

**A Trilogy of War and Renewed Honour?  
Psalms 108, 109 and 110 as a Literary Composition**

**A Thesis  
by  
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## DECLARATION

I, Lodewyk Sutton hereby declare that the thesis

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reflect my own understanding and research on the above title and that all resources used and quoted are referenced to in full and appropriate acknowledgments are given.

Lodewyk Sutton

April, 2015

**Dedicated:**

Dedicated to my caring parents Walter and Anso Sutton  
and to my beautiful wife  
Melinda Sutton

## ACKNOWLEDGMENTS

Writing this thesis was an exhilarated feeling, from the MTh upgrade to the last minute modifications to the text. Sometimes it felt like an uphill battle, but with so many things in my life it was the people around me that made the road even. Therefore I need to thank the following people:

I would first of all like to thank all the authors that I used throughout the thesis. When I do research I can't help but to find myself at the 'feet' of each and everyone of them. I would like to quote Snodgrass (2008:X1): "I am well aware how easy it is to misrepresent someone, and if I have done so, I apologize in advance"

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My beautiful wife, I do not have enough words to say thank you. All the coffees; motivational speeches; and hours of sacrifice; the willingness to provide me with time, time that is such a precious resource - I thank you. Also my son Roald, you and your mom are my pride and joy. I love you two!

All glory and honour goes to God almighty that sits on His throne and also to His son Jesus Christ that sits on His 'right hand' side.

## ABBREVIATIONS

The following Abbreviations are being used:

- Standard Latin Abbreviations
- The Bible, *New International Version* (NIV) will be used as reference for biblical abbreviations
- In additional to these, the following abbreviations are also used:

|           |                                       |
|-----------|---------------------------------------|
| BCE       | Before Common Era                     |
| BHS       | <i>Biblia Hebraica Stuttgartensia</i> |
| CCL       | <i>Catalogus Codicum Latinorum</i>    |
| CE        | Common Era                            |
| Cf        | Compare                               |
| Clem      | Clement                               |
| Ed or Eds | Editor or Editors                     |
| Jdt       | Judith                                |
| LXX       | Septuagint                            |
| Macc      | Maccabees                             |
| NA27      | <i>Novum Testamentum Graece</i>       |
| NIV       | <i>New International Version</i>      |
| V         | Verse                                 |
| VV        | Verses                                |

## TABLE OF CONTENTS

|  |           |
|--|-----------|
| <b>DECLARATION</b>   | <b>2</b>  |
| <b>ACKNOWLEDGEMENTS</b>  | <b>4</b>  |
| <b>ABBREVIATIONS</b>   | <b>5</b>  |
| <b>TABLE OF CONTENTS</b>   | <b>6</b>  |
| <br>   |           |
| <b>CHAPTER 1: METHODOLOGICAL INTRODUCTION</b>                                  | <b>11</b> |
| <b>1.1 Introduction</b>  | <b>11</b> |
| <b>1.2 Motivation for the Study</b>  | <b>12</b> |
| <b>1.3 Research Problem</b>  | <b>16</b> |
| <b>1.4 Objectives of the Study</b>   | <b>18</b> |
| <b>1.5 Research Methodology</b>  | <b>20</b> |
| <b>1.6 Hypothesis</b>  | <b>22</b> |
| <b>1.7 Chapter Division</b>  | <b>23</b> |
| <b>1.8 Some Practical Matters</b>  | <b>25</b> |
| <b>1.8.1 Terminologies</b>   | <b>25</b> |
| <b>1.8.2 Orthography</b>   | <b>28</b> |
| <br>   |           |
| <b>CHAPTER 2: ‘WAR,’ ‘WAR LANGUAGE AND IMAGERY’ AND<br/>‘HONOUR AND SHAME’</b> | <b>30</b> |
| <b>2.1 Introduction</b>  | <b>30</b> |
| <b>2.2 ‘War’</b>   | <b>30</b> |
| <b>2.2.1 The Armies</b>  | <b>33</b> |
| <b>2.2.2 Strategy and Method</b>   | <b>35</b> |
| <b>2.2.3 Weapons and Armour</b>  | <b>37</b> |
| <b>2.2.3.1 Offensive Weapons</b>   | <b>37</b> |
| <b>2.2.3.2 Defensive Weapons</b>   | <b>38</b> |
| <b>2.3 Language and Imagery of War</b>   | <b>38</b> |
| <b>2.3.1 ‘War Language and Imagery’</b>  | <b>39</b> |
| <b>2.3.2 Social Value of ‘Honour and Shame’</b>                                | <b>41</b> |
| <b>2.3.2.1 ‘Honour and Shame’</b>  | <b>42</b> |
| <b>2.3.2.2 Ascribed and Acquired Honour</b>                                    | <b>43</b> |

|   |           |
|---|-----------|
| 2.3.2.3 Challenge and Riposte   | 44        |
| 2.3.2.4 Defeat  | 44        |
| 2.3.2.5 Domination Orientation and Power  | 45        |
| 2.4 Synthesis   | 46        |
| <br>  |           |
| <b>CHAPTER 3: A TERMINOLOGICAL EXPOSITION</b>   | <b>49</b> |
| 3.1 Introduction  | 49        |
| 3.2 ‘Right Hand,’ ‘Head’ and ‘Feet’   | 49        |
| 3.2.1 ‘Right Hand’  | 52        |
| 3.2.2 ‘Head’  | 59        |
| 3.2.3 ‘Feet’  | 66        |
| 3.3 ‘Sceptre (Staff),’ ‘Washbasin,’ ‘Footstool,’ and ‘Garments’   | 70        |
| 3.3.1 ‘Sceptre (Staff)’   | 70        |
| 3.3.2 ‘Washbasin’   | 72        |
| 3.3.3 ‘Footstool’   | 73        |
| 3.3.4 ‘Garments’  | 75        |
| 3.4 Synthesis   | 81        |
| <br>  |           |
| <b>CHAPTER 4: A SOCIO-SCIENTIFIC AND CONTEXTUAL<br/>INTERPRETATION</b>  | <b>85</b> |
| 4.1 Introduction  | 85        |
| 4.2 Socio-Scientific Background of ‘Right Hand,’ ‘Head,’ ‘Feet,’<br>‘Sceptre (Staff),’ ‘Washbasin,’ ‘Footstool’ and ‘Garments’  | 85        |
| 4.3 Different Contexts: ‘Right Hand,’ ‘Head,’ ‘Feet,’ ‘Sceptre (Staff),’<br>‘Washbasin,’ ‘Footstool’ and ‘Garments’ in Ancient Near<br>Eastern and Mediterranean Contexts | 91        |
| 4.3.1 Egyptian Context  | 91        |
| 4.3.2 Babylonian Context  | 105       |
| 4.3.3 Persian Context   | 105       |
| 4.3.4 In the Context of Mesopotamia (Including Assyrian Context)  | 107       |
| 4.3.5 Syrian and Phoenician Contexts  | 112       |
| 4.3.6 Greek and Roman Contexts  | 113       |
| 4.4 Synthesis   | 115       |

|  |            |
|--|------------|
| <b>CHAPTER 5: RECONSTRUCTING PSALM 108: PSALMS 57 AND 60</b>             | <b>118</b> |
| <b>5.1 Introduction</b>  | <b>118</b> |
| <b>5.2 Psalm 57</b>  | <b>118</b> |
| <b>5.2.1 Translation</b>   | <b>118</b> |
| <b>5.2.2 Syntactical Analysis</b>  | <b>120</b> |
| <b>5.2.3 Structural Analysis</b>   | <b>122</b> |
| <b>5.2.4 Textual Criticism</b>   | <b>123</b> |
| <b>5.2.5 Poetic Techniques</b>   | <b>125</b> |
| <b>5.2.6 <i>Genre and Sitz im Leben</i></b>                              | <b>125</b> |
| <b>5.2.7 Dating and Authorship</b>                                       | <b>127</b> |
| <b>5.2.8 Detail Analysis</b>   | <b>128</b> |
| <b>5.3 Psalm 60</b>  | <b>135</b> |
| <b>5.3.1 Translation</b>   | <b>135</b> |
| <b>5.3.2 Syntactical Analysis</b>  | <b>137</b> |
| <b>5.3.3 Structural Analysis</b>   | <b>139</b> |
| <b>5.3.4 Textual Criticism</b>   | <b>139</b> |
| <b>5.3.5 Poetic Techniques</b>   | <b>140</b> |
| <b>5.3.6 <i>Genre and Sitz im Leben</i></b>                              | <b>141</b> |
| <b>5.3.7 Dating and Authorship</b>                                       | <b>143</b> |
| <b>5.3.8 Detail Analysis</b>   | <b>146</b> |
| <b>5.4 Comparative Analysis Between ‘Psalms 57 and 60’ and Psalm 108</b> | <b>150</b> |
| <b>5.5 Synthesis</b>   | <b>156</b> |
| <br>   |            |
| <b>CHAPTER 6: AN ANALYSIS OF PSALMS 108-110</b>                          | <b>159</b> |
| <b>6.1 Introduction</b>  | <b>159</b> |
| <b>6.2 Psalm 108</b>   | <b>159</b> |
| <b>6.2.1 Translation</b>   | <b>159</b> |
| <b>6.2.2 Syntactical Analysis</b>  | <b>162</b> |
| <b>6.2.3 Structural Analysis</b>   | <b>163</b> |
| <b>6.2.4 Textual Criticism</b>   | <b>164</b> |
| <b>6.2.5 Poetic Techniques</b>   | <b>164</b> |
| <b>6.2.6 <i>Genre and Sitz im Leben</i></b>                              | <b>165</b> |
| <b>6.2.7 Dating and Authorship</b>                                       | <b>166</b> |
| <b>6.2.8 Detail Analysis</b>   | <b>167</b> |



|   |  |            |
|---|--|------------|
| 6.2.9   | <b>A Comparative Analysis of the Development of the War language and Imagery from Psalm 60 to its use in Psalm 108</b> | <b>171</b> |
| <b>6.3</b>  | <b>Psalm 109</b>   | <b>174</b> |
| 6.3.1   | Translation  | 174        |
| 6.3.2   | Syntactical Analysis   | 178        |
| 6.3.3   | Structural Analysis  | 181        |
| 6.3.4   | Textual Criticism  | 182        |
| 6.3.5   | Poetic Techniques  | 183        |
| 6.3.6   | <i>Genre and Sitz im Leben</i>   | 184        |
| 6.3.7   | Dating and Authorship  | 185        |
| 6.3.8   | Detail Analysis  | 185        |
| <b>6.4</b>  | <b>Psalm 110</b>   | <b>191</b> |
| 6.4.1   | Translation  | 191        |
| 6.4.2   | Syntactical Analysis   | 192        |
| 6.4.3   | Structural Analysis  | 194        |
| 6.4.4   | Textual Criticism  | 194        |
| 6.4.5   | Poetic Techniques  | 196        |
| 6.4.6   | <i>Genre and Sitz im Leben</i>   | 197        |
| 6.4.7   | Dating and Authorship  | 198        |
| 6.4.8   | Detail Analysis  | 199        |
| <b>6.5</b>  | <b>Synthesis</b>   | <b>207</b> |
| <br><b>CHAPTER 7: A TRILOGY OF WAR AND HONOUR</b> |  | <b>211</b> |
| <b>7.1</b>  | <b>Introduction</b>  | <b>211</b> |
| <b>7.2</b>  | <b>War language and Imagery in Psalm 108</b>   | <b>211</b> |
| <b>7.3</b>  | <b>War language and Imagery in Psalm 109</b>   | <b>214</b> |
| <b>7.4</b>  | <b>War language and Imagery in Psalm 110</b>   | <b>218</b> |
| <b>7.5</b>  | <b>A Trilogy of War and Renewed Honour</b>   | <b>224</b> |
| <b>7.6</b>  | <b>Psalms 108-110 in Book V of the Book of Psalms</b>  | <b>228</b> |
| 7.6.1   | Psalm 107 as an Introduction   | 229        |
| 7.6.2   | Davidic Superscriptions  | 230        |
| 7.6.3   | Renewed Honour in Book V of the Book of Psalms   | 231        |
| 7.6.4   | Structural Analysis  | 233        |
| <b>7.7</b>  | <b>Psalms 108-110 in the New Testament Contexts</b>  | <b>233</b> |

|                                   |  |            |
|-----------------------------------|--|------------|
| 7.7.1                             | Context of the Synoptic Gospels and Acts                               | 236        |
| 7.7.2                             | Context of the Letters of Paul   | 242        |
| 7.7.3                             | Context of Hebrews   | 244        |
| 7.8                               | Synthesis  | 248        |
| <b>CHAPTER 8: FINAL SYNTHESIS</b> |  | <b>251</b> |
| 8.1                               | Introduction   | 251        |
| 8.2                               | Research Methodology   | 252        |
| 8.3                               | Conclusions  | 254        |
| 8.3.1                             | Chapter 2: ‘War,’ ‘War Language and Imagery’ and<br>‘Honour and Shame’ | 254        |
| 8.3.2                             | Chapter 3: A Terminological Exposition                                 | 256        |
| 8.3.3                             | Chapter 4: A Socio-Scientific and Contextual Interpretation            | 257        |
| 8.3.4                             | Chapter 5: Reconstructing Psalm 108: Psalms 57 and 60                  | 259        |
| 8.3.5                             | Chapter 6: An Analysis of Psalms 108-110                               | 261        |
| 8.3.6                             | Chapter 7: A Trilogy of War and Honour                                 | 264        |
| 8.4                               | Hypothesis   | 266        |
| 8.5                               | Final Remarks  | 266        |
| <b>BIBLIOGRAPHY</b>               |  | <b>268</b> |
| <b>KEYWORDS</b>                   |  | <b>295</b> |
| <b>SUMMARY</b>                    |  | <b>296</b> |
| <b>OPSOMMING</b>                  |  | <b>297</b> |

## CHAPTER 1

### METHODOLOGICAL INTRODUCTION

#### 1.1 Introduction

The famous Greek philosopher Plato (<http://www.goodreads.com/quotes/tag/war>)<sup>1</sup> said some time ago that: “Only the dead have seen the end of the war.” This quotation attributed to Plato says something of the sadness and consequences that can be found in war. Yet for some, to fight for their country in war is one of the greatest of honours. Some people would say that there is no honour in war; others would say that is the purist form of honour. In ancient times war and honour it seems is one of those things that you cannot have the one without the other. Whether one is able to see it as positive or negative, in the ancient Near East and Mediterranean world, war and honour are inseparable. Even violence<sup>2</sup> that is done to one and another without the cause of war must be understood in terms of honour and shame<sup>3</sup> in the ancient Near East and Mediterranean world.

In the Book of Psalms, three psalms that reflect this notion of war and honour are Psalms 108, 109 and 110. It is clear that in the beginning the psalms were independent individual poems. Later on they were collected and placed into different collections, these collections, for example the ‘Psalms of David,’ were later on comprised into one collection, the ‘Book of Psalms.’ The final form of the Book of Psalms can be divided into five sections, representing the five books of the *Torah*, each of them ending with some sort of doxology.<sup>4</sup> When reading the Book of Psalms one can conclude that the psalms represent different times of Israel’s history and therefore dating individual psalms can be difficult (Burden, *et al*, 1987:9-15;

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<sup>1</sup> This quote is attributed to Plato by General Douglas MacArthur, although earlier sources of this quote by George Santayana do not attribute it to anyone (<http://en.wikiquote.org/wiki/Plato>).

<sup>2</sup> In the ancient Near East and Mediterranean world violence was seen as a way to force others in such a way that normal social norms do not necessarily support or approve (Malina, *et al*, 2006:405).

<sup>3</sup> Honour and shame were seen as primary values in the ancient Near East and Mediterranean world (Pilch, *et al*, 2000:XIX).

<sup>4</sup> An argument can also be made that the five sections can be divided into two larger blocks. These blocks are Pss 2-89 and Pss 90-145. The first block can be recognised as being dominated with author designations, genre terms in their superscripts and are composed primarily of individual lament psalms. The last block contains psalms that are predominantly communal thanksgiving and praise (Wilson, 2005:231).

Brueggemann, 2003:277). Psalms 108, 109 and 110 are situated in Book V (Pss 107-150) of the Psalms and form a small collection of Davidic psalms in this book, namely Psalms 108-110 (Burden, *et al*, 1987:13).

In this final redaction of the Book of Psalms, Psalms 108, 109 and 110 are put together as a trilogy (cf. Eybers, 1978:32; Gawrisch, 1981:8, 16; West, 1981:440 footnote 4; Burden, *et al*, 1987:13), yet most scholars study these three psalms on an individual level rather than a trilogy. In all three of these psalms imagery related to the ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’<sup>5</sup> can be found. In this imagery a development can be noticed from Psalms 108-110. The imagery and development of these words can help to see from another perspective, that of war and honour, why Psalms 108, 109 and 110 can be seen as a trilogy and more specifically a trilogy of war and honour. As a trilogy the question can then be asked: why were they placed together in Book V of the Book of Psalms and how does the trilogy influence the New Testament context?

## 1.2 Motivation for the Study

In recent years the importance to show the relationship between psalms has become increasingly important. These studies have helped to show that a specific psalm should not only be viewed on its own, but also its relationship to a smaller group and also in the bigger groupings.<sup>6</sup> It has already been said that Psalms 108, 109 and 110 form part of a smaller Davidic collection in Book V of the Psalms. Most scholars identify these three psalms as a smaller group or Davidic trilogy due to the psalms’ introduction formulas that state that the psalms are for or from David (cf. Eybers, 1978:32; Gawrisch, 1981:8, 16; West, 1981:440

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<sup>5</sup> In this study ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ and ‘footstool’ each represents a specific translated Hebrew word (term) in Pss 108, 109 and 110. ‘Garments’ in this study is used as a collective term for a variety of clothing imagery that is used throughout Pss 108, 109 and 110 and must thus not be understood as representing one specific translated Hebrew word in Pss 108, 109 and 110.

<sup>6</sup> The work of Zenger (1998; 2010) and also Hossfeld and Zenger (2008; 2011) together have contributed much to this focus and therefore the work of Hossfeld and Zenger provides for a logical starting point for this thesis. For a further discussion on the contributions made and the development on the field of canonical critical research, the work of Howard (1997:1-18), deClaissé-Walford (1997:1-14; 2014:1-11) and the combined work of deClaissé-Walford, Jacobson and LaNeel Tanner (2014:21-38) can be consulted.

footnote 4; Burden, *et al*, 1987:13).<sup>7</sup> Yet most scholars ignore or rather do not take into account the intertextual and extratextual importance and relatedness of this trilogy. Most interpretations only focus on the individual interpretation of each psalm.

In this context for the most part Psalm 108 is interpreted by scholars as a psalm that consists of Psalm 57:8-12 and Psalm 60:7-14 (West, 1981:440 footnote 4; Goulder, 1998:128), that reflect the themes of thanksgiving and praise<sup>8</sup> and that for “further commentary one can look at Psalm 57 and Psalm 60.”<sup>9</sup> The problem with this approach is that Psalm 108 as an individual psalm is not viewed in its own right and that it leaves the question of why the Psalter constructed Psalm 108 if one only had to look at Psalm 57 and Psalm 60.<sup>10</sup>

Psalm 109 is understood as an anonymous individual lament (West, 1981:445 footnote 23; Gottwald, 1987:527-528) and part of the imprecatory psalms (Blaiklock, 1977:77; Eybers, 1978:28; Kidner, 1979:388; Adams, 1991). As such it is interpreted as a judicial redress, in a religious court (Anderson, 1981; Weiser, 1982:690; Allen, 2002:100; Harman, 2011b:785) or as a person making an appeal to God for help against his enemies (Kidner, 1979:388-389;

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<sup>7</sup> Wilcock (2001:145) is of the opinion that Pss 108-110, except for the Davidic introduction, does not share any further link to each other.

<sup>8</sup> A short “pre-critical” and “historical-critical” overview at how the psalm has been understood shows a strong allegorical approach to the psalms interpretation also not taking into account the trilogy which Ps 108 is part of. Cyril of Jerusalem (315-386 C.E.) understood the psalm as a confirmation that God’s power is not limited only to heaven but that it extend to all things on earth (Wesselschmidt, 2007:256). Augustine (354-430 C.E.) interpreted the psalm in the context that the church was promised to all nations and that God is exalted above the Heavens (Wesselschmidt, 2007:256). In this allegorical approach Dickson in his 1653 commentary on the Psalms (1995:283) understood the first part of the psalm as part of the thanksgiving of faith and a promise of praise in hope. The church must hope of obtaining this in prayer. The second part is about the prayer for the preservation of the church.

<sup>9</sup> The commentaries of Blaiklock (1977:76); Kidner (1979:387); Anderson (1981:758); Weiser (1982:688); Kraus (1993b:332-334) and Harman (2011b:783), move toward this approach to Ps 108. Eybers (1978:29) in his introduction to the Old Testament also makes the point that Ps 108 consist out of two psalms and that for that reason one cannot establish a *Gattung* for the psalm, contrary to Gottwald (1987:528) that view the psalm as part of the *Gattung*, communal laments.

<sup>10</sup> Barnes is of the opinion that it is impossible to reconstruct the reason why Ps 108 was constructed (Barnes, 1976:125).

Wilcock, 2010:156).<sup>11</sup> In these interpretations the focus of scholars falls mainly on the strong language and the curses against others as it creates an ethical theological problem (Kraus, 1993b:341-342; Hossfeld, *et al*, 2011:128-129). As a result, the intertextual context of Psalm 108 to Psalm 110 is predominantly overlooked.

Psalm 110 is seen as a royal psalm (Eybers, 1978:27; cf. West, 1981:446; Burden, *et al*, 1987:27 Gottwald, 1987:531) in the context of a military victory (Dahood, 2011:112), enthronement (Westermann, 1980:110; Anderson, 1981:767) or anointing (Kidner, 1979:392). It is also seen as a messianic psalm (Blaklock, 1977:76; cf. Kidner, 1979:392; Wilcock, 2010:145; Harman, 2011b:793) due to its contents and also because Psalm 110 is the psalm in the Bible that is most quoted in the New Testament. New Testament scholars usually quote Psalm 110 to constitute Jesus as Christ and Messiah, and also to show his role as priest. The problem that arises from this is that there are people that see this psalm as a prediction of Jesus as the Messiah (Haasbroek, 2001:125-126) and as a consequence the meaning of Psalm 110 in its Old Testament context is lost or ignored (De Bruyn, 2009:206). A further consequence of that focal point is that its intertextual interpretation in the context of Psalms 108-110 is lost or ignored as well.<sup>12</sup>

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<sup>11</sup> Again a short “pre-critical” and “historical-critical” overview of this psalm shows as with Ps 108 a strong allegorical approach to Ps 109. Origen (185-254 C.E.) sees it as the betrayal of Judas that is being foretold in Ps 109. He interprets the psalm in the context of Acts 1:1-8 with Judas’s betrayal of Jesus and that sin can be committed within a worship setting (Wesselschmidt, 2007:258-259). Augustine (354-430 C.E.) sees this psalm as showing the judgment against Judas for his betrayal of Jesus that is applicable to all who betray Jesus (Wesselschmidt, 2007:259-260). Dickson (1995:288) in his 1653 commentary on the Psalms sees David in Ps 109 as a type of Christ. He interprets the enemies of the psalm as the enemies of the individual, but also of Christ. These enemies then become the enemies of the kingdom of God.

<sup>12</sup> A short “pre-critical” and “historical-critical” overview of how this psalm has been interpreted illustrates this point. Justin Martyr, who lived 100-165 C.E, already shows in his interpretation of Ps 110 a strong Messianic polemic that was concluded out of an anti-Hezekiah polemic. He argued that David’s “lord” in Ps 110:1 referred to Hezekiah. The command in v. 2 that he ruled the earth, refers to Jerusalem’s salvation in Hezekiah’s day and that Hezekiah was not a priest forever, but only Jesus Christ (Waltke, *et al*, 2010:487). Augustine, who lived 354-430 C.E, believed that Ps 110 was a prophecy of God’s New Covenant for all Christians. Augustine’s epigram: *ut per illum ires regentem te, ambulantem per se*, was inspired by Ps 110, and was used as part of a Messianic prophecy. For Augustine, Christ was not only sent to earth to be a signpost to be the way, Jesus was the way. According to Augustine, Ps 110 showed that Jesus was both David’s son and David’s lord and therefore he is the Son of God. This is the message and purpose of Ps 110, for Augustine, constituting a figurative use of Ps 110 (Waltke, *et al*, 2010:488). Jerome, who also lived in the time of Augustine, made a

As stated above, in recent years the importance to show the relationship between psalms has become increasingly important. As seen above it is clear that further research in this area is still needed. The work of Allen (2002), Zenger (1998) and the combined work of Hossfeld and Zenger (2008; 2011) have already contributed to this area of research. The purpose of this study will be to make a further contribution on the intertextual relation (and extratextual – taking into account the social context) between Psalms 108, 109 and 110 as a trilogy and more specifically as a trilogy of war and honour.

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critical study on Ps 110, by using prophetic allegory. Jerome writes in his work *Tractatus in Librum Psalmos* (Jerome, *s.a.* *Tractatus in Librum Psalmos*, Ps 110. *CCL*, 78, 220-230) that the first “lord” in Ps 110:1 is God, as he translated YHWH with lord, and the second “lord” is focused on a human master. He argues that God does not sit; only a human can go and sit, because he has a body. He connects this with Jesus by using Matt 22:43, and states that Jesus’ true manhood and deity are confirmed in this psalm and that the Pharisees in Matthew made the fault by thinking that Jesus can only be the “son of David” by natural genealogy and not by divine sonship. He allegorizes Ps 110:7, using the Gospel of John, by saying that Jesus has entered the muddy stream of the world, and that he is drinking its mortality, therefore he died, but he had the power to take his life up again, according to John 10:18 (Waltke, *et al.*, 2010:489-490). Luther understood the Bible as a book that must be read in a holistic, contextual and spiritual way and therefore saw Ps 110 as a psalm that prophesied Jesus completely. Part of this understanding is that all parts of the Bible must be read with Jesus in mind, whether directly, indirectly or metaphorically, it has something to do with Jesus (Pelikan, 1955a:413). Luther, like Jerome, translates YHWH with “lord” and also makes the difference between that lord and the following lord. The one becomes the Messiah, the true seed of Abraham that is fully human and divine. He makes this point by using “sit at my right hand” as a confirmation of divine majesty and power (Pelikan, 1955b:233). In his commentary on the psalms, John Calvin makes the following remark on Ps 110 (Calvin, 2009:514): “Christ attributed this psalm to himself, and in truth it admits of no other interpretation.” Understanding what Calvin meant, it is clear that when he made this remark his understanding of this Psalm was already influenced with a New Testament view of Ps 110. This influence can be seen through history and as a result many other scholars before and after Calvin has done the same. Dickson (1995:295-300) writes in his 1653 commentary on the Psalms that this psalm contains the doctrine of Christ. According to him this psalm shows how God and Jesus became one and reflects his everlasting kingdom and priesthood. Ps 110:1-3 shows how the kingdom started with the Jews, but was (or will be) extended to the gentiles. As priest Jesus is settled with an oath in v. 4. Vv. 5 and 6 shows the overthrow of the enemies of Jesus, not without his suffering, which also humbled him. V. 7 explain then the exaltation of Jesus, and his total victory.

### 1.3 Research Problem

In the *Motivation for the Study* it became clear that further research between Psalms 108, 109 and 110<sup>13</sup> can contribute to the understanding of these three psalms' relationship as a trilogy and also their function as a trilogy in Book V in the Book of Psalms. In recent year's studies in this area have shown different aspects and relations between Psalms 108, 109 and 110.<sup>14</sup>

Allen (2002:79-80) interprets Psalms 108-110 in an eschatological context. According to him these three psalms are based on a perception that David represents an eschatological voice, the purpose being the salvation in the future for Israel from her enemies. This is achieved in the covenant relationship of love and faithfulness that has been established between Israel and YHWH. This was established by YHWH in a divine promise (Ps 108). Psalm 109 is the eschatological prayer of hope for Israel that is built upon YHWH's love and faithfulness that has been confirmed in Psalm 108. The community in Psalm 109 is poor and also in need and therefore needs God to protect them and overcome their enemies. Psalm 110 confirms to Israel that their enemies will be defeated. The oracles in Psalm 110 confirms to David and to his people that they will triumph. These oracles in Psalm 110 then become the confirmation to the appeal of the people in Psalm 109 and the promises in Psalm 108 (Allen, 2002:79-80). It is in this context that Allen presents Psalms 108-110 as a trilogy.

Hossfeld and Zenger (2011:3) take Psalm 107 as a starting point to explain Psalms 108-110 as a trilogy. According to them Psalms 108-110 was placed after Psalm 107 to show the dream of an Israel that has been restored according to the model of the Davidic "foundational era" (Hossfeld, *et al*, 2011:3). In Psalm 108 the "historical" David is remembered and also the territorial expansion of his kingdom. Psalm 110 tells about the enemies that are defeated by YHWH. The prayer in Psalm 109 contributes to the strength of the redactors' interpretation of the previous psalms. Zenger (Hossfeld, *et al*, 2011:116) is of the opinion that it helps to understand that the differences on an individual level help to show why Psalm 108 was constructed for the triptych of Psalms 108-110. The words of the divine oracles are reflected in Psalms 108 and 109 in the theme of "YHWH's war against Israel's enemies in

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<sup>13</sup> Not excluding the extratextual importance that can help to show the intertextual relationship between these texts. A strong relationship can be identified specifically between Ps 108 and Ps 110. Ps 110 also show intertextual references to Pss 2, 89 and 132 (Hossfeld, *et al*, 2011:144; 152).

<sup>14</sup> See also the work of Ballhorn (2004) and Tucker (2014a; 2014b).



cooperation with the (Davidic) king” (Hossfeld, *et al*, 2011:116). In this one can see that Psalm 108 asks for God’s help or military intervention. Psalm 109 shows the attack of the enemies from which YHWH must free the one praying. Psalm 110 shows the fulfilment of that appeal (Hossfeld, *et al*, 2011:116). It is in this context that Zenger presents Psalms 108-110 as a trilogy.

In both Allen (2002) and Hossfeld and Zenger (2011) explanations for the trilogy of Psalms 108, 109 and 110 a strong military connection and interpretation in each psalm is noted. In both their explanations a development from Psalm 108 to Psalm 110 can be observed. Both of them use David as a logical starting point for their arguments as a trilogy. Allen (2002:79-80) uses David as an eschatological voice (representation), the purpose being the salvation in the future for Israel from her enemies. Zenger (Hossfeld, *et al*, 2011:3) interprets David as the new David that helps to restore and show the dream of an Israel that has been restored, according to the model of the Davidic “foundational era.” In both these interpretations David becomes the core for the interpretation of these psalms. Although David is a clear connecting factor between these psalms one must also observe the extensive use of military language and imagery in these psalms not only as a connecting factor between these psalms, but also the function of this language and imagery in the trilogy.

Psalms 108-110 not only shows a strong use of military language and imagery, but also a clear development can be observed in the military language and imagery. It is this development that makes the argument for the unity between these three psalms as a trilogy. It is this language and imagery that helps to identify the development between these three psalms, from the one psalm to the next. In all three psalms imagery connected to the human body (‘right hand,’ ‘head’ and ‘feet’) or imagery that lean to the human body as an extension (‘sceptre [staff],’ ‘washbasin,’ ‘footstool,’ ‘garments’) is used. By looking at the war language and imagery, these words are used in, a development can be observed from Psalms 108-110. In these words as well as the war language and imagery in which they are used, a strong connection to the social core values of honour and shame can be seen. By looking at these words from the perspective of honour and shame even further light can be given on the development of the war language and imagery used from Psalms 108-110 and the interrelatedness of these three psalms due to the language and imagery, as a further confirmation of Psalms 108-110 as a trilogy and more specifically a trilogy of war and

honour. It will also shed light on the purpose of this trilogy in the Book of Psalms and its use in the New Testament.

The research problem will be addressed by looking at the meaning and use of ‘right hand’ (יְמִינִי), ‘head’ (רֹאשׁ), ‘feet’ (רַגְלֵי), ‘sceptre (staff)’ (חֶקֶק - Pss 60; 108 and מִטְּהָ - Ps 110), ‘washbasin’ (סִיר רְחֻצֵי), ‘footstool’ (הֶדְרֹם) and ‘garments’ and also their social use and context in different ancient Near Eastern and Mediterranean contexts. In doing this one can begin to understand the meaning, use and development of the language and imagery from Psalms 108-110 in a context of war and honour to establish a further connection between these psalms as a trilogy and more specifically a trilogy of war and honour.

#### 1.4 Objectives of the Study

The objectives of this study are as follows:

- I To formulate a definition of ‘war’, ‘war language’, ‘war imagery’, ‘honour and shame:’
  - To formulate a definition on the meaning and use of ‘war’ and to establishing certain invariables in ‘war’ that can aid in the formulation of the definition of ‘war language’ and ‘war imagery.’
  - To formulate a definition on ‘war language’ and ‘war imagery.’
  - To aid the interpreter to describe and formulate the definition, use and importance of ‘honour and shame’ connected to the language and imagery used for war.
  - To become the framework for the use and meaning of ‘war’, ‘war language’, ‘war imagery’, ‘honour and shame’ in this study.
  
- II To formulate the meaning and use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ on an intertextual level:
  - To investigate the meaning and use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments.’

- To aid the interpreter in establishing the meaning and use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ on an intertextual level.
  - The definitions, concepts and analysis made will form the starting point or basis of this study.
- III To formulate the meaning and use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ on a socio-scientific level as part of the intertextual and extratextual analysis:
- To formulate a socio-scientific understanding of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments.’
  - To aid the interpreter in establishing the meaning and use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ on a socio-scientific level in an intertextual and extratextual analysis.
  - To gain a more complete understanding of the interpretation and use of these terms in an ancient Near Eastern and Mediterranean social context, especially in the context of war.
  - To aid the interpreter in the later sections to see whether a development in honour has taken place in war language and war imagery used from Psalm 108, through Psalm 109 to Psalm 110.
- IV To do an intratextual analysis of Psalms 57 and 60:
- To gain insight into the interrelatedness of all textual features on the literary level.
  - To aid the interpreter in establishing contents of the texts.
  - To become the framework for the interpretation of the texts.
  - To take the results and to do a comparative analysis between ‘Psalms 57 and 60’ and Psalm 108.
  - To become the framework in the next chapter to see if the use and meaning of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ is kept from Psalms 57 and 60 to the newly reconstructed Psalm 108.
- V To do an intratextual analysis of Psalm 108, Psalm 109 and Psalm 110:
- To gain insight into the interrelatedness of all textual features on the literary level.

- To aid the interpreter in establishing contents of the texts.
  - To become the framework for the interpretation of the texts.
  - To become the framework for the interpretation of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ in Psalms 108, 109 and 110 in a context of war and honour and to establish in the next chapter how the imagery developed, by taking into account the results of the previous chapters.
- VI To focus on the findings of the previous sections and applying the results to show the development of war language and imagery in connection to honour as a trilogy of war and honour:
- To do analysis of each psalm’s use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ on war language and imagery in connection to honour.
  - To focus on the development of war language and war imagery in connection with honour.
  - To aid the interpreter to show a further connection between Psalms 108, 109 and 110 as a trilogy and as a trilogy of war and renewed honour.
  - To become the framework in concluding the purpose of Psalms 108-110 as a trilogy of war and renewed honour in Book V of the Book of Psalms and its use in the New Testament contexts.
- VII To synthesize the findings of the above analysis and to apply it to the research problem and hypothesis:
- To give an overview on the methodology used.
  - To synthesize the findings of the above analysis.
  - To apply it to the hypothesis/research problem.

## 1.5 Research Methodology

There are different methods to study a text and each of them has its advantages and disadvantages (Vos, 1996:40). Therefore it is not the aim of this study to uphold one above

the other. A combination of methods will be used to study the text, to help to form a more comprehensive understanding on the text.<sup>15</sup>

Literature is a form of communication and in this communication process there is somebody who sends a message and somebody who receives that message. To send the message, the message must be coded. The receiver must decode the message to understand what the sender wanted to communicate with the receiver. In a written text the same process happens. The sender writes down his or her message in a code or language. For the receiver to understand the words, he or she must understand the language. In this communication process the sender and receiver's context and background must be taken into consideration, if not, then it could complicate the communication process. In this exegetical process different aspects can be focused upon and that will also lead to different results. A key aspect of the interpretation of the text is always to understand it in its context. The text consists out of letters that form words that stand in relation to one another, these words form sentences that forms paragraphs, and all of these are to be found in a text recorded in a book, all in relation to a specific context. All this relates to a historical situation, cultural occurrences and social patterns. This is rooted in the theory of semiotic literary, which works with the understanding that the meaning of a text is formed by a set of codes (Prinsloo, 2008:50-52).<sup>16</sup>

According to Prinsloo (2008:52), Lotman's literary codes are not only extratextual, but function on three levels, namely:

- Intratextual analysis: This analysis studies all the textual relations inside a specific text. It provides a more holistic view of the text. A combination of both synchronic and diachronic approaches to the text will help in this process.
- Intertextual analysis: This analysis makes the connection between a specific text and other similar texts. In a biblical context the question is asked whether a specific text shows any connection to other biblical and or non-biblical text(s).

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<sup>15</sup> Therefore a combination of the "historical-critical method," "text immanent" exegetical method and the "reception-critical" method will be used. Although for the purpose of this study the "historical-critical methods" with its methodological aspects of "tradition history" and "redaction criticism" serves as an exegetical starting point, as well as the "text immanent" exegetical method methodological aspect of "canonical-criticism."

<sup>16</sup> The terms intra-, inter-, and extratextuality are used along the lines of semiotic literary theory's basic premise that texts are determined by a number of codes that are essentially social in character. Effective communication only takes place when sender and receiver share common codes (Lotman, 1972:81-91).

- Extratextual analysis: This analysis concentrates on the concrete historical, social, political, cultural and economical situation wherein a specific text developed and started.

Interpretation of texts (especially ancient texts) should be a holistic exercise that takes into account that all texts function on three levels, namely the intra-, inter-, and extratextual levels. Thus part of the research method consists of a combination of intra-, inter- and extratextual research methods. By conducting this research on all three ‘levels’ of the text, the researcher would be able to come to a more complete or ‘holistic’ understanding of the text. An analysis of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ in Psalms 108, 109 and 110 on the basis of this three levels, of intra-, inter-, and extratextual levels are evaluated. It will aid modern interpreters in reaching a more comprehensive understanding of the text in different ancient Near Eastern and Mediterranean contexts (including its social-historical context) and gaining clearer insight into the problematic aspects of the unity between these three psalms in the context of war (war language and imagery) and the social understanding of honour in these psalms connected to war (war language and imagery).

## 1.6 Hypothesis

The hypothesis for this study is:

*By looking at the meaning and use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ and their social use and context in different ancient Near Eastern and Mediterranean contexts one can understand the meaning, use and development of the language and imagery from Psalms 108-110 as a literary composition in a context of war and honour that not only establishes a further connection between these psalms as a trilogy, but more specifically, a trilogy of war and renewed honour in its structural framework in Book V of the Book of Psalms and its further use in New Testament contexts.*

## 1.7 Chapter Division

Chapter 1 contains the motivation for the study, the research problem, research approach, hypothesis and the chapter divisions that are used in the study and an explanation of terminologies that are used.

Chapter 2 focuses at the beginning of this study, to formulate a definition on the meaning and understanding of ‘war’ and to identify certain invariables in war. These invariables aid in the formulation of the definition of ‘war language’ and ‘war imagery’ (war language and imagery) for this thesis. Part of war language and war imagery is to describe and formulate the use and importance of ‘honour and shame’ connected to the language and imagery used for war. This is used throughout the study to help identify these concepts in Psalms 108, 109 and 110 and to show a connection between these psalms due to one or more elements of these concepts as a connecting factor between these psalms in using the words ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments.’

Chapter 3 investigates the meaning and use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ in an intertextual analysis. The intertextual analysis pays attention to similarities with different texts in the immediate context. The definitions, concepts and analysis made in this chapter forms the starting point or basis of this study.

Chapter 4 investigates the meaning and use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ on a socio-scientific level as part of the intertextual and extratextual analysis on ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ that was started in the previous chapter. This is done to gain a more complete understanding of the interpretation and use of these terms in an ancient Near Eastern and Mediterranean social context, especially in the context of war. An intertextual and extratextual analysis of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ in ancient Near Eastern and Mediterranean iconography also help to “illustrate” the imagery connected to these words, also in the context of war. This chapter aids the interpreter in the next chapters to see whether a development in honour has taken place in war language and war imagery used from Psalm 108, through Psalm 109 to Psalm 110.

Chapter 5 focuses on an intratextual perspective or literary analysis of Psalms 57 and 60. This is done to form a more complete or holistic understanding of Psalm 108. This study helps to present the interrelatedness of all textual features (syntax, poetic stratagems, structure and *genre*) of Psalms 57 and 60 on the literary level. This is done by approaching the texts of Psalms 57 and 60 synchronically and diachronically. This chapter is concluded by taking these results and doing a comparative analysis between ‘Psalms 57 and 60’ and Psalm 108. This aids the interpreter in the next chapter to see if the use and meaning of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ is kept from Psalms 57 and 60 to the newly constructed Psalm 108.

Chapter 6 focuses on an intratextual perspective or literary analysis of Psalms 108, 109 and 110. This is done to form a more complete or holistic understanding of these psalms and also of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ in these psalms. This study helps to present the interrelatedness of all textual features (syntax, poetic stratagems, structure and *genre*) on the literary level. This is done by approaching the text synchronically and diachronically. The exegetical approach being used helps to study the text in its final form, where after the question can be asked on how the imagery developed, by taking into account the results of the previous chapters.

Chapter 7 focuses on the findings of the previous sections and applying the results to show the development of war language and imagery in connection to honour as a trilogy of war and honour. An analysis of each psalm’s use of these terms on war language and imagery in connection to honour are made. The analysis made on the use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ as war language and war imagery in Psalms 108, 109 and 110 is used to show a development on the use of war language and war imagery in connection with honour. The results of these analyses are used to show the connection and development between Psalms 108, 109 and 110 as a trilogy, and more specifically, a trilogy of war and honour. This chapter is concluded by taking these results and formulate the purpose of this trilogy in Book V of the Book of Psalms and its use in New Testament contexts.

Chapter 8 is a summary of the insights that are gained in the above mentioned chapters. It gives an overview on the results of the study, how it has been approached and the method



used and the conclusions reached. An answer on the hypothesis is given and some final remarks on the study are made.

## 1.8 Some Practical Matters

### 1.8.1 Terminologies

Terminologies used for this study are as follows:

**Ancient Near East:** The ancient Near East is used in this study as a general term that “embraces both an enormous geographical territory and a long chronological span. Many different peoples lived in this area of more than three million square miles that included a variety of ecological environments - alluvial plains of river valleys, coastal regions, high mountain steppes, deserts, and oases. The combination of so many different living conditions and ethnic groups produced the rich and complex cultures that today we call the ancient Near East” (Benzel, *et al*, 2010:9).

**Canonical-Critical method:** Canonical-Criticism is a method of biblical study that falls within the Text Immanent Exegetical method. This method is strongly associated with the work of Gerald Henry Wilson, Brevard Childs and James Sanders. According to this method a specific text should be read as part of total canonical context. The meaning of the text at this specific moment is more important than the meaning of the text in its final form (cf. Vos, 1996:9; deClaissé-Walford, 2014:1-11).

**Extratextual analysis:** This analysis concentrates on the concrete historical, social, political, cultural and economical situation wherein a specific text developed and started (Prinsloo, 2008:52).

**Historical-Critical approach (method):** The Historical-Critical method is a combination of approaches that all have one thing in common. According to Gottwald (1987:10) the focus falls on the history of the text “instead of taking the stated authorship and contents of documents at face value, this method tries to establish the actual origins of the text and to evaluate the probability that events it relates to happened in the way described. Evidence for this critical

inquiry derives from within the document and from a comparison with other documents from the same period or of the same type.” A pre-critical analysis would be a study of a text before the Historical-Critical method was applied as a method.

**Intertextual analysis:** This analysis makes the connection between a specific text and other similar texts. In a biblical context the question is asked whether a specific text shows any connection to other biblical and or non-biblical text(s) (Koptak, 2008:325-332; Prinsloo, 2008:52).

**Intratextual analysis:** This analysis studies all the textual relations inside a specific text. It provides a more holistic view of the text. A combination of both synchronic and diachronic approaches to the text will help in this process (Prinsloo, 2008:52).

**Mediterranean world:** The Mediterranean name comes from the characteristic to or from the Mediterranean sea. The Mediterranean world for the purpose of this study means the peoples, lands, or cultures bordering the Mediterranean sea (Webster, 2003:electronic edition).

**Reception-Critical method:** These methods are strongly associated with the work of Wolfgang Iser and Hans Robert Jauss. The Reception-Critical method puts the focus on the person who receives the message in the communication process. It is all about the relationship between the text and the one who receives it. In the reader-oriented approaches a lot of attention is given to the receiver in the communication process. The argument that is used is that the receiver plays an important role in the understanding process of the text. Each receiver interprets the text and by doing so is almost busy to rewrite the text. This approach toward a text is called the Reception-Critical method (cf. Vos, 1996:12-13; Prinsloo, 2008:54-57).

**Redaction-Criticism:** Redaction-Criticism is a method of biblical study that falls within the Historical-Critical method. It examines the intentions of the editors or rather the redactors who compiled the biblical texts out of earlier source materials. This form of criticism thus presupposes the results of source and form criticism, and builds upon them (cf. Barton, 1992:644-647; Beuken, 1993:173-187; Vos, 1996:7-8).

**Socio-Scientific (interpretation):** There are a lot of definitions for this type of exegesis. For this study the understanding of Elliot as used by Van Eck (1995) is used. The aim of a Social-Scientific study of a biblical text according to Elliot (Van Eck, 1995:86) is to “elucidate the structure, content, strategy and intended rhetorical effect of the text within its social context. The text is analyzed as a vehicle of communication whose *genre*, structure, content, themes, message, and aim are shaped by the cultural and social forces of the social system and the specific historical setting in which it is produced and to which it constitutes a specific response.”<sup>17</sup>

**Synchronic and Diachronic:** It was the French language expert F. de Saussure that showed that language should be approached on both a synchronic and diachronic level. A synchronic approach studies the language without taking into account the growth process behind it. Within the synchronic approach the text can be approached on different levels. In a diachronic approach a study is made and questions are asked on how the language came and developed in time to this point. Both these approaches are useful and legitimate. There is however, a logical sequence between the two. A text must first be studied on a synchronic level before conclusions can be made on how a text developed (Prinsloo, 2008:60).<sup>18</sup>

**Text Immanent Exegetical method:** There are different Text Immanent Exegetical Methods and each of them shows a unique style and method. In the literary approaches the focus falls on the coded message as it is at the moment. The history of the text is not that important for this method. The focus is on the text in its final form. All these approaches are grouped under the name of Text Immanent Exegetical Methods (cf. Vos, 1996:9; Prinsloo, 2008:54-57).

**Tradition History or Tradition-Criticism:** Tradition history or criticism refers to the work of Gerhard von Rad. Von Rad showed that certain topics repeat in the Old Testament, and that these topics reflect traditions. Von Rad then identified a number of traditions in the Old Testament. The literature of the Bible or at least large sections of it came slowly into

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<sup>17</sup> This method stands in relation with the historical-critical approach (method). For this study a socio-historical approach and a sociological analysis (models) are understood under socio-scientific interpretation. See also Gottwald (1987:20-34); Van Eck (1995:85-89); Vos (1996:14-35); Pilch and Malina (2000:XV-XL); Esler, (2006); Esler and Hagedorn (2006).

<sup>18</sup> See also Pentiu (2006:381-396); Groenewald (2007:1017-1031), Kleparski and Borkowska (2007:126-139), Labuschagne and Le Roux, (2012:1-7).

existence through a process passed down from one generation to another, acquiring its final form with the assistance and contributions of many individuals and groups. Tradition generally preceded text, and it is this tradition that later on became text and canon, through history. Tradition History or Tradition-Criticism attempts to recover the meaning that the tradition had at each stage in its growth (cf. Knight, 1992:633-638; Vos, 1996:8-9).

### 1.8.2 Orthography

Biblical quotations used in this study are from the Bible, *New International Version* (NIV). The *New International Version* will be used as reference for biblical abbreviations.

The Hebrew texts used in this study are taken from *Biblia Hebraica Stuttgartensia* (BHS). The Septuagint (LXX) text that will be used in this study is *Septuaginta* (LXX). Greek texts used in this study are taken from *Novum Testamentum Graece*, twenty seventh edition (NA27).

The transcription of Hebrew words follows the principles of E. Jenni and C. Westermann (1984).

|             |                |                     |                     |
|-------------|----------------|---------------------|---------------------|
| Consonants: | (א) ' (aleph)  | (ט) t (tet)         | (פ ף) p, f (pe, fe) |
|             | (ב) b (bet)    | (י) j (yod)         | (ש ם) s (shin, mem) |
|             | (ג) g (gimel)  | (כ ם) k (kaph, mem) | (ק) q (qaph)        |
|             | (ד) d (dalet)  | (ל) l (lamed)       | (ר) r (resh)        |
|             | (ה) h (he)     | (מ ם) m (mem, mem)  | (ש) s (shin)        |
|             | (ו) w (vav)    | (נ ן) n (nun, nun)  | (צ) s (tsade)       |
|             | (ז) z (zayin)  | (ס) s (sin)         | (ת) t (tet)         |
|             | (ח) h (chet)   | (ע) ' (ayin)        |                     |
| Vowels:     | (ֶ) ā (patach) | (ֶ) æ, ā (patach)   | (ֶ) e (patach)      |
|             | (ִ) a (dagesh) | (ֹ) ō (dagesh)      | (ִ) a (dagesh)      |
|             | (ִ) i (dagesh) | (ֹ) u, ū (dagesh)   | (ִ) o (dagesh)      |
|             | (ֶ) ē (patach) | (ֶ) e (patach)      | (ִ) a (dagesh)      |

In Chapters 2, 3 and 4, an exposition is made of different terminologies that are used throughout this thesis. For this purpose a variety of dictionaries are used to help establish the meaning and use (also intertextual use) of the terms. In particular the work of E. Jenni and C. Westermann (1984) is used in chapter 3 as a foundation to establish the meaning and use of the relevant terms and therefore due recognition is given to them.

In the chapter headings, headings, sub-headings and bibliography the nouns and verbs, start with capital letters and prepositions and definite articles will be written in small letters. In this study, footnotes will be used. The method of reference used in this study will be a variation on the Harvard method (system).

## CHAPTER 2

### ‘WAR,’ ‘WAR LANGUAGE AND IMAGERY’ AND ‘HONOUR AND SHAME’

#### 2.1 Introduction

Formulating an understanding on the concept of ‘war’ forms an important part of this study. In the beginning of this chapter a definition on the meaning and understanding of ‘war’ is formulated. In this process certain invariables in war are identified. These invariables aid in the formulation of the definition of ‘war language’ and ‘war imagery’ (war language and imagery) for this thesis. Part of war language and imagery is to describe and formulate the use and importance of ‘honour and shame’ connected to the language and imagery used for war. In this process an understanding of honour and shame for war language and war imagery is formulated for the use of this study. This is used throughout the study to help identify these concepts in Psalms 108, 109 and 110 and to show a connection between these psalms due to one or more elements of these concepts as a connecting factor between these psalms in using the words ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments.’ At the end of the chapter a synthesis is made of all the above findings.

#### 2.2 ‘War’

War, it seems, starts when conflict between two groups, nations or states cannot be resolved by a non violence approach. In its definition it is a battle with arms between two groups, where lethal violence is used to force one to do the others will (Klassen, 1992:867). The term war is used to describe the battle situation between the groups as well as the time period for the battle from beginning to end. In the Old Testament the predominant word for war in Hebrew is מִלְחָמָה (Klassen, 1992:867).<sup>19</sup> War was seen as a symbol of destruction, death and carnage (Conner, 1992:178).

In ancient times two types of war can be distinguished according to Wigoder (2005:978). The first is where a group needs to defend itself or where a group wants to expand their territory.

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<sup>19</sup> In the New Testament the predominant word used in Greek is πόλεμος (Klassen, 1992:867).

These reasons are usually politically motivated. They are fought out of necessity due to one or more political, economical and religious reasons and have legal limitations, for example only specific groups or people were called to go into battle. The second type was “holy wars,” these wars were compulsory for the entire group or nation. Battles were fought on either land and/or sea. Battles on land can be subdivided into two basic categories: battles in open terrain (1 Sam 14) and attacks on fortified cities (2 Kgs 17:5; 25:1). In ancient times war was not an unusual occurrence. Old Testament writers make specific reference to times of peace (Judg 3:11; 1 Kgs 5:4; 2 Chron 14:1, 5-7) due to the fact that war was such a common occurrence (Fensham, *et al*, 1972:236-237; Mattingly, 1985a:1118-1119).

In Israel the motivation for war was mostly due to another nation wanting to expand their territory and kingdom and Israel needing to defend their territory.<sup>20</sup> For Israel most (not all) of these wars were seen as “holy wars.” The reason for this was that Israel did not separate war from religion. God was seen as the real king and judge of Israel, therefore war was seen as “holy wars” in this theocratic system (Fensham, *et al*, 1972:23). The conquering and settlement of Canaan by the Hebrews was partly achieved due to the use of armed conflict with a number of people. The early history (1225-1025 B.C.E.) of Israel must be understood as a history of the wars of Israel. The early stages of Israel’s history in the time of the Hebrew monarchy (1025-586 B.C.E.) was created and sustained by means of war.<sup>21</sup> The literature in the Bible that describes the period between the Babylonian exile and the end of the New Testament era does not mention war as much as the narratives relating to the earlier history. The later centuries’ understanding and history of war is the war history that shaped Israel and brought Israel under the dominion of Egyptian, Assyrian, Babylonian, Persian, Hellenistic, and Roman conquerors. Throughout this history, many of Israel’s outstanding leaders were known for their military achievements, for example: Joshua, Deborah, Gideon, Saul, David, and Uzziah (Balchin, 1962:1315-1316; Mattingly, 1985a:1118-1119). One must also take note of the revolts led by Judas Maccabeus (around 167 B.C.E.) and Simon Bar-Kochba (around 132 B.C.E.) (Aguilar, 2006:244-245).

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<sup>20</sup> Palestine’s position near the land bridge between Africa and Asia greatly multiplied the number of wars in which the inhabitants were involved (cf. Balchin, 1962:1315; Mattingly, 1985a:1118).

<sup>21</sup> For an overview of Israel’s conduct on warfare in the Pentateuch see Emery (2003); and its war history in the Deuteronomistic history one can consult the work of Hobbs (2005).

One of the principal images of God in the Old Testament is that of a warrior (Exod 15:3; Ps 24:8; Isa 42:13),<sup>22</sup> therefore it is not strange to see a natural development of war in the history of Israel (Klassen, 1992:869). If a comparison was made with the Targumim and one would look at its understanding of the Messiah as a military liberator one would according to Klassen (1992:871) find that Jesus took the myths that surrounded the Messiah and transformed them by engaging in a battle against demonic powers which then freed the people from slavery to them. In this context Jesus becomes a Messianic warrior (Klassen, 1992:871). Israel's wars were often based upon an ideology that emerged from this understanding of God's nature as a warrior. Israel's enemies are the Lord's enemies (Judg 5:31; 1 Sam 30:26), and the Lord assists Israel in times of war (Exod 14:13-14; Josh 10:11; 24:12; 1 Sam 17:45) (Van Niekerk, *et al*, 1969:133). According to Römer (2013:80) one must recognize that the warlike qualities and interpretation of YHWH as a warrior were brought into question, especially in the time after the destruction of Jerusalem in 587-586 B.C.E. The redaction of the Book of Joshua is an example of this, when military speeches are transformed into sermons and texts about the law (Josh 1:8) (Römer, 2013:80-82).

In the Old Testament the concept of a "holy war" was seen, but as a specific Hebrew term it is not mentioned. Divinely sanctioned wars are more common in the Old Testament (Josh 8:1; Judg 4:14-15; 1 Sam 23:4; 2 Kgs 3:18). The ideology of a divinely sanctioned war was not unique to Israel. According to Mattingly (1985a:1118-1119) the Mesha Inscription set up about the middle of the ninth century B.C.E. to commemorate the victory of Mesha, king of Moab, over Israel also supports this ideology of a divinely sanctioned war. The concept of the so-called divine war, creates in recent times various problems for theologians and ethicists, yet it must still be recognized that war was a common occurrence, almost a necessary evil, in the ancient world (Mattingly, 1985:1118-1119).

Specifically in the context of Israel one cannot always call on religion to explain every war, but there are a lot of instances where religion played a dominant role. The most devastating time in Israel's history was the defeat that led to the Babylonian exile in 586 B.C.E. It was understood as a withdrawal of God's assistance and the resultant failure of Israel's army to withstand the Babylonian invasion. In the Old Testament the concept of God "using" war to

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<sup>22</sup> Hasel (1982:67) sees war and victory as part of the gifts of YHWH (This forms part of the gift and task section as one of the five major sections that the Old Testament are divided in, according to him).



punish an apostate Israel seems to be a recurring occurrence (Isa 5:26-28; Jer 5:15-17; Ezek 21:1-32; 23:22-28). The principle that God disciplined other nations by means of war can also be seen in the Old Testament (Isa 13; Jer 46:1-10; Nah 2:1-9). This theological interpretation of history was common in other parts of the ancient Near East. Ultimately, the language and imagery of war were employed by the biblical writers to show judgment, rule, power, honour and or defeat (Joel 2:1-11; 3:9-12; Zeph 1:14-18; Rev 12:7-8; 17:14; 19:11) (cf. Alexander, 1980:252; Mattingly, 1985a:1118-1119; Klassen, 1992:868; Römer, 2013:71-86). According to Mattingly (1985a:1118-1119), war was such a familiar occurrence and such a severe matter, whether in reality or in its literary analogies (Pss 18:34-42; 55:21; Eccles 3:8; 9:18).<sup>23</sup>

In the ancient Near East and the Graeco-Roman worlds the weapons, strategies, and tactics used for war were highly sophisticated, specialized and deviated from nation to nation. The methodology of war varied from nation to nation and also from period to period. Nevertheless, some aspects of warfare were universal (Mattingly, 1985a:1119). Looking at how war is understood certain invariables or characteristics that are always present can be deducted. The first is that there are two or more groups involved in war with each other. The second invariable is strategy and method.<sup>24</sup> The third characteristic of war is weapons and armour.

### **2.2.1 The Armies**

The first invariable or characteristic that is always present in war is that there are two or more groups involved in war with each other. They are usually called the armies or soldiers in war. In this, one group will always see the other group as the enemy. If two or more groups ally with each other against another group they are called allies. Each group consists of soldiers that are led by some sort of officer or in ancient times the king (or god/God) would take a predominant role in most instances. The way troops were assembled for battle were by blowing on a war horn, visible signs/signals set on a hill or by messengers that was sent throughout the land and kingdom (cf. Weavers, 1962a:801-805).

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<sup>23</sup> It was also used as a suitable representation for the Christian way of life (2 Cor 10:3-4; Eph 6:11-17; 1 Tim 1:18; 2 Tim 2:3-4; 1 Pet 2:11).

<sup>24</sup> Usually one would talk about tactics in war rather than strategy and method, but for the purpose of this thesis the two are used interchangeable.

Not all nations in the ancient Near East and Mediterranean world had strong armies. Those that can be distinguished are the Egyptians, Assyrians, Phoenicians, Persians, Greeks, and Romans. Most of the ancient Near Eastern and Graeco-Roman armies included two major divisions; the first were foot soldiers and the second horsemen. Many armies, especially the Egyptians and Assyrians, made effective use of chariots. Infantrymen were usually divided into various contingents that specialized in the use of particular weapons. The most popular of these weapons were; bows and arrows, slings and sling stones. According to Mattingly (1985b:1123-1124) some “field campaigns were provisioned ‘off the land,’ the great imperial armies counted auxiliary troops within their ranks whose responsibility it was to provision the troops.” It was this sophisticated logistical system that contributed to the success of Alexander the Great.

In the early days of Israel’s history the men were called to duty by the patriarch or tribal leaders (Gen 14). Tribes were responsible for their own safety and lands. Typically these battles would consist out of plundering, attacks, to repel attacks or to avenge. The spoil of warfare was shared. In later times the tribe started to come together. Even later a tribal council were established that took the lead in battle (Num 27:2) and then came the leaders of the nation (Lev 24:14; Num 27:2). In the times of the monarchy<sup>25</sup> the king that was anointed by God was seen as the leader of the armies (1 Sam 10:1, 24). In the time after the Exile there

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<sup>25</sup> In the Old Testament and in the royal theology of the Old Testament an outline can be seen of how the coronation of a king in Israel’s monarchical period would look like. According to Gerstenberger (2002:180-183) the first thing that must be understood is that although the ceremony was dealt with by people it was not an irreligious occurrence, God is always present in the ceremony. Representing God in war, the new kings’ leaders in war would also be there as he will become their new leader in battle. God stands in close relation to the new king, bestowing indelible character, permanent commission and authorization onto the new king, after he has been anointed. The king becomes the link between God and his people for gifts, blessing, fertility, military strength, inner harmony and justice. The king becomes a political and religious figure, but that does not mean that the state becomes a religious institution. There are a lot of texts and images in the ancient Near East that show the responsibility of the king in a time of war and the power he shares with God, where the king is elevated above his subjects and sat on the throne next to God, as the “throne companion.” This power and responsibility was sometimes exercised by YHWH on the king’s behalf. This can be seen in Ps 110, where YHWH helped and became “a man warrior” of sorts and took the power and responsibility of helping his people, and his representative the king (now the “throne companion”), in war and battle resulting in a military victory and celebration (Hossfeld, *et al*, 2011:144-145).

were no more kings and Israel was now seen as part of the Persian Empire and under their control (cf. Ross, 1960:548-549; Van Niekerk, *et al*, 1969:129-130; Alexander, 1980:252; Wigoder, 2005:98-101). From the Babylonian exile, Israel was predominantly ruled by other nations.

### 2.2.2 Strategy and Method

The second invariable or characteristic is strategy or method. Strategic planning takes usually place before the battle and the method is how this strategy is applied in battle. It consists of the time from prior until after the battle, from the beginning to the end. Part of this process is all rituals connected to any stage of the battle. The king or high ranking officers were the ones responsible for strategic planning around an upcoming battle. The methods used in battle can also be characteristic identifiers of a specific group or groups in a specific region (for instance in die ancient Near Eastern and Mediterranean world). For example, certain groups or nations are known for using specific battle strategies or rituals in showing their victory of dominance over another group.<sup>26</sup> The sending of spies, the planning of the foray, siege and ambush were common strategies (Balchin, 1962:1316).

Before going into battle Israel (in the Old Testament) would seek divine sanction by consulting the Urim and Thummim (Judg 1:1; 20:2, 27, 28; 1 Sam 14:37; 23:3; 28:6; 30:8) or by seeking the acknowledgement of a prophet (1 Kgs 22:6; 2 Chron 18:5). In battle divine aid was further strengthened by the presence of the Ark of the Covenant (1 Sam 4:4, 18; 14:18). Declaration of war was not always a formal occasion, since it would eliminate the element of surprise. Negotiations were sometimes attempted in order to avoid actual war, but the demands was usually so preposterous that war could not be avoided. In most instances spies were sent to determine the strength of the opponents' army and their cities fortifications (Num 13:17; Josh 2:1; Judg 7:10; 1 Sam 26:4). When war started a sacrifice (1 Sam 7:9; 13:9) was made and the army addressed by the commander (2 Chron 20:20) or by a priest (Deut 20:2). The battle signal followed (1 Sam 17:52; Isa 42:13; Jer 50:42; Ezek 21:22;

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<sup>26</sup> A lot of technical skill went into the preparation for and waging of war. In battle the number of soldiers involved in a single battle varied from a handful to many thousands, and the death and devastation caused by war was often enormous (Mattingly, 1985a:1118).

Amos 1:14). Then the actual battle started (cf. Grosheide, 1955:364; Unger, 1957:1162; Weavers, 1962a:801-805).

Different strategies were used to attack, to battle or outwit the enemy. In certain instances the enemy would be attacked from the front and from the rear (2 Chron 13:13); or circumvention was done when they would attack with full strength from the back when the enemy was totally surrounded (2 Sam 5:23). On other occasions a break in the defences was attempted (2 Kgs 3:26); or they would pretend to be fleeing while the rest would set a trap (Josh 8; Judg 20:29; 1 Sam 15:5); or a surprise ambush was planned (Judg 7:16). A dispute could also be settled by using a selection of champions (1 Sam 17; 2 Sam 2:14). Different strategies were used for the siege of a town: a circumvallation was drawn around a city or town (Deut 20:20; Ezek 4:2; Mic 5:1) to cut it off from other cities or towns and to serve as base for the attacking army; then the next step was to throw out “banks” or “mounds” in the direction of the city (2 Sam 20:15; 2 Kgs 19:32; Isa 37:33) to about half the height of the city walls and to erect towers (2 Kgs 25:1; Jer 52:4; Ezek 4:2; 17:17; 21:22; 26:8) from which the archers and slingers could attack; when defences went down battering rams were used to place ladders and destroy the wall (Ezek 4:2; 21:22) after which the foot soldiers could attack. Israel was not known for battles at sea and therefore lacked strategies in this regard (cf. Unger, 1957:1162; Fensham, *et al*, 1972:238-244).

The end of a battle was usually announced by ram’s horn or trumpet. In ancient times the treatment of the conquered army was quite extreme. The leaders and kings would usually be put to death; the dead soldiers’ bodies were plundered (1 Sam 31; 2 Macc 8:27); the ones that survived the battle were either killed (Judg 9:45; 2 Sam 12:31; 2 Chron 25:12), mutilated (Judg 1:6; 1 Sam 11:2); put into captivity (Num 31:26; Deut 20:14); or enslaved. In some instances a great number of the conquered nation would be taken away to the victor’s country. Victory was celebrated by war songs and dances (Exod 15:1-21; Num 21:27-30; Judg 5; 15:16; 1 Sam 18:6-8; 2 Sam 22; Judith 16:2-17; 1 Macc 4:24) and heroes were often the military men and the heroes and warriors were welcomed home with victory celebrations (Judg 11:34; 1 Sam 18:6). Memorials in the form of monumental stones (1 Sam 7:12; 2 Sam 8:13) were erected; the hanging of trophies in their public buildings were also common (1 Sam 21:9; 31:10; 2 Kgs 11:10) (cf. Unger, 1957:1162-1163; Ross, 1960:549; Fensham, *et al*, 1972:244-245). In this process honour was brought to the victors and dishonour to the ones that was defeated.

### 2.2.3 Weapons and Armour

The third characteristic of war is weapons and armour. In ancient warfare a lot of skill went in the production of weaponry.<sup>27</sup> According to Mattingly (1985b:1123-1124) archaeological evidence and artistic representations that relate to military activity helps one to understand that even warfare in ancient times was an art and a science that involved great learning (see Isa 2:4; Mic 4:3). The weapons used by the nations in ancient times were essentially the same, with modifications according to the age and the country. Weaponry can be classified into two groups: offensive weapons (arms) and defensive weapons (armour).

#### 2.2.3.1 Offensive Weapons

Offensive weapons are those weapons that were used in battle to attack or to assist in an attack. The most common and primitive of these weapons was the battle axe. It first started as a club or a bat and later on evolved into an axe that was made out of wood and bronze or metal (allusions to this type of weapons can be seen in Pss 2:9; 35:3; Prov 25:18). One of the most popular offensive weapons was the sword and dagger. The swords length and shaped varied from nation to nation. The kings and officers swords typically looked different from the rest of the soldiers' swords. The sword itself was seen as a symbol of war and slaughter (Lev 26:25; Isa 34:5), divine judgment (Deut 32:41; Ps 17:13; Jer 12:12) and of power and authority (Rom 13:4). The spear and javelin were weapons that were used in almost all the nations of antiquity. The length of the spear also depended on the nation who produced it (Num 25:7; 1 Sam 17:7, 45; 2 Sam 21:19; 1 Kgs 18:28; 1 Chron 11:12; 20:5). It was most of the time made from wood. The bow and arrow was the principle weapon of offense among the Egyptians, Assyrians and also the Hebrews (Gen 48:22; 1 Sam 18:4; 2 Kgs 9:24). The bow was made from wood with a hide string. The sling was one of the most ancient of offensive weapons. As with the bow and arrow, the sling was a common weapon amongst the Egyptians, Assyrians and the Hebrews (Job 41:28). The weapon was made out of a couple of strings of sinew, leather or rope with a leathern receptacle in the middle to receive the stone. The engine and battering-ram were used specifically for the attack on cities and towns. The engines were used for throwing stones and arrows (2 Chron 26:15). The battering-ram was

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<sup>27</sup> Metallurgy was an important craft, especially for the manufacture of weapons, implements and decorations (Noth, 1966:165).

used to breach city walls and to station ladders onto walls (cf. Unger, 1957:89-91; Fensham, *et al*, 1972:245-246; Charley, 1974:83-84; Wigoder, 2005:982). The war chariot or horse chariot was also one of the most effective offensive tactics and weapons (1 Kgs 10:29). The chariot was not used among all of the nations. The chariot also looked different from nation to nation. Three persons usually stood on the chariot. The first was the driver, the second the one holding the shield and the third was the actual warrior that fought (cf. Grosheide, 1955:467; Unger, 1957:189).<sup>28</sup>

### **2.2.3.2 Defensive Weapons**

Defensive weapons or armour were used in battle to protect a soldier against injury. The shield served as the soldier's main form of defence. The shield was made out of different materials (usually wood and leather) and had various shapes and sizes. In Israel there were two varieties of shields. The first was the large shield that was supposed to protect the whole body (1 Kgs 10:16; Ps 5:12). The large shield was carried mainly by infantry man. The second was the small shield, which was used mainly by archers (2 Chron 14:8). The helmet was used to protect the 'head.' A nation could be identified by the look of their helmets as they differ from nation to nation (2 Chron 26:14). The body plate (coat of mail, breastplate or cuirass) was used to protect the chest. They were made from bronze for the leaders and leather for the soldiers (Neh 4:16). These body plates also differ from nation to nation in construction and appearance. The greaves were used to cover and protect the legs. They were used by most of the ancient nations and made most of the time from brass (1 Sam 17:6). Other items of clothing for example the girdle (Isa 5:27) and boots (Isa 9:5) also served an important function in any soldiers' attire (cf. Unger, 1957:91-93; Fensham, *et al*, 1972:246-248; Charley, 1974:82-83).

## **2.3 Language and Imagery of War**

Part of the hypothesis for this study is to establish whether the use and meaning of 'right hand,' 'head,' 'feet,' 'sceptre (staff),' 'washbasin,' 'footstool' and 'garments' and also their social use and context in different ancient Near Eastern and Mediterranean contexts can be

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<sup>28</sup> The work of Weavers (1962b) and Cantrell (2011) can also be consulted on the topic of war chariots.

viewed as part of language and imagery in a context of war and honour as to establish a connection between these psalms as a trilogy and more specifically a trilogy of war. Psalms 108, 109 and 110 are full of metaphors that describe war. Because of this war language and war imagery, it is necessary to determine what qualify as war language and imagery.

### 2.3.1 ‘War Language and Imagery’

In the Old Testament one finds different forms of military or war metaphors (language and imagery), for example: military protection imagery and imprisonment imagery. In the Old Testament military protection imagery can be seen in the ancient Near Eastern ideas of refuge and also refuge in the metaphor of the royal king protecting his country; or God as the king protecting is people; or God the protector as a stronghold or fortress for his people; or God as cover or shelter for his people (Brueggemann, 2008:525-526). This is also seen in Psalms 108, 109 and 110. Imprisonment imagery in the Old Testament is used to evoke different responses, from sympathy for those who are prisoners, to awareness that incarceration may be an appropriate state for some. This imagery can be used to explain the injustice of being falsely accused or the need to be freed from your enemy (Meier, 2008:320-323), as seen in Psalm 109, with the process starting in Psalm 108 and ending in Psalm 110. By understanding war language and imagery, these war images become more comprehensible.

According to Kelle (2008:829) in the wisdom, poetry and writings of the Old Testament, warfare imagery makes use of both practical elements of ancient warfare and ideological aspects of warfare. The practical elements of warfare consist of implements such as weaponry and armour. The ideological aspects of warfare are the conceptions of enemies, victory and defeat. In some of the books of the Old Testament, warfare can be seen as part of historical narratives that is being told, but most often warfare appears in the Old Testament in metaphors and symbols. These metaphors and symbols, as images, can be put together in three basic groups or clusters<sup>29</sup> (Three groups of war language and imagery):

- Warriors and enemies (human or divine).

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<sup>29</sup> Hobbs (1995:260) also uses these three groups, but he calls it “some manageable breakdowns of the language in the New Testament. At the surface level the language is used in three simple descriptive ways. It describes activities in warfare, personnel and weaponry.”

- Experiences of warfare (individual or communal, progress from start to finish).
- Implements of warfare.

These three groups serve as reference to identify warfare and war language and imagery<sup>30</sup> in this study. If one or more of these are present in a specific text it helps to show that war language is present, whether it is on a practical or ideological level. Each specific text presents off course its own context and this will also help to establish, even if one or more of the three war language and imagery groups are present, whether the war language and imagery present functions as a description of war or as metaphor for some other situation or context. Thus war language and imagery can be present even if the context does not use it to describe a war or some form of warfare (whether it is physical or metaphorical). These three groups are also used in comparison with the three invariables or characteristics that are always present in war (armies - warriors and enemies; strategy and method - experiences of warfare; weapons and armour - implements of warfare).

