

**Psalm 47 – how universal is its universalism?
An intra-, inter- and extratextual analysis of the poem**

Jo-Mari Schäder

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Psalm 47 – how universal is its universalism?
An intra-, inter- and extratextual analysis of the poem

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Jo-Marí Schäder

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Supervisor: Prof P.J. Botha

Co-supervisor: Prof G.T.M. Prinsloo

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LIST OF ABBREVIATIONS

AB	The Anchor Bible Commentary
BAT	Die Botschaft des Alten Testaments
BHS	Biblia Hebraica Stuttgartensia
BKAT	Biblischer Kommentar Altes Testament
BOT	De Boeken van het Oude Testament
CBQ	The Catholic Biblical Quarterly
COT	Commentaar op het Oude Testament
HBT	Horizons in Biblical Theology
HTKAT	Herders Theologischer Kommentar zum Alten Testament
HTS	Hervormde Teologiese Studies
ICC	The International Critical Commentary
JBL	Journal of Biblical Literature
JQR	The Jewish Quarterly Review
JSBLE	Journal of the Society of Biblical Literature and Exegesis
JSOT	Journal for the Study of the Old Testament
JSOTSS	Journal for the Study of the Old Testament Supplement Series
JTS	Journal of Theological Studies
KAT	Kommentar zum Alten Testament
KHAT	Kurzer Hand-Kommentar zum Alten Testament
NCBC	The New Century Bible Commentary
NEB	Die Neuer Echter Bibel: Kommentar zum Alten Testament mit der Einheitsübersetzung
OTE	Old Testament Essays
POT	De Prediking van het Oude Testament
SBEC	Studies in the Bible and Early Christianity
SBL	Society of Biblical Literature



SK	Skrif en Kerk
Suppl VT	Supplements to Vetus Testamentum
VT	Vetus Testamentum
WBC	Word Biblical Commentary
ZAW	Zeitschrift für die Alttestamentliche Wissenschaft

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CHAPTER 1: INTRODUCTION

1.1 Motivation for the study

A close reading of Psalm 47 suggests that this psalm invites further, more intensive study. Psalm 47 forms part of Book 2 of the Psalter, which consists of Psalms 42-72. Psalm 47 also forms part of smaller collections of psalms in Book 2 and Book 3. These collections are known as the Psalms of the Sons of Korah or the Korahite collection (Psalms 42, 44-49 in Book 2 and Psalms 84-85, 87-88 in Book 3) (Craigie 1983:28; Prinsloo 1996:389; Terrien 2003:17).

Traditionally Psalm 47 has also been classified as an Enthronement Psalm (Psalms 47, 93, 96-99) or *Yahweh malak* psalm (Anderson 1972:360; Botha 1998:24; Craigie 1983:347; Gunkel 1986:201; Hossfeld & Zenger 2005:2; Kraus 1966:348-349, 1988:466; Muilenburg 1944:235; Nel 1998:72; Prinsloo 1996:388; Sabourin 1969:216; Schaper 1994:256; Snyman 2005:3; Van der Ploeg 1973:287). Although these psalms share the prominent theme of praising the Lord as King (📖●○ ☸♦☸☒), the historical setting in which this *might* have taken place is unclear. However, it is not the purpose of this study to address the entire Korahite- versus Enthronement collection debate regarding Psalm 47.

On the *Gattung* of Psalm 47 there is consensus – it is a hymn (Anderson 1972:360; Craigie 1983:347; Gillingham 1994:231; Kraus 1966:348, 1988:466; Mays 1994:186; Mowinckel 1962:3; Muilenburg 1944:251-252; Prinsloo 1996:388, 389; Sabourin 1969:218; Schaper 1994:264; Terrien 2003:377; Van der Ploeg 1973:288; Weiser 1962:376). Typical of a hymn, this Psalm is full of imperatives which indicate exhortations to praise. Prinsloo (1996:398) and Weiser (1962:378) state that this is clearly a theocentric psalm – all praise is due to God. What also supports this notion is the fact that the words 📖☒☸●☾ or ☸♦☸☒ occur in almost every verse¹ (Prinsloo 1996:398; Van der Ploeg 1973:291).

Traditionally there have been three schools of psalms interpretation, namely the historical interpretation, the eschatological or messianic interpretation and the cultic interpretation. They can be summarised as follows:

(1) *The historical interpretation*

This school attempted to find historical elements in the psalms that connected them to a concrete historical situation. Criticism against this approach is that the psalms contain little historical information and this might cause scholars to become creative in their interpretations of the psalms as referring or relating to certain historical events (Weiser 1962:374-375).

(2) *The eschatological or messianic interpretation*²

The psalms are to be understood against the background of Israel's misery. They were suppressed by other peoples, there was discord among them, spiritual poverty and the threat of polytheism – all of this caused the hope of salvation to flourish. There existed hope that Yahweh will bring his people back home and that he will rebuild not only the temple, but also Jerusalem. He will also pass

¹ 📖☒☸●☾ occurs in verses 2, 6, 7, 8, 9 and twice in verse 10. ☸♦☸☒ occurs in verses 3 and 6. God is also the subject of the verbs in verses 4 and 5 (Prinsloo 1996:398).

² "Eschatology refers to the complex of ideas concerning the end of the world. An eschatological psalm is therefore a psalm which expresses a belief in a new world order after the end of the present world. The psalm may even contain a description of the crucial events at the end of times (apocalyptic). An element of this could be the coming of the Messiah, but not necessarily. A psalm may very well be eschatological without being messianic. According to Gunkel there is no expectation of a Messiah present anywhere in the psalms" (Petersen 1998:17).

judgement on the foreign peoples and the wicked. Gunkel (1933:333-344, see also Petersen 1998:18-19) mentions seven aspects of this eschatological hope, namely:

- The re-establishment of the people of Israel and Jerusalem.
- The foreign powers will be annihilated.
- After the natural disasters at the end of time a new world order will be established.
- Before this world order can come to its completion, Yahweh has to vanquish attacking enemies. It was believed that the final battle will take place at Jerusalem's walls. Supposedly the motif of the attacking enemies is combined with the notions of Yahweh as warrior and judge.
- After the battles of the last times, Yahweh assumes royal power and will judge the world (Psalm 96:13). He will also make an end to wars (Psalm 46:10). Although Yahweh will rule over all the nations, absolute precedence is given to Israel (Psalm 47:4).
- The temple of Zion is the centre of the eschatological events. Zion has been chosen by Yahweh as his sanctuary where his throne is situated in the temple and where he will receive homage from Israel and the foreign nations (Psalm 47:2).
- The gods of the heavens will also be subjugated to Yahweh like the peoples of the earth (Psalm 82).

Criticism of this approach is that eschatological elements in the psalms are expressed in the perfect tense, i.e. they refer to past events. Adherents of this approach support the notion of a prophetic perfect. Another objection is that the psalms do not contain characteristics of prophecy.³ A reaction on this critique is that the psalms have taken over some eschatological ideas from the prophets, but not "im vollem Umfange" (Petersen 1998:19; cf. see also Weiser 1962:375).

(3) *The cultic interpretation*

Probably the greatest proponent of this school of thought is Mowinckel. The community only receives blessing if they have a covenant with the deity. The covenant and accompanying acts of salvation have to be renewed annually so that they do not lose their power. Mowinckel supposes that the enthronement psalms are cult texts and that they had a place in the cultic drama and were also related to a particular salvific event that was celebrated in the cult. Unfortunately this method determines the result beforehand. Any text that contains mythical elements can be interpreted as a cult text (Mowinckel 1962:1-41; Petersen 1998:17-22, 31; Weiser 1962:375; cf. see also Roberts 2002a:266).

