92; for wisdom elements in Psalm 104, see Hermisson (1978:47-48) and Anderson (1984:13-14). Anderson (1984:13) notes that Psalm 104 has theological dimensions characteristic of wisdom: “Wisdom is concerned not just with the ‘ordered functions’ of the world but ... also with ‘the foundation of the orders of the world,’ and these concerns prompt reflection on Yahweh’s creative activity in the past as well as the continuation of that activity in the present.”

concerned with the creator who has created and sustained all creatures according to his order, while Psalm 92 contrasts the wicked with the righteous and the description of Yahweh is emphasized in v. 9 which is the pivotal verse of the psalm (see the analysis of the psalm). Thus, in both psalms he is stressed in significant ways, and both talk about his providence for creation.<sup>23</sup>

### 3.3.2.2 Psalms 93 and 104<sup>24</sup>

The lexical and thematic links between Psalms 93 and 104 are not as strong as, for example, those between Psalms 90 and 103 or 92 and 104, but they are seen as being linked to each other. The chaos motif appears in both and it serves as a strong thematic link. These psalms have ten words in common,<sup>25</sup> but some are incidental and some serve as links.

#### *Lexical links*

A strong lexical link is the word לָבַשׁ “to put on” or “be clothed,” which is found only in Psalms 93:2 and 104:1 in Book IV.

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<sup>23</sup> Booij (1994:123) points out that the central thought of Psalm 92 is not about the fate of the individual, but about the dispensation (“bestel”) of the world and that the psalmist sees his fate within the universal perspective. According to him, the psalmist sees the destruction of the wicked and the salvation of the righteous as being achieved in the completion of the Sabbath.

<sup>24</sup> Koenen (1995:91-92) also notes certain links between Psalms 93 and 104.

<sup>25</sup> מֵאֵד (93:5; 104:1); בֵּית (93:5; 104:17); יְהוָה (93:1x2, 3, 4; 104:1x2, 16, 24, 31, 33, 34, 35x2); יָם (93:4; 104:25); לָבַשׁ (93:1x2; 104:1); מוֹט (93:1; 104:5); מִיָּם (93:4; 104:3, 6); עוֹלָם (93:2; 104:5, 31); קוֹל (93:3, 4; 104:7); רֵב (93:4; 104:24).

It occurs nine times in the Psalter,<sup>26</sup> but the only texts which use Yahweh as a subject are Psalms 93 and 104 in the Psalter and only Isaiah 57:17 in other texts in the Old Testament (Gosse 1994:305). This can be regarded as a highly significant link. Concerning the use of the word, the two verses of the psalms are associated with a similar context: both describe Yahweh as a warrior-king, as implied by the words associated with the word לבש, like עו "strength" and אור "gird" in Psalm 93:1 (see the analysis of Psalm 93) and like הוד "honour" and הדר "majesty" in Psalm 104:1 (i.e. the insignia of kings, Anderson 1972:718), and in both verses Yahweh is depicted as being clothed with the insignia of a king, namely "strength" in Psalm 93 and "honour" and "majesty" in Psalm 104.<sup>27</sup> The verses of the psalms containing the word לבש are so similar that it leaves a strong impression that they may be involved in a similar thought.<sup>28</sup>

The word מוט "shake" also forms a strong link. It occurs four times in Book IV, namely in Psalms 94:18, 93:1, 96:10 and 104:5, but in Psalm 94 as a verb it has the Qal perfect form הטה, taking its subject as רגל "foot," while the rest has the same phrase הטה-בל "it can never be moved," which is composed of the niph'al imperfect form plus a negative. Of these three psalms (i.e. 93, 96 and 104), Psalms 93 and 96 take the subject of the verb מוט as תבל "the world," thus suggesting a close link, while Psalm 104

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<sup>26</sup> 35:26; 65:14; 93:1; 104:1; 109:18, 29; 132:9, 16, 18.

<sup>27</sup> In Psalm 96:6 the words "honour" and "majesty" are paralleled with the word "strength."

<sup>28</sup> Allen (1983:28) notes that the theme of creation is closely associated with Yahweh's kingship in the Old Testament, especially in the Psalter. This supports a logical link between Psalms 93 and 104.

takes its subject as ארץ "the earth." Indeed, Psalms 93:1c and 96:10 form close links with each other by taking the same subject for the verb מוט and by having in common the phrase יהוה מלך, "Yahweh reigns."<sup>29</sup> It is likely that Psalm 93 as a psalm of Yahweh-kingship may have certain connections with Psalm 96. However, since Psalms 93 and 104 have the chaos motif which Psalm 96 does not visually contain, the strongest connections Psalm 93 may have in the large context of Book IV are with Psalm 104. This conclusion is further supported by the following links between the psalms. Psalms 93:3-4 and 104:5-9, following Psalms 93:1 and 104:4, commonly deal with the chaos motif and in these verses we have other important lexical links. The word מים "water" occurs in four psalms in Book IV,<sup>30</sup> but only Psalms 93:4 and 104:6 (cf. v. 3) use it to refer to the chaos motif, and at the same time these verses have the word קול "sound" (93:3; 104:7; cf. 104:12), which comprises an element of the chaos motif. The word נהרות "floods" in Psalm 93:3 has an echo in the word תהום "deep" in Psalm 104:6, which is the primeval flood (Delitzsch 1973:130; Kraus 1989:300) and the phrase "the sound of your [Yahweh's] thunder" (קול רעם) in Psalm 104:7 is also echoed in the expression in Psalm 93:4, [You are] "mightier than the sounds (קול) of waters." Thus, all these features noted above support the close links between Psalm 93 and some segments of Psalm 104.

As noted, the links between Psalms 93 and 104 are largely

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<sup>29</sup> Howard (1986:154) argues that Psalm 93 forms the strongest connections with Psalm 96 among Psalms 93-99. His argument is largely based on the verbatim repetition of Psalm 93:1c in 96:10b.

<sup>30</sup> 93:4; 104:3, 6; 105:29, 41; 106:11, 32.

based on the chaos motif. However, as many scholars have noted, the psalms differ in certain perspectives. Psalm 93 implies the present threat of the worldly order by the forces of chaos, but in Psalm 104 this perspective is dismissed: Yahweh completely subjugates the forces of the chaos by setting up a boundary that chaotic waters cannot transgress (v. 9) and by placing a firm foundation that shall not be shaken again (v. 5) (Krüger 1993:71; Hermisson 1978:49-51; Anderson 1984:12-13). If the forces of the chaos represent historical enemies, Psalm 104 pictures the world without such a threat, as v. 45 implies the destruction of the wicked.

### 3.3.3 Psalms 94 and 101<sup>31</sup>

Psalms 94 and 101 display close lexical and thematic ties to each other, though they differ in genre. They have 15 words in common,<sup>32</sup> and many of these contribute to the links between them.

#### *Lexical links*

Three words are unique only to these psalms and serve to link the psalms in significant ways. The word צאת “destroy” appears

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<sup>31</sup> Auffret (1984:69-72) marks the connections between Psalms 94 and 101 with several examples, but no scholar, to my knowledge, pays attention to the links between the psalms.

<sup>32</sup> און (94:4, 16, 23; 101:8); ארץ (94:2; 101:6, 8); דבר (94:4; 101:7); יהוה (94:1, 3, 5, 7, 11, 12, 14, 17, 18, 22, 23; 101:1, 8); חסד (94:18; 101:1); ידע (94:10, 11; 101:4); לבב / לב (94:15; 101:2, 4, 5); מחי (94:3x2, 8; 101:2); עין (94:9; 101:3, 5, 6, 7); פעל (94:4, 16; 101:8); צאת (94:23x2; 101:5, 8); רע (94:13, 16, 23; 101:4); רשע (94:3x2, 13, 21; 101:8); שכל (94:8; 101:2); שפט (94:2, 15; 101:1).

twice in each of the these psalms (94:23x2; 101:5, 8), but no other psalm in Book IV has it. Each of the psalms has an association of the word **צַדִּיק** with the word **רָשָׁע** “the wicked” and refer to the destruction of the wicked: Psalm 94 asks for their destruction, while Psalm 101 promises their extermination. The word **פֶּעַל** “work” is also significant. It is found five times in Book IV in Psalms 92:8, 10; Psalms 94:4, 16 and 101:8, but these psalms are related to one another: Psalm 92 forms close ties with Psalm 94, which in turn has links with Psalm 101, so that its occurrence in Psalm 92 does not diminish the relationship between Psalms 94 and 101 concerning the use of the word. Especially these three psalms combine the word **פֶּעַל** with the word **אָוֶן** “evil,” and they all contain a common phrase **כָּל-פֹּעֲלֵי אָוֶן** “all the workers of evil” and emphasize the destruction of the wicked (see the discussions of Psalms 92 and 94). Psalm 94 charges them on account of their behaviour (v. 4ff) and puts the rhetorical question “who stands up for me against the workers of evil ?” (v. 16), but in Psalm 101 the psalmist answers that question by saying, “I will cut off all the workers of evil from the city of Yahweh” (v. 8b). Once again Psalm 101 functions as a response to Psalm 94 regarding the use of the words noted above. On the other hand, Psalms 94:8 and 101:2 have the word **שָׂכַל** “be prudent,” which is not found in any other place in Book IV, except for Psalm 106:7 where it is used to mention the unfaithfulness of the fathers in the history of Israel. Like the use of the above two words **צַדִּיק** and **פֶּעַל**, its use in Psalms 94 and 101 is contrastive: in Psalm 94 the psalmist uses the word to accuse the wrongdoings of the wicked who are not doing wisely (**שָׂכַל**), but in Psalm 101 the psalmist employs it to confess that he does not follow the heedless

(שכל) way that is blameworthy.

### *Thematic links*

Some of the thematic links, integrated into lexical links, have already been pointed out, but in addition, numerous thematic ties between the psalms are visible. Psalm 94 represents Yahweh as a judge of the earth, anticipating his judgement against the wicked (vv. 1-3 and 23), but in Psalm 101 the psalmist swears to eradicate them from the land (vv. 5, 8). With regard to this, the former refers to the corruption of justice (v. 20) (see the discussions of Psalms 89 and 94), while in the latter the psalmist emphasizes the practice of justice (משפט, v. 1) by putting the word משפט “justice” at the beginning of the psalm<sup>33</sup> and by deciding to follow “the way that is blameless” (v. 2) and not to set anything that is base before his eyes. On the other hand, the concept found in the sentence “justice will return to the righteous” (עֲדֹר־צֶדֶק יָשׁוּב מִשְׁפָּט) in Psalm 94:15 is likewise echoed in Psalm 101, since in the latter the psalmist emphasizes the protection of the righteous (v. 6) and the destruction of the wicked (vv. 5 and 8).

A description of the behaviour of the wicked is also presented in both. In Psalm 94 the wicked are charged with crushing, afflicting, slaying and murdering Yahweh’s people (vv.5-6), while in Psalm 101 the psalmist once again speaks of their eradication, mentioning that there are those who slander their neighbour in secret (v. 5). Both also describe the words of the wicked. In Psalm 94:4 the wicked’s pouring out arrogant words and being full of boasting

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<sup>33</sup> The theme “justice” comprises the theme of the psalm, see the analysis of the psalm.

may have an echo in the attitude of those who practise deceit and who utter lies in Psalm 101:7, and in the latter the psalmist declares that no one who does such misdeeds may dwell in his house or stand before him. The contrast between the psalms is further confirmed. In Psalm 94 the wicked act wrongly, because they think that God's eyes do not see them (vv. 8-9), but in Psalm 101 the psalmist responds by swearing that his eyes will be on the faithful of the land (v. 6), but he will destroy haughty eyes (v. 5). In both psalms the attitude of the wicked's heart are also mentioned. In Psalm 94:8 the dull-hearted ones (בער) are mentioned, and this is echoed in the reference to a "perverse mind" (לִבְּ עִקְשׁ) in Psalm 101:4 and to the "proud heart" (לִבְּ חָבֵב) in v. 5, but once again the psalmist in Psalm 101 says that no one who has a twisted heart or a proud heart will be allowed before him.

As we have seen so far, the close links between the psalms are confirmed in various ways. The parallels between concepts embodied in the psalms identified above are so close that it seems difficult to deny that Psalm 101 responds to Psalm 94. A large number of the lexical and thematic correspondences between the psalms are used in contrast, and the presence of the king in Psalm 101 is seen as answering to the questions posed by the lament Psalm, 94. In addition to the links noted above, both psalms have wisdom vocabulary which can be regarded as a link (see the analysis of Psalm 94).<sup>34</sup>

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<sup>34</sup> Kenik (1976:402) points out that in Psalm 101 "the Israelite traditions of covenant and wisdom attain a point of contact in the royal leader."



### 3.3.4 Psalms 95-100 and 105-106

We have suggested above that Psalms 95-100 can constitute links with Psalms 105-106 in a larger context. Our main purpose here is to illustrate this suggestion and to trace the links between Psalms 95-100 and 105-106. However, because of the close links between Psalms 96-99 on the one hand, and between Psalms 105 and 106 on the other, it is not easy to distinguish how each individual psalm of Psalms 95-99 is related to each of Psalms 105-106. For this reason, we will here compare each of Psalms 105 and 106 to every psalm of Psalms 95-99 in terms of lexical, thematic and structural aspects. This comparison naturally shows that Psalm 105 forms stronger links with Psalms 96-97 than with Psalm 98-99 on the one hand, while Psalm 106 has stronger links with Psalms 98-99 on the other. Similarly, the first part of Psalm 95, vv. 1-5, has closer links with Psalm 105 than with Psalm 106, while the third part of the psalm, vv. 7c-11, has closer links with Psalm 106.

This conclusion seems rather mechanical, because each of Psalms 95-99 is related to both Psalms 105 and 106 in one way or another. However, as will be seen below, the perspective reflected in Psalms 96-97 shows closer affinities with that in Psalm 105 than that in Psalm 106, while Psalms 98-99 and 106 are closely related to one another by sharing similar perspectives.

Concerning the function of Psalm 95, we have seen above that the first part of the psalm, vv. 1-5, has links with Psalms 96-97, while the second and third parts of the psalm, vv. 6-11, form links with Psalms 98-99. This division also seems applicable to Psalms 105 and 106, that is to say, Psalm 95:1-5 are linked with Psalm 105

and Psalm 95:7c-11 in turn with Psalm 106. On the other hand, Psalm 100 has been classified as a conclusion to Psalms 95-99. The psalm itself has relatively short verses and has general links with Psalms 95-99, as noted above. Thus, its discussion is here omitted. On the other hand, since Psalm 95:6-7b has very short verses, it is not easy to make a decision regarding the links between the psalms. These verses are not here dealt with.

### 3.3.4.1.1 Psalms 95 and 105<sup>35</sup>

#### *Lexical links*

The two psalms have sixteen words in common,<sup>36</sup> but lexical links are very weak. Most of the words are general in nature. However, a few lexical links that may be important, are noted. The first is the word צור “rock,” which occurs in four psalms (92:16; 94:22; 95:1; 105:41) in Book IV. These psalms containing the word are related to one another. Psalm 92 forms links with Psalm 94 and the latter also forms links with Psalm 95, as noted. Thus, its occurrence in Psalms 92 and 94 does not diminish the link between Psalms 95 and 105 concerning the occurrence of the word.

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<sup>35</sup> Koenen (1995:93-94) notes the link between Psalms 95 and 105 by saying that both psalms describe in their own way the salvational action of Yahweh throughout history. However, he fails to point out the links between Psalms 95 and 106 as well as the relationship between Psalms 95 and 105-106 (see below).

<sup>36</sup> אל (95:3x2, 7; 105:7); אמר (95:10; 105:11, 31, 34); ארץ (95:4; 105:7, 11, 16, 23, 27, 30, 32, 35, 36, 44); בא (95:6; 105:18, 19, 23, 31, 34, 40); דר (95:10; 105:8x2); יהרה (95:1, 3, 5; 105:1, 3, 4, 7, 19, 45); הלך (95:1; 105:13, 41); זמר (95:2; 105:2); ידה (95:2; 105:1); ידע (95:10; 105:1); לב/לבב (95:8, 10; 105:3, 25); מלך (95:3; 105:14, 20, 30); עם (95:7, 10; 105:1, 13, 20, 24, 25, 43); עשה (95:5, 6; 105:5); פניו (95:2; 105:4); צור (95:1; 105:41).

Concerning the use of the word, Psalms 95:1 mentions Yahweh as “the rock” who can save “us,” and Psalm 105:41 describes him as the one who opened the rock and made water flow from it, thus as a Saviour.<sup>37</sup> In both Yahweh is confirmed as a Saviour. Other lexical links are זָמַר “praise” and תָּדַן “thanks.” These two words occur at the beginnings of both psalms (95:2; 105:1, 2) and seem to link Psalm 95 with Psalm 105. Only three psalms in Book IV contain both words: 92:2, 95:2, and 105:1, 2.

### *Thematic links*

The thematic links between the psalms are much stronger than the lexical links. The shepherd motif found in the expression “we are the people of his pasture and the sheep of his hand” in Psalm 95:7a is also reminiscent of the wilderness experience in Psalm 105:37-41 where Yahweh is depicted as the one who led and guided the people of Israel in the wilderness. It is clear that the shepherding language like “people,” “pasture” and “sheep” is closely connected to the Exodus event found in Psalm 105:37-38, as other texts in the Hebrew Bible illustrate (e.g. Psalm 77:20 and Psalm 78:52, see the discussion of Psalms 95-99).

A strong thematic link is found in Yahweh’s reign over the gods. Psalm 95:3 describes him as being over the gods. This motif is found in Psalm 105:28 that states the plague of darkness, which

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<sup>37</sup> If the word צֶרֶף “rock” reflects the wilderness event in Exodus 17:1-7 and Num 20:2-13, where water flowed from a “rock,” then that scene is recalled in Psalms 95:8-11 (Howard 1986:75; Tate 1990:495) and 105:41 where the wilderness experiences associated with the flowing of water from the rock are mentioned. However, as noted in the analysis of Psalm 95, the meaning of the word is used as a metaphor of trust for Yahweh (Hossefeld 1994:33; Prinsloo 1995a:395). The reference in Psalm 95 forms a parallel with the event of Meribah and Massah mentioned in Psalm 106 (see below).

was originally the ninth plague in Exodus, but which was placed first in the lists of the psalm. According to Kirkpatrick (1903:621; also Fox 1977:219; Cassuto 1967:129), the darkness plague was originally intended to demonstrate Yahweh's supremacy over the sun-gods of Egypt (cf. Exod 12:12) and in Psalm 105 the reference to the plague speaks of Yahweh's reign over the gods. Thus, in Psalms 95 and 105 we have references to gods and to Yahweh's power over them. Since there is no mention of deities in Book IV, except for Psalms 96 and 97 which also form strong connections with Psalm 95:1-5 and with Psalm 105 (see above), this marks a strong link between Psalms 95 and 105.