Hobbs (1995:260-262) helps to refine the use of war language even more when he gives three characteristics of war language and imagery<sup>31</sup> that will help to identify the three groups of war language and imagery more effectively. The first characteristic is that most war language and imagery are *referential*. It is language and imagery that is descriptive of soldiering, soldiers, war and war-waging and also the weapons used in war. The second characteristic is that this language is used in an *illustrative* way. The third characteristic is that this language is *metaphorical* most of the time. It is interesting to note that a typical war metaphor has a strong emphasis on: the outer, visible aspects of a person's (the warriors) behaviour and demeanour; on boundary control (those who are on the inside and outside group, this is valid for the enemy and the warriors own group); and on heroic suffering (this includes the duty of the warrior) (Hobbs, 1995:266-267).

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<sup>30</sup> It is important to note that for the purpose of this study; 'war language' and 'war imagery' can be used interchangeable and that in the context of this study the one imply the other.

<sup>31</sup> Adams (1991:87) gives three characteristics when it comes to the imprecatory psalms understanding of war (it also resembles the stages of war, part of the experiences of warfare): the first thing that happens is that executing vengeance on the nations take place (declaration); secondly the binding of the kings of nations with chains (war); thirdly the carrying out of the sentence written against them (victory, is shown).



One cannot talk about the imagery of the psalms in the Old Testament without talking about metaphors.<sup>32</sup> It is one of the strongest forms of expression in Hebrew poetry; therefore it is not strange that imagery in the psalms is portrayed by using this literary form. Recent scholarly discussions on the topic of metaphors in the psalms can be summarized under the following three points of view: Semantics and Pragmatics (closer look at the cultural and social context of the metaphor, this includes the iconographic of the ancient Near East), Cognitive linguistics and thirdly Intertextuality (metaphors have a chronological aspect and appear on a timeline) (Klingbeil, 2008:622). A feature of poetry in many cultures is the use of imagery, a word picture. The two most common types of comparison are a simile and metaphor. The difference between the two is that a simile is an explicit comparison, while with the metaphor the two things being compared are simply equated with one another without using the words “like” or “as.” In poetry the imagery of the metaphor can be used for different reason for example: to make an emotional impact; to show more than one meaning; to aid the terseness of Hebrew poetry (Lucas, 2008:522-523). The metaphor helps to look at a thing or an object of something differently. The language and imagery of the metaphor must be taken seriously as indicators of the social values of the ancient Near East and Mediterranean world. The reason for this is because they are the means of self-definition (Hobbs, 1995:265). The language and imagery of war is best illustrated by the metaphors used in Psalms 108, 109 and 110.

### **2.3.2 Social Value of ‘Honour and Shame’**

When one takes the language and imagery of war seriously as indicators of the social values of the ancient Near East and Mediterranean world then it is important to note which of these values have an impact on the language and imagery of war. For the purpose of this study’s hypothesis the social value of honour and shame needs to be explained.

A general quality and direction of life that men and women are expected to show in their behaviour is called a ‘value.’ A value thus refers to the quality, goal or purpose of human behaviour in general or any aspect of human behaviour. Every culture displays certain

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<sup>32</sup> The study on the use of metaphors is rather complex and therefore it is important to note that it is not the purpose of this study to exclude any discussion on the topic, but to take note of its complexity, therefore a further discussion on the topic in the psalms the works of Van Hecke (2005; 2010); Brown (2010), Eidevall (2010), and Grohmann (2010) can be consulted.

general boundaries and within such boundaries certain qualities and directions of living (human behaviour) must take place. Thus a value is defined in institutions', human culture contexts. There are primary (core) and secondary (peripheral) values. The primary values are those values that are expected in all human interactions, for example; honour and shame. Secondary values are values that are specific to given interactions. One of the purposes of the secondary value is to preserve the primary value, in other words if the secondary value is not done it can bring harm to the primary value (Pilch, *et al*, 2000:XV-XXI). The hands, 'head,' and 'feet' are part of the secondary values. It plays an enormous role in the primary (core) value of 'honour and shame' (Pilch, *et al*, 2000:98).

### 2.3.2.1 'Honour and Shame'

Honour and shame played an important role as a primary value (probably the most important value) of the ancient Near East and Mediterranean worlds. The four social institutions of politics, economy, religion and culture (*familia*) were greatly influenced by honour and shame. In ancient times especially the family (culture) played an important role. The reason for this was because the people of the ancient Near East and Mediterranean were group orientated. The group had the final say in most matters of social living, therefore honour and shame played an important role as it determined whether one brought honour or shame (in a negative context) to the family or group (Van Eck, 1995:165-168). Honour was seen as a claim to worth that needed to be confirmed by the public. Shame was seen as a public denouncement of someone's claim to honour. It meant that your claim to honour was not successful and could even mean that one was pushed out of (or ignored by) the group. To be shamed was always seen as negative, but to have shame was seen as something positive because it showed that you were concerned about your honour (Pilch, *et al*, 2000:106-107).

Honour was seen as a group value. Your relationship to the group helped to strengthen your claim to honour (Pilch, *et al*, 2000:106-112). If one was born in an honourable home you would inherit that honour. Honour and shame as a value was relevant for both man and woman in ancient times. As long as you as a person have fulfilled your duty, you had honour, if not you would lose honour. Honour was associated with strength, power, generosity and wisdom. Not to have honour was associated with weakness, covertness and a lack of generosity.

Honour was seen as male and shame (to have shame is positive, to be shamed is negative) as female, because men lived outwards in public and woman lived inward (at home). A woman that has shame brings honour to her husband. The honour of a woman (positive shame) was symbolized through privacy in the home and personal sexual integrity. A person's identity was measured to the group one belonged to. It was thus possible for the group to place an enormous amount of pressure on an individual. Therefore the fear of bringing shame to the group was immense. The fear of shame or dishonour therefore served as a social control to make sure that aggressive or unwelcomed behaviour was kept at bay; also to keep and protect the social community; and served as a way to dominate and rule over others (Van Eck 1995:166-168). Bringing shame over yourself meant to bring shame over your group. If the leader of a group (the king representing the group or nation) was shamed the entire group was shamed (Van Eck 1995:166). Israel's claim to honour was their special relationship with YHWH. A national defeat was seen as God leaving the nation, bringing shame over Israel (Pilch, *et al*, 2000:106-112; cf. Malina, 2001:27-57; DeSilva, 2008:287-300; Crook, 2009:591-611).

One of the most important elements playing a role in honour and shame is one's identity. An honourable person's claim to honour was proof of his or her special relationship with God. If awful things would happen, it would be proof of the lack of a relationship with God. Shame also came in the shape of public indecency. In certain circumstances when a person's clothes were taken from them it was to bring shame over him or her. Exile due to war would also mean shame for a person and a group (Pilch, *et al*, 2000:106-112). It can be noted here that one can also talk about political shame. Political shame occurred when someone was caught by an enemy force and due to that fact brought shame over his group and people. The person was even further shamed when his clothes were removed and had to walk naked or was tortured (Van Eck, 1995:166-168). Honour was something that could be claimed or gained; therefore it was something that had to be protected.

### **2.3.2.2 Ascribed and Acquired Honour**

Honour in the ancient Near East and Mediterranean world was gained in two ways. The first as stated above was to inherit honour also known as ascribed honour. If one was born in an honourable home you would inherit that honour. The second way was to acquire honour. Every person had honour and also a specific amount of honour, therefore another person

could take a person's honour. The way in which someone's honour was acquired was through Challenge and Riposte (Malina, 2001:32-33; cf. Van Eck, 1995:165-166; Malina, *et al*, 2003:325).

### **2.3.2.3 Challenge and Riposte**

To acquire someone's honour a challenge was made and a response needed. That what was challenged was a person's honour. To receive someone's honour meant that another person had to lose their honour. The challenge for someone's honour usually took place in public and had three stages. In the first stage the challenge was made through the use of some form of action whether through the use of words, a symbol (body language) or both. The second stage was the perception of this message by both the one being challenged and the public. The third stage was the reaction of the person on the receiving end and also the evaluation of the reaction by the public. The challenge was then claimed to enter the space of another. This claim may be positive (to gain from that person) or negative (to dislodge a person, in war one would dislodge a person by sending them into exile or by shaming them). A challenge can only be made by a person (or group) that is on the same level of importance or status (cf. Van Eck, 1995:165-166; Malina, 2001:33-36; Malina, *et al*, 2003:334-335; 2006:334-335).

### **2.3.2.4 Defeat**

Defeat must be understood in the context of honour and shame in the ancient Near East and Mediterranean worlds as a secondary value. If one defeats another in battle or war, one gains or enhances one's honour, relative to the person or nation that has been defeated. To be defeated means to be shamed (negative). Defeat can happen when one has failed (literally or even an emotion of failure) or are conquered by another (Ford, 2000:45). Thus according to Ford (2000:45): "to be defeated is to be dishonoured, to be reduced to shame, to become a nonentity, and therefore to be in the condition of life most despicable in the eyes of the vast majority of Mediterranean peoples." Graphically, defeat is also depicted by certain action that is done by the conqueror to the one that has been defeated. By these actions the defeated individual, group or nation are shamed further and their status reduced to that below of a human. What the conqueror is trying to attempt is to create a reversal in status, from honour to shame for the defeated and more honour for the conqueror. There were a number of ways how this was achieved, mostly it was an action done to the physical body and all that it

symbolized. This varied from nation to nation in antiquity, but there were also strong resemblances between the different nation's approach to doing this, especially between the Egyptians', Assyrians', Babylonians', Persians' and their influence on the Hebrews. The social, cultural and religious status of the defeated was destroyed. In this process, and even more when they were sent into exile or deportation, the familial and kingship boundaries and spaces of a nation were destroyed (Ford, 2000:45-46). The result of this is the annihilation of all sacred spaces for that individual, group or nation. To restrict social space the victim in certain circumstances was imprisoned, fettered or placed in the stocks. In this process the victim's life was put in a state of ritual impurity. As a further insult prisoners in certain circumstances would be put in the dark, as darkness was associated with malicious powers. By removing the clothing (or by putting them in clothing of a lower status) of a victim even further shame was brought to a victim. Clothing was seen as part of a person's personality as are possessions, thus by taking it away, the honour of that person decreases. The 'head' of a person was seen as the symbol of authority, by shaving the 'head,' stepping on the 'head' or the decapitation of a person's 'head' is an absolute symbol of shaming and removing that person's honour and publicly disgracing him or her (Ford, 2000:46; cf. Finney, 2010:31-58). Even a person's diet was used to shame a person further, when the dietary laws of a person were not observed as it would have been in a free non defeated state. Some cultures put their victims through even more physical abuse and violence, such as scourging or a ring in the nose. Although physical shame was the most prominent way to shame a person, the conqueror often tormented the victim even further with mockery, gloating, and malicious glee. This verbal abuse is important to the ancient Near Eastern and Mediterranean person because "a word is dynamic, creating what it names" (Ford, 2000:46). The defeated were often cursed by the victor. The curse was seen as a withdrawal of divine vitality and strength (Ford, 2000:46; cf. Wright, 2009:433-473).

### **2.3.2.5 Domination Orientation and Power**

Domination orientation and power are secondary values that impose sanctions of power in order to gain the primary value of honour. As in the previous section of defeat (2.3.2.4), these sanctions include physical force, pain, violent expulsion, and death. The sole purpose of domination and power is to gain honour. The way in which these values are realized is by subjecting others (Pilch, *et al*, 2000:48-49). This is seen especially in the use of the body where one person is dominated by another through the use of their body, for example to put

one's 'feet' on another's 'head.' To have power over an individual, group or nation is to control their behaviour (Pilch, *et al*, 2000:158).

## 2.4 Synthesis

In the beginning of this chapter a definition on the meaning and understanding of 'war' was formulated. In this process certain invariables in war was identified. These invariables helped in the formulation of 'war language' and 'war imagery' (war language and imagery) for this thesis. Part of war language and imagery was to describe and formulate the use and importance of 'honour and shame' connected to the language and imagery used for war. In this process an understanding of honour and shame for war language and war imagery was formulated. This will be used throughout the study to help identify these concepts in Psalms 108, 109 and 110 and to show a connection between these psalms due to one or more elements of these concepts as a connecting factor between these psalms in using the words 'right hand,' 'head,' 'feet,' 'sceptre (staff),' 'washbasin,' 'footstool' and 'garments.'

War starts when conflict between two groups cannot be resolved by a non violence approached. In its definition it is a battle with arms between two groups, where lethal violence is used to force one to do the others will. The term war is used to describe the battle situation between the groups as well as the time period for the battle from beginning to end. In the Old Testament the predominant word for war in Hebrew is מִלְחָמָה. War was seen as a symbol of destruction, death and carnage. In ancient times two types of war can be distinguished: The first is where a group needs to defend itself or where a group wants to expand their territory. The second type was "holy wars," these wars were compulsory for the entire group or nation. The methodology of war varied from nation to nation and also from period to period. Nevertheless, some aspects of warfare were universal. Looking at how war is understood certain invariables or characteristics that are always present was deducted. The first is that there are two or more groups involved in war with each other. They are usually called the armies or soldiers in war. In this, one group will always see the other group as the enemy. If two or more groups ally with each other against another group they are called allies. Each group consist out of soldiers that are led by some sort of officer or in ancient times the king would take a predominant role in most instances. The second invariable is

strategy and method. Strategic planning takes usually place before the battle and the method is how this strategy is applied in battle, it consists of the time prior and after the battle, from the beginning to the end. Part of this process is all rituals connected to any stage of the battle. The third characteristic of war is weapons and armour. Weaponry can be classified into two groups: offensive weapons (arms) and defensive weapons (armour).

Part of the hypothesis for this study is to establish whether the use and meaning of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ and also their social use and context in different ancient Near Eastern and Mediterranean contexts can be viewed as part of language and imagery in a context of war and honour as to establish a connection between these psalms as a trilogy and more specifically a trilogy of war. Psalms 108, 109 and 110 are full of metaphor’s that describe war. Because of this war language and war imagery, it is necessary to determine what qualify as war language and imagery. In the Old Testament one find different forms of military or war metaphors (language and imagery). It was concluded that three groups of war language can be identified: implements of warfare; warriors and enemies (human or divine) and experiences of warfare (individual or communal, progress from start to finish). Furthermore, if one or more of these are present in a specific text it helps to show that war language is present, whether it is on a practical (physical) or ideological level and that each specific text presents its own context and that this will also help to establish whether the war language present functions as a description of war or as metaphor for some other situation or context. Thus war language can be present even if the context does not use it to describe a war or some form of warfare (whether it is physical or metaphorical).

When one takes the language and imagery of war seriously as indicators of the social values of the ancient Near East and Mediterranean world then it is important to note which of these values have an impact on the language and imagery of war. For the purpose of this study’s hypothesis the social value of honour and shame needed to be explained. Honour and shame played an important role as a primary value (probably the most important value) of the ancient Near East and Mediterranean worlds. The four social institutions of politics, economy, religion and culture (*familia*) were greatly influenced by honour and shame. Honour was something that could be claimed or gained; therefore it was something that had to be protected. Honour in the ancient Near East and Mediterranean world was gained in two ways. The first was to inherit honour also known as ascribed honour. The second way was to

acquire honour. The way in which someone's honour was acquired was through challenge and riposte. Several secondary values concerning honour and shame also needed to be understood. The first was defeat: If one defeats another in battle or war, one gains or enhances one's honour, relative to the person or nation that has been defeated. To be defeated means to be shamed (negative). The second was domination orientation and power. Domination orientation and power was to impose sanctions of power in order to gain the primary value of honour. As with defeat, these sanctions include physical force, pain, violent expulsion, and death.

This chapter has served as the starting point and basis of this study. The definitions and uses formulated in this chapter is used throughout the study to see whether 'right hand,' 'head,' 'feet,' 'sceptre (staff),' 'washbasin,' 'footstool' and 'garments' helps to understand the meaning, use and development of the language and imagery from Psalms 108-110 in a context of war and honour. This connection will help to establish Psalms 108-110 as a trilogy of war and honour.



## CHAPTER 3

### A TERMINOLOGICAL EXPOSITION

#### 3.1 Introduction

When one reads Psalms 108-110 one can observe certain language and imagery that repeats itself. In this repetition one can identify certain terminologies associated with the language and imagery (metaphors). These terms may also strengthen the war and honour imagery in these metaphors and the possible development of this imagery through these psalms. It is therefore important to form a better understanding on the use of these terms that is used to describe this imagery as it plays an important part in establishing Psalms 108-110 as a trilogy of war and honour. These terms can be identified as ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments.’<sup>33</sup> Therefore, this chapter investigates these terms in an intertextual analysis. The intertextual analysis pays attention to similarities with different texts in the immediate context. The definitions, concepts and analysis made in this chapter form the starting point and basis for understanding these terms in this study.

#### 3.2 ‘Right Hand,’ ‘Head’ and ‘Feet’

‘Right hand,’ ‘head’ and ‘feet’ appear to be key terms used in the language and imagery throughout Psalms 108-110 (strong anthropological<sup>34</sup> imagery). It is therefore necessary to

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<sup>33</sup> It is important to repeat here that in this study ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ and ‘footstool’ each represents a specific translated Hebrew word in Pss 108, 109 and 110. ‘Garments’ in this study is used as a collective term for a variety of clothing imagery that is used throughout Pss 108, 109 and 110 and must thus not be understood as representing one specific translated Hebrew word in Pss 108, 109 and 110.

<sup>34</sup> Anthropology is the study of humankind, the doctrine of humankind. To study anthropology one must take into consideration that anthropology must be understood in each unique case and also to take into account the different societies and cultural changes as well as human complexities produced in a specific text. This is important as Gerstenberger (2002:300) illustrates this point by using Gen 1:27. According to this verse, humans were created “man and female”. He makes the point that our understanding of men and women are different from the time and cultures in the Bible, specifically the Old Testament. In the Old Testament men and women do not function as equals in society. Today equality of sexes is in most cultures part of everyday life. It is therefore important to understand that time and culture plays a huge role and that an Old Testament model of

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humankind cannot be applied to modern times and vice versa. One may not transfer our modern situation, ideas and understanding of humankind onto a text of the Old Testament. The work of Wolff (1974), Janowski (2003), Malina and Rohrbaugh (2003), and also the work of Coetzee (2003, 2004, 2005, 2007a, 2007b, 2008, 2009) and Johnson (1987) will present a better understanding on Old Testament anthropology and what is understood under a bodily interpretation. In his book *Anthropology of the Old Testament*, Wolff (1974:1-4) makes the point that in Biblical Anthropology, it is not only the difference in time and culture from then till now that have to be considered, but also the Old Testament (and New Testament) itself. When studying anthropology in the Old Testament one would find that the Old Testament itself does not give only one specific view on human anthropology, rather that each text within the Old Testament gives an insight into it. When studying a specific text, it is clear to Wolff (1974:1-4) that a meaning and function for Biblical anthropology will arise and that it will give an insight into the nature of humankind. One must go into a dialogue with the text, asking the question of what can be learned about humankind in this text and how it helps to understand human nature. Wolff's (1974:3) point of departure for Old Testament anthropology as a method is as follows: "Biblical Anthropology as a scholarly task will seek its point of departure where there is a recognizable question about man within the text themselves." To help in the formulation of these questions, the three sections that Wolff (1974:4) divides his anthropology into can serve as a guide to prevent, as he puts it "not to be guided by questions which are alien to the Old Testament." The first section is called "the being of man." In this section the focus falls on Hebrew names for man's organs, limbs, and his appearance as a whole. The second section he calls "the time of man." It focuses on the understanding that humans exist in time. Already stated above, time and culture change and therefore have an impact on humans and their way of living and understanding their surroundings and therefore time is related to anthropology. The last section is called "the world of man." This section focuses on humankind that lives in the creation of God as is part of this creation and is also created in the image of God. When looking at what can be understood under Old Testament anthropology Janowski (2003:1) starts with the question: "What is a man (human or person)?" Janowski (2003:1) argues that the human sciences have always asked the question on what and who are humankind; and that new images are created in accordance with specific needs in a specific time in answering this question. In the same way the question can be asked in Biblical anthropology, wherein a specific viewpoint is followed, without being in direct conflict or losing contact with other sciences asking the same questions. What is intended when talking about the Old Testament person, his or her needs, his or her expectations and his or her passions? Is it at all possible to create an image of humankind from the Old Testament (Janowski, 2003:1)? The problem already arises when one looks at the term "man," because it indicates the existence of certain fundamental anthropological certainties or invariables that stayed the same over time and space. In the same sense as nature and society, images of humankind are bounded to historical change and development. An Old Testament anthropologist that takes this into account, can then built his or her conclusions on historical anthropology (Janowski, 2003:2). Historical anthropology has its origins in Germany and looks at the principal way humans are historical. It represents the true human in his or her manners, thoughts, emotions and sorrows in the centre of the analyses and raises the awareness of the historical and cultural reality and diversity of human life (Janowski, 2003:5). The object of the historical anthropology, according to Janowski (2003:6), will be to look at the historical and cultural variables to establish the invariables of human behaviour: conduct, thoughts, emotions and sorrows. This differs from traditional

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philosophical anthropology and the question to the nature and purpose of humankind's existence. At the end of an obligation to an abstract anthropological norm, the time has arrived for results from the human sciences and also from the historical-philosophical founded anthropological-critic to come together for new paradigmatic questions. This is where the Old Testament sciences can contribute in perspectives and results that can lead to change in present problems. Anthropological questions are therefore according to Janowski (2003:6), a suitable starting point. In studying the Old and New Testament person Malina and Rohrbaugh (2003:419) formulates the body in terms of a "three-zone personality." In terms of this form of bodily interpretation, the body is understood in the Mediterranean world in terms of what "anthropologists have called the zones of interpretation" (Malina, *et al*, 2003:419). The body, in the Greco-Roman world, was thought of in three zones that made up the human person. The first zone is the zone of emotion-fused thought. This includes will, intellect, judgement, personality and also feeling - all understood collectively. The eyes and the heart are especially important here. The second zone is the zone of self-expressive speech. This includes communication, particularly that which is self-revealing. It is about listening and responding, therefore the mouth, ears, tongue, lips, throat, and teeth are especially important here. The third zone is the zone of purposeful action. This is the zone of external behaviour, or the interaction with the external environment. The hands, feet, fingers, and legs are especially important here. The human person and human activity can be explained in terms of any particular zone or all three zones (Malina, *et al*, 2003:419). A bodily interpretation, according to Coetzee (2004:522), would be to look at a human body as a three dimensional container (or rather containers). This means that when one looks at the body, one must think in terms of containment and boundedness. As a container certain things can be put into the body, for example food, water and air. Or things can be taken or emerge from the body, for example, food, water, air and blood. This view of containment can also be experienced as a constant physical containment due to our surroundings (Coetzee, 2004:522; also Johnson, 1987:21). For example, we move into and out of buildings; we put or take off clothes; we go in and out of cities and numerous kinds of other bounded spaces. It is not only the things we put in or take out of our body that are experienced, but also the experience of putting things into or taking things out of objects; for example, pouring sugar into a cup and out of a container. According to Coetzee (2004:522) the three dimensional enclosure is experiences that you as a person can notice, they are observable. According to Coetzee (2007:321-322): "All human experience is incarnated and all meaning, imagination and reasoning to grasp the world as reality, is bodily based and not only an objectivistic activity of the brain. It is through the perceptual organs that we perceive the world around us and it is through the body that we respond to what we perceive. Our emotions and desires are completely bodily based, and are mostly directly linked with our inner body, which contains organs such as the liver, heart, lungs, digestive system, nerve system, blood system, glands, the womb, etcetera. While the body is the centre of one's world and is one's inescapable presence, the body is simultaneously characterized by absence. While listening to a concert, I am not aware of my body." They are spatial and temporal organizations that are the result of a bodily interpretation, more specifically, a "bodily image schema for physical containment" (Coetzee, 2004:522). It is therefore important to understand that this form of interpretation from an in-out orientation must be understood from the perspective of spatial boundedness. The same can be said about an up-down orientation or rather a vertical schema. These orientations or interpretations of our body give, according to Coetzee (2004:522), coherence and structure to our experiences as humans. The consequences of these "recurring experiential image

investigate the meaning and use of ‘right hand,’ ‘head’ and ‘feet’ as part of an intertextual analysis.

### 3.2.1 ‘Right Hand’

The Hebrew word used for ‘right hand’ in Psalms 108, 109 and 110 is יְמִינֶיךָ meaning right (side) or ‘right hand.’<sup>35</sup> According to Holladay (1988:136), יְמִינֶיךָ means ‘right (side)’ and ‘right hand,’ it can also be translated as meaning ‘to the right,’ ‘on your right,’ ‘oath’ (for example in Isa 62:8 God swears by his ‘right hand’) and with ‘south’ (meaning that on your right side is the south or to the south, on the south side, or from the south). Gesenius (1977:411-412) translates יְמִינֶיךָ as meaning ‘right,’ ‘right hand,’ a ‘situation on,’ or the direction toward the right (cf. Jastrow, 1950a:580; Sivan, *et al*, 1975:305). Feyerabend (1987:127) also translates it as ‘right side,’ ‘right hand,’ the ‘south’ and ‘prosperity.’ The use of ‘right hand’ can be used literally or metaphorically (Litwak, 2009:807).<sup>36</sup>

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schematic structure for in-out orientation include” (Coetzee, 2004:522-523): the feeling of protection, this comes from our resistance to external forces; the feeling of a relative fixity of location or restriction; and the accessibility or inaccessibility to the view of observers.

<sup>35</sup> The LXX translation of Pss 108, 109 and 110; δεξιός can be translated as ‘right’ or ‘right hand.’ The same word is also used in the New Testament for right or ‘right hand.’ In the LXX it is used as an adjective and occurs two hundred and twenty eight times. It appears fifty five times in the Torah, forty three times in the Early Prophets, twenty nine times in the Later Prophets, fifty eight times in the Writings (excluding 1 and 2 Chron) and forty three times in the books which do not appear in the Hebrew Bible. In Ps 89(90):12 in the LXX an example can be seen where the LXX passage’s use of δεξιός differs from the Hebrew text. The Greek differs from the Hebrew and in this case the difference can be explained on the level of the writing, reading, or hearing of the Hebrew word, or as an error in the transmission of the Greek text (Lust, *et al*, 2003:electronic edition). δεξιός represents יְמִינֶיךָ in the LXX, except in 1 Kgs 2:42. There are also two examples where the LXX makes the use of δεξιός more explicit by translating יְמִינֶיךָ as *cheiros dexios* (Gen 48:14; Exod 15:6). Where יְמִינֶיךָ is also used to indicate direction this use is also seen in the LXX with δεξιός (although not explicitly). In the New Testament δεξιός loses its directional use except under the influence of the LXX (Putnam, 1997:469).

<sup>36</sup> The Greek word for ‘right hand’ is δεξιός. Abbott-Smith (1964:101) define δεξιός as meaning the ‘right,’ ‘on the right hand,’ ‘in the right hand’ (as a place of honour in the Messianic Kingdom) and the ‘right side.’ According to Liddell and Scott (1959:179) δεξιός also means on the ‘right hand,’ on the ‘right side,’ ‘the right’ (the right side of an army), ‘towards the right.’ A further meaning given by them is that δεξιός is connected to fortune, meaning good or bad luck. This interpretation was also seen with the Hebrew word יְמִינֶיךָ. It is interesting to note that both Abbott-Smith and Liddell and Scott do not give the meaning “to the south side” to δεξιός as it

One of the key aspects to identify the meaning and use of ‘right hand’ is to understand it in the broader understanding and use of ‘hand’ in general.<sup>37</sup> According to Jenni and Westermann (1984:134), the “negotiation of *ntn* requires special treatment with respect to body parts, which lead to a number of idiomatic expressions (the Hebrew equivalent of *nadanu sepe* ‘to push along/break up’ is not *ntn roegal*, but *ns’ roegal*, see Gen 29:1). More often *ntn* is used together with *jad* ‘hand’ (as object of the verbum): ‘to stretch out the hand’ (Gen 38:28); ‘to give the hand,’ as sign of friendship (2 Kgs 10:15), or as sign of a commitment entered into Ezra 10:19, above all with agreements and alliances (2 Chron 30:8; Ezek 17:18; Lam 5:6; *Verheißung und Gesetz* [Promise and Law], and the expression *tq’ kaf* ‘give a handshake’ as a sign of the guarantor in Prov 6:1; 17:18; 22:26). It can also be used as a sign of trust, compare *ntn jad tahat*, meaning ‘to pledge yourself to someone’ (1 Chron 29:24, *ntn jad* ‘to shake hands’ as sign of surrender in Jer 50:15, and *ntn jad be* ‘lay hand on’ in Exod 7:4). Very important is the usage *ntn bejad*, which can have various meanings: ‘to give into the hand,’ ‘deliver’ (Gen 27:17; Deut 24:1.3; Judg 7:16), ‘to make available’ (Gen 9:2; Exod 10:25), ‘to commission’ (2 Sam 16:8; 2 Chron 34:16; Isa 22:21), ‘to entrust the

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was given to the Hebrew word יָמֵי, this is because δεξιός was not used to show the directional use as part of the temporal dimension as found in the Old Testament. A metaphorical meaning of dexterous or ready (the mind is sharp, shrewd or clever) is also given to δεξιός. In the New Testament δεξιός was used primarily as a theological reference as a position of honour and glory, especially at the ‘right hand’ of God. The ‘right hand’ of God is a symbol of divine power (Grundmann, 1966:37). The right side was also seen as the favoured and superior side. The right side is here also the side of blessing. In some New Testament texts the right side can become an option, although the right side is usually the better side (Putnam, 1997:470). Paul also received the “right hand of fellowship” (Gal 2:9), showing a certain type of partnership. In Revelation the ‘right hand’ is a sign of authority (Rev 1:16) (Litwak, 2009:807). The good must go to the right and the bad to the left. ‘Right hand’ and left hand becomes a sign of completeness or totality in the New Testament (Ryken, *et al*, 1998:728). According to Grundmann (1966:38-40) the two main uses of δεξιός in the New Testament are: the great judgment, where Jesus will divide men at the end of days; it becomes an expression of the exaltation of Christ (to the ‘right hand’ of God). Stander (2000:183-184) shows that later in Christianity the hand became one of the most prominent symbols in the church. As a symbol it meant the following: an open hand showed the suffering of Christ, because he was slapped during his trial (based on John 18:22-23); Hands that were washed showed innocence (based on Matt 27:24); the putting together of hands during a wedding showed unity; the lifting of the hands showed blessing.

<sup>37</sup> It must be remembered that in the Old Testament the Israelites understood a person as a psychophysical organism. This means that the hand must not only be understood as an instrument of the self, but that it also thought of as revealing psychical properties and all of its various postures and actions that also reveal the various moods, feelings, aspirations and desires of an individual person (also the group) (Hastings, 1963:363).

care, the welfare’ (regarding the supervision) (Gen 30:35; 32:17; 39:4; cf. *nin ‘al jad* in the same sense Gen 42:37; Esth 6:9), militaristically ‘to place under command’ (2 Sam 10:10; 1 Chron 19:11).”

In Psalm 10:14 *latet bejadeka*, according to Jenni and Westermann (1984:134), would “indicate as ‘to lay it in your hand,’ and as ‘to take it in your hand,’ but which rather means ‘to entrust it to your care.’ On the usage *ml’ pil jad* ‘to fill the hand,’ which elsewhere refers to the inauguration of Levites and priests, it has also been remarked that it has nothing to do with consecration in 1 Chronicles 29:5 and 2 Chronicles 29:31, but mean ‘to fill the hand’ (for).”

Jenni and Westermann (1984:366) argues, that the “expression *ntn bejad* is, however, particularly used in the military and legal field and means the surrender or delivering (abandonment) of a person or a thing into the hand of another: YHWH gives their enemies into Israel’s hand Deuteronomy 7:24, 21:10; Joshua 21:44; Judges 3:28; or also the land Joshua 2:24; Judges 1:2, 18:10; Dagon gave Samson into the hand of the Philistines (Judg 16:23); somebody was given into the hand of the avenger of blood (Deut 19:12); the prophet Jeremiah into the hand of the people (Jer 26:24; 38:16), also one can compare the synonyms *ntn bekaf* ‘deliver to the hand’ (Judg 6:13; Jer 12:7) and the expression of submission *ntn tahat kappot raglajim* ‘to put under the soles of the feet’ (1 Kgs 5:17). With regard to the various uses of *ntn bejad* as a general-purpose phrase, it seems incorrect to view it as either ‘formula’ (alternative translation: wording/set phrase), ‘surrender-’ or as ‘transference’ formula.”

Jenni and Westermann (1984:366) says, that the “typical compound *maase jad (djim)* ‘work of the hands’ appears in the Masoretic Text of the Old Testament fifty four times (fifteen times it is about YHWH). Only in a few places is the compound not theologically qualified. The works of one’s (human) hands is an object of the blessing of YHWH, of His wrath/anger, of His vengeance (see also Conner, 1992:18). Especially in deuteronomistic and deuteronomistically marked language, *maase* is used in the idols polemic in conjunction with *jad* ‘hand’ or *haras* ‘craftsman’ – increased in the expression *maase jede adam* or *haras* – and contemptuously expresses the nullity of the heathen gods and images: ‘sorry effort of human hands’ (Deut 4:28; 27:15; 2 Kgs 19:18; 2 Chron 32:19; Pss 115:4, 135:15; Isa 37:19; cf. Isa 2:8; Jer 1:16; 25:6-7; 44:8; Hos 14:4; Mic 5:12). These are works of ridicule (Jer 10:15=51:18), their deeds are void (Isa 41:29, except this refers to the *maasim* of the gods).”

In the following figurative word compounds Jenni and Westermann (1984:775) argues, that the “original, concrete meaning is still recognisable: *rum q.* in conjunction with *jad* ‘hand’ (as symbol of might and power) gives the meaning ‘to be mighty/powerful, to triumph’ (Deut 32:37; Mic 5:8; cf. also *bejad rama* ‘with a high hand’ Exod 14:8; Num 33:3). *Rum hi. jad be* ‘to raise your hand against’ (1 Kgs 11:26), originally means ‘to raise the hand for a (death) blow,’ but then transferred the meaning to the ‘going over to attacking someone.’ For *bejad rama* ‘intentionally,’ cf. *zeroa rama* ‘an upraised arm’ (Job 38:15 refers to the arrogant, outrageous attitude of the *resaim* ‘godless’).”

The hand is the part of person that, in all his or her acts and deeds, is involved the strongest. In visual, expressive speech hand can stand for the whole person, to require from my hand is to require from me (Gen 31:39). The hand is as the person clean (Job 17:9), innocent (Gen.20:5), or full of injustice/wrong, blood or sacrilege (Job 16:17; Ps 7:4; Isa 1:15). He who accepts no bribery, in his hand nothing is found (1 Sam 12:5). What a person does or achieves is the work of his or her hands (Deut 2:7; Ps 90:17), he or she eats the labour of his or her hands (Ps 128:2), and when God through storms force him or her to inaction, God keeps everyone’s hand locked/sealed (Job 37:7) (Rienecker, 1967:539).

According to Rienecker (1967:539), “creation is called the work of God’s hands (Ps 8:7), which made and prepared humans (Job 10:3, 8). Therefore humankind’s time is in God’s hands (Ps 31:16), in which the one who prays entrusts his mind (spirit). No one can grab out of God’s hand those whom he holds (John 28:10, 11) and whom the angels carry/bear up on their hands (Ps 91:12). With a mighty hand the Lord lead his people out of slavery (Exod 13:3), and He showed his hand in Egypt (Exod 7:4). He saves from the hand of the enemy (Gen 32:12[11]), yet it is terrible to fall into his hands (for judgement, Heb 10:31), although still better than into the hands of men (2 Sam 24:14). God abandons (relinquishes) by withdrawing or dismissing his hand (Num 14:34; Deut 31:6), and to punish he turns it against a person (Isa 1:25; Amos 1:8) and stretches his hand over people and nations (Ps 81:15; Ezek 38:12). Yet also in helping, he turns it to the unimportant little ones (Zech 13:7). Revelatory and powerful does the hand of the Lord come upon the mind/spirit of the prophets (1 Kgs 18:46; 2 Kgs 3:15), but likewise as punishment over the false prophets and soothsayers (Ezek 13:9; Acts 13:11), while the idols are mocked/ridiculed for having hands and not being able

to reach, handle or grab (Ps 115:7).” This paragraph also shows the anthropomorphic<sup>38</sup> use of hand in the context of YHWH.

One takes, according to Rienecker (1967:539), someone “by the hand to lead (them) (Gen 19:16), the blind man stretches out his hand to a leader (someone who leads, John 21:18). Also with God the outstretched hand is firstly a request and mercy (Isa 65:2), but it also means a court and a threat (2 Sam 24:16; Job 1:11; Isa 10:4); with people it also means reaching for the forbidden (Gen 3:22; Ps 125:3). The closed or open hand is an image of denial and giving (Deut 15:7-8), whereby the left hand should not know what the ‘right hand’ is doing (Matt 6:3). Taking or putting or carrying one’s soul or body in(to) one’s hands means a final and complete inset, investment or commitment of the own person (Judg 12:3; 1 Sam 19:5; Job 13:14; Ps 119:109). Slaves paid attention to the hands of their masters, to accommodate, pick up or receive every little sign or wave (Ps 123:2) and to pour water on someone’s hands means being his personal servant (2 Kgs 3:11). The officer (or knight) on whose hand the king leans is his officer (2 Kgs 5:18; 7:2, 17).”

A handshake, according to Rienecker (1967:539), is a “declaration (2 Kgs 10:15) and guarantee. Washing the hands in public is a declaration of innocence (Deut 21:6-7; Job 9:30;

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<sup>38</sup> Anthropomorphism is part of “Anthropology” and is mostly ascribed to a god. When human character or form is ascribed onto a god, it is called anthropomorphism. According to Lifshitz (2005:129) anthropomorphism is defined according to human attributes on a physical and emotional level that is given to a god. Robinson (1990:28) defines anthropomorphism not only as human character that is given to a god, but also any use of human language about a god. This can be intended literally or even figuratively. Epley, Waytz and Cacioppo (2007:863-886) define anthropomorphism by using a theory that is based on a specific psychological process. They used three specific psychological determinants to see what causes humans to use anthropomorphic language. The three determinants are: “the accessibility and applicability of anthropocentric knowledge (elicited agent knowledge), the motivation to explain and understand the behaviour of other agents (effectance motivation), and the desire for social contact and affiliation (sociality motivation)” (Epley, *et al*, 2007:863). According to them humans will use anthropomorphic language when “anthropocentric knowledge is accessible and applicable, when motivated to be effective social agents, and when lacking a sense of social connection to other humans” (Epley, *et al*, 2007:863). According to them anthropomorphism is not invariant. By using these psychological processes Epley, Waytz and Cacioppo (2007:863-6) defines anthropomorphism to be when real or imagined behaviour of humans, such as humanlike characteristics, motivations, intentions, or emotions, is given to a nonhuman agent. This nonhuman agent can include anything from a god, a hero, mythical figure or creature, to a physical object. This helps to understand that anthropomorphism must not only be understood in the context of a god.



Pss 26:6; 73:13; Matt 27:24). The Pharisees washed their hands with particular care and thoroughness before eating (Matt 15:2; Mark 7:2-4; v. 3 often means repeatedly). Whomever an unclean person touched with his hands, before washing them, became unclean himself (Lev 15:11). The gesture of beating or clapping the hands together had various meanings. It could express joy and jubilation (Exod 21:22[17]; 2 Kgs 11:12; Ps 47:2; Isa 55:12), mockery (Job 27:23; Lam.2:15) or wrath, anger and mourning (Exod 21:19[14]; Num 24:10). In mourning one clapped one's hands together over one's 'head' (Jer 2:37), or put them on one's 'head' (2 Sam 13:19). Putting one's hand over one's mouth expressed shame (Job 21:5; Prov 30:32; Mic 7:16)."

Rienecker (1967:539) describes, that often "the 'right hand'<sup>39</sup> serves as image of power, strength, and rule, control and dominion. God holds (you) by the 'right hand' (Ps 73:23), and strengthens it (Isa 41:13), his 'right hand' does wonders and crushes his enemies (Exod 15:6; Ps 17:7). The Lord is, or stands, on the 'right hand' of a person to help him or her (Pss 16:8; 109:31; 110:5), while in court that is the place of the accuser Satan (Ps 109:6; Zech 3:1)."

This according to Putnam (1997:467) may actually indicate the physical position that was prescribed in an Israelite lawsuit. The 'right hand' represented the power of God. On the 'right hand' YHWH helps Israel (Exod 15:6). It is interesting to note that YHWH's left hand is never mentioned. When YHWH stands at one's right side, victory is assured. This shows the anthropomorphic use of 'right hand.'

The 'right hand' was seen as the most competent or skilled hand. Therefore it is the hand that is used to hold the arrow or play the strings while the left hand must hold the bow or harp/lyre (Drinkard, 1992:724). In battle the left hand bears the shield, leaving the 'right hand' free to fight and to attack (with the sword or spear) (Hastings, 1963:363). There are, according to Drinkard (1992:724) examples of warriors whose 'right hand' were bound and thus were forced to fight with their left hand, not because they were left handed. This would help them to become a better warrior. This would also help in battle as a person who fights

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<sup>39</sup> The importance of right and left must be noted. It is clear that in the Bible a distinction is made between left and right (Gen 13:9). Promises are made by using the right (hand) (Isa 62:8). Protection is found at the right side (Isa 63:12) and it shows who is the *gevolmachtigde* (Ps 110:1). Right is good luck and left is bad luck (Eccles 10:2). God also keeps the one he protects on his right side (Ps 73:23). Those who are good will go to the right and those who are bad must go to the left (Matt 25:22). The hand shows direction (Hartmann, 1969:253).

with their left hand has an advantage as the ‘right handed’ person would leave his right side exposed when he lifts his arm to fight (Putnam, 1997:467).

On the ‘right hand,’ according to Rienecker (1967:539), one “wears the mark, symbol or sign of him to whom you belong (Rev 13:16), as a constant reminder one speaks of signs on the hand (Exod 13:9; Isa 49:16). The right is the place of honour (I Kgs 2:19), the Risen Lord sits at the ‘right hand’ of the Power (Mark 14:62; 16:19; cf. Acts 7:55). To the right and left of the ruler sit his highest dignitaries, from this the request of the disciples in Mark 10:37 is to be understood. The ‘right hand’ was also seen as a special form of blessing (Gen 48:13-20). The name of Benjamin was associated with this blessing, literally meaning ‘son of the right hand.’ In the cultic context the right side also played the dominant side. It was the right ear, thumb and big toe that were anointed (Exod 29:20; Lev 8:23, 24). The left hand was never anointed or chosen. The left hand holds the oil, that the ‘right hand’ can be used to anoint a person.”

Rienecker (1967:539) argues, that “the directional use of ‘right hand’ was also used to indicate a moral issue. In Ecclesiastes 10:2 the author indicates that the wise will go to the right while the fool will go to the left. Among the points of the compass the East is considered front, therefore on the right or the left hand means a number of places: located north or south (Gen 14:15; 1 Sam 23:19, 24; 2 Sam 24:5; 2 Kgs 23:13; Neh 12:31; Ezek 16:46).”<sup>40</sup>

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<sup>40</sup> The directional use as part of the temporal dimension can be found in the Old Testament and must be taken into consideration as part of the east-west orientation. The temporal dimension is described by Wyatt (2001:39) as follows; “On the temporal axis, the remote past is where mythic events ‘happened’, providing patterns for present belief and behaviour. Rituals re-actualize (‘represents’) the mythic realities now. Mythic time is said to be ‘the eternal present’, because it determines the present”. This means that the east, that is in front, is the past, and west, that is behind, is the future. A person in the Mediterranean would literally move backwards towards the future, with the past receding in front of him or her, therefore they were people who strongly bind themselves to the present, and then the past follows. The past, however, directly influences the present. Only after this does the future follow. This means that when a person has a problem and does not know how to proceed, he or she will look for the direction in the past (cf. Malina, *et al*, 1996:101; Sutton, 2011:558; Prinsloo, 2013:9).

### 3.2.2 ‘Head’

The Hebrew word used for ‘head’ in Psalms 108, 109 and 110 is, ראש translated as meaning ‘head.’<sup>41</sup> Holladay (1988:329) translates ראש with ‘head,’ ‘head of the,’ ‘top,’ ‘beginning’ (the beginning of a month or year), ‘choicest,’ ‘chief’ or ‘leader,’ ‘total amount,’ ‘branch’ (of a river) or ‘company’ (of soldiers). Sivan and Levenston (1975:242) translate ראש with ‘head,’ ‘leader,’ ‘chief,’ ‘top,’ ‘beginning’ and ‘start.’ Jastrow (1950b:1437) translates ראש with ‘head,’ ‘point,’ ‘beginning,’ ‘heading,’ ‘main thing’ and ‘principal.’ As with ‘right hand’ ‘head’ can be understood and used literally or metaphorically.

According to Jenni and Westermann (1984:701-702; cf. Beuken, 2004:248-249), the “underlying root of the Hebrew *rōš*, *ra’s* is a general Semitic word. In Arabic it is encountered in the form *ra’s*; changing the *a* to *ē* at the end of the syllable points to the Akkadian *rēšu(m)* next to the rare *rāšu(m)* and the Old Akkadian *rāšum*,<sup>42</sup> the Ugaritic *riš*, the Ethiopian *re’es* and the Aramaic-Sirian *rēšā*, also match. While Egyptian transcriptions

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<sup>41</sup> In the LXX translations of Pss 108, 109 and 110, ראש is translated with κεφαλή. It is used 291 times in the LXX, also denoting the ‘head’ as part of the body (Dahmen, 2004:259). It is translated as the ‘head’ of a person, beast or idol and can also be translated: ‘point,’ ‘limit’ or ‘top’ (Schlier, 1965:675). In the New Testament κεφαλή is used for ‘head.’ κεφαλή is translated, according to Abbott and Smith (1964:246) as ‘head’ and metaphorically as a ‘husband’ or ‘Christ.’ According to Lindell and Scott (1959:430) it is translated in the New Testament as ‘head,’ the ‘head’ of a person or beast, the ‘head’ - as a symbol of the whole person, and the ‘head’ - as a symbol of life. κεφαλή is used objectively in the New Testament, including in visionary appearances of Christ (Rev 1:14; 14:14; 19:12), the 24 elders around the throne of God (Rev 4:4) and other forms (Rev 12:1). Metonymically κεφαλή is used in the curse formula translated from Hebrew in Acts 18:6. Among the figurative usages the social predominates insofar as it allows a sovereign title for Christ: Christ is κεφαλή in relation to the country (Eph 4:15; 5:23; Col 1:18; 2:19), which is His body (Eph 1:22; 4:16) and in relation to the cosmos (Eph 1:22 which is unfolded in vers 23). As Christ is the “head” of the church, so the man is the “head” of the woman (Eph 5:23); according to 1 Cor 11:3 God, Christ, man and woman are appointed as the ‘head’ of one another. *Rōš* and *rēšit* in the temporal use correspond to κεφαλή in the LXX and in the New Testament, both for the “beginning” of a representational limited stretch of time, and for the beginning of time at all (Mark 10:6; 13:19; John 1:1; 2 Pet 3:4; Heb 1:10). In Rev 3:14 Christ is called “the beginning of God’s creation” (cf. Acts 3:15; 5:31; Heb 2:10; 12:2). In Jude 6 ‘head’ appears, corresponding to *rēšit*, to mean “office” (Jenni, *et al*, 1984:714; cf. Schlier, 1965:679-681).

<sup>42</sup> In the Old Akkadian this term was used as part of the body as well as a prominent geographical or architectural and temporal term and a way to denote qualitative features (Beuken, 2004:248).

for the Canaanite *r's* offers mostly *rš*, but also *riš*, the use of *rōš* (*ru-šu-nu*, meaning ‘our head’) testifies of the return to the changing of *a*’ to *ā* to *ō*; and can be seen as a Canaanite loanword in the Old-Babylonian *rūšum* (meaning ‘intel’) and the Babylonian/New-Assirian *rūštu(m)* (also meaning ‘highest quality, best fine oil’). Qumran knows next to *r's*, *rwš* and *rš* the form *rw's* and *r'wš*. In contrast, in Hebrew the plural, as well as the partially Ugaritic, the original root vowel *a* remains obtained. The feminine plural-ending according to the Ugaritic *rašt* or *rišt* seem to be present in *mērāšōtēkæm* in Jeremiah 13:18. The specification of the importance of *ra's*- is in the Semitic languages strikingly uniform.”

The figurative use of ‘head’ according to Jenni and Westermann (1984:702) appear “against figurative uses, in the social sense for ‘head, leader,’ locally for ‘summit, peak,’ temporally for ‘start’ or judgmentally for ‘the best.’ The Arabic and the Ethiopian have custom forms for ‘head, leader’ that in addition to *ra's* or *re'es* are used, namely, Arabic *ra'īs* and Ethiopian *ra'as/re'ūs*; only the Arabic and Ethiopian have derived the nominal root of the verb *ra'asa* with the significant meaning ‘head, to be the leader, to become the leader’.”<sup>43</sup>

*Rōš* appears in the Masoretic Text (in *Biblia Hebraica Stuttgartensia*) 596 times (excluding Prov 13:23; Aramaic *rēš* 14 times [in the book Daniel: 13 times; and in the book Ezekiel: 1 time]); there are three documents, according to Jenni and Westermann (1984:703), “to which the use of *rōš* must be considered as the name of the country.<sup>44</sup> It is striking that in the Chronicler’s works, especially in his lists of people, *rōš* was mainly used in the social sense with the meaning of ‘head, leader’ some for lower positions and functions (Jenni, *et al*, 1984:702; cf. Beuken, 2004:249).”

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<sup>43</sup> According to Jenni and Westermann (1984:702), “among the derivatives *rēšūt* is the most important. The *ē* of the root syllable, like in the Aramaic influence, for older *ā* have occurred. The affirmative *-īt* is of roots *ī* plus the feminine ending *t* has been transferred for abstractations at the root *rōš*. Parallel developments are Akkadian *rēštu(m)* (start, peak, highest quality), Phoenician *r'st* (refinement) and Syrian *rēšūtā* (beginning). In *rīšōn* (first), also known as ordinal, the *ī* corresponds to perhaps the Ugaritic *rišn*. The affirmative *-ōn* identifies denominative adjectives. In (*haššānā*) *hārīšōnīt* in Jer 25:1 the affirmative is analogous to the formation of the remaining ordinals by the increases due to the feminine extension *-īt*. *m<sup>e</sup>ra<sup>a</sup>šōt* with singular- (1 Sam 26:7) or Plural-suffix (Gen 28:11) or Genitive (1 Sam 26:12) is the adverb to *rōš* used in the figurative term (at the ‘head’). The pre-formative *ma-* has here a local function.”

<sup>44</sup> Jenni and Westermann (1984:703) states that *rīšōn* appears 182 times, *rēšūt* 51 times, *m<sup>e</sup>ra<sup>a</sup>šōt* 10 times, *rīšōnīt* (Jer 25:1), *rōšā* (Zech 4:7) and *rīšā* (Ezek 36:11) once each.

Jenni and Westermann (1984:703-704) states, that “*rōš* (Aramaic *rēš*) is objectively used for ‘the head’ of a person (2 Sam 4:8 for the severed ‘head’), an animal (Gen 3:15), a statue (Dan 2:32, 38), an image of God (1 Sam 5:4) and watched in the vision of God (Dan 7:9). Several ‘heads’ has the *tannīnīm* (dragon - Ps 74:13), *liwjātān* (leviathan – Ps 74:14) and the ‘third beast’ (Dan 7:6) (cf. Beuken, 2004:252-254). The comparative description of the human ‘head’ has its place in erotic descriptive song (Song 5:11; 7:6). Some verbal expressions with *rōš* as object detect the sign language of the ‘head.’ Intransitive *ns’ rōš* with reflexive pronominal suffix at the noun ‘(his) had raised’ designates the attitude of innocence Job 10:15, the (anticipated) mood of victory Psalm 83:3 (also *rūm* with subject *rōš* Ps 27:6) or in negation of the verb, the reaction to the loss of independence (Judg 8:28; Zech 2:4). Transitive *-ns’ rōš* plus the Genitive ‘raise (someone’s) head’ is used for the ruler, who rehabilitated his servant in office (Gen 40:13, 20, ironically with *mē’ālākā* for ‘hanging [up],’ Gen 40:19) or pardoning his prisoners (2 Kgs 25:27), but also of wisdom and of YHWH (with prepositional object *br’šw*).”

According to Jenni and Westermann (1984:704-705), “*rūm hi. rōš* can be used: intransitive (Ps 110:7) of a just enthroned king – ‘so he raises his head;’ or transitively of God in the confession of trust (Ps 3:4) and the action of the *dā’at* (science). Opposite to the intransitive use is *jrd hi. rōš* plus the reflexive pronominal suffix plus *lā’āræs* (to lay [his] ‘head’ to the ground - Lam 2:10). *Nū’ hi. rōš* (also with prepositional object) plus *’ah<sup>a</sup>rē* or all of the persons concerned ‘(about someone) the head (with the head) shake’ is a gesture of derision, as the parallel verbs consistently show in the poetic texts (*l’g* ‘mock’ - 2 Kgs 19:21; Ps 22:8, *būz* ‘despise’ 2 Kgs 19:21; *hjh hærpā* ‘be a matter of shame’ - Ps 109:25). On the other hand *nūd* with one <sup>e</sup> describes the affected ‘shake their heads (about someone).’ It apparently becomes a gesture of pity, as the compounds show with *nḥm pi.* ‘console’ (Job 2:11; 42:11; Ps 69:21; Nah 3:7) as well as with *hml* ‘feel sorry for’ and *š’l lešālōm* ‘ask about (someone)’ (Jer 15:5). *Nūd hi. b<sup>e</sup>rōš* with the person about which ‘the head shakes’ (Jer 18:16) seems to imply beyond a defensive posture (particle *šmm* ‘shudder, astonished’). The gesture was probably the *nū’ hi. rōš* of the *nūd q./hi. (b<sup>e</sup>rōš)* clearly distinguished, although it contains *m<sup>e</sup>nōd rōš* ‘shaking the head’ (Ps 44:15). If *māšōl* in the parallel link in Psalm 44:16 is also included, it means - sending you the element of mockery.”

Metonymically, Jenni and Westermann (1984:705) states, that “*rōš* can firstly be used for the ‘head/hair,’ and as an object *glh pi.* (Lev 14:9; Num 6:9; Deut 21:12; Isa 7:20) or *gzz* (Job

1:20) ‘scissors’ and *nqp II hi*. ‘trim around’ in the turn *p<sup>e</sup>’at rōš<sup>e</sup>kæm* ‘edge of your head hair’ (Lev 19:27). Secondly it can be used for the ‘individual,’ namely distributive *l<sup>e</sup>rōš* plus Genitive the parties ‘per capita’ (Judg 5:30; cf. Ex 16:16; 38:26; Num 3:47), numerative *l<sup>e</sup>rāšē* plus Genitive of the enumerated ‘in head count’ (1 Chron 24:4; cf. *l<sup>e</sup>gulg<sup>e</sup>lōtām* Num 1:2, 18, 20, 22; 1 Chron 23:4, 24) and singularly *rōš h<sup>a</sup>mōr* ‘an ass’ (2 Kgs 6:25). Thirdly it can be used for the ‘person’ within the meaning of blessing and curse: in the blessing the subject is followed by *b<sup>e</sup>rākā* (or its plural) *l<sup>e</sup>rōš* plus Genitive of the receiver of the blessing (in the nominal sentence Prov 10:6; 11:26, in verbal-sentence, Gen 49:26; Deut 33:16; cf. for a curse Jer 23:19); in the curse the curse can indeed deserve a subject, as in the formula *dāmō b<sup>e</sup>rōšō* (Josh 2:19) and in verbal sentences with *šūb berōš* ‘fall back on the head’ (1 Kgs 2:33), *hūl ‘al rōš* ‘return to the head’ (2 Sam 3:29). When God is the subject and the curse is the object then in verbal-sentences one would find *šūb hi. ‘al/’æl/berōš* ‘letting (someone) fall back on the head’ (1 Kgs 2:32) and *ntn berōš* (1 Kgs 8:32). An increase to ‘*al rōš* in this context is *lema ‘lā rōš* (Ezra 9:60).”

The figurative use of *rōš*, according to Jenni and Westermann (1984:705-706), “is also an adjacent part of the body in the word field name *qodqōd* ‘apex’ (in the Old Testament: 11 times), *gulglæt* ‘skull’ (12 times) and *mō<sup>h</sup>* ‘brain’ (Job 21:24). If it is used of persons, the figurative *rōš* designates the ‘head’, the ‘leader’ of a social group. It was used as a title. Even in ancient times *rōš* would have been used for the tribal leader. Appropriate specifications are: *rāšē hā’ām* ‘ruler of the people’ (Num 25:4 J), *rōš ‘ummōt* ‘head over the people’ (Num 25:15), *rāšē šibḥēkæm* ‘heads of your tribes’ (Deut 1:15; 5:23), *rāšē hammatḥōt* ‘tribal-heads’ (1 Kgs 8:1), ‘mighty men’ from all over Israel are used as *rāšīm ‘al-hā’ām* ‘heads over the people’ (Exod 18:25), specifically for military and judicial functions (cf. Deut 1:15). Excluding ‘elders’ (Deut 5:23; 1 Kgs 8:1) and *n<sup>e</sup>šī’īm* (Num 25:14; 1 Kgs 8:1), later judicial persons often occur next to the *rāšīm* (*šōf<sup>e</sup>ḥīm* and *šōf<sup>e</sup>rīm* Josh 23:2; 24:1, *q<sup>e</sup>šīnīm* Mic 3:1, 9). The adverb, in its derived sense *hārōš* (1 Chron 5:7, 12) is used: ‘at the top,’ namely in the family lists (*tōlēdōt* v. 1 Chron 5:7; cf. 1 Chron 8:28); adverbial oppositum is *hammišnē* ‘second.’ In 1 Chronicles 12:10 the adverb *hārōš* appears for the ordinal (cf. Beuken 2004:254-255).”

A specialized *rōš* appears, according to Jenni and Westermann (1984:706-707), as “a term for the military leader. Below the hero David there is a ‘chief of three’ (2 Sam 23: 8, 18) and/or a ‘chief of the thirty’ (2 Sam 23:13; 1 Chron 11:11, 15; 12:19). The Chronicler has used, for the

time of David, the names *rōš hagg<sup>e</sup>dūd* (1 Chron 12:19), *rōš hā<sup>a</sup>lāfīm* (1 Chron 12:21), *rōš haṣṣābā<sup>a</sup>* (1 Chron 12:15), *rōš haeḥālūš laṣṣābā<sup>a</sup>* (1 Chron 12:24) as well as *rōš haggiḥbōrīm* (1 Chron 11:10; cf. 2 Chron 26:12); *rōš* and *śar* he sets in 1 Chronicles 11:6 as identical military titles (cf. however *hārōš l<sup>e</sup>kol-śārē haṣṣ<sup>e</sup>bā<sup>a</sup>’ōt* in 2 Chron 27:3). *Rōš* solely for the military leaders can be found in 1 Chronicles 12:3 (Beuken, 2004:255). The king is also called *rōš* in Isaiah 7:8 and Hosea 2:2 (cf. Ps 18:44 *rōš gōjīm* and Job 29:25 *rōš maelæk*). Judges 10:18; 11:8 and 1 Samuel 15:17 shows that the term *rōš* is likely to make the continuity of the monarchy to the old tribal constitution visible (cf. Beuken, 2004:255). Later *rōš* is used for higher cultic functionaries: Isaiah 29:10 *rāšēkæm* and its according glosses is used for the ‘seers’ in 2 Kings 25:18 *kōhēn hārōš* for the ‘first priest,’ an expression that the Chronicler takes over (1 Chron 27:5; 2 Chron 19:11; 24:11; 26:20) and modified (*hakkōhēn hārōš* in 2 Chron 31:10; Ezek 7:5; *hārōš* in 2 Chron 24:6) and also names ‘first singer’ (*rōš hatt<sup>e</sup>hillā* in Neh 11:17; *rāšē ham<sup>e</sup>šōr<sup>e</sup>rīm* in Neh 12:46). The Chronicler used *rōš/rēš* for various functionaries of another kind, some with different tasks, as in Ezra 5:10 for the ‘head’ of the temple building, Ezra 7:28 for the return, Ezra 8:17 for a local captain and Ezra 8:16 in general for leading people. Nehemiah 11:3 starts a list of *rāšē hamm<sup>e</sup>dīnā* residing in Jerusalem.”

Jenni and Westermann (1984:707-708) states, that in a “socially evaluative senses *rōš* is rarely used. In Isaiah 9:13 *rōš* is used, with *zānāb* ‘tail,’ for the higher class of society. In 1 Chronicles 24:31 *’ābōt hārōš* with *’āhīw haqqātōn* are the ‘leading families.’ If it is used of things, figurative *rōš* designates the “top” or the “beginning” of such objects and units, of which a spatial or temporal extension or score can be, said (cf. Beuken, 2004:258-259). Particularly common is the figurative use of *rōš* (usually with Genitive attributes) in the special sense. *Rōš* spatially is firstly related to mountains (Exod 19:20), hills (Exod 17:9), rocks (2 Chron 25:12), mountain festivals (Judg 6:26); it can also mean ‘summit’ (2 Sam 15:32; 16:1). Secondly it designates the ‘top’ or the (upper) ‘end’ of other natural or artificial objects. *Rāšē habb<sup>e</sup>kā’īm* in 2 Samuel 5:24 are the ‘tops of the mulberry trees;’ beside it *rōš* is used for, on the branch (Isa 17:6), the spike (Job 24:24), the tower of Babel (Gen 11:4), the stairway to heaven (Gen 28:12), the bed (Gen 47:31), the supporting rods of the loading (1 Kgs 8:8), and the ‘sceptre’ (Esth 5:2). *Rōš* designates the door lintel in Psalm 24:7, the capital of the column (1 Kgs 7:19) and perhaps the roof (Hab 3:13). *B<sup>e</sup>rōš haqq<sup>e</sup>rū’īm* ‘at the top of the guests’ in 1 Samuel 9:22 is reminiscent of the upper end of the table accordingly the adverbial use is *’ēšēb rōš* ‘I sit up’ in Job 29:25. Other spatially extended entities, which

begin or end with *rōš/rēš*, are paths (Ezek 16:25; 21:24, 26; 42:12), *ḥūšōt* ‘squares/streets’ (Isa 51:20; Lam 4:1) and the word order of a writing (Dan 7:1). Related is the notion of the four ‘armes’ of the river in Genesis 2:10. Often the spatial *rōš* is used for the (passing) host. In Deuteronomy 20:9 the *śārē š<sup>e</sup>bā’ōt* are *b<sup>e</sup>rōš hā’ām* used; the adverb in Micah 2:13 *lifnēhæm* ‘before them’ and *b<sup>e</sup>rōšām* ‘at their peak’ stands next to each other (cf. adverb *bārōš* ‘on the front’ in 2 Chron 13:12). A liturgical assembly also sees the place for *b<sup>e</sup>rōš hā’ām* ‘at the top’ (1 Kgs 21:9, 12); the guiltiest go to in Amos 6:7 *b<sup>e</sup>rōš gōlīm* ‘at the top of the exiles’ in the exile. The plural *rāšīm* is used for ‘departments’ of the army (Judg 7:16, 20; 9:34, 43; 1 Sam 11:11; 13:17; Job 1:17).”

Sometimes, according to Jenni and Westermann (1984:708-709), “*rōš* refers to the highest and the foremost example of a group of objects. *Rōš kōkābīm* in Job 22:12 seems to be the ‘highest rating’ (celestial pole); the cornerstone is *rōš pinnā* in Psalm 118:22 and probably also *’æbæn hārōšā* in Zechariah 4:7. *Hārōš* in Ezekiel 10:11 is ‘the foremost’ wheels of the divine chariot (cf. the use of *rōš* for the ‘main’ city in Isa 7:8). Figurative *rōš* in the temporal sense designates the ‘beginning’ of a timeline or the ‘first’ of a series of time-units and of earlier actions (action results). Thereby it is initially thought of as a representational limited period of time. A terminologically designated time-unit has *b<sup>e</sup>rōš haššānā* ‘at the beginning’ in Ezekiel 40:1 (cf. Num 10:10; 28:11, further Judg 7:19); *rōš ḥodāšīm* in Exodus 12:2 is ‘the first month.’ The term in adverbial expressions is less specific like *bārōš* ‘for the first time’ in 1 Chronicles 16:7 and *mērōš* ‘earlier’ in Isaiah 41:26; 48:16, but (*mē*)*rōš* can also refer to the beginning of time in general. *Rōš ’afrot tēbēl* in the context of creation statements in Proverbs 8:26 means ‘die Masse der Schollen des Erdreichs;’ *mērōš* in Proverbs 8:23 is parallel to *mē’ōlām* ‘for ever’ and is interpreted by that which follows – ‘the antiquity of the earth.’ In Isaiah 40:21 *mērōš* similarly means ‘in the beginning (of the world);’ in Isaiah 41:4 YHWH is called aetiologically *qōrē’ haddōrōt mērōš* ‘calling the families from the beginning.’ In the context of the figurative use of *rōš* in a temporal sense belongs also the adjective derivation *rīšōn* ‘first, former.’”

Jenni and Westermann (1984:709) states, that the “figurative *rōš* in the evaluative sense is present in *rāšē besāmīm* ‘the best balms’ (Song 4:14; cf. Ezek 27:22), *rōš šimḥātī* ‘my highest joy’ (Ps 137:6) and pejoratively in *rōš kælæb* ‘the worst dog’ (2 Sam 3:8). In Deuteronomy 33:15, the concept of the ‘best’ (*rōš*) is connected with the thought of the Primeval. *Hjh l<sup>e</sup>rōš* in Lamentations 1:5 means ‘be on top.’ Used abstractly *rōš* can



immediately assume the meaning of ‘value,’ as a refund, in the meaning ‘epitome’ (Ps 119:160) and especially ‘sum’ (Ps 139:17; maybe Job 22:12; Prov 8:26), to which the phrase *nś’ rōš* ‘the sum (consider/ pull/ draw/ tighten)’ (Exod 30:12; Num 1:2; 4:2; 26:2; 31:26) should be noted.”

The relationship of the term *rōš* for showing a military campaign, according to Jenni and Westermann (1984:709-712), “may serve to designate YHWH’s function in war. Isaiah 7:8 shows that *rōš*, in approximation to the meaning ‘king,’ wants to designate YHWH as the superior warlord, so of course, that the listeners has to draw the conclusion themselves. 2 Chronicles 13:12 combines the formula *‘immānū’ēl* ‘God with us’ with the striding of YHWH ‘at the top (head)’ (*b<sup>e</sup>rōš*) of his army, who here resembles a procession. Micah 2:13 (post-exilic) represents YHWH and the king (of salvation or saviour) at the ‘tip’ of the returning exiles. In the prose-hymns of 1 Chronicles 29:11 YHWH is praised as the one who has risen to the royal ‘head’ of a universe (cf. Beuken, 2004:253). The main theological function gained by *rōš*, *rēšīt* and *rīšōn(ā)*, where they are used figuratively in a temporal sense, marks the past dispensation of Israel or the antiquity of the earth in comparison to its present and future.”

Jenni and Westermann (1984:713-714) states, that “as with many, people’s ‘heads’ and hair are considered special places in numinous ways (Judg 16:13) and therefore ritual care is experienced. In particular, the ‘head’ of the Nazarene is dedicated (*rōš mizrō* in Num 6:9, 18) and is only sheared at the end of the cleansing period in compliance with the cultural provisions. The loosening of the hair happens as a funeral practice and is prohibited for priests (Lev 10:6; 21:10). Apparently the forelock of the deceased is sacrificed (prohibitions in Lev 21:5; Deut 14:1), so that the balding can be a mourning feature (Amos 8:10). The shaving of the hair (Job 1:20), the veiling of the ‘head’ (2 Sam 15:30; Jer 14:3; Esth 6:12), to sprinkle yourself with dust (Job 2:12; Lam 2:10) and ash (2 Sam 13:19) and the laying off hands on the ‘head’ (2 Sam 13:19; Jer 2:37) are gestures of mourning that originally wanted to serve the obliteration of ominous forces (1 Kgs 18:42). The loosening of the hair happens also in the conditional self-cursing (Num 5:18), on the part of the leper or outcast (Lev 13:45) and in holy wars (Judg 5:2); the shears has the character of desacralization in the case of the resumption of former lepers in society (Lev 14:9) and in the marriage publication of a female prisoner (Deut 21:12). One blesses someone by placing the hand on the ‘head’ of the person concerned (Gen 48:14), in the same way damaging forces are transmitted to the atonement

(Exod 29:10). The meditation's numinous power is originally the anointing of the 'head,' which, like the blessing, the receptivity of the receiver for higher forces presupposes ultimately (Gen 28:18), the king and the 'head' of Aaron are anointed (Lev 8:12), whereas in the 'head-ointments' of Psalm 23:5 serves as mere refreshment (cf. Ps 141:5). A crown on the 'head' wears the king (2 Sam 12:30; 21:4) and the Queen Mother (Jer 13:18); rather to a ring is to think of drunkards in Isaiah 28:1, 3 (where at vers 5 *ʿāṭārā* through *šēfirā* 'braided wreath' is interpreted). A linguistic icon for *kābōd* 'honour' is the crown on the 'head' Job 19:9 (cf. Lam 5:16). After Ezekiel 13:18, 21 women praised with manufactured headgear of various sizes that have magical purpose 'of lives (*nēfāšōt*) to hunt' (the contexts and meaning according to Jenni and Westermann [1984:714] are unknown). The seat of spiritual impulses is the 'head' of the legend of Daniel, specifically for dreams and visions (Dan 2:28; 4:2, 7, 10; 7:1, 15), and once in Daniel 4:2 *harhārīn* ('fantasies') are mentioned. In the meanings of 'top' and 'beginning' *rōš* serves as the honour of holy places and times; the numinous valences of a place and time is increased to such emphasized points. The presence and epiphany of the deity on mountain peaks make it the place of worship (Exod 17:9). The 'summit' is the place for a war blessing (cf. 1 Kgs 18:42)."

### 3.2.3 'Feet'

The word used in Hebrew for foot/'feet'<sup>45</sup> in Psalm 110 is רֶגֶל.<sup>46</sup> According to Holladay (1988:332) the following meanings for translation can be given to רֶגֶל: 'foot,' 'sole,' 'leg,'

<sup>45</sup> The word does not appear explicitly in Pss 108 and 109, but rather through metaphors that uses imagery that relates or imply 'feet.'

<sup>46</sup> πούς in the LXX can be translated according to Muraoka (1993:200-201) as 'foot:' for walking or running. It can also be used to describe someone that brings good or bad news, also on an anthropomorphic level it can describe God's 'feet' and the dust on the 'feet.' It can describe someone standing and also the trampling of someone under another person's 'feet.' Lust, Eynikel and Hauspie (2003:electronic edition) πούς can be translated in the LXX as: 'foot,' 'footstep,' 'track,' 'step,' 'leg' of a 'piece of furniture,' 'wheel of a chariot,' 'pattering of rain' and foot as a euphemism for bottom or anus. Weiss (1968:626) also translates it with 'hoof,' 'heel' and 'sole.' The same word is also used in the New Testament. In the LXX it is used as a noun in a masculine form. In the LXX πούς appears a total of three hundred and one times. It appears fifty five times in the Torah, sixty six times in the Early Prophets (including 1 and 2 Chron), forty nine times in the Later Prophets, ninety three times in the Writings (excluding 1 and 2 Chron) and thirty eight times in the books which

‘urine’ (also to describe the genital area or pubic hair), care for one’s ‘feet’, ‘resume a journey,’ ‘foot of arrogance’ and ‘time’ (occurrences) (cf. Sivan, *et al*, 1975:147; Feyeraabend, 1987:312;). Gesenius (1977:919) translates רַגְלִי as meaning in the first place; ‘foot’ (also meaning: a human foot; washing ‘feet’; foot of pride; sole of foot; great toe; foot of God, seraphim, animals and idols; genital area) and secondly to go about as an explorer or spy. According to Jastrow (1950b:1449) רַגְלִי can also be translated with ‘foot,’ ‘leg’ or ‘the hind leg.’ According to him, the word can be connected to be used in terms of good luck or bad luck, for example; in his luck the temple was destroyed (bad luck) and in his luck the temple was rebuilt (good luck). The primary, feminine noun *rægæl* is found only in Hebrew, Aramaic and in some later Semitic dialects. It appears more than 245 times in the Old Testament (White, 1980:831). In Mesopotamia the Sumerian word for “foot” is *gir* and the Akkadian word is *šēpu(m)* with the denominative verb *šepu*, that means “step.” In Egyptian the word for “foot” is *rd*. The Egyptian *hdm rdwy*, meaning ‘footstool’ corresponds with the Hebrew *hādōm raglayim*, *hdm* (footstool) becomes a Semitic loanword (Stendebach, 2004:309-310).<sup>47</sup>

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do not appear in the Hebrew Bible (cf. Hatch, *et al*, 1975:1198-1199). The LXX thus uses the term in the wide range found in later Greek tradition (Weiss, 1968:626).