The majority of interpretations of Psalm 47 tend to be a combination of two of the above mentioned interpretations. Psalm 47 has also been interpreted to relate to events from pre-exilic to post-exilic times (Prinsloo 1996:389).

Why would an Ancient Israelite (or early Jewish?) poet make so much of universalism if this psalm is to be accepted as being from exilic or post-exilic origin? This was a time when the returning exiles wanted nothing to do with foreigners, for example, in Ezekiel 25-32 we find oracles against the nations. Very exclusive sentiments developed amongst the exiles, which can account for the lack of affection Ezra and Nehemiah displayed after returning and meeting the remnant people of Judah (Sparks 1998:288). We also read in Ezekiel 13:9 that from the beginning of the exile, the community in Babylon organised themselves to return to Palestine. They viewed themselves as the true heirs of God's promises to the forefathers and the future inheritors of the land (Sparks 1998:296). In order to fend off certain threats the exiles adopted an antagonistic attitude towards foreigners and the Judean remnants. Not only were they threatened by cultural assimilation in the Babylonian context, but they also faced the potential loss of their ethnic homeland to the Judean remnant community, who has also adopted the forefather tradition which stipulated that they were

³ Petersen (1998:19) writes that prophetic style consists of such expressions as   ("the day of Yahweh") and   ("on that day") or    ("in those days"), expressions that are not found in the psalms.

the heirs of Abraham and the proper owners of the land (Sparks 1998:314-315). However, this sentiment did not prevent them from embracing non-Israelites who wished to join their community. They appeared to fear those foreigners who did not show openness to assimilation. In this respect Second Isaiah represents religious identity as supplanting ethnicity and as redefining group identity (Sparks 1998:315-316). Sparks (1998:317) writes that even when the term $\square\blacklozenge\gamma\textcircled{\text{b}}$ is employed to describe foreigners, it is used as a means of inviting their religious and cultural assimilation. The assimilating foreigner was associated with Israel and with its forefather Jacob (Isaiah 44:5). This then demonstrates abatement in the intensity of ethnic boundaries over the course of the exile, compared to sources such as Ezekiel, the Holiness Code to the post-exilic Priestly Code, Ezra and Nehemiah that reflect intense ethnic boundaries. This universal ideology or theology would be especially strange if this psalm was used in the mainstream cult for religious purposes. Was the writer part of the mainstream temple cult or in fact more enlightened during or after his experience in the exile, where contact with foreigners was unavoidable? Initially, when this psalm is read it shows surprising theological depth, such as its universalism and tolerance for those who are unfamiliar.⁴

1.2 Research problem

A cursory reading of Psalm 47 convinces the reader of its clarity: it is thematically coherent and verbs, nouns and pronominal suffixes refer to either the nations, God or Israel throughout the Psalm. The following themes occur repeatedly: exhortations that Elohim or God must be praised (verses 2 and 7), Yahweh or God is King (verses 3 and 8), God subjugates the nations under Israel and rules over them all (verses 4 and 9), the Covenant Promise between God and Israel is extended to include all the nations (verses 5 and 10), and Yahweh or Elohim is described as being exalted (verses 6 and 10).

Quite paradoxically, on the other hand, the same cursory reading presents the reader with a number of startling problems. The two major problems are the structure of the psalm and the difficulty of interpreting some key themes found in the psalm, such as: What does it mean when Yahweh is characterised as fearsome (verse 3)? Why and how does Yahweh subjugate the nations under Israel (verse 4)? How does Yahweh choose Israel's inheritance and what is this inheritance (verse 5)? Why does Yahweh ascend? From and to where is this ascension (Verse 6)? Most important of all, and the focus of this study, is whether the nobles of the nations are gathered with or as the nation of the God of Abraham? Who are these nobles, and what or who are the shields of the earth that belong to God (verse 10)? It is clear that there is an element of universalism in this psalm, but what is difficult to determine is just how far the Covenant between God and Israel is extended. Does it only include the foreign nations as vassals that convene *with* the nation of the God of Abraham (Israel), or are they completely *assimilated* into one nation of God?

The overwhelming majority of studies discussing this psalm are concerned with the intratextual or literary aspects of the text, seldom referring to the intertextual and extratextual aspects of Psalm 47 in particular or the collection(s) of which Psalm 47 forms a part of. In the light of quotations from or allusions to other psalms, especially the Korahite Psalms, it seems that an intertextual analysis, especially between Psalms 46-48, and a spatial analysis of these Psalms will have valuable insights to offer.

⁴ "Many Jewish scriptural texts express characteristics of exclusivity: the books of Ezra, Nehemiah, the Abraham cycle, the Sinai covenant, the conquest accounts of Joshua and the idealized anti-Canaanite society drawn by Deuteronomy. Each of these reflects a basic dichotomy between Israel and other nations, expressed chiefly in terms of national boundaries and ethnic mixing" (Davies 2002:86).

With regard to the Ancient Near Eastern worldview, the concept of space, iconography and social-scientific criticism, an extratextual analysis will have much to contribute to the understanding of the broader context of the Ancient Near Eastern world in which the text functioned.

1.3 Hypothesis / Research approach

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 (Lotman 1972:81-91; Prinsloo 1992:230-231). 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. By conducting this research on all three 'levels' of the text, the researcher should be able to come to a more complete or 'holistic' understanding of the text. If Psalm 47 is analysed intra-, inter and extratextually, we will be able to gain greater insight into the cultural and historical context in which it originated, the cultic use of the psalm in later periods, as well as its general meaning (cf. see also Prinsloo 2001:488).

1.4 Methodology

The research method consists of a combination of intra-, inter- and extratextual research methods.

Chapter 2 will focus on an intratextual perspective or literary analysis of Psalm 47. It will form the point of departure for this study. The main concern in the present study is with the interrelatedness of all textual features (morphology, syntax, poetic stratagems, structure, genre) on the literary level. This analysis will aid the interpreter in establishing a structure of the text, suggesting one that could meet with relative consensus amongst some exegetes. It, in turn, will form the framework for the socio-historical interpretation of the text. Other interpretation problems such as its *Gattung*, *Sitz im Leben* and dating will also be touched upon in this section.

Chapter 3 will investigate Psalm 47 from an intertextual perspective. It will pay attention to similarities with other texts in the immediate context of the psalm. An intertextual analysis will be conducted between Psalm 47 and Psalms 46 and 48, and a brief overview of intertextual relations between Psalm 47 and the rest of the Korahite Psalms will be given. Here the study links up with a recent trend in Psalms research, namely to concentrate less upon individual poems and their so-called *Sitz im Leben* and more upon the composition and redaction of the Psalter as a book especially by focussing on concatenation or the holistic approach of a psalm and the psalms which follows on it and precedes it⁵ (Gillingham 1994:235). Attention will also be given to a spatial reading of these texts to understand how they fit into the Ancient Near Eastern spatial orientation, but also transcends it.