There are also general thematic links. In both psalms Yahweh is described as our God (95:7; 105:7) who has a close relationship with his people. Yahweh's sovereignty is confirmed over gods (95:3; 105:28ff), the heavens (95:3; 105:32, 39), the sea (95:5; 105:29) and the earth (95:4; 105:30). Yahweh appears as a covenant God in both (95:7ff; 106:6ff) and he rules over his people (95:7ff; 105) and earthly kings (cf. 95:3; 105:13-14).

#### *Structural links*

Structural links are weak, but there are a few points to be noted. The psalms are similar in that they begin with imperative verb forms to convey the praise of Yahweh, and they contain historical sections reviewing the history of Israel. However, Psalm 95 has two hymnic sections (vv. 1-2 and 6) and a relatively short historical section, while Psalm 105 includes a hymnic section (vv. 1-6) and a relatively long review of the history of Israel. A further difference is apparent: Psalm 95 deals with apostasy in the early

history of Israel, but Psalm 105 treats the history of Israel positively without mentioning the sins of the Israelites. Both can be classified as hymns and they are similar in that they are concerned with the history of Israel.

### 3.3.4.1.2 Psalms 95 and 106

There are twenty four words in common between Psalms 95 and 106.<sup>38</sup> Some of them are incidental, and some lead to significant links. Psalm 95:7-11 especially form strong lexical and thematic links with Psalm 106.

#### *Lexical links*

The plural form אבות of the word אב “father” occurs only in Psalms 95:9 and 106:6-7 in Book IV, and in both cases it indicates the forefathers of Israel who have sinned against Yahweh: In the former they are mentioned as those who hardened their hearts and tested him and who did not know his ways, while in the latter they are labeled as those who did not consider his works or remember his love, and also as those who rebelled against him. Thus, both psalms have a rare word and a theme in common. This can be

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<sup>38</sup> אב (95:9; 106:6, 7); אל (95:3x2, 7; 106:14, 21, 47, 48); אמר (95:10; 106:23, 34, 48); אף (95:11; 106:40); ארץ (95:4; 106:17, 22, 24, 27, 38); ברך (95:6; 106:48); גדל (95:3x2; 106:21); מדבר (95:8; 106:9, 26); דור (95:10; 106:31); יהוה (95:1, 3, 6; 106:1, 2, 4, 25, 34, 40, 47, 48x2); הלך (95:1; 106:9); יד (95:4, 5, 7; 106:10x2, 26, 41, 42); חודה / ידה (95:2; 106:1, 47); ידע (95:10; 106:8); ים (95:5; 106:7x2, 9, 22); ישע (95:1; 106:4, 8, 21, 47); נסה (95:9; 106:14); עם (95:7, 10; 106:4, 34, 40, 48); עשה (95:5, 6; 106:3, 13, 19, 21, 35, 39); קל (95:7; 106:25); ראה (95:9; 106:5, 44); מחיבה (95:8; 106:32); שחה (95:6; 106:19); שמע (95:7; 106:2, 25, 44).

regarded as a significant link.

The root נסה “test” constitutes an important link. It occurs only in Psalms 95:9 and 106:14 in Book IV, and in both it is used in a similar context: the fathers testing Yahweh in the wilderness. With regard to this, the name of the place, מריבה “Meribah,” where the rebellion of the Israelites against Yahweh took place (Exod 17; Num 20; Deut 32:51), is found in both psalms (95:8; 106:32) and in both the incident of Meribah is treated as an example of the rebellion against Yahweh. The name מריבה is found only in these two psalms in Book IV, and Psalm 105:41 deals with the Meribah incident, but emphasizes the event as the act of Yahweh’s benevolence in supplying water for his people, which differs from the perspective in Psalms 95 and 106 stressing the acts of the fathers’ disobedience. The words נסה “test” and מריבה “Meribah” are unique only to these psalms and the common theme relative to them is found in the psalms, so that this marks a highly significant link.

A striking link is found in 95:7c and 106:25b. In these verses the words שמע “hear” and קול “voice” are repeated and the verses correspond to each other as the following shows: אִם-בְּקוֹלוֹ תִשְׁמָעוּ (“if you would hearken to his voice”) // לֹא שָׁמְעוּ בְּקוֹל יְהוָה (“they did not obey the voice of Yahweh”). The only difference between them is that Psalm 106 notes the disobedience of the fathers, while in Psalm 95 the current generation is warned not to follow the behaviour of the fathers.

#### *Thematic links*

Strong thematic links are evident. Yahweh’s anger (אף) in the

psalms seems to explain why Yahweh's people suffer. In Psalm 106:40-41 it is said that the Israelites were ruled by foreign nations because of his anger against the disobedience of his people, while Psalm 95:11 mentions that his swearing in anger caused them not to enter his rest, which implies the loss of the promised land (see analysis of Psalm 95). Thus, both psalms likewise speak of the matter which the current generation is facing: the loss of the land. On the other hand, Yahweh's displeasure (טִקַּח) with his people in Psalm 95:10 can be compared with his abhorrence (בִּעַר) of his heritage in Psalm 106:40, and in Psalm 95:10 the expression "they did not regard my ways" may be reflected in the rebellious acts of the fathers described in Psalm 106.

General thematic links are present between the psalms. Yahweh's greatness (גִּדְלוֹ) is mentioned in both (95:3; 106:21) and in both he is depicted as a Saviour (יִשְׁעוֹ) (95:1; 106:4, 8, 21, 47). Both psalms designate the fathers as the ones who sinned (95:9-10; 106:6-7), as noted, and in both the rebellious past of Israel is also used as a warning to the contemporary generation (see analyses of Psalms 95 and 106).

### *Structural links*

Structurally the psalms have certain features in common. Hymnic elements are found in both (95:1-2, 6 and 106:1-2) and both contain stories from Israel's past, though Psalm 95 has only a short section of stories. The psalms also end with the reflection on the contemporary situation which the community of the faith faces: Psalm 95 indicates the people's not entering the promised land, while Psalm 106 contains the anticipation of the salvation from

Yahweh (i.e., “save us, O Yahweh and gather us among the nations” in v. 47) which reflects the loss of the promised land similar to Psalm 95. Moreover, both have the word תודה “thank” at the beginning (95:2; 106:1), and both end in a sombre tone, namely Yahweh’s warnings in the former and the desperate prayer for salvation in the latter.

As has been shown above, Psalm 95 forms connections with Psalms 105 and 106. However, on the whole, Psalm 95:7c-11 have strong ties with Psalm 106. The rebellious history of Israel is repeated in both and the themes found in them are very similar, but Psalm 95:7c-11 do not display any lexical or thematic links with Psalm 105. This observation suggests that Psalm 95:1-5 may be related to Psalm 105, while Psalm 95:7c-11 may be read along with Psalm 106.

### 3.3.4.2.1 Psalms 96 and 105

The two psalms have 20 words in common.<sup>39</sup> The lexical and thematic links between the psalms seem quite strong, and the links likewise suggest the relatedness of Psalms 96 with 105.

#### *Lexical links*

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<sup>39</sup> אל (96:4, 5; 105:7); אמר (96:10; 105:11, 31, 34); ארץ (96:1, 9, 11, 13; 105:7, 11, 16, 23, 27, 30, 32, 35, 36, 44); ברא (96:8, 13x2; 105:18, 19, 23, 31, 34, 40); גוי (96:3, 10; 105:13x2, 44); יהוה (96: 1x2, 4, 5, 7x2, 8, 9, 10, 13; 105:1, 3, 4, 7, 19, 45); הלל (96:4; 105:3, 45); מלך (96:10; 105:14, 20, 30); עז (96:6, 7; 105:4); עם (96:3, 5, 7, 10, 13; 105:1, 13, 20, 24, 25, 43); עץ (96:12; 105:33); עשה (96:5; 105:5); פלא (96:3; 105:2, 5); קדש (96:9; 105:3, 42); רנן (96:12; 105:43); שמח (96:11; 105:3, 38); שיר (96:1x3, 2; 105:2); שם (96:2, 8; 105:1, 3); שמים (96:5, 11; 105:40); משפט / שפט (96:13x2; 105:5, 7).



Striking lexical links are found at the beginnings of the psalms. They have six words in common, a high frequency in such a small section, and they reveal certain similarities: הלל “praise” (96:4; 105:3, 45); יהוה “Yahweh” (96:1x2, 4; 105:1, 3, 4); עם “people” (96:3; 105:1); פלא “marvelous work” (96:3; 105:2, 5); שיר “sing” (96:1x3; 105:2); שם “name” (96:2; 105:1, 3). The repetition of liturgical terms is prominent in these verses<sup>40</sup> and the ideas, which form the bases for the calls to praise, are very similar. In both the praise of Yahweh’s name is emphasized, the message is to be proclaimed *among* the peoples (96:3; 105:1), and Yahweh’s marvelous works (פלא) constitute one of the themes to be declared *among* the peoples (96:3; 105:105:2).<sup>41</sup> In addition, the phrase ישועתו “his [Yahweh’s] salvation” in Psalm 96:2 may be reflected in the עֲלֵיל וְתִירו “his [Yahweh’s] deeds” in Psalm 105:1. Of the six words listed above, the term פלא “wonderful work” occurs only in Psalms 96, 98, 105 and 106 in Book IV and in these four psalms its occurrence marks a strong link between them (see below). There is no other psalm in Book IV with which Psalm 96 has a similar correspondence at the beginning as with Psalm 105, except for the group of Psalms 95-100.

A further lexical link can be noted. The term עז “strength” occurs in five psalms (90:11; 93:1; 96:6, 7; 99:4; 105:4) in Book IV,

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<sup>40</sup> The three words, “praise,” “people” and “wonderful works” occur at the beginning sections of only the following psalms: praise (96:4; 105:3; 106:1); people (96:3; 99:1, 2; 105:1; 106:4); wonderful works (96:3; 98:1; 105:2, 5). These data further support close links between Psalms 96-99 and 105-106.

<sup>41</sup> Cf. in 105:2 the word “marvelous work” is parallel to the word “deeds” in v. 1 where Yahweh’s deeds should be proclaimed *among* the peoples.

but only Psalms 96 and 105 mention Yahweh's "strength" in a hymnic section (96:7; 105:4) of the psalm as a motif for the call to praise him.

### *Thematic links*

The thematic links between the psalms are quite strong. The judgement motif is visible in both. In Psalm 96 Yahweh's coming to judge the earth (vv. 10, 13) becomes the reason for the call to worship Yahweh, and in Psalm 105 the motif is repeated in several places. The latter psalm celebrates Yahweh's deeds and wonderful works, including a reference to Yahweh's judgement (cf. vv. 2, 5, 7; cf. v. 27), and vv. 28-36 illustrate Yahweh's judgement over the Egyptians, as the following sentences show, for example: he struck down their vines and their trees (v. 33a) // he struck down all the firstborn in their land (v. 36). Since Psalm 96 also takes the judgement motif as a main theme, as evidenced by repetition of the word "judge" in vv. 10 and 13 (יָדַן in v. 10; שָׁפַט in v. 13), this constitutes a strong link between the psalms. With regard to this, in Psalm 96 the earth, sea and heavens are called upon to praise Yahweh, because of his coming to judge the earth, world and peoples (v. 13), but Psalm 105 contains the motif of the judgment over the earth (vv. 30-31 and 33-35), sea (v. 29) and heaven (v. 28 and 32) as well as the nations (cf. vv. 36 and 44). On the other hand, the reference to all gods in Psalm 96:4-5 may be seen to be reminiscent of the darkness plague in 105:28, since the plague was intended to attack the gods of Egypt, as noted above. This is also considered as a significant link.

There are general thematic links. Psalm 96:5 describes Yahweh

as one who made the heavens (שׁמַיִם), while in Psalm 105:40 he is portrayed as the one who brought food from the heavens for Israel. The phrase “Yahweh reigns” in Psalm 96:10, which implies the kingship of Yahweh, may be reflected in the reference to Yahweh’s sovereignty over the nations and the kings in Psalm 105 (vv. 14, 30 and 44). On the other hand, Yahweh is greater than the gods (96:4; 105:28ff), and his sovereignty is over the heavens (96:5; 105:32, 39) and the earth (96:10, 13; 105:7). He is also seen as a sovereign over the peoples (96:10, 13; 105:1, 14) as well as a judge (96:13; 105:28ff).

#### *Structural links*

A few structural links between the psalms are observed. The psalms begin the praise of Yahweh with imperative verbs and in both the psalmists are urged to proclaim Yahweh’s marvelous works *among* the peoples (96:3, 10; 105:1) rather than in Israel. The term שׁם “name” is used twice respectively (96:3, 8; 105:1, 3) in the hymnic section of each psalm and the people are summoned to praise Yahweh’s name.

#### **3.3.4.2.2 Psalms 96 and 106**

While Psalms 96 and 105 display quite strong ties to each other, the links between Psalms 96 and 106 are weak. The psalms have 22 words in common,<sup>42</sup> but only a few words that are unique

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<sup>42</sup> אֵל (96:4, 5; 106:14, 21, 47, 48); אֱמֹר (96:10; 106:23, 34, 48); אֶרֶץ (96:1, 9, 11, 13; 106:17, 22, 24, 27, 38); בָּרַךְ (96:2; 106:48); גִּדְּלוּ (96:4; 106:21); גֹּיִם (96:3, 10; 106:5, 27, 35, 41, 47); יְהוָה (96:1x2, 4, 5, 7x2, 8, 9, 10, 13; 106:1, 2, 4, 25, 34, 40, 47, 48x2); הִלְלֵנוּ

to them. Most of the common words are incidental. However, there are certain features to be mentioned.

### *Lexical links*

The links between the psalms are displayed at their beginnings. They have six words in common: גוֹי “nations” (96:3; 106:5); הַלֵּל “praise” (96:4; 106:1, 5); יְהוָה “Yahweh” (96:1x2; 106:1, 2, 4); יִשַׁע “save” (96:2; 106:4); עַם “people” (96:3; 106:4). Most of the words listed, except for the divine name יְהוָה, do not appear at the beginning of any other psalm in Book IV. An exception is only the groups of Psalms 95-100 and 105-106 which form links to one another.<sup>43</sup> This evidence suggests certain links between Psalms 96 and 106 on the one hand or between the group of Psalms 95-100 and Psalms 105-106 on the other hand.

As noted, the word פֶּלֶא “wonderful work” occurs in four psalms (96; 98; 105 and 106) in Book IV, and its occurrence in Psalms 96:3 and 106:7 and 22 can be considered as marking a link. However, the difference is clear. In Psalm 96 Yahweh’s “wonderful works” is the subject-matter to be told among the nations, but Psalm 106 mentions them to remind the Israelites of their wrongdoings in

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(96:4; 106:1, 5, 48); יָם (96:11; 106:7x2, 9, 22); יָרָא (96:4; 106:22); יִשַׁע (96:2; 106:4, 8, 21, 47); יָדָבֵר (96:3, 7, 8; 106:20); עַם (96:3, 5, 7, 10, 13; 106:4, 34, 40, 48); עֲשֵׂה (96:5; 106:3, 13, 19, 21, 35, 39); פֶּלֶא (96:3; 106:7, 22); צָדִיק (96:13; 106:3, 31); קָדָשׁ (96:9; 106:16, 47); שִׂמְחָה (96:11; 106:5x2); שָׁחָה (96:9; 106:19); שִׁיר (96:1x3, 2; 106:12); שָׁם (96:2, 8; 106:8, 47); שָׁפַט / מִשְׁפָּט (96:13x2; 106:3).

<sup>43</sup> Only the following psalms in Book IV contain the words “nation,” “people,” “save” and “praise” occur at their beginnings: nation (96:3; 98:2; 106:5); people (96:3; 99:1, 2; 105:1; 106:4); save (95:1; 96:2; 98:1; 106:4); praise (96:4; 105:3; 106:1). The evidence indicates certain links between Psalms 95-99 and 105-106.

that they did not remember Yahweh's wonderful works in Egypt. On the other hand, the word אֱלִיל "idol" in 96:4 may correspond to the word עֶצֶב "idol" in 106:36 and 38 in that they have a related meaning. However, once again the difference is obvious: Psalm 96 refers to the idol which will be judged and which the nations have worshipped, while Psalm 106 mentions the idols that Yahweh's people had served, the worship of which had caused Yahweh's anger. Thus, concerning the use of the words, the difference of perspective between the psalms is clearly noticeable.

#### *Thematic links*

General thematic links are perceptible between the psalms. In both Yahweh is mentioned as a saviour (96:2, 13; 106:4, 8, 21, 47) and a judge (96:13; 106:8ff) and it is said that glory should be ascribed to his name (96:8; 106:47). His reign over the world is clearly mentioned in Psalm 96 (v. 10), but in Psalm 106 it is only implied in the events dealing with his people. The praise of Yahweh is dealt with in both (96:1-3), and justice and righteousness are mentioned as the outcomes which will be accomplished by Yahweh's coming in Psalm 96 (v. 13), while in Psalm 106 these values are stated as desirable for Yahweh's people (v. 3). His sovereignty is confirmed over the heavens (v. 5) and the world (v. 10) in Psalm 96, but in Psalm 106 it is implied in the contexts of treating the history of Israel (i.e., 106:18, 27, 41, 47). In addition, in both the gods are described as standing against Yahweh (96:4-5; cf. 106:28, 36ff).

#### *Structural links*

Structural links are very weak. As noted, the beginnings of the psalms are tied together by repetition of several common words and both call for the praise of Yahweh with imperative verbs. The body of Psalm 106 has historical reviews which Psalm 96 does not contain. The latter ends with the anticipation of Yahweh, while the former closes with a prayer asking for Yahweh to save his people.

As we have seen, certain links between Psalms 96 and 105-106 are confirmed. They have many words in common in their respective beginnings and in both the motives for the praise of Yahweh are similar.