<sup>47</sup> Defining πούς ,as used in the New Testament, Abbott-Smith (1964:375) translates it as meaning a ‘foot’ of both humans and beasts and also meaning a person in motion. Liddell and Scott (1959:665) translates πούς firstly as meaning ‘foot,’ again both of for a person or a beast, including that it can mean the ‘talons’ of a bird and a ‘artificial foot.’ It can also be used to describe a mark of close proximity, to denote a close pursuit (on the track) and various other phrases (used as meaning: backwards, facing the enemy, to retire leisurely, round the foot, out or in the foot, an energetic action and the lowest part of the foot or the hill). The second primary meaning is in a ship the lower part or corners of the sail that is also called a πούς. Thus πούς is also used to indicate a ‘lower end’ or ‘lower part.’ The third meaning given by them to πούς is a foot as a measure of length and lastly as a foot in *Prosody*. Weiss (1968:625) indicates that πούς was also used as a symbol to indicate power and strength and that the idea of the foot or footprint of a deity was also seen as something that can bring about miraculous cures. According to Weiss (1968:628-631) the main reasons for using foot in the New Testament are: to describe the whole body of a person; to describe motion (also seen in the Old Testament), it shows a person that moves and is active; it becomes a symbol of power, although the power changed in the New Testament. In the Old Testament the foot was a symbol of power that illustrated suppression, subjection and enslavement of one person, nations and land by another (this form can also be seen only in Rev 3:9). In the New Testament the symbol of power becomes associated with the eschatological message of the New Testament, the power conflict is now the final battle between God (with Jesus) and evil (devil) (Rom 16:6; 1 Cor 15:27; Eph 1:22; Heb 2:8); the symbol of the ‘feet’ as a place of subordination, where the one is falling beneath the ‘feet’ of another person, to be trampled on is still found in the New Testament, but sitting or falling at the ‘feet’ of a

Like the hand Stendebach (2004:315) argues, that “the foot is used in diverse meanings and images. As mentioned in the first place the ‘feet’ must be understood as part of a human body, but can be understood as the ‘feet’ of an animal, bird (Gen 8:9), quadrupeds (Lev 11:21), seraphs (Isa 6:2), cherubs (Ezek 1:7) and physical objects (Exod 25:26) (Hamilton, 1997:1048). ‘Feet’ are moveable, it is something that brings motion or are a means of locomotion. It can describe something that is not in motion, that stand still or stands on its ‘feet,’ whether it is a human or an object (Stendebach, 2004:314). ‘Feet’ are also used to work (Deut 11:10). The comparison of life to a road, path or way includes that the foot: slips (Ps 121:3), stumbles (Ps 73:2), bangs, dashes (Ps 91:12), stands on the rock (Ps.40:3) or is in a wide place (Ps 31:9), that traps are set for it (Jer 18:22), nets are spread for it (Lam 1:13) or is put in the stocks (Job 13:27) (Rienecker, 1967:422). Stamping of the ‘feet’ was seen as an act of triumph and self-assertion (Ezek 6:11; 25:6; 32:2; 34:18-19).”

When the Passover lamb was eaten, according to Stendebach (2004:315), the “Israelites had to put sandals on their ‘feet’ (Exod 12:11). Often the foot is anointed or salved as well (Luke 7:46; John 12:3). As a sign or show of trust one would let one’s foot be washed (2 Sam 19:25[24]). Dipping or washing the foot in oil or fat means having abundance (Deut 33:24; Job 29:6) (Rienecker, 1967:422). ‘Feet’ are part of the unclean environment; therefore priest must wash their ‘feet’ before they can begin any of their duties (Exod 30:19). Urine (also called foot water), afterbirth and blood also made the body unclean as must therefore first be cleaned, made pure again.”

When in battle Rienecker (1967:422) states, that “the blood of the enemy would fall on one’s ‘feet’ when the enemy is killed, making it unclean (not pure) (1 Kgs 2:5). As affirmation of victory one puts one’s foot on the subject’s or conquered person’s neck (Jos 10:24), this can make him the stool for one’s foot (Ps 110:1) – both are found on Assyrian and Egyptian representations – or even crushes him underfoot (Lam 3:34; cf. Isa 51:23; Rom 16:20). Everything is laid or put under the ‘feet’ of the one who rules (Ps 8:7; 1 Cor 15:27). To kick

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person as a sign of subordination happens only when the person’s character is described in special relationship to God and the power and majesty of God. Included here is the expression of shaking of the dust of one’s ‘feet;’ to sit at the ‘feet’ of Jesus shows subordination, subjection and worship, also the ritual of washing one’s ‘feet’ and the anointing of ‘feet.’ The term was also used as part of the cultic uncovering of the foot, but this is not found in the New Testament.

with the foot also means showing the highest contempt (John 13:18; Heb 10:29).” The prisoners of war had to walk barefoot as a mark of their degradation (Isa 20:2-4). The symbolism of the foot has primarily to do with sovereignty and subjection; the cutting of the big toes and thumbs of the defeated kings (Judg 1:6-7), the enemy falling under the ‘feet’ of the king (2 Sam 22:39; 1 Kgs 5:17; Pss 8:7; 18:39; 110:1; Isa 26:6; Mal 3:21) (Stendebach, 2004:319-321). Interestingly, when ‘feet’ are used in relation to soldiers it is almost always used with large numbers (2 Sam 8:4; 2 Kgs 13:7; 1 Chron 18:4) (Hamilton, 1997:1049).

To fall at someone’s ‘feet,’ according to Rienecker (1967:422), means surrender (Gen 27:29; Isa 60:14; Acts 16:29; Rev 3:9), a request, petition or plea (1 Sam 25:24; Mark 5:22; 7:25) and worship or adoration (Acts 10:25; Rev 19:10; 22:8). Beseeching or imploring and worship or adoration are expressed through embracing the foot (2 Kgs 4:27; Matt 28:9), submission through kissing the foot – which however can represent thankfulness and dedication or devotion (Luke 7:38-45). What one lies at another’s foot is handed over or surrendered completely to his power and disposal (Matt 15:30; Acts 4:35; 5:2).” To sit at the foot indicates the relation of the student to the teacher (Deut 33:3; Luke 10:39; Acts 22:3; cf. Luke 8:35), the teacher of the law sat elevated while the students took place in front of him on the floor (Dentan, 1962:308). James 2:3 has the allocation of a subordinate place in mind (Rienecker, 1967:422). One would remove his sandals when stepping onto holy ground (Exod 3:5). The priest would therefore do their duties barefoot (Stendebach, 2004:315).<sup>48</sup>

According to Rienecker (1967:422), for “gestures of the foot, pawing or scraping out of joy (Ezek 25:6), stamping out of anger (Ezek 6:11), and silent understanding or agreement (Prov 6:13) are mentioned. He who shakes the dust from his foot rejects all further fellowship and community with those who stand under a curse through their behaviour (Matt 10:14; Acts 13:51). The expression literally goes: to shake the dust off the foot, the dust which the foot stirred up while walking and which got onto the clothes (cf. Luke 10:11; Acts 18:6). The word, foot, is also used as a concealing mode of expression, to cover the ‘feet’ means to relieve oneself (1 Sam 24:4; also Judg 3:24). Touching the ‘feet’ (Exod 4:25) and the hairs on the ‘feet’ (Isa 7:20) refers to the genitals. In Isaiah 6:2 where the ‘feet,’ apparently the hip region is meant (cf. In terms of the required behaviour in the presence of the Lord - Exod 20:26; 1 Kgs 19:13).”

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<sup>48</sup> The description of the priestly vestment in Lev 8 interestingly enough does not mention footwear.

It was necessary to have healthy ‘feet,’ if not, one cannot for example become a priest (Lev 21:19). It forms part of an expression of totality, from ‘head’ to foot (Lev 13:12). The ‘feet’ became a metaphor for an entire city (Isa 23:7), the messenger of peace (Isa 52:7), to keep on the right path (Prov 19:2) and pointing of the ‘feet’ (meaning a scoundrel or a villain, Prov 6:13). ‘Feet’ are used in the language of prayer (Jer 18:22) (Stendebach, 2004:315-319). The ‘feet’ were used as a reference to some sort of irrigation system in Egypt (Deut 11:10) (Hastings, 1963:303).

On an anthropomorphic level, according to Stendebach (2004:321-322), the ‘feet’ are furthermore used to “describe the ‘feet’ of God. Moses and those with him can see the ‘feet’ of God (Exod 24:10), although this text actually only describes what Gods ‘feet’ touches, illustrating God’s transcendence. The darkness under YHWH’s ‘feet’ are described in Psalm 18:10 (and 2 Sam 22:10). YHWH’s ‘feet’ on the mountain is described in Zechariah 14:4. The plague follows upon God’s ‘feet’ (Hab 3:5). There where YHWH’s ‘feet’ are, God will be glorified (Isa 60:13). The earth is the ‘footstool’ of YHWH’s ‘feet’ (Isa 66:1). A totality of God’s rule is shown when the heaven serves as God’s throne and the earth as his ‘footstool’ (Ezek 43:7 states that the temple is the place for the soles of YHWH’s ‘feet’).”

### **3.3 ‘Sceptre (Staff),’ ‘Washbasin,’ ‘Footstool,’ and ‘Garments’**

Imagery that lean to the human body as an extension of the ‘right hand,’ ‘head’ and ‘feet’ in Psalms 108-110 are: ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and also as a collective term for a number of clothing objects in these psalms, ‘garments.’ For the same reason as for ‘right hand,’ ‘head,’ and ‘feet’ it is necessary to investigate the meaning and use of these concepts as part of an intertextual analysis.

#### **3.3.1 ‘Sceptre (Staff)’**

The Hebrew words used for ‘sceptre’ or ‘staff’ or ‘rod’ in Psalms 108-110, are קֶּדֶשׁ (Pss 60; 108) and מִטָּה (Ps 110). According to Holladay (1988:114) קֶּדֶשׁ can be translated as ‘hew out,’ ‘scratch mark’ or ‘specified degree’ in its *qal* verb form. In its *pual* verb form it can be

translated as ‘what has been prescribed.’ In its *poal* verb form it can be translated as ‘decree,’ ‘leader’ and ‘sceptre’ or ‘commander’s staff’ (cf. Brown, 1977:349). In its *hofal* verb form it can be translated as ‘be inscribed.’ Sivan and Levenston (1975:93) translate קָרָן with ‘engrave.’ Jastrow (1950a:497) translates קָרָן with: ‘to draw a circle,’ ‘to limit’ and ‘to engrave.’<sup>49</sup> Holladay (1988:191-192) translates מַטֵּה as: ‘staff,’<sup>50</sup> ‘stock,’ ‘stick,’ ‘chastisement,’ ‘branch,’ ‘arrow’ and ‘bread-pole.’ Sivan and Levenston (1975:133) translate מַטֵּה: as ‘walking-stick’ and ‘staff.’ According to Jastrow (1950b:765) מַטֵּה: can be translated as ‘staff.’ It can also be translated as a ‘pole,’ which was used to transport sacred furniture (Exod 25:13) (Allen, 1962:1098-1099).<sup>51</sup>

מַטֵּה occurs 252 times in the Old Testament, in most occurrences it has the meaning tribe. The combinations most frequently used with *maṭṭēh* are *maṭṭēh leḥem*, *maṭṭēh ‘ōz*, *maṭṭēh* in parallelism with *šēbet*, in connection with the names of the tribes of Israel, and in the

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<sup>49</sup> In the LXX קָרָן is translated with either ἄρχων or βασιλεύς. The first word ἄρχων can be translated as ‘ruler,’ ‘lord’ or ‘prince.’ βασιλεύς can be translated with ‘king.’ It is interesting to note that קָרָן is a verb and not a noun, indicating the strong function the ‘sceptre’ in Psalm 108:9 takes on to rule someone or something. Both words used to translate קָרָן with, in the LXX, is nouns associated with rule (cf. Liddell, *et al*, 1959:122, 148; Abbott-Smith, 1964:63, 77-78; Fabry, 1997:242).

<sup>50</sup> In the LXX מַטֵּה is translated with ῥάβδος meaning: ‘staff’ or ‘rod;’ ‘stick’ for beating; ‘shepherd’s staff;’ ‘staff as a support for travelers;’ ‘old men and the sick;’ ‘magician’s rod;’ ‘oracular rods;’ ‘wands’ as carried by angels; ‘sceptre’ for rule; ‘rods’ of Moses and Aaron (Schneider, 1969:967; cf. Liddell, *et al*, 1959:714; Abbott-Smith, 1964:396; Fouts, 1997:925).

<sup>51</sup> In The New Testament מַטֵּה is translated with ῥάβδος. The basic meaning of ῥάβδος is translated and understood as a: ‘flexible twig;’ ‘switch’ or ‘rod.’ The following interpretations are given to ῥάβδος in the New Testament: ‘staff’ of reed or wood, to measure a specific but undefined length (Rev 11:1); a ‘stick’ for beating (1 Cor 4:21); a ‘shepherd’s staff’ (Rev 2:27; 12:5; 19:15); a ‘traveler’s staff’ (Mark 6:8); a ‘staff’ for the support of an old man (Heb 11:21); the ‘budding rod’ of Aaron (Num 17:16–26) was in the ark according to Hebrews 9:4; a ‘sceptre’ or ‘ruler’s staff’ (Heb 1:8); a ‘magician’s staff’ or ‘oracular staff’ (There is no mention of either of these in the New Testament, though according to the *Pastor Hermae, visiones*: 3, 2, 4; *similitudines*: 9, 6, 3 and catacomb art, which gives Jesus a magician’s rod at the miracles of feeding and raising the dead, like Moses when he brought forth water out of the rock) (Schneider, 1969:967-970; cf. Abbott-Smith, 1964:396). According to Liddell and Scott (1959:714) it can be translated as a ‘fishing rod’ and ‘spear staff.’ The New Testament does not show any further development on the interpretation of ῥάβδος other than staff or rod that is allusions to texts in the Old Testament (Fouts, 1997:925)

expressions *maṭṭēh bnê* and *rā'sê hammattōt*. The word *maṭṭēh* probably derives its meaning from *ntj* (Fabry, 1997:241-242).

מַטְּהָ (maṭṭēh) was originally understood or referred to as being part of a tree from which a staff or 'sceptre' was made, that could be used as a weapon. Later it was understood as a symbol of a person in authority such as a father, leader and king or even for God. Normally it refers to a shepherd's staff. It was used as a symbol to indicate the lower status of a king, priest, prince or tribal leader under the authority of God (Fouts, 1997:924). When understood as a shepherd's staff the following interpretations can be attributed: a demonstration of power (Exod 4 and 7); Moses uses the staff to violate Gods command (Num 20:11); an affirmation of Gods choice (Num 17:1-10) (Fouts, 1997:924-925). The shepherd's staff was used for protection and as support for herding the sheep. The staff was used to beat grain with (Judg 6:11). The length of these staffs varied from long to short, straight and thicker at one end. The shorter staff, with a knobbed end, was often use as a weapon for soldiers as well as for shepherds. The end of those knobbed staffs usually had nails or bits of flint on it, to make it even a more dangerous weapon (cf. Grosheide, 1955:467; Unger, 1957:1044; Allen, 1962:1098-1099; Toombs, 1962:102-103). In the historical books of the Old Testament the staff is also used as a symbol of authority for a prince or as a weapon used in warfare (1 Sam 14:27, 43). In the poetical books of the Old Testament it is translated only in Psalm 110:2 (also in Ezek 19:11) as 'sceptre.' In Psalm 105:16 it can be translated as "supply for strength." In the prophetic books of the Old Testament it is seen as staff, rod (that can imply discipline, Mic 6:9) or branch (Ezek 19:11, 14) (Fouts, 1997:924-925). The 'sceptre' is seen as an instrument of might (Isa 10:5, 15) and power (Ezek 7:10) (Fabry, 1997:247-248).<sup>52</sup>

### 3.3.2 'Washbasin'

The Hebrew words in Psalm 108 (Psalm 60) for 'washbasin' are סִיר רְחֵצִי.<sup>53</sup> סִיר is translated, according to Holladay (1988:255), as 'pot' (for cooking – for cooking meat), 'tub'

<sup>52</sup> In Qumran texts one sees no special use for staff or 'sceptre,' rather the meaning of tribe is used (Fabry, 1997:249).

<sup>53</sup> In the LLX λέβης is used for סִיר רְחֵצִי and can be translated as a 'kettle' or 'cauldron of copper.' It can be translated as: a 'basin' in which purifying water was handed to the guests before meals; a pan for washing the 'feet;' a bath; a cinerary urn or even a casket (Liddell, *et al*, 1959:466).



or ‘basin.’ A tub or basin was used for washing ‘feet’ (understood metaphorically [as רַחֲצֵי רַגְלֶיךָ in Ps 60 and 108] or for cultic practices). רַחַץ translate as ‘washing’ (Holladay, 1988:338) or ‘wash,’ ‘bath’ or ‘to cleanse’ (cf. Jastrow, 1950b:1468; Sivan, *et al*, 1975:247).<sup>54</sup>

The pot is usually understood as a wide-mouth cooking pot. The pot must be kept clean for ceremonial use. The ‘washbasin’ was used primarily for purification rituals. Moses had to put a ‘washbasin’ in the tent of meeting as part of the purity laws (Exod 25:1-31:17). The ‘washbasin’ was made out of different materials. Some of these ‘washbasins’ were made out of wood others from copper (Exod 38:8) (cf. Grosheide, 1955:503-504; Unger, 1957:8). In Psalms 60 and 108 the pot becomes a ‘washbasin,’ showing its degenerated function from a ceremonial cooking pot to an unclean ‘washbasin’ for the ‘feet.’ The ‘washbasin’ for the ‘feet’ was often dirty and also used for bathing, and even for toilet purposes (Tate, 1990:102). The image as a ‘washbasin’ can be understood as imagery that shows inferiority and contempt (cf. Kelso, 1962:805; Millard, 1962:1317).

### 3.3.3 ‘Footstool’

In Psalm 110:1 the Hebrew word used for ‘footstool’ is רַגְלֵיךָ.<sup>55</sup> According to Holladay (1988:76) רַגְלֵיךָ can be translated as ‘footstool’ in its theoretical form (cf. Sivan, *et al*, 1975:147; Harris, 1980:207; Feyerabend, 1987:75). Gesenius (1977:213) translates רַגְלֵיךָ as

<sup>54</sup> The New Testament does not make use of λέβης.

<sup>55</sup> According to Lust, Eynikel and Hauspie (2003:electronic edition) ὑποπόδιον can be translated in the LXX as ‘footstool.’ It is used as a noun in its neuter form, and the same word is also one of the words used for ‘footstool’ in the New Testament. It occurs only four times (cf. Hatch, *et al*, 1975:1416). It occurs one time in the Later Prophets, three times in the Writings (excluding 1 and 2 Chron) and there are no references in the books which are not included in the Hebrew Bible. The LXX prefers the expression *hypopódion tōn podōn*, “footstool of the feet.” When the Septuagint translates “standing” or “placing” the ‘feet’ in 1 Chron 28:2 and in Ps 132:7, it makes the ‘footstool’ a metaphor for the incomprehensible power of God, shifting its meaning from a literal piece of furniture (Fabry, 1978:331).

stool or a something meaning to cast down, low or as an ark (a place on which God rest) or to show the conquest of enemies of the messianic king by YHWH's agency.<sup>56</sup>

According to Fabry (1978:325), the word for 'footstool,' "namely *hdm* only appear in the Old Testament as part of the construct *hdm raghlajim*, the 'footstool of the feet.' In the Ugaritic only the absolute form is found. The root *hdm* is only found in Hebrew, Ugaritic and Egyptian (*hadmu*). In the Egyptian (and Ugaritic) literature it was found in the eighteenth dynasty (1580-1350 B.C.E.). It is uncertain whether the Egyptians borrowed it from the Northwest Semitic dialects or whether they borrowed it from Egypt. It would seem that from the earliest times the root shows a meaning of 'rest,' thus the 'feet' resting is appropriate."

Rienecker (1967:424; cf. also Bromiley, 1982:333) understands 'footstool' (*Fußschemel*) "in the Bible as having four basic meanings. The first is *Im eigentlichen Sinn*, a piece of furniture<sup>57</sup> as seen in 2 Chronicles 9:18. The second is a *Bild für die Bundeslade* (Ark of the Covenant), to express God's presence and revelation in this place as seen in 1 Chronicles 28:2. In the third place it is used when the earth is called God's 'footstool' (on an anthropomorphic level the earth serves as the 'footstool' for the 'feet' of God, Isa 66:1)<sup>58</sup>, the comparison is meant to contrast the complete dependence of the created things and the all-fulfilling majesty of God (Matt 5:35; Acts 7:49)." In the fourth place Rienecker (1967:424),

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<sup>56</sup> Abbott-Smith (1964:462) translates ὑποπόδιον as meaning 'footstool' (as used in the New Testament). According to him the use is metaphorical in Matt 5:35; Mark 12:36 (although the Greek word used for 'footstool' there is ὑποκάτω that means under), Luke 20:43; Acts 2:35; 7:49; Heb 1:13 and 10:13. All of them, according to him, except for the Greek word used for Matthew and Mark, come from the LXX version of Ps 109:1 (110:1) and Isa 66:1. Liddell and Scott (1959:846) translates ὑποπόδιον as meaning 'footstool,' usually with ποῦς. Rienecker (1976:202) translates ὑποπόδιον in Luke 20:43 as meaning 'footstool' in accusative form used predicatively. It predicates something of a noun already used in the accusative. Davies (1962:309) sees a development of the use of 'footstool' in the New Testament. According to him in the Old Testament the place for/at God's 'feet' started at the Ark (Ark of the covenant), then it went to the temple, then the earth (in all three the enemies demonstrate the divine dominion of God through obedience), and then in the New Testament the idea of the 'footstool' is applied to ascension (now with God, Jesus sits on God's 'right hand').

<sup>57</sup> The stools of the Egyptians and Assyrians (also the Hebrews) were made from a square frame or after the shape of our camp stools (modern). They had a straight or rounded back; if it was a chair then it would have had a back and arms (Hastings, 1963:405).

<sup>58</sup> Keel and Uehlinger (1998:231), makes the remark that the 'footstool' is seen with the throne, in accordance with Ps 132 it can be seen as part of a shrine or a holy place and that it then can indicate a medium for blessing.

formulates a definition of ‘footstool’ by using “an Egyptian context of the word. In Egyptian representations one can see that the pharaoh, as a sign of his victory, actually used captive enemies as ‘footstool.’ On the other hand he had their image attached or put onto his ‘feet’ (according to Rienecker [1967:424] it is to this usage that Ps.110:1 refers).”

It is clear that ‘footstool’ is mostly used as a metaphor. In the ancient Near East the ‘footstool’ was seen as a symbol of the king’s power (Cornelius, 1997:1011). The root word for ‘footstool’ that derives from the Hebrew, expresses “dominion” (Davies, 1962:309). It explains the strong metaphorical use of this word as it helps to illustrate power and dominance. It is therefore not strange to see ‘footstool’ used in the context of war. Yet it has a strong religious connotation as it is also used to describe the “Ark of the Covenant” (1 Chron 28:2), serves as a metaphor with Zion for the temple (Pss 99:5; 132:7; Lam 2:1)<sup>59</sup> and as a metaphor of worship to God. The ark, temple and earth become the ‘footstool’ of God, where he places his ‘feet’ (Fabry, 1978:333-334). The ‘footstool’ becomes an extension of the power, domination and strength shown by the ‘feet’ and thus shows a strong anthropological quality. When the ‘feet’ are those of God, the ‘footstool’ as part of the ‘feet,’ becomes an anthropomorphic description of God.

### 3.3.4 ‘Garments’

In chapter 2 under *Defensive Weapons* (2.2.3.2) the armour and clothing of a soldier were discussed as they play a major role in the strength of any soldier, and therefore will not be discussed further. Specifically the helmet (the metaphor in Ps 108:9, implies that Ephraim becomes God’s helmet, although helmet is not explicitly named), girdle and shoes are mentioned. In Psalms 108-110 clothing becomes an important part of the military imagery used in these psalms and also serves as a link between these psalms and therefore a closer look is necessary. ‘Garments’ (or dress) as named in the above title represents shoes, clothes and ornaments that is used to dress (mainly for war). It represents thus the entire range of ‘garments’ used from head to toe. What follows is a discussion on the ‘garment’ imagery that

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<sup>59</sup> There are however scholars (see for example Stendebach, 2004:321-322) that are of the opinion that ‘footstool’ is not meant to be used as metaphor for the temple and that if it was the case, it would be a later development.

is used throughout Psalms 108-110 as part of the language and imagery used in these psalms.<sup>60</sup>

In Psalm 108, נַעַל can be translated as ‘sandal’ (shoes). Holladay (1988:240) translates נַעַל as ‘sandal’ (tied with straps).<sup>61</sup> Metaphorically it can be understood as ‘to take possession’ or ‘in the refusal of a levirate marriage.’ Sivan and Levenston (1975:168) translate it as ‘shoe’ or ‘boot.’ Jastrow (1950b:920) translates it as ‘shoe’ or ‘lock’ (locking up). נַעַל is a primary noun and should be understood as a ‘sandal’ with a simple sole made out of wood or leather that was bound to the foot with thongs (Gen 14:23; Isa 5:27). It represents straightforward footwear or shoes (Ringgren, 1998:465). Twice in the Old Testament נַעַל is used as a verb (Ezek 16:10). Loincloth that has been belted, shoes and a staff (or ‘sceptre’) were seen as a symbol to be ready to set out (to travel, Exod 12:11). The belt and shoes that are stained with blood was seen as a metaphor for battle ‘garments’ (1 Kgs 2:5) or the willingness or readiness for battle (Isa 5:27). Footwear (shoes) was worn by the nobility in particular, although clothes and shoes were worn every day (Deut 29:4, 5). If the shoes and clothes did not wear out it was a sign of God’s care (Deut 8:4) (Ringgren, 1998:465-466). In Isaiah 3:16 and 18 the ornaments on the women’s ‘feet’ is mentioned (Hastings, 1963:303). Like donning shoes proclaims the renewal, renewed usage or once again taking up of the son’s rights (Luke 15:22), taking off one’s shoes and going barefoot mean misery and captivity (Isa 20:2-4), but also humility and worship in the presence of God (Exod 3:5; Josh 5:15) (Rienecker, 1967:422). Since people in ancient times usually wore open sandals, washing the foot is a necessity and at the same time an honour shown to a guest (Gen 18:4; Judg 19:21; 1 Sam 25:41; Song 5:3; John 13:4-14; 1 Tim 5:10) (Shepherd, 1962:308). When the Passover lamb was eaten the Israelites had to put sandals on their ‘feet’ (Exod 12:11). Throwing down one’s shoes on something was seen as a sign of taking possession of that place or object. It can be seen as a sign of humiliation, domination and subjugation to throw down one’s shoe, either in the sense of someone’s slave to whom the one (a warrior in the context of Pss 60 and 108)

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<sup>60</sup> The imagery in Pss 108-110 concerning ‘garments’ are all centred around male-clothing, therefore in the discussion that follows the focal point will fall mainly on male ‘garments.’ Furthermore the imagery and words use to describe these ‘garments’ in Pss 108-110 is not quoted or alluded to in the New Testament, therefore the Greek words used in the New Testament for these words will not be discussed.

<sup>61</sup> The LXX word used in Ps 108 is ὑπόδημα. Liddell and Scott (1959:842) translate it as: ‘a sole bound under the foot with straps;’ ‘a sandal’ and a ‘shoe’ (cf. Abbott-Smith, 1964:461; Ringgren, 1998:467).

flings his sandals to carry or to clean (Pss 60:10 and 108:10) or of a conqueror who puts his foot on a beaten foe as a sign of victory (Tate, 1990:102). To exchange shoes, was seen as part of confirming or closing a transaction, also a levirate marriage (Ruth 4:7) (Ringgren, 1998:466; cf. Grosheide, 1955:451; Myers, 1962a:213-214).

In Psalm 109, **גָּד** can be translated as ‘garment.’<sup>62</sup> Holladay (1988:182) translates **גָּד** as ‘garment.’ Sivan and Levenston (1975:123) translate it as ‘measure’ or ‘gauge.’ Jastrow (1950b:731) translates it as a ‘priest’s cloak.’ In Psalm 109, **בִּגְדֵי** can be translated as ‘garment.’<sup>63</sup> Holladay (1988:33) translates **בִּגְדֵי** as: any kind of clothes or ‘garments,’ widow ‘garments,’ cultic ‘garments’ and fullness of ‘garments’ (his lap is full). Sivan and Levenston (1975:16) translate it as ‘garment’ or ‘dress.’ Jastrow (1950a:137) translates it as ‘web’ or ‘garment.’ It can also be understood as if the ‘garment’ functions as a web or is a web itself. In Psalm 109, **מְעִיל** can be translated as ‘robe.’<sup>64</sup> Holladay (1988:206) translates **מְעִיל** as: ‘robe’ (for secular use or cultic use – garb of the high priest). Sivan and Levenston (1975:143) translate it as ‘coat,’ ‘jacket’ or ‘overcoat.’ Jastrow (1950b:815) translates it as ‘cloak,’ ‘robe’ and ‘high priest robe.’

The Old Testament does not provide a detailed description on the clothes worn by people. Most information in this regard comes from art and statues of the ancient Near East. The first ‘garments’ found in the Old Testament are those of Adam and Eve from fig leaves (Gen 3:7). What follows are ‘garments’ made out of the skin of animals (Gen 3:21). The weaving of hair also became popular from an early period (Exod 26:7; 35:6), the sackcloth that was used by mourners were made from this type of cloth. Wool as a source for material also became popular at an early period (Gen 38:12). Wool was use mainly for the outer ‘garments’ (**מְעִיל**) (Lev 13:47; Deut 22:11). Another material used for clothing was flax; it was used to make linen ‘garments.’ Silk was used only from a later period (exilic) (Ezek 16:10, 13). The colour

<sup>62</sup> The LXX word used in Ps 109, is ἐνδύω. Liddell and Scott (1959:260-261; cf. Abbott-Smith, 1964:152) translate it as: ‘clothes,’ ‘to enter’ and ‘to clothe.’

<sup>63</sup> The LXX word used in Ps 109, is ἱμάτιον. Liddell and Scott (1959:380; cf. Abbott-Smith, 1964:216) translate it as: an outer ‘garment,’ a ‘cloak’ or ‘mantle,’ ‘clothes’ and a ‘cloth.’

<sup>64</sup> The LXX word used in Ps 109, is διπλοῖς. Liddell and Scott (1959:205; Abbott-Smith, 1964:118) translate it as: ‘a double cloak.’

mostly used was white, especially for cotton cloth and then also purple (associated with a higher rank, elite and royalty). Clothes that were embroidered and decorated were mainly used by royalty and the wealthy (Judg 5:30; Ps 45:13, 14; Ezek 16:13; Acts 12:21).

‘Garments’ were used from the loin cloth, or apron, to develop in amount and character to the specific climate, conditions to even the taste of the weaver. In Israel the making of clothes were primarily the task of woman (housewives, 1 Sam 2:19; Prov 31:22). In some traditions the outer ‘garment’ of special persons portrayed power or its loss. To take the ‘garment’ was a sign of power taken or the defeat of an enemy (1 Sam 15:27). A definite distinction between male and female clothing could be observed due to the Mosaic law that forbids men to wear woman’s clothing (Deut 22:5). The men dressed a few pieces of clothing that made out their dress. The tunic (Exod 28:4), was the most simple of all the ‘garments.’ It was an ordinary shirt or nightgown. It covered only slightly and therefore if someone did not wear anything else it could be considered that the person was naked (1 Sam 19:24; 2 Sam 6:20). It was also fastened around the loins with a girdle. This type of ‘garment’ was worn by the priest as well.

The next item of clothing is the outer tunic. It is a looser and a longer sort of tunic. It reaches to the ankles, open at the head and has holes for the insertion of the arms. This was part of ordinary dress, worn by kings (1 Sam 24:4), prophets (1 Sam 28:14), nobles (Job 1:20), and the youths (1 Sam 2:19). This is the ‘garment’ used in Psalm 109:29. The outer tunic was regularly torn as a sign of mourning (Ezra 9:3; Job 1:20). The mantle or cloak was a piece of cloth nearly a square, almost a sort of a blanket. It was used to cover oneself or in some instances it was used to carry things (Exod 12:34; 2 Kgs 4:39). In the night the poor used it as a blanket. Breeches or drawers as a ‘garment’ were worn under the tunic for fuller covering of a person. This was worn especially by priests, but does not seem to be part of general use among the Hebrews. The cap or turban was a form of dress that belonged mainly to those in rank. The priest wore a cap. Israel in general did not wear a cap, but would in some circumstances wear a turban. The ‘garments’ were used mainly by the high priest and some illustrious men (1 Sam 18:4; 2 Sam 6:14; Job 29:14; Ezek 26:16).

Another cloak was sometimes used and worn by the king (Jonah 3:6) and prophets (1 Kgs 19:13, 19; 2 Kgs 2:13, 14). These robes were costly to make (Josh 7:21, 24) and therefore associated with the rich and powerful. Some linen ‘garments’ (גִּידָה) were specially associated

with the clothing of the priest and the high priest (Ps 109:18). The most general term for ‘garments’ used by the king (Judg 8:26), high priest (Exod 28:2) and prisoners of war (2 Kgs 25:29; Jer 52:33) is **בְּגָדִים** (over 200 times) (Ps 109:19). These ‘garments’ were used as a cover cloth for the Ark (Num 4:6-7) and for beds (1 Sam 19:13) (cf. Grosheide, 1955:288-289; Unger, 1957:276-279; De Wit, 1962:323-326; Myers, 1962b:869-871; Fensham, 1972:141-146; Edwards, 1992:232-238).

In Psalm 110, **הִדְרָר** can be translated as ‘ornament’ or ‘attire.’<sup>65</sup> Holladay (1988:77) translates **הִדְרָר** as: ‘the soul in its highest manifestation of power,’ ‘ornament,’ ‘attire,’ ‘splendour (in nature; in human),’ ‘God’s glory’ or ‘grandeur’ and ‘royal robes’ (of a king). Sivan and Levenston (1975:44) translate **הִדְרָר** as ‘splendour,’ ‘glory’ and ‘citrus fruits.’ Jastrow (1950a:335) translates **הִדְרָר** as ‘adornment,’ ‘crown,’ ‘beauty’ and ‘glory.’ Also associated with **הִדְרָר** is terror. The translation of **הִדְרָר** remains in many circumstance uncertain, rather meaning is given to it by parallel expressions. **הִדְרָר** is used in relation to God (Ps 21:6) and the king (Ps 21:6). A person can be endowed with **הִדְרָר** (Isa 53:2). Other associations are: nature (Lev 23:40); a city (Ezek 27:10) or even a bull (Deut 33:17) can be distinguished by **הִדְרָר**. When **הִדְרָר** is brought in relation to God it signifies royal dignity of a universal ruler. In this context **הִדְרָר** becomes the ‘garment’ which God puts on. In Psalm 110:3 **הִדְרָר** is used as part of the imagery that exalts the king (God) to glory and majesty. **הִדְרָר** becomes an expression of God’s power (Pss 29:4, 5; 110:3). **הִדְרָר** is used to demonstrate God’s power in nature and the reason to praise him and honour him (Pss 96:6; 104:1). **הִדְרָר** describes God’s glorious deeds in history (Ps 111:3). In relation to the king it is used to describe the glory of the earthly king. In Psalm 110:3 is the only place where **הִדְרָר** is used in the plural, therefore it could also indicate the glory of God and the king. In relation to a person **הִדְרָר** is seen as the honour that is given to person as a divine gift (Ps 8:6). **הִדְרָר** was

<sup>65</sup> The LXX word used in Ps 109, is λαμπρότης, although the text does differ from the Hebrew text and therefore one can not presume it to be a direct translation by the LXX, rather the meaning is similar. Liddell and Scott (1959:464; cf. Abbott-Smith, 1964:264) translate it as: ‘bright,’ ‘brilliant,’ ‘radiant,’ ‘clear,’ ‘manifest’ and ‘decisive.’

used as part of clothing imagery to describe the inner characteristics of a person (Prov 31:25). It becomes the glory, beauty and the special quality of a person. Lastly **הָרַר** was used to describe fruit of goodly trees, that was gathered at the feast of Booths (Lev 23:40). When **הָרַר** is used as a verb it means to adorn or to honour and respect someone (Prov 20:29) (Warmuth, 1978:335-341).

In Psalm 109, **חָגַר** can be translated as ‘belt.’<sup>66</sup> Holladay (1988:95) translates **חָגַר** as: ‘to put on a belt,’ ‘make ready for activity,’ ‘buckle on,’ ‘girded’ and ‘to get ready.’ Sivan and Levenston (1975:82) translate **חָגַר** as ‘gird’ (a sword) or ‘to put on (a belt).’ Jastrow (1950a:424) translates **חָגַר** as ‘to encircle’ or ‘to gird.’ The Hebrew word used here clearly represents more than just a belt or a buckle but represent various body-garments. **חָגַר** represent ‘belts,’ ‘waistbands’ or ‘to be girdled’ the correct way. These belts were usually ornate of nature and valuable. The belt was not only worn by men but also by woman and was seen as fashionable (Prov 31:24; Dan 10:5). In war they were used to support the sword or dagger in its sheath (2 Sam 20:8; 1 Kgs 2:5). The belt was used in war to show rank between soldiers (Isa 22:21), thus to remove someone’s belt or girdle or to take it from him could symbolize taking that persons honour. It was also seen as part of presents and rewards (1 Sam 18:4). At the work place it was used to tuck in the clothes. It was also used to carry money (to carry the wallet, Matt 10:9) (cf. Kitchen, 1962:470-471; Fensham, *et al*, 1972:144).<sup>67</sup>

<sup>66</sup> The LXX word used in Ps 109, is περιζώνωμι. Liddell and Scott (1959:626; Abbott-Smith, 1964:355) translate it as: ‘to gird round oneself’ or ‘gird oneself with.’

<sup>67</sup> Different words are used to express the term girdle, therefore the following interpretations of girdle are also important: ‘to gird up the loins’ was used to describe that a person is ready for any type of service (Luke 12:35); ‘girdles of sackcloth’ were worn as marks of sorrow and humiliation (Isa 3:24); it was seen as a symbol of ‘strength,’ ‘power’ and ‘activity’ (Job 12:17; 30:11; Isa 23:10) and righteousness and faithfulness are called the ‘girdle of the Messiah’ (Isa 11:5) (Unger, 1957:407).



### 3.4 Synthesis

The contents of this chapter investigated the meaning and use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ in an intertextual analysis. The intertextual analysis fixed attention to similarities with different texts in the immediate context.

The Hebrew word used for ‘right hand’ in Psalms 108-110 is יְמִינֶךָ meaning ‘right (side),’ ‘right hand,’ ‘on your right,’ ‘oath’ and ‘south,’ and can be used literally or metaphorically. Special attention was given to understand the meaning and use of hand as to put into perspective the meaning and use of ‘right hand.’ It is seen that hand is not only used in connection with other body parts but also show a number of idiomatic expressions that stress the considerable value and number of images used throughout the Old Testament in connection with the hand. It is important to note the strong use of hand (and ‘right hand’) in different military imagery. Especially the ‘right hand’ was focused on as it serves as an image of power, strength, and rule, control and dominion. As part of military imagery the ‘right hand’ was also seen as the most competent or skilled hand and therefore it is the hand that is used: to hold the arrow; also the left hand bears the shield, leaving the ‘right hand’ free to fight and to attack (with the sword or spear). The sit on the ‘right hand’ was seen as place of honour. In the New Testament Jesus as the risen Lord sits at the ‘right hand’ of power. The directional use of ‘right hand’ was also used to indicate a moral issue.

The Hebrew word used for ‘head’ in Psalms 108-110 is רֵאשִׁית translated as meaning ‘head,’ ‘hear of the head,’ ‘top,’ ‘beginning,’ ‘choicest,’ ‘chief,’ ‘leader,’ ‘total amount,’ ‘branch’ (of a river) or ‘company’ (of soldiers). As with ‘right hand’ ‘head’ can be understood and used literally or metaphorically. Different physical uses of the ‘head’ as well as metaphorical uses were observed. The ‘head’ represent the body; also it can indicate the ‘leader’ of a social group. A specialized *rōš* appears as a term for the military leader. One blesses someone by placing the hand on the ‘head’ of the person concerned, in the same way damaging forces are transmitted to the atonement.

The Hebrew for ‘foot’/‘feet’ in Psalm 110 is רֶגֶל, meaning: ‘foot,’ ‘sole,’ ‘leg,’ ‘urine’ (also to describe the genital area or pubic hair), ‘care for one’s feet,’ ‘resume a journey,’ ‘foot of

arrogance and time.’ Like the hand, the foot is used in diverse meanings and images. The ‘feet’ must be understood as part of a human body, but can also be understood as the ‘feet’ of an animal, bird, quadrupeds, seraphs, cherubs and physical objects. ‘Feet’ are moveable; it is something that brings motion or is a means of locomotion and is used for work. Military imagery; in battle the blood of the enemy would fall on one’s ‘feet’ when killed, making it unclean (not pure); affirmation of victory one puts one’s foot on the subject’s or conquered person’s neck (this can make him the stool for one’s foot); everything is laid or put under the ‘feet’ of the one who rules; to kick with the foot also means showing the highest contempt; prisoners of war had to walk barefoot as a mark of their degradation and to fall at someone’s ‘feet’ means surrender. The symbolism of the foot has primarily to do with sovereignty and subjection.

In this chapter imagery that lean to the human body as an extension of the ‘right hand,’ ‘head’ and ‘feet’ in Psalms 108-110 that were discussed, were the ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and as a collective term for a number of clothing objects in these psalms, ‘garments.’

The Hebrew words used for ‘sceptre’ or ‘staff’ or ‘rod’ in Psalms 108-110 are חֲקֵק (Pss 60; 108) and מַטֵּה (Ps 110). According to Holladay (1988:114) חֲקֵק can be translated as ‘hew out,’ ‘scratch mark,’ ‘been prescribed,’ ‘leader,’ ‘sceptre,’ ‘commander’s staff’ or ‘to be inscribed’ and ‘to engrave.’ מַטֵּה can be translated with: ‘staff,’ ‘stock,’ ‘stick,’ ‘chastisement,’ ‘branch,’ ‘arrow,’ ‘bread-pole’ and ‘walking-stick.’ מַטֵּה was originally understood or referred to as being part of a tree from which a ‘staff’ or ‘sceptre’ was made, that could be used as a weapon. Later it was understood as a symbol of a person in authority. The shorter staff, with a knobbed end, was often used as a weapon for soldiers as well as for shepherds.

The Hebrew words in Psalm 108 (Psalm 60) for the translated ‘washbasin’ are סִיר רְחֵצִי. סִיר is translated as: a ‘pot’ (for cooking – for cooking meat), ‘tub’ or ‘basin.’ As seen a tub or basin was used for washing the ‘feet.’ The ‘washbasin’ was used primarily for purification rituals. The image as a ‘washbasin’ can be understood as imagery that shows inferiority and contempt.

In Psalm 110:1 the Hebrew word used for ‘footstool’ is **הֵרֵם**. This term can be translated as ‘footstool’ in its theoretical form, as ‘stool,’ ‘a something meaning to cast down low,’ an ‘ark’ (a place on which God rest) and ‘to show the conquest of enemies.’ **הֵרֵם** becomes a sign of victory. **הֵרֵם** was seen as a symbol of the king’s power. The ‘footstool’ expresses ‘dominion’ and explains the strong metaphorical use of this word as the ‘footstool’ helps to illustrate power and dominance. In texts it is therefore not strange to see ‘footstool’ used in the context of war, but also indicating a strong religious connotation.

The first item that was discussed under the broad expression of ‘garments’ was **נַעַל** in Psalm 108. **נַעַל** can be translated as ‘sandal’ or ‘shoes.’ Metaphorically it can be understood as to ‘take possession’ or ‘in the refusal of a levirate marriage.’ Loincloth that has been belted, shoes and a staff (or ‘sceptre’) were seen as a symbol to be ready to set out (to travel), and to set out for war. The belt and shoes that are stained with blood was seen as a metaphor for battle ‘garments’ or the willingness or readiness for battle. Throwing down one’s shoes on something was seen as a sign of taking possession of that place or object. It can also be seen as a sign of humiliation and subjugation to throw down one’s shoe on something, either in the sense of someone’s slave to whom the one flings his sandals to carry or to clean or of a conqueror who puts his foot on a beaten foe as a sign of victory (Pss 60:10 and 108:10).

Throughout Psalms 109-110 one can see the use of four different words used to describe clothing imagery. The first three can all be associated with everyday, as well as clothing for nobility, a priest, a high priest or a king. The fourth word in Psalm 110 seems to have a stronger metaphorical description; that focus on glory, power and majesty. The first word in Psalm 109 is **בִּזָּה** that can be translated as ‘garment’ or ‘priest’s cloak.’ The second word for ‘garments’ in Psalm 109 is **בְּגָד**, that can be translated with: any kind of clothes or ‘garments;’ widow ‘garments;’ cultic ‘garments’ and fullness of ‘garments’ (his lap is full). It was seen as the most general term for ‘garments’ used by the king, high priest and prisoners of war. The third word in Psalm 109 is **מְעִיל**, and can be translated as ‘robe’ (for secular use or cultic use – garb of the high priest), ‘coat,’ ‘jacket’ or ‘overcoat.’ It was seen as being part of the outer ‘garments’ worn by men. The fourth word can be found in Psalm 110;

הָדָר and can be translated as: ‘ornament,’ ‘attire,’ ‘the soul in its highest manifestation of power,’ ‘splendour’ (in nature; in human), ‘God’s glory or grandeur,’ ‘royal robes’ (of a king), and ‘citrus fruits.’ The translation of this word remains in many circumstance uncertain. It is used in relation to God, the king, a person, nature, a city or even a bull. When הָדָר is brought in relation to God it signifies royal dignity of a universal ruler. In this context הָדָר becomes the ‘garment’ which God puts on. In Psalm 110:3 it is used as part of the imagery that exalts the king (God) to glory and majesty. The term becomes an expression of God’s power.

The last item of ‘garments’ that was discussed was חֲגָר can be translated as: belt; to put on a belt; make ready for activity; buckle on; girded and to get ready. In war the belt or girdle was used to support the sword or dagger in its sheath. The belt was also in war used to show rank between soldiers, thus to remove someone’s belt or girdle or to take it from him could symbolize taking that persons honour.

This chapter and the previous chapter serve as a foundation for the meaning and use of key concepts in this study. The definitions and uses formulated are used throughout the study to see whether ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ helps to understand the use, meaning and development of the language and imagery from Psalms 108-110 in a context of war and honour as to establish a further connection between these psalms as a trilogy and more specifically a trilogy of war and honour.

## CHAPTER 4

### A SOCIO-SCIENTIFIC AND CONTEXTUAL INTERPRETATION

#### 4.1 Introduction

Chapter 4 investigates the meaning and use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ on a socio-scientific level as part of the intertextual and extratextual analysis on these terms that was started in the previous chapter. This is done to gain a more complete understanding of the interpretation and use of these terms in an ancient Near Eastern and Mediterranean social context, especially in the context of war. An intertextual and extratextual analysis of these terms in ancient Near Eastern and Mediterranean iconography helps to ‘illustrate’ the imagery connected to these terms, in the context of war. This chapter aids the interpreter in the next chapters to see whether a development in honour has taken place in the war language and war imagery used from Psalm 108, through Psalm 109 to Psalm 110.

#### 4.2 Socio-Scientific Background of ‘Right Hand,’ ‘Head,’ ‘Feet,’ ‘Sceptre (Staff),’ ‘Washbasin,’ ‘Footstool’ and ‘Garments’

In section 2.3.2 it was explained that a general quality and direction of life that men and women are expected to show in their behaviour is called a ‘value.’ It was said that a value thus refers to the quality, goal or purpose of human behaviour in general of any aspect of human behaviour. A distinction was made between the differences between a primary (core) and secondary (peripheral) values. It was concluded that the hands, ‘head’ and ‘feet’ are part of the secondary values and that they play an enormous role in the primary (core) value of ‘honour and shame’ (Pilch, *et al*, 2000:98). There are three distinct human behaviours connected with the human body: ‘hands-feet’ (purposeful activity); ‘eyes-heart’ (emotion fused thought) and ‘mouth-ears’ (self-expressive speech) (Pilch, *et al*, 2000:98-99).

The hands and ‘feet’ are correlative terms for humans that illustrate the “capability of doing, making, building, constructing, and having physical effect on others and on one’s

environment” (Pilch, *et al*, 2000:98). The area of ‘hands-feet’ refers to human capability and specifically purposeful activity. Anything that relates to hands and ‘feet’ are thus part of this purposeful activity. For example, using hands for: planting; forming; taking; putting and closing (all activity’s of the hand in Gen 2, also part of anthropomorphism as it is God doing these activities in Gen 2); walking with the ‘feet’ (Gen 3:8, is part of anthropomorphism as it is God who walks in the garden). By holding a ‘sceptre’ in his hands, a king is showing his power, dominance and honour as a ruler.

Physical violence and exerting of force are the concrete activity done by the laying on of hands (Gen 22:12; Exod 7:4; Luke 20:19; 21:12; Acts 21:27). This activity of laying the hands becomes a “natural symbol of the transfer of physical activity and force, i.e., a symbol of a person’s past deeds and their effects, or of present power or of both” (Pilch, *et al*, 2000:99). Humans (or God) can hand over their power and have another exercise it on their behalf, this is done by the laying on of their hands (Num 8:10; Acts 6:6; 8:17; 1 Tim 4:14) (Pilch, *et al*, 2000:99; see also Wolff, 1974:67-68).<sup>68</sup> When it comes to the ‘feet’ as with the hands, the removal of footwear (for example the sandals, Exod 3:5; 12:11) and the washing of ‘feet’ (2 Sam 11:8; Exod 30:19; Luke 7:44; see also Wolff, 1974:67) became a natural symbol of “removal of a person’s normal social status (bare ‘feet’) of a person’s past deeds and their effects (symbolic foot washing)” (Pilch, *et al*, 2000:100). General behaviour is shown through the ‘feet:’ God protects his people’s honour by keeping their ‘feet’ from slipping (2 Sam 22:37; Job 12:5; Pss 17:5; 18:36; 66:9) or stumbling (Ps 73:2); the wicked set “nets” or “snares” to trip their neighbours to shame them (Jer 18:22; Prov 29:5) (Pilch, *et al*, 2000:100-101).

The hands and ‘feet’ refer to activity of power. To be put “under the feet of” someone means to be subject to that person, or to be under that person’s control (2 Sam 22:39; 1 Kgs 5:3; Pss 8:6; 18:38; 47:3; 110:1; Mal 4:3; Matt 22:44; Mark 12:36; Rom 16:20; 1 Cor 15:25, 27; Eph 1:22; Heb 2:8; Rev 12:1). To put one’s foot on the neck of a person is to indicate total defeat and control (Josh 10:24). The neck holds up a person’s honour which is associated with the ‘head-face’ (Isa 3:16), and it is a channel of life because one’s breath passes through your neck (Pilch, *et al*, 2000:100-101). The one being trampled on is being dishonoured. This is

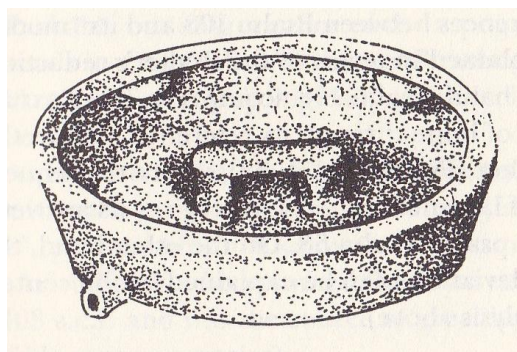
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<sup>68</sup> By telling the king (or Lord) to come and sit on his right side (as seen in Ps 110:1), God is handing over his power, this is also seen later in the New Testament when Jesus Christ sits on the ‘right hand’ of God.

the same principle when the enemies are made a ‘footstool’ (Ps 110:1), by putting one’s ‘feet’ on them, they are dishonoured and shame is brought to them. The same ‘footstool’ can bring honour to the one sitting on the throne. The ‘feet’ were also used as euphemism for the male genitals; it becomes a symbol of potency, the power to generate. A lot of a man’s honour was situated in his genitals, thus the ‘feet’ again become a symbol that can bring or take honour from a man.

As with the ‘footstool,’ the ‘washbasin’ (in Pss 60 and 108) can be used as a metaphor to shame a person or a nation (although it is primarily associated with the purification rituals - to be clean or unclean). The pot or ‘washbasin’ was used primarily as part of the purification rituals (or as part of ceremonial rituals). The ‘washbasin’ was used for the cleansing from the contaminated or an inferior condition preparatory to initiation into a higher one (Exod 29:4; Lev 8:6). The ‘washbasin’ was used as part of the preparation for specific or special religious acts (Exod 30:18; Lev 16); the purification from actual defilement (Lev 12-15). It was used as part of a declaration of freedom from guilt of a particular action (Deut 21:1-9; Matt 23:25).

A distinction must be made between washing as part of the purification rituals, meaning part of the ceremonial rituals and the ordinary cleansing of the hands. In ordinary cleansing, a specific ritual is not expected or required (cf. Grosheide, 1955:503-504; Unger, 1957:8). The rituals were usually meant for the washing of the hand. When the basin is seen as a footbath (also a ‘washbasin’), it becomes unclean. Thus to interpret someone (or a nation) as a footbath (‘washbasin’) for the ‘feet’ is to shame someone, to show their lower purpose or function.



*An example of a ‘washbasin’ (footbath) from Samaria (eight century B.C.E.) (Hossfeld, 2011:121)*

The mouth-ears as a secondary value were seen as part of the ‘head’ and face. The value of mouth and ears concerns itself with the purity laws. The purity of the mouth was guarded in two ways. The first by censoring that which comes into the mouth, specifically food (must be clean and pure). The second was that which go out of the mouth, namely speech. The ears were analogous to the mouth in that what one permits to enter should be consonant with the established cosmology, meaning it must be in bounds with that which is pure und impure.<sup>69</sup>

The ‘head’ was seen as the most important physical part of a person and the seat of all human intelligence (Walvoord, 1960:261).<sup>70</sup> According to Unger (1957:461), the ‘head’ was generally thought to be the seat of intelligence, while the heart, or the body parts near it, were the place of affection (secondary value of eyes and heart) (Gen 3:15; Ps 3:3; Eccles 2:14). The word ‘head’ was used to represent the total person, the ‘head’ was seen as the whole body (Gen 49:26; Prov 10:6), therefore if the ‘head’ is shamed the whole body is shamed. The ‘head’ represented life itself (Dan 1:10; 1 Sam 28:2), therefore the strong connection to honour and shame (Unger, 1957:461; Pop, 1958:222). As a metaphor, blessing or calamity, honour or dishonour, joy or sorrow are often pictured as fallen upon the ‘head’ (Walvoord, 1960:261). The ‘head’ was bowed: in worshipping (to God – Gen 24:26; Exod 4:31), and as a token of respect (Gen 43:28), in a situation of shame or humiliation (Ps 109:25). In grief the ‘head’ was covered up (2 Sam 15:30), shorn (Job 1:20), sprinkled with dust (Josh 7:6; Job 2:12) or the hands placed thereon (2 Sam 13:19; Jer 2:37). Priest and Nazarites were forbidden to shave their ‘heads’ (Lev 21:5, 10; Num 6:5). Lepers ‘heads’ were uncovered (Lev 13:45) as a sign of impurity or uncleanness. To touch them would make a person unclean. A woman’s ‘head’ must be covered in public (Gen 24:65; 1 Cor 11:5), as this is seen as positive shame (it brings honour to her group). The ‘heads’ of criminals and enemies slain

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<sup>69</sup> In Ps 109 the mouth and tongue is used. In Ps 109:2 the mouth and tongue becomes a military image of destruction. The mouth and tongue is used to destroy the image of the person praying the psalm. Thus the mouth and tongue becomes a metaphor for war and is not associated here with the traditional interpretation of being part of the purity laws. The mouth and tongue can be seen as an extension of the imagery associate with the ‘head’ in Ps 109 as part of the war imagery used to bring dishonour and shame. In Ps 109:30 the mouth is used again, but not in the context of war but rather to bring praise.

<sup>70</sup> Palmer (1974:508-509) is of the opinion that the ‘head’ must not be understood as the seat of intellect, but as the source of life. Therefore all the associations made with the ‘head’ must be understood in the context of life: if one would to lower the ‘head’ it was to grant life, to cover the ‘head’ was to mourn the loss of life.



in war were often cut (Judg 5:26; 1 Sam 17:51, 57; 31:9; Matt 14:10) off or trampled on to bring dishonour and shame over them (Pss 108:13; 110:1), their group and nation (Unger, 1957:461).

From the above explanation it becomes clear that the hands-feet, play in integral part on the 'head,' as the hands (and 'feet') can be used to take or give honour, due to the fact that a person's honour is associated with the 'head-face' (Isa 3:16), and it is a channel of life because one's breath passes through your neck (Pilch, *et al*, 2000:100-101). By being trampled on or beheaded, is to be dishonoured or shamed (negative).

In the previous chapter it was noted that the 'garments' of ancient Israelites for everyday wear, were compounded out of a linen tunic that was worn over some form of underwear, a woollen cloak with a belt or girdle around the chest and sandals. On special occasions in the form of festivals they wore different clothes (Gen 45:22; Judg 14:12-12), as well as for weddings (Matt 22:11-14). These festive clothes were known for their fine cloth, rich and vibrant colours and decorations of embroidery.<sup>71</sup> Clothing was seen as valuable. An example of this can be seen in Mark 15:24, when the executioners at the cross of Jesus competed for the 'garments;' also in Luke 10:30 (and 2 Tim 4:13) when the person that was robbed clothes were taken. In a society where honour and shame is one of the core values, clothes have helped to indicate one's role and status. Therefore clothing can't be seen only as something that covered the body. Clothing helps to express the values of honour and shame. In this society of honour and shame, men and woman played different roles, thus clothing have expressed the different functions men and woman had to perform (Deut 22:5; 1 Cor 11:14-15). Clothing did not only identify your social status, but also your nationality. One's trade could have been identified by the 'garments' one wore, therefore soldiers, merchants, peasants and priest wore different 'garments.' Soldiers' 'garments' were identified by a helmet, breastplate and grieves (Isa 59:17; Eph 6:14-17). When it came to status none more than the rich would display this through their 'garments,' by using fine linen, soft raiment, cotton from Egypt; silk from the orient and the colours purple, blue and scarlet<sup>72</sup> (Exod 28:5-6; Isa 19:9; Jer 10:9; Ezek 16:10, 13; 1 Macc 4:23; Luke 7:25; 16:19; Rev 18:12). None more than the king, would display his

<sup>71</sup> In the story of the prodigal son (Luke 15) one see an example of this clothing when he was dressed on his return with a robe, ring for his finger and shoes for his 'feet.'

<sup>72</sup> The colour white and spotlessness were seen as appropriate for heavenly encounters or heavenly liturgy (Mark 9:3; Eph 4:24; Rev 7:14) (Neyrey, 2000:25).

honour and status through is ‘garments’ (Acts 12:21). Just as clothing shows honour and status, so it can show dishonour and shame. The poor is known for their nakedness (clothing is thus linked with honour and nakedness with negative shame, see Matt 25:36) (Neyrey, 2000:21-23).

By wearing appropriate headgear the ‘head,’ as the honourable part of the body, is honoured. Therefore ornaments like a crown shows honour and status. By taking the enemy king’s crown and wearing it, one shames that king and shows one’s dominance over that king (2 Sam 12:30). Wearing the crown of two regions, can indicate a king’s extended empire (1 Macc 11:13). There are examples of nobles and elders wearing crowns indicating that they are being honoured and showing their status (Esth 8:15; Rev 4:4). The ornaments (jewellery) women wore were an indication of their status (Esth 2:17; Ezek 6:11-12; 23:42). Thus by losing ornaments it could mean one’s status is lowered (Luke 15:8) just as it means that one can try to claim higher status by acquiring more cloths and ornaments (1 Pet 3:3). Religious status was indicated by ‘garments’ (Matt 23:5) (Neyrey, 2000:23). The high priest ministered in “eight pieces of raiment, and a common priest in four: in tunic, drawers, turban and girdle. To the High Priest adds the breastplate, the apron, the upper garment and the frontlet” (Neyrey, 2000:23-24). While doing their normal priestly duties, priest wore linen breeches that were snug into the loins as to prevent exposing their genitalia (Exod 28:42); checkered linen tunic that reached the ‘feet;’ a linen girdle; a turban cap of wound linen bands and no shoes (Exod 3:5). In festive times priestly garments became even more extravagant (Exod 28). Certain prophets would wear ‘garments made out of animal skin rather than cloth to indicate their role in the margins of society (Zech 12:4; Mark 1:6; Heb 11:37-38). Those preaching repentance as well as those searching for it wore sackcloth (Matt 11:21; Rev 11:3, see Neyrey, 2000:24).

‘Garments’ must be understood in relation to the purity laws. To be whole is to be pure. Therefore the high priest’s clothes also had to be made wholly from a single piece of linen or wool, not a mixture (Deut 22:10, 11; Lev 19:19). The washing of clothes is mostly about purification rituals. Spatially cloths helped to indicate moving into and from the space of God (Exod 19:10, 14; Lev 16:26; Num 19:7-10; 31:24). Laundering of clothes for hygienic reasons must be understood separately. Washing of ‘garments’ was part of purification rituals when it came to the sick being declared healthy and those who touched a sick person or a dead person (Lev 11:40; 13:6, 34; 14:8-9; 15:3-8; 17:15). In this circumstance the washing of

the 'garments' symbolizes becoming clean or pure again, and is not about the concern of being hygienic (Neyrey, 2000:24-25).

### 4.3 Different Contexts: 'Right Hand,' 'Head,' 'Feet,' 'Sceptre (Staff),' 'Washbasin,' 'Footstool' and 'Garments' in Ancient Near Eastern and Mediterranean Contexts

#### 4.3.1 Egyptian Context

According to Unger (1957:1161) the Egyptians were not especially militarily minded. Due to the desert surroundings Egypt could not easily be attacked by foreigners. The geographical location was used as a strategic advantage (Eybers, 1980:23). In war they would usually hire the warlike Nubians to man their foreign expeditions. In the Old Kingdom (2686-2055 B.C.E.) the Egyptian soldier would be dressed in a simple uniform and armed with a shield, long bow with arrows, a mace, a long spear, a curved dagger and in some instances a battle axe (as seen in the following two images) (Unger, 1957:1161).



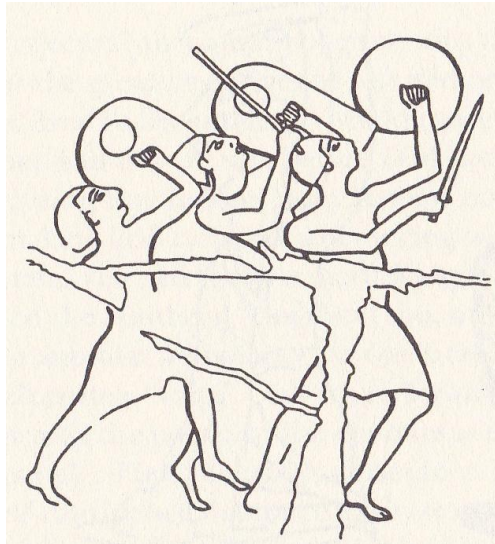
*Egyptian warrior in uniform, with spear (most probably an Egyptian god be portrayed as a man warrior), Limestone stele, Horbet (Nile Delta), nineteenth Dynasty around 1345-1200 B.C.E. (Keel, 1978:219)*

In the New Kingdom (from 1550 B.C.E.) they started to use horses and chariots with a composite bow. The Egyptians were also strong in building forts (Unger, 1957:1161; cf. Alston, 1995:13-38; Garcia, 2010:5-41).



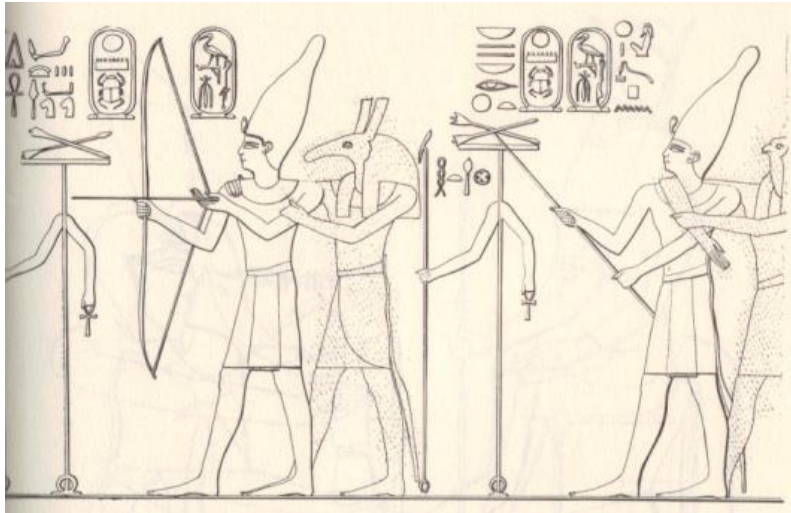
*Egyptian warrior with battle axe and spear (most probably an Egyptian god being portrayed as a man warrior), Limestone stele, New Kingdom around 1570-1085 B.C.E. (Keel, 1978:220)*

In the Egyptian culture and context the use of hand ('right hand') and 'head' in their iconography is not a strange phenomenon and helps accordingly to formulate a better understanding of how these words were used and understood in Egyptian culture. In the image below one can see Egyptian soldiers using their defensive shields in their left hands to protect their 'heads' from a possible missile (rocks or arrows) attack coming from above. In their left hands are their offensive weapons, spears or swords. According to Stendebach (2004:311) the clapping of one's hands (and stamping of a person's 'feet') was seen in Egyptian culture as part of "bodily movements and acoustic phenomena to accompany dance rhythms, processional choruses, announcements, and recitations."



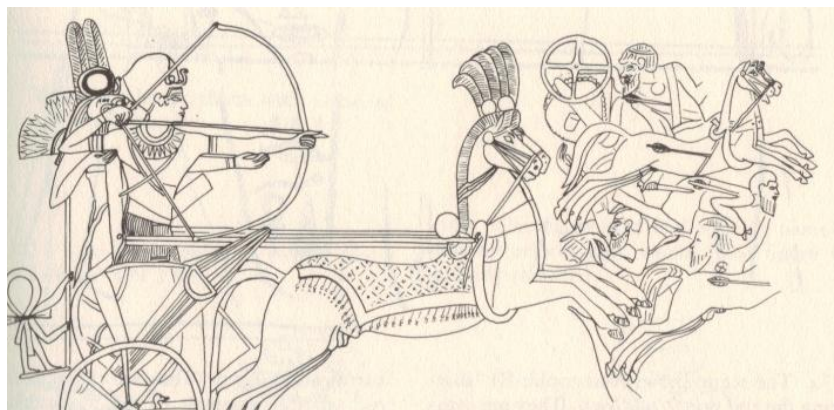
*Limestone relief from Luxor, from the period of Ramses III (eleventh century B.C.E.)  
(Hossfeld, et al, 2005:101)*

In the imagery below the use of the ‘right hand’ is depicted. In this image the importance of world domination (part of an act of war) is depicted. This theme becomes even more important when it is the enthronement of the new pharaoh (this is the context of Ps 110). In the coronation ritual the domination was shown by shooting arrows into the four parts of the heavens. In the image below (next page) the ‘right hand’ of the pharaoh is assisted by the god Seth (this assistance can be seen in Ps 110:5, when YHWH helps the king). The ‘sceptre’ that is shown on the right also depicts the rule and dominance of the king (this can be seen in Ps 110:2). In the process of performing official duties, the king or ruler carried and used the rod or ‘sceptre’ as part of the instruments that demonstrated his rule. The ‘sceptre’ symbolized the king’s authority to: decree laws and pronounce judgment; give punishments; pardons or rewards; declare war and even to make peace. Towards his own people the ‘sceptre’ also symbolized the care and concern he as a ruler had toward his own subjects and that he had the responsibility to insure: their protection from enemies; insure their welfare and guide them into prosperity.



*Relief, Karnak (C7), Thut-mose III around 1502-1448 B.C.E. (Keel, 1978:265)*

The assistance in war is seen in the next image where the falcon-headed Horus assists the pharaoh in battle, by holding up his ‘right hand’ (Keel, 1978:264-265; cf. Keel, *et al*, 1998:91-92).



*Thebes: Tomb of Thut-mose IV, around 1422-1413 B.C.E. (Keel, 1978:265)*

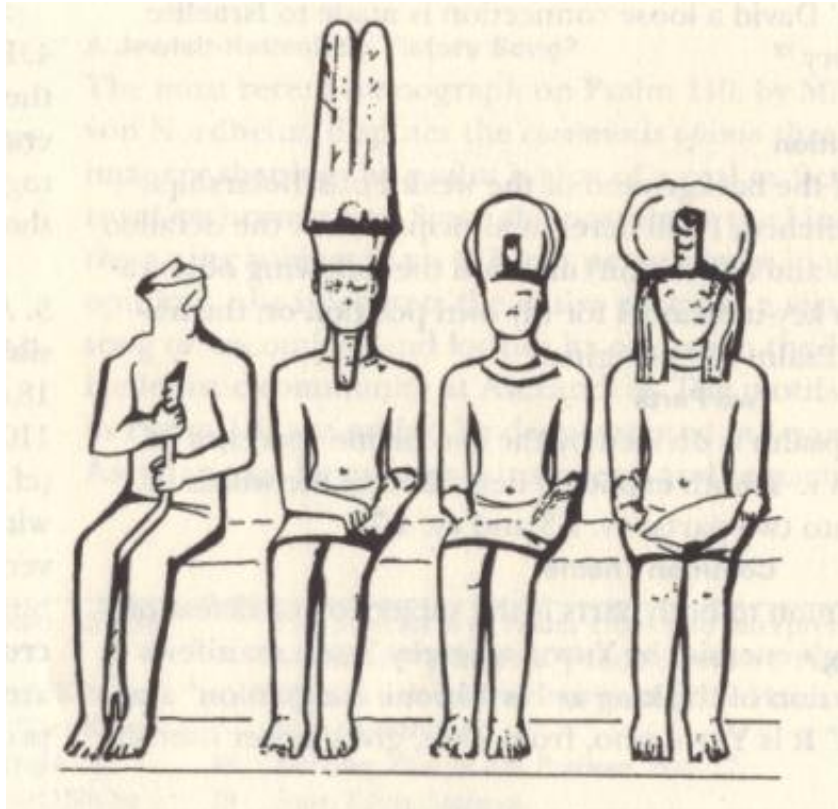
Here in the image below (next page) the ‘right hand’ again comes into play when the pharaoh sits on the ‘right hand’ of the Egyptian God.<sup>73</sup> Keel (1978:263) is of the opinion that the word used for “sit” in this context can also mean to “dwell”, thus meaning that the king is invited by the god to sit or to dwell around the right side of the god.

<sup>73</sup> The pharaoh was also seen as “a son of the gods”



*Statue, white limestone: Horemheb, around 1345-1318 B.C.E. (Keel, 1978:263)*

Below (on the next page) is the plate from the great temple of Ramses II. In this image Ramses II as pharaoh is sitting on the 'right hand' side of the three main gods of Egypt, namely *Re*, *Amun* and *Ptah* (Hossfeld, *et al*, 2011:145).

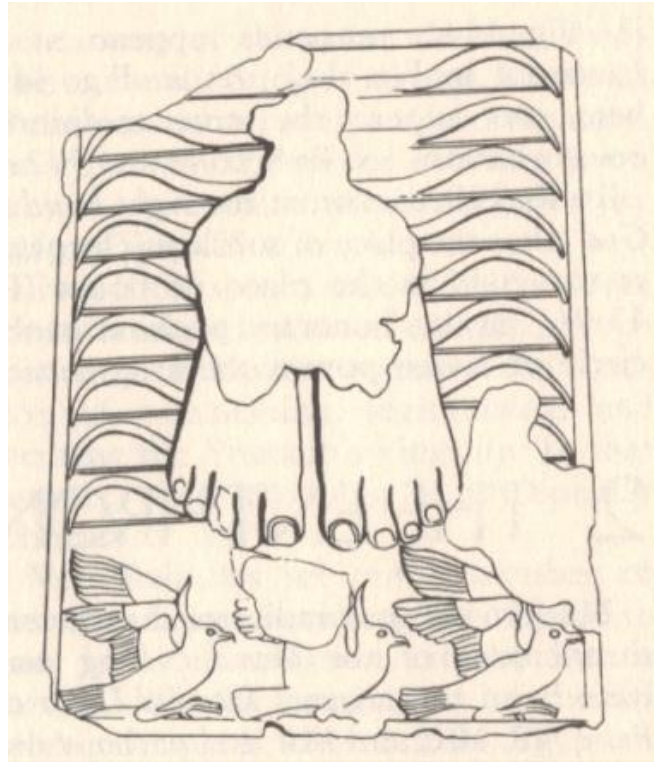


*A plate from the great temple of Ramses II, around 1279-1213/12 B.C.E. in Abu Simpel (Hossfeld, et al, 2011:146).*

According to Hossfeld and Zenger (2011:145) what is depicted here on the above image is a “throne community.” Ramses II as pharaoh is in a “throne community” with the three main gods of Egypt. The ‘right hand’ and sitting on the throne with the gods becomes a metaphor for the handing over of power to the king. The king is no longer only the representative of the gods, but a “throne companion.” He is ruling with the Egyptian gods.

In chapter two, the secondary value of defeat (2.3.2.4) and domination orientation and power (2.3.2.5) were explained in the context of honour and shame in the ancient Near East and Mediterranean world. It was said that if one defeats another in battle or war, one gain or enhances one’s honour, relative to the person or nation that has been defeated. In 3.2 it became clear that the ‘head’ was seen as the part of the body that a person’s honour was situated in. Therefore in war to be beheaded or to be trampled on was a way to be shamed (negative) or dishonoured.





*Nine bows under the 'feet' of the king (Keel, 1978:255)*

In the Egyptian culture domination orientation and power through trampling on the defeated enemies 'head' or body was a frequent sight in their iconography. The above image shows the importance of this practice in the demonstration of domination and power. Nine was the symbolic number of totality in Egypt, thus the nine arrows, symbolizes a total defeat or domination of all enemies. In this image there are nine bows showing the military capability of the enemies. Later on the nine bows became a symbol of countries (Keel, 1978:255) and the rule over the entire world (Fabry, 1978:329). The 'feet' on the bows shows the king's victory and dominance over his enemies. The same meaning of total dominance over one's enemies was shown with three lapwings, which the Egyptian name *rhyt* meant the "subject of nations." The nine bows or as shown in the image of Amenophiss II, the nine bodies of the enemies, lie helpless at the 'feet' of the pharaoh. This shows the permanent domination and subduement of all enemies (Stendebach, 2004:310-311).