Chapter 4 will consist of an extratextual analysis of Psalm 47. It will have three aims: First, to identify and explain terminology referring to patronage and how patron-client/vassal relationships functioned in the Ancient Near East. This will be done through a socio-scientific investigation of the poem in its social context, in order to understand the behaviour of the different role-players in the psalm. Second, to identify and explain war terminology occurring in Psalm 47. Third, to "illustrate" the psalm by investigating Ancient Near Eastern iconography and art. The main goal of this chapter will therefore be to gain understanding of the relationship between Israel and her

⁵ Cf. the groundbreaking work of Wilson (1985), Hossfeld & Zenger (2000:648) and Howard (1986:201-206, 216). Also see the following sources for more examples of scholars who have identified elements of concatenation or who have applied the holistic approach, namely Gillingham (1994:235-236), Goulder (1982:7-8), Snyman (2005:27-29) and Terrien (2003:16).

neighbours. Are the nations considered to be incorporated into Israel or do they function merely as a vassal to their patron in Psalm 47:10?

Chapter 5 presents a summary of the insights gained in the above-mentioned chapters. It will critically discuss the results of the study, the conclusions reached, the contribution of this work to the field of study, areas opened for further research, and possible shortcomings in the researcher's own approach.

1.5 Objectives of the study

The objectives of this study are:

1. To make an intratextual analysis of Psalm 47, in order to:
 - gain insight into the interrelatedness of all textual features on the literary level,
 - aid the interpreter in suggesting a structure for the text which would meet with relative consensus amongst most exegetes,
 - establish a framework for the socio-historical interpretation of the text, and
 - to address various interpretational problems, such as its *Gattung*, *Sitz im Leben* and date.
2. To make an intertextual analysis of Psalm 47, in order to:
 - draw attention to similarities with other texts in the immediate and the more remote context,
 - summarise similarities and differences between Psalm 47 and Psalms 46 and 48, as well as to give a brief overview of intertextual relations between Psalm 47 and the rest of the Korahite Psalms,
 - to link this study to recent trends in Psalms research, namely to concentrate less upon individual poems and their so-called *Sitze im Leben* and more upon the composition and redaction of the Psalter as a book,
 - and to compare these Psalms' depiction of spatiality to the Ancient Near Eastern spatial orientation and to determine in what manner it differs or corresponds to it.
3. To make an extratextual analysis of Psalm 47, in order to:
 - understand possible war terminology and references to patronage in Psalm 47 so as to aid us in our understanding of the relationship between Israel and her neighbours;
 - "illustrate" the psalm by investigating Ancient Near Eastern iconography and art; and
 - give an overview of how patronage or patron-client/vassal relationships functioned in the Ancient Near East. This will be done through a socio-scientific study of the role of social values of the Ancient Near East in the interpretation of the poem, as well as the behaviour of the different role-players present in the psalm.
4. To synthesise the findings of the above analysis and to apply it to the hypothesis or research problem.

1.6 Expected results

It is the expectation that the holistic analysis of Psalm 47 proposed here would aid modern interpreters in understanding the ancient text in its socio-historical context, and in the process, to contribute towards solving some of the interpretational problems in the poem, such as its problematic structure. The method has already been applied successfully to other psalms by the so-called 'Pretoria school' of psalm exegesis (cf. Botha 1999:389-400; Prinsloo 1992:225-251, 2002:453-469). The aim is to synthesise the findings of all three 'levels' of research to create a more comprehensive understanding of the text within its context, not merely treating Psalm 47 as a poetic text in a void of time and space.

CHAPTER 2: INTRATEXTUAL ANALYSIS OF PSALM 47

2.1 Introduction

The purpose of this chapter is to analyse Psalm 47 intratextually by studying the interrelatedness of all the textual features on the literary level. “Intratextual” refers to the relationship between the various elements of the poem which will be studied. Here an intertextual analysis is equated with a literary exegetical analysis or a synchronic analysis. Other aspects which will receive attention are the author and *Sitz im Leben* of the Psalm, as well as other interpretational problems. The proposed structure of Psalm 47 will function as the frame within which the text will be discussed and according to which a socio-historical interpretation of Psalm 47 will be made. There are three questions that will influence the nature of the discussion of the poem, namely: (1) How do the individual building blocks of the poem fit together?; (2) What did the poet try to convey to the reader?; and (3) In what manner does he convey his message?

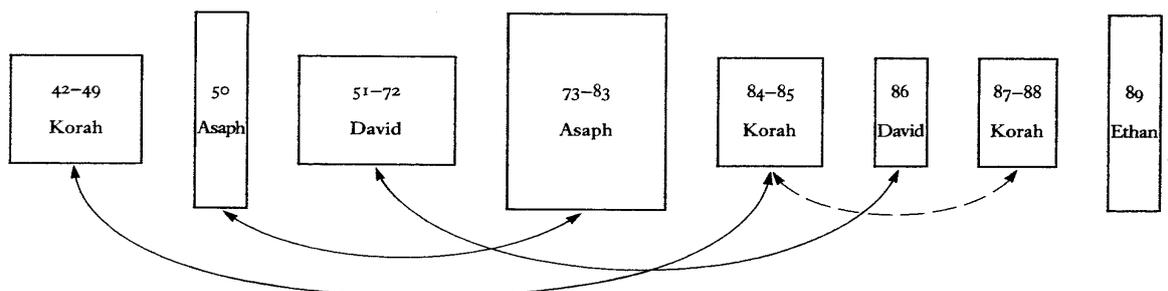
2.2 Position in the Psalter

The Psalter is divided into five books of which the first four end with a benediction and a double “Amen” (Psalms 41:13, 72:19, 89:53 and 106:48). This division was probably introduced to correspond to the first five books of the Old Testament, namely the Pentateuch or Torah (Terrien 2003:16).

As already mentioned, Psalm 47 forms part of Book 2 of the Psalter, which consists of Psalm 42-72. Psalm 47 also forms part of smaller collections of Psalms in Book 2 and Book 3. These collections are known as the Psalms of the Sons of Korah or the Korahite collections (Psalms 42, 44-49 in Book 2 and Psalms 84-85, 87-88 in Book 3) (Craigie 1983:28; Prinsloo 1996:389; Terrien 2003:17). Psalms 42-49 also open the so-called “Elohistic or Elohist Psalter” (Psalms 42-83). Where Psalms 3-41 have a preference for using Yahweh (over 270 references) to refer to God against Elohim being used under 50 times, Psalms 42-83 have just over 40 references to Yahweh and over 240 references to Elohim.⁶ The Elohist Psalter in turn consists of one of the Korahite collections (Psalms 42-49), the Davidic collection (Psalms 51-72) and the Asaph collection (Psalms 50, 73-83) (Gillingham 1994:238; Hossfeld & Zenger 2005:4; Terrien 2003:17). Interesting, though, is that the second group of Korahite psalms predominantly use the name Yahweh (Buss 1963:382).

Graphically the second book of the Psalter (Psalms 42-89) looks as follows:

Figure 1: Schematic representation of Book 2 of the Psalter (Psalms 42-89),
(Gillingham 1994:240).



⁶ Terrien (2003:17) proposes that the Elohim psalms originated from Ephraim in Israel and that the Yahweh-psalms came from Judah, as the Yahwist (J) and Elohist (E) traditions of the Pentateuch seem to do.

Traditionally Psalm 47 has also been classified as an Enthronement Psalm (Psalms 47, 93, 96-99) or *Yahweh malak*-psalm⁷ (Anderson 1972:360; Botha 1998:24; Craigie 1983:347; Gunkel 1986:201; Hossfeld & Zenger 2005:2; Kraus 1966:348-349, 1988:466; Muilenburg 1944:235; Nel 1998:72; Prinsloo 1996:388; Sabourin 1969:216; Schaper 1994:256; Snyman 2005:3; Van der Ploeg 1973:287). Although these psalms share the prominent theme of praising the Lord as King (𐤏𐤃𐤐 𐤌𐤎𐤏𐤓𐤏), the historical setting in which this *might* have taken place is unclear.⁸ The great separation between Psalm 47 (in Book 2 of the Psalter) and the rest of the Enthronement Psalms (in Book 4 of the Psalter) serves as ample reason to read it as an independent pericope.