It is clear that the beginnings of Psalms 96 and 106 form certain links. However, the themes associated with the words פלא and “idol” (אֱלִילִים in 96:4; עֶצֶב in 106:36 and 38) are contrastive in perspective.

To summarize, the beginning of Psalm 96 is tied to the beginnings of Psalms 105 and 106, but Psalm 96 displays closer affinities with Psalm 105 than with Psalm 106. Psalms 96 and 105 reveal more universalistic overtones than does Psalm 106 and in both Yahweh’s judgement motive against the nations is present, a feature that is absent from Psalm 106.

#### **3.3.4.3.1 Psalms 97 and 105**

There are lexical, thematic and structural links apparent between the psalms. A few words are unique to these psalms, but they form close links in important ways. Twenty-four words occur in

both psalms,<sup>44</sup> and some of these are worth noting.

### *Lexical links*

The term ענן “cloud” occurs only in three psalms (97:2; 99:7 105:39) in Book IV and only in one other psalm (i.e., 78:14) in the rest of the Psalter. Psalm 99:7 uses it in association with the wilderness experiences, as the names “Moses” and “Aaron” (v. 6) and the phrase “pillar of cloud” recall. However, Psalms 97 (v.3) and 105 additionally have the words אש “fire” and אור “light” which do not occur in Psalm 99. Psalm 97:2 uses the cloud in the description of a divine theophany, while Psalm 105:39 mentions it as a theophanic pillar (Briggs & Briggs 1969:347).<sup>45</sup> Since there is no other psalm in Book IV which contains all three words,<sup>46</sup> except for Psalms 97 and 105, the occurrences of these words in Psalms 97 and 105 are regarded as a significant link.

Striking links are found between the end of Psalm 97 (vv. 10-12), which is the second stanza of the psalm, and the beginning of Psalm 105 (vv. 1-6), which is the first strophe of the first stanza.

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<sup>44</sup> אד (97:5; 105:21); אור (97:4; 105:39); אל (97:7, 9; 105:7); ארץ (97:1, 4, 5, 9; 105:7, 11, 16, 23, 27, 30, 32, 35, 36, 44); אש (97:3; 105:32, 39); יהוה (97:1, 5, 8, 9, 10, 12; 105:1, 3, 4, 7, 19, 45); הלך (97:3; 105:13, 41); הלל (97:7; 105:4, 45); זכר (97:12; 105:5, 8); זרע (97:11; 105:6); ידה (97:12; 105:1); לב (97:11; 105:3, 25); מלך (97:1; 105:14, 20, 30); נפש (97:10; 105:18, 22); עם (97:6; 105:1, 13, 20, 24, 25, 43); ענן (97:2; 105:39); צר (97:3; 105:24); קדש (97:12; 105:3, 42); רעע / רע (97:10; 105:15); שמוח (97:1, 8, 11, 12; 105:3, 38); שגא (97:10; 105:25); שמים (97:6; 105:40); שמר (97:10; 105:45); משפט (97:2; 105:5, 7).

<sup>45</sup> The terms ענן “cloud” and ערפל “thick darkness” in Psalm 97:2 are reminiscent of the theophany at Mount Sinai (Exod 19: 16; 20: 21; Deut 4: 11; 5: 22). Kuntz (1967:211-212) emphasizes that in the theophany of Psalm 97 “the motifs of Sinai are not only recollected but are sharpened and expanded” (212).

<sup>46</sup> The other occurrence of the three words in the Psalter is found in Psalm 78.

These sections have 7 roots in common: זָכַר / זִכָּר “remember” or “remembrance” (97:12; 105:5); זֶרַע “seed” (97:11; 105:6); יָדָה “thank” (97:12; 105:1); יְהוָה “Yahweh” (97:10, 12; 105:1, 3, 4); לֵב “heart” (97:11; 105:3); קָדַשׁ “holy” (97:12; 105:3); שָׂמַח “rejoice” (97:11, 12; 103:3), and such a close correspondence can hardly be accidental. Of the terms listed, the root זֶרַע occurs only four times (97:11; 102:29; 105:6; 106:27) in Book IV, and three of these psalms, excluding Psalm 102, are related to one another. Moreover, the sentence “joy is for the upright of heart” in 97:11b (וְלִישְׂרָיִם לֵב (שִׂמְחָה) corresponds closely to the “let the hearts of those who seek Yahweh rejoice” (יְשָׂמַח לֵב מִבְּקִשֵׁי יְהוָה) in Psalm 105:3b, and there is no other psalm in Book IV which mentions the rejoicing of the hearts of Yahweh’s people. In addition, the phrase לְזִכָּר קָדְשׁוֹ (“to his holy name”) in Psalm 97:12 is identical with בְּשֵׁם קָדְשׁוֹ (“in his holy name”) in Psalm 105:3a and in both Yahweh’s people are urged to praise his name. All these features confirm that the end of Psalm 97 has strong links with the beginning of Psalm 105.

Furthermore, both psalms have the word צָר “foes” (97:3; 105:24), which is also found in Psalms 102:3, 106:11 and 44 (cf. 91:15) in Book IV. However, the meaning “foes” is found only in three places (97:3; 105:24; 106:11) and the rest have the meaning “distress.” These three Psalms 97, 105 and 106, are related to one another, that is to say, Psalm 97 is related to Psalm 105 and the latter also to Psalm 106.

### *Thematic links*

Strong thematic links are apparent. As noted above, Psalm 97 explicitly mentions gods (vv. 7 and 9) and Psalm 105 implicates



their existence through the contexts dealing with the darkness plague (v. 28ff), while both describe Yahweh's sovereignty over them. The judgement motif is strongly present in both. In Psalm 97 the motif comprises the main message of the psalm, and Psalm 105 uses the word מִשְׁפָּט "judgement" twice (vv. 2, 7) at the introduction of the psalm, while the body of the psalm demonstrates how Yahweh judged foreign people and saved Israel.

General thematic links are present between the psalms. The psalms describe Yahweh's sovereignty over the heavens (97:6, 9; 105:28ff, 32, 39), the earth (97:5; 105:7, 11, 32), the world (97:4, 6; cf. 105:44) and the people (97:6; 105:44). Both also include theophanic descriptions (97:2-3; 105:39) and describe Yahweh as a judge (97:7-8; 105:28-36). In addition, both mention the salvation of Yahweh's people, from the hands of the wicked in Psalm 97 (v. 10) and from the hands of Egyptians in Psalm 105 (vv. 37-38), and in both Yahweh is described as a king, as implied by the phrase "Yahweh reigns" in Psalm 97:1 and by the reference to Yahweh's reign over the kings in Psalm 105:14.

### *Structural links*

Structurally the psalms display certain similar features. They can be classified as hymns and are concerned with the praise of Yahweh. In Psalm 97 Yahweh's kingship is mainly concerned, while Psalm 105 celebrates Yahweh's deeds manifested in the history of Israel. As noted, the end of Psalm 97 and the beginning of Psalm 105 have many words and phrases in common and both are concerned with Yahweh's people. In the former the righteous people are summoned to rejoice and give to thanks, while in the latter

Yahweh's chosen people are called to praise. In addition, the middle sections of both psalms deal with the judgement motif (97:7-8; 105:28-36), and after this motif, in both Yahweh's people enjoy the result of the judgement (97:8; 105:37-38).

### 3.3.4.3.1 Psalms 97 and 106

Certain lexical and thematic links between Psalms 97 and 106 are observed, but most of them are used contrastively. This may be caused by the difference of perspective between them: Psalm 97 has an universal scope, while Psalm 106 is more domestic by focusing on the wayward history of Israel.

#### *Lexical links*

The psalms have 26 words in common,<sup>47</sup> of which several contribute to the links between them. A link is found in Psalms 97:10 and 106:10. The word יד “hand” occurs in both and both verses state the deliverance of Yahweh's people from the wicked, as the following sentences show: “he delivers them from the hand of the wicked” (מִיַּד הַרְשָׁעִים יִצִּילֵם) // “he delivered them from the power of the enemy” (יִגְאֹלֵם מִיַּד אֹרֵיב). However, a difference is perceived between the psalms concerning the use of the word. In Psalm 97

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<sup>47</sup> אל (97:7, 9; 106:14, 21, 47, 48); ארץ (97:1, 4, 5, 9; 106:17, 22, 24, 27, 38); אש (97:3; 106:18); בת (97:8; 106:37, 38); יהוה (97:1, 5, 8, 9, 10, 12; 106:1, 2, 4, 25, 34, 40, 47, 48x2); הלך (97:3; 106:9); הלל (97:7; 106:1, 5, 48); זכר (97:12; 106:4, 7, 45); זרע (97:11; 106:27); יד (97:10; 106:10x2, 26, 41, 42); ידה (97:12; 106:1, 47); להט (97:3; 106:18); נצל (97:10; 106:43); עבד (97:7; 106:36); עם (97:6; 106:4, 34, 40, 48); צדק (97:2, 11, 12; 106:3, 31); צר (97:3; 106:11, 44); קדש (97:12; 106:16, 47); ראה (97:4, 6; 106:5, 44); רב (97:1; 106:43); רע / רעע (97:10; 106:32); רשע (97:10; 106:6, 18); נשחה (97:7; 106:19); שמע (97:8; 106:2, 25, 44); שמר (97:10; 106:3); משפט (97:2; 106:3).

Yahweh's saving his people leads to the consequent message flowing from the whole thought of the psalm, and thus, his people will anticipate such a salvation in future. However, in Psalm 106 Yahweh's saving acts are described in contrast to the disobedience of his people and are used to emphasize that Yahweh faithfully saved his people many times, but they did not obey him. Thus, a contrastive perspective between the psalms is observed. The word **לַצַּל** "deliver" is also worth noting. It is found only three times in Book IV in Psalms 91:3, 97:10 and 106:43, thus it can be regarded as a rare word. In Psalm 97 it is used to speak of the salvation of Yahweh's people from the hands of the wicked and Psalm 106 uses it to emphasize the fact that he delivered (**לַצַּל**) his people frequently, but that they were rebellious. In both the word is used to refer to the deliverance of Yahweh's people, but Psalm 97:10 employs it to emphasize Yahweh's saving acts on behalf of his people, while 106:43 uses it to emphasize the rebellious attitude of his people. Once again the word is used quite differently in the two psalms. The word **הִתְפַּלֵּא** "worship" is notable here. It occurs in five psalms in Book IV,<sup>48</sup> and all these psalms are, surprisingly, related to one another. Concerning the use of the word, Psalm 97 says that all gods and their worshippers will bow down (**הִתְפַּלֵּא**) before Yahweh, but in Psalm 106 Yahweh's people are charged with having worshipped (**הִתְפַּלֵּא**) idols. Thus, the two psalms form a link by using the rare word, but they use it quite differently.

Strong lexical links may be discerned in Psalms 97:3 and 106:18. These verses have the two words **אֵשׁ** "fire" and **לִהְיוֹת** "burn

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<sup>48</sup> 95:6; 96:9; 97:7; 99:5, 9 and 106:19.

up” in common. The former word occurs in four psalms (97:3; 104:4; 105:32, 39; 106:18) in Book IV, while the latter occurs three times in Book IV in Psalms 97:3, 104:4; 106:18. Thus, the words are rarely used in Book IV. Concerning the use of the words, Psalm 104, which has both these words, employs them to describe Yahweh’s powerful sovereignty in the heavens, but the verses of Psalms 97 and 106 refer to the object which the flaming fire (אש) should be directed against, something which Psalm 104 does not include. In Psalm 97 the object that the fire should burn up is Yahweh’s adversaries (צר) (i.e. the gods and their worshippers as described in v. 7) and in Psalm 106 it is the wicked (רשע) among his people. The verses form therefore a close link in terms of using the same words and similar ideas, but they seem to be applied quite differently.

As between the end of Psalm 97 and the beginning of Psalm 105, lexical links are found at the end of Psalm 97 and the beginning of Psalm 106. There are five common words, and they occur in the second stanza of Psalm 97, vv. 10-12, and in the first stanza of Psalm 106, vv. 1-5, which comprise an introduction to the whole psalm: יהוה “Yahweh” (97:10, 12; 106:1, 2, 4); זכר “remember” (97:12; 106:4); ידה “thank” (97:12; 106:1); צדק “righteous” (97:11, 12; 106:3); שמר “preserve” (97:10; 106:3). The correspondences of these words between the end and the beginning of the psalms likewise suggest certain links between them. Finally, both psalms have the word בת “daughter” in Psalm 97:8 and 106:37-38, which is not found in other psalms in Book IV, but its use in the psalms seems incidental, since there is no correspondence of theme.

### *Thematic links*

The general thematic links between the psalms should be noted. In both psalms, the heavens (97:3-4; cf. 106:18), the earth (97:4-5; 106:22) and nations (97:6; 106:47) are under Yahweh's sovereignty, and in both he appears as the one who can care for his people (97:10ff; 106:4, 47). He is a saviour (97:10ff; 106:10, 21, 47) as well as a judge against gods or the wicked (97:7-8; cf. 106:8-10), but Psalm 106 mentions him as the one who judged his people (vv. 41ff). The reference to idols is found in both (97:7, 9; 106:28, 36ff) and both are concerned with the praise of Yahweh's name, as the following parallel phrases show: קִדְּשׁוּ יְהוָה "his holy name" (97:12) // קִדְּשׁוּ יְהוָה אֱלֹהֵי "your holy name" (106:47). In addition, in Psalm 97:3 Yahweh's throne is based on righteousness and justice, but Psalm 106:3 describes these qualities as needed by his people.

### *Structural links*

The psalms start with a call to the praise of Yahweh and end with a similar perspective: as Psalm 97 closes the psalm by anticipating the salvation of the righteous people (v. 10-12), so Psalm 106 end with a prayer asking Yahweh to save his people from the nations (v. 47). In addition, as noted, the end of the former has many similarities to the beginning of Psalm 106 in that they share many common words.

As has been seen, Psalm 97 forms close connections with Psalms 105 and 106. The ties between the end of Psalm 97 and the beginning of Psalms 105 and 106 illustrate this. Lexical and thematic connections are apparent between Psalms 97 and 106. For example, the words נִצַּל "deliver," אֵשׁ "fire," and לָהֵט "burn up,"

contribute strong links between the psalms. However, most of the links found between these psalms are used in contrastive concepts, except for the links between the end section of Psalm 97 and the beginning section of Psalm 106. This may arise from the different intent of the messages of the two psalms. Psalm 97:1-9 mainly deal with the messages directed against gods and their worshippers, while Psalm 97:10-12 focus on the righteous who enjoy the result of the messages described in vv. 1-9. Similarly, the beginning section of Psalm 106 deals with Yahweh's praise in favour of the people of Israel, but the body section of the psalm charges them with having erred. Thus, the end section of Psalm 97 forms certain links with the beginning section of Psalm 106 without contrastive concepts, but the thematic links found between Psalm 97:1-9 and the body section of Psalm 106 are largely contrastive.

On the other hand, Psalm 97 forms close ties with Psalm 105. Strong lexical links are, for example, ענן "cloud," אש "fire," and אור "light," and the end section of Psalm 97 and the beginning section of Psalm 105 also display close links. What is important is that concerning the use of certain words they reveal considerable correspondence of themes. All these considerations seem to suggest to us that Psalm 97 has much stronger connections with Psalm 105 than with Psalm 106.

#### **3.3.4.4.1 Psalms 98 and 105**

There are noticeable lexical and thematic links between the psalms, though they are not strong. The psalms have 18 words in

common,<sup>49</sup> but most of these are incidental.

### *Lexical links*

Conspicuous links are found in the repetition of words at the beginning of both psalms. There are 7 words in common: יהוה “Yahweh” (98:1x2; 105:1, 3); זכר “remember” (98:3; 105:5); ידע “know” (98:2; 105:1); עשה “make” (98:1; 105:5); פלא “wonderful works” (98:1; 105:2, 5); קדש “holy” (98:1; 105:3); שיר “sing” (98:1x2; 105:2), all of them occurring in the first segment of each psalm, that is, the first strophe (vv. 1-3) in Psalm 98 and the first strophe (vv. 1-6) of the first stanza in Psalm 105. The occurrence of the seven common words at the beginning among a total of eighteen common words in these psalms mark a high percentage which does not seem accidental.<sup>50</sup> This observation leads one to infer that the motive of praise at the beginning of the psalms may be the same. Indeed, the word פלא “wonderful work,” rarely found in Book IV, as noted, occurs in Psalms 98:1 and 105:2 and 5, and it is mentioned as a motive to praise Yahweh in both.

Further links between the beginnings of the psalms are also

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<sup>49</sup> אל (98:3; 105:7); ארץ (98:3, 4, 9; 105:7, 11, 16, 23, 27, 30, 32, 35, 36, 44); ב (98:9; 105:18, 19, 23, 31, 34, 40); בית (98:3; 105:21); ג (98:2; 105:13, 13, 44); יהוה (98:1x2, 4, 5, 6, 9; 105:1, 3, 4, 7, 19, 45); זכר (98:3; 105:5, 8, 42); זמר (98:4, 5; 105:2); ידע (98:2; 105:1); מלך (98:6; 105:14, 20, 30); נהר (98:8; 105:41); עשה (98:1; 105:5); פלא (98:1; 105:2, 5); קדש (98:1; 105:3, 42); רנן (98:4, 8; 105:43); ישראל (98:3; 105:10, 23); שיר (98:1x2; 105:2); משקט / שפט (98:9x2; 105:5, 7).

<sup>50</sup> Only the following psalms in Book IV have the following words at their beginning, namely in the first segment: זכר (98:3; 105:5; 106:4); ידע (98:2; 100:3; 105:1); עשה (98:1; 100:3; 105:5; 106:3); קדש (98:1; 103:1; 105:3); שיר (101:1; 96:1; 98:1; 105:2). These data illustrate close links between Psalms 95-100 and 105-106.

found in Psalms 98:1 and 105:5, since the expression “wonderful works he has done” (נִפְלְאוֹתָיִךְ אֱלֹהִים) in Psalm 98:1 is almost identical with “his wonderful works that he has done” (נִפְלְאוֹתָיִךְ אֱלֹהִים) in Psalm 105:5, with both the words פלא and עשה being repeated. In addition, the name יִשְׂרָאֵל “Israel” marks a further link between the psalms. It is found only in these psalms (98:3; 105:10, 23) in Book IV, except for Psalm 106:48, though other psalms implicitly mention the contents associated with the name.