*On the bottom of the right palette the Pharaoh is shown as a bull, trampling on the enemy.*

*The Narmer Palette, also known as the Great Hierakonopolis Palette or the Palette of Narmer (Stendebach, 2004:311) (Image from*

*<[http://en.wikipedia.org/wiki/Narmer\\_Palette](http://en.wikipedia.org/wiki/Narmer_Palette)>; see also Keel, 1978:293-294)*

In the palette of Narmer the image of the king can be seen where he tramples on the enemy.<sup>74</sup> The pharaoh is shown as the conqueror and occupier of foreign land. The trampling of one's enemy comes from the mythological idea of victory over the forces of chaos. The sovereignty of deities was also symbolized by the lower part of the deities' 'feet' (Stendebach, 2004:311; see also Keel, 1978:293, 297).

Sometimes in Egyptian culture the defeated enemies were engraved on the sandals of the king, showing that the king tramples on his enemies and that they are subjected to him. In the

<sup>74</sup> In Ezek 32:2 the pharaoh is also depicted as a beast (White, 1980:831). In the Ezekiel text the pharaoh is shown as a lion and on the palette of Narmer, the pharaoh is shown as a bull, trampling on the enemy.

image below one see the enemies of the pharaoh on his sandals, being subjected to the pharaoh's power. The sandals are made from wood, leather and gold leaf.

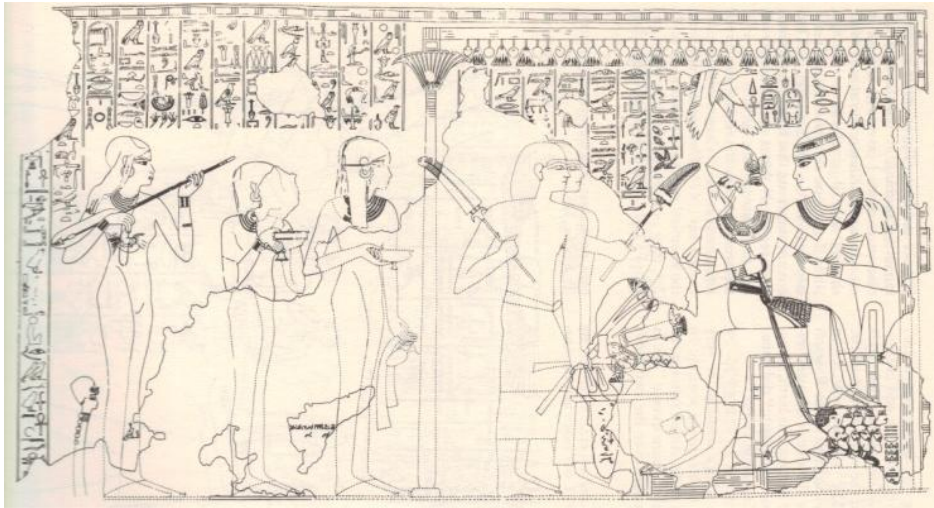


*Sandals found in the tomb of Tutankhamun, around 1333-1323 B.C.E. (Weiss, 2013:88)*



*Relief: Abu Simbel (hall of columns of the great rock temple), Ramses II around 1301-1234 B.C.E. (Keel, 1978:297)*

In most of the depictions it is the pharaoh that is performing the action of trampling on the enemies 'head' (Keel, 1978:297). In the above image a Egyptian warrior is seen performing the action, bringing shame and dishonour onto his enemy, by trampling upon his 'head.'



*“The later Pharaoh Amenophis II on the lap of his (wet) nurse” (Rienerker, 1967:423; Keel, 1978:254)*

The above images shows the Nubians and Asiatics (with their full beards), already placed beneath the future pharaoh’s ‘feet’ as a ‘footstool.’ The pharaoh is already represented in advance as the mighty king whose ‘footstool’ (literally the enemies) shows conquered and defeated enemies (Keel, 1978:253).



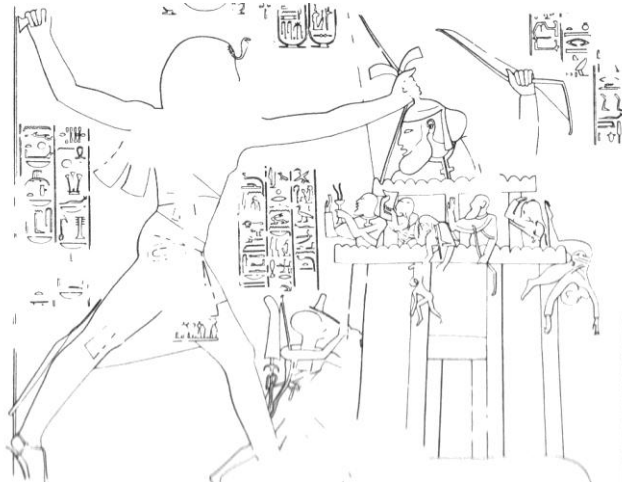
*This a plating from a tomb in Abd el Qurna, around 1400 B.C.E. (Hossfeld, et al, 2011:148; also Keel, 1978:255)*

In the above image the pharaoh is sitting on the ‘right hand’ side (on the lap) of the Egyptian god. His ‘feet’ are resting upon a ‘footstool.’ In his ‘footstool’<sup>75</sup> are the bodies of nine enemies, showing a total victory and dominance over all defeated enemies (Hossfeld, *et al*, 2011:148).

In The Egyptian context the ‘washbasin’ was also used as part of purification rituals. It is told that the Egyptian priests had carried out these rituals to the utmost extent. Part of the rituals was that the priests would shave their bodies every third day, the purpose being that no insect or other filth might be on their bodies when they served the gods (Unger, 1957:8). The ‘washbasin’ in Egypt is therefore connected to the purity laws and not associated with honour or shame.

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<sup>75</sup> The ‘footstool’ was associated as well with the throne of the goddess Isis. To confirm that the pharaoh is ruling even in the afterlife, the ‘footstool’ was placed with him in his tomb as a symbol of his position as ruler (Fabry, 1978:329). On the ‘footstool’ of Tutankhamen (or hassock) there are “representations of foreign captives, prostrate, with their hands behind their backs” (Dahood, 1970:114).



*Relief: Numrud (central palace of Tiglath-pileser III) around 745-727 B.C.E. (Keel, 1978:102)*

In the Egyptian representation above the pharaoh is depicted hand on the ‘head’ of the enemy, showing his dominance. The image displays the storming of Syro-Palestinian cities. The army self plays a minor role in the image as the pharaoh’s triumph over his enemies is depicted by the defeated city (Keel, 1978:102).



*Relief, Maghara (Sinai) – Sekhemkhet (third king of the third Dynasty) around 2650-2600 B.C.E. (Keel, 1978:294)*

In the previous image (previous page), victory is shown with the shattering of the enemies 'head' by the Egyptian king (Keel, 1978:293-294). The image of the shattering 'head' illustrates the kings' dominance and power by shaming the defeated enemy. The same display of power can be observed in the next image.



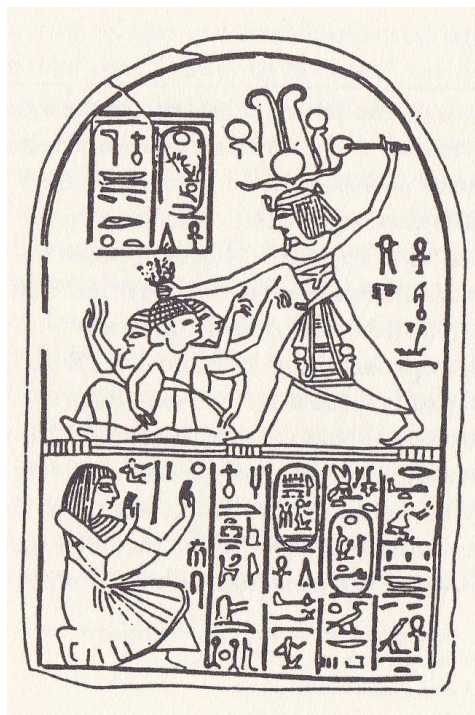
*Ostrakon, Ramses III around 1197-1165 (Keel, 1978:294)*

The following image (next page) is a variation on the imagery portraying the shattering of the 'head.' In this image the 'head' is being held by the king showing his dominance and runs through him his sword. The 'head' a symbol of life, is being held, while the life of the 'head' is being taken. It becomes a display of dominance and power by the king, over the defeated enemy.



*Pharaoh Ahmose smiting an enemy – Thebes around 1570-1545 B.C.E. (Keel, 1978:296)*

In the image below, again the dominance and power of the pharaoh is exhibited as he strikes down his enemies ‘heads’ with his club or ‘sceptre.’ On the bottom of the stele one can see an Egyptian priest, with uplifted hands, praying towards the gods for the pharaoh’s victory.



*Votive stele from Deir el-Medina, from the period of Ramses II (around 1200 B.C.E.)*

*(Hossfeld, et al, 2005:102)*



### 4.3.2 Babylonian Context

The Babylonian army was made up of professional soldiers. These soldiers were supported by farmlands that were assigned to them. The king served not only as the king of the state on an executive level, but also on civil administration, commander in chief of the armies and final court of appeal in the judicial system (Caldwell, *et al*, 1966:56; cf. MacGinnis, 2010:153-163).



*Fragment of a stele from Babylon, 1<sup>st</sup> Dynasty, around 1800-1500 B.C.E. It shows victory with enemy underfoot (Lay, 1982: 332)*

In the Babylonian context the king or his men in battle would place their ‘feet’ on the ‘heads’ or bodies of the enemies. This was a sign of victory and domination. It was part of war and was seen as a way to put fear in the enemy armies (Lay, 1982:332). The emotional and social experiences (one of the groups of war language) of; domination, power and fear by the soldiers in war forms part of war language. By standing on the ‘head,’ neck or bodies of the enemies their bodies literally becomes ‘footstools’ for the one doing the trampling.

### 4.3.3 Persian Context

When one talks about the Persians, the wars against the Greeks during the first years of the fifth century B.C.E., showed that the Persians were a phenomenal war nation. These wars

continued for almost two hundred years and came to an end when Alexander the Great destroyed the Persian Empire (Caldwell, *et al*, 1966:241).



*King Darius (521-486 B.C.E.) sits on throne with his 'feet' on a 'footstool;' royal 'sceptre' in his 'right hand.' Behind him is Crown prince Xerxes. Limestone relief from Persepolis (Lay, 1982:333)*

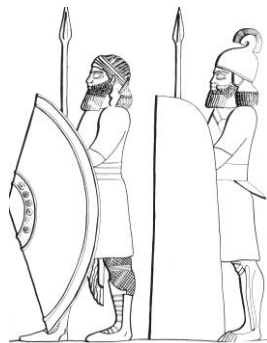
In the context of Persia the relief of king Darius on his throne helps to show the role of the 'right hand.' It shows king Darius who sits on a throne with his 'feet' on a 'footstool;' behind him is crown prince Xerxes. In this relief he firmly grasps the royal 'sceptre' in his 'right hand' that shows his power and rule, the 'footstool' also shows his authority and rule. In the left, he is holding a lotus blossom with two buds, the symbol of royalty (Lay, 1982:333; also Nemati, 2012:electronic edition). Darius was enthroned in Persepolis.<sup>76</sup> Persepolis was a magnificent city that was built by king Darius I. From this relief it can be seen that the 'right hand' show the king's rule and authority in his kingdom, but also outwards in a military context toward other kings and enemies.

<sup>76</sup> According to Nemati (2012:electronic edition) the ceremonial capital of the Achaemenian Empire was Persepolis. It was built during the reign of king Darius I, known as Darius the Great (522-485 B.C.E.), and developed further by successive kings. The various temples and monuments are located upon a vast platform, some 450 metres by 300 metres and 20 metres in height. At the 'head' of the ceremonial staircase leading to the terrace is the "Gateway of All Nations" built by Xerxes I and guarded by two colossal bull-like figures.

#### 4.3.4 In the Context of Mesopotamia (Including Assyrian Context)

The context of Mesopotamia<sup>77</sup> the army served as an instrument of rivalries, among the Sumerian states. These armies were known to evolve as military confrontations made it necessary. This happened especially in the fields of equipment and techniques used in battle. The military force was usually divided into powerful units with ranks, each with men and an officer. The primary weapon of choice was the lance, sword and battle axe. Armour consisted out of a pointed helmet, a small sleeveless cape that was reinforced with metal buckle. The chariot was also a common sight in the military (Labat, 1992:826-831).

The wars that the Assyrians had waged through the ages against the Babylonians, the Syrians, and the mountain peoples to the north and east, made the fiercely independent farmers of this nation one of the most efficient war nations the world has ever seen, due to strong leadership. The kings of the tenth and seventh centuries B.C.E. provided the leadership that made Assyria an Empire (Caldwell, *et al*, 1966:152; cf. Nadali, 2010:117-152). According to Unger (1957:1161-1162), Israel and surrounding countries trembled with their superior armies. These armies had powerful bows and arrows that were shot from chariots. The cavalry used their weapons to great effect (Unger, 1957:1161-1162); this was especially true from the long shields (see image below) that protected the warriors from not only frontal attack, but also from the sides (Keel, 1978:223).



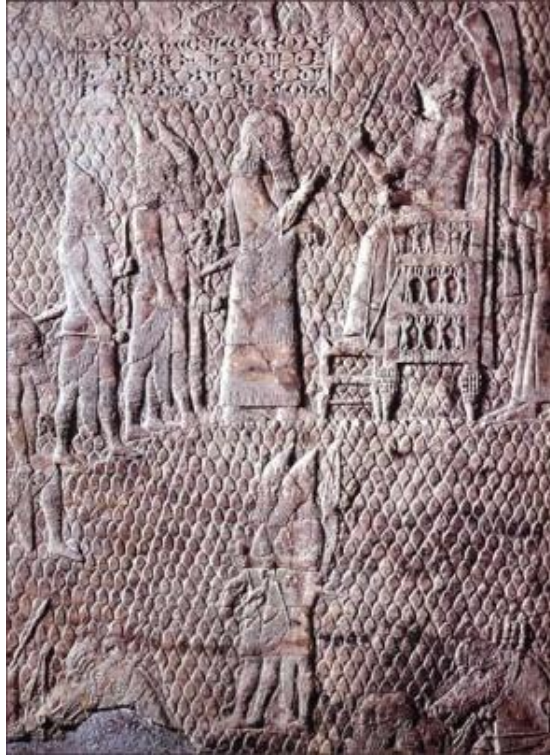
*Assyrian long shields. Relief: Nineveh (palace of Assurbanipal) around 668-626 B.C.E.  
(Keel, 1978:223)*

<sup>77</sup> Mesopotamia was the name for the land or country between the two rivers; the Euphrates and the Tigris. The name was given by the Greeks and Romans to this region between the Euphrates and the Tigris (Gen 24:10; Deut 23:4; Judg 3:8, 10).

The context of Mesopotamia is interesting as it reflects the use of ‘feet’ in different cultures. It would seem that in Mesopotamia, the word “feet” was used to describe the end or bottom of a mountain, hill or even a piece of furniture. It could also mean “caravan” (specifically in an Assyrian context). As a euphemism it was used for the genitals. ‘Feet’ were also used as a symbol for the god *Ishum*, who was described as the “long-foot”, nocturnal wanderer” and the “watchman of the roads” (Stendebach, 2004:312).

In Mesopotamia there are examples of ‘footstools’ (shown as physical furniture) as old as 3000 B.C.E. Some of the earlier ‘footstools’ were made out of reeds and later out of wood, usually it was box or block like. The legs (‘feet’) of the stool usually reflect the religion of the culture, for example in Mesopotamia they were shaped to look like the legs of a bull and in Egypt they were a lion. The use of animal legs (carvings, not real animal parts) in the furniture showed power and strength and it also showed that they were strong enough to support the gods (an anthropomorphic quality is given to the furniture, or rather even a theriomorphical quality). The ‘footstools’ were covered most of the time in gold and thus became a valuable item that in addition was used as part of the bridal price. Because of its value it was one of the objects that were taken by kings and soldiers as part of the booty of war (Fabry, 1978:326-327). Mostly the ‘footstool’ is associated with the throne, but it was used as well to help someone climb into bed.

On the Cappadocian Cylinder seals there are a lot of evidence for ‘footstools,’ especially for the gods. If an animal was seen with the ‘footstool’ it was usually to show the subjugation of the animals to the king. Neo-Assyrian cylinder seals depict the king kicking lions away with his ‘feet,’ showing that with sovereignty comes responsibility. It also shows that the king is capable of defending his people against powerful enemies. The ‘feet’ become a symbol of sovereignty and a motive of subjugation where the ‘feet’ are placed on the lord’s neck (as the resting place of the ‘head’) as a ‘footstool.’ This was done not only to show military victory over the enemies, but to show the conquering of the land. In this context the foot also became an instrument of ownership (Fabry, 1978:328; Stendebach, 2004:312).



*Sennacherib, king of Assyria, on a nemedu-throne upon which he sat while the booty of Lachish passed before him*

(Wilson, 2012:<[http://www.jesuswalk.com/greatprayers/6\\_hezekiah\\_petition.htm](http://www.jesuswalk.com/greatprayers/6_hezekiah_petition.htm)>)

According to the above archaeological discovery of the ancient Near East in the palace of Sennacherib (705-681 B.C.E.) in Nineveh the relief shows the Assyrian king sitting on his throne, with his ‘feet’ on a ‘footstool.’ Before him is the spoil from the city of Lachish near Jerusalem in Palestine. On the side of the throne (as part of the throne) that is visible, there are twelve captives (the pointed beards and clothing, show that these prisoners Sennacherib is sitting on are Israelites that have been captured during the battle of Lachish, around 700 B.C.E.) that are carved in three registers. Two of these registers support the throne seat and one supports the arm rest (Dahood, 1970:114). The sitting on the bodies (the ‘head’ was seen as the whole body) the dominance of the king over his enemies is shown.

In all four images (next pages) that follow, the Assyrian warriors can be seen cutting off the ‘heads’ of their enemies. This is done to show their dominance and power over their enemies, as well as to show that the enemy is defeated. In all four images it can be observed that the ‘head’ of the enemy is kept in an upright position, awaiting execution. In this process the enemy is shamed and stripped of all honour. In the last image the bodies of the enemy on

spikes, shows further humiliation, dominance and power over the enemy. It is also a demonstration of power to all other nations not to challenge the power of Assyria (Keel, 1978:102-103, 296).



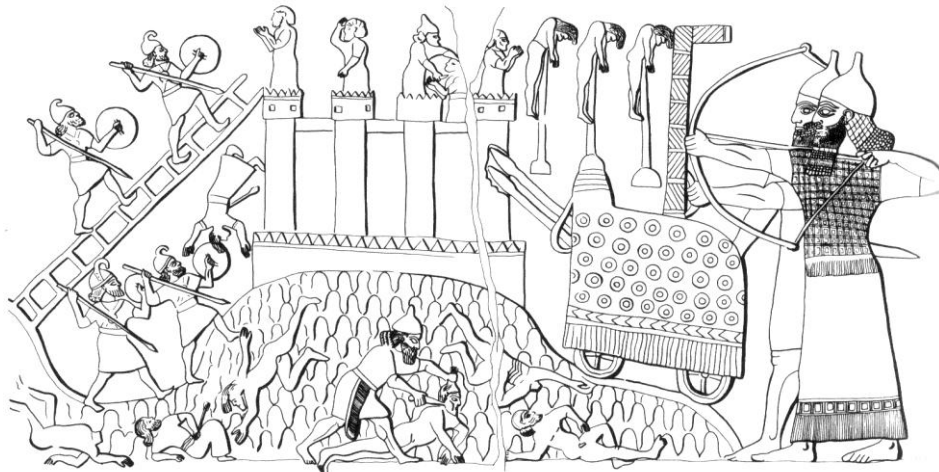
*Ivory: Ugarit, around 1400-1350 B.C.E. (Keel, 1978:296)*



*Wall painting: Tell'Ahmar, around eight century B.C.E. (Keel, 1978:103)*



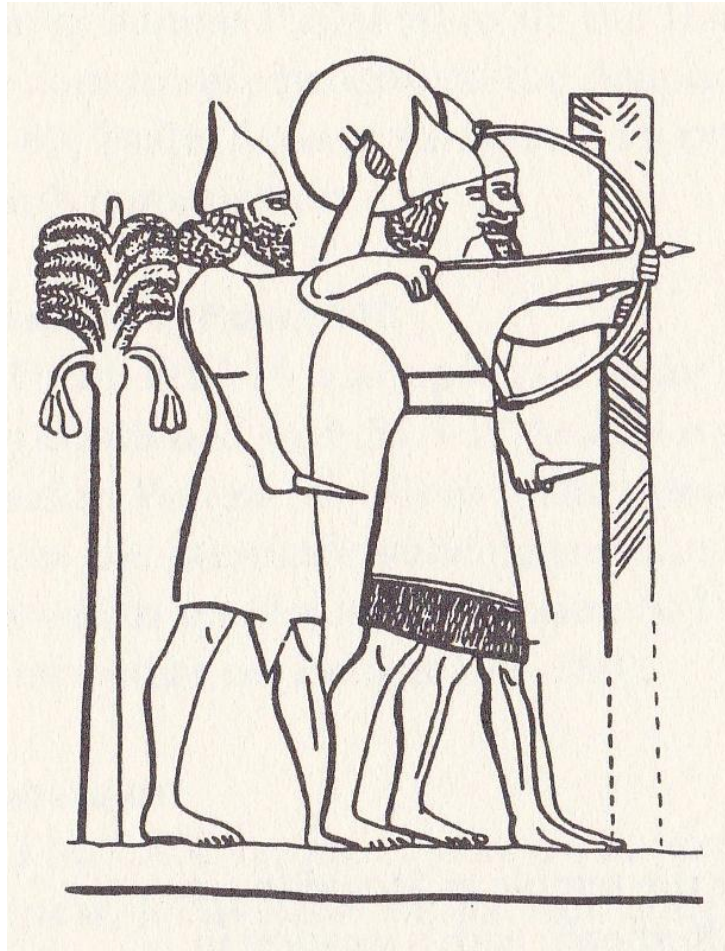
*Relief: Nineveh (palace of Sennacherib), around 704-681 B.C.E. (Keel, 1978:103)*



*Basalt statue, Babylon (palace of Nebuchadnezzar II), around 604-562 B.C.E. (Keel, 1978:102)*

In the image below an Assyrian general is protected by two soldiers. Each soldier has a shield. The one has a long shield that protects the entire body, the other a small round shield

that is used to protect the ‘head.’ The long shield is bend at the top providing more protection for the ‘head.’ The general uses his ‘right hand’ to pull the string of the bow. The ‘right hand’ becoming part of the offensive weapon, used to attack the enemy (Hossfeld, *et al*, 2005:101).



*Relief from the palace of Nimrud, from the period of Tiglath-pileser (around eight century B.C.E.) (Hossfeld, et al, 2005:101)*

#### 4.3.5 Syrian and Phoenician Contexts

In Ugarit (part of Syro-Phoenicia) the god’s ‘feet’ were seen as symbols of divine sovereignty. Many of the gods are also depicted with a ‘footstool’ at the throne where subjects would bow. In one of the stories, *Attar* can go and sit on the throne with the *Aliyan Baal*, but his ‘feet’ were too short to reach the ‘footstool’ of the throne, because he was too short he could not rule with *Baal*. From Minet el-Beda the goddess enthronement is shown where she sits her ‘feet’ on a mountain that symbolizes a ‘footstool.’ The animal’s ‘feet’ were



given to the one that performed a ritual. Also associated with the gods are; the animals that attack at the ‘feet’ (the attack on *Baal*), trembling of ‘feet’ (*Anat* who is scared), speed and the trampling of the poor as a symbol of oppression and a sign of hostility. In this context the trampling as a symbol of dominance and power in a context of honour and shame is important to take into account. In an inscription of Karatepe it is written that the gangs (their bodies) were placed beneath the ‘feet’ of *Azitawada*, showing victory and dominance. (Fabry, 1978:330-331; Stendebach, 2004:312-313).

#### 4.3.6 Greek and Roman Contexts

In ancient Greece war was seen as essential to the existence of the nation and also of the state. In Greece the cause of war is the god of war, “Ares”. It was believed that there are two kinds of “Ares” on earth. People that are wise will follow the one and blame the negative one for causing evil and war. For the Greeks the rule of humans and control by them where important, therefore communication before war was preferable, yet the Greeks were excellent strategist in war (Klassen, 1992:868-869).

In the Greek context there is archaeological evidence that confirms the use of the ‘footstool’ in Greece from the thirteenth century B.C.E.<sup>78</sup> Mostly it appears as part of furniture, especially with the throne and the couch. There are examples according to Fabry (1978:331), that it was used as a missile. Below (on the next page) is an example of a Greek relief called the: “The Archelaos Relief.” At the bottom left of the relief it shows Homer enthroned and sitting on his throne with his ‘feet’ on a ‘footstool.’ In his ‘right hand’ he is holding a scroll and in his left hand a ‘sceptre.’ The use of a ‘sceptre’ has been seen in the other cultures as well. The ‘right hand’ and ‘sceptre’ demonstrating rule and power. At the bottom of the ‘footstool’ are two mice that may be an allusion to a poem, the *Batcho–myo–machia* (Battle of Frogs and Mice). Again the use of animals with the ‘footstool’ is seen here (Lahanas, 2012:< <http://www.mlahanas.de/Greeks/Arts/HomerArchelaos.htm>>).

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<sup>78</sup> The ‘footstool’ of Nestor is an example.



*The Archelaos Relief, dating around 130–20 B.C.E. (Pictures from Lahanas, 2012:<  
<http://www.mlahanas.de/Greeks/Arts/HomerArchelaos.htm>>)*

The Roman armies in the time of the New Testament was highly organized and equipped. Each soldier had complete body armour that consisted of at least a helmet, shield and body plate (Dowley, 2001:28). According to Unger (1957:1163), Roman armour was unmatched in the ancient world. The Romans, more than the Greeks, politicized all religion and tended to sacralise war (Klassen, 1992:869). The Roman armies were seen by people in the form of “Legions,” “Auxilia” and “Fleets.” The legions were a heavy infantry that was highly organized. Every legion was numbered and made that certain legions became more famous and feared than others, due to their fighting skill. The Auxilia were troops that became part of the Roman army as mercenaries. They were a lot smaller than the legions, and consisted mainly out of cavalry. Fleets were build as circumstances of war required or to combat piracy. In the time of the New Testament, Roman armies were used mainly in the Roman Empire of the time to maintain law and order (Kennedy, 1992:789-798).

In Rome the ‘right hand’ was seen as a symbol of power and strength. In Rome the ‘right hand’ acquires a particular meaning by virtue of the common linking of it with what is favourable or honourable. Specifically in Rome it was seen that when birds are in flight, it is favourable, promising and positive if they are on the right side, this was seen in Greece (Grundmann, 1966:38). The same use of the ‘footstool’ as part of furniture can be seen in the Roman Context as in the Greek context. Below is an example of a Roman couch and

‘footstool.’<sup>79</sup> Again the theme of animals can be seen here, showing the importance of the symbol of power and strength as well as a demonstration of the dominance over the animals (kingdom) by humankind.



*A Roman Couch and ‘Footstool’ in the Metropolitan Museum of Art, in July 2007 (Picture from: <<http://www.flickrriver.com/photos/elissacorsini/1174154809/>>)*

#### 4.4 Synthesis

Throughout this chapter the meaning and use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ on a socio-scientific level as part of the intertextual and extratextual analysis on these word have been done as a continuation on the previous chapter’s intertextual analysis. This was done to gain a better understanding of the interpretation and use of these terms in an ancient Near Eastern and Mediterranean social context, especially in the context of war.

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<sup>79</sup> The label at the furniture from the Metropolitan Museum of Art reads (From: <<http://www.flickrriver.com/photos/elissacorsini/1174154809/>>): “Couch and ‘footstool’ with bone carvings and glass inlays Roman, 1st-2nd century AD. These pieces of furniture have been reassembled from fragments, some of which may come from the imperial villa of *Lucius Verus* (co-emperor 161-169 AD), on the *Via Cassia* outside Rome. It is not certain that the square glass panels are original to the frame and stool, but the carved bone inlays are paralleled on other Roman couches. On the couch legs are friezes of huntsmen, horses, and hounds flanking Ganymede, the handsome Trojan youth who was abducted by Zeus in the guise of an eagle to serve as his wine steward. On the footstool are scenes of winged cupids and leopards...”

To understand these words against their socio-scientific background it was explained that a general quality and direction of life that men and women were expected to show in their behaviour was called a 'value.' A distinction was made between the differences between a primary (core) and secondary (peripheral) values. It was concluded that the hands, 'head' and 'feet' are part of the secondary values and that they play an enormous role in the primary (core) value of 'honour and shame.' It was seen that there are three distinct human behaviours connected with the human body: 'hands-feet' (purposeful activity); 'eyes-heart' (emotion fused thought) and 'mouth-ears' (self-expressive speech)

The hands and 'feet' are correlative terms for humans that illustrate the purposeful activity. Anything that relates to hands and 'feet' will thus be part of this purposeful activity. For example, by holding a 'sceptre' in his hands, a king is showing his power, dominance and honour as a ruler. Physical violence and exerting of force are the concrete activity done by the laying on of hands. When it comes to the 'feet' as with the hands, the removal of footwear and the washing of 'feet' became a natural symbol of "removal of a person's normal social status (bare 'feet') of a person's past deeds and their effects (symbolic foot washing)." The hands and 'feet' refer to activity of power. To be put "under the feet of" someone means to be subject to that person, or to be under that person's control. This is the same principle when the enemies are made a 'footstool.' As with the 'footstool,' the 'washbasin' can be used as a metaphor to shame a person or a nation. The mouth-ears as a secondary value were seen as part of the 'head' and face. The value of mouth and ears concerns itself with the purity laws. The 'head' was seen as the most important physical part of a person and the seat of all human intelligence. The 'head' was seen as the whole body, therefore if the 'head' is shamed the whole body is shamed. The 'heads' of criminals and enemies slain in war were often cut off or trampled on to bring dishonour and shame over them, their group and nation. From this it becomes clear that the hands-feet, plays in integral part on the 'head,' as the hands (and 'feet') can be used to take or give honour, due to the fact that a person's honour is associated with the 'head-face,' and it is also a channel of life because one's breath passes through your neck. Being trampled on or beheaded is to be dishonoured or shamed (negative). In a society where honour and shame is one of the core values, clothes also indicated one's role and status, therefore clothing can't be seen only as something that covered the body.

In the other ancient Near Eastern and Mediterranean contexts one could see that in war, honour and shame played a dominant role. In the Egyptian context the use of hand ('right

hand’) and ‘head’ in their iconography is not a strange phenomenon and helps accordingly to formulate a better understanding of how these words were used and understood. The ‘right hand’ was also seen as an image that can be used to show world domination. The ‘sceptre’ that is shown on the right depicts the rule and dominance of the king. It was seen that the pharaoh sitting on the ‘right hand’ of the gods depicted a “throne community.” The king is no longer only the representative of the gods, but a “throne companion.” The head and feet played a dominant role in Egyptian imagery as well. In war to be beheaded or to be trampled on was a way to be shamed (negative) or dishonoured. The same was seen with the Babylonian, Persian, Assyrians, Syrian and Phoenician Contexts. In the Greek and Roman contexts the ‘right hand,’ feet,’ ‘footstool,’ and ‘sceptre’ were used for demonstrating rule and power.

This chapter will aid the interpreter in the next chapters to see whether a development in these terms and in the value of honour has taken place in the war language and war imagery used from Psalm 108, through Psalm 109 to Psalm 110. The purpose is to help demonstrate and establish the connection between these psalms, as a trilogy of war and honour.

## CHAPTER 5

### RECONSTRUCTING PSALM 108: PSALMS 57 AND 60

#### 5.1 Introduction

Chapter 5 focuses on an intratextual perspective or literary analysis of Psalms 57 and 60. This is done to form a more complete or holistic understanding of Psalm 108. This study will help to present the interrelatedness of all textual features (syntax, poetic stratagems, structure and *genre*) of Psalms 57 and 60 on the literary level. The analysis will be done by approaching the texts of Psalms 57 and 60 synchronically and diachronically. I will conclude the chapter by taking these results for a comparative analysis between ‘Psalms 57 and 60’ and Psalm 108. The comparative analysis will aid the interpreter in the next chapter to see if the use and meaning of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ is similar from Psalms 57 and 60 to the newly constructed Psalm 108.

#### 5.2 Psalm 57

##### 5.2.1 Translation

The following translation (a free translation) of Psalm 57 is used as reference for this thesis:

| Stanza | Strophe | Translation: Psalm 57:1-12  | Hebrew Text: Psalm 57:1-12                |
|--------|---------|---|---|
|        |         | For the music director (master).<br>According to the method/melody<br>“Do not spoil (destroy)!” Of<br>David. A <i>miktam</i> (inscription), | לְמַנְצֵחַ אֶל־תְּשֻׁחַת לְדָוִד מִכְתָּם |
|        |         | when he fled from Saul, in the<br>cave.   | בְּבָרְחוֹ מִפְּנֵי־שָׂאוּל בְּמַעְרָה:   |
| I      | A       | Be merciful to me, O God, be<br>merciful to me,   | <sup>2</sup> חָנְנִי אֱלֹהִים   חָנְנִי   |
|        |         | for in you my soul takes refuge   | כִּי בְךָ חָסִיָּה נַפְשִׁי               |

|    |   |   |   |
|----|---|---|---|
|    |   | and in the shadow of your wings I will seek refuge                      | וּבִצְלֵי־כַנְפֵיךָ אֶחְסֶה                               |
|    |   | until the destruction/disaster has passed by.                           | עַד יַעֲבֹר הַדָּוָה:                                     |
|    | B | I call to God the Most High,  | אֶקְרָא לֵאלֹהִים עֲלִיוֹן <sup>3</sup>                   |
|    |   | to God, who brings it to fulfilment for me.                             | לְאֵל גִּמַּר עָלַי:                                      |
|    |   | Let Him send from heaven and rescue me,                                 | יִשְׁלַח מִשָּׁמַיִם וַיִּוֹשִׁיעַנִי <sup>4</sup>        |
|    |   | those who mock and trample (snap or crush) at me. <i>Selah</i>          | חָרַף שֹׂאֲפֵי סֵלָה                                      |
|    |   | My God send his kindness and faithfulness.                              | יִשְׁלַח אֱלֹהִים חֲסֵדוֹ וְאֱמֻנָתוֹ:                    |
|    | C | My soul is (I am) <sup>80</sup> in the midst of lions, I must lie down, | נַפְשִׁי׃ בְּתוֹךְ לְבָאִם אֲשַׁכְּבָה לְהַטִּים          |
|    |   | (among) Adam`s children (cannibals) their teeth are spears and arrows,  | בְּנֵי־אָדָם שְׁנִיָּהֶם חֲנִית וְחִצִּים                 |
|    |   | and their tongue is as sharp as a sword.                                | וְלִשְׁוֹנָם חֶרֶב חֲדָדָה:                               |
|    | D | Exalt yourself above the heavens, O God,                                | רוּמָה עַל־הַשָּׁמַיִם אֱלֹהִים <sup>6</sup>              |
|    |   | and let your glory be over all the earth (cover the whole earth).       | עַל כָּל־הָאָרֶץ כְּבוֹדְךָ:                              |
| II | E | They have laid a net for my footsteps, they have bowed down my soul,    | רָשְׁתוּ׃ הַכִּינוּ לַפְעָמִי כִפְף־נַפְשִׁי <sup>7</sup> |
|    |   | they have dug a pit before me,  | כָּרוּ לְפָנַי שִׁיחָה                                    |
|    |   | but they have fallen into it  | נָפְלוּ בְּתוֹכָהּ סֵלָה:                                 |

<sup>80</sup> According to Briggs and Briggs (1969:38), the נַפְשִׁי in Ps 57 must not be translated as “my soul” but rather as “I am.” The reason for this is that in Hebrew poetry it is usually used as a personal pronoun “I.”

|  |   |   |   |
|--|---|---|---|
|  |   | (themselves). <i>Selah</i>  |   |
|  | F | My heart is fixed , O God, my heart is fixed,   | נִכּוֹן לִבִּי אֱלֹהִים נִכּוֹן לִבִּי <sup>8</sup> |
|  |   | I will sing and play melodies (make music).   | אֲשִׁירָה וְאֶזְמְרָה:                              |
|  |   | Awake, my honour,   | עֲוֹרָה כְבוֹדִי <sup>9</sup>                       |
|  |   | awake, hand lyre (harp) and standing lyre, I will awake <i>Shachar</i> (the dawn) <sup>81</sup> | הַנִּבֵּל וְכִנּוֹר אֶעֱרָה שָׁחַר: עֲוֹרָה         |
|  |   | I will praise you, O God, among the nations,  | אֹדֹדָךְ בְּעַמִּים   אֲדַנִּי <sup>10</sup>        |
|  |   | I will make music (sing) for you (of you), among the nations.                                   | אֶזְמְרָדְךָ בְּלִ-אֲמִים:                          |
|  |   | For immense (great or massive) as the heavens is your kindness                                  | כִּי-גָדֹל עַד-שָׁמַיִם חַסְדְּךָ <sup>11</sup>     |
|  |   | and your faithfulness reaches to the clouds (skies)   | וְעַד-שְׁחָקִים אִמְתָּדְךָ:                        |
|  | G | Exalt yourself above the heavens, O God,  | רִוְמָה עַל-שָׁמַיִם אֱלֹהִים <sup>12</sup>         |
|  |   | let your glory be all over the earth (whole earth).   | עַל כָּל-הָאָרֶץ כְּבוֹדְךָ:                        |

### 5.2.2 Syntactical Analysis

A masoretic syntactical analysis of Psalm 57:1-12: in this thesis a preference is given to a syntactical analysis done, by using the masoretic markers to divide the verse in lines. A line is

<sup>81</sup> In Pss 57:9; 108:3 and 110:3, שָׁחַר is translated with *Shachar* (dawn). It is the view of this thesis that שָׁחַר must be translated in these three psalms as the deity *Shachar* and not as the noun “dawn” (cf. Sutton, 2011).



formed after a “primary dividing disjunctive” is found.<sup>82</sup> In this psalm the primary dividing disjunctives are: ‘*Ôlê w yôrêd*’, ‘*Atnāḥ*’, and *Sillûq*.

A masoretic syntactical analysis of Psalm 57:1-12 looks as follows:

| Dividing disjunctive                     | Verse | Line | Psalm 57:1-12  |
|--|-------|------|--|
| ‘ <i>Atnāḥ</i>                           | 1a    | 1    | לְמִנְצַחַת אֱלֹהִים תִּשְׁחַת לְדֹרֹךְ מִכְתָּם               |
| <i>Sillûq</i>                            | 1b    | 2    | בְּבָרְחוֹ מִפְּנֵי שָׂאוֹל בְּמַעְרָה:                        |
| <i>R<sup>e</sup>ḥî<sup>a</sup> gādōl</i> | 2a    | 3    | <sup>2</sup> חָנְנִי אֱלֹהִים   חָנְנִי                        |
| ‘ <i>Ôlê w yôrêd</i>                     | b     |      | כִּי בָךְ חָסִיָּה נַפְשִׁי                                    |
| ‘ <i>Atnāḥ</i>                           | 2c    | 4    | וּבְצֵל־כַּנְפֵיךָ אֶחְסֶה                                     |
| <i>Sillûq</i>                            | 2d    | 5    | עַד יַעֲבֹר הַיּוֹת:   |
| ‘ <i>Atnāḥ</i>                           | 3a    | 6    | <sup>3</sup> אֶקְרָא לְאֱלֹהִים עָלְיוֹן                       |
| <i>Sillûq</i>                            | 3b    | 7    | לְאֵל גִּמְרַעְלִי:  |
| <i>R<sup>e</sup>ḥî<sup>a</sup> gādōl</i> | 4a    | 8    | <sup>4</sup> יִשְׁלַח מַשְׁמַיִם   וַיּוֹשִׁיעֵנִי             |
| ‘ <i>Atnāḥ</i>                           | b     |      | חַרְף שְׂאֵפֵי סֶלָה   |
| <i>Sillûq</i>                            | 4c    | 9    | הַ יִּשְׁלַח אֱלֹהִים חֶסְדּוֹ וְאַמְתּוֹ:                     |
| ‘ <i>Ôlê w yôrêd</i>                     | 5a    | 10   | <sup>5</sup> נַפְשִׁי   בְּתוֹךְ לְבָאִם אֲשַׁכְּבָה לְהַטִּים |
| ‘ <i>Atnāḥ</i>                           | 5b    | 11   | בְּנֵי־אָדָם   שְׁנִיָּהֶם חֲנִית וְחַצִּים                    |
| <i>Sillûq</i>                            | 5c    | 12   | וּלְשׁוֹנָם חֶרֶב חֲדָה:                                       |
| ‘ <i>Atnāḥ</i>                           | 6a    | 13   | <sup>6</sup> רִוְמָה עַל־הַשָּׁמַיִם אֱלֹהִים                  |

<sup>82</sup> A preference is given to a masoretic syntactical analysis because the masoretic markers provides a much older syntactical system’s (fourth to the ninth century C.E.) understanding on how to group words in a verse together and where to divide the verse into smaller lines that show a relation to one another. Therefore it is important for three reasons: The masoretic syntactical system is a much older system than the traditional linguistic system (that show the relation between sentences by indicating a noun and verbal phrase); The second reason is that it shows where to divide a verse into smaller cohesive lines; The third reason is that the masoretic marker is usually an indicator for the accentuated syllable in a line. Therefore a masoretic syntactical analysis of Pss 57, 60, 108, 109 and 110 are made in the thesis.

|  |     |    |   |
|--|-----|----|---|
| <i>Sillûq</i>                            | 6b  | 14 | עַל כָּל־הָאָרֶץ כְּבוֹדְךָ:                    |
| <i>‘Ôlê w yôrêd</i>                      | 7a  | 15 | 7 רָשַׁתוּ הַכִּינּוּ לַפְעָמַי כָּפַף נַפְשִׁי |
| <i>‘Atnāḥ</i>                            | 7b  | 16 | כָּרוּ לִפְנֵי שִׂיחָה                          |
| <i>Sillûq</i>                            | 7c  | 17 | נִפְלוּ בְתוֹכָהּ סֵלָה:                        |
| <i>‘Atnāḥ</i>                            | 8a  | 18 | 8 נִכּוֹן לִבִּי אֱלֹהִים נִכּוֹן לִבִּי        |
| <i>Sillûq</i>                            | 8b  | 19 | אֲשִׁירָה וְאִזְמְרָה:                          |
| <i>R<sup>e</sup>hî<sup>a</sup> gādōl</i> | 9a  | 20 | 9 עֲוֹרָה כְּבוֹדִי                             |
| <i>Sillûq</i>                            | b   |    | עֲוֹרָה הַנִּבֵּל וְכִנּוֹר אֲעִירָה שָׁחַר:    |
| <i>‘Atnāḥ</i>                            | 10a | 21 | 10 אֹרֶךְ בְּעַמִּים אֶרְנִי                    |
| <i>Sillûq</i>                            | 10b | 22 | אִזְמְרֶךָ בְּל־אֲמִים:                         |
| <i>‘Atnāḥ</i>                            | 11a | 23 | 11 כִּי־נִדַּל עַד־שָׁמַיִם חִסְדְּךָ           |
| <i>Sillûq</i>                            | 11b | 24 | וְעַד־שָׁחִקִים אֲמַתְךָ:                       |
| <i>‘Atnāḥ</i>                            | 12a | 25 | 12 רִוְמָה עַל־שָׁמַיִם אֱלֹהִים                |
| <i>Sillûq</i>                            | 12b | 26 | עַל כָּל־הָאָרֶץ כְּבוֹדְךָ:                    |

### 5.2.3 Structural Analysis

The structure of Psalm 57 presents difficulty as the possibility of two separate texts (or psalms) that were put together to form this psalm, does exist. This may explain why Psalm 108:2-6 also contains Psalm 57:8-12 due to the notion that it was a separate psalm from the beginning. This hypothesis could further be supported by the fact that the words “my soul” is used three times through verses 2-5 and verse 7, and in verses 8-9 “my heart” or “my honour” is used indicating two different thoughts (Hossfeld, *et al*, 2005:68). Tate (1990:75-76) is of the opinion that the unity of the psalm must not be questioned, and feels that it is possible that both Psalms 57 and 108 used a source from the traditions of the pre-exilic temple in Jerusalem. Although both these hypotheses are compelling (especially the first) one must not overlook the fact that in the Book of Psalms, Psalm 57 is presented as one psalm; therefore the structure must be constructed on this final redaction of Psalm 57.

The breakdown of Psalm 57 can be concise in the following structural plan (cf. Terrien, 2003:435-436; Hossfeld, *et al*, 2005:68-69; LeMon, 2010:130):<sup>83</sup>

Introduction: Superscription (v. 1)

1 Of David a *Miktam*. When he fled from Saul in a cave.

I A petition for God's gracious protection (vv. 2-6)

A Petition

2 A petition towards God

B Confession

3-4 First confession of trust (to YHWH)

C Description

5 First description of enemies

D Refrain

6 First hymnic refrain

II A confession of trust (vv. 7-12)

E Description

7 Second description of enemies

F Confession

8-11 Second confession of trust and a vow of praise

G Refrain

12 Second hymnic refrain

#### 5.2.4 Textual Criticism

For the purpose of this study only the text-critical notes on verses 7-12 are discussed:

According to the text-critical notes of *Biblia Hebraica Stuttgartensia* in verse 7 the words כַּפַּרְיָ נַפְשִׁי are omitted in the Syrian translations (Peshitta). The verb usually appears with a

<sup>83</sup> If the interpretation of Kraus (1993a:530) is followed that this psalm is a petition for justice and that the individual praying the psalm is seeking refuge at the temple, the following structure can be observed (this structure is not followed for this study): v. 1 is the cry for help towards YHWH; vv. 2-5 becomes a description of the praying and the situation; v. 6 comes and states that the prayer has been heard; vv. 7-12 expresses the declaration of trust and thanks.

transitive meaning. In the LXX the verb כָּפַף is 3 plural and not singular. In the LXX and Syrian translations נִפְלִי are placed before a *copula*. In verse 9 the Hebrew codex manuscripts and Syrian translations reads כְּנוֹרִי and not כָּבוֹד.

A further hypothesis must be looked at here, of the possibility that verses 10-11 are a later redactional addition to Psalm 57 (cf. Hossfeld, *et al*, 2005:69). This hypothesis is supported by the following arguments: Firstly, in verses 8-9 there is a call to awake the dawn. After the call, it would seem that verse 12 would be more logical to follow this announcement, after verse 9 and verse 10, that formulates the intention to praise YHWH among the nations; Secondly, the kindness and faithfulness in verse 11 does not fully relate to the same theme in verse 4, seeing as in verse 4 it is sent downward from God and in verse 11 it is sent upward to heaven; The third argument is that the perspective of the individual and the nation in this psalm differs too much, and it appears that the perspective of the nation seems to be a later interpretation (Hossfeld, *et al*, 2005:69-70). As with the structure of this psalm, this hypothesis must be taken note of but for the purpose of this study the psalm in its final redaction in the Book of Psalms must be the point of departure.

The following text-critical notes on Psalm 57 are important in relation to its use in Psalm 108:

According to the text-critical notes of *Biblia Hebraica Stuttgartensia*, לִבִּי נִכְוֶן in verse 8 is omitted in Psalm 108:2. In Psalm 108:2 אֵף-כְּבוֹדִי does not appear in Psalm 57:8. In Psalm 108:3 עֹרָה כְּבוֹדִי are omitted that appears in Psalm 57:9. In verse 10 multiple Hebrew codexes, including Psalm 108:10 reads יְהוָה and not אֲדָנִי. Also in verse 10 multiple Hebrew texts, the Vulgate and Psalm 108:4 reads וְאֶזְמַרְךָ and not אֶזְמַרְךָ. Psalm 108:5 adds מִעַל before שָׁמַיִם and omits the עַד that is seen in Psalm 57:11. Two Hebrew texts, the LXX and Syrian texts, including Psalm 108:6 reads וְעַל and not עַל as in Psalm 57:12. The text-critical notes are important for the reconstruction of Psalm 108.

### 5.2.5 Poetic Techniques

In this section some of the poetical techniques used in Psalm 57 are discussed. The meter<sup>84</sup> of Psalm 57 has two phases. There is a double triple meter in verses 2-6 and verses 11-12. The second phase is a 3+2 meter that is determinative in verses 7-10 (Kraus, 1993a:529). In verse 2 there is an emphatic repetition of  $\text{ןןן}$ . The chiasmic structure, ABBA, can be seen in verses 8-10 with: sing (v. 8) – wake (v. 9) – wake (v. 9) – praise/sing (v. 10). This psalm makes use of numerous war (vv. 2, 5, 7) and protective (vv. 2, 9) metaphors. According to Tate (1990:75-76; cf. also Wilcock, 2001:205) Psalm 57 makes also use of the pivot pattern. This pattern takes a word (such as a divine name or title) or an “expression suspended between two fairly short colons and modifying both at the same time.” This can be seen in verse 8: heart – God – heart. In verse 11 it can also be seen, but in verse 11 the central word is placed before the bicolon: for immense – heavens are your kindness – faithfulness reaches to the clouds. The poetic techniques, especially the metaphors used are important to see which imagery may have been incorporated into Psalm 108.

### 5.2.6 Genre and *Sitz im Leben*

Psalm 57 can be understood as a prayer with strong elements of petition and confession.<sup>85</sup> As a prayer of petition verses 2-5 are the petition with a description of distress. The second part, verses 7-12, focuses on the confession of trust. Verse 7 is a description of the destruction of the enemies (a prophetic perfect). The verb  $\text{הסן}$ , to “seek refuge” and the descriptive metaphor of the “wings of God” in verse 2 shares the theme of confidence that is seen in verses 7-12 (Hossfeld, *et al*, 2005:69). Dahood (1968:50) sees Psalm 57 as a lament of a king that is being harassed by malicious slanders. He makes this connection based on the fact that there are similarities between this psalm and the royal psalms. This argument is not followed.

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<sup>84</sup> As with the masoretic syntactical system where the masoretic marker is usually an indicator for the accentuated syllable in a line, the meter is an indicator for heightened language (especially emotions) and contributes to the expressive language used in the metaphors.

<sup>85</sup> There is a definite connection between Ps 56 and Ps 57. Both of them seek help in a time of trouble and put their trust in God (Ridderbos, 1958:121). They must be seen as twins, as they share many key words and also Ps 57 is an intensification of Ps 56. Pss 56-60 is also connected with the designation of the words “a *miktam*” (Hossfeld, *et al*, 2005:75).

There are different opinions on what the *Sitz im Leben* of Psalm 57 is. The first argument support the notion for a temple court of justice or that it is about seeking protection at the temple. This argument is followed by Kraus (1993a:530) as he sees the prayers in the context of a person that is falsely accused. It was custom that those who were persecuted stayed in the sanctuary, awaiting divine judgement, with their accusers. This theory for a temple court of justice and temple is then supported with the words in verse 2 “refuge in the shadow of (God’s) wings.” The plea of refuge becomes a metaphor for the temple. The one praying the psalm is then in the temple as well as his enemies (the accusers) – “in the midst of the lions” can be understood as “in the midst of the enemies.” On the basis of verse 4 and 9 one can presume that it is night time (Hossfeld, *et al*, 2005:69).<sup>86</sup>

The problem with this theory is that the interpretation of the wings is understood in the context of the wings in terms of the *cherubim* in the Jerusalem temple. The function of the *cherubim* is to support the throne of YHWH and also to serve as the watchers in the Holy of Holies in the temple. They do not serve as protection. Rather the wings can be associated with the Syro-Palestinian iconography of a winged sun disk, indicating the god with wings. The psalmist repeatedly associated YHWH with heaven, thus when YHWH challenges the enemies using the language of a duel or military conflict (v. 4 - war imagery and language), the psalmist actually comes and describes a winged deity that is reaching down from heaven to earth destroying his (or the one who prays) enemies (cf. Hossfeld, *et al*, 2005:69-71; LeMon, 2010:136-137). Therefore it is God coming and protecting the one praying in a setting of war and enemies that are hostile. The imagery in the psalm focuses rather on the space between heaven and earth and comes and describes God’s justice in this universe (metaphors of rising sun and God as a protecting bird vv. 2, 9) and also these hostile enemies as figures of destruction or chaos (metaphors of wild beast – v.5; heavily armed warriors and stealthy hunters – vv. 5, 7) (Hossfeld, *et al*, 2005 69).

One must take into consideration that parts of Psalm 57 may have been in use before the final composition and redaction of this psalm. Therefore it is possible that a prior temple torment could have existed and that the language of the temple ordeal was transferred to a military

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<sup>86</sup> The imagery is suited to a night vigil setting if one understands the psalm in a context of a temple court setting (Rogerson, *et al*, 1977:43).

situation (as seen in Ps 57's final redaction), that may also later have been adapted into the "passion of David" or Davidic royal theology during or after the exile, as with Psalm 108 (cf. Terrien, 2003:437).<sup>87</sup> The *Sitz im Leben* must rather be understood as a prayer of petition and trust (in a hostile or warlike context).

### 5.2.7 Dating and Authorship

Psalm 57 commences in its superscription by referring to the historic account when David fled from Saul, in the cave (1 Sam 22:1 or 24:1-22). It was a time of trouble for David and God sustained David in this time of personal crisis (cf. Kidner, 1977:205; Rogerson, *et al*, 1977:42). It is doubtful that this setting was the actual historical setting for the composition of this psalm (Bratcher, *et al*, 1991:509). Kraus (1993a:530) suggests a pre-exilic date, although he feels that dating this psalm is almost impossible and that one should take into account that parts of the psalm could have been in use a lot earlier and could have been adapted through time. The language of the psalm reflects later cultic traditions of Jerusalem. The use of "Most High" and the wings is an indication of this; therefore according to Anderson (1972:425) a late pre-exilic dating of the psalm is possible. Van der Ploeg (1971:345) argues for a later dating due to the language used in the psalm. If the hypothesis is kept that Psalm 108 used Psalm 57, that has a probable post-exilic dating then one can logically presume that Psalm 57 must have a pre post-exilic dating. Therefore a late pre-exilic dating or possibly exilic dating is favoured in its final redactional form.

The question of authorship is difficult. Psalm 57 would suggest that king David himself is the author of these psalms (Wilcock, 2001:206). Ridderbos (1958:121) suggests that the possibility does exist that David could have written the psalm in his time in the cave hiding from Saul, but that it is highly improbable. David's authorship is therefore questionable (Ridderbos, 1958:121) and not followed in this thesis. There is also a possibility of more than one author, or authorship, as it is related to different situations (Weiser, 1982:426). It is difficult to establish who did the final redaction of Psalm 57 and therefore authorship cannot be established with certainty.

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<sup>87</sup> This could also explain why Dahood (1968) views the psalm as a lament of the king and why Kraus (1993a) views the psalm as a temple court. Hossfeld and Zenger (2005) recognise the military language.

### 5.2.8 Detail Analysis

What follows is a detail analysis of Psalm 57. Already in the beginning of this psalm verse 1 shows a melody and devotion. The method for the melody is indicated as “Do not destroy,” the same for Psalms 58 and 59, showing a familiar song to which this psalm can be sung.<sup>88</sup> The words “do not destroy” may be an expression that was used to describe a vineyard keeper that refused to destroy his grapevines when the first cluster of grapes was bad. The popular saying was used to show further that the vines still had their blessing of life in them and that future production of grapes are still possible (Tate, 1990:77). In verse 1 the superscription indicates that the psalm is a *miktam* that indicates an inscription or a letter, possible a letter to God (Hossfeld, *et al*, 2005:62-63, 70). The devotion or dedication is to David in the time when he fled from Saul and staying in a cave. As already motioned this historical background does not necessarily reflect the historical background that caused the composition of the psalm, but the events could have inspired the content of the psalm, helping the one that prays the psalm to find word to express him- or herself. Therefore the narrative in 1 Samuel 22 and 24 shows lexical detail in common with Psalm 57 (Hossfeld, *et al*, 2005:70).<sup>89</sup>

The first stanza (vv. 2-6) is about a petition for God’s gracious protection that begins with an imperative that is repeated twice. The purpose of the imperative is a petition to God to show his favour through the use of a sign. This petition is separated by a vocative address toward God that underlines the urgency of this petition. What becomes clear through this petition is the relationship between the one making the petition and God. It is clear that one is the servant and the other the master, thus a servant-master relationship.<sup>90</sup> In this relationship the petitioner would ask of God in the hope that he as the master would provide at the appropriate stage with help or favour. This is the same relation as between a king and one of his subjects. The petition implies that the master is in the position to offer help or favour or is the only one that will be able to help, and places a responsibility on the master.

In verse 2 the petitioner feels that he cannot help himself and feels threatened. The imagery to come under the shadow of God’s wings is an indication that the petitioner seeks help and

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<sup>88</sup> The words “do not destroy” may be a reference to Deut 9:26 (Tate, 1990:77).

<sup>89</sup> For a description of these lexical details see Hossfeld and Zenger (2005:70).

<sup>90</sup> In a sense it becomes a patron-client relationship, see Pilch and Malina (2000:151-155).



protection until the danger passes.<sup>91</sup> The wings are like those of a mother bird that protects her infants by sheltering them under her wings and at the same time driving off the enemy with flapping wings.

This imagery is especially noted in Egyptian iconography where mostly the king or pharaoh is protected by a winged deity. It shows specifically how the king is protected and enemies are warded off. This protection is usually indicated by some form of a winged deity that resembles a large bird as seen below (Hossfeld, *et al*, 2005:70-72). In the image below (next page) this is illustrated as one sees the Egyptian goddess *Maat* (resembling a large bird with wings) that holds her wings (like that of a mother bird) protectively over and around the pharaoh sitting on his throne, in doing so she protects the king from enemies (Hossfeld, *et al*, 2005:71).

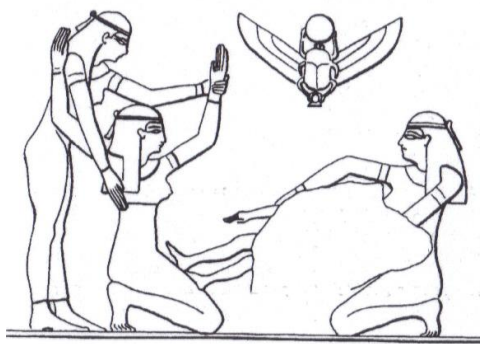


*Pectoral from the tomb of Tutankhamun (around 1333-1323 B.C.E.)(Hossfeld, et al, 2005:71)*

This motif is associated with the sun-gods or the sun that is seen as the symbol of strength for deities. The sun indicates firstly the life given through light and secondly the enemies banished through the same light. This may also be the context of the metaphor in verse 9 (Hossfeld, *et al*, 2005:70-72) as a characteristic of *Shachar* that is of importance here, is that *Shachar* had wings, as founded in Psalm 139:9 - כְּנִפֵי־שָׁחַר. To get a better picture of the winged deity, a comparison can be made with the birth of the god-king in Erment, as

<sup>91</sup> See also the discussion on the wings in 5.2.5 as it will not be repeated here.

portrayed in the image below. The scarab (morning sun) with wings and the sun is shown at the top of the image (Sutton, 2011:554).<sup>92</sup>



*The scarab (morning sun) with wings (Keel, 1978:251)*

One should take note of the imagery connected to the word “shadow.” The shadow can also indicate protection against the heat or the sun and the sun’s light that drives away the darkness (the enemies) and strengthens life. This imagery appears to be in contrast with the above imagery, but it must rather be seen as a further expression of the metaphor as its interpretation was seen as part of the protective and saving power of the kingdom that was used in other Old Testament texts (Judg 9:15; Lam 4:20). This protection imagery is important as it is the royal power of YHWH, which instils the whole universe and which saves the petitioner (Hossfeld, *et al*, 2005:72-73).

In verse 3 the petitioner no longer speaks to God directly, but speaks of God in the third person. He comes now and seeks tangible proof or a sign of the favour for which he hopes to receive from God. As it is expected from a servant he comes to his master, he calls for help from God. The description given to God is primarily associated with God as the creator and also the one who battles chaos. The action that is needed for this petitioner by this great God that rules the cosmos is described in the participial apposition גִּזְרָה עָלַי “he who brings it to fulfilment for me” (Hossfeld, *et al*, 2005:73). This also becomes an expression of confidence

<sup>92</sup> Keel (1978:251) describes the image as follows: “Here the woman in labour is shown not enthroned but in realistic kneeling posture. The newborn child is seen coming forth from the womb. The scarab (*hpr* = ‘to become, to come into being’) with the sun indicates that a new ‘sun’ has come into being”.

in YHWH to be able to combat his enemies and that help will come (cf. Van Uchelen, 1977:120; Tate, 1990:78).

Verses 4-5 present a combination of metaphors. The image of the petitioner that needs to lie down possibly implies a night time context (Anderson, 1981:426). At night one is more open to the attack from enemies, especially enemies that hunt or attack at night, like lions.<sup>93</sup> To lie down between the enemy can also imply a constant attack, due to the fact that one cannot escape their presence, the description of their teeth becomes the severity of the attack (Harman, 2011a:434-435). The metaphors used in these verses reflect a strong military context. The imagery of the lions represents soldiers and the lion's teeth indicates weapons of attack (Hossfeld, *et al*, 2005:73). The purpose of the soldiers is clear; they want to destroy the petitioner. Their main form of attack is a verbal attack (also seen in the imagery of the teeth and tongue in Ps 56).<sup>94</sup> The mouth and tongue become a weapon that attack one's honour, by means of challenge and recipient (response). Kindness and faithfulness are personified in these verses with the purpose that God sent them to protect and rescue the petitioner by standing before him or at his side (Hossfeld, 2005, *et al*, 74).<sup>95</sup>

Verse 6 is the first hymnic refrain, which closes the first stanza (vv. 2-6). The verse is an imperative that is directed to God. The implication of the imperative lies on multiple levels as it calls on YHWH to stop the enemy of the petitioner. YHWH is called by the imperative not only to stop the enemy but a request to YHWH to arise from his throne and to judge the enemy. The imagery that is used to "arise," may furthermore be an allusion to the imagery in verse 9 of the rising sun (Hossfeld, *et al*, 2005:74). When God is in battle with *Chaos*, God churns up the sea to its very depths, the foundations of the mountains and the earth are laid bare (Ps 18:7, 15). The boundary between light and darkness is at the extreme horizon of the mountains which form the foundations of the heavens. It is there where the gates of the morning brightness and the evening gloom (Ps 65:8) can be found. The seventh district

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<sup>93</sup> In Ps 76 the imagery of the lion is used. There the lion becomes a description of the king and the king's activities and power (cf. Hossfeld, *et al*, 2005:265-268). This leaves the question in Ps 57 whether the lion in Ps 57:5 is not an allusion to the opposing enemy king and his forces?

<sup>94</sup> In footnote 69 the importance of the mouth and tongue in war language is seen in Ps 109.

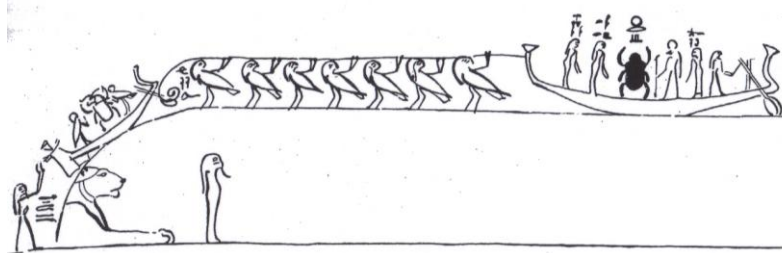
<sup>95</sup> Immediately the imagery of the 'right hand' that protects, as seen in chapter 4 with the different ancient Near Eastern contexts, comes into mind. Also the imagery of the wings that surround the petitioner and protects him as described in v. 2 of Ps 57.

(lower right, destroyed), according to the Babylonian Map of the World, is where the “morning shines from its habitation.” To get a better picture of this, a comparison can be made with an Old Akkadian cylindrical seal. Below on the left side of the bird the sun god *Utu* (Akkadian *Shamash*) can be seen with a sickle-shaped saw. The god rises between the Mountains of the World in the East (Seybold, 1990:194; Sutton, 2011:555-556; cf. Hossfeld, *et al*, 2005:269)<sup>96</sup>.



*Picture from an Old Akkadian cylindrical seal (around 2200 B.C.E.) (Seybold, 1990:195)*

According to Keel (1978:22-23) the sun god emerges from the mountains through two gates (Ps 19:4-6). These are opened wide and adorned with lions, as seen in the image below “The edge of the earth is often delineated by lions. It was a dangerous region. In Egypt, however, the lion, like the night, was understood not only as a destructive power (‘yesterday’), but also as a power of rebirth (‘tomorrow’)” (Keel, 1978:25; Sutton, 2011:556).



*This Egyptian figure shows where the mountaintops are replaced by the forequarters of a lion. (Keel, 1978:25)*

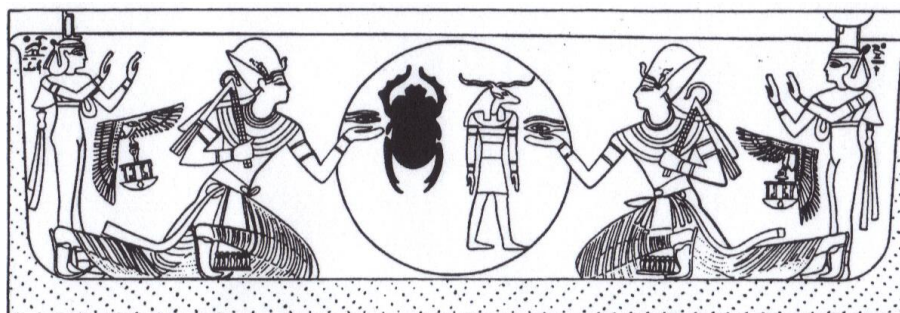
<sup>96</sup> According to Seybold (1990:194) *Utu* rises between the Mountains of the World in the East and “the gods approach him, on the right *Enki*, God of (fresh) water and wisdom, with his two-faced messenger (*Isumu*), and on the left presumably the ‘Lady of Heaven’, *Inanna* and a divine hero (*Gilgamesh*?).” On the bottom left of the above image the lion, representing *Inanna (Istar)* can also be seen (Hossfeld, *et al*, 2005:269).

The above two images help to see how the imagery of the rising sun and that of enemy lions (darkness and destruction) can help to understand the context of verses 4-6 better. The enemy lions must be destroyed and judged by the rising God from heaven that must come and save the petitioner and the oppressed.

Verse 7 is the beginning of the second stanza (vv. 7-12). Another metaphorical description of the actions of the enemies is given in this verse. As soon as the description of the enemies actions are made, another description is made on how they will subcome to their own evil plans. Again war imagery is seen, but this time in the form of hunting imagery (to snare one's enemy), still depicting the enemies' war tactics to bring the petitioner to a fall. A twofold strategy are being placed into action as to make certain that their prey is captured. The first strategy is to spread a hidden net on to the ground. The net in itself is enough to capture any animal or human target, but a second strategy is also employed. A hole or pit is dug under the net to ensure the capture of the intended pray. In verse 7 the "sees" with the suffix future conjugation (indicating a prophetic perfect), indicates that their trap, becomes their own trap as they themselves fall into it. The falling into the pit recalls the judgment that the enemies brought over themselves (cf. Weiser, 1982:427; Hossfeld, *et al*, 2005:74).

Verses 8-9 reconfirms the petitioners trust in YHWH and that the crimes of the enemies will destroy them, and YHWH will restore the order of justice that was in disorder. The joyful song that the petitioner is singing, in a way, silences the verbal attack of the enemies. The musical instruments help to churn up a festive melody that awake the morning sun. The imagery in verse 6 is recalled with God that arises (from his throne). Here the sun rises and with it comes the saving and justice making power of God. Although dawn in this verse reflects more a temporal element, the mythological language cannot be ignored (Hossfeld, *et al*, 2005:74-75). To get a better understanding of dawn in verse 9 one can look at the background of *Shachar* (שַׁחַר). The background will help to understand that the Hebrew word *Shachar* means: 'dawn,' 'tomorrow' and 'the morning star.' *Shachar* was also a deity and forms part of the Canaanite mythology. Some aspects of the personification of this Ugaritic deity can be seen in biblical texts in Job 3:9; 41:18 and Psalm 139:9 (Sutton, 2011:551). In Psalm 57:9 something of the original mythic configuration of *Shachar* (goddess) that bears life day after day, and the celebration of it, can be seen (Hossfeld, *et al*,

2005:74-75). This original mythic configuration of *Shachar* can be illustrated, as seen below and described by Hossfeld and Zenger (2005:73) as follows: “The world of heaven and earth. (The heavens, like a roof, rest on the two ends/borders world-mountains.) The space between earth and heaven is “filled” by the sun disk with scarab (= morning sun) and ram-headed figure (= daytime or evening sun). The pharaohs kneeling to the left and the right of the sun offer the regenerative *Udjat* eye and thus, like the praying/praising figures behind them, contribute to the sun’s rising and to the development of its life-giving power. In Psalm 57 the petitioner, with his psalm, assumes this function.”



*Tomb painting, Valley of the Kings, Ramses X (around the eleventh century B.C.E.)  
(Hossfeld, et al, 2005:73)*

It is important to take note of the details concerning this specific deity surface from widely separated cultures over a long period of time. Therefore, one must be cautious in assuming that the resulting picture represents a specific time (Sutton, 2011:552).

Verses 10-11 are a vow of praise. In the imagery one can see that YHWH is praised not only among the people, but also in the heavens, indicating a universal element to the praise of God that saves (Hossfeld, *et al*, 2005:75). The nations must be understood as gentiles. Therefore the text indicates something of a missionary connotation. The petitioner in these verses comes and expresses the kind and faithful God to all the nations, that they may see him as the ruler king over the whole world. In this context it is then not strange to see the traditional vows of praise that usually closes psalms of lament being put before the last verse (Weiser, 1982:428; Hossfeld, *et al*, 2005:75). According to Kraus (1993a:532) this praise and vow to YHWH becomes the “chief element” in the psalm, as it describes the glory, strength and power of God.

Verse 12 is a repetition of verse 6, except for a small alteration. Both verse 12 and verse 6 functions as a structural marker in this psalm. Verse 12 again becomes a demonstration of the request to God the royal judge for salvation. God has shown his sovereignty over the heavens and the earth by destroying the enemies and defeating *Chaos* in battle that was the cause for the petition by the petitioner. It is God who restores righteousness (cf. Weiser, 1982:428; Hossfeld, *et al*, 2005:75). Tate (1990:80) is of the opinion that this verse is an invitation to the hearer and reader of this psalm to join with the suppliant’s prayer in praise for the glory of God. This argument would support the missionary connotation of the previous two verses. Throughout Psalm 57, when YHWH was described on a theological basis that the description did not focus on YHWH as the creator as in many other texts (Ps 86:9), but rather on the glory, kindness, faithfulness and salvation power of God.<sup>97</sup>

### 5.3 Psalm 60

#### 5.3.1 Translation

The following translation (a free translation) of Psalm 60 is used as reference for this thesis:<sup>98</sup>

| Stanza | Strophe | Translation: Psalm 60:1-14  | Hebrew Text: Psalm 60:1-14   |
|--------|---------|---|--|
|        |         | For the music director (master).<br>According to the method/melody<br>“Lotus Blossom of testimony.” | לְמַנְצִיחַ עַל־שִׁשְׁן עֲדוּת                                     |
|        |         | A <i>miktam</i> (inscription), of David.<br>For instruction.  | מִכְתָּם לְדָוִד לְלִמּוֹד:  |
|        |         | When he went to war with Aram-<br>naharaim and Aram-zobah,  | בְּהַצֹּתוֹ אֶת אֲרָם <sup>2</sup><br>נְהָרַיִם וְאֶת־אֲרָם צוֹבָה |
|        |         | and when Joab on his return<br>crushed Edom, in the Valley of<br>Salt,                              | וַיִּשָׁב יוֹאָב וַיִּךְ אֶת־אֲדוֹם<br>בְּנֵיא־מֶלַח               |

<sup>97</sup> As seen also in the description of God in Ps 117 (Mays, 1994:373).