2.3 Text and translation: Psalm 47

Table 1: Text and translation of Psalm 47

Stanza	Strophe	Foot	Hebrew Text	Verse	Literal Translation
		li	𐤏𐤃𐤐 𐤌𐤎𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏	1	For the supervisor. By the sons of Korah. A Psalm.
I	A	1	𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏	2 a	All the nations, you must clap your hand(s), ⁹
			𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏	2 b	you must shout to God ¹⁰ with a voice of joy.
		2	𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏	3 a	For Yahweh Almighty is fearsome, ¹¹
	B	3	𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏	3 b	a great king ¹² over all the earth.
			𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏	4 a	He subjugates ¹³ nations under us,
			𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏	4 b	and peoples under our

⁷ Hossfeld & Zenger (2005:6) write on Psalms 93-100 that the following indicators attest to their independence as a group of psalms, namely: (1) The structure is characterised by hymnic elements of a call to praise which is followed by reasons for it; (2) The formula “YHWH is/has become king” is used frequently; (3) There is a high occurrence of the royal motif in them (enthroned high above all, Most High, king, shepherd, judge); (4) This group is linked by internal stylistic-semantic elements; (5) There is an almost consistent absence of titles for these psalms.

⁸ Craigie (1983:347) states that “While this subclassification is useful, the precise meaning of the word *enthronement*, and its implications with respect to setting, are open to debate ...”

⁹ Singular, 𐤏𐤓𐤏𐤓𐤏 “hand”.

¹⁰ Kraus (1988:466) is of the opinion that 𐤌𐤎𐤏𐤓𐤏 should be inserted in the Elohist Psalter, to represent the original reading. He proposes the same emendation in verses 6, 8, 9 and 10. This study keeps to the reading found in *Biblia Hebraica Stuttgartensia*.

¹¹ Niph'al Active Participle Absolute masculine singular of 𐤏𐤓𐤏𐤓𐤏 “frightening, awesome.”

¹² Dahood (1966:284) states that 𐤏𐤓𐤏𐤓𐤏 𐤏𐤓𐤏𐤓𐤏 is another term for “suzerain” or “overlord.” Although these terms would fit the divine warrior image proposed for Yahweh in this study, the literal translation is “great king.”

¹³ Briggs & Briggs (1969:398) write that the Aramaism 𐤏𐤓𐤏𐤓𐤏 is possibly a substitution for an earlier use of 𐤏𐤓𐤏𐤓𐤏. This is impossible to determine, but the text makes sense as it is.

Verse 3^c

A few Hebrew Codex manuscripts have as subject אלהים (“God”) inserted in verse 3a. In the previous foot it is clear that the subject who is fearsome is יהוה (“Yahweh Almighty”). It is clear that verse 3a is parallel to 3b; אלהים and יהוה would refer to the same entity, implying that the king over the whole earth, who is also fearsome, is יהוה . The insertion of אלהים is, therefore, excessive and the Masoretic text can be considered authentic or reliable as it is.

Verse 5^a

The Septuagint and Peshitta both have a 3rd person masculine singular suffix for הוא (“his inheritance”) instead of the 1st person plural suffix as in the Masoretic text, (הוא “our inheritance”). The 1 plural suffix is parallel to Jacob, indicating the descendants of Jacob, Israel. Making use of a 3rd person masculine singular suffix refers to Jacob, the patriarch’s, inheritance which remains the same as in the 1st person plural suffix reading – it namely refers to the land of Canaan or the Promised Land. In the second half of verse 5 a nota accusativi הוא is used, which indicates that the Masoretic text must not be amended. The second half of verse 5 defines the first half more precisely (see also Briggs & Briggs 1969:399; Prinsloo 1996:392-393).

Verse 5^b

The הוא lacks in the Peshitta. Since the function and meaning of *Selah* are still unclear to scholars it is not clear how the omission of this word would influence the meaning of the text.

Verse 7^a

A few Hebrew codex manuscripts read אלהים (“to God”), adding the preposition “to”. The object of praise is also indicated by the following line (אלהינו “to our King”) which forms a parallelism with verse 7a. The insertion of the preposition “to” makes no difference to the meaning of verse 7a, as it is clear that the praise is directed at God (see also Kraus 1966:348). Some exegetes prefer the reading of the Septuagint (LXX) “to our God” instead of “to God”, but this is probably an assimilation of the reading “our king” (Anderson 1972:364).

Verse 7^b

The Peshitta reads “in splendour/brilliance”. This would cause the parallelism and sympleke between verse 7a and 7b to disappear, as well as the chiasmus formed between verses 7 and 8. The Masoretic reading is therefore recommended to be maintained.

Verse 7^c

The second תשבח (“you must praise”) in verse 7b is lacking in two Hebrew codex manuscripts and the Peshitta. In the same manner as above, this would cause the parallelism and sympleke between verse 7a and 7b to disappear, as well as the chiasmus formed between verses 7 and 8. It is therefore recommended that the Masoretic text should not be amended.

Verse 8^a

Many Hebrew codex manuscripts add the preposition על (“on, over”). It is implied that this is the manner in which verse 8 should be read: “For the King of/over all the earth is God.” The Masoretic reading is clear without the addition of the preposition (see also Schaper 1994:262).

Verse 9^a

Two Hebrew Codex Manuscripts and editions of the Septuagint such as Veronensis and Alexandrinus, and others, add כָּל “all”. If this particle is added in verse 9, it makes no difference to the meaning, as verse 9 implies that God reigns over all the (heathen/gentile) peoples. That is the main theme of Psalm 47: God’s universal kingship. The Masoretic reading can therefore be preferred.

Verse 9^b

✍️🔲🌀🔴🌀 “God” lacks in one Hebrew Codex Manuscript and should perhaps be deleted. I do not agree with this text critical note, as verse 9 consists of two parallel parts, both dealing with the reign of God, firstly over the nations and secondly from his holy throne. Its omission from verse 9 would make no difference to the meaning as it is clear who the subject of this verse is, but its presence in verse 9 emphasises the role of God as supreme ruler.

Verse 10^{a-a}

It has been proposed that verse 10 should be amended to read “with the tent (or ‘tent-dwellers’ or ‘families’) of Abraham” instead of “the nation of the God of Abraham.” The current reading is understandable and, therefore, not to be easily emended without just cause (see also Bodner 2003:570).¹⁶

Verse 10^b

On verse 10 there is a text-critical note stating that the Septuagint and the Peshitta read ✍️🌀 ✍️🌀 (‘im ‘am) “with the people”, instead of the Masoretic text ✍️🌀 (‘am) “people”, influencing the reading as “with (as?) the people of the God of Abraham.” The assumption is made that ✍️🌀 (‘im) was accidentally omitted by copyists due to haplography. The omission of ✍️🌀 (‘im) drastically influences the meaning of the text, whether the nobles of the nations are to be considered part of the people of the God of Abraham or not. For the purpose of this study this explanation is considered to be correct and the variant reading on verse 10 is preferred (see also Anderson 1972:366; Bittenwieser 1938:353; Duhm 1899:134; Prinsloo 1996:396; Van der Ploeg 1973:293-294). Schneider (1995:310) prefers the vocalization ‘im above the Masoretic vocalisation indicting the nations. The translation he proposes then reads “...bei dem Gott Abrahams.” Important to take note of is Beuken’s comment (quoted by Prinsloo 1996:1996:396) that “for the first time in the psalm there is no longer a distinction between ‘we’ and ‘the nations’” (see also Briggs & Briggs 1969:400; Bratcher & Reyburn 1991:440; Conrad 1998:224; Delitzsch 1893:100; Duhm 1899:134; Du Preez 1997:315-316; Gunkel 1986:203; Kraus 1966:348; Muilenburg 1944:242-243, 248; Ridderbos 1958:58; Roberts 2002a:267, 270; Schaper 1994:262-263; Terrien 2003:378; Van der Ploeg 1973:293-294; Hossfeld & Zenger 1993:291).