#### *Thematic links*

Thematic links are not strong, but general links should be noted. Both present Yahweh as a covenant God remembering his promises given to Israel (98:3; 105:8) and in both Yahweh’s judgement is mentioned (98:9; 105:7). Also, the close relationship between Yahweh and his people is emphasized in the reference to “our God” (98:3; 105:7) and both describe Yahweh as one who has done his marvelous works on behalf of his people. In Psalm 98 Yahweh’s remembering his love and faithfulness promised to Israel (v. 3) brought about his wonderful works on behalf of his people, while Psalm 105:5 summons all worshippers to remember the wonderful works he has done. Still further, Yahweh’s sovereignty over the world is confirmed in both (98:6ff; 105:14ff). Psalm 98:6ff refer to Yahweh as a king over the world and all the peoples and in Psalm 105:14ff his sovereignty is over all kings of the world. In addition, as noted in the analysis of Psalm 98, since Psalm 98:1-3 may reflect the historical events behind the Exodus and since Psalm 105 (cf. vv. 5 and 27) also has a reference to the event of the



Exodus, a thematic link can be identified concerning this matter.

### *Structural links*

Structural similarities are very weak. Both psalms begin the summons for worshipping Yahweh with imperative verb forms. The beginnings of the psalms have many similar words and motifs of praise in common. The whole of Psalm 98 concerns the praise of Yahweh, while Psalm 105 has a hymnic section and a historical section.

#### **3.3.4.4.2 Psalms 98 and 106**

Certain ties are observed between Psalms 98 and 106. They have 16 words in common,<sup>51</sup> and some of them contribute to the links. The links between the psalms seem much stronger than those between Psalms 98 and 105.

### *Lexical links*

The root  $\text{שַׁע}$  occurs once in Psalm 98 (v. 1) and four times in Psalm 106 (vv. 8, 10, 21, 47), while the root  $\text{יִשְׁׁעַה}$ , derived from the  $\text{שַׁע}$ , is found twice in the former (vv. 2, 3) and once in the latter (v. 4). The former word is not found in other psalms in Book

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<sup>51</sup> אל (98:3; 106:14, 21, 47, 48); ארץ (98:3, 4, 9; 106:17, 22, 24, 27, 38); ג' (98:2; 106:5, 27, 35, 41, 47); יהוה (98:1x2, 4, 5, 6, 9; 106:1, 2, 4, 25, 34, 40, 47, 48); זכר (98:3; 106:4, 7, 45); חסד (98:3; 106:1, 7, 45); ישע (98:1, 2, 3; 106:4, 8, 10, 21, 47); עם (98:9; 106:4, 34, 40, 48); עשה (98:1; 106:3, 13, 19, 21, 35, 39); פלא (98:1; 106:7, 22); צדקה (98:2; 106:3, 31); ק' (98:5, 6; 106:25); ראה (98:3; 106:5, 44); ישראל (98:3; 106:48); שיר (98:1x1; 106:12); משפט / שפט (98:9x2; 106:3).

IV, though the latter also occurs in Psalms 91:16 and 96:2 and the root  $\text{עֲשֵׂה}$ , derived from  $\text{עָשָׂה}$ , is also found in Psalm 95:1. Since the four psalms, 95, 96, 98, and 106, containing the roots noted above—apart from Psalm 91—form certain links to one another, it is not surprising that the occurrences of the cognate roots are concentrated only in these psalms. Psalms 98 and 106 refer to Yahweh’s salvation of his people in the past or in the future through the repetition of the roots. With regard to this, Clark’s (1993) investigation of the meaning of  $\text{רָצוּן}$  in the Hebrew Bible sheds a further light on a close link between Psalms 98 and 106. He (1993:156-158) notes that  $\text{רָצוּן}$  and  $\text{הִשְׁתַּעֲבַד}$  share a common semantic field and points out Psalms 98:2-3 and 106:1 and 4 as containing a similar thought: in both psalms “ $\text{הִשְׁתַּעֲבַד}$  is a manifestation of Yahweh’s  $\text{רָצוּן}$ ; and while his people experience and are aware of his  $\text{רָצוּן}$  and  $\text{הִשְׁתַּעֲבַד}$ , the latter alone is evident to the people of other nations” (1993:157-158). Clark lists 2 Sam 22:51; Pss 13:6; 18:51; 98; 106; and 118 in the Hebrew Bible as having the words  $\text{רָצוּן}$  and  $\text{הִשְׁתַּעֲבַד}$  in parallel, and he categorizes only three psalms (98; 106 and 118) as having a similar idea. This can also be regarded as a significant link.

As has already been noted several times, the word  $\text{פִּלְא}$  “wonderful works” in Psalm 98:1 and 106:7 and 22 is very rare in Book IV, and can also be regarded as a significant link between the psalms. The historical background reflected in Psalm 106:7 and 22 (cf. the references to Egypt in v. 7 and to the land of Ham in 22) might be the event of the Exodus. Psalm 98:1 may also have that event as a historical background (see the analysis of the psalm). This perspective may further enhance the link made between the psalms by the word  $\text{פִּלְא}$ .

The repetition of the words at the beginning of Psalms 98 and 106 also suggest close links between them. These beginnings have 8 words in common: גוֹי (98:2; 106:5); יְהוָה (98:1x2; 106:1, 2, 4); זָכַר (98:3; 106:4); חָסֵד (98:3; 106:1); יִשַׁע (98:1, 2, 3; cf. 106:3); עָשָׂה (98:1; 106:3); צַדִּיקָה (98:2; 106:3); רָאָה (98:3; 106:5). If Psalm 106:6-7 are regarded as the introduction (i.e. first stanza) of the psalm, as some exegetes do, the word פִּלְא in 98:1 and 106:7 may also be included. Among a total of sixteen common words between the psalms, fifty percent of the words occurs at the beginning of the psalms which constitute a very limited number of verses (e.g. within vv. 1-3 among the nine verses in Psalm 98 and within vv. 1-5 among the forty eight verses in Psalm 106). These data suggest that the repetition of the words at the beginning of the psalms can hardly be coincidental.<sup>52</sup>

Psalms 98:3 and 106:7 share common words and ideas. In both the words זָכַר "remember" and חָסֵד "love" are present and the covenant relationship is supposed, as the phrase "the house of Israel" in the former and the word "our fathers" in the latter indicate. The words זָכַר and חָסֵד are not found elsewhere in the group of Psalms 96-99, apart from Psalm 98:3, though Psalm 97:12 contains the root זָכַר, and the combination of words זָכַר and חָסֵד occurs only in Psalms 98:3 and 106:7 in Book IV. Moreover, the word פִּלְא in Psalm 106:7 can be compared with the word יְשׁוּעָה

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<sup>52</sup> Only the following psalms in Book IV have the words at their beginnings: גוֹי (96:3; 98:2; 106:5); זָכַר (98:3; 105:5; 106:4); חָסֵד (92:3; 98:3; 101:1; 103:4; 106:1); יִשַׁע (98:1; 95:1; 96:2; 98:1, 2, 3; 106:4); עָשָׂה (98:1; 100:3; 105:5); צַדִּיקָה / צַדִּיק (96:3; 97:2; 98:2; 106:3); רָאָה (98:3; 106:5). These data show that there are close links between Psalms 95-100 and 105-106.

“victory” in Psalm 98:3, since the word  $\text{יְשׁוּעָה}$  in Psalm 98:3, paralleled with the words  $\text{יְשׁוּעָה}$  in v. 1b and  $\text{יְשׁוּעָה}$  in v. 2, illustrates and defines the meaning of the  $\text{פְּלִא}$  in Psalm 98:1b (see the analysis of Psalm 98). Moreover, a similar idea is repeated in Psalms 98:3 and 106:7. In the former Yahweh is depicted as having done his marvelous works (i.e. they are paralleled with the word “victory,” as noted above) on behalf of his people, since he remembered his steadfast love and faithfulness to the house of Israel, while in the latter it is said that Yahweh showed his wonderful works and steadfast love to the fathers of Israel, but they did not consider or remember them. Thus, the verses of the psalms form close connections by repeating common words and themes. However, the only difference between the psalms is that in Psalm 98 Yahweh’s wonderful works are mentioned as the motive for praising him, but in Psalm 106 they are stated to emphasize the unfaithfulness of Yahweh’s people in not remembering his wonderful works. Despite this difference, the close correspondence between Psalms 98:3 and 106:7 implies the possibility that the historical background behind the motive (i.e. marvelous works) of the praise in Psalm 98:3 might be Yahweh’s acts in the history of Israel (see the analysis of Psalm 98) as reflected in Psalm 106:7.

#### *Thematic links*

Thematic links are weak. Only a few points are noteworthy. Both psalms are concerned with Yahweh’s deeds in the past (98:1-3; 106:2, 7) and in both Yahweh is portrayed as a covenant God (98:3; 106:4-5, 45-46). He is also the God of Israel (98:3; 106).

### *Structural links*

Structurally, there are a few common elements between the psalms. Both begin with imperative verb forms which constitute calls to the praise of Yahweh and which praise Yahweh's deeds on behalf of his people in the past. Psalm 106 has a hymnic section at the beginning and a historical section in the body, while the whole of Psalm 106 forms only a hymnic section.

As noted, Psalm 98 has connections with Psalms 105 and 106. Psalms 98 and 105 have seven words in common among a total of 18 common terms within the very limited number of verses at their beginning, and they display common terms like "wonderful works" and "Israel." In addition, the historical background behind Psalm 98:1-3 has an echo in the historical contexts described in Psalm 105.

The beginnings of Psalms 98 and 106 have eight words in common among a total of 16 common words respectively. In addition, there are many lexical and thematic connections between the psalms.

Psalm 98 has much in common with both Psalms 105 and 106. For example, the beginning of Psalm 98 has certain links with both the beginnings of Psalms 105 and 106, and the historical background in Psalm 98:1-3 has an echo also in both of Psalms 105 and 106. However, in the light of the assumption that Psalm 98 should be linked to Psalm 99 rather than to Psalm 96, as we have suggested, Psalm 98 can have much closer links with Psalm 106 than with Psalm 105. However, a difficulty may arise. Psalm 106 deals with the history of apostasy in Israel, but Psalm 98 has little to do with it. The specific perspective described in Psalm 98 is quite well in accord with that in Psalm 105, but the whole of the former seems to

have a domestic perspective, as we suggested, rather than an universalistic overtone such as is found in the whole of Psalm 105. Indeed, since Psalm 98 has more links with Psalm 106 than with Psalm 105, the argument for the connections of Psalm 98 with Psalm 106 seems possible.

### 3.3.4.5.1 Psalms 99 and 105

The psalms display 22 words in common,<sup>53</sup> and many lexical links occur between these psalms. However, a closer scrutiny marks certain differences between them concerning the use of words.

#### *Lexical links*

Two persons are mentioned by name in these psalms: אהרן “Aaron” (99:6; 105:26) and מֹשֶׁה “Moses” (99:6; 105:26). The name “Aaron” occurs only in three psalms (99:6; 105:26; 106:16) in Book IV, all of which form close links to one another, while “Moses” is found eight times in Book IV.<sup>54</sup> The former name is found nine times in the Psalter and the latter appears once elsewhere in the Psalter (in Psalm 77:20), except for the listed psalms in Book IV. The name “Moses” appears mostly in Book IV and the combination

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<sup>53</sup> אהרן (99:6; 105:26); אל (99:5, 8x2, 9x2; 105:7); ארץ (99:1; 105:7, 11, 16, 23, 27, 30, 32, 35, 36, 44); יהוה (99:1x2, 5x2, 6, 8, 9x2; 105:1, 3, 4, 7, 19, 45); היה (99:8; 105:12); חֹק (99:7; 105:45); ידה (99:3; 105:1); מֶלֶךְ (99:1, 4; 105:14, 20, 30); מֹשֶׁה (99:6; 105:26); נחן (99:7; 105:32, 44); עֹז (99:4; 105:4); עַם (99:1, 2; 105:1, 13, 20, 24, 25, 45); עֲלִילָה (99:8; 105:1); עֵנַן (99:7; 105:39); יַעֲקֹב (99:4; 105:6, 10, 23); עֲשָׂה (99:4; 105:5); קָדַשׁ (99:3, 5, 9x2; 105:3, 42); רִגְלִי (99:5; 105:18); קָרָא (99:6x2; 105:1, 16); שֵׁם (99:3, 6; 105:1, 3); שָׁמַר (99:7; 105:45); מִשְׁפָּט (99:4x2; 105:5, 7).

<sup>54</sup> 90:1, 99:6, 103:7, 105:26 and 106:16, 23, 32 and 33.

of the names “Moses-Aaron” is found four times in the Psalter (77:20; 99:6; 105:26 and 106:16). Thus, the occurrence of these names in Book IV is very conspicuous and their occurrence in the combination of names “Moses-Aaron” can especially be considered as a significant link. The occurrences of the two names in Psalms 99:6, 105:26 and 106:16 may be explained by the relationship between them, that is to say, Psalm 99 may be related to Psalms 105 and 106, and the latter two psalms are related to each other. However, a close examination leads us to look at a certain difference between the psalms concerning the use of the names. In Psalm 99 Aaron and Moses play the roles of intercessors (see analysis of the psalm), but in Psalm 105 they are mentioned as Yahweh’s servants who acted on his behalf. Their roles as the intercessors in Psalm 99 are rather reminiscent of Psalm 106:23 where Moses is referred to as an intercessor who mitigated Yahweh’s wrath, though there is no mention of Aaron (cf. in Psalm 106:16 Moses and Aaron are mentioned together in the implicit reference to their roles as intercessors). This observation indicates that the perspective reflected in Psalm 99 concerning the use of the two names is much closer to that in Psalm 106 than that in Psalm 105.

There are other lexical links that may be noted. The root עֲלִילָה “deed,” derived from עָלַל “act,” is also rarely found in Book IV. It occurs three times in Book IV, in Psalms 99:8, 103:7, 105:1. Regarding the use of the root, Psalm 99 refers to the misdeeds which Yahweh’s people have committed, while Psalm 105 mentions Yahweh’s deeds which should be praised. Thus, though Psalms 99 and 105 share the rare root, its application is quite different. However, when Psalm 99 is compared to Psalm 106 (vv, 29 and 39)

which contains a cognate root מַעַלֵּל, derived from עָלַל, the latter psalm reveals a close affinity with the former concerning the meaning of the roots, since Psalm 106:29 and 39 refer to the wrongdoings (עֲלִילָה) of the Israelites in the same way as in Psalm 99:8. On the other hand, the word עָנָן “cloud” is also to be noted. It is found four times in the Psalter (78:14; 97:2; 99:7; 105:39) and three times in Book IV, thus serving as a rare link between Psalms 99 and 105. Concerning the use of the word, the pillar of cloud in Psalm 99:7 may have an echo in the reference to the cloud of the wilderness in Psalm 105:39. However, there is a slight difference between the psalms: Psalm 105:39 contains the two words אֵשׁ “fire” and אֹרֶךְ “light” which Psalm 99:7 does not include, and additionally, the latter negatively refers to the event of the wilderness associated with the cloud, while the former reports the positive side of the event. The statement in Psalm 105:39 is much closer to the context of Psalm 97:2-3 (see the discussions of the links between them) than that in Psalm 99:7. This may once again illustrate that each of Psalms 96-99 may be linked with Psalms 105-106, but there may be different perspectives on this matter.

Further links should be pointed out. Psalms 99:7 and 105:45 both contain the words שָׁמַר “keep” and חָק “statutes,” the latter of which is found only in three psalms (94:20; 99:7 and 105:10, 45) in Book IV, and both psalms emphasize the importance of Yahweh’s statutes and laws. On the other hand, the name יַעֲקֹב “Jacob” occurs only in three psalms in Book IV (94:7, 99:4 and 105:6, 10, 23), and Psalm 99:4 has a reference to Yahweh’s justice and righteousness in Jacob which is also reminiscent of his covenant with Jacob as expressed in Psalm 105:10, thus implying a link between Psalms 99



and 105.

### *Thematic links*

There are thematic similarities between the psalms. In both Yahweh reigns over the earth (99:1; 105:7, 11, 30, 40), peoples (99:1-2; 105:1, 14ff, 44) and his people (99:4, 6ff; 105:6ff). Psalm 99 mentions Yahweh's greatness (vv. 2-3) and Psalm 105 demonstrates it through the history of Israel (vv. 27ff). In both Yahweh is referred to as a covenant God (99:7-8; 105:5ff, 42), but Psalm 99 is concerned with the Sinai covenant (v. 7), while Psalm 105 focuses on the covenant with Abraham and his descendants (vv. 5ff, 42). In Psalm 99 Yahweh is described as the one who exercised justice and righteousness through the history of his people (vv. 4, 6-8), but Psalm 105 illustrates Yahweh's judgement against foreign nations (vv. 5, 7 and 27ff). The wilderness experiences are described in both, but Psalm 99 pictures them with a somewhat sombre and negative tone, while Psalm 105's tone is more joyful.

### **3.3.4.5.2 Psalms 99 and 106**

These psalms have twenty words in common,<sup>55</sup> but most of them are coincidental. However, several are suggestive of links and

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<sup>55</sup> אהרן (99:6; 106:16); אל (99:5, 8x2, 9x2; 106:14, 21, 47, 48); ארץ (99:1; 106:17, 22, 24, 27, 28, 38); גדר ול (99:2, 3; 106:21); יהוה (99:1, 5, 6, 8, 9x2; 106:1, 2, 4, 25, 34, 40, 47, 48x2); היה (99:8; 106:36); ידה (99:3; 106:1, 47); ירא (99:3; 106:22); משה (99:6; 106:16, 23, 32); נשא (99:8; 106:26); נחן (99:7; 106:15, 41, 46); עלילה (99:8; 106:29, 39); עם (99:1, 2; 106:4, 34, 40, 48); עשה (99:4; 106:3, 19, 21); צדקה (99:4; 106:3, 31); קדש (99:3, 5, 9x2; 106:16, 47); שחה (99:5, 9; 106:19); שם (99:3, 6; 106:8, 47); שמר (99:7; 106:3); משפט (99:4x2; 106:3).

the thematic ties between the psalms suggest a further connection between them.