<sup>98</sup> Vv. 1-2 are the superscription of Ps 60 and is seen as one of the longest superscriptions in the Book of Psalms.

|    |   |  |   |
|----|---|--|---|
|    |   | killing twelve thousand men.   | שְׁנַיִם עָשָׂר אֲלֶיךָ:                            |
| I  | A | O God, you have rejected us, you have broken us,                       | <sup>3</sup> אֱלֹהִים זָנַחְתָּנוּ פָּרַצְתָּנוּ    |
|    |   | you have been angry, turn again to us.                                 | אָנַפְתָּ תִּשׁוּבָב לָנוּ:                         |
|    |   | You have shaken the earth (land),                                      | <sup>4</sup> הִרְעַשְׁתָּה אֶרֶץ פְּצַמְתָּהּ       |
|    |   | heal the cracks in it, for it is tottering (quaking).                  | רַפָּה שְׁבִרְיָהּ כִּי־מָטָה:                      |
|    |   | You have made your people see hardship,                                | <sup>5</sup> הִרְאִיתָה עַמֶּךָ קָשָׁה              |
|    |   | you have made us drink the wine of staggering (that makes us stagger). | הִשְׁקִיתָנוּ יַיִן תַּרְעֵלָה:                     |
|    |   | Give a sign to those who fear you, to be raised,                       | <sup>6</sup> נִתַּתָּה לִירְאֵיךָ גַם לְהַתְנוּסִים |
|    |   | that they may find refuge from the bow. <i>Selah</i>                   | מִפְּנֵי קֶשֶׁט סֵלָה:                              |
| II | B | So that your beloved may be rescued (freed)                            | <sup>7</sup> לְמַעַן יִחַלְצוּן יְדִידֶיךָ          |
|    |   | save us with your right hand and answer us.                            | הוֹשִׁיעָה יְמִינֶךָ (וְעַנֵּנוּ) [וְעַנֵּנִי]:     |
|    |   | God has spoken in his sanctuary (holiness): “I want to exult,          | <sup>8</sup> אֱלֹהִים דִּבֶּר בְּקֹדֶשׁוֹ אֶעֱלֶזָה |
|    |   | I will divide Shechem,   | אֶחְלֶקֶה שִׁכֶם                                    |
|    |   | and the valley of Sukkoth I will measure out (apportion).              | וְעַמֶּק סֻכּוֹת אֶמְדֹּד:                          |
|    |   | Mine is Gilead; mine is Menasseh;                                      | <sup>9</sup> לִי גִלְעָד וְלִי מְנַשֶּׁה            |
|    |   | and Ephraim is the stronghold (helmet) of my head;                     | וְאֶפְרַיִם מְעוֹז רֹאשִׁי                          |
|    |   | Judah is my staff (sceptre)  | יְהוּדָה מַחְקֵקִי:                                 |
|    |   | Moab is my washbasin (for my   | <sup>10</sup> מוֹאָב סִיר רַחֲצִי                   |



|     |   |   |   |
|-----|---|---|---|
|     |   | feet)   |   |
|     |   | upon Edom I cast my sandal;                             | עַל־אֶדוֹם אֲשַׁלֵּךְ נַעְלִי           |
|     |   | Philistia, exalt over me”                               | עָלֵי פְלִשְׁתִּי הִתְרַעַעֵי:          |
| III | C | Who will bring me (to) the fortified city?              | 11 מִי יְבַלְנֵי עִיר מְצוּר            |
|     |   | Who will lead me to Edom?                               | מִי נַחֲנֵי עַד־אֶדוֹם:                 |
|     |   | Is it not you, O God, who has rejected us?              | 12 הֲלֹא־אַתָּה אֱלֹהִים זָנַחְתָּנוּ   |
|     |   | and you do not go forth, O God, with our armies!        | וְלֹא־תֵצֵא אֱלֹהִים בְּצַבָּאוֹתֵינוּ: |
|     |   | Oh, grant us help against the opponent (attacker);      | 13 הֲבֵה־לָנוּ עֲזָרַת מֹצָר            |
|     |   | yes, vain is the help of man                            | וְשׁוּא תְּשׁוּעַת אָדָם:               |
|     |   | Through God we will perform mighty acts;                | 14 בְּאֱלֹהִים נַעֲשֶׂה־חֵיל            |
|     |   | and he, he will trample down our opponents (attackers). | וְהוּא יְבוֹס צְרִינֵנוּ:               |

### 5.3.2 Syntactical Analysis

In this section a masoretic syntactical analysis of Psalm 60:1-14 is done. In this psalm the primary dividing disjunctives are: ‘*Ôlê w yôrêd*, ‘*Atnāh*, and *Sillûq*.

A masoretic syntactical analysis of Psalm 60:1-14 follows:

| Dividing disjunctive | Verse | Line | Psalm 60:1-14  |
|----------------------|-------|------|--|
| ‘ <i>Atnāh</i>       | 1a    | 1    | לְמִנְצַחַ עַל־שׁוֹשַׁן עֲדוֹת                       |
| <i>Sillûq</i>        | 1b    | 2    | מִכְתָּם לְדוֹד לְלִמּוֹד:                           |
| ‘ <i>Ôlê w yôrêd</i> | 2a    | 3    | 2 בְּהַצֹּתוֹ   אֶת אֶרֶם נְהָרִים וְאֶת־אֶרֶם צֹבָה |

|                                      |     |    |   |
|--------------------------------------|-----|----|---|
| 'Atnāḥ                               | 2b  | 4  | וַיֵּשֶׁב יוֹאָב וַיֵּךְ אֶת־אֲדָוִם בְּנֵי־מִלְחָ  |
| Sillûq                               | 2c  | 5  | שָׁנַיִם עָשָׂר אֲלֵף:                              |
| 'Atnāḥ                               | 3a  | 6  | <sup>3</sup> אֱלֹהִים זָנַחְתָּנוּ פָּרַצְתָּנוּ    |
| Sillûq                               | 3b  | 7  | אֲנַפְתָּ תְּשׁוּבָב לָנוּ:                         |
| 'Atnāḥ                               | 4a  | 8  | <sup>4</sup> הֲרַעַשְׁתָּה אֶרֶץ פְּצַמְתָּהּ       |
| Sillûq                               | 4b  | 9  | רָפָה שְׁבַרְיָה כִּי־מָטָה:                        |
| 'Atnāḥ                               | 5a  | 10 | <sup>5</sup> הֲרֵאִיתָה עִמָּךְ קִשָּׁה             |
| Sillûq                               | 5b  | 11 | הֲשִׁקִּיתָנוּ יַיִן תִּרְעַלְתָּה:                 |
| 'Atnāḥ                               | 6a  | 12 | <sup>6</sup> נָתַתָּה לִירֵאִיךָ גַם לְהַתְנוּסָס   |
| Sillûq                               | 6b  | 13 | מִפְּנֵי קִשְׁט סֶלָה:                              |
| 'Atnāḥ                               | 7a  | 14 | <sup>7</sup> לְמַעַן יַחַלְצוּן יִדְרִיךְ           |
| Sillûq                               | 7b  | 15 | הוֹשִׁיעָה יְמִינֶךָ וְעֲנֵנוּ:                     |
| 'Ôlé w yôred                         | 8a  | 16 | <sup>8</sup> אֱלֹהִים! דְּבַר בְּקִדְשׁוֹ אֶעֱלֶזָה |
| 'Atnāḥ                               | 8b  | 17 | אֶחֱלֶקָה שְׂכָם                                    |
| Sillûq                               | 8c  | 18 | וְעַמֶּק סִכּוֹת אֲמַדְדֶּ:                         |
| R <sup>e</sup> ḥî <sup>a</sup> gādōl | 9a  | 19 | <sup>9</sup> לִי גִלְעָד וְלִי מִנְשֵׁה             |
| 'Atnāḥ                               | b   |    | וְאִפְרַיִם מְעוֹז רֵאשִׁי                          |
| Sillûq                               | 9c  | 20 | יְהוּדָה מְחַקְקִי:                                 |
| R <sup>e</sup> ḥî <sup>a</sup> gādōl | 10a | 21 | <sup>10</sup> מוֹאָב! סִיר רַחֲצִי                  |
| 'Atnāḥ                               | b   |    | עַל־אֲדָוִם אֲשַׁלֵּךְ נֶעְלִי                      |
| Sillûq                               | 10c | 22 | עָלִי פְלִשְׁתֵּי הַתְּרַעְעֵי:                     |
| 'Atnāḥ                               | 11a | 23 | <sup>11</sup> מִי יִבְלִנִי עִיר מְצוֹר             |
| Sillûq                               | 11b | 24 | מִי נָחַנִי עַד־אֲדָוִם:                            |
| 'Atnāḥ                               | 12a | 25 | <sup>12</sup> הֲלֹא־אַתָּה אֱלֹהִים זָנַחְתָּנוּ    |
| Sillûq                               | 12b | 26 | וְלֹא־תִצָּא אֱלֹהִים בְּצַבָּאוֹתֵינוּ:            |

|        |     |    |                                  |
|--------|-----|----|----------------------------------|
| 'Atnāḥ | 13a | 27 | הִבְהִלְנוּ עֲזַרְתִּי מִצָּר 13 |
| Sillûq | 13b | 28 | וְשׂוּא תְּשׁוּעַת אָדָם:        |
| 'Atnāḥ | 14a | 29 | בְּאֱלֹהִים נַעֲשֶׂה-חֵיל 14     |
| Sillûq | 14b | 30 | וְהוּא יְבוֹס צְרִינֵנוּ:        |

### 5.3.3 Structural Analysis

The breakdown of Psalm 60 can be divided in the following structure:

Introduction: Superscription (vv. 1-2)

1-2 Of David. A *Miktam*. When he waged war

I A Laments and petitions (vv. 3-7)

3-7 Laments and petitions

II B Divine speech (vv. 8-10)

8-10 Divine speech

II C Military conflict (vv. 11-14)

11 Individual lament and petition

12-14 “We” perspective

### 5.3.4 Textual Criticism

For the purpose of this study only the text-critical notes on verses 7-14 are discussed:

According to the text-critical notes of *Biblia Hebraica Stuttgartensia*, in verse 7 וְעִנְנֵנוּ is marked with a Ketib and may be written as וְעִנְנֵנוּ. In verse 8 it is suggested that אֶעֱלֶזָה must be written as אֶעֱלֶזָה. In verse 11 נִחַנִּי must read יִנְחַנִּי. In verse 12 certain Hebrew texts, Symmachus and Syrian texts (Peshitta) omit אֱלֹהִים. In verse 13 few of Hebrew texts read עֲזָרָה and not עֲזַרְתִּי. In verse 14 בְּאֱלֹהִים is omitted in the Syrian texts. A small number of Hebrew texts read קָמִינוּ and not צְרִינֵנוּ.

The following text-critical notes on Psalm 60 are important in relation to its use in Psalm 108:

According to the text-critical notes of *Biblia Hebraica Stuttgartensia*, in verse 7 multiple Hebrew translations, including Psalm 108:7 can be read as וְעֵנְנִי and not as וְעֵנְנוּ. In verse 9 a few Hebrew texts, including Psalm 108:9 reads לִי and not לְלִי. In verse 10 the Syrian texts (cf. Targums), including Psalm 108:10 reads and עֲלֵי and not עָלֵי. One Hebrew codex, Syrian text and also Psalm 108:10 reads אֶתְרוּעָע and not הִתְרַעְעֵי. Psalm 108:11 reads מִבְּצָר not as Psalm 60:11 מִצָּר. Two Hebrew texts, including Psalm 108:12 omits אֶתְהִי that is included in Psalm 60:12. Verses 8-10 do not reflect a semantic reference to verses 3-7 and 11-14 (Hossfeld, *et al.*, 2005:97) and may reflect an older tradition or text that was incorporated in the final redaction of the psalm. The text-critical analysis helps in the reconstruction of Psalm 108.

### 5.3.5 Poetic Techniques

Some of the poetical techniques used in Psalm 60 are discussed here. A double triple meter can be found in verses 3-7 and 11-14. Verses 8-10, presents a meter of three parts (3+3+3) (Kraus, 1993b:2). The chiasmic structure: ABBA can be seen in verse 13 and verse 14 with: opponent (v. 13) – help (v. 13) – perform mighty acts/help (v. 14) – opponent (v. 14). War metaphors can be seen in verse 7 where the ‘right hand’ becomes a metaphor of assistance and liberation; in verses 8, 9 and 10 metaphors connected to war imagery, namely the feet, sandal and helmet are used; in verse 14 the metaphor uses war imagery to describe the destruction of the enemies. Verses 8-10 consist out of tri-cola and verses 3-7 and 11-14 out of bi-cola, separating its structure from the rest of the psalms. The metaphors identified in this psalm are important as they become the metaphorical language used in Psalm 108.

### 5.3.6 Genre and *Sitz im Leben*

Weiser (1982:438; cf. Kraus, 1993b:3) is of the opinion that the *genre* of this psalm is that of a community lament that reflects the emotions of the people that are in a mood of depression and defeat. The theme of defeat resembles Psalms 12, 44 and 58 as lamentations that comes after a day of defeat (Kraus, 1993b:3). This psalm may be understood as a psalm that speaks

to the whole nation after the nation suffered a military defeat at the hands of the enemy (Bratcher, *et al*, 1991:530). According to Hossfeld and Zenger (2005:94) the psalm does reflect the *genre* of a community lament, but that it does not reflect the traditional reproachful question that is typical of such a lament and is especially true of the divine speech in verses 8-10. This divine speech presents a whole new perspective to the psalm as it brings into the lament God as a divine warrior<sup>99</sup> that has firstly captured the land as his kingdom and

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<sup>99</sup> In the middle of the second century B.C.E., in the synagogues of Alexandria, the psalms as we know them, were being recited in Greek. These Greek Psalters in the Septuagint (LXX) were in some ways different from the Massoretic Text. The most notable difference is the fact that in the LXX there are 151 psalms and not only 150 as found in the Massoretic text and it also divides some of the psalms differently. The relationship, for example, between Pss 1 and 2 is already changed by translating Ps 2:12: “lest you perish from the *way of righteousness*” and also by translating Ps 2:10 and 2:12 to read as if it is instructions or accepting instructions (Waltke, *et al*, 2010:32-33). It also seems that in the LXX anthropomorphic language is avoided, although this cannot be seen consistently throughout the LXX (Waltke, *et al*, 2010:32-33). According to Waltke and Houston (2010:31-32) it is also interesting to note that in the Qumran community the Psalms also served as models for the communities original hymnic compositions. In this hymns of Qumran all except for two thanksgiving psalms, comes from the lament psalms. Accordingly these communities nuanced these allusions into words of thanksgiving for and also for the rejoicing in God’s triumph over evil. The question can be asked why they did not appropriate the “Messianic psalms in their eschatological interpretations, Pss 2; 72 and 110? When talking about anthropomorphism and war language, it is the opinion of Klassen (1992:869-870) that it is clear from the LXX that some of its Jewish writers and of the Jewish communities did not like the idea of war, and more specifically did not like the idea of God being portrayed as a warrior. It seems that when it came to the LXX, the anthropomorphic qualities that are attributed to God in the context of war, give a different picture and interpretation from that which is given in the Hebrew massoretic text. One can see in the Old Testament that the prophets portrayed YHWH as a military leader, specifically of foreign nations. This is already a modification that YHWH was exclusively the military leader of Israel, for example in Isa 42:13-15 and in Isa 45:1-8, where Cyrus is shown as the anointed of YHWH and it is said that “whose right hand I take hold off to subdue nations before him.” Here the same word for ‘right hand’ is used in the Hebrew and the LXX that is also used in Ps 110:1. The LXX text according to Klassen (1992:869) was modified in four occasions (Exod 15:3; Isa 42:13; Jdt 9:7; 16:3), where YHWH was portrayed as “a man of war” in the Hebrew text that shows a strong anthropomorphic description and changing them to the “one who destroys war.” In the LXX version of Mic 2:8 the words “destruction of war” are added, which do not appear in the Hebrew text of Mic 2:8. In the LXX the idea that is formulated is a “concept of hope.” It is an escalation on the theme of war from the destruction of instruments that are used in war, which leads to the destruction of war itself, for example in Hos 2:20. It would thus seem that for some members of the Jewish community it was important not to portray YHWH’s warlike attributes. It would seem that there is not a clear reason why the Hebrew text was changed. A strong possibility would be that the theology surrounding war has changed and that it would be better to understand YHWH as a god who has power of war and thus also has the power to destroy war, than a god who only practices war. If this

secondly also intends to give this land (and kingdom) to (or back to) his people. Verse 8-10 does not reflect the laments and petitions that surround it. The divine speech presents the content of this psalm with a unique outline. Verses 3-7 and 11-14 (the laments and petition) surround the divine speech that presents YHWH as a divine warrior that has taken back “Davidic” kingdom. The uniqueness of this psalm comes to the foreground in the form of a tension between opposite ends in the psalm. On the one hand the psalm presents YHWH as the victorious one (vv. 8-10), but on the other hand as the warrior that is in combat with his own people and taking their land, not supporting his own people in battle (Hossfeld, *et al*, 2005:94). This context is reflected in the historical circumstances if you interpret verses 8-10, due to the superscription, in a time when David conquered Edom, Moab and the Philistines (2 Sam 8; 1 Chron 18), and see the rest of the psalm as concerned with defeat (Weiser, 1982:439). Therefore Psalm 60 must be understood as a political psalm and consequently presents difficulty in its interpretation from a theological and historical point (Hossfeld, *et al*, 2005:94).

The superscription provides the context for a possible historical situation. It seems that the text reflects a situation where Israel and its neighbours come to the realisation that Israel is the chosen people of God (v. 5). Therefore for Israel most military conflict can be seen as a “holy war” (as mentioned in chapter 2). This protection of God especially extends towards attacks from Israel’s neighbours, most of all the Edomites. The Edomites conflicts started already in the time of David and continued with Nebuchadnezzar and Jerusalem’s destruction in 586 B.C.E. Throughout the Old Testament this conflict with Edom echo in the Jacob-Esau narratives in Genesis and predominantly in the prophetic literature. This conflict background of Judah/Israel and Edom seems to be a possible historical background for Psalm 60 (Hossfeld, *et al*, 2005:94-95) and may present this text *Sitz im Leben*.

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is the reason, then this concept of YHWH would probably be a lot more appealing to the writers of the New Testament as it would help to formulate a messiah who will destroy war and bring peace. Jesus then becomes a messianic warrior (in the New Testament context). According to Klassen (1992:872), it would seem that there are New Testament scholars that would argue that the New Testament in itself does not have anything to do with war or military participation. There are also those who feel that war becomes a metaphor for all the things in human life that stands against the will of God and that the New Testaments use of war language is to depict this in Jesus Christ who showed the world what the will of God truly is. In recent times the dominant position is that the New Testament does not exclude all participations in wars.

### 5.3.7 Dating and Authorship

One specific historical background presents difficulty to establish. Therefore dating this psalm depends on the hypothesis chosen as a possible concrete historical background or a possible context of circumstances that may have led to the composition of this psalm. It is therefore understandable why the dating of this psalm have been argued from the time of King David, King Joram, and the Maccabees (cf. Bratcher, *et al*, 1991:530; Wilcock, 2001:215; Hossfeld, *et al*, 2005:95).

Rogerson and McKay (1977:54-55) ascribes the historical situation of David that was in war with Aram-naharaim and Aram-zobah as the context of Psalm 60. This reflects the situation described in 2 Samuel 8 when Joab destroyed twelve thousand Edomites. According to them this background was reinterpreted and used in later times of Israel's history. The text also shows close relation to Psalm 44. In recent times verses 11-14 as a possible link to the conflict between Judah and Edom in the time of 600-586 B.C.E. (Hossfeld, *et al* 2005:95) is described as a possible historical background for the psalm. Ernst Knauf (2000:55-65) argues for a dating and origin between 600-598 B.C.E. in the time of King Jehoiakim. Jehoiakim suffered a defeat by the Neo-Babylonian King Nebuchadnezzar in 601 B.C.E. (cf. 2 Kgs 24:1-2). In this setting Psalm 60:8-10 becomes a search for a divine oracle in the temple, where Jehoiakim searched to extend his kingdom to that of the old promises of the land. In 600-598 B.C.E. Jehoiakim launches a campaign against Edom to (re)gain this promises land. Verse 12 in Psalm 60 indicates that this campaign was not successful.<sup>100</sup> In this context Psalm 60 was possibly composed then between 600-598 B.C.E. in Jerusalem (vv. 11-14) reflecting on the time of 609-601 B.C.E. (vv. 3-7) and the decision of by King Jehoiakim in 601/600 B.C.E. to expand his kingdom (vv. 8-10) (Hossfeld, *et al*, 2005:95). Thus authorship cannot be established with certainty; the author was probably a court scribe.

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<sup>100</sup> Hossfeld and Zenger (2005:95) describe the historical and political situation from 609 B.C.E. for Judah as a time of decline and failure. In 609 B.C.E. the Egyptian Pharaoh Neco defeats and kills Josiah. The new reformation and political dreams started by Josiah comes to a sudden end. The result of this defeat was that Judah went from Egyptian (609-605 B.C.E.) to Neo-Babylonian (604-601) domination to the next. King Jehoiakim in 600 B.C.E. renounced his vassalage to Babylon and that made him an enemy of Edom and Moab who did not renounce Babylon.

Another hypothesis for a historical context is that of Ulrich Kellermann (1978:56-65) that dates this psalm's origins around 587-586 B.C.E. This places the historical context of this psalm with the destruction of Jerusalem at the hands of King Nebuchadnezzar, with the cooperation of Edom. Kellermann (1978:56-65; cf. also for this interpretation Briggs, *et al*, 1969:59) understands the background of war then as an inspiration for a formula that becomes a liturgy of lament. Verses 3-7 reflect on the Babylonian army that moves towards Jerusalem. Jerusalem in verses 6-7 becomes a place of hiding for all those that are finding themselves in danger. Verses 8-10 presents hope when YHWH as the divine warrior will not only save his people and Zion, but reconquer the lost land (vv. 11-14) of his people. In this context the divine warrior will inflict on Edom (as traitors who first stood with Judah and went over to the Babylonians) his military judgment and punishment for standing against his people. This context dates the psalm then around about 587 B.C.E. Authorship cannot be ascribed to one specific person, but probably to a group of authors (exilic or post exilic period).

Understanding the origin of the psalm as originating from different parts and situations is also presented as a hypothesis. Seybold (1996:237) suggest that there are two different conflict situations present in this psalm from different time periods. Verses 3-6 reflect a much broader situation of trouble and appear to be more fundamental in its description. Verses 11-14 reflect a conflict situation between Judah and Edom around the time 600 B.C.E., possibly describing the situation when Edom destroyed the military forces of Judah when they were trying to expand their territory. This part of the psalm must then be read in a specific order as verses 11-13 (the defeat already suffered by the Edomites), 7-10 (YHWH turning away, but also a confirmation of trust in YHWH) and 14 (war saying or slogan) as the prayer by the king of Judah before his campaign. These verses are thus seen as being part of a royal prayer with a pre-exilic dating. Verses 3-6 dating from the exilic period becomes a generalization of YHWH's help during a time of war and is used as a prelude to the following verses in the psalm. This then provides Psalm 60 with a pre-exilic and exilic dating. Authorship cannot be established to one specific author but to multiple authors and a final redactor(s).

A post-exilic dating is presented as a possible hypothesis. According to Hossfeld and Zenger (2005:96) the neighbouring country Edom, as the prototype enemy, who threaten and tries to dominate the people of YHWH present this psalm with a general context of war. This context is interpreted from understanding verses 3-7 as this tension between Judah and Edom, but not



from one specific historical time. The rest of this psalm presents the situation where Edom's punishment begins, Israel being rescued and YHWH's universal reign that is established. This hypothesis is strongly argued by Alfons Deissler (1964:234). He uses this context to state that Israel is looking back at the situation of 586 B.C.E. (the destruction of the temple in Jerusalem) where Edom became a representative of Babylon. Psalm 60 is then understood as having a post-exilic dating that presents a theology of a reconstituting the Davidic kingdom and the destruction of all Israel's enemies. Authorship again cannot be established to one specific author or authors.

Hossfeld and Zenger (2005:97-98) presents a two phase hypothesis of origin for Psalm 60. This hypothesis is argued due to the fact that although verses 3-7, 8-10 and 11-14 appear in the psalm's final redaction, that they did not originate as one. Hossfeld and Zenger argues that verses 8-14 is the primary psalm and in the form of prayer of petition, most likely for liturgical purposes. It becomes a prayer for the king of Judah to pray for divine intervention in a time of war, specifically here against the Edomites. Verses 8-10 can be seen an existing oracle that was used probably in Jerusalem liturgy. Verses 11-14 relates to the specific situation, with a concluding confession of trust and confidence in YHWH. This section probably dates from the period of Josiah and the destruction of Jerusalem in 586 B.C.E. (a pre-exilic dating). This dating is difficult to the fact that the oracle (vv. 8-10) most probably dates from the time of King Josiah.<sup>101</sup> The second face of development was that this royal prayer was expanded into a community liturgy of lament. Thus was done by adding verses 3-7 to the liturgy as a much more comprehensive liturgy to that of verse 8-14. Its lament and petition present as stronger description, although it does not reflect the history of Jerusalem's destruction, and may in its final redactional form present an early post-exilic period. This does not only present the royal prayer (vv. 8-14) with its final structure but presents a new theological interpretation that can be understood in more than one crisis situation. According to Hossfeld and Zenger (2005:98), the: "oracle in verses 8-10 is given a much clearer future dimension. While its realization is still to come, verse 7 makes it a divine answer to the lament-petition that are presented in each case. This removes from the oracle the loathing that YHWH has not fulfilled his promises (example, under Josiah, or in the conflict with the Edomites in the late pre-exilic period). This futurizing of verses 8-10 also eschatologizes verses 11-14. The petition once applied to an individual historical conflict can, indeed must,

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<sup>101</sup> Ps 110 begins with a divine oracle.

now be understood within the wider context of the eschatological anti-Edom texts, which for their own part correspond to the perspective of *restitutio in integrum* that is projected in verses 3-7 of this psalm.” Again, authorship cannot be established to one specific author or authors as Psalm 60 went through a process of redaction.

The argument of a post-exilic dating, as understood in the hypothesis presented by Hossfeld and Zenger (2005:98), is followed as it shows possibly process of redaction and development through which the different sections of Psalm 60 went and the theological reapplication from a specific historical moment to a eschatological theology for a post-exilic period. Although David is mentioned in the superscription, authorship by David is not followed (cf. Briggs, *et al*, 1969:59), but for the purpose of this thesis, must rather be understood that authorship cannot be established (cf. Bratcher, *et al*, 1991:530) to one specific author or authors, due to the fact that Psalm 60 went through a process of redaction.

### 5.3.8 Detail Analysis

Psalm 60 has one of the longest superscriptions in the Book of Psalms. This presents a complexity to the superscription that in the first place recalls the historical situation of David who is victorious in war (2 Sam 8:1-14; 1 Chron 18:1-13; cf. Weiser, 1982:439). This recollection may be due to the fact that the three countries Moab, Edom and Philistia is mentioned together only in one other place, and that is in 2 Samuel (except in the parallel text Ps 108:7-14). The *piel* verb **גִּוֹרַר**, is found only in its *piel* form in 2 Samuel 8:2, Pss 60:8, 108:8 and Job 7:4 and presents itself as a key word between the 2 Samuel 8 and Psalm 60 texts. The problem arises between the superscription and the rest of the text as the rest of Psalm 60, except for the divine oracle in verses 8-11, does not reflect a victorious situation as represented in the historical background sketched in the superscription. This problem is addressed by Hossfeld and Zenger’s (2005:98-99) hypothesis that one must look at the use of **לְלַמֵּד** “for teaching,” in verse 1. The verb appears between **לְלַמֵּד** and the historical situation described in the next section of the superscription. The “for teaching” can then be understood as “for instruction.” David is instructed to recite the psalm in a time of war especially after being victorious. He would have read an earlier lament (vv. 3-7) recalling an earlier defeat; then quoting a divine oracle of the time (vv. 8-11); and finally focuses on the present by asking God’s help with the battle against Edom. The superscription declares that

in the end David was victorious thus the divine speech in verses 9-10 and the petition in verse 11 were fulfilled in the time of David. Therefore the instruction in the superscription is now intended for the “post-Davidic” people to do the same and re-actualize the petition and prayer for their own situation as a remembrance of YHWH’s divine help (Hossfeld, *et al*, 2005:98-99). Dahood (1968:76) is of the opinion that it is now the king on behalf of the community that is praying the lament and petition that follows, re-actualizing the content.

The first stanza, verses 3-7, represents a lament and petition. This section is recognized by the one being addressed in the second person masculine singular suffix “you” and by the ones praying the lament and petition by the suffix first person common plural “we” (or an individual speaking on behalf of the group as a representative). In this lament and petition God becomes the cause (divine judgment) or the one responsible for the emergency and also at the same time the only one that can save them from the disaster (cf. Terrien, 2003:448; Hossfeld, *et al*, 2005:99).

Verse 3 starts with the one being addressed. Then three verbs follow in order of the developing situation, all of them blaming YHWH for the situation from then till now. Furthermore a fourth verb follows asking YHWH’s intervention in the situation. In this verse it is God who brought the destruction, left them after the destruction and is then asked to reverse this destruction that he himself brought upon his people by saving them. The people of God lost their status as his people and come now asking to reclaim their status. In verses 4-5 YHWH’s destruction is described in the two fundamental notions of salvation and life for Israel, namely: land and people. The war language and imagery used for YHWH in these verses describe YHWH’s (as the divine warrior) power as an earthquake (v. 4). The enemies drink the poison within, making them fall over their ‘feet,’ collapsing to their death (v. 5; cf. Ps 75:9).<sup>102</sup> The connection to the land and people can be seen in the metaphor when God transforms his previously “good” land into a poison that causes hardship to his people (the hardship in Egypt can be recalled, Exod 1:14; 6:9; Deut 26:6). Only God can restore the land therefore it is only God that can save his people. That is why in verses 6-7 it is the people that comes in a lament and describes their relationship with YHWH (Hossfeld, *et al*, 2005:99).

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<sup>102</sup> Dahood (1968:78-79) makes the connection between the wordplay of a ‘cup’ and ‘chalice,’ and between a ‘jar’ and ‘basket,’ implying that the poet still makes use of Canaanite tradition of the Late Bronze Age (1500-1200 B.C.E.).

War language and imagery is used to describe the attack from above with arrows (see imagery in 4.3.1 and 4.3.4 showing an arrow attack). Therefore they ask God's intervention by providing them with a sign or banner that can provide cover and protection. Verse 7 forms a summarization of the previous verses and also the petition towards YHWH to save his people. The war language and imagery of the 'right hand' is used to ask the salvation and protective power of YHWH and therefore answering their laments and petitions. The irony in this stanza with God needed by his people is to save his people from himself as he is the only one capable of doing so (Hossfeld, *et al*, 2005:99-100).

Stanza two (verses 8-10) is a divine speech that becomes God's answer to the lament and petition in the previous stanza. The divine speech in the first place demonstrates the previous stanzas' paradox of a God that is the reason but also the salvation for his people's suffering. Secondly it represents for Israel a new point of view that provides them with hope. God will stop his war against his own people and restore their life and land, and in the process his own identity as the God of Israel. In this stanza YHWH as the divine warrior is portrayed as the victorious warrior who delegates the conquered land as a further demonstration of his power. The imagery of the divine warrior developed from the first stanza as the warrior in battle to the second stanza as the victorious and powerful warrior (Hossfeld, *et al*, 2005:100).

According to biblical tradition the places named in verses 8-9 were given to Israel as the "promised land." The first two names, Shechem and Succoth, may refer to the settlements of Jacob (Gen 33:17-18). A strong emotional association was made to these two places after the fall of the Northern Kingdom (Israel). It would seem that during the composition of this divine oracle and also its reapplication in this psalm that Shechem and Succoth were still under foreign domination, probably that of the Assyrians or the Persians. It is YHWH that will reconquer these two places and return it to his people. The next few names are land that was seen as being part of the traditional land of Israel from the time of David (Hossfeld. *et al*, 2005:100).

Verse 9 describes this land starting with the north with Gilead, which was the hill country on the east of the Jordan. Another country in the north is mentioned with Manasseh, which was the west Jordan region from the plain of Jezreel to Shechem. According to Van Uchelen (1977:142) all these countries are named to recall the claim that they should be the property of Israel. Then the two middle regions of Israel are named. First is Ephraim that was part of

the core of the Northern Kingdom of Israel until 722/721 B.C.E. The second is Judah that was the core of the Southern Kingdom, presumably at the construction of the divine oracle, already a smaller territory than in the time of David. The war language and imagery in verse 9 is notable. Both Ephraim and Judah becomes part of YHWH as the divine warriors, armour. As seen in the imagery in 4.3.1 and 4.3.4 the metaphor of the ‘head’ can be understood where the warrior would use the small shield in his left hand to protect (see 4.3.1 in the Egyptian context with the “Limestone relief from Luxor”) his ‘head’ from an arrow or stone attack from above. Also the imagery could play on the practice where two warriors handled the shields, one to protect the body the other to protect the ‘head,’ while a third warrior used bow and arrow to attack the enemy (see 4.3.4 in the Assyrian context with the “Relief from the palace of Nimrud”). The imagery could also be a metaphor for the warrior helmet that protected the ‘head.’ It is clear that Ephraim becomes a war imagery that describes protection for the ‘head’ of the divine warrior. Judah becomes the divine warriors ‘sceptre’ that is held in the ‘right hand’ must rather not here be understood as a royal ‘sceptre’ (cf. Ps 2:9; 110:5),<sup>103</sup> but rather as part of the warrior’s weaponry, a club or object (see 4.3.1 in the Egyptian context with the “Votive stele from Deir el-Medina”) with which the enemy can be struck down (Hossfeld. *et al*, 2005:100).

The war language and imagery continues in verse 10 when the divine warrior is shown as being victorious. Moab becomes a metaphor for the ‘washbasin’<sup>104</sup> where the divine warrior washes himself after battle, a possible euphemism for the place which the warrior uses as a toilet after the battle. Edom becomes a metaphor for the place where the divine warrior throws his battle shoes (Hossfeld, *et al*, 2005:100). It can be seen as a sign of humiliation, domination and subjugation to throw down one’s shoes (Isa 9:4), becoming a symbol of a conqueror who puts his foot on a beaten foe as a sign of victory (cf. Van der Ploeg, 1971:361; Tate, 1990:102).<sup>105</sup> Dahood (1968:80-81) translates the verb *hišlīk* in verse 10 as “plant,” thereby finding a correlation to the imagery of the ‘feet’ being placed on the neck of the enemy. Moab and Edom becomes the property of YHWH and is assigned dishonourable passions in his kingdom (cf. Ps 72:8-11; Isa 60:10; 61:5). It becomes a historical perspective

<sup>103</sup> Ridderbos (1958:141), Van der Ploeg (1971:361) and Tate (1990:107) see it as a commander’s staff or rod. The war imagery suggests not only an image of showing rule but an enemy that is being destroyed.

<sup>104</sup> Anderson (1981:445) makes a connection with the “sea of Moab” that may be a reference to the “Dead Sea.”

<sup>105</sup> Kraus (1993b:5) understands the shoe as a symbol of taking possession. Although this interpretation is not incorrect the war imagery suggests not only the taking of possession, but also a demonstration of power.

and projection of the political situation of Israel describing their powerlessness. In the oracle one can see that the imagery does not reflect the historical circumstances where Israel did not dominate its neighbours. The divine oracle concludes in verse 10 with Philistia that celebrates the divine warrior. Philistia must be understood as the traditional old enemy in the west, on the Mediterranean coast, since the time of David and Saul (Hossfeld, *et al*, 2005:100-101).

The possible hypothesis for the origin of this psalm and the discussion of the superscription, show that the content of stanza three (vv. 11-14) reflects a historical situation that has a possible late pre-exilic dating. It has a prayer of petition for the success of the battle ahead. The outcome of this battle between the divine warrior YHWH (the ‘head’ of the army) and Edom will decide the result of Israel’s status as “the people of God.” The war imagery used in connection with the fortified city, and the enemy force in verses 11-12 does not reflect an army (Israel) that is conquering the land, but an army that is on the defence and needs help and rescue against the enemy force (v. 13) (cf. Terrien, 2003:449; Hossfeld, *et al*, 2005: 101-103). Briggs and Briggs (1969:40) is of the opinion that the fortified city is a metaphor for the victory pronounced in verses 8-10 that it becomes triumphant entry into the city. The questions in verses 12 and 13 do not imply this use of the imagery of the fortified city. YHWH as the divine warrior is the one that can help and rescue and again turn towards his people in their time of need. Verse 12 implies that YHWH did not accompany the armies (as history would imply) to their “holy war,” but rather “abandoned” them. Verse 13 confirms the situation that on their own, success is not possible, not even with support from neighbours (as seen in the history of both the Northern [Israel] and Southern Kingdoms [Judah]). In verse 14 the conclusion is made that only when YHWH intervenes, “rescue” will come against the enemies. The war language and imagery in verse 14 describes the divine warrior YHWH who will destroy the enemy and trample on them (see imagery discussed in chapter 3 on trampling on the enemy with ones ‘feet’) (Hossfeld, *et al*, 2005: 101-103; cf. Briggs, *et al*, 1969:63).

#### **5.4 Comparative Analysis Between ‘Psalms 57 and 60’ and Psalm 108**

A comparative analysis between ‘Psalms 57 and 60’ on the one hand and Psalm 108 on the other will help to indicate that Psalm 108 was not a mere redactional construction out of Psalms 57 and 60, but that it was purposefully constructed as a new psalm. In chapter 6 the possible reason as being part of the trilogy Psalms 108-110 are discussed in more detail. The

purpose of this reconstruction is to help to present a more complete or holistic understanding of Psalm 108 in the next chapter.

| A comparative analysis between ‘Psalms 57 and 60’ and Psalm 108 |   |  |
|---|---|--|
| ‘Psalm 57 and Psalm 60’   | Psalm 108:1-14                          | Text-critical notes  |
|   | שִׁיר מִזְמוֹר לְדָוִד:                 | None.  |
| Psalm 57  | Psalm 108:2-6                           |  |
| נִכְוֹן לִבִּי אֱלֹהִים נִכְוֹן לִבִּי <sup>8</sup>             | נִכְוֹן לִבִּי אֱלֹהִים <sup>2</sup>    | נִכְוֹן לִבִּי in Psalm 57:8 is omitted in Psalm 108:2.  |
| אֲשִׁירָה וְאֶזְמְרָה:  | אֲשִׁירָה וְאֶזְמְרָה אֶף־כְּבוֹדִי:    | In Psalm 108:2 אֶף־כְּבוֹדִי is added that does not appear in Psalm 57:8.  |
| עֲוָרָה כְּבוֹדִי <sup>9</sup>                                  |   | In Psalm 108:3 עֲוָרָה כְּבוֹדִי are omitted.  |
| עֲוָרָה הַנֶּבֶל וְכִנּוֹר אֶעֱרָה שָׁחַר:                      | עֲוָרָה הַנֶּבֶל וְכִנּוֹר <sup>3</sup> | None, the variation comes in with the dividing disjunctive (Masoretic markers) that divides the line on a different place. |
|   | אֶעֱרָה שָׁחַר:                         | See above comment.   |

|   |   |  |
|---|---|--|
| <p><sup>10</sup> אֹדֶרֶךְ בְּעַמִּים   אֲדַנִּי</p>       | <p><sup>4</sup> אֹדֶרֶךְ בְּעַמִּים   יְהוָה</p>        | <p>Psalm 108:10 reads יְהוָה and not אֲדַנִּי as Psalm 57:10.</p>                            |
| <p>אֹזְמֶרְךָ בְּלִאֲמִים:</p>                            | <p>וְאֹזְמֶרְךָ בְּלִאֲמִים:</p>                        | <p>Psalm 108:4 reads וְאֹזְמֶרְךָ and not אֹזְמֶרְךָ. as in Psalm 60:10.</p>                 |
| <p><sup>11</sup> כִּי־גָדַל עַד־שָׁמַיִם חִסְדְּךָ</p>    | <p><sup>5</sup> כִּי־גָדַל מִעַל־שָׁמַיִם חִסְדְּךָ</p> | <p>Psalm 108:5 adds מִעַל before שָׁמַיִם and omits the עַד that is seen in Psalm 57:11.</p> |
| <p>וְעַד־שָׁחֲקִים אֲמַתְּךָ:</p>                         | <p>וְעַד־שָׁחֲקִים אֲמַתְּךָ:</p>                       | <p>None.</p>   |
| <p><sup>12</sup> רִוְמָה עַל־שָׁמַיִם אֱלֹהִים</p>        | <p><sup>6</sup> רִוְמָה עַל־שָׁמַיִם אֱלֹהִים</p>       | <p>None.</p>   |
| <p>עַל כָּל־הָאָרֶץ כְּבוֹדְךָ:</p>                       | <p>וְעַל כָּל־הָאָרֶץ כְּבוֹדְךָ:</p>                   | <p>Psalm 108:6 reads וְעַל and not עַל as in Psalm 57:12.</p>                                |
| <p><b>Psalm 60:7-14</b></p>                               | <p><b>Psalm 108:7-14</b></p>                            |  |
| <p><sup>7</sup> לְמַעַן יַחַלְצֵנוּ יְדִידֶיךָ</p>        | <p><sup>7</sup> לְמַעַן יַחַלְצֵנוּ יְדִידֶיךָ</p>      | <p>None.</p>   |
| <p>הוֹשִׁיעָה יְמִינֶךָ וְעַנְנֵנוּ:</p>                  | <p>הוֹשִׁיעָה יְמִינֶךָ וְעַנְנֵנוּ:</p>                | <p>Psalm 108:7 can be read as וְעַנְנֵנוּ and not as וְעַנְנוּ as Psalm 60:7.</p>            |
| <p><sup>8</sup> אֱלֹהִים   דְּבַר בְּקִדְשׁוֹ אֶעֱלֶה</p> | <p><sup>8</sup> אֱלֹהִים   דְּבַר בְּקִדְשׁוֹ</p>       | <p>None, the variation comes in with the dividing</p>  |



|                                |                                |  |
|--------------------------------|--------------------------------|--|
|                                |                                | disjunctive (Masoretic markers) that divides the line on a different place.                    |
| אֶחָלָקָה שְׁכֶם               | אֶעֱלֶזָה אֶחָלָקָה שְׁכֶם     | None, the variation comes in with previous lines the dividing disjunctive (Masoretic markers). |
| וְעֵמֶק סִכּוֹת אֲמַדְדֶּה:    | וְעֵמֶק סִכּוֹת אֲמַדְדֶּה:    | None.  |
| ⁹ לִי גִלְעָדָה וְלִי מִנְשֵׁה | ⁹ לִי גִלְעָדָה לִי מִנְשֵׁה   | Psalm 108:9 reads לִי and not וְלִי as Psalm 60:9.   |
| וְאִפְרַיִם מְעוֹז רֹאשִׁי     | וְאִפְרַיִם מְעוֹז רֹאשִׁי     | None.  |
| יְהוּדָה מְחַקְקִי:            | יְהוּדָה מְחַקְקִי:            | None.  |
| ¹⁰ מוֹאָבָה סִיר רַחֲצִי       | ¹⁰ מוֹאָבָה סִיר רַחֲצִי       | None.  |
| עַל־אֲדוֹם אֲשַׁלֵּךְ נַעֲלִי  | עַל־אֲדוֹם אֲשַׁלֵּךְ נַעֲלִי  | Psalm 108:10 reads עַלִי and not עַלִי as Psalm 60:10.   |
| עַל־פְּלִשְׁתֵּי הַתְּרַעְעִי: | עַל־פְּלִשְׁתֵּי אֲתַרְוֶעֶעֶ: | Psalm 108:10 reads אֲתַרְוֶעֶעֶ and not הַתְּרַעְעִי as in Psalm 60:10.                        |
| ¹¹ מִן יִבְלִנִי עִיר מְצוֹר   | ¹¹ מִן יִבְלִנִי עִיר מְבַצָּר | Psalm 108:11 reads מְבַצָּר not as Psalm 60:11   |

|   |  |   |
|---|--|---|
|   |  | מִצֹּר.   |
| מִי נִחְנִי עַד־אֲדָוִם:                        | מִי נִחְנִי עַד־אֲדָוִם:                 | None.   |
| <sup>12</sup> הֲלֹא־אֵתָהּ אֱלֹהִים זִנְחַתְנוּ | <sup>12</sup> הֲלֹא־אֱלֹהִים זִנְחַתְנוּ | Psalm 108:12<br>omits אֵתָהּ that<br>is included in<br>Psalm 60:12. |
| וְלֹא־תִצָּא אֱלֹהִים בְּצַבְאוֹתֵינוּ:         | וְלֹא־תִצָּא אֱלֹהִים בְּצַבְאוֹתֵינוּ:  | None.   |
| <sup>13</sup> הִבְהֵלְנוּ עֵזְרֵת מִצָּר        | <sup>13</sup> הִבְהֵלְנוּ עֵזְרֵת מִצָּר | None.   |
| וְשִׂיא תְּשׁוּעַת אָדָם:                       | וְשִׂיא תְּשׁוּעַת אָדָם:                | None.   |
| <sup>14</sup> בְּאֱלֹהִים נַעֲשֶׂה־חֵיל         | <sup>14</sup> בְּאֱלֹהִים נַעֲשֶׂה־חֵיל  | None.   |
| וְהוּא יְבוֹס צְרִינוּ:                         | וְהוּא יְבוֹס צְרִינוּ:                  | None.   |

In the above comparison between Psalms 57:8-12 and 60:7-14 with Psalm 108 one can see that there is a lot of reduplication between them. This indicates the literary dependence of Psalm 108 on Psalms 57 and 60. As noted in the above comparison there are a few text-critical differences. These differences already indicate that Psalm 108 is not a mere duplication, but a redactional composition that was created with a specific intention. Although Psalm 108 is attributed to David none of the historical information provided in the superscriptions of Psalms 57 or 60 is used for this new composition. Instead Psalm 108:1 uses the more familiar introduction of “as song” or “a psalm” as seen in other Davidic psalms (cf. Pss 3-41; 52-71; 72). This confirms a deliberate association with the “Davidic authority” of Psalm 108 and strengthens the use of Psalm 108 within the trilogy Psalms 108-110. Correspondents in Psalm 108:1 can be seen between the sequences of verbs “a song” and “a psalm” and that of the next verse in Psalm 108 with the cohortatives “I will sing” and “I will play” (Hossfeld, *et al*, 2011:114-115). In Psalm 108:2 the repetition לְבִי נִכּוֹן in Psalm 57:8 is omitted. The imperative “awake, my glory” is also replaced with an emphatic particle אֵף. Therefore the implication is that the petitioner that addresses himself in Psalm 57:8 has been altered from an anthropological accent to that of a vocative theocentric accent. It is God that is being addressed in Psalm 108:2 (Hossfeld, *et al*, 2011:115). This view of Hossfeld and

Zenger is not followed by Botha (2010:576) that suggest that “in the corresponding verse to this one in Psalm 57:9, כְּבוֹדִי even more clearly refers to the inner being of the poet, and that this does not affect the occurrence of כְּבוֹדֶךָ in both 57:6 and 57:12 negatively. The particle אֵף serves as an expression of addition and emphasis. The particle אֵף probably establishes a connection between לְבִי and כְּבוֹדִי, rather than between אֱלֹהִים and כְּבוֹדִי.” The metaphor in Psalm 108:2-3 is now applied to the readiness of the awaking dawn, whereas in Psalm 57:8-9 it follows the dire situation of enemies that want to snare him in a net, Psalm 57:7 (Botha, 2010:576). Psalm 108:4 replaces “my Lord” of Psalm 57:10 with YHWH. The first possible explanation for this is the redactional connection made with Psalm 107. In Psalm 107 one of the motifs that structures and shapes the psalm, is to “give thanks to YHWH” (Ps 107:8, 15, 21, 31). A second explanation is that it becomes a link to Psalm 110:1.

According to Hossfeld and Zenger (2011:116) in Psalm 110:1 the cultic fictional speaker of the psalm uses the title “*Adon*” for the king (the Davidic king) and in Psalm 108 the fictional speaker is the king. The two lines of Psalm 108:4 is linked closer to each other through the use of a *waw* that reads וְאֶזְמַרְךָ and not אֶזְמַרְךָ as in Psalm 57:10. The metaphor in Psalm 108:5 is made stronger than its use in Psalm 57:11, describing YHWH’s reaching capability beyond the heavens, by adding מֵעַל before שָׁמַיִם and omitting the עַד that is seen in Psalm 57:11. This metaphor is even more intensified with the additional *waw* in Psalm 108:6, that reads וְעַל and not עַל as in Psalm 57:12 (Hossfeld, *et al*, 2011:116).

Psalm 57:12 is seen as being part of a refrain with Psalm 57:6. This refrain element is lost in its use in Psalm 108:6, where it becomes part of a prayer for rescue (Burden, 1991:104-105). In Psalm 108:7 a singular suffix is seen instead of the plural suffix in Psalm 60:7. This change in the suffix is probably due to the content of the psalm where the king is the speaker, which speaks again in the singular in Psalm 108:11. In Psalm 108:10 it is YHWH who exalts triumphantly over Philistia and not Philistia that exalts over YHWH’s triumphantly conquering (as seen in Ps 57:10). This is seen with Psalm 108:10 that reads אֶתְרוּעֶעַ and not הִתְרוּעֵעַ as in Psalm 60:10 (Hossfeld, *et al*, 2011:116). According to Hossfeld and Zenger (2011:116), in Psalm 108:11 the “change from the specific designation עִיר מְצוּר, “fortress

city (60:11), to the general description עיר מבצר, “fortified city” (108:10), may be connected to the changed temporal perspective. If עיר מצור was an allusion to the Edomite capital Bosra, that information is withdrawn in Psalm 108 because Bosra was destroyed in 552 B.C.E. The oracle against Edom is now generalized (cf. Isa 34:13).” In Psalm 108:12 the personal pronoun אֲנִי is omitted that is included in Psalm 60:12. This formulates the historical event recalled in Psalm 60:11 in a gentler way, but also recalls the power of YHWH throughout history (Hossfeld, *et al*, 2011:116).

## 5.5 Synthesis

Chapter 5 focused on an intratextual perspective or literary analysis of Psalms 57 and 60. This was done to form a more complete or holistic understanding of Psalm 108. The analysis helped present the interrelatedness of all textual features of Psalms 57 and 60 on the literary level.

Psalm 57 can be understood as a psalm of prayer with strong elements of petition and confession. As a prayer of petition verses 2-5 are the petition with a description of distress. The second part, verses 7-12, focuses on the confession of trust. Verse 7 is a description of the destruction of the enemies. The imagery in the psalm focuses rather on the space between heaven and earth and comes and describes God’s justice in this universe (metaphors of rising sun and God as a protecting bird vv. 2, 9) and these hostile enemies as figures of destruction or chaos (metaphors of wild beast – v. 5; heavily armed warriors and stealthy hunters – vv. 5, 7) (Hossfeld, *et al*, 2005 69). One must take into consideration that parts of Psalm 57 may have been in use before the final composition and redaction of this psalm. Psalm 57 must rather be understood as a prayer of petition and trust (in a hostile or warlike context) dating possibly from a late pre-exilic or possibly exilic dating in its final redactional form.

Psalm 60 reflects the *genre* of a community lament, but does not reflect the traditional reproachful question that is typical of such a lament. This is especially true of the divine speech in verses 8-10. The divine speech presents the content of this psalm with a unique outline. Verses 3-7 and 11-14 (the laments and petition) surround the divine speech that presents YHWH as a divine warrior that has taken back the “Davidic” kingdom. The

uniqueness of this psalm comes to the foreground in the form of a tension between opposite ends in the psalm. On the one hand the psalm presents YHWH as the victorious one (vv. 8-10), but on the other hand as the warrior that is in combat with his own people and taking their land, not supporting his own people in battle. Therefore Psalm 60 must be understood as a political text. A two phase hypothesis of origin for Psalm 60 is argued, due to the fact that although verses 3-7, 8-10 and 11-14 appear in the psalm's final redaction, that they did not originate as one. Verses 8-14 is the primary psalm and in the form of prayer of petition, most likely for liturgical purposes. It becomes a prayer for the king of Judah to pray for divine intervention in a time of war, specifically here against the Edomites. Verses 8-10 can be seen as an existing oracle that was used probably in Jerusalem liturgy.

Verses 11-14 (Ps 60) relates to the specific situation, with a concluding confession of trust and confidence in YHWH. This section probably dates from the period of Josiah and the destruction of Jerusalem in 586 B.C.E. (a pre-exilic dating). The second face of development was that this royal prayer was expanded into a community liturgy of lament. This was done by adding verses 3-7 to the liturgy as a much more comprehensive liturgy to that of verse 8-14. Its lament and petition portray a stronger description, although it does not reflect the history of Jerusalem's destruction, and may in its final redactional form present an early post-exilic period. This does not only present the royal prayer (vv. 8-14) with its final structure, but also presents a new theological interpretation that can be understood in more than one crisis situation. It was seen that the imagery of the 'right hand' is used for salvation, but that the enemy and the rescue (salvation) comes from the same source, YHWH. The imagery of the 'washbasin' is used to bring dishonour to Moab, showing the divine warrior rule and power of it. The imagery of the sandal (shoe) is used to show dishonour, humiliation, domination and subjugation to the beaten enemy as a sign of victory. In Psalm 60:14 the imagery of the 'head' (that becomes the 'footstool') and 'feet' are alluded to and demonstrates dishonour to the defeated enemy and to show one's dominance and power over the enemy.

This chapter was concluded by taking these analyses of Psalms 57 and 60 and conducting a comparative analysis with Psalm 108. This comparative analysis between 'Psalms 57 and 60' and Psalm 108 indicated that Psalm 108 was not a mere redactional construction based on Psalms 57 and 60, but that it was purposefully constructed to become a new psalm. In chapter 6 the possible reason as being part of the trilogy Psalms 108-110 are discussed in more detail.

The purpose of this reconstruction is to help present a more complete or holistic understanding of Psalm 108 in the next chapter.

## CHAPTER 6

### AN ANALYSIS OF PSALMS 108-110

#### 6.1 Introduction

In the previous chapters certain key terminologies were discussed as to help identify these concepts throughout the study and applying their meaning and understanding. The concepts of ‘war’ (also certain invariables in war), ‘war language’ and ‘war imagery’ were described. The use and importance of ‘honour and shame’ connected to the language and imagery used for war was also formulated. The meaning and use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ was studied through a process of intertextual and extratextual analysis. Part of this analysis was a socio-scientific understanding of these words to gain a more complete understanding of the interpretation and use of these terms in an ancient Near Eastern and Mediterranean social context, especially in the context of war. An intratextual perspective or literary analysis of Psalms 57 and 60 was done to form a more complete or holistic understanding of Psalm 108. The previous chapter was concluded by taking the results and do a comparative analysis between ‘Psalms 57 and 60’ and Psalm 108.

In this chapter an intratextual perspective or literary analysis of Psalms 108, 109 and 110 is made. This is done to form a more complete or holistic understanding of these psalms and of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ in these psalms. This study helps to present the interrelatedness of all textual features (syntax, poetic stratagems, structure and *genre*) on a literary level. This is done by approaching the text synchronically and diachronically. The exegetical approach being used helps to study the text in its final form, where after the question can be asked as to how the imagery developed.

#### 6.2 Psalm 108

##### 6.2.1 Translation

The following translation (a free translation) of Psalm 108 is used as reference for this thesis:

| Stanza | Strophe | Translation: Psalm 108:1-14   | Hebrew Text: Psalm 108:1-14                       |
|--------|---------|---|---|
|        |         | A song, a psalm of (for/by) David.                                    | שִׁיר מְזֻמֹּר לְדָוִד:                           |
| I      | A       | My heart is ready (steadfast), O God,                                 | נָכֹן לִבִּי אֱלֹהִים <sup>2</sup>                |
|        |         | I will sing, and I want to make melody, also my glory! <sup>106</sup> | אֲשִׁירָה וְאֶזְמְרָה אֶף-כְּבוֹדִי:              |
|        |         | Wake up lyre and harp!  | עֲוֶרָה הַנְּבֵל וְכִנּוֹר <sup>3</sup>           |
|        |         | I want to wake up <i>Shachar</i> (dawn).                              | אֶעֱוֶרָה שַׁחַר:                                 |
|        |         | I want to praise you among the peoples (nations), YHWH,               | אֲדַבֵּר בְּעַמִּים   יְהוָה <sup>4</sup>         |
|        |         | and to make melody among the non-nations                              | וְאֶזְמְרָה בְּלֹא-עַמִּים:                       |
|        |         | for great is your fidelity beyond the heavens,                        | כִּי-גָדוֹל מֵעַל-שָׁמַיִם חַסְדְּךָ <sup>5</sup> |
|        |         | and to the clouds your faithfulness.                                  | וְעַד-שָׁחֲקִים אֱמֶתְךָ:                         |
|        | B       | Be exalted above heaven, O God,                                       | רוּמָה עַל-שָׁמַיִם אֱלֹהִים <sup>6</sup>         |
|        |         | and over all the earth your glory,                                    | וְעַל כָּל-הָאָרֶץ כְּבוֹדְךָ:                    |
|        |         | so that they can be saved (liberated), your beloved ones;             | לְמַעַן יִחְלְצוּן יְדִידֶיךָ <sup>7</sup>        |
|        |         | save (with) your right hand and answer me!                            | הוֹשִׁיעָה יְמִינְךָ וְעֲנֵנִי:                   |
| II     | C       | God spoke in his sanctuary (holiness):                                | אֱלֹהִים   דָּבַר בְּקֹדְשׁוֹ <sup>8</sup>        |
|        |         | “I want to exult, I want to divide                                    | אֶעֱלֶזָה אֶחְלֶקָה שְׁכָם                        |

<sup>106</sup> It can be translated: “I will sing, and I want to make melody, indeed, you, my glory!” This translation intensifies the theocentric accent of the אֶף in v. 2.



|     |   |   |  |
|-----|---|---|--|
|     |   | Shechem,<br>and the valley of Sukkoth I will<br>measure out (apportion).                      | וְעַמְק סְכוֹת אֶמְדֹד:  |
|     |   | Mine is Gilead; mine is<br>Menasseh;<br>and Ephraim is the stronghold<br>(helmet) of my head; | <sup>9</sup> לִי גִלְעָד לִי מְנַשֶּׁה<br>וְאֶפְרַיִם מְעוֹז רֹאשִׁי |
|     |   | Judah is my staff (sceptre)   | יְהוּדָה מַחְקְקִי:  |
|     |   | Moab is my washbasin (for my<br>feet)   | <sup>10</sup> מוֹאָב סִיר רַחְצִי                                    |
|     |   | upon Edom I cast my sandal;<br>over Philistia I shout<br>triumphantly.”                       | עַל-אֲדוֹם אֲשַׁלֵּךְ נַעְלִי<br>עָלַי-פִּלְשֶׁת אֶתְרוּעָע:         |
| III | D | Who will bring me (to) the<br>fortified city?   | <sup>11</sup> מִי יְבַלְנֵי עִיר מְבֻצָּר                            |
|     |   | Who will lead me to Edom?   | מִי נַחְנִי עַד-אֲדוֹם:  |
|     |   | Not you, O God, who has<br>rejected us?   | <sup>12</sup> הֲלֹא-אֱלֹהִים זָנַחְתָּנוּ                            |
|     |   | and you do not go forth, O God,<br>with our armies!   | וְלֹא-תֵצֵא אֱלֹהִים בְּצְבָאוֹתֵינוּ:                               |
|     |   | Oh, grant us help against the<br>opponent (attacker);   | <sup>13</sup> הִבְהִלְנוּ עֲזָרַת מִצָּר                             |
|     |   | yes, vain is the help of man  | וְשׁוּא תְשׁוּעַת אָדָם:   |
|     |   | Through God we will perform<br>mighty acts;   | <sup>14</sup> בְּאֱלֹהִים נַעֲשֶׂה-חֵיל                              |
|     |   | and he, he will trample (tread)<br>down our opponents (attackers).                            | וְהוּא יְבֹס צְרִינוּ:   |

## 6.2.2 Syntactical Analysis

A masoretic syntactical analysis of Psalm 108:1-14. In this psalm the primary dividing disjunctives are the *'Atnāḥ*, and *Sillûq*.

A masoretic syntactical analysis of Psalm 108:1-14:

| Dividing disjunctive                     | Verse | Line | Psalm 108:1-14                                    |
|--|-------|------|---|
| <i>Introduction</i>                      | 1     | 1    | שִׁיר מִזְמוֹר לְדָוִד:                           |
| <i>'Atnāḥ</i>                            | 2a    | 2    | נִכּוֹן לִבִּי אֱלֹהִים <sup>2</sup>              |
| <i>Sillûq</i>                            | 2b    | 3    | אֲשִׁירָה וְאֹמְרָה אֶף-כְּבוֹדִי:                |
| <i>R<sup>e</sup>ḥî<sup>a</sup> gādōl</i> | 3a    | 4    | עִוְרָה הַנֶּבֶל וְכִנּוֹר <sup>3</sup>           |
| <i>Sillûq</i>                            | b     |      | אֲעִירָה שָׁחַר:                                  |
| <i>'Atnāḥ</i>                            | 4a    | 5    | אֹדֶךָ בְּעַמִּים יְהוָה <sup>4</sup>             |
| <i>Sillûq</i>                            | 4b    | 6    | וְאֹמְרֶךָ בְּלִ-אֲמִים:                          |
| <i>'Atnāḥ</i>                            | 5a    | 7    | כִּי-גִדּוֹל מֵעַל-שָׁמַיִם חֲסִדֶךָ <sup>5</sup> |
| <i>Sillûq</i>                            | 5b    | 8    | וְעַד-שָׁחֲקִים אֲמַתֶּךָ:                        |
| <i>'Atnāḥ</i>                            | 6a    | 9    | רוּמָה עַל-שָׁמַיִם אֱלֹהִים <sup>6</sup>         |
| <i>Sillûq</i>                            | 6c    | 10   | וְעַל כָּל-הָאָרֶץ כְּבוֹדֶךָ:                    |
| <i>'Atnāḥ</i>                            | 7a    | 11   | לְמַעַן יִחַלְצוּן יְדִידֶיךָ <sup>7</sup>        |
| <i>Sillûq</i>                            | 7b    | 12   | הוֹשִׁיעָה יְמִינֶךָ וְעֲנֵנִי:                   |
| <i>R<sup>e</sup>ḥî<sup>a</sup> gādōl</i> | 8a    | 13   | אֱלֹהִים דְּבַר בְּקִדְשׁוֹ <sup>8</sup>          |
| <i>'Atnāḥ</i>                            | b     |      | אֲעֲלֶזָה אֲחַלֶּקָה שְׂכָם                       |
| <i>Sillûq</i>                            | 8c    | 14   | וְעַמֶּק סִכּוֹת אֲמַדְדֶּךָ:                     |
| <i>R<sup>e</sup>ḥî<sup>a</sup> gādōl</i> | 9a    | 15   | לִי גִלְעָד לִי מְנַשֶּׁה <sup>9</sup>            |
| <i>'Atnāḥ</i>                            | b     |      | וְאִפְרַיִם מְעוֹז רֹאשִׁי                        |
| <i>Sillûq</i>                            | 9c    | 16   | יְהוּדָה מְחַקְקִי:                               |

|  |     |    |  |
|--|-----|----|--|
| <i>R<sup>e</sup>bī<sup>a</sup> gādōl</i> | 10a | 17 | 10 מוֹאָב׃ סִיר רַחֲצִי                |
| <i>‘Atnāḥ</i>                            | b   |    | עַל־אָדוֹם אֲשֶׁלֶךְ נַעֲלִי           |
| <i>Sillûq</i>                            | 10c | 18 | עַל־פְּלִשְׁת אֶתְרוּעֵעַ:             |
| <i>‘Atnāḥ</i>                            | 11a | 19 | 11 מִי יִבְלִנִי עִיר מִבְּצָר         |
| <i>Sillûq</i>                            | 11b | 20 | מִי נַחֲנִי עַד־אָדוֹם:                |
| <i>‘Atnāḥ</i>                            | 12a | 21 | 12 הֲלֹא־אֱלֹהִים זָנַחְתָּנוּ         |
| <i>Sillûq</i>                            | 12b | 22 | וְלֹא־תִצֵּא אֱלֹהִים בְּצַבְאֹתֵינוּ: |
| <i>‘Atnāḥ</i>                            | 13a | 23 | 13 הֲבֵה־לָנוּ עֲזֶרְת מִצָּר          |
| <i>Sillûq</i>                            | 13b | 24 | וְשׂוֹא תְשׁוּעַת אָדָם:               |
| <i>‘Atnāḥ</i>                            | 14a | 25 | 14 בְּאֱלֹהִים נַעֲשֶׂה־חֵיל           |
| <i>Sillûq</i>                            | 14b | 26 | וְהוּא יָבוֹס צָרֵינוּ:                |

Psalm 108 consists primarily out of two line verses, except for 4 verses that show an ‘a-b-c’ division. The *‘Atnāḥ*, and *Sillûq* helps to indicate the accentuated syllable in each line, showing where the focal point in each line falls.

### 6.2.3 Structural Analysis

Psalm 108 can be divided in the following structural plan (see also Hossfeld, *et al*, 2011:118-119):<sup>107</sup>

Introduction: Superscription – 1 For (by) David (v. 1)

I A Hymn on the love and trustworthiness (fidelity) of YHWH (vv. 2-5)

2-4 Call to the self (self-exhortation in the singular) to praise God with music

5 Reason for the call

B Prayer to rescue the loved ones of God (vv. 6-7)

6 Prayer for the universal appearance of the glory of YHWH

<sup>107</sup> Terrien (2003:740-741) and Botha (2010:575) divides strophe D into two. Vv. 11 and 12 becomes a strophe and v. 13 and v. 14 becomes a strophe. The first is the call for help and the second strophe the prayer for help.

- 7 Prayer for an answer
- II C Citation of an oracle (vv. 8-10)
  - 8-9a The north: Shechem/Sukkoth and Gilead/Manasseh
  - 9bc The core regions at the centre (in the middle): Ephraim and Judah
  - 10 The enemy nations in the east, south, and west: Moab, Edom, Philistines
- III D Prayer for help in the war (battle) against the enemies (vv. 11-14)
  - 11 Question: Who can help?
  - 12 Answer: Only that God who caused the present state of affairs
  - 13 Prayer to God for help
  - 14 Confession of trust

Psalm 108 follows a pattern of hymn-prayer-citation-prayer. The petition towards God for help against the enemies becomes one of the major themes in this psalm.

#### 6.2.4 Textual Criticism

For the purpose of this study only the text-critical problems of verses 7 and 9 are discussed as most of the text-critical problems have been discussed in the previous chapter under 5.4:

According to the text-critical notes of *Biblia Hebraica Stuttgartensia*, there are no text-critical notes on Psalm 108:7. In verse 9 it is suggested that there are multiple masoretic and Septuagint texts that read לִי and not לִי. The text-critical reading does not change the meaning of the text.

#### 6.2.5 Poetic Techniques

In this section some of the poetical techniques used in Psalm 108 are discussed. The following meter can be observed in this psalm: 3+3, 3+2, 3+2, 3+3, 3+3, 3+3, 3+3+3, 4+3+3, 3+3+3, 3+3, 3+4, 3+3, 3+3 (Allen, 2002:92). The chiasm structure: ABBA can be seen in verse 2, verse 3 and verse 4 with: sing (v. 2) – wake (v. 3) – wake (v. 3) – praise/sing (v. 4). The chiasm structure: ABBA can be seen in verse 13 and verse 14 with: opponent (v. 13) – help (v. 13) – perform mighty acts/help (v. 14) – opponent (v. 14). Strophes A and B show repetition with both of the strophes starting with “God” and “glory” (Burden, 1991:103-104).

War metaphors can be seen in verse 7 where the ‘right hand’ becomes a metaphor of assistance and liberation; In verses 8, 9 and 10 metaphors connected to war imagery, namely the ‘head’ (helmet), ‘sceptre,’ ‘washbasin’ (‘feet’) and sandal (under the theme ‘garments’) are used; in verse 14 the metaphor uses war imagery to describe the destruction of the enemies. The major theme of war against enemies is reflected in the metaphors of Psalm 108.

### 6.2.6 *Genre and Sitz im Leben*

The comparative analysis made in chapter 5 (5.4) helped to indicate that Psalm 108 is a new psalm, composed out of Psalm 57:8-12 (prayer of petition with a strongly emphasized confession of trust) and Psalm 60:7-14 (community lament). This new composition suggests that this psalm was composed for specific circumstances that happened in history or for a specific function, whether it is cultic or for some other reason. This makes it more difficult to establish a *genre* (*Gattung*) and *Sitz im Leben* for this psalm.

The *genre* of Psalm 108 is mostly understood as a lament, but also a psalm of thanksgiving. This is due to the fact that it was composed out of Psalm 57 and Psalm 60 (Anderson, 1981:758). Although this would probably be a correct interpretation of the *genre* it can also be understood as a “divine oracle.” Psalm 108 has an altered dramaturgy that must be understood and associated with the function of this psalm as the opening song for the trilogy: Psalm 108 (petition for military saving-intervention), Psalm 109 (assaults of the enemies) and Psalm 110 (fulfilment of the petition). In the “Structural Analysis” (4.2.2) the four parts of this psalm already shows that in its new form it cannot anymore be associated with Psalm 57 and Psalm 60 as the element of lament and depiction of the crisis retreats.<sup>108</sup> In this psalm the hymn as a petition to YHWH’s universal love and fidelity (vv. 2-5 and vv. 6-7) and the reaction to a divine oracle (v. 7) plays a dominant part. This petition helps Israel to see that God will help and tread down on the enemies. This provides a new perspective on the future that gives assurance and peace to Israel (Anderson, 1981:758; cf. Schmutzer, *et al*, 2013:213).

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<sup>108</sup> According to Tucker (2014a:69), in “stitching Ps 57 with Ps 60, the psalmist attempt, among other things, to cast the nature of the threat in universal and, arguably, even cosmic terms.”

The superscription of this psalm with its strong musical influence (vv. 1, 2 and 3) as well as its strong military motif of a leader of an army (v. 11), indicates that the speaker of this psalm is a David or rather a king (that is presented in the singular form in this psalm). In verse 7 the “I” that is represented by the king is the one that prays not for himself but for the rescue of his nation (Allen, 1971:393; Hossfeld, *et al*, 2011:117). This usage of the “I” is supported by the strong association between this psalm and Psalm 110, as part of a trilogy. Because of its imbeddedness with Psalm 109 and Psalm 110 it is not likely that this psalm was used within liturgical formula but rather as a poetic imitation of the reception, according to Hossfeld and Zenger (2011:117) of a divine oracle.<sup>109</sup> It is therefore better to understand Psalm 108 and the trilogy of Psalms 108, 109 and 110 not with a particular individual historical event, but as an expression of the future hope of post-exilic Israel, that is impregnated with royal theology. This expression of the future hope becomes the *Sitz im Leben* of this psalm.

### 6.2.7 Dating and Authorship

Psalm 108 as a newly constructed prayer (composed out of Ps 57 and Ps 60) seems to celebrate the Lord after, and also during, a military catastrophe. There are different historical situations that could fit Psalm 108.<sup>110</sup> The military setting suggests two historical situations in particular. The first is the Maccabean period. David or the king as a reference becomes a legitimation of a Hasmonean king who becomes a revived David. This figure would make the dating of this psalm somewhere probably in the time of the Hasmonean John Hyrcanus (134-104 B.C.E.). This dating seems less likely taking into consideration the composition of the fifth book of Psalms around 200-150 B.C.E. (Hossfeld, *et al*, 2011:117-118). The second situation is a post-exilic dating (after 586 B.C.E.). The struggle associated with the catastrophe or even the conquest of land (in time passed) inspired the hymn of thanksgiving. This grotesque nationalism within the context of praise may partly be explained and understood by the memory of a long insecurity between Israel and God. Therefore, prayers of thanksgiving help to remind them in times of darkness, war and trouble where their strength comes from. This theme of new strength prompts a new supplication for national deliverance (Terrien, 2003:742). It is therefore difficult to assign a specific date to this psalm as it stands

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<sup>109</sup> Dahood (2011:93) is of the opinion that this psalm was compiled for liturgical purposes.

<sup>110</sup> Allan (2002:95) suggests that this psalm may have been part of a pre-exilic collection. This viewpoint is not followed in this thesis.

in the Psalter. The warlike situation would favour a post-exilic dating. A post-exilic dating can be further argued from a comparison with the similar language used in Psalm 80 and Psalm 89, that shows a post-exilic dating (Botha, 2010:585; see also Booij, 1994:281; Keck, 1996:1121).

The question of authorship is difficult. Psalm 57 and Psalm 60 would suggest that king David himself is the author of these psalms and therefore Psalm 108 is a compilation out of Davidic works. David authorship is questionable. There is a further possibility of more than one author, or authorship by some court prophet(s) or cultic prophet(s). It is difficult to establish who did the final redaction of Psalm 108.

### 6.2.8 Detail Analysis

In this section a broader understanding of Psalm 108 is formed. One of the purposes being to establish a better perceptive on the use of war language and imagery on ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ and the development of honour and shame.<sup>111</sup>

The superscription is not as elaborate as Psalm 57 and Psalm 60. Psalm 57’s and Psalm 60’s superscriptions indicate something of an historical heading, when David was at war (Burden, 1991:105). Psalm 108 uses his superscription as a way to incorporate Psalm 108 in the trilogy of Psalms 108, 109 and 110. The two designations *shir* and *mizmor* were probably inspired by the words in the beginning of the composition in verse 2 (I will sing, and I want to make melody, also my glory! Wake up lyre and harp!). David<sup>112</sup> as foundation figure for the Davidic dynasty and restoration of this kingdom is hoped for in the triptych Psalms 108, 109 and 110 (Hossfeld, *et al*, 2011:119).

וְגַם in verse 2 is an expression of emphasis here, which can be translated with ‘also.’ This is a hymnic call to the self to praise God, who is vocatively addressed with three names in verses

<sup>111</sup> See summary with Pss 57 and 60 under section 5.4.

<sup>112</sup> The psalm is inscribed “a Psalm by (of/for) David, most likely because it is compiled out of ancient Davidic materials (Delitzsch, 1973:173). The redactors placement of Ps 108 at the beginning of a triptych (Pss 108-110) all attributed to/for or by David could also made that he or she decided to keep the introductory formula.

2-5: ‘God,’ ‘My Glory,’ and ‘YHWH.’ Alternatively, **כְּבוֹד** can be understood as metonymy for the inner being – with emphasis on the essence of the speaker participating in praise. This is the case in the donor Psalm 57:9, but according to Psalm 3:4 that reads: “my *Glory* and the one who lifts my head.” A minute change has been effected to the donor text: **כְּבוֹד** there being addressed vocatively in the next verse. Psalm 3 contains a call to God to help, a promise that he will help from the sanctuary, it also is a ‘morning’ psalm like Psalm 108, it asks God to ‘lift himself up’ to bring salvation. **כֹּן** could perhaps be better translated with ‘ready’ than with ‘steadfast’ (cf. Exod 34:2: “be *ready* by morning”)? Here the time also concerns the early morning. The verbs ‘sing’ and ‘sing a psalm’ establish a connection to Psalm 101, which describes the function of the king in Jerusalem under the divine rule of YHWH – similar to Psalms 108, 109 and 110 (Hossfeld, *et al*, 2011:119).

In verse 3 the harp and lyre should wake the reddish light before dawn, invoking the day of rescue. Daybreak signifies the epiphany of the divine king (God) and the beginning of his activity in the ancient Near East. It is a cosmic occurrence, daily propagating the world-wide glory and power of the divine king (cf. Ps 19:2) (Hossfeld, *et al*, 2011:119).