Verse 10^c

Another text-critical note on verse 10 states that the Septuagint reads “the mighty ones” instead of the Masoretic 🔲■🌀🌀 “the shields of.” The Peshitta reads “the authorities.” The text-critical note states that the text should probably be read as 🔲■🔴🔴 “rulers”, but due to the reference to shields and war imagery in other Korahite Psalms, it is my opinion that the Masoretic text should not be amended. Also note that the use of “shields” forms a parallel to “shouting” and “ram’s horn” in verse 6 which is also military or war imagery. God is also depicted as conqueror acting in the best interest of his people in verse 4 (see also Duhm 1899:134).

Verse 10^d

The Septuagint reads “lifted up,” instead of the Masoretic “He has been greatly exalted”. The basic meaning is the same, namely that God is made high, exalted or praised above any other. The reading in the Masoretic text is therefore preferred (see also Muilenburg 1944:238; Schaper 1994:263).

¹⁶ Bodner (2003:573-574) proposes that ✍️🌀🔲🌀🌀 🔲🌀🔴🌀 ✍️🌀 should be considered a vocative. There is neither an imperative verb nor a second person suffix to denote the vocative. He states that this approach has two advantages, namely that it makes sense of the Masoretic Text in its present form and that it seems as a natural reading, as the poem starts with a vocative, where the nations are called to praise, and would then end with a vocative, specifically addressing the people of the God of Abraham, and in so doing strengthens the existing inclusion between verses 2 and 10.

2.6 Morphological analysis

Striking characteristics of the morphology of Psalm 47 are:

- *The person and gender of words and suffixes:*

There can clearly be distinguished between three persons or groups in Psalm 47, namely the nations (“you”), God or Yahweh, and Israel (“us” – the “in-group”).

(1) *The nations*

There is a preference for nouns in the absolute masculine plural state to refer to the nations (“you”) and imperative 2 masculine plural verbs to refer to the actions of the nations (or what they are exhorted to do). Muilenburg (1944:244) writes that the view of Ehrlich, Schmidt and others that “all the nations/peoples” refers to the peoples of Palestine is contradicted by the content of the psalm. The writer also mentions three times (verses 3, 8 and 10) that the whole earth is the range of his vision.

(2) *God*

𐤀𐤍𐤁𐤏𐤃 (“God”), 𐤏𐤍𐤁𐤏𐤃 (“Yahweh”), 𐤏𐤍𐤁𐤏𐤃𐤁 (“Almighty” or “Elyon”) and 𐤏𐤍𐤁𐤏𐤃 (“king”) are all used to refer to God. Perfect 3 masculine singular verbs are used to refer to the actions of God. God is mentioned a total of eleven times in Psalm 47. There are eight instances where 𐤀𐤍𐤁𐤏𐤃 is used and two instances where 𐤏𐤍𐤁𐤏𐤃 is used (Sabinga 1988:475).

(3) *Israel*

Israel (“us”) is indicated by the use of 1st person plural suffixes. In verse 10 the members of the “in-group” are referred to as 𐤀𐤍𐤁𐤏𐤃𐤁𐤏𐤃𐤁 “nation of Abraham” (masculine singular) and 𐤏𐤍𐤁𐤏𐤃𐤁𐤏𐤃𐤁𐤏𐤃 “the shields of” (masculine plural; all nations are now part of or “with” the nation of Israel). Interestingly enough, Israel is not referred to once as doing any specific action – the 1st person plural suffix does not appear with any verb. The assumption can be made that Israel exhorts the nations to praise God and that they also praise him, but this is not explicitly stated in the text itself. The fact that they speak of “our inheritance” which also seems to be “the glory of Jacob” is enough reason to view this group as Israel. Craigie (1983:347) states that “the peoples” in verse 2 refer to both Israel and foreign nations that are exhorted to praise God’s kingship. From the above it is clear that there is a distinction to be made between Israel and the nations who are exhorted to praise.

- *Repetition of roots and words:*

There are also a number of nouns, verbs, prepositions, conjunctions and articles that occur quite often in Psalm 47. Important to take note of is the repetition of 𐤏𐤍𐤁𐤏𐤃 in 𐤀𐤍𐤁𐤏𐤃𐤁𐤏𐤃𐤁𐤏𐤃𐤁𐤏𐤃𐤁 (verse 2) and 𐤀𐤍𐤁𐤏𐤃𐤁𐤏𐤃𐤁𐤏𐤃𐤁𐤏𐤃𐤁 (verse 3 and 8), which emphasises the universal theme in Psalm 47. These verses have as their function to give the reasons for the exhortations to praise God, namely that he is the universal King (Prinsloo 1996:390-391). Another particle that often occurs in Psalm 47 is 𐤏𐤍𐤁𐤏𐤃 in verse 3 and twice in verse 9. It corresponds to the use of 𐤏𐤍𐤁𐤏𐤃𐤁 (verse 3), 𐤏𐤍𐤁𐤏𐤃 (verse 6) and 𐤏𐤍𐤁𐤏𐤃𐤁 (verse 10). The repetition of the particle 𐤏𐤍𐤁𐤏𐤃 and the verbal stem 𐤏𐤍𐤁𐤏𐤃 emphasises the theme of Yahweh as universal King (Prinsloo 1996:391).

2.7 Syntactical analysis

greatness which he manifested in nature and/or in the history of Israel. God is therefore the subject of the hymns. Where the Ark of the Covenant represented the immanent presence of God in the temple, hymns give the invisible presence audible representation in the space and place of worship. It is therefore also generally assumed that hymns in the Psalter were composed for performance at seasonal festivals and high occasions of corporate worship, but the texts of the hymns offer no clear cultic *Sitz im Leben* or *Gattung* (Anderson 1972:32; Mays 1994:26).