### *Lexical links*

As noted in the discussions of Psalms 99 and 105, the names “Aaron” and Moses” occur in Psalms 99 and 106 and these persons are indicated as intercessors in these psalms, a function which is not found in other psalms in Book IV. Thus, this can be regarded as a significant link. By the same token, the roots עֲלִילָה “deed” and מַעֲלָל “deed” can be noted. Both are derived from the cognate root לָעַל, and the root עֲלִילָה occurs in Psalm 99:8, while the word מַעֲלָל appears in 106:29 and 39 respectively. As noted above, the roots similarly refer to the wrongdoings of Yahweh’s people rather than to Yahweh’s deeds as described in Psalms 103:7 and 105:1. Since this is the only case in Book IV where the roots are used in reference to the misdeeds of Yahweh’s people, it can also be considered as an important link.

The term גָּדוֹל “great” occurs in five psalms (95:3; 96:4; 99:2, 3; 104:25x2 and 106:21), but all these psalms are related to one another, except for Psalm 104. In Psalm 104 it is used to refer to the greatness of the sea and living creatures, but its use in the rest of the psalms is associated with the description of the greatness of Yahweh or of his action. With regard to this, the word יָרָא “terrible” is found in close association with the above word to emphasize Yahweh’s power, namely in Psalms 99:3 and 106:21-22. The only instance where the two words are found together in Book IV are Psalms 96:4; 99:3 and 106:21-22. This can also be regarded as a link. In addition, an association of the word “justice” (מִשְׁפָּט)

with the word “righteousness” (צדקה) is found in Psalms 99:4 and 106:3, and the sentence “let them praise (יהי) thy name” (שם) in Psalm 99:3 may be reflected in the phrase of Psalm 106 “we may praise (יהי) thy holy name (שם)”, both thus being concerned with the praise of the name of Yahweh.

### *Thematic links*

In both psalms Yahweh’s sovereignty is described as being over the earth (99:1-2; 106:22) and his people (99:4, 6ff; 106:4ff, 41ff), and both describe him as a great God (99:2-3; 106:21-22) and as a covenant God (99:6ff; 106:4-5, 47). In both Yahweh is described as the one who performed justice and righteousness with his people through the history of Israel. In both he appears as a God who punished and forgave his people (99:8; 106:40-44). In addition, both refer to the wilderness experiences and present Moses and Aaron as the intercessors who acted on behalf of his people (99:7-8; 106:16, 23), as noted.

As we have seen above, Psalm 99 has certain connections with Psalms 105 and 106. The combination of Moses-Aaron is found only in these psalms and they similarly deal with the history of Israel.

Psalm 99's links with Psalm 105 have been illustrated in various ways. These psalms have unique words and themes. However, certain differences between them are observed. The role of Moses and Aaron in the psalm is one case and the theme relative to the use of the word עליה is another.

Psalm 99's links with Psalm 106 are confirmed and the thematic links found between the psalms reveal natural correspondences. Both refer to Moses and Aaron as intercessors and

use the same theme signified by the word עלילה.

On the whole, Psalm 99 reveals much closer affinities with Psalm 106 than with Psalm 105. Both psalms deal with the history of apostasy and the corresponding themes relative to history. Psalm 99:7 displays close links with Psalm 105:45, but the latter serves to link itself to the beginning of Psalm 106, and thus it can be understood in the larger context of Psalms 105 and 106 (see the discussions on Psalms 105 and 106): Psalm 105:45 points out the perspective necessary to the readers of this psalm as well as to the readers of Psalm 106.

## Chapter IV

### A. Introduction

This chapter comprises a summary of the findings of Chapter III. However, it entails more than that. In summarizing the statements made in the previous chapter in order to illuminate the links between psalms, this chapter discusses the structure of the whole of Book IV and some important themes are highlighted.<sup>1</sup> Brief statements about the contents, which have already been dealt with in Chapter III, are repeated for the sake of discussion, and the contours of the psalms being compared are drawn in order to describe the whole content of Book IV. This chapter follows the same order as Chapter III in that the first part compares Psalms 89 with 90-103, then each psalm in Book IV with the subsequent one, and finally attention is paid to the groups of the psalms comprising cross-structural units. The last part of this chapter constitutes a conclusion not only to this chapter, but also to the whole thesis. The conclusion highlights the findings about the contents of Book IV of the Psalter.

#### 4.1 Psalms 89 and 90-103

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<sup>1</sup> Though our main purpose in this dissertation is to analyze the structure of the psalms under discussion, we have pointed out brief theological ideas regarding the discussions of the psalms. Theological ideas need more detailed explanations and they merit close attention. The theological ideas, which will be noted in this chapter and in the conclusion section of this dissertation as deriving from Chapter III, are in need of further study.

As has been demonstrated in Chapter III, Psalm 89 forms certain links with each of Psalms 90-103 in various ways, and these links likewise seem to suggest that the psalms in Book IV reflect the thoughts of Psalm 89. Indeed, various themes and motifs found in the psalms in Book IV are very similar to those in Psalm 89, and in many ways the psalms in Book IV bear echoes of Psalm 89. A probable reason for this may be that Book IV answers the questions raised in Psalm 89, as Wilson (1985a: 215) has suggested.

#### **4.1.1 Psalms 89 and 90**

The links between Psalms 89 and 90 are established on many points. The roots חמה “wrath” (89:47; 90:7), עבר “wrath” (89:39; 90:9), עלם “sin” (89:46; 90:8) and עון “iniquity” (89:33; 90:8) are unique to these psalms, and the themes represented by these words are also decisive in suggesting the existence of links between the psalms. The link between Psalms 89:48 and 90:3 is established not only by the phrase בְּגִי־אֶרֶץ, but also by corresponding themes found within these verses as well as within adjacent verses. In addition, Psalm 90 has many echoes from the lament section of Psalm 89 and the close links between these suggest that the former psalm can be interpreted as a continuation of the latter.

Psalm 89 closes Book III, while Psalm 90 forms the beginning of Book IV. The former ends without an answer to the questions caused by the fall of the Davidic dynasty, but Psalm 90 begins with a prayer to overcome the situation described in Psalm 89, picking up themes and thoughts from the former. This prayer

is not of a general character, but it is the prayer of Moses who persuaded God not to punish his people (see the analysis of Psalm 90). The prayer reflects the dilemma which the psalmist was struggling with, namely the exilic or post-exilic situation. The reference to sins in Psalm 90 serves to remind one of the cause of the present suffering, and as Book IV begins with a reference to sins, so the end of the book, namely Psalm 106, closes it with a reference to sins (i.e. “we have sinned with our fathers” in 106:6). Thus, the beginning and the end of Book IV seem to frame the whole of Book IV by reminding the readers or listeners that the cause of the present suffering is sin.

#### **4.1.2 Psalms 89 and 91**

The links between Psalms 89 and 91 are established by the use of the words נגע “plague” (89:33; 91:10) and נגף “strike” (89:24; 91:12) as well as עליון “Most High (89:28; 91:1, 9). In addition, the word ישועה “salvation” (89:27; 91:15), the theme relative to it, and the oracles found in both psalms serve to link these two psalms.

While in Psalms 89 and 90 we have descriptions of desperate situations caused by the destruction of the Davidic dynasty, Psalm 91 proclaims a promise of salvation, a perspective which Psalms 89 and 90 lack (for the discussion of Psalm 90, see below). After two lament psalms (Pss 89 and 90), the promise of salvation (Ps 91) is seen as a natural consequence constituting an answer to the previous psalms. In Psalm 91 the description of Yahweh as a refuge and of the divine oracle from his mouth constitute hopeful messages to those who are anguished. In Psalm

89 it is described how the divine oracle of promise addressed to David and his descendants was disregarded; but in Psalm 91 the oracle is renewed to be effective for the present congregation.

#### 4.1.3 Psalms 89 and 92

The links between Psalms 89 and 92 are very strong and are established in significant ways. The words **רָם** “exalted” (89:14, 17, 18, 20, 25, 43; 92:9, 11), **קֶרֶן** “horn” (89:18, 25; 92:11), and **שֶׁמֶן** “oil” (89:21; 92:11), and the theme associated with these words, highlight the relationship between these psalms. In addition, other words suggestive of links are **אֹיִב** “enemies” (89:11, 23, 43, 52; 92:10) and **צֶרֶר** “rock” (89:27; 92:16), and strikingly enough, Psalm 92:5-16 correspond to Psalm 89:11-27 in terms of the arrangement of words and themes.

What the links between Psalms 89 and 92 mean, is that the promise of victory which was once given to David in support of his kingship seems to be applied to the psalmist in Psalm 92: the exaltation of David’s horn in Psalm 89 (which means his victory over enemies) becomes the victory of the psalmist’s in Psalm 92. Despite the promise of victory, David was defeated by enemies, but Psalm 92 takes up the promise in anticipating the completion of the promise in the future (i.e. the Sabbath; see the discussion of Psalms 92 and 104). In Psalm 92 the defeat of the wicked and the prosperity of the righteous are projected into the future<sup>2</sup> (see the discussion of Psalms 92 and 104).

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<sup>2</sup> Kraus (1989:229) points out an eschatological perspective in Psalm 92.



#### 4.1.4 Psalms 89 and 93

The chaos motif in Psalm 93 has a strong echo in Psalm 89: both have the word גאון “majesty” which is found only in these psalms in Book II-V of the Psalter, and the related rare roots כבד (89:11) and כבד (93:3) correlated with the meaning “to crush” also appear in these psalms. In addition, the words ים “sea” (89:10; 93:4) and רם “rise” (89:10; 93:3) and common themes associated with the chaos motif support the strong links between the psalms. The contents of Psalm 89:10-11, where the chaos motif is dealt with, are very similar to those of Psalm 93:1-4, and the similarities between them leave no doubt that Psalm 93 repeats the thought of Psalm 89:10-11.

Psalm 93 repeats the chaos motif of Psalm 89 in order to emphasize Yahweh’s kingship. In Psalm 89, the chaotic force representing the power of Yahweh’s enemies is described as being under his total control, that is, Yahweh crushed and scattered them (v. 11), and this illustrates the firmness of Yahweh’s sovereignty and cosmic rule which becomes the foundation for the Davidic dynasty. However, in Psalm 93 the chaos motif is mentioned as threatening element, though Yahweh ultimately defeats it. If the chaotic force represents the wicked or the enemies in history, Psalm 93 may reflect the disordered situation prevailing after the destruction of the Davidic dynasty which to Psalm 89:10-11 do not allude,<sup>3</sup> in which the wicked had dominated. Psalms 92 and 94, preceding and following Psalm 93,

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<sup>3</sup> The lament section in Psalm 89:39-52 mentions the destruction of the Davidic dynasty, but the hymnic-oracle section in Psalm 89 (vv.2-38) does not allude to.

speak of the current existence of the wicked, which in Psalm 93 is represented by the chaos motif. Psalm 93 speaks of the sureness of Yahweh's sovereignty over chaos (v. 5), a theme which becomes a hopeful message to the congregation in Psalms 92 and 93 (see the discussions of Psalms 92-93 and 104).

#### 4.1.5 Psalms 89 and 94

Numerous lexical and thematic links are found between Psalms 89 and 94. The roots גבר "man" (89:49; 94:12), עזר "help" (89:20; 94:17), גאה "rise up" (89:10; 94:2) and דכא "crush" (89:11; 94:5) serve to link Psalm 89 with Psalm 94 in significant ways. A striking link is found between Psalms 89:27 and 94:22 on the one hand, and between Psalms 89:49 and 94:16-17 on the other. The word כסא "throne" (89:5, 15, 30, 37, 45; 94:20) is also an important key term linking Psalm 89 to Psalm 94, and the words תורה "law" (89:31; 94:12) and חק "statute" (89:32; 94:12) also serve to link the two psalms. In addition, a large number of lexical and thematic links suggest a close relationship between Psalms 89 and 94.

Psalm 89 refers to the fall of the Davidic dynasty, while Psalm 94 describes the situation caused by the destruction of the dynasty (Tate 1990:492). Taking up and re-using the words and themes from Psalm 89, Psalm 94 appeals to Yahweh to intervene in a situation fraught with injustice.

#### 4.1.6 Psalms 89 and 95

The links between Psalms 89 and 95 are not strong, but are nevertheless present. The strongest link is the verbatim repetition

of the phrase “the rock of *our* [or *his*] salvation” found in Psalms 89:27b and 95:1b, while the word רוע “raise a shout” (89:16; 95:1, 2) also serves as a significant link. In both psalms Yahweh is described as the one being surrounded by divine beings in heaven (89:8-9; 95:3), and Yahweh’s divine warning in Psalm 95:7ff also has an echo in Psalm 89:31ff.

#### 4.1.7 Psalms 89 and 96

The links between Psalms 89 and 96 are much stronger than those between Psalms 89 and 95. A strong link was found between Psalms 89:15 and 96:13: these verses have three roots in common; משפט // שפט (“justice” and “judge”), צדק (“righteousness”) and אמה // אמונה (“faithfulness”), and both are concerned with Yahweh’s kingship. Psalms 89:18 and 96:6 have two words in common עז “strength” and תפארה “beauty,” thus serving as an important link, and the words מלא “fulness” (89:12; 96:11), גיל “rejoice” (89:17; 96:11), and ירא “fear” (89:8; 96:4) also function in linking the psalms together. On the whole, Psalm 89:6-11 correspond to Psalm 96 in the terms of the arrangement of words.

#### 4.1.8 Psalms 89 and 97

A striking link is found between Psalms 89:15 and 97:2 in that an almost identical sentence appears in both: צדק ומשפט מְכוֹן כִּסֵּאוֹ (“righteousness and justice are the foundation of his [your] throne”). The use of the words צר “foe” (89:24, 43; 97:3), גיל “rejoice” (89:17; 97:1, 8), and עליון “Most High” (89:28; 97:9) strengthens the links between these psalms, and the

similarity between Psalm 89:49b and 97:10 also confirms such a link.

#### 4.1.9 Psalms 89 and 98

The combination of the word חסד “love” with אמונה “faithfulness” found in Psalms 89 and 98 serves as a significant link (89:15, 25; 98:3), and the psalms are also linked by the use of the words זרוע “arm” (89:11, 14, 22; 98:1) and ימין “right hand” (89:14; 98:1). In addition, Psalm 98:8 has an echo in Psalm 89:15 in that these verses have two roots in common; “judge” // “justice” and “righteousness,” and both also deal with the theme of Yahweh-kingship. The theme of Yahweh-kingship in Psalm 89 is strongly echoed in Psalm 98.

#### 4.1.10 Psalms 89 and 99

The links between Psalms 89 and 99 are established in significant ways. Psalm 89:15 is linked not only to each of Psalms 96-98, but also to Psalm 99. Psalm 99:4 is a very strong echo of Psalm 89:15 in that these verses repeat three common roots: צדק “righteousness,” משפט “justice,” and כון // מכון (“foundation” and “establish”), while the word מלך “king” in Psalm 99:4 may also correspond to the phrase פסאך “your throne” in Psalm 89:15. Psalms 89:8 and 99:3 have the words קדש “holy” and ירא “terrible,” describing Yahweh as being great and awesome. In addition, interestingly enough, these two psalms use the words רם “exalt” and קדש “holy” more than three times, a frequency which is not found in any other psalm in the Psalter.

#### **4.1.11 Psalms 89 and 100**

The links between Psalms 89 and 100 are very weak. There are only two lexical links. The psalms have the words **אהבה** “love” and **אמונה** “faithfulness” in common (89:15, 25; 100:5), while the occurrence of the word **הנהל** “raise a shout” (89:16; 100:1) also serves as a connection.

#### **4.1.12 Psalms 89 and 95-100**

As has been noted, there are clear connections between Psalm 89 and each psalm in the group of Psalms 95-100, especially between these psalms and the hymnic-oracle section of Psalm 89 mentioning Yahweh’s cosmic kingship. Psalm 89:15 in particular, where the foundation of Yahweh’s kingship is mentioned, forms certain links with each of Psalms 96-99, and the links between Psalms 89 and 95-100 likewise seem to suggest that the theme of Yahweh-kingship in Psalms 96-99 may reflect that in Psalm 89. Since Psalm 89 forms close links with each of Psalms 90-94 and also in turn with each one of Psalms 95-100, the theme of Yahweh-kingship in Psalms 96-99 should be seen in the association with Psalm 89. Wilson (1992:140) aptly notes this as follows:

Psalm 90, and the remainder of the fourth book, begin to point Israel away from reliance on the inadequacies of human kings and kingdoms to the adequacy of Yahweh himself....The central psalms of book four (93; 95-99) celebrate the kingship of Yahweh who, unlike human princes, rules forever.

#### **4.1.13 Psalms 89 and 101**

Psalm 101 begins with the words חסד “love” and משפט “justice” which are used as keyterms in Psalm 89. Psalms 89 and 101 belong to a type of royal psalm and in both the Davidic king is mentioned. The links between Psalms 89 and 101 are largely established by the use of the same genre and thematic aspects. These psalms are the only royal psalms among the group of Psalms 89-106. Psalm 101 is the first Davidic psalm after the description of the breakdown of the Davidic kingship and it expresses the reaction of the king to such an experience. In Psalm 89 his enemies humiliated him and the experience of the king’s failure seems to remind him of his sins, but in Psalm 101 he undertakes to follow the “way of blamelessness” and to take responsibility for the righteous.

#### 4.1.14 Psalms 89 and 102

Psalms 89 and 102 have much in common. The word קצר “be short” is found only in these two psalms (89:46; 102:24) in the Psalter, and Psalms 89:52 and 102:9 are linked by the use of the words איב “enemy” and חרף “mock” and by a common theme, namely the mocking by the enemies. The words סתר “hide” (89:47; 102:3), זרע “descendant” (89:5, 30, 37; 102:29), עבד “servant” (89:4, 21, 40, 51; 102:15, 29) and שבע “swear” (89:4, 36, 50; 102:9) also serve as links, and Psalms 89:12 and 102:26 establish a close link through a similar theme: Yahweh’s creation of the earth and the heavens. In addition, both psalms have many significant thematic elements in common, for example, Yahweh’s wrath (89:39, 47; 102:12), his rejection (89:39, 40; 102:11, 24), and an appeal for his pity (89:51; 102:14-17). On the other hand,

just as Psalm 89 laments the situation of anguish caused by the failure of the Davidic covenant, so Psalm 102, alluding to the loss of the Davidic dynasty and the absence of a king, laments the situations caused by a long period of suffering. Psalm 102 presupposes the circumstances described in Psalm 89, though it adopts new themes from adjacent psalms (see below).