In verse 4, YHWH’s power should be proclaimed to all nations, signifying that he is able to overpower them all. **יְדָה** (praise) is now combined with **זְמִיר**. The audience consists of the *‘āmmijm* and the *ummijm*, but the last mentioned word is written in such a way with the preposition *be* that it strips the ‘peoples’ of their dignity: *bāl ummijm* – ‘non-peoples.’ They only become people when they acknowledge the dominion of YHWH (Hossfeld, *et al*, 2011:119).

Typical of the *genre hymn*, verse 5 provides the reason for or foundation of the hymn (‘because,’ ‘indeed’ with **כִּי**). Creation or cosmic elements are combined with covenant characteristics of YHWH’s (cf. also Pss 36:6; 57:4, 11; 89:3; 103:11; 136:5, 26) ‘love’ and ‘fidelity.’ There is, however, a *Steigerung* in comparison to the other texts, also of the *Vorlage* of Psalm 108. ‘Above/beyond the heavens’ becomes a heightening of the model presented in Psalm 57:11. They become the foundation for the petition presented in verses 6 and 7 (Hossfeld, *et al*, 2011:119-120).



Verses 6 and 7 contain the real prayer, based on the hymn. What is asked is a theophany of the ‘splendour’ or ‘glory’ of YHWH to prove his cosmic kingdom (cf. also Ps 97:6, 9; Isa 6:3). The imperative ‘rise’ signifies the durative royal elevation of YHWH, but also the ingressive action of YHWH to bring on his royal splendour. This implies (v. 7) that he will go into action with his ‘right hand’ (reminiscent of the salvation at the exodus, Exod 15:6, 12; the conquest of the land, Ps 44:4, and defence against enemies, Pss 118:15; 138:7)<sup>113</sup> and save his ‘beloved’ (an honorary title of Benjamin - Deut 33:12 and of Solomon - 2 Sam 12:25) (Burden, 1991:106; Hossfeld, *et al*, 2011:120). The ‘right hand’ (v. 7), the helmet of my ‘head’ (v. 9), the ‘sceptre’ (v. 9), the ‘washbasin’ (v. 10), the shoe (v. 10) and the trampling on the enemy (v. 14 - the body of the enemy becoming a ‘footstool’), all have a strong purpose of showing a purposeful act that is taking place. It shows YHWH that will defeat the enemy (Pilch, *et al*, 2000:98-99; Botha, 2010:581). Verse 7 wants YHWH to go into action and that YHWH should respond with an oracle (‘answer me’) (Hossfeld, *et al*, 2011:120). According to Schmutzer and Howard (2013:152) the mood of the psalmist was altered due to an external intervention (probably a warlike situation). Therefore an oracle for salvation is needed.

Verses 8-10 contain the oracle, announcing the rescue of the people which consists of YHWH’s declaration that the territory of Israel and its neighbours belong to the area of his dominion. Such an oracle was given to a king before a battle, promising victory. YHWH is presented as a soldier. The oracle thus invokes the image of a great king who divides his territory after the victory, assigning status and function to each area. The area mentioned reminds of the kingdom of David. Since the psalm is composed in the post-exilic era, it represents an Utopia in which YHWH instead of a king reigns. It implies the unification of the divided kingdoms of Israel, and that YHWH will deal a final blow to the neighbours of Israel. The oracle moves from north to south – the northern territories of Israel, the central area, the archenemies (Moab, Edom, Philistines). It can also be described as the areas of Jacob (Sukkoth and Shechem, Gen 33:17); Jacob-Esau (Israel-Edom), royal clothing or insignia (Ephraim and Judah), and dishonourable positions (Moab as ‘washbasin’<sup>114</sup> for

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<sup>113</sup> All three groups of war language and imagery - warrior and enemies, experiences of warfare, implements of warfare – can be seen here.

<sup>114</sup> Moab becomes a metaphor for the ‘washbasin’ where the divine warrior washes himself after battle, a possible euphemism for the place which the warrior uses as a toilet after the battle.

washing the ‘feet’ and Edom the storage space for shoes<sup>115</sup>). The war clothing (helmet)<sup>116</sup> and royal (‘sceptre’) in verse 9 also confirms power and rule (Botha 2010:582).<sup>117</sup> Ephraim and Judah become the places from which his royal office is exercised. Ephraim that is to be the ‘helmet of his head.’ becomes imagery for the place from which he will fend off all enemy attacks. Judah will be the ‘sceptre’ that shows rule and that will be used to strike down the enemy. This is the future plan for a new political dispensation when YHWH will be king. Verses 11-14 describe how this can happen (Hossfeld, *et al*, 2011:120).

In verses 11-14, the present political scenario is contrasted to the theology of triumph contained in the oracle. The Davidic king and his people, who received the oracle, would like to contribute to the transformation from *status quo* to utopia. A king can only win war when God supports him and fights alongside him. This is clear from Psalms 18, 20, 21; 110; and 144. The long rivalry of Israel and Edom is clear from these verses. Edom became the eponym of enemies of Israel. Bosra (the capital of Edom) was demolished by Nabonidus in 552 B.C.E., but the animosity remained and is mentioned in many of the prophetic books. The realisation of the hut of David (Isa 11:1-6) and the advent of the messianic kingdom of peace would begin with subjection of Edom (to bring them in dishonour). The two rhetorical questions in verse 11 refer to this submission of Edom and the breaking of their power. The reason why Judah was defeated with the help of the Edomites could only be because it was the punishment of YHWH who abandoned them. This is what verse 12 suggests: a transformation of this situation can only be effected by the God who brought his people down in this way. The prayer intensifies in verse 13, giving as reason that all covenants with humans are only deceit. Verse 14 contains an emphatic confession of trust in YHWH: with the help of God they will bring about military feats. YHWH, stepping (making them your ‘footstool’) on the enemies is the only hope (the stepping on the enemies becomes an implement of warfare that involves war language and imagery, also the imagery of the

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<sup>115</sup> In Ps 60:10 it was seen that Edom becomes a metaphor for the place where the divine warrior throws his battle shoes (Hossfeld, *et al*, 2005:100). It can be seen as a sign of humiliation, domination and subjugation to throw down one’s shoes (Isa 9:4), becoming a symbol of a conqueror who puts his foot on a beaten foe (becoming a ‘footstool’) as a sign of victory (Tate, 1990:102). Dahood (1968:80-81) translates the verb שָׁלַךְ in v. 10 as “plant,” thereby finding a correlation to the imagery of the ‘feet’ being placed on the neck of the enemy.

<sup>116</sup> The helmet is also seen as being part of the protective clothing for the warrior.

<sup>117</sup> The groups of war language and imagery - warrior and enemies, experiences of warfare, implements of warfare – can be seen here.

warrior and enemies can be seen.), only YHWH can help them to be victorious (Botha, 2010:589; Hossfeld, *et al*, 2011:121-122).

### 6.2.9 A Comparative Analysis of the Development of the War language and Imagery from Psalm 60 to its use in Psalm 108

Both Psalms 57 and 60 reflect multiple metaphors in the context of war language and imagery. All these metaphors help to indicate the strong military situation that is present in both these psalms. Although there are a lot more (see the above discussions in the detail analysis of these psalms, in chapter 5), only the development of the imagery from Psalm 60 to Psalm 108 is discussed, as they contain the key words used throughout this thesis in connection with the trilogy of Psalms 108-110. This is done to indicate that the imagery in its use and purpose, developed in the newly constructed Psalm 108 from its original use in Psalm 60. This is a further indication that Psalm 108 was not merely constructed as a new psalm or compilation of two older psalms, but that it was constructed for the purpose of being part of the trilogy, Psalms 108-110.<sup>118</sup>

| <b>Development of the war language and imagery from Psalm 60 to its use in Psalm 108:</b> |   |   |  |
|---|---|---|--|
| <b>Imagery:</b>   | <b>Psalm 60</b>   | <b>Psalm 108</b>  | <b>Development</b>   |
| <b>‘Right hand’</b>   | (v. 7) The ‘right hand’ becomes a metaphor for God’s (future) salvation or intervention. The irony in Psalm 60 is that the attack comes from YHWH and also the rescue (salvation) from the attack comes from God. | (v. 7) The ‘right hand’ becomes a metaphor for God’s (future) salvation or intervention. The intervention is against a foreign enemy king and his army (the enemy). | The ‘right hand’ keeps its use and meaning for salvation, but the one against whom (the enemy) the salvation must come, differs. |

<sup>118</sup> The comparison between Pss 108, 109 and 110 regarding the development of the war language and imagery is made in chapter 7.

|  |  |   |   |
|--|--|---|---|
| <p><b>‘Head’ (helmet or shield?)</b></p> | <p>(v. 9) Ephraim becomes a war metaphor that describes protection for the ‘head’ of the divine warrior.</p>   | <p>(v. 9) The war clothing (helmet) confirms power and rule. Ephraim becomes one of the places from which YHWH’s royal office is exercised. Ephraim that is to be the “helmet of his head” becomes imagery for the place from which he will fend off all enemy attacks.</p> | <p>The imagery develops from protective imagery to that of a demonstration of rule and power – a position of honour.</p>    |
| <p><b>‘Sceptre’</b></p>                  | <p>(v. 9) Judah becomes the divine warriors ‘sceptre’ that is held in the ‘right hand’ as part of the warrior’s weaponry, a club or an object with which the enemy can be struck down.</p> | <p>(v. 9) Judah becomes one of the places from which YHWH’s royal office is exercised. The royal ‘sceptre’ confirms power and rule. Judah will be the ‘sceptre’ that shows rule and that will be used to strike down the enemy.</p>   | <p>The imagery develops from a war implement to that of a demonstration of royal power and rule – a position of honour.</p> |
| <p><b>‘Washbasin’</b></p>                | <p>(v. 10) A metaphor for the ‘washbasin’ where the divine warrior washes himself after battle, a possible euphemism for the place which</p>   | <p>(v. 10) A metaphor for the ‘washbasin’ where the divine warrior washes himself after battle, a possible euphemism for the place which</p>  | <p>The imagery keeps its meaning of bringing dishonour to Moab, showing the divine warrior rule and power of it.</p>        |

|                                       |  |  |  |
|---------------------------------------|--|--|--|
|                                       | the warrior uses as a toilet after the battle.   | the warrior uses as a toilet after the battle.<br>– a dishonourable position.  |  |
| <b>Sandal (Shoe)</b>                  | (v. 10) Edom becomes a metaphor for the place where the divine warrior throws his battle shoes. It can be seen as a sign of humiliation, domination and subjugation to throw down one's shoes, becoming a symbol of a conqueror that puts his foot on a beaten foe as a sign of victory. | (v. 10) Edom becomes a metaphor for the place where the divine warrior throws his battle shoes. It can be seen as a sign of humiliation, domination and subjugation to throw down one's shoes, becoming a symbol of a conqueror that puts his foot on a beaten foe as a sign of victory. | It keeps its meaning to bring dishonour, humiliation, domination and subjugation to the beaten enemy as a sign of victory. |
| <b>'Head' and 'Feet' (alluded to)</b> | (v. 14) The metaphor implies to trample on the enemy 'head' with your 'feet' and bringing dishonour to them by showing dominance and power. The 'head' (or body – the 'head' that represents the body) becomes 'footstool' for the 'feet.'   | (v. 14) The metaphor implies to trample on the enemy 'head' with your 'feet' and bringing dishonour to them by showing dominance and power. The 'head' (or body – the 'head' that represents the body) becomes 'footstool' for the 'feet.'   | It keeps its meaning to bring dishonour to the defeated enemy and to show ones dominance and power over the enemy.         |

The above analysis showed that the imagery in its use and purpose, developed in the newly constructed Psalm 108 from its original use in Psalm 60. This is a further indication that Psalm 108 was constructed as a new psalm for the trilogy, Psalms 108-110.

## 6.3 Psalm 109

### 6.3.1 Translation

The following translation (a free translation) of Psalm 109 is used as reference for this thesis:

| Stanza | Strophe | Translation: Psalm 109:1-31  | Hebrew Text: Psalm 109:1-31                                    |
|--------|---------|--|--|
|        |         | To the leader (music master).<br>A Psalm of (by/for) David                             | לְמַנְצַח לְדָוִד מְזִמּוֹר                                    |
| I      | A       | Do not be silent, O God of my<br>praise!   | אֱלֹהֵי תְהַלְתִּי אֶל־תַּחַרְשׁ:                              |
|        |         | For the mouth of the wicked<br>and the mouth of deceit they<br>have opened against me, | <sup>2</sup> כִּי כִּי פִי רָשָׁע וּפִי־מִרְמָה עָלַי פָּתְחוּ |
|        |         | Speaking against me with<br>lying tongues  | דִּבְרוּ אֹתִי לְשׁוֹן שָׁקֶר:                                 |
|        |         | with words of hatred they have<br>surrounded me  | <sup>3</sup> וְדִבְרֵי שִׁנְאָה סָבְבוּנִי                     |
|        |         | and attacked me without cause.   | וַיִּלְחָמוּנִי חֲנָם:   |
|        |         | In return for my love they<br>accuse me  | <sup>4</sup> תַּחַת־אֲהַבְתִּי יִשְׁטְנוּנִי                   |
|        |         | but I am a prayer!   | וְאֲנִי תַפְלָה:   |
|        |         | So they reward me evil for<br>good,  | <sup>5</sup> וַיִּשְׁיִמוּ עָלַי רָעָה תַחַת טוֹבָה            |
|        |         | and hatred for my love.  | וַיִּשְׁנְאוּ תַחַת אֲהַבְתִּי:                                |

|    |   |   |   |
|----|---|---|---|
| II | B | (They say), “Appoint a wicked man against him, <sup>119</sup> | הַפְּקֵד עָלָיו רָשָׁע <sup>6</sup>             |
|    |   | let an accuser stand on his right side (‘right hand’).        | וְשָׂטָן יַעֲמֹד עַל-יְמִינָיו:                 |
|    |   | When he is tried, let him be found guilty,                    | בְּהִשְׁפָּטוֹ יֵצֵא רָשָׁע <sup>7</sup>        |
|    |   | and let his prayer be shown to be sin.                        | וְתַפְלָתוֹ תִּהְיֶה לַחֲטָאָה:                 |
|    |   | May his days be few;  | יִהְיוּ-יָמָיו מְעַטִּים <sup>8</sup>           |
|    |   | may another take (seize his) is office (position)!            | פָּקְדָתוֹ יִקַּח אַחֵר:                        |
|    |   | May his children be (become) orphans,                         | יִהְיוּ-בָנָיו יְתוּמִים <sup>9</sup>           |
|    |   | and his wife a widow.   | וְאִשְׁתּוֹ אֶלְמָנָה:                          |
|    |   | Wander about, yes, let his children wander about and beg;     | וְנוֹעַ יְנוּעוּ בָנָיו וְשָׂאוּ <sup>10</sup>  |
|    |   | may they be driven out of the ruins they inhabit!             | וְדָרְשׁוּ מִחֲרֻבוֹתֵיהֶם:                     |
|    |   | May the creditor seize all that he has;                       | יִנְקֹשׁ נוֹשֵׂה לְכָל-אֲשֶׁר-לוֹ <sup>11</sup> |
|    |   | may strangers plunder (steal) the fruits of his toil          | וַיִּבְזּוּ זָרִים יְגִיעוֹ:                    |
|    |   | May there be no one to do him a kindness (to show him love),  | אֶל-יִהְיֶה-לוֹ מִנְשֵׁךְ חֶסֶד <sup>12</sup>   |
|    |   | nor anyone to pity his orphaned children.                     | וְאֶל-יִהְיֶה חוֹנֵן לִיתוּמָיו:                |
|    |   | May his posterity be cut off;                                 | יִהְיֶה-אַחֲרֵיתוֹ לְהַכְרִית <sup>13</sup>     |

<sup>119</sup> To translate here ‘against him’ implies an accuser, if one would to translate ‘over him’ it would imply a judge (a corrupt judge) (Bratcher, *et al*, 1991:938). For this study “against him” is chosen, because preference is given to the understanding of an accuser rather than a judge.

|  |  |  |   |
|--|--|--|---|
|  |  | may his name be blotted out in the second generation!        | בְּדוֹר אַחֵר יִמַּח שְׁמִם:                          |
|  |  | May the iniquity of his fathers be remembered before YHWH,   | <sup>14</sup> יִזְכֹּר אֶת עֲוֹן אֲבוֹתָיו אֶל־יְהוָה |
|  |  | and do not let the sin of his mother be blotted out;         | וְחַטָּאת אִמּוֹ אַל־תִּמָּח:                         |
|  |  | may they be constantly present before YHWH,                  | <sup>15</sup> יִהְיוּ נִגְד־יְהוָה תָּמִיד            |
|  |  | and may their memory be cut off (eradicated) from the earth! | וַיִּכְרַת מֵאֲרֶץ זִכְרָם:                           |
|  |  | For he did not remember to show kindness (love),             | <sup>16</sup> יָעַן אֲשֶׁר לֹא זָכַר עֲשׂוֹת חֶסֶד    |
|  |  | but pursued the poor and needy                               | וַיִּרְדֹּף אִישׁ־עָנִי וְאֶבְיוֹן                    |
|  |  | and the brokenhearted to their death!                        | וְנִכְאָה לִבָּב לְמוֹתָת:                            |
|  |  | He loved to curse and it entered into him!                   | <sup>17</sup> וַיִּאָהֵב קָלְלָהּ וַתְּבוֹאֶהוּ       |
|  |  | He did not like blessing; may it be far from him!            | וְלֹא־חָפֵץ בְּבִרְכָה וַתִּרְתַּק מִמֶּנּוּ:         |
|  |  | He clothed himself with cursing as his coat,                 | <sup>18</sup> וַיִּלְבַּשׂ קָלְלָהּ כְּמִדּוֹ         |
|  |  | it soaked into his body like water,                          | וַתִּבֵּא כַּמַּיִם בְּקִרְבּוֹ                       |
|  |  | and like oil into his bones.                                 | וְכִשְׁמֵן בְּעֲצָמוֹתָיו:                            |
|  |  | May it be like a garment that he wraps around himself,       | <sup>19</sup> תְּהִי־לוֹ כְּבִגְד יַעֲטָהּ            |
|  |  | and like a belt that girds him constantly!”                  | וְלִמְזוּחַ תָּמִיד יִחְגְּרֶהָ:                      |
|  |  | This is what they do, those who accuse me, calling on        | <sup>20</sup> זֹאת פְּעֻלַּת שְׂטֵנֵי מֵאֵת יְהוָה    |



|     |   |  |   |
|-----|---|--|---|
|     |   | YHWH,  |   |
|     |   | and who speak evil against my life.                    | וְהַדְּבָרִים לְעַל־נַפְשִׁי:                       |
| III | C | But you, YHWH, my Lord,                                | <sup>21</sup> וְאַתָּהּ   יְהוָה אֱדֹנָי            |
|     |   | do to me (act on my behalf) for the sake of your Name, | עֲשֵׂה־אִתִּי לְמַעַן שְׁמֶךָ                       |
|     |   | for you love is good – deliver me!                     | כִּי־טוֹב חַסְדְּךָ הַצִּילָנִי:                    |
|     |   | For I am poor and needy,                               | <sup>22</sup> כִּי־עָנִי וְאֲבִיּוֹן אֲנִכִּי       |
|     |   | and my heart shudders (is pierced) within me.          | וְלִבִּי חָלַל בְּקִרְבִּי:                         |
|     |   | I am gone like a shadow that grows long (at evening);  | <sup>23</sup> כְּצֵל־כְּנֻטוֹתָו נִהְלַכְתִּי       |
|     |   | I am shaken off like a locust.                         | נִנְעַרְתִּי כְּאַרְבֶּה:                           |
|     |   | My knees are weak through fasting;                     | <sup>24</sup> בְּרַפִּי כְּשָׁלוּ מִצֹּם            |
|     |   | my body has become gaunt, from a lack of oil.          | וּבְשָׂרִי כָחַשׁ מִשָּׁמֶן:                        |
|     |   | Indeed, I am an object of scorn to them;               | <sup>25</sup> וְאֲנִי   הֵיִיְתִי חֲרָפָה לָהֶם     |
|     |   | when they see me , they shake their heads.             | יִרְאוּנִי יִנְיְעוּן רֵאשָׁם:                      |
|     | D | Help me, YHWH, my God!                                 | <sup>26</sup> עֲזֹרְנִי יְהוָה אֱלֹהֵי              |
|     |   | save me according to your love,                        | הוֹשִׁיעֵנִי כְּחַסְדְּךָ:                          |
|     |   | so that they may know that this was your hand,         | <sup>27</sup> וַיָּדְעוּ כִּי־יָדְךָ זֹאת           |
|     |   | that you, YHWH, have acted.                            | אַתָּה יְהוָה עֲשִׂיתָה:                            |
|     |   | Let them curse, but you will bless;                    | <sup>28</sup> יִקְלְלוּ־הַמָּוֶה וְאַתָּה תְּבַרֵךְ |
|     |   | they have arisen and will be                           | קָמוּ   וַיִּבְשׂוּ                                 |

|  |   |   |   |
|--|---|---|---|
|  |   | put to shame,   |   |
|  |   | but your servant will rejoice                               | וְעַבְדְּךָ יִשְׂמַח:                         |
|  |   | May my accusers be clothed<br>with dishonour;               | יִלְבְּשׁוּ שׂוֹטְנַי כְּלִמָּה <sup>29</sup> |
|  |   | may they be wrapped in their<br>own shame in a mantle.      | וַיַּעֲטוּ כַמְעִיל בְּשִׁתָּם:               |
|  | E | With my mouth I will give<br>great thanks to YHWH;          | אֹרְהָ יְהוָה מְאֹד בְּפִי <sup>30</sup>      |
|  |   | I will praise him in the midst<br>of the throng.            | וּבְתוֹךְ רַבִּים אֶהְלֵלָנוּ:                |
|  |   | For he stands at the right hand<br>of the needy,            | כִּי יַעֲמֵד לְיְמִין אֲבִיוֹן <sup>31</sup>  |
|  |   | to save them from those who<br>would condemn them to death! | לְהוֹשִׁיעַ מִשֹּׁפְטֵי נַפְשׁוֹ:             |

### 6.3.2 Syntactical Analysis

Here follows a masoretic syntactical analysis of Psalm 109:1-31. The primary dividing disjunctives are: ‘*Ôlê w yôrēd*, ‘*Atnāh*, and *Sillûq*.

| Dividing disjunctive                     | Verse | Line | Psalm 109:1-31  |
|--|-------|------|---|
| <i>Introduction</i>                      | 1a    | 1    | לְמַנְצַח לְדוֹר מִזְמוֹר                                 |
| <i>Sillûq</i>                            | 1b    | 2    | אֱלֹהֵי תְהַלְתִּי אֶל־תַּחֲרָשׁ:                         |
| ‘ <i>Atnāh</i>                           | 2a    | 3    | כִּי פִי רָשָׁע וּפִי־מִרְמָה עָלַי פִּתְחוּ <sup>2</sup> |
| <i>Sillûq</i>                            | 2b    | 4    | דַּבְּרוּ אֵתִי לְשׁוֹן שָׁקֵר:                           |
| ‘ <i>Atnāh</i>                           | 3a    | 5    | וְדַבְּרֵי שְׂנְאָה סִבְבוּנִי <sup>3</sup>               |
| <i>Sillûq</i>                            | 3b    | 6    | וַיִּלְחַמוּנִי חֲנָם:                                    |
| <i>R<sup>e</sup>hî<sup>a</sup> gādōl</i> | 4a    | 7    | תַּחַת־אֲהַבְתִּי יִשְׁטְנוּנִי <sup>4</sup>              |
| <i>Sillûq</i>                            | 4b    | 8    | וְאֲנִי תַפְלָה:  |

|                                      |     |    |   |
|--------------------------------------|-----|----|---|
| 'Atnāḥ                               | 5a  | 9  | וַיִּשְׁמְרוּ עָלַי רַעְיָה תַחַת טוֹבָה <sup>5</sup> |
| Sillûq                               | 5b  | 10 | וְשָׁנְאָה תַחַת אֶהְבְּתִי:                          |
| 'Atnāḥ                               | 6a  | 11 | הַפֶּקֶד עָלָיו רָשַׁע <sup>6</sup>                   |
| Sillûq                               | 6b  | 12 | וְשִׁטָּן יַעֲמֹד עַל-יְמִינֵי:                       |
| 'Atnāḥ                               | 7a  | 13 | בְּהַשְׁפֵּטוֹ יֵצֵא רָשַׁע <sup>7</sup>              |
| Sillûq                               | 7b  | 14 | וְתַפְלֹתוֹ תִהְיֶה לַחֲטָאָה:                        |
| 'Atnāḥ                               | 8a  | 15 | יִהְיוּ יָמָיו מְעֻטִים <sup>8</sup>                  |
| Sillûq                               | 8b  | 16 | פִּקְדָתוֹ יִקַּח אַחֵר:                              |
| 'Atnāḥ                               | 9a  | 17 | יִהְיוּ בָנָיו יְתוּמִים <sup>9</sup>                 |
| Sillûq                               | 9b  | 18 | וְאִשְׁתּוֹ אֶלְמָנָה:                                |
| 'Atnāḥ                               | 10a | 19 | וְנוֹעַ יְנוּעוּ בָנָיו וְשָׂאֵלוֹ <sup>10</sup>      |
| Sillûq                               | 10b | 20 | וְדַרְשׁוּ מִחֲרַבּוֹתֵיהֶם:                          |
| 'Atnāḥ                               | 11a | 21 | וַיִּנְקֹשׁ נֹשֶׂה לְכָל-אֲשֶׁר-לוֹ <sup>11</sup>     |
| Sillûq                               | 11b | 22 | וַיִּבְזֹז זָרִים וַיִּנְעֹז:                         |
| 'Atnāḥ                               | 12a | 23 | אֶל-יְהוָה לֹא מִשְׁךְ חֶסֶד <sup>12</sup>            |
| Sillûq                               | 12b | 24 | וְאֶל-יְהוָה חוֹנֵן לִיתוּמָיו:                       |
| 'Atnāḥ                               | 13a | 25 | יְהִי אַחֲרֵיתוֹ לְהַכְרִית <sup>13</sup>             |
| Sillûq                               | 13b | 26 | בְּדוֹר אַחֵר יִמַּח שְׁמֵם:                          |
| 'Atnāḥ                               | 14a | 27 | יִזְכְּרוּ עֵינֵי אֲבֹתָיו אֶל-יְהוָה <sup>14</sup>   |
| Sillûq                               | 14b | 28 | וְחֲטָאת אָמוֹ אֶל-תִּמַּח:                           |
| 'Atnāḥ                               | 15a | 29 | יִהְיוּ נִגְדֵי-יְהוָה תָּמִיד <sup>15</sup>          |
| Sillûq                               | 15b | 30 | וַיִּכְרַת מֵאֶרֶץ זִכְרָם:                           |
| 'Ôlê w yôrêd                         | 16a | 31 | יַעַן אֲשֶׁר לֹא זָכַר עֲשׂוֹת חֶסֶד <sup>16</sup>    |
| R <sup>e</sup> hî <sup>a</sup> gādōl | 16b | 32 | וַיִּרְדֹּף אִישׁ-עַנֵּי וְאֶבְיוֹן                   |
| Sillûq                               | c   |    | וְנִכְאָה לִבָּב לְמוֹתָת:                            |

|                                      |     |    |  |
|--------------------------------------|-----|----|--|
| 'Atnāḥ                               | 17a | 33 | 17 וַיֵּאָהֵב קָלְלָהּ וַתְּבוֹאֶהוּ           |
| Sillûq                               | 17b | 34 | וְלֹא־חָפֵץ בְּבִרְכָּהּ וַתִּרְחַק מִמֶּנּוּ: |
| 'Ôlē w yôrēd                         | 18a | 35 | 18 וַיִּלְבַּשׁ קָלְלָהּ כְּמֵדוּ              |
| 'Atnāḥ                               | 18b | 36 | וַתָּבֵא כַּמִּים בְּקִרְבּוֹ                  |
| Sillûq                               | 18c | 37 | וְכִשְׁמֵן בְּעֲצָמוֹתָיו:                     |
| 'Atnāḥ                               | 19a | 38 | 19 תְּהִי־לוֹ כְּבַגְד יַעֲטָהּ                |
| Sillûq                               | 19b | 39 | וְלִמְזַח תִּמְיֵד יַחְגְּרֶהָ:                |
| 'Atnāḥ                               | 20a | 40 | 20 זֹאת פְּעֻלַּת שְׁטָנִי מֵאֵת יְהוָה        |
| Sillûq                               | 20b | 41 | וְהַדְּבָרִים רָעַעַל־נַפְשִׁי:                |
| R <sup>e</sup> bî <sup>a</sup> gādōl | 21a | 42 | 21 וַיֵּאָתֶהוּ יְהוָה אֲדֹנָי                 |
| 'Atnāḥ                               | b   |    | עָשָׂה־אֵתִי לְמַעַן שְׂמוֹךְ                  |
| Sillûq                               | 21c | 43 | כִּי־טוֹב חֲסִדְךָ הִצִּילָנִי:                |
| 'Atnāḥ                               | 22a | 44 | 22 כִּי־עָנִי וְאֲבִיוֹן אָנֹכִי               |
| Sillûq                               | 22b | 45 | וְלִבִּי חָלַל בְּקִרְבִּי:                    |
| 'Atnāḥ                               | 23a | 46 | 23 כְּצֹל־כְּנֻסוֹתוֹ נִהְלַכְתִּי             |
| Sillûq                               | 23b | 47 | נִנְעַרְתִּי כְּאַרְבֶּה:                      |
| 'Atnāḥ                               | 24a | 48 | 24 בְּרַכִּי כְּשָׁלוֹ מִצּוֹם                 |
| Sillûq                               | 24b | 49 | וּבִשְׂרֵי כָחַשׁ מִשְׁמֵן:                    |
| 'Atnāḥ                               | 25a | 50 | 25 וַאֲנִי הִינֵנִי חֲרַפָּה לָהֶם             |
| Sillûq                               | 25b | 51 | יִרְאוּנִי וַיִּנְעֹן רֹאשָׁם:                 |
| 'Atnāḥ                               | 26a | 52 | 26 עֲזַרְנִי יְהוָה אֱלֹהֵי                    |
| Sillûq                               | 26b | 53 | הוֹשִׁיעַנִי כְּחִסְדְּךָ:                     |
| 'Atnāḥ                               | 27a | 54 | 27 וַיִּדְעוּ כִּי־יִדְּךָ זֹאת                |
| Sillûq                               | 27b | 55 | אַתָּה יְהוָה עָשִׂיתָהּ:                      |
| 'Ôlē w yôrēd                         | 28a | 56 | 28 יִקְלְלוּ־הַמָּוֶה וַאֲתָהּ תִּבְרַךְ       |

|  |     |    |   |
|--|-----|----|---|
| <i>R<sup>e</sup>hî<sup>a</sup> gādōl</i> | 28b | 57 | קָמוּ וַיִּבְשׂוּ                             |
| <i>Sillûq</i>                            | c   |    | וְעִבְדָהּ יִשְׁמַח:                          |
| <i>'Atnāḥ</i>                            | 29a | 58 | יִלְבְּשׁוּ שׂוֹטְנֵי כָל־מָוָה <sup>29</sup> |
| <i>Sillûq</i>                            | 29b | 59 | וַיַּעֲטוּ כַּמְעִיל בְּשִׁתָּם:              |
| <i>'Atnāḥ</i>                            | 30a | 60 | אֹדֶה יְהוָה מְאֹד בְּפִי <sup>30</sup>       |
| <i>Sillûq</i>                            | 30b | 61 | וּבְתוֹךְ רַבִּים אֶהְלֵלָנוּ:                |
| <i>'Atnāḥ</i>                            | 31a | 62 | כִּי־יַעֲמֹד לִימִין אֲבִיוֹן <sup>31</sup>   |
| <i>Sillûq</i>                            | 31b | 63 | לְהוֹשִׁיעַ מִשִּׁפְטֵי נַפְשׁוֹ:             |

Psalm 109 consists primarily out of two line verses, except for 3 verses that show an ‘a-b-c’ division. The *‘Ôlê w yôrēd*, *'Atnāḥ*, and *Sillûq* helps to indicate the accentuated syllable in each line, showing where the focal point in each line falls.

### 6.3.3 Structural Analysis

Psalm 109 can be divided into the following structural plan (Hossfeld, *et al*, 2011:131; see also Firth, 1996:58; Gerstenberger, 2001:257; Allen, 2002:101):<sup>120</sup>

Introduction: Superscription – For (by) David (v. 1a)

I The appeal to God (vv. 1b-5)

A Appeal to God as highest legal authority (vv. 1b-5)

1b Opening address to God (*invocatio*)

2-3 Reason: opponents’ false statement and hatred (complaint about enemies)

4-5 Claim: the petitioner describes his good deeds

II The Complaint (vv. 6-20)

B Explanation of the legal case before YHWH (imprecation) (vv. 6-20)

6-7 Manipulation of the legal procedure

<sup>120</sup> Brueggemann (1995:269-270) divides vv. 6-20 into three sections: the introductory appeal, vv. 6-7; the hoped-for sentence, vv. 8-15 and vv. 19-20; the reasons, vv. 16-19.

- 8-13 Purpose of the action: death of the accused and destruction or extermination of his family
- 14-15 Final goal of the action: continued imputation of guilt and extinction of his (good) memory
- 16-18 Opponents' false accusation
- 19 Desire of the opponents for his destruction
- 20 Summary of the petitioner's position
- III 21-31 Requests for YHWH's help (vv. 21-31)
  - C Central plea for YHWH's intervention on behalf of the petitioner (vv. 21-25)
    - 21 Exhortation to YHWH to intervene in accordance with his Name
    - 22 Reason: cry for help from a "poor person"
    - 23-24 Physical destruction ("death of body and soul")
    - 25 Enemies' scorn and contempt ("social death")
  - D Renewed plea for YHWH's intervention in view of the opponents (vv. 26-29)
    - 26 Appeal to YHWH with plea for demonstration of his love and fidelity
    - 27 Reason: opponents' knowledge of God
    - 28 Removal of the hostile curse
    - 29 Public shaming and disempowerment of the opponents
  - E Promise of thanks as expression of assurance of being heard (vv. 30-31)
    - 30 Announcement of praise of YHWH/thanks "in the midst of the throng"
    - 31 YHWH as rescuer of the poor

### 6.3.4 Textual Criticism

For the purpose of this study only the text-critical problems of verses 6, 25, 27 and 31 are discussed:

According to the text-critical notes of *Biblia Hebraica Stuttgartensia*, there are no text-critical notes on Psalm 109 verse 6 and verse 25. In verse 27 the text-critical notes do not have any implications on the interpretation of the text. In verse 31 the Hebrew שפֹּט is apparently used in a sense more commonly attached to רִיב, but must be compared to the *niphal* and *poel* verb. The Septuagint renders כְּשֹׂפֵטִי as 'persecute' which may represent a

paraphrase of the text that is considered necessary, because of the unusual meaning (Allen, 2002:100; cf. Oesterley, 1939:459).

### 6.3.5 Poetic Techniques

Some of the poetical techniques used in Psalm 109 are discussed. The following meter can be observed in this psalm: 3, 4+2+4, 3+3, 3+2, 4+3, 3+3, 3+3, 3+3, 3+2, 4+3, 4+3, 3+3, 3+3, 4+3, 3+3, 3+3+3, 3+3+2, 3+3+3, 3+3, 4+3, 3+4+3, 3+3, 3+2, 3+3, 4+3, 3+2, 3+3, 4+4, 3+3, 4+3, 3+3 (Kraus, 1993b:337; Allen, 2002:98-98). The Psalmist uses continually thought-parallelism. In verses 2 (mouth // tongues), 5 (evil-good // hatred-love), 9 (children-orphans // wife-widow), 13 (cut off // blotted out) and 27 (your hand // have acted), there are synonymous parallelisms. In verse 31 one can see a synthetic parallelism of reason: For he stands at the ‘right hand’ of the needy, to save them from those who would condemn them to death! Another important lyric aspect in Psalm 109 is the use of figures of speech, as in verse 18: “He clothed himself with cursing as his coat, it soaks into his body like water, and like oil into his bones.” Here the first line employs a metaphor to state that the enemy cursed so much that it was as if curses were continually around him as a coat (a theme under ‘garments’) is around a person. Then the psalmist uses similes, ‘like water’ and ‘like oil,’ to imply that the curses instead of being around his enemy should enter wholly into him and become part of him, thus acting on his life rather than on those originally cursed. This thought is further emphasized by the use of two more similes in verse 19. Another metaphor and simile combination is found in verse 29: “May my accusers be clothed with dishonour; may they be wrapped in their own shame in a mantle.” The first line gives the metaphor “clothed with dishonour” in requesting that everything about the enemy should only bring dishonour to him. The psalmist then continues the synonymous parallel by employing a simile saying that his enemy’s shame should cover him just as a mantle (under the theme of ‘garments’) covers the body. Verse 23 is a sequential use of similes: I am gone, like a shadow that grows long; I am shaken off like a locust. The chiasm structure: ABBA can be seen in verse 30: thanks – YHWH – him (God) – praise (Ward, 1980:163-168; Burden 1991:119). The poetic techniques help to indicate the imagery in this psalm that can be understood in the context of war and honour.

### 6.3.6 *Genre and Sitz im Leben*

The *genre* of this psalm is mostly understood in its use of “curses” or evil words, therefore part of the “imprecatory psalms” (Blaklock, 1977:77; Eybers, 1978:28; Kidner, 1979:388; Adams, 1991). Secondly it is understood as a judicial redress, in a religious court (Anderson, 1981:758; Weiser, 1982:690; Allen, 2002:100; Harman, 2011b:785). Gerstenberger (2001:261; see also Weiser, 1982:690) understands this psalm in terms of an individual that is defending himself against people who are accusing him of black magic and that are planning to kill him. He understands then the *genre* of this psalm as a “complaint of the individual” with a subgenre of being a “counter curse.” As such it is interpreted as a person making an appeal to God for help against his enemies (Kidner, 1979:388-389; Wilcock, 2010:156). One needs to take into account the strong appeal for the poor in this psalm, as it makes an appeal on God who is the protector of the poor and needy (Hossfeld, *et al*, 2011:138; see also Kirkpatrick (1903:652).

In its final redaction between Psalm 108 and Psalm 110, the *Sitz im Leben* of this psalm changes the “individual” focus to that of the group. In Psalm 108 and Psalm 109 the “foreign policy” of the king (or the new king, the revived David) concerning military action is seen clearly. In Psalm 108 the “domestic policy” of the king and his duty as the protector of the poor and needy as well as his duty as defender of justice is seen. This context presents a particular image of the king as it presents a royal theology that provides future hope for Israel in difficult times. The king that is the rescuer becomes the victim of violence and injustice and must be rescued from his enemies and accusers, therefore the petition to YHWH.<sup>121</sup> Psalm 109 in the trilogy of Psalms 108-110 must not only be understood as for a particular individual or with a particular individual historical event, but as an expression of the future hope of post-exilic Israel, that is impregnated with royal theology (similar to Ps 108 and Ps 110). This expression of the future hope becomes the *Sitz im Leben* of this psalm.<sup>122</sup>

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<sup>121</sup> The prayer now becomes a prayer against enemies that goes to war with the king (Eaton, 1986:81).

<sup>122</sup> Brueggemann (2007:66) is convinced that one of the purposes of this psalm is to be cathartic. That the psalm serves as a therapeutic method to unload emotional distress.



### 6.3.7 Dating and Authorship

As with Psalm 108 it is difficult to plot one specific historical situation for this psalm. For the one praying this psalm shows a struggle of life and death. It would seem from the psalms contents that both the petitioner and the opponents are people that have power and influence. The social conflicts of the psalm, the “prayer formula”, the connection with the juridical system, and also its connection and strong theology for the poor makes one think of the social reforms, for example of Nehemiah, dating the historical situation around the fifth century B.C.E. (Hossfeld, *et al*, 2011:130-131; see also Kirkpatrick, 1903:652). Dating the psalm is difficult but its contents suggests a post-exilic dating. The final redaction of this psalm into the trilogy of Psalms 108-110 probably took place around the fourth century B.C.E. (Hossfeld, *et al*, 2011:131).

If one understands this psalm as part of the reformation that took place in the fifth century B.C.E. then the original author could possibly be a reformer of this time that was accused for his actions on behalf of the poor. In its final redaction the psalm was placed in the trilogy between Psalm 108 and Psalm 110, and given the superscription of “for David.” This gives the psalm a new purpose as it now becomes a prayer not only for the individual but becomes a text for Israel that is threatened by hostile nations. The war situation would favour a post-exilic dating.

### 6.3.8 Detail Analysis

In this section a broader understanding of Psalm 109 is formed. One of the purposes being to establish a better perceptive on the use of war language and imagery on ‘right hand,’ ‘head,’ ‘feet,’ and ‘garments’ and the development of honour.<sup>123</sup>

The superscription of the psalm binds it with Psalm 108 and Psalm 110 as it makes it a prayer of the king (of David – new David). The psalm starts though as a typical lament of petition, with a call directed towards God. Because God is a God of the poor and also the protector of the poor the petitioner in this psalm wants to make a public display of praising and glorifying God (cf. Deut 10:21; Pss 22:4; 71:6; Jer 17:12). The outcry “do not be silent” (Pss 35:22;

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<sup>123</sup> ‘Sceptre (staff),’ ‘washbasin,’ and ‘footstool’ do not appear explicitly in Ps 109.

50:3; 83:2) stresses the purpose of this psalm that YHWH must not be silent, but that he must proclaim his judgment aloud, just as the opponents are shouting out their slander aloud. The petition in verse 4 is the opening of the appeal towards YHWH. His is the highest authority, therefore the cry for help in these opening verses. The law is warped, and therefore YHWH must intervene to bring order (Hossfeld, *et al*, 2011:131-132).

In verses 2-3 the statements made against the petitioner are viewed by him as lies under oath that are expressions of godlessness ('wicked') and deliberate deception ('deceit') that has the purpose to bring about the death sentence.<sup>124</sup> It is then with these statements in mind that the petitioner makes his appeal. In verse 3 the petitioner wants to make clear that the accusations have no ground and that they are purely made to bring him in dishonour and to annihilate (defeat – honour and shame) him. The imagery in these verses indicates a strong emotional experience (experiences of warfare – war language and imagery) by the petitioner. The open 'mouth' brings to mind the imagery of a wild beast that has the intent to devour its prey or enemies (cf. Pss 17:11; 22:17; 27:2-3; 35:1-3; 56:3; 57:5). These words of the opponents are literally words that are waging a war of destruction (honour and shame) against the petitioner (the king). They are busy closing onto him and attacking him (cf. in other psalms of lament the military metaphors [war language and imagery], for example, Pss 17:11; 22:17; 27:2-3; 35:1-3; 56:3; 57:5) (Hossfeld, *et al*, 2011:132). The actual battle (whether physical or metaphorical) has started.

The petitioner comes in verses 4-5 and makes a summary of the actions of his opponents. This is done by the verb שָׂטַן, that can be translated with "be hostile," "have a hostile attitude," and "be an enemy to." In a judicial context it can be translated with "accuse" (cf. Pss 38:21; 71:13). The noun of this word occurs recurrently with the meaning "trial opponent," "accuser," and "witness for the prosecution" (cf. 2 Sam 19:23; Job 1:6-9, 12; 2:1-4, 6-7; Zech 3:1-2). This legal context is also the context that is presented in Psalm 109 and therefore in verse 4 (it is used in the form of a finite verb), verse 20 (used as a participle) and in verse 6 (used as a noun) it can be translated with "accuse" or "accuser." The petitioner has shown "love" and "goodness" towards others, especially towards the needy and the poor, but these deeds have been shown as evil deeds by his opponents and has brought him in dishonour in public eyes. In verse 4 the petitioner does not react to the hatred and

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<sup>124</sup> Cf. for example Pss 5:7 and 10:7.

accusations, but only emphasizes them (Hossfeld, *et al*, 2011:132). The psalmist here is not vindictive (Waltke, 2007:879). He leaves the judgment and outcome to his only hope, an appeal to YHWH that is the God of justice (Hossfeld, *et al*, 2011:132).

In verses 1-5 and also in verses 21-31 it seems the person praying is confronted with a group of enemies (war language and imagery). The destructive desires expressed in verses 6-19 is expressed to a single person, this can be explained by understanding that these verses are directed to an individual (the king - that is the representative of his nation). In verses 1-5 and verses 21-31 the individual cries out towards the enemies and in verses 6-19 the enemies cries out against the individual (Zenger 1996:60). The lament, as in the case of most lament psalms in the Book of Psalms (Pss 3:3; 10:4, 6, 11, 13; 12:5; 13:5; 14:1), provides the actual words of the enemies. The reason why the petitioner does this is to give an especially vivid or clear picture of the enemies' hubris and brutality (Zenger, 1996:60).

In verses 6-7 the petitioner comes before YHWH and explains the state of affairs, according to him. This is done by allowing the opponents to speak in a "fictional quotation" of their lying and deceitful words. The purpose of this is to expose them of their destructive intentions towards the petitioner and to show their tactics to bring destruction to the petitioner and to manipulate the court to bring about a ruling of death. It is uncertain "who" is addressed in these verses as it could be the one who is "presiding over the court." According to Zenger (Hossfeld, *et al*, 2011:132-133), "most probably it would be the one presiding over the court, who by calling on (פָּקַד Hifil: 'hire, appoint': cf. Gen 39:4; Num 1:50) a criminal perjurer (v. 6a) or an unscrupulous judge, as well as a defender who then does not, as usual, act 'at the right hand' of the accused (v. 31; cf. also Pss 16:8; 17:7; 142:5) as a counsel for the defence, but as an (additional) witness for the prosecution or accuser, determines the outcome of the proceeding from the start: the condemnation of the accused (v. 7: 'wicked') to death (cf. vv. 8-10) because of a crime deserving death-and with reference to the testimony of the two witnesses (cf. Deut 19:15)."<sup>125</sup> The psalmist uses the person on the 'right hand' in verse 6 as the place for the accuser (as a witness for the accuser), but in verse 31 the 'right hand'

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<sup>125</sup> In v. 6, according to Keck (1996:1126), as the opponent have accused, now they must be put in the same situation, therefore an accuser must be put on their 'right hand,' a position of closeness and help. Dahood (2011:102; see also Burden, 1991:117) argues, that the 'wicked' in v. 6 can be translated here with 'Satan' as the accuser. This argument is not followed in this study.

becomes the place of the one that must help (Dahood, 2011:102; see also Keck, 1996:1126; Allen, 2002:103). The ‘right hand’ becomes a judicial act, to help establish whether a person is guilty or innocent (Kraus, 1993b:340; Burden 1991:119). In verse 6 the ‘right hand’ brings judgment and in verse 31 the ‘right hand’ brings help and salvation. The rest of verse 7 emphasizes the condemnation as the ending of the courts formal proceedings. The opponents wanted to make sure that in this court the petitioners appeal for innocence’s to YHWH is shown as a lie and as a sin (Hossfeld, *et al*, 2011:132-133).

The purpose of verses 8-13 is to show the true intentions of the opponents’ actions toward the petitioner and what they plan to accomplish with these actions. The first purpose is that the petitioner must die and that his work must be given to another person, verse 8. The dishonour that is brought over the petitioner must be suffered by his family, verse 9 (cf. Exod 22:21-23; Ps 94:6). Verses 10-11 describe what the situation will be for the petitioners’ family when his destruction comes. It will be a situation of total dishonour and exclusion and expulsion from society. Verse 13 gives a review on the strategy of destruction (strategy of war). In a sentence it means social and physical death for the petitioner (Hossfeld, *et al*, 2011:133).

Verses 14-15 the opponents call on God to assign to the petitioner and his family all past sin and guilt, as to make sure that the petitioner and his family will be wiped out from history and even let them be seen as representatives of what evil looks like. This is the climax of the opponents’ strategy for destroying the petitioner (Hossfeld, *et al*, 2011:133).

In verses 16-18 the opponents’ “fictional quotation” presents its accusations of guilt and also the charges made against the petitioner. This becomes the reason for destruction as described in verses 6-7. The accusation made against the petitioner is made in context of his work (spoken of in v. 8). The ‘charges’ is: a misuse of office and a neglect of the poor (resulting in the poor’s suffering and probable death). The charge is thus twofold. Firstly the petitioner did not live by the law of YHWH, and secondly did not do his official duties (to take care of the poor and needy). Verses 17-18 come and make the argument of the accusers even stronger when “a theological antithesis between cursing and blessing as well as by the use of heavy comparative imagery” is used (Hossfeld, *et al*, 2011:134). The purpose is to show that the petitioner even enjoyed doing these evil deeds, it became part of him (Hossfeld, *et al*, 2011:133-134). The cloak (‘garment’) has a negative meaning of dishonour.

The (false) accusations made against the petitioner in verse 19 shows that the desired result is the destruction and annihilation of the petitioner. They call upon a (metaphorical) destruction that shows “cause and effect.” The curse must weigh heavy on him like his clothes it should bind him, that he himself will be the cause of his destruction (Hossfeld, *et al*, 2011:134). It is war language and imagery that is used, the ‘garments’ (cloak and girdle or belt<sup>126</sup>) becomes part of the destructive imagery, bringing dishonour.

Verse 20 develops into a kind of colophon or rather a subtitle to verses 6-19. It becomes a summary of the opponents’ speech and a transition to the emphatic cry of the devout person for YHWH’s help (Zenger, 1996:60). The petitioner is furious with the (false) accusations made against him; specifically that they also call on YHWH for his destruction. The petitioner stands in disbelief that they will go as far as not only to destroy and kill him but that they want to kill his נַפְשׁ - soul (Hossfeld, *et al*, 2011:134).

Verses 21-25 develop into the central plea for YHWH’s intervention on behalf of the petitioner. Verse 21 is the beginning of a new section. This can be seen with the change of speaker. It is now the petitioner that talks. The speech is now directed towards YHWH that is the only hope for intervention for the petitioner. By addressing YHWH as “my Lord” the petitioner calls on YHWH to protect his “servant” and also to deliver him from his enemies (Exod 3:8; Pss 7:2; 22:21; 59:2-3; 86:2-4; 130:1-2). By stating that he must be delivered implies that he himself cannot do it, only YHWH can rescue him (Hossfeld, *et al*, 2011:134).

YHWH is the protector of the poor and needy, therefore the petitioner in verse 22 calls attention to these facts to gain the protection and assistance of YHWH. He knows that YHWH has an obligation towards the poor and therefore he trusts in YHWH’s nature that he will not abandon him. These accusations have taken their toll on him, he is a wounded person and in verses 23-24 he comes and provides a description of this physical toll it has taken. His body and soul is being destroyed and therefore the expression of grief with the two comparisons made in verses 23 and 24 (Hossfeld, *et al*, 2011:134-135).

Verse 25 becomes a summary of his lament, his total expression of grief. The psalmist stresses his oppression and neediness in language that is significant of other prayers, to shake

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<sup>126</sup> Part of the warrior’s battle ‘garments.’

their ‘heads’ (Ps 22:6-8) (Keck, 1996:1126). The accusations against the petitioner grieves him so much that he becomes a shadow of the man he was, therefore when they see him they shake their ‘heads’ (Allen, 2002:105). They are shaming him, by shaking their ‘heads.’ Dahood (2011:108) is of the opinion that the person talked about in this verse does not imply the accusers, but could simply be the people the petitioner have met or even neighbours.

While verses 21-25 develop into the central plea for YHWH’s intervention on behalf of the petitioner, verses 26-29 is the plea for YHWH’s intervention towards the accusers. In these verses YHWH is asked to turn his focus on the accusing enemies. The plea for help in verse 26 is not only a call for help in a crisis or danger (in its final form in the trilogy of Pss 108-110 the plea for assistance in war becomes the predominant theme) but rather legal assistance for the petitioner (Hossfeld, *et al*, 2011:135). The suffering by the petitioner becomes internal (in the mind), but also external (physical). Therefore the central plea to YHWH (Bergant, 2013:90).

The subject of verse 27 is YHWH. It is his hand that must perform the act the petitioner requires (Dahood, 2011:109). The hand becomes a direct intervention in this verse (Allen, 2002:105). The petitioner uses a twofold argument in verse 27. Firstly he draws attention that YHWH is the all powerful God that can accomplish anything. Secondly, as a demonstration of his power, the destruction of enemies and nations and bringing them to their ‘feet’ before YHWH, is a way of signifying this (Hossfeld, *et al*, 2011:135). The hand in verse 27 becomes a demonstration of power.

It is clear that the enemies curse and accuse the one who prays (Zenger, 1996:59). The feeling and emotion of vengeance on the enemies is expressed in verse 28 and verse 29, although this expression of vengeance is gentler than the curses collected in verses 6-19. It would seem that his aim is to bring the enemies in dishonour, for the dishonour they caused him (Zenger, 1996:59). The petitioner knows that YHWH’s power makes the enemy curses, which have (cf. v. 19) been made towards him, a futile process. In fact it is such a futile process that the curses are turned into blessing, restoring his hope and giving him joy in his restoration before God (Hossfeld, *et al*, 2011:135).

Verse 29 is a summary again, this time the petitioner expresses his retaliation for his enemies’ punishment. He uses their own words (fictional words) in verse 25, but does not express the

same outcome as they wished upon him, but rather that his honour is restored in the public eye and that if his honour must be restored theirs must be taken away as to show that the justice of YHWH has prevailed (Hossfeld, *et al*, 2011:135-136). In a society build upon honour and shame, the restoring of his honour is more important than a curse upon his enemies. The public shaming of their dishonour would be enough. The ‘garments’ becomes their dishonour now and a symbol of the restored honour of the one praying the psalm.

The psalm started as a typical lament of petition and ends in the same fashion, with a promise of thanksgiving. Verses 30-31 become a closing formula for some of the themes in this psalm. The petitioner becomes a counterfigure to his enemies. He uses his mouth for praise and thanks and they use it for deceit and false witness (v. 2). The ‘right hand’ is used here for help and salvation, in verse 6 it brings help and assistance for false witness. The ‘right hand’ becomes in verse 31 a metaphor for YHWH’s help, assistance and salvation in war. The psalm becomes a “confession” of YHWH’s justice for those in need (the needy and the poor), even when false witnesses, powerful men and godless and corrupt judges take the stand. YHWH restores the petitioner’s honour and exposes those who tried to take it away. This restored honour is now expressed in Psalm 110.

## 6.4 Psalm 110

### 6.4.1 Translation

The following translation (a free translation) of Psalm 110 is used as reference for this thesis:

| Stanza | Strophe | Translation: Psalm 110:1-7                                     | Hebrew Text: Psalm 110:1-7                             |
|--------|---------|--|--|
| I      | A       | For (by) David. A psalm.                                       | לְדָוִד מְזִמּוֹר                                      |
|        |         | Saying of YHWH to my lord:                                     | יְהוָה יְהוָה לְאֹדְנִי                                |
|        |         | “Sit at my right,  | שֵׁב לְיְמִינִי  |
|        |         | while I lay down your enemies as<br>a footstool for your feet” | עַד-אֲשֵׁית אֹיְבֶיךָ הַדָּם לְרִגְלֶיךָ               |
|        |         | The sceptre of your power                                      | מִטְּהָ-עֹדֶךָ יִשְׁלַח יְהוָה מִצִּיּוֹן <sup>2</sup> |

|    |   |   |  |
|----|---|---|--|
|    |   | YHWH stretches forth from Zion,                                     |  |
|    |   | Rule in the midst of your enemies.                                  | רָדָה בְּקֶרֶב אֹיְבֹיךָ                     |
|    |   | Your people are eager on the day of your power                      | עַמֶּךָ נִדְבַת בְּיוֹם חֵילֶךָ <sup>3</sup> |
|    |   | from the womb of <i>Shachar</i> (the dawn)                          | בְּהַדְרֵי־קֶדֶשׁ מִרְחֹם מִשְׁחָר           |
|    |   | comes to you the dew of your youth                                  | לְךָ טֶלַל יִלְדֹתֶיךָ                       |
| II | B | YHWH has sworn and he does not regret it:                           | נִשְׁבַּע יְהוָה וְלֹא יִנָּחֵם <sup>4</sup> |
|    |   | “You are the priest forever   | אַתָּה־כֹּהֵן לְעוֹלָם                       |
|    |   | in the manner of Melchizedek.”                                      | עַל־דְּבָרְתֵי מֶלְכִי־צֶדֶק                 |
|    |   | The Lord of all is at your right hand                               | אֲדֹנָי עַל־יְמִינֶךָ <sup>5</sup>           |
|    |   | he shatters kings on the day of his wrath                           | מִחֵץ בְּיוֹם־אַפּוֹ מְלָכִים                |
|    |   | He executes judgement among the nations; he fills them with corpses | יִדְיֹן בְּגוֹיִם מָלֵא גּוֹיֹת <sup>6</sup> |
|    |   | He shatters the head of (over) the whole earth                      | מִחֵץ רֹאשׁ עַל־אֶרֶץ רַבָּה                 |
|    |   | He drinks from the stream by the ways;                              | מִנַּחַל בְּדַרְךְ יִשְׁתֶּה <sup>7</sup>    |
|    |   | therefore he lifts up his head.                                     | עַל־כֵּן יָרִים רֹאשׁ                        |

#### 6.4.2 Syntactical Analysis

Here follows a masoretic syntactical analysis of Psalm 110:1-7. The primary dividing disjunctives are: *‘Olê w ʕôrēd*, *‘Atnāḥ*, and *Sillûq*.



| Dividing disjunctive                     | Verse | Line | Psalm 110:1-7   |
|--|-------|------|---|
| <i>Introduction</i>                      | 1a    | 1    | לְדוֹד מְזֻמּוֹר                                      |
| <i>R<sup>e</sup>bî<sup>a</sup> gādōl</i> | 1b    | 2    | נֶאֱמַר יְהוָה לְאֹדְנִי                              |
| <i>‘Atnāḥ</i>                            | c     |      | שָׁב לִימִינִי  |
| <i>Sillûq</i>                            | 1d    | 3    | עַד-אֲשִׁית אֲיֹבִיךָ הַדָּם לְרִגְלֶיךָ:             |
| <i>‘Atnāḥ</i>                            | 2a    | 4    | <sup>2</sup> מִטָּה-עֵזָךְ יִשְׁלַח יְהוָה מִצִּיּוֹן |
| <i>Sillûq</i>                            | 2b    | 5    | רָדָה בְּקֶרֶב אֲיֹבִיךָ:                             |
| <i>‘Ôlê w yôrēd</i>                      | 3a    | 6    | <sup>3</sup> עִמָּךְ נִדְבַת בַּיּוֹם חִילֶךָ         |
| <i>‘Atnāḥ</i>                            | 3b    | 7    | בְּהַרְרֵי-קָדֵשׁ מִרְחֹם מִשְׁחָר                    |
| <i>Sillûq</i>                            | 3c    | 8    | לָךְ טַל יִלְדְּתִיךָ:                                |
| <i>R<sup>e</sup>bî<sup>a</sup> gādōl</i> | 4a    | 9    | <sup>4</sup> נִשְׁבַּע יְהוָה וְלֹא יִנָּחַם          |
| <i>‘Atnāḥ</i>                            | b     |      | אֶתְּהַכֶּתֶן לְעוֹלָם                                |
| <i>Sillûq</i>                            | 4c    | 10   | עַל-דְּבַרְתִּי מִלְכֵי-צָדֵק:                        |
| <i>‘Atnāḥ</i>                            | 5a    | 11   | <sup>5</sup> אֹדְנִי עַל-יְמִינֶךָ                    |
| <i>Sillûq</i>                            | 5b    | 12   | מִחֵץ בַּיּוֹם-אֲפֹ מְלָכִים:                         |
| <i>‘Atnāḥ</i>                            | 6a    | 13   | <sup>6</sup> יִדְוֶן בַּגּוֹיִם מָלְא גּוֹיֹת         |
| <i>Sillûq</i>                            | 6b    | 14   | מִחֵץ רֹאשׁ עַל-אֲרֶץ רַבָּה:                         |
| <i>‘Atnāḥ</i>                            | 7a    | 15   | <sup>7</sup> מִנַּחַל בְּדֶרֶךְ יִשְׁתָּה             |
| <i>Sillûq</i>                            | 7b    | 16   | עַל-כֵּן יָרִים רֹאשׁ:                                |

Psalm 110 consists primarily out of two line verses, except for 2 verses that show an ‘a-b-c’ division. The ‘*Ôlê w yôrēd*, ‘*Atnāḥ*, and *Sillûq* helps to indicate the accentuated syllable in each line, showing where the focal point in each line falls.

### 6.4.3 Structural Analysis

The breakdown of Psalm 110 can be concise in the following structural plan (see also Waltke, *et al*, 2010:501; Hossfeld, *et al*, 2011:147):

Introduction: Superscription – For David (v. 1a)

I A The oracle: Sharing the throne with YHWH (vv. 1b-3)

- 1b Citation of the oracle
- 2 Powerful reign from Zion
- 3a-c People in holy clothing
- 3de The dew of youth

II B The oath of God: Priest like Melchizedek (vv. 4-7)

- 4 Citation of the oath
- 5 YHWH on the ‘right hand’ of the Priest-king
- 6 World-wide judgments among the nations
- 7 Triumph of YHWH

### 6.4.4 Textual Criticism

The final redaction of Psalm 110 presents a few text-critical problems and therefore a detailed text-critical analysis is needed. The following text-critical notes can be made:

As an alternative reading, the Masoretic text proposes the following reading in verse 1: “YHWH told the following about my lord.” This does not necessarily change the meaning of the text, but the context or thought of an oracle or a speech does not become that clear in this alternative reading. Some Hebrew Manuscripts (including the Aramaic Targum) reads: “YHWH spoke through his prophet and said to me that he will give me kingship, because I am willing to be taught by the Law. Wait on my right hand until I make your enemies a footstool for you.” According to this reading the poet himself is the king as well. The reflection on the law coincides with the understanding of the post-exilic communities that a person must be taught in the law of God. This interpretation may refer to 2 Kings 22-23. Another reading of the Aramaic Targums reads: “YHWH talked to me through his prophet and said that he will make me the force of Israel, but that I must first wait until Saul out of the tribe of Benjamin dies, because my kingdom is not close” or “and then you can claim your

kingdom. I will make your enemies a footstool for your feet.” In this reading the one talking is not yet the king. It shows clearly that the poet according to this reading is David that has been anointed before Saul has died (1 Sam 16) (De Bruyn, 2009:212).

In verse 2 the Aramaic Targums read: “YHWH will send the mighty sceptre from Zion and you will rule midst your enemies” Although this reading does not change the meaning of the text the command of rule is directed towards the king. The king may rule because YHWH gives him the ‘sceptre’ of rule. His authority lies within YHWH’s rule that has been given through the ‘sceptre’ to the king (De Bruyn, 2009:212). This is a probable interpretation of the text.

Verse 3 present multiple text-critical problems. An alternative reading according the Masoretic text reads verse 3a’s first two words: “Your nation sacrifices themselves willingly.” This reading does not change the meaning of the text as soldiers in battle are willing to die for their king and country. The LXX and Vulgate reads: “with you is the power of the prince.” This reading may indicate the possibility of other royalty that battled with the king. This reading cannot be supported in the original translation (De Bruyn, 2009:212). Verse 3a (last two words) to 3c presents text-critical difficulties. The last two words in verse 3a can alternatively in the Masoretic text be read as “on the day of your power (or powerfulness).” **הַיּוֹם** could be understood as: power; might; army; strength and wealth. Thus some translation translates verse 3a (last two words) as: “on the day of your power” or “on the day your army is readied” or “on the day of your birth” (the last translation is depended on a change of the vowels).<sup>127</sup> Verse 3b - **בְּהַרְרֵי־קֹדֶשׁ** - in the Masoretic text reads: “holy garments.” Some Hebrew texts read **הַרְרֵי** as “mountain.” Verse 3b - **מִרְחֹם מִשְׁחָר** - in the Masoretic text reads: “out of the womb of *Shachar*.” Verse 3c - **לְךָ טֶלַח יְלֻדְתִּיךָ**: - in the Masoretic text reads: to you, the dew of your youth.” A Hebrew text alternatively reads “youth” as “to give birth.” These readings imply that alternatively verse 3 could read: “The day that you<sup>128</sup> were born, I<sup>129</sup> have created you from out the womb of *Shachar*, with the dew on the holy mountains. Then you were clothed with power” The Aramaic Targum translates

<sup>127</sup> This translation shows a relation to Ps 2:7.

<sup>128</sup> The “you” becomes the king.

<sup>129</sup> The “I” becomes YHWH.

verse 3 as: “Your nation Israel sacrifices themselves willingly to the law on the day you go to war. You will join them in the Holiest while the goodwill of YHWH will come over you like the coming of the dew.” These readings vary to a great extent from the original text and cannot be followed. The reason for this is that in this translation the king is presented as the adoptive child of YHWH. In the ancient Near East the king was seen in many of the countries not only as a representative of the god but also becoming a child or descendant of the god, as seen in the Egyptian context (chapter 3) with the pharaoh becoming a godly descendant. The royal theology of Israel does not reflect this royal ideology of the ancient Near East. In verse 1 the king becomes a throne companion to YHWH, but not as his physical child. In Israel the king becomes the adoptive child of YHWH only after his anointing through the goodwill of YHWH (De Bruyn, 2009:213; cf. Kraus, 1993b:350). According to Kraus (1993b:350), this contributes to the mystery of the relationship between YHWH and the king. It was a typical image of the ancient Near East to depict the dawn as the mother of the king (see image under section 5.2.7 - Birth of the god-king in Erment) and relates to the translation of חֵיל with the birth of someone. Verse 3 also depicts a strong military association. According to Burden (1991:128) the soldiers of YHWH is shown by the holy clothes or ‘garments’ (cf. 2 Chron 20:21). It is possible that the “holy clothes” were meant to fit the context of the throne scene. The military connection is supported in this thesis.

In verse 5 there are multiple manuscripts that reads יהוה אֲדֹנָי as יהוה. Verse 6 can read גַּאִיוֹת מלא instead of the גַּאִיוֹת מְלֵא, translating then: “among the nations he hath filled corpses.” One can also read חֲמוֹץ רֵאשִׁים instead of מִחַץ רֵאשׁ translating then as: “he shattered a head.” In verse 7 one can read בְּדַרְךָ יִשְׁתָּה נחלים בדמם יִשְׁקָה instead of בְּדַרְךָ יִשְׁתָּה, translating it then “from the brook in the way he drank.” There are also multiple texts reading רֵאשֶׁךְ instead of רֵאשׁ, translating “a head.” There are also Hebrew fragments and Syrian texts reading רֵאשִׁי and רֵאשׁוֹ instead of רֵאשׁ.

#### 6.4.5 Poetic Techniques

Some of the poetical techniques used in Psalm 110 are discussed. The following meter can be observed in this psalm: 3 + 3, 2 + 2, 2 + 3 + 3, 2 + 2, 2 + 2 + 3, 2 + 2, 2 + 2, 2 + 2, 3 + 3, 2 +

2, 3 + 2 (Kraus, 1993b:345-346). The psalm has a strong use of war imagery that can be seen in its use of metaphors: in verse 1 the metaphor with the use of ‘right hand,’ ‘feet,’ enemies and ‘footstool’ shows power, victory, honour, domination and a handing over of power; verse 2 the ‘sceptre’ becomes a metaphor of power and rule; in verse 3 mythological imagery is used as metaphor to show the procreation or birth of the king; in verse 5 the ‘right hand’ becomes a metaphor of assistance; in verse 6 the metaphor uses war imagery to describe the destruction of the worldly kings and enemies; in verse 7 the metaphor shows that YHWH is not tired after his battle and that he is ready and still full of strength. In verse 3 there is a chiasmus (ABBA) and also a strong balance of abstract nouns (Dahood, 1970:113). In verse 3  $\text{נִשְׁחָרַר}$  is a *hapax legomenon* (Allen, 2002:110; Weber, 2003:162).

#### 6.4.6 *Genre and Sitz im Leben*

The *genre* (*Gattung*) of Psalm 110 is mostly understood as a “Royal Psalm.”<sup>130</sup> One of the main characters in this psalm is an earthly Judean king, therefore it is easy to understand why this psalm has been attributed to be a messianic psalm as the Judean kings have always been seen as the anointed of YHWH, a messiah. As part of the royal psalms, it would be logical to associate Psalm 110 with the religious cultic practises of Jerusalem, and thus become part of the Judean Zion-theology (De Bruyn, 2009:217). The psalm is also classified by many to be a victory song, specifically a Jewish-Hellenistic victory song (Dahood, 1970:112; Gunkel, 1998:237-240; Hossfeld, *et al*, 2011:144-145). Zenger (Hossfeld, *et al*, 2011:145) sees the psalm as two divine speeches, with a common theme of subjection or defeat of the king’s enemies by YHWH and where YHWH elects the king as his “throne companion.” In this study it is preferred to think of Psalm 110 rather as a divine oracle, because of the war context and theme of salvation.

When it comes to the *Sitz im Leben* of Psalm 110,<sup>131</sup> there is more than one possibility: the first is that this psalm was part of the enthronement rituals of a new Judean king. It would seem that this psalm could have been used as a royal psalm in the early times of the

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<sup>130</sup> For a further discussion on the royal psalms and their development look at: Gunkel (1998:99-120) and De Bruyn (2009:68-79).

<sup>131</sup> Burden and Prinsloo (1987:20) is of the opinion that the *Sitz im Leben* of almost all of the psalms are situated in the cult.

monarchy and that it served as a royal song, probably part of the liturgical use (Anderson, 1981:767); the second possibility is that this psalm was used as part of the great Autumnal Festival (as part of the new year festivals). These types of festivals were seen in Babylonia (Anderson, 1981:767); a third possibility is that this psalm was composed for a specific occurrence “when David was recognized as master of Jerusalem.” This would be part of the enthronement of David and the confirmation of Zadok’s priesthood (Anderson, 1981:767); a fourth possibility is that this psalm was used as part of a ritual before a military battle, where victory is already assigned to the king because of his close connection to YHWH. Psalm 2:9 would support this theory and this was also seen in Egypt where the enemies’ names would be written on pieces of pottery as part of the ritual. These pieces of pottery would be smashed before the battle to symbolise the upcoming victory, Israel could have had this ritual in mind and used it as part of the enthronement in the monarchy (De Bruyn, 2009:218). A fifth possibility is that in the trilogy of Psalms 108-110, that Psalm 110 becomes the fulfilment of the petition that has been made in Psalm 108 for military saving intervention (Hossfeld, *et al*, 2011:116). The final redactor of the Book of Psalms placed Psalms 108-110 then together for this purpose. Although the fourth possibility seems likely, especially in context of the strong use of Egyptian imagery used in Psalm 110 (and the strong use of war language), there is not sufficient evidence to support this possibility. When this psalm was originally composed the more traditional understanding of the first possibility of an enthronement seems to be the likely reason for its composition, but in the final redaction of this psalm in context of the trilogy (in the Book of Psalms) the fifth possibility is the preferred option. In the context of this thesis the first possibility for composition and fourth possibility will also be reckoned as strong possibilities, but the fifth possibility in its final redaction is the chosen *Sitz im Leben* of Psalm 110.

#### **6.4.7 Dating and Authorship**

When it comes to dating Psalm 110, there are among scholars more than one answer presented (Hossfeld, *et al*, 2011:144-146):

- As a psalm that forms part of the “enthronement psalms” it is in totality or partly from the pre-exilic period. The imagery seen in this psalm that resembles that of the Egyptian and Neo-Assyrian *topoi* also serves as an argument for a pre-exilic dating.

- When the psalm is read with 1 Maccabees 14:41 as a legitimization of the *Hasmonean* “priest-king” Simon (around 143-135 B.C.E.), it becomes part of the Maccabean-Hasmonean dating.
- An early post-exilic dating can be given if the psalm is read in the context after exile. What is seen then is the motive from the pre-exilic royal theology that is taken up and associated with the new theme of priesthood.

Zenger (Hossfeld, *et al*, 2011:144-146) advocates in context with Psalm 2, that a late pre-exilic dating is possible, but that the priest “motive” in Psalm 110 is unique, although the divine oath shows resemblance to Psalm 89, therefore a post-exilic dating is favourable. In this thesis the post-exilic dating (as a final dating), with a strong pre-exilic influence (that part of the psalm already existed in this time) is preferred.

The author of this psalm brings a few questions. There have been suggestions that the author is King David himself or Nathan (2 Sam 7, see Blaiklock, 1977:79) and the text-critical observation of the Aramaic Targums would help to support such authorship, but the dating of this psalm would make it not probable. There is also a strong argument that the author of this psalm is a court prophet or cultic prophet (Hossfeld, *et al*, 2011:147, in the Neo-Assyrian prophecies this type of citations of divine speech by prophets are also seen). The author as a court prophet seems more probable. The text-critical problems of the texts would propose that the possibility of more than one author is not out of the question, but authorship by some court prophet or cultic prophet is preferred.

#### 6.4.8 Detail Analysis


In this section of the study a broader understanding of Psalm 110 is formed. One of the purposes being to establish a better perceptive on the use of war language and imagery on ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘footstool’ and ‘garments’ and the development of honour.<sup>132</sup> Psalm 110 is on an exegetical level one of the most difficult psalms in the Old Testament. This is mostly due to its text critical problems, especially in verse 3 of this psalm. Taking this into consideration it is clear that this psalm has been interpreted and reinterpreted through the ages, making this psalm in all probability one of the oldest psalms in the Old

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<sup>132</sup> The imagery of the ‘washbasin’ is not used in this psalm.

Testament. It is therefore according to some scholars even probable that in this process of reinterpretation that some of the verses went missing or were changed and that it would explain why this psalm is so complicated to be understood or to be seen as one complete textual entity (Anderson, 1981:767; see also Oesterley, 1939:461).