According to Anderson (1972:32-33), the formal structure of hymns is often made up of three parts, namely:

- Hymns are composed of an invocation or exhortation to praise, which is addressed to various groups or peoples, such as the call to the nations by Israel to praise God in verses 2, 7, 8b and 10d in Psalm 47.
- A statement or explanation of the summons to praise may follow in the content of praise, with a description of why God should be praised or by defining the people addressed to praise. In Psalm 47 God is praiseworthy because he is fearsome (verse 3) and is king over all the earth (verses 3 and 8). He also subjugates the nations under Israel, implying he is a mighty conqueror or warrior (verse 4) and he also chooses Israel's inheritance, implying that he has their best interest at heart (verse 5). Verse 9 depicts God as not only ruling over Israel, but also over the nations.
- The main section of the hymn gives the grounds for the introductory exhortation. The call to praise and the basis for the praise is connected or joined with the conjunction $\boxtimes\&$ ("for"). Anderson (1972:362) writes that $\boxtimes\&$ "is the customary hymnic particle introducing the main section of the Psalm." The conclusion of the hymn often echoes the introductory formula. See for example verses 3, 8 and 10cd of Psalm 47. The particle $\boxtimes\&$ of verse 3 should also be implied in verses 4 and 5, which, together with verse 3a, give reasons for the exhortation to praise in verse 2 (Prinsloo 1996:391). Kraus (1988:467) and Westermann (1981:147) is of the opinion that the particle $\boxtimes\&$ introduces the reasons why God is praiseworthy. Note that verses 3, 8, 10c and 10d deal with God's kingship and reasons why he should be praised. Every time the second foot of the verse (3b, 8b and in verse 10d) deals with a statement made about the qualities or kingship of God and in the first foot of the verse (3a, 8a and in verse 10c) a reason is given for that statement – it introduces the substance of praise (Craigie 1983:347; Prinsloo 1996:390). Mulenburg (1944:245) has studied many examples of such lines introduced by $\boxtimes\&$ and concludes that "the burden and the stress of the poem seems frequently to be placed after it." He also states in a footnote that the meaning of $\boxtimes\&$ is not always causal. The introductory formula in verse 2 and the conclusion of the hymn in verse 10cd forms an inclusio. Both of these verses deal with exhortations for God to be praised. Note that verse 2 deals with a call to praise and that verse 10d states that God has been greatly exalted, indicating progression throughout Psalm 47.

It is also important to note that there are hymns that form exceptions to this pattern and that they tend to be hymns with specialised topics, for example hymns the subject of which is Zion as God's city (Psalms 46, 48, 84, 87) and the kingship of God (for example Psalms 93 and 99) (Mays 1989:26-27). Anderson (1972:33) in turn writes that we may distinguish between two types of Hymns or Praises of God, namely Psalms which Praise God as King or which celebrate his Kingship (Psalms 47, 93, 96-99) and the Songs of Zion (Psalms 48, 76, 84, 87, 122, possibly 46 and 132).

Gunkel (1933:311, 315; cf. also Westermann 1981:82-83) distinguished between two types of declarative psalms of praise of the people, namely "Songs of Thanks of Israel" and "Songs of Victory." In both every word is filled with joy which has been released when God helped or intervened. The following are features which occur in both types, namely: (1) God has acted and therefore he should be praised; (2) praise is a response to the act of God that has occurred; and (3)

praise is expressed joyously and with great jubilation. In both groups the occasion for praising God is the same, namely that God has delivered his people from threats, enemies or foes. The only difference is that the songs of victory allude to a battle that preceded the deliverance, and there is also reference to the battle and victory, whereas psalms of praise do not allude or refer to these elements. Westermann (1981:83) writes that to these two groups the epiphanies should be added, as they are psalms or parts of psalms in which God is depicted as coming to his people's aid. Westermann (1981:84) is also of the opinion that these two types are the simplest and most original ways in which God can be praised. Yahweh has broken his people's bonds and therefore praise is necessary and uttered. It consists of a simple declarative phrase, to which is added a shout of praise. What is most important about these types is that their point of origin is not the cult (Westermann 1981:87-88). Westermann (1981:91) also proposes that victory songs from an early period were likely to have been connected to the wars of Yahweh. According to him in the later history of Israel the songs of victory lived on as eschatological songs that anticipated the coming victory of Yahweh. This is also a set motif in some of the Zion Psalms, in which a victory over Yahweh's and his city's foes is celebrated. He cites examples of this as Psalms 46:4-7, 48:2-8, 76:3-6 and perhaps Psalm 68. He also points out that these eschatological songs of victory are close to the enthronement psalms as both are psalms of expectation. From the content of Psalm 47 and from the warrior imagery that it contains it is clear that it can also be classified as a Song of Victory.

2.8 Stichometric analysis

Table 3: Stichometric analysis of Psalm 47

Stanza	Strophe	Lines	Feet	Hebrew text	Verse
		1i	3	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	1
I	A	1	2	אֱלֹהֵינוּ אֱלֹהֵינוּ אֱלֹהֵינוּ	2 a
			4	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	2 b
		2	3	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	3 a
			3	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	3 b
	B	3	2	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	4 a
			3	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	4 b
		4	2	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	5 a
			5	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	5 b
	C	5	3	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	6 a
			3	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	6 b
II	D	6	3	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	7 a
			3	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	7 b
		7	4	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	8 a
			2	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	8 b
	E	8	3	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	9 a
			4	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	9 b
		9	3	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	10 a
			3	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	10 b
F	10	3	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	10 c	
		2	יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ	10 d	

It is clear from the stichometric analysis of Psalm 47 that it can be divided into the following segments:

- *Lines*: Apart from the heading, Psalm 47 consists of ten lines, each divided into two feet.
- *Strophes*: The Psalm can be grouped into six strophes.

equations to illustrate this.²⁷ Although this is an interesting approach to determining a structure for Psalm 47 it does not take enough of the stylistic, formal and thematic content of the Psalm into account.

A special case that deserves attention for its similarity to the structure proposed in this study is the study of Muilenburg (1944:244) who wrote that Psalm 47 has two strophes of equal length, namely of five lines or ten stichoi. He notes that the phrases $\text{רָגַלְתִּי בְּיַבֹּשֶׁת}$ וְיָבֹשֶׁת (“the glory of Jacob”) and יְהוָה אֱלֹהֵינוּ יְהוָה אֱלֹהֵינוּ (“the God of Abraham”) occupy more or less the same position in both strophes. It is clear that verses 5 and 10 are parallel to each other. Muilenburg also emphasises the place of the וְיָבֹשֶׁת line, similarly following the opening exhortation of each strophe. I agree with him since verses 3 and 8 are also parallel with regard to the use of the particle וְיָבֹשֶׁת and their contents. Muilenburg (1944:247-248) suspects that the strophe was originally meant to end at the end of verse 5 were the Selah occurs. He is also of the opinion that the lines following on verse 6 are a new hymn. What is certain is that the section following on verse 6 is definitely parallel to the first stanza, but if this is enough ground to state that it is a separate hymn is not so certain and not supported by the text as it is. The וְיָבֹשֶׁת in verse 6 is related to וְיָבֹשֶׁת in verse 2, which also happens to form an inclusio between these verses. Muilenburg also assumes that it is the Temple choirs which are exhorted to strike up their music in verse 7. This is improbable, seeing that there can only be distinguished between three persons or groups when analyzing the morphology of Psalm 47, and it is the nations who are exhorted to praise in verse 2, which in turn is parallel to verse 7.

Another problematic aspect of this psalm is that the last four feet form one verse (verse 10). Is it possible to view one verse as a strophe or one verse to be part of two strophes, such as Psalm 47:10ab and 10cd appear to be? If only the content is taken into account when doing a structural analysis of Psalm 47 the structure of the Psalm would form two parallel sections and it would then be inevitable that verse 10 should be viewed as part of two strophes.

From the following it will be clear that I propose that Psalm 47 has two parallel stanzas, consisting of three strophes each, six strophes in total. The following are formal aspects of all six strophes to indicate how they form units:

Stanza I (verses 2-6): Exhortations by Israel to the nations to praise God and reasons why

Strophe A (verses 2-3): God must be praised, for he is the almighty king

This strophe forms a unit as the reason for the exhortation in verse 2 is given in verse 3 by means of the particle וְיָבֹשֶׁת . There are also parallelisms in verse 2 and in verse 3. A relation also exists between וְיָבֹשֶׁת וְיָבֹשֶׁת וְיָבֹשֶׁת וְיָבֹשֶׁת (verse 2) and וְיָבֹשֶׁת וְיָבֹשֶׁת וְיָבֹשֶׁת וְיָבֹשֶׁת (verse 3),²⁸ which emphasises the Psalm’s universal theme (Prinsloo 1996:390). Also note the parallel use of וְיָבֹשֶׁת and וְיָבֹשֶׁת in verse 3²⁹ and the alliteration formed by them (Prinsloo 1996:391; Roberts 2002a:267; Van Uchelen 1977:48).