#### **4.1.15 Psalms 89 and 103**

Psalms 89 and 103 have strong links. The terms פשע “transgression” (89:33; 103:12), עון “iniquity” (89:33; 103:3, 10), צבא “host” (89:9), and משל “rule” (89:10; 103:19, 22) are significant lexemes binding the psalms together, and Psalm 89:49b is similar to 103:4a in that they share words and themes. The words כסא “throne,” אב “father,” and ברית “covenant” also serve as important links. In addition, several common themes confirm the close links between these psalms.

In the light of the links between the psalms, Psalm 103 seems to function as a response to Psalm 89. For example, Psalm 89 speaks of the punishment of sins, but Psalm 103 mentions the abundance of Yahweh’s forgiveness. Indeed, a number of questions on human problems raised in Psalm 89 are answered in Psalm 103. Psalm 103 demonstrates to the dismayed congregation of Psalm 89 the abundance of Yahweh’s love and mercy and that he does not punish us according to our sins.

#### **4.2. Psalms 90-106**

The existence of links between adjacent psalms has been

illustrated in Chapter III. A certain psalm forms close links with what precedes it and what follows it. This may mean that psalms are designed to be read or used in association with other psalms. The psalms provide significant theological or functional interpretational insights to one another through their own arrangement.

On the whole, the psalms in Book IV can be divided into two large sections: Psalms 90-100 and 102-106, and within each of these sections there are three smaller units which form parallels to each other: Psalms 90-91 and 102-103; 92-93 and 104; 95-100 and 105-106. However, there is another unusual small unit: Psalm 94 in connection with Psalm 101. The parallel between Psalms 94 and 101 is somewhat anomalous, since Psalm 94 has no parallel counterpart from the second section, but from Psalm 101, in-between the two sections.

On the whole, the themes within the psalms move forward logically and progressively. Each psalm continues the theme of the previous psalm(s), and the following psalm develops the theme further. For example, Psalm 93 continues the theme of the defeat of the wicked in Psalm 92 through using the chaos motif (see below) and at the same time it introduces the theme of Yahweh-kingship, which is again explored in the following psalms (i.e. Psalms 96-99). This illustrates that the psalms are connected, forming a coherent structure which makes it possible to read them together.

#### **4.2.1 Psalms 90 and 91**

The links between Psalms 90 and 91 are established by the



word מַעוֹן “refuge” (90:1; 91:9) and by the theme associated with the word שָׂבַע “satisfy” (90:14; 91:16), as well as by various thematic links like the reference to Yahweh as a refuge in both psalms. As many scholars have noted, Psalms 90 and 91 are closely connected to each other.

Psalm 90 seems to function as a prayer of Moses for help to overcome the problems of the suffering community in the exilic or post-exilic period, problems that were caused by the destruction of the Davidic dynasty, while Psalm 91 is Yahweh’s promise that he will save the people seeking help from him.

#### 4.2.2.1 Psalms 92 and 90

Psalm 90:14-17 form certain links with Psalm 92:3-5 by the arrangement of words and phrases, and these links are found between the plea section of Psalm 90 and the beginning section of Psalm 92. What these links mean is that Psalm 92 seems to express thanks to God: Psalm 90 constitutes a prayer, to which Psalm 91 responds with a promise of salvation, while Psalm 92 thanks Yahweh for Yahweh’s response, thus for Psalms 90 and 91 (Zenger 1991b:238-239; Krüger 1994:213; Whybray 1995:156; cf. Reindl 1981:350-356).

#### 4.2.2.2 Psalms 92 and 91

The links between these psalms are weak and there are only a few of them. Both psalms begin with the titles עֲלִיוֹן “Most High” and יְהוָה “Yahweh,” and Psalms 91:8 and 92:12 form close links by sharing the word רָאָה “see” and by including a reference to the wicked. In addition, the reference to צוּר “rock” in Psalm

92:12 has an echo in Psalm 91 where the words “refuge” (vv. 1, 4, 9), “fortress” (v. 2), and “deliver” (v. 14), reminiscent of the term “rock,” are found.

Psalm 92 picks up some ideas which were briefly touched on in Psalm 91 and develops them further. For example, the short reference to the wicked in Psalm 91 is expanded in Psalm 92 through an explanation of the destiny of the wicked and of the righteous within the theme of creation. Thus, it seems that these two psalms were positioned logically.

Regarding the structural division of Psalms 90-94, scholars generally take two different views. For example, Kirkpatrick (1903:553), Reindle (1980:350-356), Zenger (1991b:239-239, 1994b:156-157) and Krüger (1994:213-214) point out close links between Psalms 90-92 and see these three psalms as a group. By contrast, Howard (1993b:108-123) regards Psalms 90-94 as a unit. Indeed, these five psalms seem to be closely linked to one another, and it is not easy to make a definite decision regarding the demarcation between the psalms. The first position, which most scholars have adopted, seems to interrupt the close connections between Psalms 92 and 93, while Howard’s position does not explain loose connections between Psalms 91 and 92, since Psalm 92 has much stronger connections with Psalms 93 and 94 than with Psalm 91 (see the discussions of these psalms in Chapter III). When these features are considered together, a more likely view is that Psalms 90-94 may be divided into two small groups: 90-91 and 92-94. This view has merit in several points. First of all, the presence of a title in Psalm 92 seems to distinguish Psalm 91 from Psalm 92, though as adjacent psalms

there are certain links between them. Indeed, Psalm 92 introduces a new theme, the destruction of the wicked and the prosperity of the righteous associated with the theme of creation (as the title implies), a theme which is absent in Psalm 91 (also in Psalm 90). This may lead one to connect Psalms 90-91 into a small unit and to see 92 in the light of the relationship with the following psalms. In addition, as noted above, in the relationship of cross-structural units, Psalms 90-91 form close links with Psalms 102-103, but Psalms 92-93 have strong connections not only with Psalms 102-103, but with Psalm 104. Thus, the demarcation between Psalms 90-91 and 92-93 (-94) seems natural, though all these psalms form certain connections to one another.

#### **4.2.3 Psalms 93 and 92**

These two psalms display close links. An important key-word is מָרוֹם, occurring in Psalms 92:9 and 93:4, and in both it is used to refer to Yahweh's exalted position which emphasizes the defeat of the wicked. This is the only concept shared by these adjacent psalms. In addition, in these psalms Yahweh's power is contrasted to that of the wicked, and both employ poetic devices like emphatic anadiplosis and the prominent use of tricolons, while the anticipation in Psalm 92 of the destruction of the wicked is answered in Psalm 93 which introduces Yahweh as a king who can overcome the problems which the psalmist in Psalm 92 was facing. Psalm 92 describes the conflict between the wicked and the righteous in terms of Yahweh's ultimate victory, while Psalm 93, expressing such a conflict through the chaos motif, illustrates the sureness of Yahweh's sovereignty over the present threatening

elements (v. 5).

#### 4.2.4.1 Psalms 94 and 92

As noted, the links between Psalms 92 and 94 are strong. The links between the psalms are established by the words בער “dull” (92:6; 94:8), כסיל “stupid” (92:7; 94:8), מחשבה “thought” (92:6; 94:4, 16), צור “rock” (92:16; 94:22), ישר “upright” (92:16; 94:15), as well as by the phrase און פעלי “all workers of evil” (92:8, 10; 94:4, 16) and by the word שחל “plant” (92:14) which is synonymous with נטע “plant” (94:9). Most of the words occur in the wisdom section within each of the psalms (92:6-8; 94:8-15), and the word צור “rock” occurs at the end of the psalms which may function as a kind of inclusio connecting Psalm 92 with Psalm 94. Most of the words which establish links between the psalms refer to the wicked. While Psalm 92 anticipates the destruction of the wicked and the victory of the righteous in future, Psalm 94 refers to the wicked and their behaviours, describing the suffering of the righteous, and appealing to Yahweh’s judgement over the wicked and to his reward for the righteous.

#### 4.2.4.2 Psalms 94 and 93

The links between Psalms 93 and 94 are established in unique ways. The roots גאה “rise up” (93:1; 94:2), דכי “pounding” (93:3) and דכא “crush” (94:5), as well as נשא “lift up” (93:3; 94:2), - all these serve to link the psalms. The most striking link is that the proud and the wicked in Psalm 94 are

contrasted with the rebellious waters rising against Yahweh in Psalm 93. In addition, the words and motifs found in Psalms 93 and 94 are also found in Isaiah 59:15b-20, as Gosse (1994:303-306) has illustrated, and the links between the psalms and Isaiah indirectly support those between the psalms.

Psalms 93 and 94 refer to a situation of disorder: in Psalm 93 it is symbolized by the rebellious waters, while in Psalm 94 it is caused by the wicked uprising against Yahweh and his people. Yet Psalm 93 refers to Yahweh's total sovereignty over rebellious forces<sup>4</sup> (see the discussions of Psalms 93 and 104), and this provides the reader of Psalm 94 with the assurance that Yahweh will defeat the wicked and render to the righteous their due reward.

As noted, Psalms 92-94 are closely connected. They are all concerned with the demise of the wicked, and lexical and thematic links are unique and very strong. This provides a reason why these psalms should be seen as comprising a unit.

#### 4.2.5 Psalms 95 and 94

The word צור "rock" occurring at the end of Psalm 94 (v.22) and at the beginning of Psalm 95 serves to link these two psalms. In addition, the psalms include a reference to the people who rebel against Yahweh, and the description of Yahweh as a

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<sup>4</sup> The links between Psalms 93 and 104 reveal that the chaotic forces in the former are still threatening elements, but in the latter they are totally subjugated by the power of Yahweh. What is meant by the links between the psalms is that the psalmist in Psalm 93 seems to anticipate a world without disorder (i.e. Ps 104) where there is no room for the wicked. In a final analysis, the psalmist anticipates Yahweh's coming in judgement, as the following psalms, 96-99, illustrate.

king in Psalm 95:3 is strongly reminiscent of Psalm 94:1-2 which describes Yahweh's status as judge and kingship.

Psalm 94 is a lament, while Psalm 95 is a hymn, but these two adjacent psalms correspond to each other. Psalm 94 anticipates Yahweh's intervention in the circumstances of disorder and injustice, while Psalm 95 introduces Yahweh as a king, the theme found in Psalms 96-99. Thus, Psalm 94's anticipation is expressed in the theme of Yahweh-kingship in Psalms 96-99, and Psalm 95 serves to link the former psalm to the latter group.

The links Psalm 94 has with what precedes (i.e. Psalms 92-93) and what follows (i.e. Psalm 95) are noteworthy. As a lament psalm, Psalm 94 interrupts the flow of a natural theme, that is to say, Psalm 93 constitutes a theme of Yahweh-kingship which is continued in Psalms 96-99 (or perhaps in Psalm 95). The position of Psalm 94 between psalms using the theme of Yahweh-kingship seems to carry a certain meaning. Wilson (1993b:75) notes that --- "the interchange of Psalms 93 and 94 provides an interlocking mechanism by which the YHWH-mālak group (with its 'frame') is bound together with the preceding group of Psalms 90-92 and 94."

#### **4.2.6 Psalms 95-100**

Psalms 95-100 have been treated as a group. In contrast to Howard's (1986) conclusion that Psalms 96-99 should be divided into two parallel parts, Psalms 96 and 98; and 97 and 99, we have illustrated that they should rather be divided into two pairs, Psalms 96-97 and 98-99, representative of two different perspectives: Psalms 96-97 focus on Yahweh's reign over nations and their gods, while Psalms 98-99 are concerned with Yahweh as

the king of his people. Psalm 95 can also be divided into two sections, vv. 1-5 and 6-11, the first of which serves as an introduction to Psalms 96-97 and the second as an introduction to Psalms 98-99. In addition, Psalm 100 functions as a conclusion to Psalms 95-99, with the result that Psalms 95 and 100 frame Psalms 96-99. All these psalms, 95-100, reveal a coherent structural unity and form close links to one another lexically and thematically as well as in contents.

The links between Psalms 95:1-5 and 96-97 are evident. Only these psalms and the relevant section of Psalm 95 have a reference to “gods” (95:3; 96:4-5 and 97:7-9) and to שמים “heavens” among Psalms 96-99,<sup>5</sup> and the word אלילים “worthless idols”, which is found only in Psalms 96:5 and 97:7 in the entire Psalter, also has an echo in the reference to the gods in Psalm 95:3. Also, Psalm 95:3 is very similar to Psalm 96:4 in that they share common words like “because” (כי) and “great” (גדול), as well as an identical phrase “above all gods” (על-כל-אלהים), and Psalm 96:4 in turn forms a close link with Psalm 97:7. In addition, Psalms 95:1-5 and 96-97 are all focused on the universal scope of Yahweh’s reign, as noted earlier.

Psalm 95:6-11 form close links with Psalms 98-99. This section of Psalm 95 is largely concerned with the relationship of Yahweh with his people, and the links between this section and Psalms 98-99 are also established by this perspective. The reference to “our God” (אלהינו) (95:7; 98:3; 99:5, 8, 9x2) and the

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<sup>5</sup> The word “heavens” does not appear in Psalm 95:1-5, but the heavens can be regarded as the active sphere of gods. The reference to the gods in Psalm 95:3 may include the word “heavens.”

covenant relationship between Yahweh and his people in these psalms distinguish them from Psalms 96-97 and 95:1-5 which do not contain any clear allusion to these links in Psalms 95:6-11 and 98-99. In addition, the exodus motif binds the psalms under our discussion together; especially Psalm 95:7c-11 have strong echoes in Psalm 99:6-8, and Psalms 95:6-11 and 98-99 reveal a domestic outlook which Psalms 95:1-5 and 96-97 lack.

As has been seen, the links between Psalms 96 and 97 are well established. The terms אֱלִילִים “worthless idols” (96:5; 97:7); שָׁמַיִם “heavens” (96:5, 11; 97:6); כְּבוֹד “glory” (96:3, 7, 8; 97:6); גִּיל “rejoice” (96:11; 97:1, 8) and חוֹל “tremble” (96:9; 97:4) serve as significant link-words binding these two psalms together.

Psalm 98 forms strong thematic links with Psalm 99. As noted above, the reference to “our God” is unique in these psalms and both psalms are largely concerned with Yahweh’s relationship with his covenant people.

Within this group of Yahweh-kingship psalms, certain principles of concatenation working between adjacent psalms were observed. For example, the phrase “let the earth rejoice” at the end of Psalm 96 (v. 11a) is repeated at the beginning of Psalm 97, and both the end of Psalm 96 and the beginning of Psalm 97 are concerned with Yahweh’s praise. The links between the end of Psalm 97 and the beginning of Psalm 98 are also clearly noticeable. These sections repeat three common words קֹדֶשׁ “holy” (97:12; 98:1), זָכַר “remember” (97:12; 98:3) and חָסַד “love” (97:10; 98:3), and they are more focused on Yahweh’s people. The beginning of Psalm 99 is also strongly reminiscent of the end of Psalm 98 in its repetition of five words: אֶרֶץ “earth” (98:9;



99:10), עמים “people” (98:9; 99:1, 2), שפט “judge” (98:9; 99:4), צדק (98:9; 99:4), as well as מישר “equity” (98:9; 99:4). These examples of concatenation may further illustrate that these psalms can be understood in the light of forming a coherent structural unit.

Psalms 95 and 99 each have a special section dealing with the early history of Israel, focusing on the theme of sin and apostasy (Psalms 95:7c-11 and 99:6-8). These sections, positioned at the beginning and end of Psalms 95-99, seem to serve as a kind of inclusio framing Psalms 95-99, thus emphasizing the sins of the forefathers in the past which may also reflect those of the current generation. In the perspective of concatenation, the divine oracle in Psalm 95:7c-11 carrying the message of Yahweh’s judgement may function as a warning not only to the wicked mentioned in the previous psalms (i.e. Psalms 92-94), but also to his people listening to the messages of Psalms 96-99. Psalm 95:7c-11, taking examples from the history of apostasy, explain the matter of the Israelites’ not entering into Yahweh’s rest (v. 11), that is to say, sins have caused the current problem, while Psalm 99:6-8 seem to contain a message of warning and of forgiveness by contrasting a forgiving God with a punishing God. The reference to the intercessors, “Moses,” “Aaron” and “Samuel” in 99, seems to bear the theological message which the psalm intends: repentance of sins and a possibility of forgiveness (see below). Indeed, Psalms 95:7c-11 and 99 form strong links with Psalm 106 which contains the reason for the suffering of the Israelites and a hope of salvation coming from Yahweh.

As noted, Psalm 100 has many links with each of Psalms

95-99 and likewise functions as a conclusion to Psalms 95-99.

#### **4.2.7 Psalms 101 and 100**

Psalm 101 does not display close links with Psalm 100, but its position as a royal psalm is noteworthy: its proper place can be identified within the Yahweh-kingship psalms. By being placed after the Yahweh-kingship psalms, Psalm 101 is effectively linked with them.

As noted, the links between Psalms 100 and 101 are weak. The words אָהַב "love" and אֱמֵן "faithful" at the end of Psalm 100 (v. 5) are again found at the beginning and in the body of Psalm 101 respectively, and the links between the psalms are established by these link-words. However, Psalm 101 has many echoes from the preceding psalms. The function of the king as a judge in Psalm 101 is reminiscent of the same function of Yahweh in Psalms 96-99, and the confession of sins in Psalm 101 reminds one of Psalms 95:7c-11 and 99:6-8 where the sins of the past generation, reflecting those of the present generation, are mentioned. As a representative of the nation, the king in Psalm 101 confesses his people's sins and his sins and swears to discharge the responsibility of his royal duties and prerogatives.

#### **4.2.8 Psalms 102 and 101**

The links between the psalms are weak. Only one clear thematic link is found in the reference to places, for example, "city of Yahweh" (101:8) // Zion (102:14, 17, 22). This may indicate the function of Psalm 101 itself within Book IV: by being positioned in the middle between the two large sections and by

not displaying close links with the adjacent Psalms 100 and 102, Psalm 101 as a royal psalm stands as an independent unit, but as some suggest, it may have been placed here to give hope for the future. McCann (1992:122) notes as follows: “...because the Psalms were collected largely in the post-exilic era when a monarchy no longer existed, the effect of royal psalms scattered throughout the Psalter is to give the collection an orientation to the future. Hope was then, and is now, an essential element of faith” (see Westermann 1981:258).