Hossfeld and Zenger (2008:195-215) explains that in the first part of verse 1, the introduction formula of this psalm, that David must not be seen as this ideal king as proclaimed in Psalms 3-41 and Psalms 51-72. It is also important to note that David must not be understood in this psalm as the historical David and king as in Psalms 101-103 (and possibly also Pss 104-106). David must rather be understood as a new David<sup>133</sup> or as a “David *redivivus*”<sup>134</sup> that is been given by God to his people to come and rebuild his people and to come and sit on God’s throne.<sup>135</sup> In this context it would be better to translate this verse as “for David.” Kidner (1979:392) is of the opinion that this psalm is written by the historical David himself, because David comes in this psalm and writes about a messianic king. In disagreement with Kidner’s opinion, Psalm 110 shows a development in Davidic theology and therefore could not be written by David himself, as a result Zenger and not Kidner’s argument is followed in this study.

Verse 1 begins with a direct quotation of divine speech by YHWH.  YHWH is almost exclusively used as a prophetic formula, usually at the end of a divine speech, sometimes in the middle. In verse 1 it is used as part of the entitling process before the divine speech (also in Zech 12:1). The speaker is probably a court or cultic prophet who points the divine speech in verse 1 towards his lord (his king) and explains the divine speech in verses 2 and 3. The quotation becomes functional and shows resemblance to the new-Assyrian prophetic tradition. In the quotation the order is given by YHWH to the lord (king) to come and sit on his right side or his ‘right hand.’ The sitting on the throne and the mentioning of the ‘feet’ and the enemies explains this sitting as a sitting on the throne of YHWH with him. This motive is seen and used in Psalm 8:7. This implies a great honour to the lord or king by

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<sup>133</sup> How the ideal king of Israel would look like (Childs, 1989:119-120).

<sup>134</sup> A “revived David” or a “*herleefde Dawid*.”

<sup>135</sup> In the Old Testament, especially in the deuteronomistic writings the king is not portrayed in a positive light, but in the Royal Psalms (Pss 2; 18; 20; 21; 45; 72; 89; 101; 110; 132 ) according to Westermann (1981:81) the king is portrayed in a more positive light.



sitting on the throne with YHWH. This was seen in the Egyptian context where the pharaoh was sitting on the lap of the Egyptian god – according to the Egyptian context.

The cosmic reign of YHWH is now shared with the king and can take part in this universal reign. This motive is seen in 1 Chronicles 28:2; Psalms 47:4; 99:5; 132:7; Isaiah 66:1 and Lamentations 2:1. In Psalm 110 the enemy can also be portrayed as the powers of chaos, those in war with YHWH. The gesture of putting the ‘feet’ on the enemies<sup>136</sup> implies the enthronement of the king and the victory and rule over the enemies by YHWH and now the king. The preposition עַר should probably be translated with “while” or “because” (Hossfeld, *et al*, 2008:195-215). The question whether the ‘footstool’ in Psalm 110:1 can be interpreted as part of war language and whether it becomes a weapon or implement of warfare is in itself an interesting question. The ‘footstool’ in Psalm 110:1 becomes an integral part of the metaphor used in this verse to describe the humiliation and dishonour of the enemies in this psalm. By using ‘footstool’ in this context, together with ‘right hand’ and ‘feet’ it becomes a lethal combination in this metaphor, and therefore it turns out to be a ‘footstool’ of war and forms part of war language. Furthermore it helps to qualify this ‘footstool’ not only as part of a metaphor that is used as war language, but also to identify it as an object and in this context qualifies to become a weapon or implement of war. Fretz (1992:893) uses the example of a butcher’s knife to explain that a simple butcher knife can become a soldier’s dagger; it all depends on the context to which the use of the implement applies. Most implements were created for some or other practical purpose, therefore an implement that is used as a weapon or as part of warfare cannot be understood outside of its context of warfare within which it is used. Fretz (1992:893) states that the “context of warfare, though, is virtually unrestricted because it encompasses military, civilian, domestic, political, religious, technological, economic and other realms of human existence, as well as factors such as

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<sup>136</sup> In the context of the imprecatory psalms Zenger (1996:9-11) asks the question how the daily life of a person in the psalms would look like? He answers that the people (the individual and the group) in the psalm it would seem was in a daily struggle or battle with enemies. Throughout the psalm the emotions of people are described with feelings of people (experiences of warfare - one of the groups in war language) who feel surrounded, threatened, trapped or shot by a gigantic army. It is therefore not strange to see emotions of hate, irritation or resistance in the psalms, and is it not strange to see a God that shows violent, destructive and vengeful acts, “once we are sensitized to the ‘omnipresence’ of enemies, enemy imagery, and fear of foes, we are no longer surprised the ‘reign of God’ Ps 145:20” (Zenger, 1996:11; see also Slabbert [2001] on the concept of enemies in the psalms).

geographical location, terrain, climate, and natural resources.” It is important to note here that, due to the fact that warfare is closely related to the way humans are living and that it forms part of human understanding, that it should be seen as an essential part of anthropology. The practical use of a ‘footstool’ is to put one’s ‘feet’ upon it, therefore the name ‘footstool.’ In Psalm 110:1 it is used to store the bodies of the kings enemies, bringing shame, humiliation and dishonour to the enemies and making sure that they are obedient to him (also part of the war language group: the experiences of warfare).<sup>137</sup> Due to the context of Psalm 110:1, it is clear that the ‘footstool’ in this text can be described as an implement of war or warfare, even maybe as a psychological weapon to bestow fear onto the kings current and future enemies (as part of the war language group: the experiences of warfare).<sup>138</sup>

In verse 2 a change of speaker can be noticed. YHWH is now being referred to in the third person although it would seem possible that there is a strong possibility that YHWH is still the one speaking in this verse. The “sceptre of your power” is the sign of strong dominion, but **מִטְּהָ** in this construction is rare, it is only in Jeremiah 48:17 and Ezekiel 19:11, 12, and 14 where it also occurs in this construction (Bratcher, *et al*, 1991:948). YHWH works with the king to establish his rule. This is accomplished by the imagery of stretching out the ‘sceptre.’ The royal authority and command is expressed with the Hebrew verb **רָדָה**, which occurs in Genesis 1:26, 28. **רָדָה** is also known from Assyria as a term for establishing royal dominion (Hossfeld, *et al*, 2008:195-215). The use of the ‘sceptre’ was also seen in the above imagery in the Egyptian and Persian contexts that shows power and rule.

Verse 3 is one of the verses that gives the most text critical problems. It is not the purpose to go into too much detail concerning text critical problems of these verses, but it is interesting

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<sup>137</sup> For a more traditional look at weapons of warfare also look at Fretz (1992); Malbran-Labat (1992) and Kelle (2008).

<sup>138</sup> The LXX version of Ps 110:1 (109:1) translates **יְהִי** with κύριος as also seen through the rest of the LXX. The tendency of the LXX to change any anthropomorphic qualities about God cannot be observed in v. 1 of this psalm. What is more interesting is that even the image of God as a warrior is not changed and is kept. It differs from the usual tendency to change this theme as seen in many of the other LXX texts. The LXX text of Ps 110 probably reflects the theology of the LXX community of a God that will change war; with the probable result that v. 1 is not changed. Thus the meaning and use of ‘right hand,’ ‘feet’ and ‘footstool’ in the LXX version of Ps 110 (109) does not change. Even more, the use of war language is kept and probably even exemplified with the changes in vv. 3 and 6.

to note that verse 3, probably in its original wording of the psalm, showed the enthronement as a procreation or birth of the king (cf. Ps 2:7<sup>139</sup>, Isa 9:4). The reading found in the Masoretic text refers to the “people” of the king and to promises to the king of a gift of miraculous regeneration from the womb of the dawn.<sup>140</sup> By reading Psalm 110 in connection with the David-triptych, namely Psalms 108-110, one can link the Song of Deborah (Judg 5:2.9) with the words “your people (also understanding your people as military personnel) are complete willingness”, by doing this, one can refer to the subjugation of the Canaanite kings. Zenger (Hossfeld, *et al*, 2008:195-215) explains that the original wording “day of your birth” has now become “day of your might”, and that “power” (חַיִל) now becomes the establishing link to Psalm 108:1 and 4 where it does refer to the military might (also war language). The viewpoint of the soldiers of YHWH is shown by the holy clothes or ‘garments’ (cf. 2 Chron 20:21). It is possible that the “holy clothes” were meant to fit the context of the throne scene.<sup>141</sup> The ‘garments’ become a metaphor for honour, as these clothes indicate a higher status. The double motive of “morning dew” and “youth,” which metaphorically comments on the vitality and ability of the newly appointed king through the help of YHWH, is shown here in verse 3. Youth and dew from the dawn correspond with one another – dew comes at the beginning of the day and youth at the beginning of life (Hossfeld, *et al*, 2008:195-215). Verse 3 has strong mythological allusions (Bratcher, *et al*, 1991:950). Both these terms refer to fertility. The dew provides the moisture which the day needs, and the youth of the king brings vitality which the nation need for a flourishing reign. According to Psalm 89:46 the youth of the king is a blessing, and removal of this is a curse (in Ps 89 עלומים, here ילדות).

<sup>139</sup> Vriezen (1977:189, 398) also makes the connection with the king, between Ps 110:3 and Ps 2:7.

<sup>140</sup> The Hebrew word Shachar (שַׁחַר) means “dawn”, “tomorrow”, and also “the morning star” (Parker, 1999:754), but it would seem that in Pss 110 and 139 it must be understood as the deity Shachar (Sutton, 2011:546-561). The story, telling about the birth of Shachar (dawn) and Shalim (dusk), they are twins, starts with the supreme god El of the Canaanite pantheon. One must take note that the gender of Shachar might create a problem. In the story of this deity’s birth one can discern that this deity is male (Gibson, 1978:28-29). The Hebrew noun Shachar is masculine. In Ps 110:3 Shachar is being personified as a female, for the offspring of Dawn’s womb is the dew. Therefore, one must be prepared to see variable gender in the deity associated with the dawn (Meier, 1992:1151). Further characteristic traits of Shachar are that she was seen as a winged goddess (Ps 139:9), she had beautiful eyelids (Job 3:9) and was the mother of the Day Star, Venus (Isa 14:12), and in a Greek myth about “dawn”, she spent her nights asleep in the ocean bed and had to be awakened by another goddess (Rogerson & McKay, 1977:44).

<sup>141</sup> In this regard see Pss 29:2 and 96:9, where the motive features in the context of the throne of YHWH.

In Psalm 110:3 the term used for youth is a result of the editors' attempt to change the text as little as possible, thus the motive of the king as rain, bring life and moisture to his people. The rain imagery can be seen in 2 Samuel 23:4 and Psalm 72:6 (Hossfeld, *et al*, 2008:195-215). The young men have a strong military context: "the army is the wonderful gift given by YHWH's vicegerent" (Allen, 2002:116). According to Allen (2002:116) the army becomes YHWH's instrument of power and help, it becomes an irresistible force.<sup>142</sup>

The fourth verse contains a new introduction to a saying of YHWH and this introduction constitutes a break with the previous section. According to Zenger (Hossfeld, *et al*, 2008:195-215) this introduction with a citation is introduced by the redaction who inserted Psalm 110 in this context. This would give a new perspective to verses 1-3, which would give verses 1-3, even a stronger connection to war and war language. These verses should now be read from the perspective of the destruction of Jerusalem; this automatically raises the question about YHWH's faithfulness. Unlike the rejection of Saul as seen in 2 Samuel 7 YHWH's love will not depart from David like it did from Saul. YHWH's love towards David is an eternal relationship. This is in contrast with what happened with Saul. YHWH is again reminded of this oath in Psalm 89. The question put in Psalm 89:50 about the position of YHWH's love is now answered here in Psalm 110:4. The answer (typically in the line of the Davidic theology) is that YHWH still supports his oath, and will substantiate this through the enthronement of a "new" David. The same fact is confirmed in Psalm 132:11.<sup>143</sup> The change

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<sup>142</sup> It has been noted that there are some text critical problems between the Hebrew (rather the Masoretic text) and the LXX versions of Ps 110 (109), most notably is v. 3 in this regard. Zenger (Hossfeld, *et al*, 2011:152) notes that there are scholars that argue that the LXX version of Ps 110 is an older tradition than the Hebrew text; this viewpoint is not followed in this thesis. One of the problems when studying Ps 110 is that some of the more important textual traditions is not available, preventing a comparative text critical investigation. Steyn (2012:21) observes in this regard that "there are no extant fragments of it that were found" in the Dead Sea Scrolls and also that this psalm is not in Codex B of the LXX witnesses. In the LXX the reading does not necessarily differ because of a different textual mode, rather because it can be read as a different vocalization of the consonants in the Hebrew. V. 3 in the LXX can be translated as (Hossfeld, *et al*, 2011:152): "With you is magnanimity/rule on the day of your power, in the glory of the sanctuary/ in radiant holiness from the womb before the daystar have I begotten you." It would seem that the LXX version of Ps 110 (109) presents a relation or reference to Ps 2:7 and that is why scholars feel the LXX version has a strong messianic understanding. V. 3 also translate "dawn" as "daystar" (Luke may also have referred to the "morning star" or "daystar" in Luke 1:78) or "morning star." By translating it as "daystar" the idea of the birth of the king from the womb of dawn is avoided.

<sup>143</sup> In this psalm the imagery of sitting, throne and 'footstool' is also used.

comes in with the reference to Melchizedek. In the post-exilic era, this new David is assigned high-priestly status and function (similar in Ps 132). But there is a difference, this new David is given a dignity which even transcends that of David (the historical David), this is because it is founded on the pre-Davidic Jerusalem cult in the time of Abraham. The time of Abraham symbolizes the birth of Israel (Gen 14). This priestly dimension is possibly meant to correct the military quality of the rest of the poem (Hossfeld, *et al*, 2008:195-215; see also Clements [1978:90] and Zimmerli [1978:91] on the theme of king and priest).<sup>144</sup>

As already stated, Psalm 110 went through a period of reinterpretation and therefore it would seem that in the original form of Psalm 110 verses 5-7 probably served as an explication of the sharing of the throne by the Zion king and YHWH's promise in verses 1-3. This "static" picture was actualised as activity in verses 5-7. The reality is that YHWH is on the 'right hand' of the king, and he is helping the king to win the battles. This imagery was seen in the Egyptian context where the god helps to shoot the arrows. In the Old Testament the "wrath" of YHWH was a way of saying that God defends his world order with power and is willing to enforce it (Hossfeld, *et al*, 2008:195-215), strong military imagery.

The world order is mentioned in verse 6. At the top is YHWH who judges among the people and he takes away the power of leaders who misuse their power to oppress and exploit their people. The powerful war metaphor of heaping the bodies and "crushing" a 'head' over a big land is used.<sup>145</sup> Since these leaders represent the forces of chaos, not only Israel but all peoples are redeemed in this way to introduce the kingdom of peace (Hossfeld, *et al*, 2008:195-215). Allen (2002:117) states that this oracle in verses 5 and 6 shows strong military implications, especially in the context of honour.

According to Zenger (Hossfeld, *et al*, 2008:195-215), YHWH is still the subject of the verbs in verse 7,<sup>146</sup> even though it is true that this image of YHWH drinking from a stream is found

<sup>144</sup> V. 4 in the LXX uses τάξις, "order" as a technical concept for the priestly organizational structure.

<sup>145</sup> In v. 6 the LXX makes the singular ראש, 'head' a plural 'heads.' Making it plural causes that the divine judgment of God now falls on many.

<sup>146</sup> It would seem that the LXX also makes YHWH (or κύριος) the subject of vv 5-7, as in the Hebrew text. These changes in the text do not change the meaning and use of v. 1, although it does seem that the structure of Ps 110 (109) in the LXX changes (Hossfeld, *et al*, 2011:152-153). In the Hebrew text there are two divine

nowhere else in the Bible.<sup>147</sup> The imagery completes the metaphoric representation of YHWH as a soldier found elsewhere in the psalm. The drinking at the end of the war symbolises that YHWH, as a soldier, does not become tired and is ready for the next battle. In terms of vitality, he resembles the heroes of Gideon (Judg 7:4-6) who did not take the time to kneel for drinking,<sup>148</sup> but scooped up water from the stream while running. The drinking from a stream and the “way” are both images associated with battle in the Old Testament. As part of war language and imagery the end of the battle is described by the metaphor. The drinking is a provocative act symbolising the dominion over the enemy, the “way” is the campaign, and the lifting of the ‘head’ is the concluding triumph. This verse therefore describes the definitive and universal triumph of YHWH over the enemy kings and the establishment of the universal rule of YHWH and the king of Zion (Hossfeld, *et al*, 2008:195-215).

In the end Psalm 110 is not only a demonstration of YHWH’s power and rule, but signifies also a time of restoration. In this Psalm the enemies is stripped of their honour and YHWH is shown as the true divine king that has the power and honour. In this process also the king’s (and his people) honour is also restored and he receives a status of renewed honour.

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speeches in the structure, in the LXX there are three, and v. 3 forms the centre divine speech. The following structure can be seen according to Zenger (Hossfeld, *et al*, 2011:152) of Ps 109:1-7 (LXX) – Structure:

| Speaker in verse: | Verse: | Indication:     |
|-------------------|--------|-----------------|
| Speaker           | 1b     |                 |
| God               | 1cde   | Divine speech 1 |
| Speaker           | 2      |                 |
| God               | 3      | Divine speech 2 |
| Speaker           | 4ab    |                 |
| God               | 4cd    | Divine speech 3 |
| Speaker           | 5-7    |                 |

<sup>147</sup> Kaiser (1980:162) makes David the subject of the verb and states that this verse would make David think about the victory Abraham had when took on the four kings of Mesopotamia (Gen 14). After this victory Abraham felt refreshed on his way home as if he had a drink from a cool river. Kraus (1993b:352) makes the king the subject of this verse.

<sup>148</sup> The drinking from the spring reminds of an anointing, 1 Kgs 1:3 (Gerstenberger, 2002:181).

## 6.5 Synthesis

In chapter 6 the primary focus was to generate an intratextual perspective of Psalms 108, 109 and 110. This was also done to form a more complete or holistic understanding of these psalms' use of 'right hand,' 'head,' 'feet,' 'sceptre (staff),' 'washbasin,' 'footstool' and 'garments.' In this chapter the interrelatedness of all textual features (syntax, poetic stratagems, structure and *genre*) on the literary level were examined. This was done by approaching the text on a synchronic and diachronic level.

Psalm 108 as a new created prayer (composed out of Ps 57 and Ps 60) seems to celebrate the Lord after, and also during, a military catastrophe. Psalm 108 is mostly understood as a lament, but also as a Psalm of thanksgiving. This is due to the fact that it was composed out of Psalm 57 and Psalm 60. It can also be understood as a "divine oracle." Psalm 108 has an altered dramaturgy that must be understood and associated with the function of this psalm as the opening for the trilogy: Psalms 108 (petition for military saving-intervention), 109 (assaults of the enemies) and 110 (fulfilment of the petition). The superscription of this psalm with its strong musical influence (vv. 1, 2 and 3) as well as its strong military motif of a leader of an army (v. 11), helps to see that the speaker of this psalm is the king. In this psalm the hymn as a petition to YHWH's universal love and fidelity (vv. 2-5 and vv. 6-7) and the reaction to a divine oracle (v. 7) plays a dominant part. In verse 7 the "I" that is represented by the king is the one that prays not for himself, but for the rescue of his nation. This petition helps Israel to see that God will help and tread down on the enemies. This provides a new perspective on the future that gives assurance and peace to Israel. The 'right hand' (v. 7) and 'head' (v. 9) becomes a metaphor for YHWH's future help and assistance in war. The 'head' also becomes a metaphor for honour and shame. The 'right hand' (v. 7), the helmet of my 'head' (v. 9), the 'sceptre' (v. 9), the 'washbasin' (v. 10), the shoe (v. 10) and the trampling on the enemy (v. 14 - the body of the enemy becoming a 'footstool'), all have a strong purpose of showing a purposeful act that is taking place. The imagery shows YHWH who will defeat the enemy and bringing dishonour to them.

The development of the war imagery from Psalm 60 to Psalm 108 was discussed. It was illustrated that the imagery of the 'right hand' kept its use and meaning for salvation, but the one against whom (the enemy) the rescue (salvation) must come, differs from Psalm 60 to Psalm 108. Thus, the imagery of the 'right hand' develops from protective imagery to that of

a demonstration of rule and power. The imagery of the ‘sceptre’ develops from a war implement to that of a demonstration of royal power and rule. The imagery of the ‘washbasin’ keeps its meaning of bringing dishonour to Moab, showing the divine warrior rule and power of it. The imagery of the sandal (shoe) keeps its meaning to bring dishonour, humiliation, domination and subjugation to the beaten enemy as a sign of victory. In Psalm 60:14 and Psalm 108:14 the imagery of the ‘head’ (that becomes the ‘footstool’) and ‘feet’ are alluded to and keep its meaning to bring dishonour to the defeated enemy and to show ones dominance and power over the enemy.

Psalm 109 is mostly understood in its use of “curses” or evil words. Therefore it can be understood as part of the “imprecatory psalms,” but it is also a judicial redress (in a religious court). Psalm 109 must be understood in terms of an individual that is defending himself against people who are (falsely) accusing him and that are planning to kill him. In its final redaction in the Book of Psalms, Psalm 109 became a prayer of the king (of David – new David), in a context of war. The psalm starts though as a typical lament of petition, with a call directed towards God. God is understood as a God of the poor and the protector of the poor. The petitioner in this psalm wants to make a public display of praising and glorifying God. The outcry “do not be silent” stresses the purpose of this psalm that YHWH must not be silent, but that he must proclaim his judgment aloud, just as the opponents as shouting out their slander aloud. YHWH is the highest authority, therefore the cry for help. The law is warped, and therefore YHWH must intervene to bring order and justice. In verses 6 and 31 the ‘right hand’ was used as a metaphor for help and assistance, although in the case of verse 6 it was for the accusers and in verse 31 for the petitioner. The ‘head’ was used in verse 25 as a metaphor to display the dishonour that involves the petitioner. The cloak (‘garment’) in verse 18 has a negative meaning of dishonour (towards the petitioner). In verse 19 the ‘garments’ (cloak and belt) becomes part of the destructive imagery, bringing dishonour (towards the petitioner). In verse 29 the ‘garments’ becomes the enemies dishonour and a symbol of the restored or renewed honour of the one praying the psalm.

In the broader understanding of Psalm 110, it was seen that Psalm 110:1 plays an important role in this psalm’s illustration of the enthronement of the new king or as a “David *redivivus*.” The new king has been given by God to his people to come and rebuild his people and to come and sit on God’s throne. In verse 1 there is a divine speech where the order is given by YHWH to the lord (king) to come and sit on his right side or his ‘right hand.’ The



sitting on the throne and the mentioning of the ‘feet’ and the enemies explains this enthronement as a sitting on the throne of YHWH with him. It was concluded that the king sits on the ‘right hand’ of YHWH not as his representative but as a “throne companion.” In verse 4 the king was proclaiming a priest of Melchizedek, the king not only becomes a “throne companion” but also a “priest.” YHWH and the king now exercise their royal rule together. In Psalm 110:1 the ‘footstool’ is used to store the bodies of the king’s enemies, bringing shame, humiliation and dishonour to the enemies and making sure that they are obedient to him. Due to the context of Psalm 110:1, it is clear that the ‘footstool’ can be described as an implement of war or warfare, even maybe as a psychological weapon to bestow fear onto the king’s current and future enemies. In verse 2 the “sceptre of your power” is the sign of strong dominion. YHWH works with the king to establish his rule. This is accomplished by the imagery of stretching out the ‘sceptre,’ showing royal authority and command. In verse 3 the viewpoint of the soldiers of YHWH is shown by the holy clothes or ‘garments.’ It is also possible that the “holy clothes” were meant to fit the context of the throne scene. The ‘garments’ also becomes a metaphor for honour, as these clothes indicate a higher status. In verse 5, YHWH is on the ‘right hand’ of the king, and he is helping the king to win the battles. In verse 6, the powerful war metaphor of heaping the bodies and “crushing” a ‘head’ over a big land is used showing strong military implications, especially in the context of honour. In verse 7, the drinking is a provocative act symbolising the dominion over the enemy, the “way” is the campaign, and the lifting of the ‘head’ is the concluding triumph. Psalm 110 becomes an illustration of YHWH’s honour and the king (and his people) renewed honour

It was seen in Psalm 108 and Psalm 109 that the “foreign policy” of the king (or the new king, the revived David) concerning military action, is clear. In Psalm 108 the “domestic policy” of the king and his duty as the protector of the poor and needy as well as his duty as defender of justice is seen. This presents a particular image of the king as it presents a royal theology that provides future hope for Israel in difficult times (war). The king who is the rescuer becomes the victim of violence and injustice and must be rescued from his enemies and accusers, therefore the petition to YHWH. Further it was concluded that the context of Psalm 110 as part of the enthronement (illustrated as a war victory) of the new king as the “throne companion” and the position of the psalm in the “Trilogy of Psalms 108-110” in the Book of Psalms, also helped to establish a context of war. The final redaction of the Book of Psalms placed Psalms 108, 109 and 110 in a triptych together, thus giving them a context of

war. It is this context at the end that gives ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ a strong context of war that expressed in these psalms war language and imagery.

## CHAPTER 7

### A TRILOGY OF WAR AND HONOUR

#### 7.1 Introduction

Chapter 7 focuses on the findings of the previous sections and applying the results to show the development of war language and imagery in connection to honour as a trilogy of war and honour. An analysis of each psalm's use of these words on war language and imagery in connection to honour will be made. The analysis made on the use of 'right hand,' 'head,' 'feet,' 'sceptre (staff),' 'washbasin,' 'footstool' and 'garments' as war language and war imagery in Psalms 108, 109 and 110 will be used to show a development on the use of war language and war imagery in connection with honour. The results of these analyses will be used to show the connection and development between Psalms 108, 109 and 110 as a trilogy, and more specifically, a trilogy of war and honour. This chapter will be concluded by taking these results and formulate the purpose of this trilogy in Book V of the Book of Psalms and its use in the New Testament contexts.

In this chapter the analysis made of Psalms 108, 109 and 110, that takes their original meaning and purpose into account, is taken into consideration, but for the purpose of the chapter the use and meaning of words (and metaphors - imagery) in these psalms would primarily be interpreted from their perspective in the final redaction of these psalms.

#### 7.2 War Language and Imagery in Psalm 108

In chapter 2 the three groups of war language and imagery was identified, namely: warriors and enemies (human or divine); experiences of warfare (individual or communal, progress from start to finish) and implements of warfare. It is important to identify one or more of these groups in Psalms 108-110 to establish the presence of war language and imagery.

In Psalm 108 the king, as a new David or David *redivivus*, was identified. The king is the representative of his group or nation. In verse 12 a reference is also made to "our armies." The presence of an enemy or opponent (vv. 8-10, 14) was also identified in Psalm 108.

YHWH as a divine warrior or soldier can be identified in this psalm. It is thus clear that war language and imagery in the group of warriors and enemies are present in this psalm. YHWH as the divine warrior was especially prominent in Psalms 57 and 60. This element is kept in Psalm 108.

In Psalm 108 we find armies, enemies, and the hope of victory and the fear of defeat (Wilcock, 2001:154). Psalm 108 must not only be understood as part of a trilogy but also as a petition for YHWH's military saving-intervention. Psalm 108 has an altered dramaturgy that must be understood and associated with the function of this psalm as the opening for the trilogy: Psalm 108 (petition for military saving-intervention), Psalm 109 (assaults of the enemies) and Psalm 110 (fulfilment of the petition). Stanza I of Psalm 108 becomes a declaration of confidence that in war God will help and therefore the poet praises YHWH (Botha, 2010:585). This declaration is not only a declaration of confidence, but it also becomes a declaration of war, as Israel is now confident that they will be victorious in war, this is confirmed in stanzas II and III.<sup>149</sup> Verses 8-10 contain the oracle, announcing the rescue of the people which consists of YHWH's declaration that the territory of Israel and its neighbours belong to the area of his dominion. Such an oracle was given to a king before a battle, promising victory. YHWH is presented as a soldier. The oracle thus invokes the image of a great king who divides his territory after the victory, assigning status and function to each area. In stanzas II and III of Psalm 108, YHWH comes to announce a military victory over the enemies of Israel and this forms the core of Psalm 108. Psalm 108 must thus be understood as a petition as well as a declaration of war. This shows that the war language and imagery group of experiences of warfare is also present in this psalm.

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<sup>149</sup> As mentioned in chapter 2 the beginning of war was started with some sort of declaration, announcement or ritual done to show the start of the war or that a war is going to take place. The declaration can be done formally or informally. The middle part of the war is when the strategic planning starts, the army is formed and the physical or metaphorical battle takes place. The last part of war is when there is victory or defeat. Victory usually goes with some sort of celebration and or dishonouring ritual towards the enemies to show their defeat, humiliation and the victorious kings' dominance over them. In ancient times the Hebrews started their wars by not making use of any formal proclamation of war, or interchanging proclamations between them and the enemy. They rather made use of a ritual where they sought after divine sanction by consulting either the Urim and Thummim (Judg 1:1; 20:2, 27, 28; 1 Sam 14:37; 23:3; 28:6; 30:8) or the acknowledgment of some prophet (1 Kgs 22:6; 2 Chron 18:5). This was further sought by the use of the Ark of the Covenant, which was the symbol of YHWH himself (1 Sam 4:4, 18; 14:18) (Unger, 1957:1162).

‘Right hand’ and ‘head’ in Psalm 108 appears in verse 7 (‘right hand’), verse 9 (‘head’) and also in verse 14 there is an allusion to the ‘head’ (that represents the whole body) or rather body that is being trampled on. In verse 7 the ‘right hand,’ becomes an action of YHWH to bring on his royal splendour.<sup>150</sup> This implies (v. 7) that he will go into action with his ‘right hand’ and save his ‘beloved’ (Burden, 1991:106; Hossfeld, *et al*, 2011:120). The ‘right hand’ (v. 7), the helmet (on the ‘head’) of my ‘head’ (v. 9), the ‘sceptre’ (v. 9), the ‘washbasin’ (v. 10), the shoe (v. 10 – ‘garments’) and the trampling on the enemy (v. 14), all have a strong purpose of showing a purposeful act that is taking place. It shows YHWH who will defeat the enemy (Botha, 2010:580-581; Pilch, *et al*, 2000:98-99). The ‘right hand’ thus becomes a purposeful action; this action implies YHWH’s assistance and help in the coming war. The context of help and assistance in war of the ‘right hand’ was seen in chapter 4, with the other ancient Near Eastern and Mediterranean contexts.

In verse 9 references to military clothing (helmet) and symbols of rule (‘sceptre’) help to indicate the presence of the group implements of war. In verse 10 the ‘washbasin’ and the sandals or shoes becomes a symbol of dishonour and humiliation. The enemies will become YHWH’s ‘washbasin’ (or even toilet) and resting place for his shoes (part of the ‘garments’). The imagery of the throwing down of the shoes associates with the imagery in verse 14 of being trampled on. The treading down on the enemies in verse 14 can also be seen as part of the implements of war. The ‘feet’ becomes a weapon of not only destroying the enemies, but also to bring them in dishonour (honour and shame), showing YHWH’s rule and domination over these enemies and establishing their defeat and His rule over them. The bodies of the enemies being trampled on become a metaphorical ‘footstool’ for YHWH. Verse 14 contains an emphatic confession of trust in YHWH: with the help of God they (the king and his group) will bring about military feats. YHWH, stepping on the enemies is the only hope, only YHWH can help them to be victorious.

Verses 8-10 contain the oracle, announcing the rescue of the people which consists of YHWH’s declaration that the territory of Israel and its neighbours belong to the area of his dominion. Such an oracle was given to a king before a battle, promising victory. YHWH is

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<sup>150</sup> According to Tucker (2014b:187), in “Pss 108 and 110, the metaphor of the ‘right hand’ is employed in order to signal the routing of the enemies by YHWH. In Ps 118, the psalmist returns to such language not once, but three times (vv. 15b, 16a, 16b) confirming that the locus of power rest with YHWH and YHWH alone”

presented as a soldier. The oracle thus invokes the image of a great king who divides his territory after the victory, assigning status and function to each area. The war clothing ('helmet') and royal ('sceptre') in verse 9 confirms power and rule (Botha 2010:589).<sup>151</sup> Ephraim and Judah become the places from which his royal office is exercised. Ephraim that is to be the "helmet of his head" becomes imagery for the place from which he will fend off all enemy attacks. Judah will be the "sceptre" that shows rule and that will be used to strike down the enemy. This is the future plan for a new political dispensation when YHWH will be king. Verses 11-14 describe how this can happen (Hossfeld, *et al*, 2011:120). As already stated above in verse 14 an emphatic confession of trust in YHWH can be seen. With the help of God they (the king and his group) will bring about military feats. YHWH, stepping on the enemies is the only hope, only YHWH can help them to be victorious. In a context of honour and shame; the stepping on the enemies shows dominance and defeat. The one doing the trampling receives honour and the one being trampled on loses honour.

In summary, Psalm 108 becomes a petition for assistance and declaration of war. The 'right hand' becomes a metaphor for help and assistance in the upcoming war. The 'head' becomes a metaphor for rule and dominance (v. 9) and a symbol of defeat, domination and dishonour for the enemies and a symbol of honour for YHWH (and his king) in verse 14. The 'washbasin' and shoes (v. 10) strengthen the imagery of the enemy's defeat and dishonouring. In the context of honour and shame - the upcoming battle and the imagery of the 'right hand' and 'head' - the upcoming battle can be seen as a challenge of honour.

### 7.3 War Language and Imagery in Psalm 109

In Psalm 109 the groups of war language and imagery can be identified. Psalm 109 represents a juridical process (originally). There are a petitioner (the accused or defender) and the opponents (the accusers). In its final redaction as part of the trilogy Psalms 108, 109 and 110, the king (representing the group or nation) can be identified as the petitioner or accused and the enemies of the king become the accusers in this psalm. The judicial process becomes a representation of the war between the king (and his people) and his enemies. In the context of

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<sup>151</sup> The groups of war language and imagery - warrior and enemies, experiences of warfare, implements of warfare – are evident here.

war language and imagery in the group warriors and enemies; the king and the enemies can be identified.

Psalm 109 represents a court case that is in process, it is already in course, petitions and accusations have been made (see the detail analysis of Ps 109 in chapter 6). In its final redaction this psalm now represents the actual or metaphorical assaults on the enemies.<sup>152</sup> In the experiences of warfare this is now the actual or metaphorical battle. In chapter 2 it was evident that to acquire someone's honour a challenge needed to be made and a response was needed (Ps 108). In the first stage the challenge was made through the use of some form of action whether through the use of words, a symbol (body language) or both (Ps 108). The second stage was the perception of this message by both the one being challenged and the public (Ps 109, the battle). The third stage was the reaction of the person on the receiving end (Ps 109) and the evaluation of the reaction by the public (Ps 110). The challenge was then claimed to enter the space of another.

In Psalm 109 curses are one of the predominant forms of attack. Although physical shame was the most prominent way to shame a person, to torment the victim even further with mockery, gloating, and malicious glee was common. This verbal abuse is important to the ancient Near Eastern and Mediterranean person because "a word is dynamic, creating what it names" (Ford, 2000:46). The defeated were sometimes also cursed by the victor. The curse was seen as a withdrawal of divine vitality and strength (Ford, 2000:46; cf. Wright, 2009:433-473). As shown in chapter 6, in verse 3 the petitioner wants to make clear that the accusations have no ground and that they are purely made to bring him in dishonour and to annihilate (defeat – honour and shame) him. The imagery in these verses indicates a strong emotional experience (experiences of warfare – war language and imagery) by the petitioner. The open "mouth" brings to mind the imagery of a wild beast that has the intent to devour its prey or enemies. These words of the opponents are literally words that are waging a war of destruction (honour and shame) against the petitioner (the king). In Psalm 109 the curses (can be seen as implements of warfare) are used to torment and shame the king, therefore help and assistance was needed in the battle. This help and assistance was given by YHWH.

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<sup>152</sup> As mentioned in chapter 2 the battle was announced by trumpet or rams horn, usually by the priest (Num 10:9; 2 Chron 13:12), this was done to receive God's blessing in the war (Grosheide, 1955:364). In the battle (the middle of the stage) different strategies were used, for example: sending of spies, foray, siege and ambush (Balchin, 1962:1316).

The ‘right hand’ becomes a metaphor of help and assistance in Psalm 109. In verse 6 the ‘right hand’ is a metaphor for help and assistance, but not for the king and not by YHWH. It is used as a metaphor to show help and assistance for the opponents (the enemies), when they call upon another witness (the wicked). The psalmist uses the person on the ‘right hand’ in verse 6 as the place for the accuser (as a witness for the accuser), but in verse 31 the ‘right hand’ becomes the place of the one that must help (YHWH). The ‘right hand’ becomes a judicial act, to help establish whether a person is guilty or innocent. In verse 6 the ‘right hand’ brings judgment and in verse 31 the ‘right hand’ brings help and salvation. The ‘right hand’ becomes a metaphor for help and assistance.

In chapter 3 it was seen that the ‘head’ was perceived as the most important physical part of a person and the seat of all human intelligence. The ‘head’ was used to represent humankind self (men and woman) and that the ‘head’ was seen as the whole body. Therefore if the ‘head’ was shamed the whole body was shamed. In verse 25 the accusations against the petitioner grieves him so much that he becomes a shadow of the man he was, therefore when they see him they shake their ‘heads.’ The king is in trouble, the battle situation is dire. His (the nations) honour is at stake. The metaphor of the “shaking heads” shows that if the king does not receive help and assistance he is going to lose his honour. Therefore the central plea for YHWH’s help and assistance in war. In verse 27 the ‘hand’ as metaphor is used again, but not the ‘right hand.’ The hand becomes a metaphor for YHWH’s direct intervention, power and as a demonstration of his power (the destruction of enemies and nations and bringing them to their ‘feet’ before YHWH). The hand in verse 27 becomes a demonstration of power. This hand of power becomes only a reality when YHWH helps and assists with his ‘right hand’ (v. 31). Only YHWH can restore honour to the king and win the battle.

In verses 18 and 19 the cloak (‘garment’) has a negative meaning of dishonour. The curses of the enemies becomes implements of warfare. This attack is further expressed in the imagery of the ‘garments’ in verse 18-19. The (false) accusations made against the petitioner in verse 19 shows that the desired result is the destruction and annihilation of the petitioner. The curse must weigh heavy on him like his clothes (cloak and girdle or belt).<sup>153</sup> It should bind (enclose) him, that he himself will be the cause of his destruction. The ‘garments’ becomes

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<sup>153</sup> Part of the warrior’s battle ‘garments.’



part of the destructive imagery, bringing dishonour. In verse 29 the imagery of the ‘garments’ is reversed when it is applied towards the enemies. This shows that the battle has taken a turn. In the first part of Psalm 109 it is the enemy that has the upper hand. The imagery of the ‘right hand’ (v. 6), ‘head’ (v. 25) and ‘garments’ (vv. 18-19) indicates at first that it is the enemy that is winning this battle. Then the imagery of the ‘garments’ (v. 29) and the ‘right hand’ (v. 31) are used again. This time imagery indicates that the battle has turned in favour of the king (petitioner). The king that was brought in dishonour now observes how his honour is now being restored. This restored honour is seen in the final imagery of Psalm 110.

In summary, the trilogy (Pss 108, 109 and 110) presents Psalm 109 as the actual or metaphorical battle it becomes the assault on the enemies.<sup>154</sup> In chapter 6 it was seen that Psalm 109 is a constant fight for honour. The king fights in the battle to keep his honour and the enemies (opponents) try to remove his honour. The ‘right hand’ becomes a metaphor of help and assistance in Psalm 109, although in verse 6 the ‘right hand’ is a metaphor for help and assistance for the opponents (enemies) and in verse 31 for the king (the accuser). The metaphor of the “shaking heads” shows that if the king does not receive help and assistance he is going to lose his honour. Therefore the central plea for YHWH’s help and assistance in war (‘right hand’ in v. 31). In verse 27 the hand as metaphor is used again, but not the ‘right hand.’ The hand becomes a metaphor for YHWH’s direct intervention, power and as a demonstration of his power. This hand of power becomes only a reality when YHWH helps and assists with his ‘right hand’ (v. 31). This imagery is supported by the imagery of the ‘garments’ in verses 18-19 that at first brings dishonour to the king and brings honour to the king in verse 29. Only YHWH can restore honour to the king and win the battle (as seen in Ps 110).

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<sup>154</sup> According to Tucker (2014a:78) Ps 109 in “its *Sitz im Leben* had nothing to do with exile, but when placed in the midst of two psalms related to foreign power, vv. 8-13 might have functioned as something of a double entendre, alluding back to the devastation experienced at the hands of another empire.”

#### 7.4 War Language and Imagery in Psalm 110

The three groups of war language and imagery can be identified in Psalm 110. In Psalm 110:1 both the warrior and the enemies are introduced. The conception of a divine warrior<sup>155</sup> in the pre-monarchy poetry of Israel was formulated in the literature of Israel's royal court and temple during Israel's monarchy period. This concept of a divine war became one of the prominent themes in the religious ideology that links the tribal period and the monarchy or kingdom period. This can be seen especially in the psalms where they were written to honour the rule of God and the Davidic king, usually on the mountain of Zion. It is in these psalms that the imagery of the divine warrior becomes clear.<sup>156</sup> The divine warrior in these psalms usually conquers the primordial chaos and is shown as the king that makes sure that there are no enemies, whether natural or historical, that threatens Israel's safety or wellbeing. One of the characteristics of these psalms is the connection that is made between the divine warrior and the royal institution of Jerusalem, specifically the king. The Davidic king becomes the royal commander and the human representative of the divine warrior. Mount Zion becomes the new sanctuary for the divine warrior.<sup>157</sup>

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<sup>155</sup> To associate with the divine warrior the king also receives divine legitimation to the monarchic institutions (Fretz, 1992:878). In the post-monarchic period after Jerusalem was destroyed and Israel did not have its own independent ancient Near Eastern state with its own government and its own political institutions, the concept of the divine warrior also changed. The development could especially be seen in a new literary genre, the apocalyptic vision. The fact that Israel now did not have its own state or its own military, made that the concept of the divine warfare was no longer considered to be part of a historical battle that happened between armies, but that "the appearance of the divine warrior was understood as an attack by heavenly forces which would destroy existing political institutions oppressing God's faithful people and establish an enduring divine government without precedent" (Fretz, 1992:879). The victory of this battle is rather attributed to the divine warrior. Human participation is renounced; it would seem that God takes over the role and function of the human king. The theology surrounding war has changed; YHWH as divine warrior is now God that has power of war and thus also has the power to destroy war, he is not only a God that practices war. The question of a political liberator for Israel has also been put on the table during this time. In Ps 110:1 the new king becomes YHWH's "throne companion" and throughout the psalm YHWH defeats the enemies of the king, showing the presence of the theme "warriors and enemies" and the presence of war language.

<sup>156</sup> Pss 2; 18; 24; 46; 48; 76; 89; 97; 110; 132; 144.

<sup>157</sup> In a previous study (Sutton, 2011) the importance of the use and the description on how to understand the vertical and horizontal orientation of the ancient Near Eastern worldview (this is a theoretical reconstruction of the cosmos) that must be taken into consideration with specific regard to the spatial orientation was explained. The following conclusions in this regard must be noted (Sutton, 2011:555-558): "The vertical can be seen in

The group of experiences of warfare (individual or communal, progress from start to finish) is present in Psalm 110. This group of war imagery focused on the experiences of individuals and communities. War, like every narrative<sup>158</sup> or happening, has a beginning, middle and end (Ryken, 1974:33). These experiences include different types of battle situations, the stages of the war (including the declaration of war, the war itself and the victory or defeat) the realities of triumph and defeat and also the communal practices in and theological reflections upon the conflict (Kelle, 2008:831). At the end of the war someone was victorious or defeated. If Israel should win, like most other nations there were reasonable amounts of cruelty exhibited. The victor often proved unmerciful. They would put kings and leaders to death and enslave prisoners (1 Kgs 20:30) (Ross, 1960:549). The bodies of the one's killed in war were plundered (1 Sam 31:8; 1 Macc 8:27) (Unger, 1957:1163) as seen for example in the above imagery in the Babylonian context (chapter 4). Psalm 110 uses war imagery to show the enthronement of the new king as the "throne companion" and priest of and also with YHWH. The strong use of 'right hand' and 'head' as a way to show and bring honour to the victorious king and to bring shame to one's enemies, illustrates this group of war language as an experience of warfare. The experience of humiliation through the trampling or sitting of one's 'feet' on the necks of the enemies, showed in war illustrates total dominance, power and rule of the victorious king (in Ps 110, also of YHWH). As with Psalm 108 the trampling on the

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three parts: heaven, earth and the underworld, as shown in Exodus 20:4. Heaven (above) is seen as the traditional home of YHWH (or the realm of the gods). In that realm YHWH is already present. To go up was to enter heaven. Earth is the home of the humans. Earth is in the centre of the horizontal sphere. Above, below and around this, lies the cosmic ocean. The heaven is supported by the huge mountains at the "ends of the earth" (Isa 41:5), which form the extreme of the circular horizon (Job 26:10). When God is in battle with Chaos, God churns up the sea to its very depths, the foundations of the mountains and the earth are laid bare (Ps 18:7, 15). The boundary between light and darkness is at the extreme horizon of the mountains which form the foundations of the heavens..... In the centre, where the horizontal and vertical cross, lies the cosmic centre of the universe, which is seen as a mountain. On this mountain is the temple of God (for Israel this would be the temple in Jerusalem). This is as already mentioned above the meeting point between God and humans. To be in the temple is to be in direct or immediate presence and contact with God, as if to be in heaven. To be at the far end of the east, west or in the Sheol will mean that one is out of the presence of God. This helps to understand the importance of the image that is used in Ps 139:7-12. God is present in all the realms. He is present everywhere, not only in heaven, but also in the Sheol and at the ends of the earth where the sun rises in the east and sets in the west. Even the image of YHWH's 'right-hand' shows this, as it symbolises the presence and the far reaching capability of YHWH."

<sup>158</sup> For a further discussion on biblical narratives and how they function, the works of Ryken (1974), Vriezen and Van der Woude (1980) can be consulted.

‘heads’ and bodies (becoming a ‘footstool’) becomes an implement of war as the ‘feet’ becomes a weapon or instrument of war.

The ‘right hand’ in Psalm 110 has two dominant metaphorical meanings: In Psalm 110:1 it means “throne companion” and in verse 5 it means “help and assistance.”

Firstly, in Psalm 110:1 the lord (or king) who shares a throne with YHWH and who sits at the ‘right hand’ or right side of YHWH, shares in a specific sort of honour (also seen in Ps 45:9) (Blaiklock, 1977:79).<sup>159</sup> There is a specific kind of authority that goes along with this honour. The king was the representative of YHWH in the world, and now he sits with YHWH on the throne. This shows that a shift in authority has taken place. In this context it is not difficult to see why this text has been used as a Messianic text and why this new status of the king was associated with the Jewish Messiah (Weiser, 1982:693). The ‘right hand’ shows power, authority and honour. However the question must be asked: Does the imagery of the ‘right hand’ only mean that the new king shares the throne as a representative of YHWH?

The image of the new king is important to take note of. The writer of this text, as already stated probably a court or cultic prophet, knows the cultic background of a newly appointed king. This sort of imagery can be seen in texts like Psalm 2. In the ancient Near East when a mighty old king died, it would cause uproar in the nation and the surrounding nations. If there were any nations that were bound to that king as slaves due to war, this would be the opportunity to seek freedom. A new king would be seen as an opportunity to become free. It would be one of the first tasks of the new king to prevent any rebellion that may arise, from those nations, princes and enemy kings to substantiate and to show them his authority as the newly appointed power in the kingdom (Weiser, 1982:109). In Psalm 110:1 this demonstration of power by a newly appointed king is part of the social background that must be taken into consideration, it forms part of a military struggle to show dominance and power. Part of this display of new power and authority is to show the enemy what has and what will happen to them in and after battle if they dare to take on the new king (this was seen in the Egyptian context [chapter 4], with Nubians and the Asiatics, already placed beneath the future pharaoh’s ‘feet’ as a ‘footstool.’ He is already represented in advance as

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<sup>159</sup> Wyatt (2001:207) argues that the king who shares the throne of YHWH must be understood in the sense that this king has now received godly status. He uses this argument to support Heb 1:13.

the mighty king whose ‘footstool’ [literally the enemies] shows conquered and defeated enemies where the new pharaoh sits on his throne). According to Anderson (1981:768), the metaphor of the ‘footstool’ that is filled with enemies, was used specifically in war to show the victorious king’s ‘feet’ upon the defeated necks of all his enemies and those who opposed him (also seen in Josh 10:24).<sup>160</sup>

Allen (2002:114-115) makes the point that the focus must not only fall on the new king, but rather on who the real king is, namely YHWH. YHWH is the real and true king and the new king is only a representative for YHWH.<sup>161</sup> This means that YHWH is the real old king of Jerusalem and that he is the highest king of Melchizedek. It is the view of this study that YHWH must be understood as the real king and this is confirmed in the last verse of Psalm 110, as seen above in the explanation of verse 7. Allen’s view that the new king is only a representative of YHWH is not followed. In this psalm there is a progression that takes place. Where the king is usually seen as the representative of YHWH on earth, Psalm 110:1 moves towards a new understanding of authority that is being transferred to the new king. It is for this purpose that the imagery is used of the ‘right hand’ and the new king that sits on the ‘right hand’/side of YHWH on his throne. Brueggemann (1997:606) also makes this point and add that this imagery also appear to reconfirm YHWH’s promise as the lord, patron and defender of Israel.<sup>162</sup> This is also the view of Zenger (Hossfeld, *et al*, 2011:145) that Psalm 110 must not only be understood as part of a “real” enthronement in the royal palace, but that it should rather be understood as a “throne community” with YHWH. The psalm is divided in two divine speeches; part 1 is verses 1-3 where the first strophe (vv. 1-3) sketches the image of the new king on the throne next to YHWH, a place of honour. This was seen above in the imagery discussed in the Egyptian context (chapter 4) where the pharaoh sits on the lap of the

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<sup>160</sup> According to Anderson (1981:678), there are examples where *Marduk* stood on the corps of *Tiamat*. The ‘footstool’ becomes an extension of the king’s ‘feet’ to show his dominance and power over these nations. Anthropologically speaking the physical ‘feet’ of the king causes literally pain and suffering to his enemy. In the Babylonian context the image of the king standing on the enemy shows the conquering of the enemy and show dominion and victory (Lay, 1982:332). This literally and metaphorically shows military domination, power and rule.

<sup>161</sup> Von Rad (1973:218-219) makes the point that the new king is only a representative for YHWH, but that this new king has got an open door to YHWH, without any restrictions whatsoever.

<sup>162</sup> To sit on the ‘right hand’ of God suggest a universal rule, according to Von Rad (1973:373).

Egyptian god and his enemies is placed as a ‘footstool’ at his ‘feet.’<sup>163</sup> The enemies of the king in Psalm 110:1 are placed before him as a ‘footstool.’ That the king holds the ‘sceptre’ or staff (Ps 110:2) is seen in the Persian context (chapter 4), where King Darius holds his ‘sceptre,’ which is the symbol of his office and rule. The throne is surrounded by people or his military force (Ps 110:3) that stands before his glory as his servants (also seen in Ps 29 where the sons of God stand before him). The ‘right hand’ and sitting on YHWH throne becomes a metaphor for the handing over of power to the king. The king is no longer only the representative, but a “throne companion.” This concept can be seen in the above imagery in the Egyptian context (chapter 4), where Ramses II as pharaoh is in “throne community” with the three main gods of Egypt, namely *Re*, *Amun* and *Ptah*. The use of “Zion” (Ps 110:2) evokes the temple and the throne of YHWH that also stands there.<sup>164</sup> By proclaiming the king in the second strophe (vv. 4-7) as a priest of Melchizedek (reminding of the primeval time when the kingship was founded in Jerusalem and this also explains a priestly kingship), the king not only becomes a “throne companion” but also a “priest.” YHWH and the king now exercise their royal rule together. This is seen in Psalm 110 when the enemies or enemy kings are destroyed and dominated, chaos is subdued and defeated. In both parts of the psalm YHWH comes and defeats the kings’ enemies, the king is elected as the “throne companion” and “priest.” The post-exilic dating of this psalm helps to understand the development in the theology about the king that has taken place here in Psalm 110, from an original understanding of King David as representative of YHWH to the Davidic kings that followed as representatives to the new “David *redivivus*” that has now become a “throne companion” and “priest.”

The second use of ‘right hand’ in Psalm 110 is in verse 5. As already stated, Psalm 110 went through a period of reinterpretation and therefore it would seem that in the original form of Psalm 110 verses 5-7 probably served as an explication of the sharing of the throne by the Zion king and YHWH’s promise in verses 1-3. This “static” picture was actualised as activity in verses 5-7. The reality is that YHWH is on the ‘right hand’ of the king, and he is helping

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<sup>163</sup> Zenger (Hossfeld, *et al*, 2005:205) is of the opinion that the Egyptian imagery used in Ps 110, shows that the imagery used is a lot older than realized and that it shows that it was already a familiar image in the Ancient world which the writer of the Ps 110 incorporated into the psalm (Hossfeld, *et al*, 2005:205).

<sup>164</sup> The temple is the meeting point between God and humans (Prinsloo, 2013:10). If one was in the temple, especially in the most holiest part of the temple one would be in direct or immediate presence and contact with God, as if to be in heaven (Wyatt, 2001:40).

the king to win the battles. This imagery was seen in the Egyptian context (chapter 4) where the god helps to shoot the arrows. In the Old Testament the “wrath” of YHWH was a way of saying that God defends his world order with power and is willing to enforce it (Hossfeld, *et al*, 2008:195-215), strong military imagery. As with Psalm 108 and Psalm 109 the ‘right hand’ means ‘help’ and ‘assistance’ in war. In Psalm 110 YHWH (and the king) already won, they are victorious. God helped and assisted the king. This becomes clear with the imagery associated with the ‘head.’

As with the imagery in Psalm 110:1 that showed the rule and dominance of the king with his ‘feet’ on the ‘footstool’ that contains the bodies of the enemies verse 6 also shows YHWH’s rule and dominance over the defeated enemies. The enemies are shamed and YHWH (and the king) are honoured (receives honour). The world order is mentioned. At the top is YHWH who judges among the people and he takes away the power of leaders who misuse their power to oppress and exploit their people. The powerful war metaphor of heaping the bodies and “crushing” a ‘head’ over a big land is used. Since these leaders represent the forces of chaos, not only Israel but all people are redeemed in this way to introduce the kingdom of peace (Hossfeld, *et al*, 2008:195-215). In verse 7 the imagery of the ‘head’ is used again, but this time instead of shame, defeat and dominance for the enemies the imagery shows dominance, rule, power and honour for YHWH (and his king). As was seen in chapter 6, YHWH is still the subject of the verbs in verse 7, even though it is true that this image of YHWH drinking from a stream is found nowhere else in the Bible. The imagery completes the metaphoric representation of YHWH as a soldier found elsewhere in the psalm. The drinking at the end of the war symbolises that YHWH, as a soldier, does not become tired and is ready for the next battle. In terms of vitality, he resembles the heroes of Gideon (Judg 7:4-6) who did not take the time to kneel for drinking, but scooped up water from the stream while running. Drinking from a stream and the “way” are both images associated with battle in the Old Testament, as part of war language and imagery the end of the battle is described by the metaphor. The drinking is a provocative act symbolising the dominion over the enemy, the “way” is the campaign, and the lifting of the ‘head’ is the concluding triumph. This verse therefore describes the definitive and universal triumph of YHWH over the enemy kings and the establishment of the universal rule of YHWH and the king of Zion (Hossfeld, *et al*, 2008:195-215). In this process YHWH’ honour is shown and the restored or renewed honour of the king and his people are demonstrated.

The ‘garments’ in verse 3 becomes a metaphor for restoration as the “holy clothes” restores the honour (renewed honour) of the king’s army. The garments become a further demonstration of the rule and power of the king in this process.

Psalm 110 becomes a victory celebration after war and the fulfilment of the petition made in Psalm 108. The ‘right hand’ firstly becomes a metaphor for the king who now becomes not only the representative, but also a throne companion and priest (v. 1). Secondly in verse 5, as with Psalm 108 and Psalm 109 the ‘right hand’ is a metaphor for YHWH’s help and assistance in war (although this time it shows that YHWH did help). In verse 1 the ‘footstool’ and ‘feet’ is used to bring further dishonour and humiliation towards the enemies and confirming the honour of YHWH and the king. The ‘sceptre’ in verse 2 is a demonstration of YHWH and the king’s royal rule and dominance. This is further illustrated through the imagery with the ‘garments’ that shows bestowed and renewed honour to YHWH’s people. The ‘head’ becomes a metaphor for rule and dominance (vv. 1, 5) and a symbol of defeat, domination and dishonour for the enemies and a symbol of honour for YHWH (and his king) in verses 1 and 6. In verse 7 the ‘head’ becomes a metaphor for the honour of YHWH as he is triumphant in battle and the lifting of the ‘head’ shows that he is not tired and ready for the next battle. In the context of honour and shame - the battle won (victory celebrations) and the imagery of the ‘right hand’ and ‘head’ – shows that YHWH (and the king) won the challenge of honour (the evaluation of honour) by defeating and dominating the enemy and therefore gained honour. Psalm 110 does not only become an expression of honour for YHWH, but renewed honour for the king and his people.

## **7.5 A Trilogy of War and Renewed Honour**

From the previous sections of this chapter it is evident that all three groups (warriors and enemies; experiences of warfare; and implements of warfare) of war language and imagery is present in Psalms 108, 109 and 110. It was seen that Psalm 108 becomes the petition for military saving-intervention, Psalm 109 becomes the assaults on the enemies and Psalm 110 becomes the fulfilment of the petition made in Psalm 108. In truth it is no longer the king that wages the wars, but YHWH.



Through the use and application of the previous chapters' findings, the importance of 'right hand,' 'head,' 'feet,' 'sceptre (staff),' 'washbasin,' 'footstool' and 'garments' as war language and imagery could be established. In this process a clear development of the language and imagery from Psalms 108-110 in a context of war and honour was seen, connecting these psalms as a trilogy, and more specifically, a trilogy of war and renewed honour. These findings can be summarized in the following table:

| <b>A trilogy of war and renewed honour: Psalms 108-110</b> |  |   |  |
|--|--|---|--|
| <b>The development of the war language and imagery</b>     |  |   |  |
|  | <b>Psalm 108</b>   | <b>Psalm 109</b>  | <b>Psalm 110</b>   |
| <b>War</b>   | Declaration of war.  | Battle or assaults on the enemies.  | Result: Victory and celebration (YHWH and the king).   |
| <b>Honour and Shame</b>                                    | Challenge: Petition.   | Challenge – action and perception: Battle.  | Evaluation: Victory, YHWH restored honour and the king (and his people) gained renewed honour.   |
| <b>War language and imagery: 'Right hand'</b>              | Help and assistance in the upcoming battle (for the king by YHWH) (v. 7).                            | Help and assistance in battle, also a demonstration of power (for the king by YHWH) (vv. 6, 27, 31).    | King becomes the throne companion and priest (v. 1) – A new position of honour (renewed honour). Help and assistance (by YHWH) in battle that led to victory (v. 5). |
| <b>War language and imagery: 'Head'</b>                    | Metaphor for rule and dominance (v. 9) and also a symbol of defeat, domination and dishonour for the | The "shaking heads" shows that if the king does not receive help and assistance he is going to lose his | Metaphor for rule and dominance and also a symbol of defeat, domination and dishonour for the  |

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|--|---|-----------------|---|
|  | enemies and a symbol of honour (challenge for honour, v. 14) for YHWH (and his king).   | honour (v. 25). | enemies and a symbol of honour for YHWH (and his king) (vv. 1, 5).<br>Metaphor for the honour of YHWH as he is triumphant in battle and the lifting of the 'head' shows that he is not tired (v. 7).                                |
| <b>War language and imagery: 'Feet'</b>            | Metaphor for rule and dominance (alluded to in v. 14) and also a symbol of defeat, domination and dishonour for the enemies and a symbol of honour (challenge for honour, v. 14) for YHWH (and his king).   | None.           | Metaphor for rule and dominance (v. 1 and alluded to in v. 6) and also a symbol of defeat, domination and dishonour for the enemies and a symbol of honour for YHWH (and his king).   |
| <b>War language and imagery: 'Sceptre' (staff)</b> | The royal 'sceptre' (or commander's rod or staff – v. 9) confirms power and rule. Judah will be the 'sceptre' that shows rule and that will be used to strike down the enemy. Also in implement of warfare. | None.           | The 'sceptre' is a sign of strong dominion. YHWH works with the king to establish his rule. This is accomplished by the imagery of stretching out the 'sceptre,' showing royal authority and command. Develops from an implement of |

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|--|--|---|--|
|  |  |   | warfare to show the rule dominance of the king.  |
| <b>War language and imagery: 'Footstool'</b> | Metaphor for rule and dominance (alluded to in v. 14) and also a symbol of defeat, domination and dishonour for the enemies and a symbol of honour (challenge for honour) for YHWH (and his king).               | None.   | The metaphor of the 'footstool' (v. 1 and alluded to in v. 6) that is filled with enemies is used to show the victorious king's 'feet' upon the defeated necks of all his enemies and those who opposed him. It brings dishonour to the enemies and honour to the victorious king. |
| <b>War language and imagery: 'Washbasin'</b> | (v. 10) A metaphor for the 'washbasin' where the divine warrior washes himself after battle, a possible euphemism for the place which the warrior uses as a toilet after the battle. – a dishonourable position. | None.   | None.  |
| <b>War language and imagery: 'Garments'</b>  | (v. 10) Edom becomes a metaphor for the place where the divine warrior throws his battle shoes. It can be seen as a sign of  | The imagery of the 'garments' (clothes and the girdle) in verses 18-19 at first brings dishonour to the king and is reversed later in | The 'garments' (v. 3) becomes a metaphor for restoration as the "holy clothes" restores the honour (renewed honour) of the king's  |

|  |   |   |              |
|--|---|---|--------------|
|  | <p>humiliation, domination and subjugation to throw down one's shoes, becoming a symbol of a conqueror that puts his foot on a beaten foe as a sign of victory.</p> | <p>verse 29 when it brings honour to the king and dishonour to the enemies.</p> | <p>army.</p> |
|--|---|---|--------------|

## 7.6 Psalms 108-110 in Book V of the Book of Psalms

Psalms 108, 109 and 110 form a trilogy in the Book of Psalms; they became part of this trilogy only after a long process of redaction. The Book of Psalms is the end product of a complex and long literary history that comes and reflects on the use of these psalms in the worship rites of the post-exilic temple (West, 1981:439), although not all of them reflect this. The redaction of the Book of Psalms was probably completed around 325-250 B.C.E. (Gottwald, 1987:525). Today most scholars agree that the Book of Psalms can be divided into five parts that reflect a homology between psalms and also the five books of the *Torah* (see also on this subject Zenger [2010]). Each one of these five parts in the Book of Psalms is marked by summary refrains or colophons (Gottwald, 1987:526). Gunkel (1998) comes and identify the following *genres* for the Book of Psalms: hymns; individual laments; individual thanksgiving songs; communal laments; royal psalms; communal thanksgiving songs; songs of pilgrimage; blessing and curses; wisdom poetry; liturgies and mixed types. Gottwald (1987:526) puts these *genres* into four types or modes of speech: ‘lamenting and entreating *genres*’; ‘praising and thanking *genres*’; ‘performing and enacting *genres*’ and fourthly ‘instructing and meditating *genres*.’

Many psalms can be put together into smaller groups due to the redaction of the psalm because of: themes; similar headings; the way God is addressed; similar wording or expressions used (Eybers, 1978:24-25). One of these smaller groups that have been identified in this study is the trilogy of Psalms 108-110 as part of a “David triptych” in the Book of Psalms. Zenger (Hossfeld, *et al*, 2011:116) argues that Psalm 108 was deliberately conceived

to form part of the composition of the “David triptych” of Psalms 108-110. According to him one must understand Psalm 108 and Psalm 110 as a set that should be viewed in relation to one another. Both these psalms have a temple scene (Ps 108, the oracle is spoken “in the sanctuary” and in Ps 110 from YHWH’s throne that is in the sanctuary/palace of YHWH) (Hossfeld, *et al*, 2011:152). Both these psalms make use of divine speeches and use the theme of “YHWH’s war against Israel’s enemies in cooperation with the (Davidic) king.” A military-saving intervention by YHWH is pleaded in Psalm 108 and this petition is answered in Psalm 110. Psalm 109 that is in the middle of these two psalms “laments the assault of the enemies from which YHWH must rescue the praying ‘I’ so that it can fulfill its royal function” (Hossfeld, *et al*, 2011:116). The final redaction of the Book of Psalms placed Psalms 108, 109 and 110 in a triptych together, thus giving them a context of war.

The question that must be answered now is what is the place and function of this trilogy of war and renewed honour in Book V of the Book of Psalms? To answer this question firstly, the connection between Psalm 107 and the trilogy is established. Secondly the importance of the Davidic superscriptions in connection with its function is discussed, whereafter one can interpret the trilogies function in Book V and shows its place in the structure of Book V as part of its function (as a literary composition).

### 7.6.1 Psalm 107 as an Introduction

According to Kraus (1993b:326-327; cf. Dahood, 2011:107), Psalm 107 is an introduction to a number of individual thanksgivings.<sup>165</sup> In this thesis the preferred interpretation is rather to understand Psalm 107 as an introduction to thanksgiving collections or groups than individual thanksgivings. It is obvious that there is a close connection to Psalm 106. Book IV (Pss 90-106) of the Psalms reflects the time and theology of the exile. Psalm 107 becomes the transition between the time of the exile and just after the exile. Psalm 107 starts with a celebration of God’s redemption and celebrates the return of the Israelites from exile. Two central themes in this Psalm is the steadfast love of YHWH and to give thanks (Ps 108:4 also begins with the “give thanks”). Therefore Psalm 107 almost becomes a summary of Book IV

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<sup>165</sup> According to Tucker (2014b:183) Ps 107 is “a song of thanksgiving, celebrating deliverance, the psalmist carefully constructs the identity of the returned exiles in light of their experience at the hands of oppressive power. Allusions to foes, enemy nations, and imperial power appear repeatedly in the remainder of the book.”

and servers as an inspiration or calling to Israel to restoration after the exile. Psalms 107, 118 and 136 also share an introductory יהוה-exhortation, which forms a structural unit between Psalms 107-136 (cf. Keck, 1996:1121; Goulder, 1998:129; Harman, 2011:773; Hossfeld, *et al*, 2011:2, 110).

Psalms 108 (originally Ps 57 and Ps 60), 109 and 110, each had an original meaning and purpose and that this purpose and meaning was adapted for the final redaction of the fifth book of the Psalms as part of a trilogy. According to Zenger (Hossfeld, *et al*, 2011:3) the David trilogy “was placed after Psalm 107 by this temple-singer redaction in order to present the vision of the restoration of Israel according to the model of the return of the Davidic ‘foundational era.’ The recollection of the ‘historical’ David and the territorial expansion of his kingdom (Ps 108), but also the defeat of the enemies through YHWH’s intervention (Ps 110), here stylizes him as the prototypical figure of hope in the post-exilic period..... When the redaction attributes to David Psalm 109, the prayer of one who is ‘poor and needy’ (Ps 109:22), this reduction in power becomes especially obvious” (cf. Allen, 2002:79 on Ps 107 as a calling to restoration for Israel).

### 7.6.2 Davidic Superscriptions

In Chapter 6 it was indicated that Psalms 108-110 all have Davidic superscriptions. Already in chapter 1 it was stated, as one of the main links between these three psalms (cf. Schnocks, 2014:53, 58). It has been observed that the Davidic superscriptions do not indicate Davidic authorship (Gerstenberger, 2001:253; cf. Delitzsch, 1973:173) and that it is not an indication that it recalls a specific historical event in the life of David.

In chapter 6 it was shown that the Davidic superscription in Psalm 108 uses the superscription as a way to incorporate Psalm 108 in the trilogy of Psalms 108, 109 and 110 by making David a foundation figure for the Davidic dynasty and restoration of that kingdom and establish the theme of hope in the triptych.<sup>166</sup> The Davidic superscription in Psalm 109

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<sup>166</sup> The translator(s) of the LXX appear to be promoting a theme of hope, trials, and ultimate triumph of all of those who accept and live the wisdom of the Torah. This wisdom is exemplified in the figure of David. This Torah-centric understanding of the Psalter was typical in the second Temple period and its interpretation of the

binds it with Psalm 108 and Psalm 110 as it makes it a prayer of the king (of David – new David). In Psalm 110 it was explained that David must not be seen as this ideal king as proclaimed in Psalms 3-41 and Psalms 51-72. David must rather be understood as a new David or as a “David *redivivus*” that is been given by God to his people to rebuild his people and to come and sit on God’s throne. Psalms 108-110 shows a development in Davidic theology as it shows that this theology is now used to help in a time of restoration to give hope. Psalm 107 indicates that the time of rescue, restoration and renewal has come. This is then supported by the use of the Davidic superscriptions to remind the nation of a time in history when the kingdom was strong, expanding and thrived. Now is the time for restoration, renewal and the hope that this “history” is possible again. Nancy deClaissé-Walford (1997:97) advocates that Psalm 107 presents wisdom elements. These wisdom elements are observed in Psalm 107 when the psalmist reminds that YHWH is the one that can provide and protect the Israelites that returned from exile. She then asks who the wise one in Psalm 107:43 is. She concludes that the redactors of Book V used the Davidic Psalms to suggest that the answer to that question would be “David, as the ideal king of ancient Israel.” This point is especially made with the placing of Psalms 108-110 after Psalm 107. This deduction of deClaissé-Walford (1997:97) provides a further connection between Psalm 107 and Psalms 108-110 and also the importance of the Davidic superscription in Psalms 108-110 as a theme for restoration.

### 7.6.3 Renewed Honour in Book V of the Book of Psalms

In chapter 1 it was shown that Allen (2002:79-80) interprets Psalms 108-110 in an eschatological context where based on the perception that David represents an eschatological voice, the purpose being the salvation in the future for Israel from her enemies. Hossfeld and Zenger (2011:3) explained that Psalms 108-110 was placed after Psalm 107 to show the dream of an Israel that has been restored according to the model of the Davidic “foundational era” (Hossfeld, *et al*, 2011:3; cf. Zenger, 1998). Both these interpretations are constructed on the thought of something that needs to happen in the future for Israel, on the one hand the salvation and on the other the hope of restoration. Above it was shown that Psalm 107 serves as an inspiration or calling to Israel to restoration after the exile. The Davidic superscriptions

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TaNak (The Hebrew Bible). David would then be seen as having a reputation in the LXX as a Torah-observant prophet of God.

of Psalms 108-110 confirm this cry for restoration by reminding the nation of the time past and giving them hope for the future.

The question is how it is done? How does one present hope to a nation that has just come out of a situation of humiliation and defeat? Psalms 108-110 do not only present the nation with a future of hope and restoration, it already starts the process of restoration. How is this done? By presenting a literary composition that restores their identity and honour. In chapter two it was explained that one of the core social values of the ancient Near East was honour and shame. It was indicated that Israel's claim to honour was their special relationship with YHWH. A national defeat was seen as God leaving the nation, bringing shame over Israel. One of the most important elements playing a role in honour and shame is one's identity. An honourable person's claim to honour was proof of his or her special relationship with God. If awful things would happen (being defeated in war and then being further ashamed by being taken into exile), it would be proof of the lack of a relationship with God. Psalms 108-110 illustrated YHWH's salvation and power over the enemies in war. In this process the king, representing the nation, status and honour is renewed. Indicating that the relationship between YHWH and his people are restored, giving them their identity as "the people of God." The first process of restoration for the nation is to reconfirm their identity and honour in YHWH and as the "people of YHWH." This is why Psalms 108-110 can be presented in Book V of the Psalms as: "A trilogy of war and renewed honour."

In the following psalms of Book V this process of salvation, restoration and renewal is taken further in: Psalms 111-112 (Twin psalms - praise and demonstrating a way of living in a time of restoration); Psalms 113-118 (Egyptian Hallel - celebrating the rescue from war, exile and death, showing the foundation for hope); Psalm 119 (Torah psalm - indicating a way of living and enclosing the Hallel psalms with Pss 111-112 that show torah elements); Psalms 120-134 (Pilgrimage psalms – tied with the previous section it builds on the theological and historical dimensions); Psalms 135-136 (Twin psalms – enclosing the first section with Ps 107); Psalm 137 (Introduction to the next section); Psalms 138-145 (The fifth Davidic composition – a continuation of the Zion theology and shaping the five parts of the Torah in the Book of Psalms) and Psalms 146-150 (Closing composition – Incorporating with Ps 107 Book V into the rest of the Book of Psalms)



#### 7.6.4 Structural Analysis

In 7.6.3 the purpose and place of Psalms 108-110 in Book V were discussed. A structural analysis of Book V provides a holistic view on the purpose and place of the literary composition, Psalms 108-110. The following structure analysis can be made of Book V in the Book of Psalms:

Psalms:

Book I: Psalms 1-41

Book II: Psalms 42-72

Book III: Psalms 73-89

Book IV: Psalms 90-106

Book V: Psalms 107-150:

107-136: Great thanksgiving liturgy (rescue, restoration and renewal)

107: Introduction psalm

108-110: The trilogy of war and renewed honour

111-112: The twin psalms

113-118: Pesach Hallel (Egyptian Hallel)

113-114: Hallelujah acclamations

115-118: Thanksgiving for salvation

119: Torah psalm

120-134: Pilgrim Psalter

135-136: The twin psalms

137-150: Davidic composition and closing

137: Introduction psalm

138-145: The fifth Davidic composition

146-150: Closing composition

#### 7.7 Psalms 108-110 in the New Testament Contexts

Psalms 108-110 is not only important for its use in the psalms, but also the individual psalms of the trilogy is quoted and alluded to numerous times in the New Testament. Therefore to form a more complete understanding on the use of this trilogy and the development of the

theme of war and honour the following observations of its use in the New Testament are made:

According to *Novum Testamentum Graece*, twenty seventh edition (NA27), Psalm 108 is not used or alluded to in the New Testament. In the NA27 it is shown that Psalm 109:8 is used (or alluded to) in: Acts 1:20 (Aland, *et al*, 2001:789). In the NA27 it is shown that Psalm 109:12 is used (or alluded to) in: Hebrews 10:28 (Aland, *et al*, 2001:789). In the NA27 it is shown that Psalm 109:16 is used (or alluded to) in: Acts 2:37 (Aland, *et al*, 2001:789). In the NA27 it is shown that Psalm 109:25 is used (or alluded to) in: Matthew 27:39; Marc 15:29 (Aland, *et al*, 2001:789).<sup>167</sup> In the NA27 it is shown that Psalm 109:28 is used (or alluded to) in: 1 Corinthians 4:12 (Aland, *et al*, 2001:789). In the NA27 it is shown that Psalm 110:1<sup>168</sup> is used (or alluded to) in: Matthew 22:44; 26:64, Mark 12:36; 14:62; 16:19, Luke 20:42; 22:69, Acts 2:34, Romans 8:34, 1 Corinthians 15:25, Ephesians 1:20, Colossians 3:1, Hebrews 1:3; 1:13; 8:1; 10:12 (Aland, *et al*, 2001:789). A further allusion to Psalm 110:1 can be found in Hebrews 12:2. Of all of these quotations only Matthew 22:44, Mark 12:36, Luke 20:42, Acts 2:34 and Hebrews 1:13 are full quotations of Psalm 110:1. In the NA27 it is shown that Psalm 110:4 is used (or alluded to) in: Romans 11:29; Hebrews 5:6, 10; 6:20; 7:3, 11, 15, 17, 21 (Aland, *et al*, 2001:789). In the NA27 it is shown that Psalm 110:5 is used (or alluded to) in: Romans 5:2 (Aland, *et al*, 2001:789). Weiser (1982:693) states that it is understandable why the New Testament reinterprets Psalm 110, because it “was made easier by the fact that it is precisely the fundamental religious ideas of the psalm themselves with their theocentric tendency and their universal outlook which carry with them the possibility of turning humankind’s thoughts beyond purely earthly and historical events to the things that will come to pass at the end of history.”