Strophe B (verses 4-5): God subjugates the nations under Israel in keeping with his covenant promise to them

²⁷ The total number of words in Psalm 47, including the heading in verse 1, is 77 words. The last word of verse 5, Selah, is number 37. After the first three words of verse 6a another 37 words follow. This can be illustrated with the equation $37 + 3 + 37 = 77$ words (Sabinga 1988:474-475).

²⁸ The phrase וְיָבֹשֶׁת וְיָבֹשֶׁת וְיָבֹשֶׁת וְיָבֹשֶׁת is used again in verse 8. Prinsloo (1996:390) points out that the first part of verse 8 is very similar to the second part of verse 3. Both these verse lines function as reasons for the exhortations to praise God – he is the universal king (Prinsloo 1996:390-391).

²⁹ The particle וְיָבֹשֶׁת is further used twice in verse 9. It corresponds to the use of וְיָבֹשֶׁת (verse 3), וְיָבֹשֶׁת (verse 6) and וְיָבֹשֶׁת (verse 10). The repetition of the particle וְיָבֹשֶׁת and the verb root וְיָבֹשֶׁת emphasises the theme of Yahweh as universal King (Prinsloo 1996:391).

This strophe forms a unit due to the occurrence of internal rhyme (homoioteleuton) in verse 4 and verse 5a. The occurrence of the syllable *-nu* (◆■) of the 1st person plural suffix indicates that there is a relationship between these verses – both refer to “us” (Israel). Both of these verses also begin with imperfect 3rd person masculine singular verbs (□δλϰ in verse 4 and □ερδλ in verse 5) (Prinsloo 1996:391). Examples of enjambment also occur in verse 4 and in verse 5. In verse 5 there is an example of deletion, regarding the verb “to choose.” Prinsloo (1996:391) also notes that another reason why these verses are connected is because of the use of ellipsis in both, as well as the repetition of the consonant ● (✍□○☉● in verse 4 and ◆■● in verse 5). In each verse God is the subject of the verb – both these verses deal with the actions of God for his people (Prinsloo 1996:391). Prinsloo (1996:391) is of the opinion that the particle □& of verse 3 should be presupposed in verses 4 and 5 as well. Verses 3-5 then function as motivations why God should be praised, namely due to God’s salvific acts and his punishments.

Strophe C (verse 6): God ascends while being exalted

In verse 6 there is an example of deletion (again we have the occurrence of ellipsis); the verb “to ascend” is omitted in verse 6b. There is also an example of parallelism – ✍□≡●☉ and ≡☉◆□◆δλ in verse 6a and ≡◆≡□ and □□◆❖ in verse 6b are parallel to each other (Duhm 1899:133). There is no consensus among exegetes whether verse 6 ends the first stanza or begins the second stanza. But the contents of verse 6 is clearly of such nature that it forms a bridge between stanzas one and two (Prinsloo 1996:393). In verse 6 God is the subject of the verb ≡●☉, which correlates to the preceding three verses where he is also the subject. Stylistically it also shares characteristics with verses 4 and 5. Therefore, verse 6 can be viewed as the last strophe of stanza one.

Stanza II (verses 7-10): God rules over the whole earth (reason for the exhortations in Stanza I)

Strophe D (verses 7-8): God must be praised, for he is King

Verse 8 begins with the particle □&, which connects verse 7 and 8³⁰ (Prinsloo 1996:395; Van Uchelen 1977:49). In verse 7 the word ◆□○⌘ appears four times, twice in every foot, and once in verse 8 b, forming symploke at the beginning and end of every foot of verse 7. This indicates that verses 7 and 8 form a unit. The word ◆□○⌘ is also an example of a *Stichwort* in strophe D. There is a parallelism in verse 7 and between verse 7b and verse 8a. Also note the chiasmus between verse 7 and 8. Craigie (1983:349) writes that the second “verse” or strophe of the hymn also begins with a call to praise, as is the case in verse 2, while Kraus (1988:469) writes that verse 7 forms a new hymnic introduction. However, verse 7 is not specific in describing who is being addressed to praise God. Kraus reckons that they probably include the nations as well as Israel, instead of only the nations as in verse 2, implying that the psalm is broadened in respect to those called to worship.

Strophe E (verses 9-10ab): God extends his covenant to rule over all the nations

Note the repetition of the sound *-im* (✍□), the chiasmus and the parallelism in verse 9. There is also an example of enjambment in verse 10ab and of parallelism, as well as chiasmus, between verse 10ab and 10cd. Prinsloo (1996:395) writes that verse 9 is a continuation of the reason given in verse 8 why God is praiseworthy. Therefore, □& is implied at the beginning of verse 9. Although the subject of verse 10a is not God, its contents still correspond to the preceding in that it focus on the kingship of God and on its influence on the nations. The ✍□◆∫ of verse 9 is now more narrowly defined as the ✍□○☉ □δλ□ϰ in verse 10 (Prinsloo 1996:396; Schaper 1994:263; Van Uchelen 1977:49).

Strophe F (verse 10cd): God rules over all the nations, therefore, he has been exalted

³⁰ In this regard verse 3 corresponds to verse 8, as both are introduced by □&, explaining why God is praiseworthy, and they are both nominal sentences. Both these sentences are also followed by verbal sentences. The keyword ☉□☉ occurs in both these verses (Prinsloo 1996:395).

verse 4b. Prinsloo (1996:392) writes that $\blacklozenge\blacksquare\blacklozenge\blacklozenge$ (in verse 4 a) is extended to $\blacklozenge\blacksquare\bullet\gamma\circ\blacksquare\blacklozenge\blacklozenge$ (in verse 4 b) to compensate for the omission of the verb in verse 4b. This poetic technique is called a “ballast variant.” Prinsloo (1996:392) also notes that there is a contrast formed between God and the nations through the writer’s use of prepositions, namely that God is high and exalted ($\bullet\odot$) and that the nations are low and oppressed ($\blacklozenge\blacklozenge$).

$\blacklozenge\blacksquare\blacklozenge\blacklozenge$ $\blacklozenge\blacksquare\bullet\odot$ $\blacksquare\circ\blacklozenge\blacksquare$ (4a) He subjugates nations under us,
 $\bullet\odot\blacklozenge\blacksquare\bullet\gamma\circ\blacksquare\blacklozenge\blacklozenge$ $\blacklozenge\blacklozenge$ $\blacklozenge\blacksquare$
 $\bullet\odot\bullet\blacklozenge$ (4b) and peoples under our feet.

Verse 5a is parallel to verse 5b. The inheritance that God chooses for Israel (the land Canaan) in verse 5a is described as the glory of Jacob in verse 5b. God keeps to the covenant promise of giving Israel a land as he made it to Jacob. “Inheritance” and “glory of Jacob” are therefore poetically parallel to each other. The verb of verse 5a “to choose” is also applicable to verse 5b, therefore, we again have an example of ellipsis. Prinsloo (1996:392) points out that as was the case in verse 4, there is also an example of a “ballast variant” in verse 5b – verse 5b is extended to compensate for the omission of $\blacksquare\blacklozenge\circ\blacksquare$ “he chooses” (see also Craigie 1983:349; Kraus 1988:468; Muilenburg 1944:240; Prinsloo 1996:392; Schaper 1994:263).