#### 4.2.9 Psalms 103 and 102

The links between these psalms are very strong. The strongest link is found between Psalms 102:13-15 and 103:13-14. These verses have three words in common: עפר “dust” (102:15; 103:14), רחם “pity” (102:14; 103:13) and זכר “remember” (102:13; 103:15), and the fate of Zion in Psalm 102:13-15 seems to correspond to the transient life of man in Psalm 103:13-14. Psalm 102:26 also forms a strong link with Psalm 103:19 through the occurrence of three common words ארץ “earth,” מעשה “work,” and שמים “heavens” in both, and the words כח “strength” (102:24; 103:20), שכח “forget” (102:5; 103:2), and רחם “pity” (102:14; 103:13) also serve as significant links. In addition, strong thematic links also support the relationship between them.

Psalm 103 is seen as a response to the lamentation in Psalm 102. For example, the reference to “the healing of illness” and “the forgiveness of sins,” or to “satisfaction” in Psalm 103:3-5 has its counterpart in Psalm 102 where the psalmist’s sufferings like illness, sins, and loneliness, are mentioned. Psalm 103

theologically explains matters like the destruction of Zion, the suffering of the poor, the destiny of the future generation, which Psalm 102 has raised. Thus, the psalms can be understood as constituting a question-answer dialogue.

#### 4.2.10 Psalms 104 and 103

Psalms 103 and 104 have a large number of lexical and thematic links in common. A striking link is established by the phrase “Bless Yahweh O my soul” occurring at the beginning and at the end of both Psalms 103 (vv. 2, 22) and 104 (vv. 1, 35), and two words at the end of Psalm 103 (vv. 20-21), שָׂרָה “ministers” and מַלְאָךְ “messengers” are repeated at the beginning of Psalm 104 (v. 4). The psalms also contain a common theme concerning the use of the words, namely Yahweh’s cosmic kingship. Moreover, Psalms 103:5 and 104:24 have an almost identical phrase “he satisfies [“they are satisfied” in Psalm 104] with good things” (103:5), and Psalm 103:19 is also similar to 104:2 in dealing with Yahweh’s kingship in the heavens. In addition, there are numerous lexical links (as well as thematic links) suggestive of the relationship between the psalms, for example, עֶפֶר “dust” (103:14; 104:29); רוּחַ “wind” (103:16; 104:29); חֲדָשׁ “renew” (103:5; 104:30); מְקוֹם “place” (103:22; 104:8).

Psalm 102 presents us with the anguished cry and suffering of the psalmist, and Psalm 103 illustrates God’s grace and sovereignty in heaven which would vitalize the hope of the psalmist. By contrast, Psalm 104 seems to portray a world without suffering, a world in which the expectation of the psalmist will be

fulfilled. This world will be full of satisfaction and abundance, and there will be no sinners or wicked people.<sup>6</sup>

#### 4.2.11 Psalms 105 and 104

Psalm 104 speaks of Yahweh's greatness which is revealed in nature, while Psalm 105 sets forth his greatness which is illustrated in history. These two perspectives, creation and history, are interwoven here, and the psalms praise Yahweh from different angles.

These adjacent psalms display strong links. The beginning of Psalm 105 (vv. 1-5) repeats six words from the end of Psalm 104 (vv. 31-35): זמר "praise" (104:33; 105:2); יהוה "Yahweh" (104:31, 33, 34; 105:1, 3, 4); עשה "work" (104:31; 105:5); שׂיח "meditation" (104:34; 105:2); שמח "rejoice" (104:31, 34; 105:3); שׂיר "sing" (104:33; 105:2), and there are also numerous other words linking these two psalms. Psalm 104:27-28 are very similar to 105:40-41 in that they share the two words שבע "satisfy" and פתח "open" and deal with the theme of Yahweh's abundant gift of food and water to man.<sup>7</sup>

#### 4.2.12 Psalms 106 and 105

These two psalms can be described as a twin-psalm, since two opposite themes are juxtaposed in them: a faithful God (105)

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<sup>6</sup> See Cook (1992:82-99) for the eschatological perspective in Psalm 104; and for the eschatological perspective in Psalm 93, see Feuillet (1951:253-255) and Koenen (1995:65).

<sup>7</sup> Lemche (1985:351) notes that "...Psalms 104-105-106 comprise a triad which traces the history of the world from the creation to the time of the Exile."

and unfaithful people (106). There are numerous lexical and thematic links between these psalms and most of them constitute a contrast.

### 4.3 Cross-structural units

Psalm 90 begins the first section within Book IV, namely Psalms 90-100, while Psalm 102 begins the second section, namely Psalms 102-106. As noted, there are four parallel units within these two larger sections.

#### 4.3.1 Psalms 90-91 and 102-103

##### 4.3.1.1 Psalms 90 and 102

These psalms have much in common. They are the only two psalms within Book IV which are designated as a prayer in the title, and being lament psalms they have themes in common, such as the transient nature of human life and a concern for the future generation. Psalm 90 reflects the exilic or post-exilic situation after the destruction of the Davidic dynasty, as does Psalm 102. The lexical and thematic links between these two psalms are also very strong, and there is a distinct correspondence between them. The words יבש “wither” (90:6; 102:5, 12), כלה “consume” (90:7, 9; 102:4), תפלה “prayer” (90:1; 102:1, 2, 18), יום “day” (90:4, 9; 102:3, 4, 9), שנה “year” (90:4; 102:25, 29), and עבד “servant” (90:13, 16; 102:15, 29) function as the vital elements linking these psalms. In addition, a large number of thematic links confirm the relationship between them.

As noted, each of Psalms 90 and 102 begin a section of

Book IV, and there are many similarities between them. However, despite these similarities, there are also significant differences between them. For example, Psalm 102 has reference to Yahweh's enthronement on Zion (v. 13) and to kings (v. 16) which are echoed in Psalms 96-99 and 101, but not in Psalm 90. Psalm 102 shares many words and themes with Psalms 90 and 89, but nevertheless it has certain echoes from adjacent psalms. This may indicate that Psalm 102, by repeating themes from Psalms 90 or 89, as well as by picking up themes from adjacent psalms, seems to advance them as a special theme that only this psalm can have.

#### 4.3.1.2 Psalms 90 and 103

Strong lexical and thematic elements connect Psalms 90 and 103. The words עֲוֹן “iniquities” (90:8; 103:3, 10), אַף “anger” (90:7, 11; 103:8), חֲצִיר “grass” (90:5; 103:15), צֹרֵעַ “flourish” (90:6; 103:15), and אָנוּשׁ “man” (90:3; 103:15) function as significant connections between the psalms. In addition, there are many common themes suggestive of links between these psalms.

Psalms 90 and 103 form a relationship of question and answer, that is to say, Psalm 103 answers many questions posed in Psalm 90. As will be noted below, Psalm 103 has a similar function to Psalm 91: being placed after the lament psalms (Pss 90 and 102), they respectively serve as an answer to those psalms.

#### 4.3.1.3 Psalms 91 and 103

The psalms have significant lexical and thematic links. The word מַלְאֲךְ “messenger” (91:11; 103:20) serves as a significant link between these psalms, and Psalms 91:14b-16a and 103:4-5

correspond to each other by using similar themes and words in parallel. In addition, there are many similarities in theme and structure.

As noted above, these psalms have the same function within each of the two sections in Book IV (90-100 and 102-103). Like Psalms 90 and 91, Psalms 102 and 103 are also parallel to each other, and there are close links between all these psalms.

Though Psalms 91 and 103 have the same function, Psalm 103 makes more concrete statements in comparison with Psalm 91. In the latter the promise of Yahweh's salvation is proclaimed in metaphorical terms, but the former takes examples of Yahweh's acts of salvation from the life of an individual and from the history of Israel and presents detailed examples of Yahweh's love and mercy. In addition, Psalm 103 emphasizes not only the observance of the law (v. 13), something which Psalm 91 does not speak of, but unlike Psalm 91 it has a section dealing with the theme of Yahweh's kingship in heaven (vv. 19-22), which is reminiscent of the previous psalms, 96-99 and 102. Thus, like Psalm 102, Psalm 103, comprising a structure parallel to that of Psalm 91, takes themes from adjacent psalms and advances them further.

#### **4.3.2 Psalms 92-93 and 104**

##### **4.3.2.1 Psalms 92 and 104**

Both the title, "A psalm: a song for the Sabbath day", and the body (vv. 5-6) of Psalm 92 contain the theme of creation. In the light of this observation one can see the connection between Psalms 92 and 104. These psalms have strong links: "cedar"



(92:13; 104:6); Lebanon (92:12; 104:16) as well as a reference to Yahweh's trees (92:14; 104:16). Psalm 92:13-14 are similar to Psalm 104:16, while Psalm 92:6a corresponds to Psalm 104:24a. In addition, a strong thematic link is found in the reference to the destruction of the wicked (92:10; 104:35).

Psalm 92 describes the destruction of the wicked and the prosperity of the righteous, namely the future victory of the righteous (i.e. in the completion of the Sabbath). The beginning of Psalm 104 addresses the theme of Yahweh's kingship in heaven and the following verses depict a peaceful world without conflict (see the discussion of Psalms 93 and 104). The reference to the destruction of the wicked at the end of the psalm indicates that there is no place for them to live in Yahweh's world of felicity. Thus, Psalm 92's anticipation is concretely realised in Psalm 104. The theme of creation in the latter seems to have an eschatological connotation (see analysis of the psalm), as does Psalm 92. It seems likely that Psalm 104 depicts a new creation.

Like Psalms 102 and 103, Psalm 104 also picks up themes from the previous psalms and from Psalm 92 and develops them further.

#### 4.3.2.2 Psalms 93 and 104

The connections between the psalms are strong. The chaos motif is portrayed clearly only in these two psalms in Book IV. The word **לבש** "to put on" (93:2; 104:1) is a significant link, and the words and phrases relative to the chaos motif also serve as vital links: **מוט** "shake" (93:1; 104:5), **מים** "water" (93:4; 104:6), **קול** "sound" (93:3; 104:7), **נהרות** "floods" // **תהום** "deep" (93:3;

104:6), as well as “mightier than the sounds of waters” // “the sound of your thunder” (93:4; 104:7). In addition, their structure is similar: they begin with a reference to Yahweh’s kingship and the following verses describe the chaos motif.

Psalm 93 refers to Yahweh’s unquestionable sovereignty over chaotic forces (cf. v. 5), while Psalm 104 speaks of the new world which his sovereignty accomplishes. In the former the chaotic forces are mentioned as the elements remain intransigent in their rebellion against Yahweh’s order, but in the latter they are totally subjugated to his sovereignty. It seems likely that both psalms should be interpreted in an eschatological perspective (see the discussions of Psalms 92-93 and 94 in Chapter III).<sup>8</sup>

#### 4.3.3 Psalms 94 and 101

Strong links between the psalms are apparent, and Psalm 101 relates to Psalm 94 by responding to its questions. Significant words connecting the psalms are  $\text{אָרַב}$  “destroy” associated with the word  $\text{רָשָׁע}$  “wicked” (94:23; 101:5, 8) and  $\text{שָׂכַל}$  “be prudent” (94:8; 101:2), and the phrase “all the works of evil” (94:8:4; 101:8) also serves as an important link. In addition, there are thematic links between Psalm 101 and Psalm 94, and most of them are presented in a question-and-answer format. For example, Psalm 94 refers to the corruption of justice (v. 20), while Psalm 101 emphasizes the practice of justice (v. 1).

Psalm 94 laments the dominance of the wicked and appeals

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<sup>8</sup> Terrien (1966:127. n.33) notes as follows: in Psalm 104 “the theme of the glory of Yahweh (vs. 31) leads directly to that of the eradication of sinners from the earth through the last judgment (vs. 35). Both are parts of the form of the theophany at the eschaton.”

to Yahweh to judge them. By contrast, in Psalm 101 the king promises to destroy them. Zenger (1994b:164-165) points out that in Psalm 94 Yahweh is depicted as the protector of widows and orphans through the concept of the ancient king of Israel. In Psalm 101 the king's function of protecting his people and judging the wicked seems to accord with Yahweh's function as described in Psalm 94. If Psalm 101 is seen as a messianic psalm, the hope of a king to rule over a faithful community in the exilic or post-exilic period expressed in Psalm 94 seems to anticipate the future coming of the king. Psalm 101, being placed after a series of psalms of Yahweh-kingship, may be intended to be read along with the psalms of Yahweh-kingship in anticipation of the coming of Yahweh and of a messianic king.

#### **4.3.4 Psalms 95-99 and 105-106**

In Chapter III we have seen that these psalms form close links to one another. Psalm 95:1-5 have closer affinities with Psalm 105 than with 106, while Psalm 95:7c-11 has stronger links with Psalm 106 than with 105. On the other hand, Psalms 96-97 are closer to Psalm 105 than to Psalm 106, but Psalms 98-99 have much stronger links with Psalm 106 than with Psalm 105. Because in the sections dealing with Psalms 95-99 and 105-106 brief summaries were provided to emphasize the contents just noted above, here the psalms constituting closer links among Psalms 95-99 and 105-106 are dealt with: Psalms 95:1-5 and 105; 95:7c-11 and 106; 96-97 and 105; and 98-99 and 106.

#### 4.3.4.1 Psalms 95:1-5 and 105

The particular section of Psalm 95:1-5 and Psalm 105 have only a few lexical links: צור “rock” (95:1; 105:41), זמר “praise” (95:2; 105:1, 2), and ידה “thank” (95:2; 105:1, 2), but a further connection between them is established by the reference to gods.

#### 4.3.4.2 Psalms 95:7c-11 and 106

The relevant section of Psalm 95 and Psalm 106 both deal with the history of apostasy in the wilderness and have much in common which makes it possible to read the psalms together. The words אבות “fathers” (95:9; 106:6-7), and נסה “test” (95:9; 106:14) serve as vital links and, in contrast to its treatment in Psalm 105, the incident at מריבה “Meribah” in the wilderness is treated negatively in both (95:8; 106:14). Psalms 95:7c and 106:25c are almost identical, while Psalms 95:9 and 105:14 may also be seen as having shared features. In addition, both refer to the loss of land as well as to Yahweh’s disapprobation of his people.

#### 4.3.4.3 Psalms 96 and 105

Similarities between the beginning of the psalms (96:1-4; 105:1-3) are evident in that they have six words in common, which marks a high frequency. Some of these represent similar themes. The word ישועה “salvation” in 96 may correspond to עלילה “deed” in Psalm 105:1, and the word פלא “wonderful work” (96:3; 105:5) also serves to link the psalms. In addition, both include a reference to gods, and Psalm 96 implies Yahweh’s judgement against them, while Psalm 105 recounts the judgement

visited upon them.

#### 4.3.4.4 Psalms 97 and 105

These psalms are closely related to each other. Psalms 97:2-3 and 105:39 are very similar in content as well as in their sharing the three words ענן “cloud,” אש “fire,” and אור “light.” In addition, a theophanic description is found in these verses, and the end of Psalm 97 and the beginning of Psalm 105 have seven roots in common (97:10-12; 105:1-6), a similarity which can hardly be accidental. Moreover, the end and the beginning of the psalms reveal thematic similarities. As noted, Psalm 97 describes Yahweh’s coming judgment of gods and their worshippers, (i.e. an eschatological event), while Psalm 105 illustrates how his judgement was visited upon them in the past.

#### 4.3.4.5 Psalms 98 and 106

The root שׁוּׁ “save,” frequently repeated in these psalms (98:1, 2, 3; 106:4, 8, 10, 21, 47), emphasizes Yahweh’s salvation of his people. As Clark (1993:157-158) noted, the words אָהַב “love” and יִשְׁלַח “salvation” occur in parallel in six places in the Hebrew Bible,<sup>9</sup> but apart from Psalm 118 only Psalms 98 and 106 express a similar idea (98:2-3; 106:1, 4). This is regarded as a significant link. In addition, the beginnings of Psalms 98 and 106 have eight words in common, that is, the psalms have fifty percent out of a total of sixteen words in common, and Psalms 98:3 and 106:7 are related to each other by having the words זָכַר

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<sup>9</sup> 2 Sam 22:51; Pss 13:6; 18:51; 98; 106; and 118.

“remember” and  $\text{רָמַן}$  “love” in common. A further link is found in Psalms 98:1 and 106:7 and 22 where the word  $\text{פְּלֵא}$  “wonderful work” is found, and the same historical event, the Exodus, may be the implied subject of both these psalms.

#### 4.3.4.6 Psalms 99 and 106

A comparison of Psalms 99 and 105 reveals that many of their themes are contrastive. However, the themes in Psalms 99 and 106 are very similar and correspond to each other. For example, Aaron and Moses are mentioned as intercessors in Psalms 99 and 106, and in contrast to Psalm 105 where it refers to Yahweh’s deeds, the root  $\text{עָלַל}$  “deed” is used in both these psalms to refer to the wrongdoings of Yahweh’s people (99:8; 106:29, 39). In addition, only these psalms mention Yahweh in the wilderness experiences, as the one who punished and forgave his people (99:8; 106:40-44), beside which words  $\text{גָּדוֹל}$  “great” (99:2, 3; 106:21) and  $\text{אָרָא}$  “terrible” (99:3; 106:22) serve as significant links.

#### 4.3.4.7 Yahweh-kingship psalms and Psalms 105-106<sup>10</sup>

We have suggested above that Psalms 96-99 can be divided into two pairs of Psalms 96-97 and 98-99 in virtue of two different perspectives. That is to say, the former psalms focus on the judgment of gods and their worshippers, while the latter are concerned with Yahweh’s people. This observation is also

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<sup>10</sup> For the study on the relationship between Psalms 96:1-13, 105:1-2 and 106:1, 47-48 and 1 Chr 16:8-36, see (Butler 1978:142-150; Hill 1983:97-101; Shipp 1993:29-39).

applicable to the division of Psalm 95: Psalm 95:1-5 and 6-11, as well as to Psalms 105 and 106, that is to say, Psalm 105 deals with how Yahweh treated foreign people and their nations (i.e. their gods) during the early history of Israel, while like Psalms 98-99, Psalm 106 focuses on Israel as a people. In other words, all these psalms seem to demonstrate Yahweh's kingship (or his reign over the world) in two different perspectives. Psalms 95:1-5 and 96-97 speak of Yahweh as the king of the nations and their gods and anticipate his coming as the king to rule and judge them, while Psalm 105 illustrate his kingship by taking examples from the history of Israel which showed his preeminence over the nations and their gods.