What follows is a discussion on the use of Psalm 110 in the New Testament:

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<sup>167</sup> The quotation of Ps 109:25 must be noted. The imagery of the shaking ‘head’ as an illustration of showing dishonour and humiliating Jesus further on the cross. The context of humiliation and dishonour is kept from Ps 109:25 to that of Matt 27:39 and Mark 15:29 (France, 2002:646-647).

<sup>168</sup> Ps 110:1 is also quoted in 1 Clem 36:5 (The translation by Van der Watt and Tolmie [2005:709] of this v. in 1 Clem 36:5 reads: “En weer het hy vir Hom gesê: Sit hier aan my regterkant tot Ek vir Jou `n voetstoel gemaak het van jou vyande”) and the Epistle of Barnabas 12:10 (Waltke, *et al*, 2010:484).

As it is Psalm 110 that indicates the final understanding and development of the trilogy Psalms 108-110, only the use and application of Psalm 110 in the New Testament will be looked at as representing the trilogy's theology of renewed honour in a context of war. In the table below a comparison is made with Psalm 110:1 in the Hebrew text and LXX text (Ps 109:1) and with Greek texts (NA27) in the New Testament, where a full quotation of the verse is found. From this table it is clear that the first part that serves as the introduction to the quotation in the New Testament texts is where the most notable differences are, as well as in Matthew 22:43-44 and Mark 12:36, the Greek word used for 'footstool' differs from the other quotations and the word used in the LXX.<sup>169</sup>

| <b>Psalm 110:1 (BHS)</b> | <b>Psalm 109:1 (LXX)</b> | <b>Matthew 22:43-44 (NA27)</b>  | <b>Mark 12:36 (NA27)</b>                                 | <b>Luke 20:42-43 (NA27)</b>                        | <b>Acts 2:34-35 (NA27)</b>  | <b>Hebrews 1:13 (NA27)</b>                         |
|--------------------------|--------------------------|---|--|--|---|--|
|                          |                          | λέγει<br>αὐτοῖς·<br>πῶς οὖν<br>Δαυὶδ ἐν<br>πνεύματι<br>καλεῖ<br>αὐτὸν<br>κύριον<br>λέγων· | αὐτὸς<br>Δαυὶδ<br>εἶπεν ἐν<br>τῷ<br>πνεύματι<br>τῷ ἁγίῳ· | αὐτὸς γὰρ<br>Δαυὶδ<br>λέγει ἐν<br>βίβλῳ<br>ψαλμῶν· | οὐ γὰρ<br>Δαυὶδ<br>ἀνέβη εἰς<br>τοὺς<br>οὐρανοὺς,<br>λέγει δὲ<br>αὐτός· | πρὸς τίνα<br>δὲ τῶν<br>ἀγγέλων<br>εἶρηκέν<br>ποτε· |
| לְדָוִד                  | τῷ Δαυιδ                 |   |  |  |   |  |
| מְזִמּוֹר                | ψαλμός                   |   |  |  |   |  |
| נֵאֵם                    | εἶπεν                    | εἶπεν   | εἶπεν  | εἶπεν  | εἶπεν   |  |
| יְהוָה                   | ὁ κύριος                 | κύριος  | κύριος   | κύριος   | [ὁ] κύριος  |  |
| לְאֲדָנָי                | τῷ κυρίῳ<br>μου          | τῷ κυρίῳ<br>μου   | τῷ κυρίῳ<br>μου  | τῷ κυρίῳ<br>μου                                    | τῷ κυρίῳ<br>μου   |  |

<sup>169</sup> According to Steyn (2012:20), this difference in the wording used for 'footstool' is probably because of a conflation between Ps 110:1 and Ps 8:7 in Mark 12:36 (which the writer of Matt 22:44 also quoted).

|             |                  |                  |                  |                  |                  |                  |
|-------------|------------------|------------------|------------------|------------------|------------------|------------------|
| ב           | κάθου            | κάθου            | κάθου            | κάθου            | κάθου            | κάθου            |
| לְיַמֵּינִי | ἐκ δεξιῶν μου    | ἐκ δεξιῶν μου    | · ἐκ δεξιῶν μου  | ἐκ δεξιῶν μου    | ἐκ δεξιῶν μου    | ἐκ δεξιῶν μου    |
| עַד-אַשִׁית | ἕως ἄν θῶ        | ἕως ἄν θῶ        | ἕως ἄν θῶ        | ἕως ἄν θῶ        | ἕως ἄν θῶ        | ἕως ἄν θῶ        |
| אִי־בִיךָ   | τοὺς ἐχθρούς σου | τοὺς ἐχθρούς σου | τοὺς ἐχθρούς σου | τοὺς ἐχθρούς σου | τοὺς ἐχθρούς σου | τοὺς ἐχθρούς σου |
| הַרְם       | ὑποπόδιον        | ὑποκάτω          | ὑποκάτω          | ὑποπόδιον        | ὑποπόδιον        | ὑποπόδιον        |
| לְרַגְלֵיךָ | τῶν ποδῶν σου    | τῶν ποδῶν σου;   | τῶν ποδῶν σου.   | τῶν ποδῶν σου.   | τῶν ποδῶν σου.   | τῶν ποδῶν σου;   |

### 7.7.1 Context of the Synoptic Gospels and Acts

If it was the view and theology of the Jewish communities who wrote the LXX that the understanding of war has changed and that YHWH must be understood as a god who has power of war and thus also has the power to destroy war, it seems logical that this is also the theology that was connected to a messiah who is a military liberator who will destroy war and bring peace, a messianic warrior, in the New Testament. The people in the New Testament believed this to mean a military liberator who will free them from the oppression of the Roman Empire. Jesus' teaching to his disciples in Luke 6:28, 35 bears some witness to this theology, not the concept of a military liberator, when he teaches them that they should love their enemies, thereby destroying the normal concept of war that you must hate and destroy your enemies. This is clear when the writer of Acts 10:36 (also the writer of the Gospel of Luke), explains the message of the gospel in the early church as a "gospel of peace." Thus the question is whether 'right hand,' 'feet' and 'footstool' in Psalm 110:1 keeps its meaning and use of war language and renewed honour in its use in the Synoptic Gospels and Acts or whether a development in the use and meaning of these words has taken place in this context.

It was shown above that in the NA27 Psalm 110:1 is used (or alluded to) in the Synoptic Gospels and Acts in: Matthew 22:44; 26:64, Mark 12:36; 14:62; 16:19, Luke 20:42; 22:69 and Acts 2:34. Of these quotations only Matthew 22:44, Mark 12:36, Luke 20:42 and Acts

2:34 are full quotations of Psalm 110:1. Of these full quotations only Luke 20:42 and Acts 2:34 resemble the exact wording for ‘right hand,’ ‘feet’ and ‘footstool’ as used in the LXX translation of Psalm 110.

In Matthew 22:44,<sup>170</sup> Mark 12:36<sup>171</sup> and Luke 20:41-44<sup>172</sup> the context presented, is Jesus asking if the messiah is the son of David or a descendant of David, thus what is the people’s understanding of the messiah (Doble, 2004:87). Only the text in Luke 20:41-44 will be discussed to form a conclusion on the context of these three texts. According to Nolland (1993:973-974) the previous rebuttal of the Sadducees in Luke 20:27-40 is now balanced by the criticism of the messianic understanding of other groups, including the leadership groups with whom Jesus is in contention. In Luke 20:41-44 Jesus comes and challenges the restricted view of the groups present, by trying to open a new understanding of the purposes of God and the present working of God. The question that Jesus asks is not the problem, but the answer is more difficult and scholars differ on the matter. The general understanding of the messiah was that he would be a descendant of David. The problem was that this view limited the capability of people to see “the vision of what God would achieve in the days of the messiah and their understanding of the role of the messiah himself” (Nolland, 1993:974).<sup>173</sup> The Lukan version of Jesus necessarily wants to change the understanding that the messiah is a descendant of David, but wants to change the understanding of how people thought about the messiah.

When Jesus uses Psalm 110:1 in Luke 20:42-43 the function/role of the messiah is described and draws the attention to the phenomenon of King David speaking<sup>174</sup> of another as his royal

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<sup>170</sup> This context is confirmed in the Gospel of Matthew by: Albright and Mann (1971:273-275); Hendriksen (1976:810-811); Schweizer (1982:426-427); Van Bruggen (1990:392-394); Davies and Allison (1997:252-255) and Luz (2005:89-90).

<sup>171</sup> This context is confirmed in the Gospel of Mark by: Lenski (1964:545-550); Anderson (1976:284-285); Bolkestein (1977:280-281) and Hendrikson (1999:500-501).

<sup>172</sup> This context is confirmed in the Gospel of Luke by: Plummer (1898:472-473); Geldenhuys (1983:515-517); Fitzmeyer (1985:1309-1314) and Van Bruggen (1996:358).

<sup>173</sup> It is interesting to note that because the early Church (and Christians) used Ps 110:1 to show that this text reflects on the messiah, also like the rabbis did, but then also associated it with Jesus, the rabbis in apparent reaction stopped to use Ps 110:1 to refer to the messiah until 250 C.E. (Putnam, 1997:470).

<sup>174</sup> The traditional understanding of Ps 110 in the New Testament was that it was written by David, in Luke 20:41-44 Jesus follows this line of interpretation.

lord. It was stated above that the ‘right hand’ and sitting on YHWH’s throne in Psalm 110:1 becomes a metaphor for the handing over of power to the king. Childs (1989:119-120) puts it that the Psalter used mythopoetic hymns of the ancient Near East in the Royal Psalms, specifically Psalms 72 and 110, to show the ideal king of Israel. This was done because David’s rule had become a type of God’s reign, and this mythopoetic language was applied to show the reigning monarch as the emissary of God’s righteous rule. By doing this the psalmist was confessing his hope in God’s rule which one day would be ushered by God’s anointed, giving a messianic hope. The king was no longer only the representative of YHWH, but became the “throne companion” of YHWH. YHWH and the king now exercise their royal rule together. Thus in Psalm 110 the enemies or enemy kings are destroyed and dominated, chaos is subdued and defeated (war language) and the king is elected as the “throne companion” and “priest” of YHWH. When Psalm 110:1 is used in Luke 20:42-43, it is used to show that Jesus is the messiah and throughout the gospels it becomes clear that Jesus’ function as messiah was not bound to the image of a regular human liberator who is going to free his people from the military dominance of the Roman Empire. By using the imagery of Psalm 110:1, Jesus is not only becoming a representative of God, but is becoming the “throne companion” of God. He is ruling with God. The true meaning of Psalm 110:1 as God’s “throne companion” is now attributed to Jesus. Jesus becomes now the new king and messiah, it now becomes the time of the “throne companion.” Although Psalm 110:1 does not keep its war language and imagery it does keep its renewed honour, which is now applied to Jesus Christ in the Gospels.

The question must be asked whether ‘right hand,’ ‘feet’ and ‘footstool’ loses their definition of war language in their use in Luke 20:42-43? According to Hobbs (1995:259) war language is not the dominant language in the New Testament. The use of war language in the New Testament and in particular the Gospels can usually be found as an implied metaphor.<sup>175</sup>

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<sup>175</sup> Hobbs (1995:266) makes an excellent point when he explains that a metaphor must not be understood outside of the realm of social and cultural values. According to him metaphors serve as indicators of social values and specifically of the group. For him they are a means of self-definition that reflect the social and cultural values of the traditional Mediterranean society. These war metaphors, in a social context, according to him mostly reflects aspects of a person’s behaviour and demeanour as well as boundary control and heroic suffering.

According to Levey (1974:11, 65) the definition and the role of the messiah in the Targumim<sup>176</sup> is as a military liberator and that it seems that Jesus took the role and the myths surrounding the messiah around him. The difference, it would seem, is that Jesus' war was not against humankind, but against the demonic powers and death. Jesus freed countless people from the slavery of demonic powers. In the gospels these battles against the demonic powers would seem to be victories against the devil and his kingdom. Also Jesus came and defeated death, the day he died on the cross and raised three days later. This all can be viewed as a military victory and part of war language.

In chapter two war language was described in three groups of war language: the implements of warfare, warriors and enemies (human or divine) and thirdly the experiences of warfare (individual or communal, progress from start to finish). All three these groups were seen as present in Psalm 110:1. When Jesus uses Psalm 110:1 he quotes the entire section of the metaphor including the images of 'right hand,' 'feet' and 'footstool.' The question then is by quoting the entire section does Jesus also incorporate the full military meaning of the metaphor? Again the 'footstool' can be seen as part of an implement of warfare as the metaphor still describes the humiliation and dishonour of the enemies. A further component of war language is the use and introduction of warriors and enemies, whether they are human or divine. In Psalm 110:1 both the warrior and the enemies were introduced and this theme is still present in the quotation in Luke 20:42-43. In Psalm 110:1 the new king becomes YHWH's "throne companion" and throughout the psalm YHWH defeats the enemies of the king, showing the presence of the theme "warriors and enemies" and the presence of war language. Now in Luke 20:42-43 this theme of the "throne companion" is still present, but the context of war is not present in Matthew 22:44, Mark 12:36 and Luke 20:41-44. The third group of war language is the experiences of warfare. It was said that this group of war imagery focuses on the experiences of individuals and communities and that these experiences include different types of battle situations, the stages of the war the realities of triumph and defeat and also the communal practices in and theological reflections upon the conflict (Kelle, 2008:831). Psalm 110:1 can be interpreted as an announcement or declaration of war. In Luke 20:42-43 Jesus (although not explicitly stated) takes on the role of the

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<sup>176</sup> There are fourteen manuscripts of the Psalm Targum, dating from the seventh to the ninth centuries. It is also interesting to note that the Pentateuch and Prophets sections of the TaNaK have official Targums, Onkelos and Johanthan, but that the Talmud has no official Targum to the Ketubim because this section of the TaNaK foretold the date of when the Messiah` is coming (Waltke, *et al*, 2010:33).

messiah. Although it refers to the role of the messiah it must not be understood in the social context of a military liberator, who came to free his people from the Roman Empire as part of a historical battle that will happen between armies, according to its context Matthew 22:44, Mark 12:36 and Luke 20:41-44 ask the question as to who the messiah is. Thus only the theme of the “throne companion” is found. ‘Right hand,’ ‘feet’ and ‘footstool’ in Matthew 22:44, Mark 12:36 and Luke 20:41-44 is used to describe the messiah and his role of “throne companion.” Although some of the groups of war can be observed in Matthew 22:44, Mark 12:36 and Luke 20:41-44, the use of Psalm 110:1 in these texts does not reflect a context of war and thus loses its war language use, but it does still reflect a context of honour.<sup>177</sup>

Psalm 110:1 is used or rather alluded to in the Synoptic Gospels also in Matthew 26:64; Mark 14:62 and Luke 22:69. In these three texts a development takes place in the use of Psalm 110:1. In these texts the context is no longer the question of David, but whether Jesus sees himself as the Christ (the Messiah), who is the son of God (Hagner, 1995:799-800; Evans, 2001:450; Nolland, 1993:1110). It is used to describe the exaltation of the Messiah (Jesus is confirmed here as the Messiah) and the coming of power to the Messiah who is going to sit on the ‘right hand’ of God. In these three texts ‘right hand’ is used again to describe the honour and power associated with the one sitting on the ‘right hand’ of God as the “throne

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<sup>177</sup> If the metaphor was explained only as a metaphor of war language without taking the context into consideration one could interpret the use of ‘footstool,’ ‘feet’ and ‘right hand’ as follow: The ‘footstool’ can be seen as part of an implement of warfare that describes the humiliation and dishonour of the enemies of the messiah. The use and introduction of warriors and enemies in Luke 20:42-43 will show that the messiah has enemies that must be defeated and by using Ps 110:1 it is stated that there are enemies. The messiah becomes the warrior (or king) who must defeat these enemies. The third group of war language is the experiences of warfare (individual or communal, progress from start to finish). It was seen that Ps 110:1 can also be interpreted as an announcement or declaration of war. In Luke 20:42-43 Jesus (although not explicitly stated) takes on the role of the messiah. Although it refers to the role of the messiah it must not be understood in the social context of a military liberator that came to free his people from the Roman Empire as part of a historical battle that will happen between armies. Rather it must be considered in the concept of divine warfare as the “throne companion” of God that has power of war and thus also has the power to destroy war. Jesus battle it would seem was to save humankind and to destroy or defeat the demonic powers and death (Acts 2:25-36; cf. at Luke 19:12). By acclaiming this role Jesus uses Ps 110:1 to announce (declare) his battle and role as messiah. It must be stated that although this interpretation does sound interesting and does reflect the three groups of war language it does not reflect the context of Luke 20:41-44 and would imply a wrongful use of this metaphor and its interpretation.



companion.” ‘Right hand’ keeps its context of renewed honour, but its war language use and context can no longer be seen.

Mark 16:19 shows a further use of Psalm 110:1 (Evans, 2001:549). In this verse again the ‘right hand’ is used. A further development has taken place here: in Mark 12:36 the text of Psalm 110:1 was used to answer the question on the understanding of David and the Messiah in Psalm 110; in Mark 14:62 it is used as answer by Jesus to confirm that he is the Messiah and that he will sit on the ‘right hand’ of God; now in Mark 16:19 the ‘right hand’ in Psalm 110:1 is used to confirm the previous two verses in Mark as Jesus now sits on the ‘right hand’ of God as the “throne companion” in heaven. The ‘right hand’ keeps a position of honour, but loses its war language use and context. A further development can be noted here concerning the anthropomorphic use of ‘right hand.’ Until now the ‘right hand’ served as anthropomorphic description of the ‘right hand’ of God. Although ‘feet’ and ‘footstool’ is not used in this text, it can be noted that these images of ‘right hand,’ ‘feet’ and ‘footstool’ that were imbued on the king and became an anthropological description of the king, now imbued on the messianic figure who was seen by the people as a normal military liberator, while in fact he has become more, rather a military hero for the world, its people and the cosmos, making him more than a normal human being, now he is seen in heaven as the son of God. In the definition at the beginning of this study for anthropomorphism (chapter 3, footnote 38) it became clear that these attributes must not only be understood as part of a description of human nature (anthropology), but that these attributes can also be given to a nonhuman that included in its definition not only a god, but also a hero, mythical figures or creatures and or physical objects. Now in heaven as the son of God sitting with him on the throne these attributes are not only an anthropological description of Jesus, but also become an anthropomorphic description of Jesus.

In Acts 2:34 a full quotation of Psalm 110:1 is found. Here in Acts the messianic interpretation of the text, specifically its application to Jesus as Christ (the Jewish Messiah) and lord (the Romans also used lord to describe the Roman emperor who was called the son of god) are presupposed (Munck, 1981:18; Conzelmann, 1987b:21; Ellingworth, 1993:130-131; Barrett, 1994:150-151). The quotation is used here again to confirm the supremacy of Jesus by virtue of his exaltation to the ‘right hand’ of God as the “throne companion.” ‘Right hand,’ ‘feet’ and ‘footstool’ keeps its interpretation of honour, but loses its war language use and context.

### 7.7.2 Context of the Letters of Paul

According to NA27 Psalm 110:1 is alluded to in: Romans 8:34, 1 Corinthians 15:25, Ephesians 1:20 and Colossians 3:1. One should not overlook that Paul's literature provides the earliest example of how Psalm 110:1 was used in the New Testament. Romans 8:31-39 serves as the concluding remarks of the bigger section Romans 3:21-8:30. According to Malina and Pilch (2006:262) this passage deals with "the new revelation of the God of Israel presently available to Israelites, as underscored by their reconciliation with God, the Roman Jesus group's own liberation, and their expression of the Spirit. This passage serves as the conclusion as it comes and describes Paul's understanding of the role of God in this process. Paul shows that with God for us, who can be against us and that God will "not refuse us anything that is needed for our salvation" (Käsemann, 1980:248). In Romans 8:34 Paul comes and argues that God even sent his son Jesus Christ who had to die and who was also raised and is sitting now at the 'right hand' of God, who is interceding for us. The quotation of Psalm 110:1 is alluded to show where Jesus is sitting now and from where he is interceding. The 'right hand' is used here by Paul to show the exaltation of Jesus as "throne companion" and his role as the "throne companion." This role can be understood in the context of the priest as it was the High priest who was the intercessor for the people (Heb 7:25) (Cranfield, 1975:439; Käsemann, 1980:248; Murray, 1984:329).<sup>178</sup> In the beginning of this passage Paul argues that it is God who is "for us." As "throne companion" Jesus now takes on this role and he is the one "for us." In this text the 'right hand' does not reflect in this text a context of war or war language, but the position of honour that is associated with the sitting at the 'right hand.' This text may also imply that the adoptive children of God (those who has taken Jesus Christ as savior) will also be glorified to sit one day at the 'right hand' of God. This may be according to Romans 8:30, that to be glorified the same way as Christ is to sit at the 'right hand' of God.

In Romans 2:5 there is an allusion to Psalm 110:5. The association is made with the "wrath" of God. Paul comes in this verse and indicates the pious interlocutor is in fact busy to store up the wrath of good and not the intended treasures in heaven. The reason is because the interlocutor's confidence is situated in the wrong place. This allusion to Psalm 110:5 does not

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<sup>178</sup> The theme of "throne companion" and priest in Ps 110 can thus be observed.

reflect the war language and honour theme of the Psalm (cf. Cranfield, 1982:145-146; Dunn, 1988:91-92).

1 Corinthians 15:25<sup>179</sup> falls in the section of 1 Corinthians 15:23-28 that can be described as an argument for the resurrection in the Apocalyptic order. An apocalyptic battle takes place where Jesus will come in the end and hand over the kingdom to God the Father after he has destroyed all dominion, authority and power. Verse 25 says that Jesus must reign until he has put all his enemies under his ‘feet’ and verse 26 adds that the last enemy that is destroyed is death. According to Conzelmann (1987a:270) Paul refashions the Jewish notion of the Messiah in “such a way to make it means to the presentation of his own eschatological intention, the distinction between present and future. He takes over from the scheme the notion that death is not annihilated until the end of the messianic kingdom. But he transposes this kingdom into the present.” This must not only be understood eschatologically, but it also shows a strong Christological interpretation (Orr, *et al*, 1976:329). In chapter two war language was described in three groups of war language: the implements of warfare, warriors and enemies (human or divine) and thirdly the experiences of warfare (individual or communal, progress from start to finish).<sup>180</sup> Here in 1 Corinthians 15:25-27 a cosmic battle can be seen, a context of war (Malina, *et al*, 2006:125-126; Craig, 1953:237-239). Although ‘right hand’ and ‘footstool’ are not explicitly stated here, it has already been noted that the theme of the ‘right hand’ (as part of the exaltation metaphor for Jesus as “throne companion” and priest) can be observed in Paul’s literature (Rom 8:34). In the other contexts, especially in the Egyptian and Babylonian contexts (chapter 4), it was observed that the bodies of the enemies became the ‘footstool’; here in 1 Corinthians this same observation can be made. In verse 25 the ‘feet’ becomes the weapon that tramples placing the enemies beneath the ‘feet.’ In this action the ‘feet’ becomes a metaphorical weapon and becomes thus an implement of war. The group of warriors and enemies can be observed in verses 25-27. Who these enemies are is a different question. In the context of Mesopotamia, Syria and Phoenicia the same imagery was seen in the context of the gods, illustrating this cosmic battle between the gods and their enemies. Verse 26 states that the last enemy will be death. Steyn (2012:23) makes here the connotation with *Thanatos* (the personification of death in Greek mythology). What is clear is that the group of warriors and enemies is present in this text. The last group of

<sup>179</sup> Paul alludes to Ps 110:1 in 1 Cor 15:25 and Ps 8:7 in 1 Cor 15:27. Ps 110:1 and Ps 8:7 can probably be connected to a pre-Pauline tradition that has a strong messianic interpretation of these psalms (Steyn, 2012:20).

<sup>180</sup> Only one of these groups has to be present to establish war language.

experiences of warfare is also present in the subjection of the enemies, showing that Jesus is victorious. Thus here in 1 Corinthians 15:25 a context of war is presented as well as war language. This shows that in the early literature of Paul, Psalm 110:1 kept its war language context and presents Jesus with honour as the victor and the one that dominates his enemies under his ‘feet.’

Ephesians 1:20 and Colossians 3:1 represent a later development in Paul’s literature where there are arguments that it was not written by Paul (Malina, *et al*, 2006:1). In these letters only allusions to Psalm 110:1 are found. In these texts only ‘right hand’ is found and is used to illustrate Jesus that has been exalted and sits on the ‘right hand’ of God as “throne companion.” In these texts ‘right hand’ does not reflect in the texts a context of war or war language, thus showing a later development in the literature of Paul. These texts reflect the position of honour that is bestowed on Jesus as the one sitting on the ‘right hand’ of God.

### 7.7.3 Context of Hebrews

In Hebrews, Psalm 110 verses 1 and 4 are quoted and alluded to numerous times. A full quotation of Psalm 110:1 can be found in Hebrews 1:13 and allusions to this verse can be found in Hebrews 1:3; 8:1; 10:12-13 and 12:2. Psalm 110:4 is partly quoted or alluded to in Romans 11:29; Hebrews 5:6, 10; 6:20; 7:3, 11, 15, 17, 21.

Hebrews 1:3 is the first text in Hebrews that refers to Psalm 110:1, but it is not a direct quotation of this verse. This section forms part of the introduction of Hebrews, verses 1-4. The use of Psalm 110 here in Hebrews 1:3 serves as a key to the structural development of the book of Hebrews (O’Brian, 2010:59). In Hebrews it can be observed that sin and that what causes sin, must be understood in cultic terms. The purifying act of sin by Jesus can be seen as a new order in the relation between people and God, this includes being obedient. For the writer of Hebrews the greatest sin is to be unfaithful to God, because of this one can find the allusion to Psalm 110:1 in Hebrews 1. The son was faithful and he was obedient,<sup>181</sup> because of this, an image is used here in verse 1:3 to show the exaltation of the son. The

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<sup>181</sup> According to Bruce (1964:9-10) the use of ‘right hand’ of God must not be understood literally. According to him the people in the ancient World would have realised that this image must not be understood literally, but that it should rather be seen as part of the exaltation process of the Son. This son of God is the only one that possesses all of the qualities necessary to have the privilege to sit in the position of honour.

‘right hand’ must be understood here as a symbol or metaphor of power and strength (as seen in previous contexts), to sit on the ‘right hand’ is to sit in a place of power and honour. To sit on the ‘right hand’ of God is to share in the power of God, without any limitations (Ellingworth, 1993:102-103). Buchanan (1972:8) makes an interesting point when he argues that the power must not be understood for example in the terms of *Atlas* who carried the world on his shoulders. According to him the power must rather be understood as a representative or as an ambassador. This view is not followed here, as already seen Psalm 110:1 showed a development in how the person sitting on the ‘right hand’ of God must be understood. Again it must rather be understood as a “throne companion” and not only as a representative of God. The son becomes now this “throne companion.” The son was able to go and sit on the place of honour because he did not have any sin, he was pure. This concept would not have been strange to the people (readers) of Hebrews, because it was part of the enthronement ritual of a king to first be purified before he could go and sit on his father’s throne. Hebrews 1:3 uses the allusion to Psalm 110:1 to establish the son’s kingship and more his new role as “throne companion.” The context of this verse does not support a context of war as seen in Psalm 110.

The only direct quotation of Psalm 110:1 is found in Hebrews 1:13. Hebrews 1:13 is found in the smaller section of Hebrews 1:5-2:18. The focus of this section is on the higher status of the son, than that of the angels. In the structure of this section a comparison can be observed between the son and the angels, the last comparison can be found in Hebrews 1:13 with the direct quotation of Psalm 110:1.<sup>182</sup> It has already been stated that Psalm 110:1 is the Old Testament verse that is most quoted in the New Testament. The quotation found here is also the exact wording of the Masoretic text as translated by the LXX. What is found here is probably a reflection on the tradition found in this psalm. The writer of Hebrews does not reflect on the question whether the text in Psalm 110:1 is about David as with the Synoptic Gospels and Acts, for him this is already apparent that the text reflects on Jesus and that the text must be interpreted in the context of the Messiah (Jesus is the Messiah). Stronger elements of the Messianic interpretation is seen in the LXX text as in the Masoretic text.<sup>183</sup>

<sup>182</sup> Bruce (1964:24) feels that this verse must be understood as a Messianic understanding of Ps 110:1. The deeds of Jesus comes and confirms this for him and is further confirmed by the quotation of Ps 110:1

<sup>183</sup> Again it must be stated here that Ps 110 must not be understood in the Old Testament as a Messianic text. References to Enoch and Qumran also show that a Messianic understanding must not be argued already in the Old Testament and that a Messianic understanding is acquired in the New Testament (Attridge, 1989:61-62)

The first part of Psalm 110:1 is not used in the quotation, but is replaced with the words: “To which of the angels did God ever say.” The writer of Hebrews assumes that the audience (readers) of this text will react on this rhetoric question. The writer also assumes that Jesus who sits on the ‘right hand’ of God is exalted above the angels. The purpose of this is not to portray the angels in a lower position or negatively, but rather to reconfirm the faith to the one sitting on the throne who is also sitting on the ‘right hand’ of God. The son is now being exalted above the entire world and cosmos. The use of the rest of Psalm 110:1 in Hebrews 1:13, the ‘feet’ and the ‘footstool’ must also not be understood negatively, but part of the illustration of the exaltation of the son, showing his rule and honour. The ‘footstool’ becomes a stool of honour showing that the son rules over the world (Ellingworth, 1993:129-132). Buchanan (1972:8-9) does not agree with this statement and feels that the ‘footstool’ must rather be understood as the son defeating the enemies. This idea is not further developed in Hebrews, thus this argument is not followed. The ‘right hand,’ ‘feet’ and ‘footstool’ must rather be seen as part of the exaltation of the son, again rather in the context of the new “throne companion.” Although the theme of enemies can be observed as well as the ‘footstool’ as an implement of war, the groups of war language are not supported by the context of the text. Therefore ‘right hand,’ ‘feet’ and ‘footstool’ must be understood as an illustration (through the use of war language) of the new “throne companion” and not as part of a context of war. The war context of Psalm 110 is lost here in Hebrews 1:13.

Hebrews 8:1 is part of Hebrews 5:11-10:39, that concentrates on the Christ as priest. In verse 8:1 there is not a direct quotation of Psalm 110:1, but an allusion of this psalm can be observed here. It is interesting to note that the writer of Hebrews does not concern himself here with the terminology of the cosmos and its interpretation, but it is rather about the throne. The throne of God is the throne of God, it is the place where God sits in heaven, and it is the place where the power of God is situated. Now this power is shared with the one sitting on the ‘right hand’ of God. Jesus Christ is the one being exalted, as the “throne companion.” The same interpretation can be given to this verse as was given to Hebrews 1:3, although there is one difference. A development has taken place. In Hebrews 1:3 (also 1:13) Jesus was shown as the son, as the “throne companion.” He is shown now as the high priest. In the Old Testament context it was concluded that the king in Psalm 110 not only became the “throne companion”, but he also became a “priest.” This theme of Psalm 110 is also used here in Hebrews 8:1. The place where Jesus must serve as priest is now in heaven on the throne (on the ‘right side’ of God) (Ellingworth, 1993:399-400). According to Moffat

(1979:104) the writer of Hebrews understands the role of the priest differently, because the priest is now being exalted to something higher than it ever was. Philo came and spiritualized the role of the priest; Paul understood total devotion to God as being a true priest and the writer of Hebrews came and makes the role of the priest essential with the exaltation of Jesus to the ‘right hand’ of God. In Hebrews 8:1 Jesus is portrayed as the “throne companion” and also High priest, thus the context of this verse does not show a context of war or the use of war language. The war connection with ‘right hand’ in Psalm 110:1 is lost here in Hebrews 8:1.

Hebrews 10:12-13 is founded in the same section as Hebrews 8:1, namely; Hebrews 5:11-10:39, that is about Christ as priest. Although the quotation found in Hebrews 10:12-13 is more complete than Hebrews 8:1 - it is still not a direct quotation of Psalm 110:1. According to Ellingworth (1993:509-510) a problem arise in the understanding of the single sacrifice in verse 12 together with the quotation of Psalm 110:1. Firstly it can be understood as meaning that there was a single sacrifice and now the quotation illustrates the everlasting result of this sacrifice. The second understanding is that there was a single sacrifice for all sin and afterwards Jesus went and sat on the throne, on the ‘right hand’ of God, forever. The second opinion is preferable as it must rather be understood in the light of how Psalm 110:4 is being used and interpreted in Hebrews 5:6. It presumes a time of rule next to the ‘right hand’ of God resulting in a broader meaning of the text. Psalm 110:1 in Hebrews 1:13 must be understood as a permanent period of enthronement on the ‘right hand’ of God, not for a limited period only. It is followed by a final battle where Christ will be the active participant. The fruit of the victory of this battle is given to the son by the farther and it is God the father who places the enemies of the son under his ‘feet.’ There is a specific order that can be observed here: Jesus gives his sacrifice; he is exalted to the ‘right hand’ of God (as “throne companion”); after this there is an endless period of rule by Jesus as the High priest, even in the period of intercession.<sup>184</sup> The text shows that the sacrifice is completed, that is why Jesus as priest can go and sit on the ‘right hand’ of God. All of the previous sacrifices of the priests were not enough, therefore they could not go and sit on the ‘right hand’ side, but the sacrifice of Christ was final and therefore it gives the opportunity for a permanent period where the

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<sup>184</sup> Ladd (1974:629) feels that the rule of Jesus must rather be understood as part of a specific period (the intercession), because afterwards it will be understood as the final period. The kingdom of God has not come fully yet, although we do now experience the kingdom. This brings tension between the now and the future.

priest can perform his role (Bruce, 1964:238-239). The effect of the sacrifice is permanent. Attridge (1989:280) makes the remark that in this text the focus must not fall on the comparison between the previous priest and Jesus as priest, but rather on the sacrifice or the work that is finished. Lane (1991:266) on the other hand places a lot of focus on this comparison. In this study the use of ‘right hand,’ ‘feet’ and ‘footstool’ helps to show that the focus must rather fall on the exaltation as “throne companion” and “priest” and therefore on the result of this exaltation that is permanent. The context of this text therefore does not support a context of war, but rather uses these terms in Psalm 110:1 to support an interpretation of the permanent role of Jesus as the “throne companion” and high priest. It is thus not a rule that will be “until,” but a rule that is permanent (therefore rather the translation in Psalm 110 of “while” is preferred here as well).

The text of Hebrews 12:2 falls in Hebrews 11:1-12:13 that is discussing the topic of faith. In this section like with Hebrews 1:3, 8:1 and 10:12-13 it is not a direct quotation that is found here, but the idea of the one sitting on the right side of God with him on his throne. This is the first time in the use of Psalm 110:1, where the name of Jesus is used directly with the text. Previously he was referred to as the son or as the priest, now it is Jesus. In Hebrews 1:3 and 8:1 the direct use of the throne is also not seen, here in verse 2 the throne becomes prominent. In the previous section the question of whether the time period connected to this reign on the throne was permanent or not and was answered affirmatively. Here in Hebrews 12:2 this development is seen more clearly. In Hebrews 8:1 the verb ἐκάθισεν was used, now the verb κεκάθικεν is used in confirmation of a permanent period. The writer of Hebrews now uses an emphatic confirmation that Jesus Christ has achieved a final and permanent victory that has a permanent effect on those who has faith (Attridge, 1989:356-358; Ellingworth, 1993:642).<sup>185</sup> The right hand is used here again as part of the concept of a “throne companion”, losing its war language context and use and keeping its interpretation of honour.

In the above discussions the important role and function of Jesus as “the priest” in Hebrews have been noted. It is in this context of priest that Hebrews quoted or alludes to Psalm 110:4. The quotations of Psalm 110:4 are used to come and attribute to Jesus the function of the

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<sup>185</sup> For a further discussion on the topic of how the word “until” in Psalm 110, Acts and Hebrews must be understood and translated the work of Hossfeld and Zenger (2011:141,148), Newman and Nida (1972:57) and Ellingworth (1993:102-103, 131) can be consulted.



priest that has made the perfect sacrifice (Ellingworth, 1993:282-286, 295-296, 347-354). In this context Psalm 110:4 as part of a context of war and honour is not reclaimed in Hebrews.

## 7.8 Synthesis

Chapter 7 focussed on the findings of the previous sections and applied the results to show the development of war language and imagery in connection to honour as a trilogy of war and honour. An analysis of each psalm's use of these words on war language and imagery in connection to honour was made. The analysis made on the use of 'right hand,' 'head,' 'feet,' 'sceptre (staff),' 'washbasin,' 'footstool' and 'garments' as war language and war imagery in Psalms 108, 109 and 110 was used to show a development on the use of war language and war imagery in connection with honour. The results of these analyses were made to show the connection and development between Psalms 108, 109 and 110 as a trilogy, and more specifically, a trilogy of war and renewed honour.

After these conclusions, the results were used to formulate the purpose of this trilogy in Book V of the Book of Psalms and its use in the New Testament contexts. It was indicated that Psalm 107 almost becomes a summary of Book IV and serves as an inspiration or calling to Israel to restoration after the exile. Also the Davidic superscription in Psalms 108-110 confirms this cry to restoration by reminding the nation of the time past and giving them hope for the future. The question was then asked how does one present hope to a nation that has just come out of a situation of humiliation and defeat? It was seen that Psalms 108-110 do not only present the nation with a future of hope and restoration, but that it is also an indication of the restoration process that has started by presenting a literary composition that restores their identity and the honour of the people. Psalms 108-110 illustrated YHWH's salvation and power over the enemies in war. In this process the king, representing the nation, status and honour are renewed, indicating that the relationship between YHWH and his people is restored, giving them their identity as "the people of God." This is why Psalms 108-110 can be presented in Book V of the Psalms as: "A trilogy of war and renewed honour." Also a structure analysis of Book V in the Book of Psalms was made.

The importance of the function and theology of Psalms 108-110 as a trilogy of war and renewed honour in the fifth book of the Psalms has been seen. Therefore to form a more

complete understanding on the use of this trilogy and the development of the theme of war and honour the following observations of its use in the New Testament were made. In the Synoptic Gospels and Acts in the quotation of Psalm 110:1, Jesus becomes now the new king and messiah, it now becomes the time of the “throne companion.” Although Psalm 110:1 does not keep its war language and imagery it does keep its renewed honour, which is now applied to Jesus Christ in the Gospels. In the context of the letters of Paul, including the later letters to Paul, Psalm 110:1 was quoted or alluded to mainly to illustrate Jesus that has been exalted and sits on the ‘right hand’ of God as “throne companion.” These texts reflect the position of honour that is bestowed on Jesus as the one sitting on the ‘right hand’ of God. Although in Romans 8:34 this is also reflected, a possible development of the one sitting on the ‘right hand’ may be that the adoptive children of God (those who has accepted Jesus Christ as savior) will also be glorified to sit one day at the ‘right hand’ of God (cf. Rom 8:30). Also in 1 Corinthians 15:25 a context of war is presented as well as war language. This shows that in the early literature of Paul, Psalm 110:1 kept its war language context and presents Jesus with honour as the victor and the one that dominates his enemies under his ‘feet.’ In Romans 2:5 there is an allusion to Psalm 110:5. A connection is made with the “wrath” of God. This allusion to Psalm 110:5 does not reflect the war language and honour theme of the Psalm. In the context of Hebrews that Psalm 110:1 and 4 were quoted or alluded to, mainly to support an interpretation of the permanent role of Jesus as the “throne companion” and high priest that has made the perfect sacrifice, it lost its war language context and use and keeping its interpretation of honour.

## CHAPTER 8

### FINAL SYNTHESIS

#### 8.1 Introduction

In the past, studies on the psalms primarily focused on studying each psalm individually. The argument for this was that in the beginning the psalms were independent individual poems. Recently it was shown that this approach towards the psalms changed by studying the relationship between psalms. As said these studies have helped to show that a specific psalm should not only be viewed on its own, but also its relationship to a smaller group and also to the bigger groupings. By approaching the psalms in this manner, the importance of the impact a specific psalm contents may have on the group or the Book of Psalms theology as a whole can be better understood.

The first aim of this thesis was to contribute to this field of study, where two or more psalms are viewed together as a literary composition. In the final redaction of the Book of Psalms, Psalms 108, 109 and 110 are put together as a trilogy in the fifth book of the Psalms. The second aim of this study was to look closer to the literary composition Psalms 108-110 and to identify the connections between these psalms as a trilogy. In this process the use, meaning and development of the language and imagery in Psalms 108-110 helped to identify the trilogy as a trilogy of war and renewed honour. The third aim of this study was to establish the purpose of this literary composition in the Book of Psalms and also its later use in the New Testament.

Chapter 8 is a summary of the insights that are gained in the above mentioned chapters. It discusses the results of the study, how it has been approached and the method used and the conclusions reached. An answer on the hypothesis is given and some final remarks on the study are made.

## 8.2 Research Methodology

The research method for this study consisted of a combination of intra-, inter- and extratextual research methods, thus synchronical and diachronical methods. By conducting this research on all three ‘levels’ of the text, the researcher was able to come to a more complete or ‘holistic’ understanding of the text. An analysis of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ in Psalms 108, 109 and 110 on the basis of these three levels, of intra-, inter-, and extratextual levels were evaluated. It will aid modern interpreters in reaching a more comprehensive understanding of the text in different ancient Near Eastern and Mediterranean contexts (including its social-historical context) and gaining clearer insight into the problematic aspects of the unity between these three psalms in the context of war (war language and imagery) and the social understanding of honour in these psalms connected to war (war language and imagery).

The application of the research method in each chapter comprises the following:

Chapter 2 focused at the beginning of this study, to formulate a definition on the meaning and understanding of ‘war’ and to identify certain invariables in war. These invariables aided in the formulation of the definition of ‘war language’ and ‘war imagery’ (war language and imagery) for this thesis. Part of war language and war imagery was to describe and formulate the use and importance of ‘honour and shame’ connected to the language and imagery used for war. This was used throughout the study to help identify these concepts in Psalms 108, 109 and 110 and to show a connection between these psalms due to one or more elements of these concepts as a connecting factor between these psalms in using the words ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments.’

Chapter 3 investigated the meaning and use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ in an intertextual analysis. The intertextual analysis paid attention to similarities with different texts in the immediate context. The definitions, concepts and analysis made in this chapter formed the starting point or basis of this study.

Chapter 4 investigated the meaning and use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ on a socio-scientific level as part of the intertextual and extratextual analysis on ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’

‘footstool’ and ‘garments’ that was started in the previous chapter. This was done to gain a more complete understanding of the interpretation and use of these terms in an ancient Near Eastern and Mediterranean social context, especially in the context of war. An intertextual and extratextual analysis of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ in ancient Near Eastern and Mediterranean iconography was made to help “illustrate” the imagery connected to these words, also in the context of war. This chapter aided the interpreter in the next chapters to see whether a development in honour has taken place in war language and war imagery used from Psalm 108, through Psalm 109 to Psalm 110.

Chapter 5 focused on an intratextual perspective or literary analysis of Psalms 57 and 60. This was done to form a more complete or holistic understanding of Psalm 108. This study helped to present the interrelatedness of all textual features (syntax, poetic stratagems, structure and *genre*) of Psalms 57 and 60 on the literary level. The analysis was done by approaching the texts of Psalms 57 and 60 synchronically and diachronically. This chapter concluded by taking these results and do a comparative analysis between ‘Psalms 57 and 60’ and Psalm 108. This aided the interpreter in the next chapter to see if the use and meaning of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ were kept from Psalms 57 and 60 to the newly constructed Psalm 108.

Chapter 6 focused on an intratextual perspective or literary analysis of Psalms 108, 109 and 110. This was done to form a more complete or holistic understanding of these psalms and also of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ in these psalms. This study helped to present the interrelatedness of all textual features (syntax, poetic stratagems, structure and *genre*) on the literary level. This was done by approaching the text synchronically and diachronically. The exegetical approach helped to expose the text in its final form, where after the question could be asked on how the imagery developed, by taking into account the results of the previous chapters.

Chapter 7 focused on the findings of the previous sections and applying the results to show the development of war language and imagery in connection to honour as a trilogy of war and honour. An analysis of each psalm’s use of these words on war language and imagery in connection to honour was made. The analysis made on the use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ as war language and war imagery in

Psalms 108, 109 and 110 was used to show a development on the use of war language and war imagery in connection with honour. The results of these analyses were used to show the connection and development between Psalms 108, 109 and 110 as a trilogy, and more specifically, a trilogy of war and renewed honour. This chapter was concluded by taking these results and formulate the purpose of this trilogy in Book V of the Book of Psalms and its use in the New Testament contexts.

### **8.3 Conclusions**

In this section the conclusions made for this study are given. These conclusions are used to present an answer for the hypothesis of this study.

#### **8.3.1 Chapter 2: ‘War,’ ‘War Language and Imagery’ and ‘Honour and Shame’**

The objectives for this chapter were:

- To formulate a definition on the meaning and use of ‘war’ and to establishing certain invariables in ‘war’ that can aid in the formulation of the definition of ‘war language’ and ‘war imagery.’
- To formulate a definition on ‘war language’ and ‘war imagery.’
- To aid the interpreter to describe and formulate the definition, use and importance of ‘honour and shame’ connected to the language and imagery used for war.
- To become the framework for the use and meaning of ‘war,’ ‘war language,’ ‘war imagery,’ ‘honour and shame’ in this study.

The following conclusions were made in this chapter in view of the objectives for this chapter:

- In the beginning of this chapter a definition on the meaning and understanding of ‘war’ was formulated. In this process certain invariables in war was identified. These invariables helped in the formulation of ‘war language’ and ‘war imagery’ (war language and imagery) for this thesis. War, it seems, starts when conflict between two groups, nations or states cannot be resolved by a non violence

approached. In its definition it is a battle with arms between two groups, where lethal violence is used to force one to do the others will. The term war is used to describe the battle situation between the groups as well as the time period for the battle from beginning to end. In ancient times two types of war can be distinguished: The first is where a group needs to defend itself or where a group wants to expand their territory. The second type was “holy wars,” these wars were compulsory for the entire group or nation. The methodology of war varied from nation to nation and also from period to period. Nevertheless, some aspects of warfare were universal. Looking at how war is understood, certain invariables or characteristics that are always present, were deducted. The first is that there are two or more groups involved in war with each other. The second invariable is strategy and method. The third characteristic of war is weapons and armour. Weaponry can be classified into two groups: offensive weapons (arms) and defensive weapons (armour).

- War language and war imagery was described. In the Old Testament one finds different forms of military or war metaphors (language and imagery). It was concluded that three groups of war language can be identified: implements of warfare; warriors and enemies (human or divine) and experiences of warfare (individual or communal, progress from start to finish). Furthermore, if one or more of these are present in a specific text, it helps to show that war language is present, whether it is on a practical (physical) or ideological level and that each specific text presents its own context and that this will also help to establish whether the war language present functions as a description of war or as metaphor for some other situation or context. Thus war language can be present even if the context does not use it to describe a war or some form of warfare (whether it is physical or metaphorical).
- Part of war language and imagery was to describe and formulate the use and importance of ‘honour and shame’ connected to the language and imagery used for war. Honour and shame played an important role as a primary value (probably the most important value) of the ancient Near East and Mediterranean world. Honour was something that could be claimed or gained; therefore it was something that had to be protected. Honour in the ancient Near East and Mediterranean world was gained in two ways. The first was to inherit honour, also

known as ascribed honour. The second way was to acquire honour. The way in which someone's honour was acquired was through challenge and riposte. Several secondary values concerning honour and shame also needed to be understood. The first was defeat. If one defeats another in battle or war, one gains or enhances one's honour, relative to the person or nation that has been defeated. To be defeated means to be shamed (negative). The second was domination orientation and power. Domination orientation and power was to impose sanctions of power in order to gain the primary value of honour. As with defeat, these sanctions include physical force, pain, violent expulsion, and death.

### 8.3.2 Chapter 3: A Terminological Exposition

The objectives for this chapter were:

- To investigate the meaning and use of 'right hand,' 'head,' 'feet,' 'sceptre (staff),' 'washbasin,' 'footstool' and 'garments.'
- To aid the interpreter in establishing the meaning and use of 'right hand,' 'head,' 'feet,' 'sceptre (staff),' 'washbasin,' 'footstool' and 'garments' on an intertextual level.
- The definitions, concepts and analysis made in this chapter will form the starting point or basis of this study.

The following conclusions were made in view of these objectives:

- The contents of this chapter investigated the meaning and use of 'right hand,' 'head,' 'feet,' 'sceptre (staff),' 'washbasin,' 'footstool' and 'garments' in an intertextual analysis. The intertextual analysis fixed attention to similarities with different texts in the immediate context.
- It is important to note that these terms ('right hand,' 'head,' 'feet,' 'sceptre (staff),' 'washbasin,' 'footstool' and 'garments') can be understood literally or metaphorically.
- In this final conclusion that in this intertextual analysis of these words different military uses and imagery were identified. Especially the 'right hand' serves as an image of power, strength, and rule, control and dominion. As part of military imagery the 'right hand' was also seen as the most competent or skilled hand and



therefore it is the hand that is used: to hold the arrow; also the left hand bears the shield, leaving the ‘right hand’ free to fight and to attack (with the sword or spear). The sit on the ‘right hand’ was seen as place of honour. In the New Testament Jesus as the risen Lord sits at the ‘right hand’ of power. The directional use of ‘right hand’ was also used to indicate a moral issue. The ‘head’ represents the body; also it can indicate the “leader” of a social group. A specialized *rōš* appears as a term for the military leader. ‘Feet’ are moveable; it is something that brings motion or is a means of locomotion and is used for work. Military imagery; in battle the blood of the enemy would fall on one’s ‘feet’ when killed, making it unclean (not pure); affirmation of victory one puts one’s foot on the subject’s or conquered person’s neck (this can make him the stool for one’s foot); everything is laid or put under the ‘feet’ of the one who rules; to kick with the foot also means showing the highest contempt; prisoners of war had to walk barefoot as a mark of their degradation and to fall at someone’s ‘feet’ means surrender. The symbolism of the foot has primarily to do with sovereignty and subjection. The ‘sceptre’ was understood as a symbol of a person in authority. The shorter staff, with a knobbed end, was often use as a weapon for soldiers as well as for shepherds. The image as a ‘washbasin’ can be understood as imagery that shows inferiority and contempt. The ‘footstool’ becomes a sign of victory and a symbol of the king’s power. It expresses “dominion and explains the strong metaphorical use of this word as it helps to illustrate power and dominance. It is therefore not strange to see ‘footstool’ used in the context of war, but has a strong religious connotation. The different types of ‘garments’ indicated that it can be used to bring honour or humiliation to a person.

### 8.3.3 Chapter 4: A Socio-Scientific and Contextual Interpretation

The objectives for this chapter were:

- To formulate a socio-scientific understanding of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments.’
- To aid the interpreter in establishing the meaning and use of ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ on a socio-scientific level in an intertextual and extratextual analysis.

- To gain a more complete understanding of the interpretation and use of these terms in an ancient Near Eastern and Mediterranean social context, especially in the context of war.
- To aid the interpreter in the later sections to see whether a development in honour has taken place in war language and war imagery used from Psalm 108, through Psalm 109 to Psalm 110.

The following conclusions were made in view of these objectives:

- To understand ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ against their socio-scientific background it was explained that a general quality and direction of life that men and women were expected to show in their behaviour was called a ‘value.’ A distinction was made between the differences between a primary (core) and secondary (peripheral) values. It was concluded that the hands, ‘head’ and ‘feet’ are part of the secondary values and that they play an enormous role in the primary (core) value of “honour and shame.” It was seen that there are three distinct human behaviours connected with the human body: “hands-feet” (purposeful activity); “eyes-heart” (emotion fused thought) and “mouth-ears” (self-expressive speech).
- The hands and ‘feet’ are correlative terms for humans that illustrate the purposeful activity. Anything that relates to hands and ‘feet’ will thus be part of this purposeful activity. For example, by holding a ‘sceptre’ in his hands, a king is showing his power, dominance and honour as a ruler. Physical violence and exerting of force are the concrete activity done by the laying on of hands. The hands and ‘feet’ refer to activity of power. To be put “under the feet of” someone means to be subject to that person, or to be under that person’s control. This is the same principle when the enemies are made a ‘footstool.’ As with the ‘footstool,’ the ‘washbasin’ can be used as a metaphor to shame a person or a nation.
- The mouth-ears as a secondary value were seen as part of the ‘head’ and face. The value of mouth and ears concerns itself with the purity laws. The ‘head’ was regarded as the most important physical part of a person and the seat of all human intelligence. The ‘head’ was seen as the whole body, therefore if the ‘head’ is shamed the whole body is shamed. The ‘heads’ of criminals and enemies slain in

war were often cut off or trampled on to bring dishonour and shame over them, their group and nation. By being trampled on or beheaded, is to be dishonoured or shamed (negative).

- In a society where honour and shame is one of the core values, clothes also helped to indicate one's role and status, therefore clothing can't be seen only as something that covered the body.
- In the other ancient Near Eastern and Mediterranean contexts one could see that in war, honour and shame played a dominant consequence. In the Egyptian context the use of hand ('right hand') and 'head' in their iconography is not a strange phenomenon and helps accordingly to formulate a better understanding of how these words were used and understood. The 'right hand' was also seen as an image that can be used to show world domination. The 'sceptre' that is shown on the right also depicts the rule and dominance of the king. It was seen that the pharaoh sitting on the 'right hand' of the gods depicted a "throne community." The king is no longer only the representative of the gods, but a "throne companion." The head and feet played a dominant role in Egyptian imagery as well. In war to be beheaded or to be trampled on was a way to be shamed (negative) or dishonoured. The same was seen with the Babylonian, Persian, Assyrians, Syrian and Phoenician Contexts. In the Greek and Roman context the 'right hand,' feet,' 'footstool,' and 'sceptre' was seen used for demonstrating rule and power.

### 8.3.4 Chapter 5: Reconstructing Psalm 108: Psalms 57 and 60

The objectives for this chapter were:

- To do an intratextual analysis of Psalms 57 and 60.
- To gain insight into the interrelatedness of all textual features on the literary level.
- To aid the interpreter in establishing contents of the texts.
- To become the framework for the interpretation of the texts.
- To take the results and to do a comparative analysis between 'Psalms 57 and 60' and Psalm 108.
- To become the framework in the next chapter to see if the use and meaning of 'right hand,' 'head,' 'feet,' 'sceptre (staff),' 'washbasin,' 'footstool' and 'garments' is kept from Psalms 57 and 60 to the newly reconstructed Psalm 108.

The following conclusions were made in view of these objectives:

- Psalm 57 can be understood as a psalm of prayer with strong elements of petition and confession. The imagery in the psalm focuses rather on the space between heaven and earth and comes and describes God's justice in this universe (metaphors of rising sun and God as a protecting bird vv. 2, 9) and also these hostile enemies as figures of destruction or chaos (metaphors of wild beast – v. 5; heavily armed warriors and stealthy hunters – vv. 5, 7). One must also take into consideration that parts of Psalm 57 may have been in use before the final composition and redaction of this psalm. Psalm 57 must rather be understood as a prayer of petition and trust (in a hostile or warlike context) dating possibly from a late pre-exilic or possibly exilic dating in its final redactional form.
- Psalm 60 reflects the *genre* of a community lament, but does not reflect the traditional reproachful question that is typical of such a lament. This is especially true of the divine speech in verses 8-10. The divine speech presents the content of this psalm with a unique outline. Verses 3-7 and 11-14 (the laments and petition) surround the divine speech that presents YHWH as a divine warrior that has taken back the "Davidic" kingdom. The uniqueness of this psalm comes to the foreground in the form of a tension between opposite ends in the psalm. On the one hand the psalm presents YHWH as the victorious one (vv.8-10), but on the other hand as the warrior that is in combat with his own people and taking their land, not supporting his own people in battle. Therefore Psalm 60 must be understood as a political psalm. It was seen that the imagery of the 'right hand' is used for salvation, but that the enemy and the rescue (salvation) comes from the same source, YHWH. The imagery of the 'washbasin' is used to bring dishonour to Moab, showing the divine warrior's rule and power of it. The imagery of the sandal (shoe) is used to show dishonour, humiliation, domination and subjugation to the beaten enemy as a sign of victory. In Psalm 60:14 the imagery of the 'head' (that becomes the 'footstool') and 'feet' are alluded to and demonstrates dishonour to the defeated enemy and to show one's dominance and power over the enemy.
- This chapter was concluded by taking these analyses of Psalms 57 and 60 and do a comparative analysis with Psalm 108. The comparative analysis between 'Psalms

57 and 60' and Psalm 108 indicated that Psalm 108 was not a mere redactional construction based on Psalms 57 and 60, but that it was purposefully constructed to become a new psalm.

### 8.3.5 Chapter 6: An Analysis of Psalms 108-110

The objectives for this chapter were:

- To do an intratextual analysis of Psalm 108, Psalm 109 and Psalm 110.
- To gain insight into the interrelatedness of all textual features on the literary level.
- To aid the interpreter in establishing contents of the texts.
- To become the framework for the interpretation of the texts.
- To become the framework for the interpretation of 'right hand,' 'head,' 'feet,' 'sceptre (staff),' 'washbasin,' 'footstool' and 'garments' in Psalms 108, 109 and 110 in a context of war and honour and to establish in the next chapter how the imagery developed, by taking into account the results of the previous chapters.

The following conclusions were made in view of these objectives:

- Psalm 108 as a newly reconstructed prayer (composed out of Ps 57 and Ps 60) seems to celebrate the Lord after, and also during, a military catastrophe. The 'right hand' (v. 7) and 'head' (v. 9) becomes a metaphor for YHWH's future help and assistance in war. The 'head' also becomes a metaphor for honour and shame. The 'right hand' (v. 7), the helmet of my 'head' (v. 9), the 'sceptre' (v. 9), the 'washbasin' (v. 10), the shoe (v. 10) and the trampling on the enemy (v. 14 - the body of the enemy becoming a 'footstool'), all have a strong purpose of showing a purposeful act that is taking place. It shows YHWH who will defeat the enemy and bringing dishonour to them.
- The development of the war imagery from Psalm 60 to Psalm 108 was discussed. The imagery of the 'right hand' kept its use and meaning for salvation, but the one against whom (the enemy) the rescue (salvation) must come, differs from Psalm 60 to Psalm 108. Thus the imagery of the 'right hand' develops from protective imagery to that of a demonstration of rule and power. The imagery of the 'sceptre' develops from a war implement to that of a demonstration of royal power and rule. The imagery of the 'washbasin' keeps its meaning of bringing dishonour to Moab,

showing the divine warrior rule and power of it. The imagery of the sandal (shoe) keeps its meaning to bring dishonour, humiliation, domination and subjugation to the beaten enemy as a sign of victory. In Psalm 60:14 and Psalm 108:14 the imagery of the ‘head’ (that becomes the ‘footstool’) and ‘feet’ are alluded to and keep its meaning to bring dishonour to the defeated enemy and to show one’s dominance and power over the enemy.

- Psalm 109 is mostly understood in its use of “curses” or evil words, therefore part of the “imprecatory psalms,” but it is also a judicial redress, in a religious court. Psalm 109 must be recognized in terms of an individual that is defending himself against people who are (falsely) accusing him and that are planning to kill him. In its final redaction in the Book of Psalms, Psalm 109 became a prayer of the king (of David – new David), in a context of war. In verses 6 and 31 the ‘right hand’ was used as a metaphor for help and assistance, although in the case of verse 6 it was for the accusers and in verse 31 for the petitioner. The ‘head’ was used in verse 25 as a metaphor to display the dishonour that involves the petitioner. The cloak (‘garment’) in verse 18 has a negative meaning of dishonour (towards the petitioner). In verse 19 the ‘garments’ (cloak and belt) become part of the destructive imagery, bringing dishonour (towards the petitioner). In verse 29 the ‘garments’ become the enemies dishonour and a symbol of the restored or renewed honour of the one praying the psalm.
- In the broader understanding of Psalm 110, it was seen that Psalm 110:1 plays an important role in this psalm’s illustration of the enthronement of the new king or as a “David *redivivus*” that has been given by God to his people to come and rebuild his people and to come and sit on God’s throne. In verse 1 there is a divine speech where the order is given by YHWH to the lord (king) to come and sit on his right side or his ‘right hand.’ The sitting on the throne and the mentioning of the ‘feet’ and the enemies explain this enthronement as a sitting on the throne of YHWH with him. It was concluded that the king sits on the ‘right hand’ of YHWH not as his representative but as a “throne companion.” In verse 4 the king was proclaiming a priest of Melchizedek, the king not only becomes a “throne companion” but also a “priest.” YHWH and the king now exercise their royal rule together. In Psalm 110:1 the ‘footstool’ is used to store the bodies of the kings enemies, bringing shame, humiliation and dishonour to the enemies and making

sure that they are obedient to him. Due to the context of Psalm 110:1, it is clear that the ‘footstool’ can be described as an implement of war or warfare, even maybe as a psychological weapon to bestow fear onto the kings current and future enemies. In verse 2 the “sceptre of your power” is the sign of strong dominion. YHWH works with the king to establish his rule. This is accomplished by the imagery of stretching out the ‘sceptre,’ showing royal authority and command. In verse 3 the viewpoint of the soldiers of YHWH is shown by the holy clothes or ‘garments.’ It is also possible that the “holy clothes” were meant to fit the context of the throne scene. The ‘garments’ become a metaphor for honour, as these clothes indicate a higher status. In verse 5, YHWH is on the ‘right hand’ of the king, and he is helping the king to win the battles. In verse 6, the powerful war metaphor of heaping the bodies and “crushing” a ‘head’ over a big land is used showing strong military implications, especially in the context of honour. In verse 7, the drinking is a provocative act symbolising the dominion over the enemy, the “way” is the campaign, and the lifting of the ‘head’ is the concluding triumph. Psalm 110 becomes an illustration of YHWH’s honour and the king (and his people) renewed honour.

- It was seen in Psalm 108 and Psalm 109 that the “foreign policy” of the king (or the new king, the revived David) concerning military action is clear. In Psalm 108 the “domestic policy” of the king and his duty as the protector of the poor and needy as well as his duty as defender of justice is seen. This presents a particular image of the king as it presents a royal theology that provides future hope for Israel in difficult times (war). The king who is the rescuer becomes the victim of violence and injustice and must be rescued from his enemies and accusers, therefore the petition to YHWH. Further it was concluded that the context of Psalm 110 as part of the enthronement (illustrated as a war victory) of the new king as the “throne companion” and the position of the psalm in the “Trilogy of Psalms 108-110” in the Book of Psalms, also helped to establish a context of war. The final redaction of the Book of Psalms placed Psalms 108, 109 and 110 in a triptych together, thus giving them a context of war. It is this context in the end that gives ‘right hand,’ ‘head,’ ‘feet,’ ‘sceptre (staff),’ ‘washbasin,’ ‘footstool’ and ‘garments’ a strong context of war that expressed in these psalms war language and imagery.

### 8.3.6 Chapter 7: A Trilogy of War and Honour

The objectives for this chapter were:

- To do analysis of each psalm's use of 'right hand,' 'head,' 'feet,' 'sceptre (staff),' 'washbasin,' 'footstool' and 'garments' on war language and imagery in connection to honour.
- To focus on the development of war language and war imagery in connection with honour.
- To aid the interpreter to show a further connection between Psalms 108, 109 and 110 as a trilogy and as a trilogy of war and renewed honour.
- To become the framework in concluding the purpose of Psalms 108-110 as a trilogy of war and renewed honour in Book V of the Book of Psalms and its use in the New Testament contexts.

The following conclusions were made in view of these objectives:

- Chapter 7 focussed on the findings of the previous sections and applying the results to show the development of war language and imagery in connection to honour as a trilogy of war and honour. An analysis of each psalm's use of these words on war language and imagery in connection to honour was made. The analysis made on the use of 'right hand,' 'head,' 'feet,' 'sceptre (staff),' 'washbasin,' 'footstool' and 'garments' as war language and war imagery in Psalms 108, 109 and 110 was used to show a development on the use of war language and war imagery in connection with honour. The results of these analyses were made to show the connection and development between Psalms 108, 109 and 110 as a trilogy, and more specifically, a trilogy of war and renewed honour.
- After these conclusions, the results were used to formulate the purpose of this trilogy in Book V of the Book of Psalms and its use in New Testament contexts. Psalm 107 almost becomes a summary of Book IV and serves as an inspiration or calling to Israel to restoration after the exile. Also the Davidic superscription in Psalms 108-110 confirms this cry for restoration by reminding the nation of the time past and giving them hope for the future. The question was then asked how



does one present hope to a nation that has just come out of a situation of humiliation and defeat? It was seen that Psalms 108-110 do not only present the nation with a future of hope and restoration, but that it is an indication of the restoration process that has started by presenting a literary composition that restores their identity and the honour of the people. Psalms 108-110 illustrated YHWH's salvation and power over the enemies in war. In this process the king's, representing the nation, status and honour is renewed. Indicating that the relationship between YHWH and his people are restored, giving them their identity as "the people of God." This is why Psalms 108-110 can be presented in Book V of the Psalms as: "A trilogy of war and renewed honour."

- The importance of the function and theology of Psalms 108-110 as a trilogy of war and renewed honour in the fifth book of the Psalms have been seen. Therefore to form a more complete understanding on the use of this trilogy and the development of the theme of war and honour the following observations of its use in the New Testament were made. In the Synoptic Gospels and Acts in the quotation of Psalm 110:1, Jesus becomes now the new king and Messiah. It now becomes the time of the "throne companion." Although Psalm 110:1 does not keep its war language and imagery it does keep its renewed honour, which is now applied to Jesus Christ in the Gospels. In the context of the letters of Paul, including the later letters to Paul, Psalm 110:1 was quoted or alluded to mainly to illustrate Jesus that has been exalted and sits at the 'right hand' of God as "throne companion." These texts reflect the position of honour that is bestowed on Jesus as the one sitting on the 'right hand' of God. Although in Romans 8:34 this is reflected, a possible development of the one sitting on the 'right hand' may be that the adoptive children of God (those who has taken Jesus Christ as savior) will also be glorified to sit one day at the 'right hand' of God (cf. Rom 8:30). Also in 1 Corinthians 15:25 a context of war is presented as well as war language. This demonstrates that in the early literature of Paul, Psalm 110:1 kept its war language context and presents Jesus with honour as the victor and the one that dominates his enemies under his 'feet.' In Romans 2:5 there is an allusion to Psalm 110:5. A connection is made with the "wrath" of God. This allusion to Psalm 110:5 does not reflect the war language and honour theme of the Psalm. In the context of Hebrews that Psalm 110:1 and 4 was quoted or alluded to mainly to support an interpretation of the permanent role of Jesus as the "throne companion" and high

priest that has made the perfect sacrifice, losing its war language context and use and keeping its interpretation of honour.

#### 8.4 Hypothesis

The hypothesis for this study is confirmed as follows:

*By looking at the meaning and use of 'right hand,' 'head,' 'feet,' 'sceptre (staff),' 'washbasin,' 'footstool' and 'garments' and their social use and context in different ancient Near Eastern and Mediterranean contexts one can understand the meaning, use and development of the language and imagery from Psalms 108-110 as a literary composition in a context of war and honour that not only establishes a further connection between these psalms as a trilogy, but more specifically, a trilogy of war and renewed honour in its structural framework in Book V of the Book of Psalms and its further use in New Testament contexts.*

#### 8.5 Final Remarks

This study has shown the importance of studying a psalm not only in its original context(s), but also to show the relationship between other psalms (or groups) and also other influential contexts as well as the development of a text. The importance of taking into account the social-scientific background of a biblical text as a vehicle of communication whose *genre*, structure, content, themes, message, and aim are shaped by the cultural and social forces of the social system and the specific historical setting in which it is produced that constitutes a specific response, must always be considered if one wants to go into dialogue with a specific text. The reader should always realise his or her own epoch and context and how it influences one's understanding of biblical texts and their contexts in the ancient Near East and Mediterranean world.

In this thesis the importance of studying war became apparent. One has the tendency to see war only as negative and to lose sight of its theological value. War language and war metaphors and symbols serve as a rich source for ancient theology, especially in the context

of Old Testament and New Testament theologies. Through this study one could see that the images and metaphors used for war in the ancient world served not only to portray the negative side of war, but also illustrated a strong positive image associated with honour, kingship and worship, whether it was to bring honour to a new king or as an act to worship God. In studying Psalms 108, 109 and 110 the importance of hope also surfaced as a strong theological theme. To trust in the help and assistance of YHWH served as a theology of hope for the king and Israel in post-exilic times where hope almost seemed to be lost. The importance of knowing where or in whom one's identity is situated has become apparent.

My opinion is that the conclusions made in this study could provide a hermeneutical key for a post "apartheid" South Africa in constructing a theology of hope and renewed honour. The relevance of such theology is evident because many people in South Africa have a problem with their identity, even 20 years after the commencement of the new political dispensation resulting in the abolishment of "apartheid." This theology could provide those who suffered injustice and dishonouring with a renewed honour and purpose for restoration. Also those who experienced that they have been misled and that their previous purpose and identity have been taken away from them can be offered a sense of renewal and purpose in re-establishing their identity and hope.

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## KEYWORDS

- Feet
- Footstool
- Garments
- Head
- Honour and Shame
- Right Hand
- Sceptre (Rod or Staff)
- Trilogy of Psalms 108-110
- Trilogy of war and honour
- War
- War Imagery
- War Language
- Washbasin

## SUMMARY

Psalms 108-110 not only shows a strong use of military language and imagery, but also a clear development can be observed in the military language and imagery. It is this development that supports the argument for the unity between these three psalms as a trilogy. It is this language and imagery that helps to identify the development between these three psalms, from the one psalm to the next. In all three psalms imagery connected to the human body ('right hand,' 'head' and 'feet') or imagery that lean-to the human body as an extension ('sceptre [staff]', 'washbasin,' 'footstool', 'garments') is used. By looking at the war language and imagery, these words are used in, a development can be observed from Psalms 108-110. These words as well as the war language and imagery they are used in; show a strong connection to the social core values of honour and shame. By looking at these words from the perspective of honour and shame even further light is given on the development of the war language and imagery used from Psalms 108-110 and the interrelatedness of these three psalms due to the language and imagery, as a further confirmation of Psalms 108-110 as a trilogy and more specifically a trilogy of war and renewed honour can also be observed. It also shed light on the purpose of this trilogy in the Book of Psalms and its use in the New Testament.



## OPSOMMING

Nie alleen maak Psalms 108-110 sterk gebruik van militêre taal en beeldspraak nie, maar kan daar ook 'n duidelike ontwikkeling in die gebruik van militêre taal en beeldspraak waargeneem word. Dit is juis hierdie ontwikkeling wat die argument ten gunste van 'n eenheid tussen hierdie drie psalms as 'n trilogie ondersteun. Vermelde taal en beeldspraak dra daartoe by mee om die ontwikkeling tussen hierdie drie psalms en wel van een psalm na die ander te identifiseer. Beeldspraak wat met die menslike liggaam verbind word ('regterhand,' 'hoof' en 'voet') of beeldspraak wat as 'n verlengstuk van die menslike liggaam gesien word ('septer,' 'wasbak,' 'voetstoel' en 'kledingstukke') word in al drie psalms gebruik. Indien daar gekyk word na oorlogstaal en beeldspraak waar vermelde woorde voorkom, kan daar 'n ontwikkeling van Psalms 108-110 waargeneem word. 'n Sterk verband met kern sosiale waardes van eer asook skaamte kan gesien word waar vermelde woorde in verband met oorlogstaal en beeldspraak benut word. Deur te let op hierdie woorde vanuit die perspektief van eer en skaamte, word verdere lig gewerp op die ontwikkeling van vermelde oorlogstaal en beeldspraak soos dit in Psalms 108-110 voorkom. Die onderlinge verband tussen die drie psalms as 'n verdere bevestiging van Psalms 108-110 as 'n trilogie van oorlog en hernude eer, kan vanweë die taal en beeldspraak gesien word. Dit werp ook lig op die doel van die trilogie in die Boek van Psalms en die Nuwe Testamentiese gebruik daarvan.