On the other hand, Psalms 95:7c-11 (cf. vv. 6-7b), 98-99, and 106 all speak of Yahweh as the king of Israel. Thus, these texts state how Yahweh as king demonstrated justice and righteousness to his people. Within this perspective two dimensions may be noted. One is focused on Yahweh's greatness and righteousness. For example, Psalms 98, 99:1-4, and the beginning sections of 106 (vv. 1-5 and 8-12) recount Yahweh's great acts on behalf of his people. This review of Yahweh's great acts provides an appropriate reason for the present suffering of the Israelites: Yahweh is great and just, but they are suffering because they have sinned. Therefore, the second dimension refers to the wrongdoings of the Israelites: Psalms 95:7c-11, 99:6-8, and 106:6-7 and 13-43 deal with the early history of Israel's sins and apostasy which also remind the communities in the exilic or post-exilic

period of their faults.<sup>11</sup> The effect of this second dimension, along with the first dimension, emphasizes that the Israelites' present suffering has been caused not by Yahweh, but by their sins, and the effect forces them to repent their sins that they might be restored to their home country.<sup>12</sup> Indeed, these two dimensions are clearly noticeable in the psalms under discussion. For example, Psalm 98:1-3 strongly emphasize Yahweh's great acts and his love for his people. Psalm 99 describes Yahweh as being holy and awesome by using the words "holy" four times (vv. 3, 5, 9x2) and "exalt" three times (vv. 2, 5, 9). Therefore, the psalm emphasizes the superiority and perfection of Yahweh through the repetition of these words on the one hand, and on the other hand it stresses that his people have sinned (v. 8): thus an adequate reason for the repentance of sins, which can give a rationale for the hope of restoration, is given. The reference to Yahweh's justice and righteousness in Jacob (i.e. Israel) in v. 4 may also be interpreted as above, and especially Psalm 106:1-5 and 6-12, where justice and righteousness and Yahweh's great acts are mentioned, seem to support this view.

In the light of the relationships between Psalms 89 and Psalms 95-100 and 105-106 respectively, the psalms dealing with the Yahweh's kingship are closely associated with historical situations and seem to carry the messages for such situations. It is

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<sup>11</sup> Carroll (1977:198) notes as follows: The negative aspect of the tradition contributed to an understanding of the causes of the exile; the positive aspect became the motive behind the hope for the future.

<sup>12</sup> Psalm 106:47 forms a prayer for the restoration from the exile: "Save us...and gather us from the nations."



likely that as many scholars have pointed out, these psalms bear eschatological overtones that hold out hope to the exilic or post-exilic communities. Indeed, though Psalms 105-106 deal with the historical past, they also reflect the experiences of the faithful communities in the exilic or post-exilic period (cf. Coats 1968:227-229; Beyerlin 1974:56-64; Holm-Nielsen 1978:22-30; Fensham 1981:35-51; Allen 1983:42-43, 53-55). Like the second-third Isaiah, Psalms 95-100 and 105-106 seem to convey the eschatological perspective of looking forward to the second exodus. However, this study is beyond the concern of this dissertation.

In the light of Psalms 89 and 105-106 the messages of Psalms 96-99 can only properly be understood in terms of the relationship between these psalms. They may have originated from a reaction to the failure of the Davidic dynasty as described in Psalm 89, and thus the reputation of Yahweh's honour seems to be the main concern here. Botha's (1998) remark is worth noting:

...the claim to Yahweh's honour is made not only as a challenge to other nations and their gods, but also (and perhaps especially) as a challenge to the convictions of the believing community about the honour of God. To put it in another way: The claim is to the world-wide honour of Yahweh, and not primarily a world-wide claim to the honour of Yahweh (p.32)...It has become clear that the Enthronement Psalms in their present form and arrangement are not psalms about the enthronement of Yahweh, but psalms about his kingship, power and world-wide honour, and consequently about the honour of Israel among the family of nations (p.35).

#### 4.4 Conclusion

We have so far investigated the connections, first, between Psalms 89 and each of Psalms 90-103, secondly, between adjacent psalms in Book IV, and finally between cross-structural units within Book IV by means of lexical, thematic and structural analyses. This investigation has produced the following evidence of the present shape of Book IV: (1) Psalm 89 reveals close links with each of Psalms 90-103 and the evidence seems to suggest that Book IV can be understood as a continuation of Psalm 89. For example, Psalm 90 and the lament section of Psalm 89 are very similar in many ways, and the former begins with the same problems that the psalmist in Psalm 89 was struggling with. Psalms 89 and 92 are unique in that they are connected by a common theme, the exaltation of a horn, as well as by arrangement of similar words and themes (89:11-27 and 92:5-16). This particularity is also found in the connections between Psalms 89 and 93: these psalms are linked by the chaos motif which may be unique only to these psalms in the Psalter (89:10-11; 93:1-4). As scholars have noticed, Psalm 94 seems to reflect the exilic or post-exilic situation, and Psalm 94's connections with Psalm 89 lead us to read the former in association with the situation after the fall of the Davidic dynasty (i.e. Ps 89).

Psalms 95-100 have many echoes from Psalm 89. Especially, Psalm 89:15, which explains the foundation of Yahweh's kingship, is recalled in each of Psalms 96-99, and on the whole many concepts and motifs associated with the description of Yahweh's kingship in Psalm 89 are repeated in Psalms 96-99 in order to

describe not a human king, but the eternal king, Yahweh.<sup>13</sup>

Many links are also found between Psalms 89 and 102, but these psalms refer to the same theme: the destruction of Jerusalem and the absence of a king. In addition, the connections between Psalms 89 and 103 are contrastive: the psalmist in the lament section of Psalm 89 has experienced God without mercy and love, while Psalm 103 proclaims his mercy and love.

(2) Secondly, we have seen that adjacent psalms reveal close lexical and thematic connections to each other, and this likewise suggests that the psalms can be read as one coherent text.

Corresponding themes are found between adjacent psalms and the movement from one theme to another progresses logically. For example, Psalm 90 ends with a plea asking Yahweh for help, but Psalm 91 proclaims a promise of salvation through various metaphors as well as an oracle of Yahweh which is meant for the congregation implied in Psalm 90. There are fewer connections between Psalms 91 and 92 than between Psalms 90 and 91 or 92 and 93, but the principle of concatenation is clearly observed between these psalms. For example, the psalms begin respectively with the divine titles, יהוה and עליון, and the defeat of the wicked and the salvation of the righteous which are briefly mentioned in Psalm 91, are repeated in Psalm 92.

The presence of a title in Psalm 92 seems to disconnect the psalm from Psalms 90-91. Psalm 92 has as its main theme the

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<sup>13</sup> In the light of the relationship between Psalms 89 and 101, the king in the former should remember his faults which brought about the fall of his dynasty, but in the latter the king seems to resolve to seek the "way that is blameless" and to discharge his duties as a king.

defeat of the wicked and the victory of the righteous. Though Psalms 90-92 display certain links to one another, the strong connections between Psalms 92-94 seem to separate them from Psalms 90-91.

Psalm 92 has strong links with Psalm 93. The former portrays the destruction of the wicked, while the latter, noting their existence through the chaos motif, speaks of Yahweh's unquestionable sovereignty over them.

The close links between Psalms 92-94 may indicate that these psalms can be regarded as a unit. All these psalms are concerned with the existence of the wicked. Psalm 94 appeals to Yahweh for their destruction, while Psalm 93 looks forward to Psalm 94 and proclaims the message that Yahweh's sovereignty over chaotic forces is trustworthy.

Psalm 95 constitutes an introduction to the psalms of Yahweh-kingship, 96-99, but it has certain connections with the previous psalm, 94. Psalm 94 as a lament psalm, being placed after Psalm 93 and before Psalms 95-100 which deal with the theme of Yahweh-kingship, seems to interrupt the natural flow of the theme's development. However, by being positioned between the psalms of Yahweh-kingship, Psalm 94's appeal to Yahweh to intervene in the prevailing circumstances seems to be answered effectively: the theme of Yahweh-kingship functions as an answer to the appeal of the psalm. Within this structure, Psalm 95 serves to link the appeal of Psalm 94 with the theme of Yahweh-kingship.

Psalms 95-100 can be regarded as a unit: Psalm 95 forms an introduction to Psalms 96-99, while Psalm 100 serves as a

conclusion to this group. However, within this whole group, Psalm 95:1-5 comprise an introduction to Psalms 96-97, while Psalm 95:6-11 can be classified as another introduction to Psalms 98-99. This division is made on the assumption that all these psalms can be classified under two different perspectives. That is to say, Psalms 95:1-5 and 96-97 present Yahweh as the king of nations and their gods, while Psalms 95:6-11 and 98-99 represent him as the king of Israel. As we have seen above, these two perspectives are probably present in these psalms.

Unlike the typical links between adjacent psalms in Book IV, Psalm 101, a royal psalm, has only loose connections with what precedes and what follows, namely Psalms 100 and 102. However, after a series of psalms of Yahweh-kingship, the position of Psalm 101 seems to fit logically into the whole: it can have a proper place within the psalms of Yahweh-kingship.

While Psalm 101 stands in the middle between two large sections within Book IV (90-100 and 102-106, see below), Psalm 102 starts the second section of Book IV. The loose connections between Psalms 100 and 101 or between Psalms 101 and 102 seem to explain the position of Psalm 101: it is positioned in the middle between the two large sections. As noted, Psalm 102 describes the suffering of the psalmist, and as the title of the psalm indicates, it forms a prayer. In response to this, Psalm 103 describes Yahweh's love and mercy in the form of a response to the prayer: many questions raised in Psalm 102 are answered in Psalm 103.

Psalm 104 also forms close links with Psalm 103. The close connections between the end of the latter and the beginning of the

former illustrate a good example of concatenation. Three psalms, 102-104, seem to have certain relationships with each other. Psalm 103 speaks of God's restoration in response to the prayer of the psalmist in Psalm 102 who has experienced the Exile, while Psalm 104 seems to portray the peaceful world that such a restoration will establish in the future.

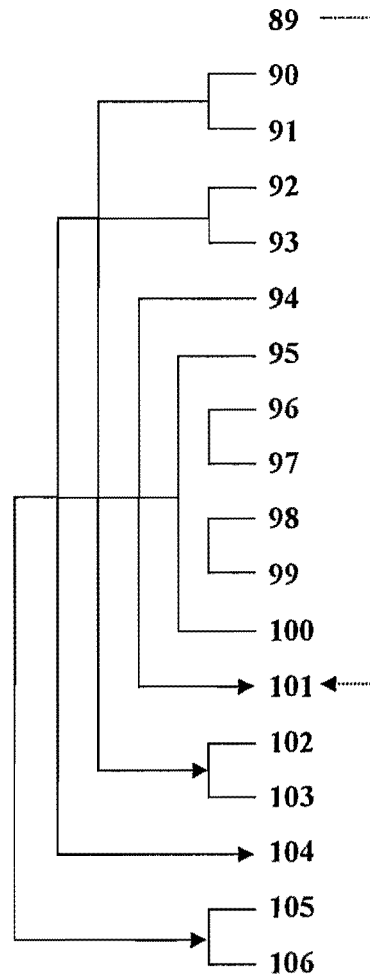
The connections between the end of Psalm 104 and the beginning of Psalm 105 show another principle of concatenation at work, and here two themes, creation and history, are interwoven: Psalm 104 refers to Yahweh's greatness in nature, while Psalm 105 speaks of Yahweh's greatness in history. Psalms 105 and 106 are closely tied by dealing with the early history of Israel, and the anticipation of salvation in 106 (vv. 47-48) from the Exile seems to refer to the whole message which Book IV of the Psalter directs.

(3) As noted, Psalms 90-100 comprise the first large section within Book IV, while Psalms 102-106 constitute the second large section. As regards cross-structural relationship, within each of these two sections there are three small units which can be paralleled to each other between the sections: 90-91 and 102-103; 92-93 and 104;<sup>14</sup> and 95-100 and 105-106. The connections between Psalms 94 and 101 are unusual, since the former does not have a counterpart in the second section. The structure of Book IV as a

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<sup>14</sup> Psalms 92-94 form a unit within the first large section of Book IV, namely Psalms 90-100, but in relation to the second large section of Book IV (102-106), Psalm 94 does not reveal close links with any psalm. Consequently, Psalms 92-93 form a unit with Psalm 104, but Psalm 94 is disconnected from this unit and instead finds its counterpart in Psalm 101.

whole can be schematised as follows:<sup>15</sup>



The parallel units are linked together by similar motifs and themes, but the units in the second section make more concrete and advanced statements than the units in the first. Within this structure, Psalm 101 is positioned in the middle between the first

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<sup>15</sup> The line of Psalms 89 and 101 in the following chart indicates a generic relationship. When Psalms 89-106 are considered as a whole, Psalm 89 as a royal psalm marks a beginning of the first large section in Book IV, while the second large section begins with another royal psalm, 101. Thus, both sections begin with the same genre and are arranged in a similar generic order (see below).

section and the second, and the effect of this position seems to give Book IV an orientation to the future that implies a messianic expectation. By being placed after a series of Yahweh-kingship psalms, Psalm 101 seems to have taken an important position: the anticipation of Yahweh's coming as king can be correlated with the advent of a human king.

There seems to be a prayer-and-answer relationship between Psalms 94 and 101. The former asks for the demise of the wicked and the reward of the righteous, while in the latter the king responds to these petitions.

Psalm 102-103 reveal many lexical and thematic similarities with Psalms 90-91, and in the cross-structural relationship, Psalms 102-103 as a unit begin the second section. When these four psalms are read together, it is clear that just as Psalm 91 forms the answer to Psalm 90, so Psalm 103 also responds to the questions raised in Psalm 90. Psalms 90 and 102 are prayers in aid of overcoming the situation the community of faith was facing at the time, and thus each section begins with a prayer. In addition, Psalms 91 and 103 are very similar in that there are strong links between them and in that by virtue of their position, they function as answers to the lament psalms (Pss 90 and 102) that follow them respectively.

Psalm 104 is parallel to Psalms 92-93, as noted. Psalm 92 portrays the demise of the wicked and the victory of the righteous and it seems to project such an expectation into the future. Similarly, yet unlike Psalm 92, Psalm 93 describes a current disordered situation by using the chaos motif, asserting Yahweh's sovereignty over the forces of chaos. In contrast to these psalms,



Psalm 104 presents a harmonious world without conflict, a world in which the chaotic forces are totally subjugated by Yahweh's power and in which there is no room for the wicked. Psalm 104 seems to respond to Psalms 92-93 by presenting a new creation, which may be achieved eschatologically.

As noted, Psalms 95-100 are parallel to Psalms 105-106. As with its relation to Psalms 96-99, Psalm 95:1-5 can possibly be connected to Psalm 105, while Psalm 95:7c-11 form close links with Psalm 106. It is interesting that the latter section of Psalm 95 does not display clear links with Psalm 105. As noted, Psalms 96-97 have much stronger links with Psalm 105 than with Psalm 106, while Psalms 98-99 have considerably more affinities with Psalm 106 than with Psalm 105. Thus, all these psalms can be classified into two small groups for the sake of convenience: Psalms 95:1-5, 96-97, and 105; Psalms 95:7c-11, 98-99, and 106. The first group uses the theme of Yahweh as the king of nations and their gods, and the psalms in the group deal with themes associated with the general theme. Psalms 96-97 anticipate Yahweh's judgement over the nations and their gods as well as over their worshippers, but Psalm 105 demonstrates how Yahweh had treated nations and their gods. The second group portrays Yahweh as the king of Israel. Thus, these psalms focus on the covenant relationship between Yahweh and Israel, and much is made of Yahweh's great acts on behalf of Israel and of his righteousness and justice. In contrast to this, a major emphasis is placed on the history of sin and apostasy in Israel and the position is adopted that Yahweh is great and righteous, but that the Israelites have sinned. The review of the negative aspects of

history in these psalms provides an appropriate reason for the dilemma of the faithful community in the exilic or post-exilic period: sins have caused the current disasters, and therefore considerable emphasis is placed on the repentance of sins (e.g. 101; 106:6; cf. 90:7-8; 95) and the observance of laws (e.g. 99:8; 103:18; 105:45)<sup>16</sup> throughout the psalms in Book IV.

On the whole, the psalms in Book IV reveal a coherent structure which can be divided into two large sections. In terms of cross-structural relationship, the small units in the first section (90-91; 92-93 [94]; 95-100) are respectively paralleled to the psalms in the second section (102-103; 104 and 105-106), and Psalms 94 and 101 are seen as exceptional cases. All evidence and detailed investigations indicate that the theological themes of Book IV reflect the contents of Psalm 89, and Book IV starts from the situation which the psalm describes. Accordingly, it is likely that in the present canonical shape of the Psalter, all psalms in Book IV can be understood as a continuation of Psalm 89 and that all of them can be understood to be reflecting the situation of the exilic or post-exilic period.

Theological themes addressed by the small units which form parallels can be noted.

90 and 102: prayer

91 and 103: response to the prayer

92-93 and 104: a new creation

94 and 101: lament and answer

95:1-5, 96-97 and 105: Yahweh as the king of nations:

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<sup>16</sup> The emphasis on law is also found in Psalm 95:6ff. The relation of Psalm 95 with Psalm 81 may imply this view. See the discussion of Psalms 95 and 99 in Chapter III.

salvation

95:7c-11, 98-99 and 106: Yahweh as the king of Israel:

salvation

The generic order of the psalms in Book IV in relation to Psalm 89 can be schematized as follows:

89: royal psalm	101: royal psalm
90: communal lament	102: individual lament
91: hymn	103: hymn (thanksgiving) <sup>17</sup>
92-93: hymns	104: hymn
94: lament	-----
95-100: hymns	105-106: hymns

With respect to generic order, an individual psalm or a group of psalms contained in the ambit of Psalms 89-100 generally seems to correspond with Psalms 101-106.

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<sup>17</sup> Zenger (1994b:175-177) strongly argues that Psalm 103 is a hymn rather than a song of thanksgiving. Hymn and thanksgiving may be interchanged.

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