$\blacklozenge\blacklozenge\bullet\blacklozenge\blacklozenge\blacklozenge\blacklozenge$ $\blacklozenge\blacksquare\blacklozenge\blacklozenge$ $\blacklozenge\bullet\blacklozenge\blacklozenge\blacksquare\blacklozenge\circ\blacksquare$
 \blacksquare (5a) He chooses for us our inheritance,
 $\blacklozenge\blacklozenge\bullet\blacklozenge$ $\circ\blacklozenge\blacklozenge\blacklozenge\blacklozenge\blacklozenge\blacklozenge$ $\blacklozenge\blacksquare\bullet\odot\blacksquare$ $\blacklozenge\blacklozenge\blacklozenge\blacklozenge$ $\blacklozenge\blacklozenge$
 (5b) the glory of Jacob, whom he loved. Selah.

Verse 6a is parallel to verse 6b. Verse 6 is also an example of a synonymous parallelism. Military imagery, of shouting and the blowing of a ram’s horn, is used as means to proclaim the honour of God while he is ascending. To where he is ascending is unclear from the text itself. $\blacklozenge\blacksquare\blacklozenge\bullet\odot$ in verse 6a and $\blacklozenge\blacklozenge\blacklozenge\blacksquare$ in verse 6b are equated with each other and are therefore parallel. Again, we have an example of a “ballast variant,” as the omission of the verb in verse 6a is compensated by explaining the manner in which Yahweh ascends more extensively in verse 6b (see also Duhm 1899:133; Prinsloo 1996:393; Schaper 1994:266).

$\blacklozenge\bullet\odot\blacklozenge\blacksquare\blacklozenge\circ\blacksquare$ $\blacklozenge\blacksquare\blacklozenge\bullet\odot$ $\blacklozenge\bullet$
 $\bullet\odot$ (6a) God has gone up with a shout,
 $\blacklozenge\blacksquare\blacksquare\blacklozenge\blacklozenge\blacklozenge$ $\bullet\blacklozenge\blacksquare\blacklozenge$ \blacklozenge
 $\blacklozenge\blacklozenge\blacksquare$ (6b) Yahweh with the sound of a ram’s horn.

Verse 7a and verse 7b each contains a repetition of the exhortation to praise God and these two feet in turn form a parallelism. The repetition of the exhortation to praise God has as its purpose to emphasise the kingship of God (see also Prinsloo 1996:394).

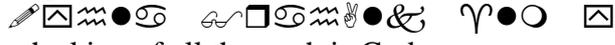
$\blacklozenge\blacksquare\circ\blacklozenge$ (7a) You must praise God,
 $\blacklozenge\blacksquare\circ\blacklozenge$ you must praise.
 $\blacklozenge\blacksquare\circ\blacklozenge$ (7b) You must praise our king,
 $\blacklozenge\blacksquare\circ\blacklozenge$ you must praise.

Verse 8a is parallel to verse 8b. Verse 8 is an example of a synthetic parallelism (Schaper 1994:263). In verse 8a there is again a reference to God as king (as in verse 7b) and in verse 8b there is another exhortation to praise (as in verse 7b) (see also Muilenburg 1944:240).

■&●○○

◆□○⌘ (7b) You must praise our king,

☞◆□○⌘ you must praise.

& (8a) For the king of all the earth is God, 

☞●□&⌘○ ◆□○⌘ (8b) you must praise with insight.

Verse 9a is parallel to verse 9b. Verse 9 is also an example of a synonymous parallelism. Both feet deal with God as ruler and his kingship. The subject in both of these lines is God.  is also parallel to . Note that  is an example of a *hapax legomenon*, an expression that occurs only once in the Old Testament (see also Muilenburg 1944:240; Prinsloo 1996:395-396; Schaper 1994:263; Van Uchelen 1977:51).

⌘○○ (9a) God has reigned over (gentile) nations, 

☞◆❖⌘⌘ ⌘&⌘●● (9b) God has sat on his holy throne. 

Verse 10a is parallel to verse 10b. Verse 10ab is an example of a synthetic parallelism (Schaper 1994:263). In verse 10ab the nations are said to be gathered alongside or with (as?) the nation of the God of Abraham. These two lines are parallel to each other as both contain construct forms which refer to the nobles of the nations and the shields of the earth.  and  are synonymous to each other. In verse 10b we again have an example of ellipsis, as the verb used in verse 10a is omitted, but implied in verse 10b. Again we have an example of a “ballast variant” in verse 10b, as a further explanation is given of how the nobles of the nations have gathered (see also Kraus 1988:470; Prinsloo 1996:396, 397).

◆□◆⌘■  (10a) Nobles of the nations have been gathered

 (10b) with the nation of the God of Abraham.

Verse 10c is parallel to verse 10d. Verse 10cd is also an example of a synthetic parallelism (Schaper 1994:263). In verse 10c the shields of the earth (the nations or leaders of the nations) are to God, with other words also gathered as his and that is the reason why he is exalted in verse 10d.

⌘ □& (10c) For to God are the shields of the earth, 

☞⌘●●■ ⌘⌘○ (10d) he has been greatly exalted.

Also note the parallel structure of the two stanzas in Psalm 47. The following parallelisms bind stanza I and stanza II together.

Verse 2 is parallel to verse 7. Both deal with God that must be praised. Note the use of imperative forms in both these verses. Also note that the preposition ● is used in a similar manner in both these verses – both indicating who should be praised. The imperative forms in verses 2 and 7 are

◆■◆●er■♯◆te ◆■●♯□er□in (5) He chooses for us our inheritance,
 ✎♯●◆ □te♯□te □te□te ♯◆te♯ ◆te
 the glory of Jacob, whom he loved. Selah.

◆□◆te ✎□○te □te□te (10ab) Nobles of the nations
 have been gathered
 ✎♯□te □te♯te
 with the nation of the God of Abraham.

Verse 6 is parallel to verse 10cd. In verse 6 mention is made of God’s ascending with a shout and with the sound of a ram’s horn. Shouting and the use of a ram’s horn is military or war terminology. In verse 10cd mention is made to the shields of the earth (also military or war terminology) belonging to God. Yet again there is a reference to God being exalted, implying he is/was praised. Also note the use of □te♯te and ♯◆te□ in verse 5 and □te♯te in verse 10c to refer to God (see also Terrien 2003:377; Van der Ploeg 1973:291).

♯te◆□◆te ✎□te♯te ♯te♯te (6) God has gone up with a
 shout,
 ◆te□te ✎□□◆te ●◆□te ♯te
 Yahweh with the sound of a ram’s horn.

te □te□te (10cd) For to God are the shields of the earth,
te□te he has been greatly exalted.

• *Chiasmus*

In verse 5 there is an example of chiasmus formed between the reference to God choosing Israel’s inheritance and the glory of Jacob, which is the land of Canaan and Israel’s inheritance. Both are expressed as being loved by God.

◆■◆●er■♯◆te ◆■●♯□er□in (5) **He chooses** for us our
inheritance,
 b a
 ✎♯●◆ □te♯□te □te□te ♯◆te♯ ◆te
the glory of Jacob, whom he loved. Selah.
 a b

Between verses 7 and 8 there is a chiasmus as a result of the exhortation to praise, followed by the reference to God as king that must be praised (verse 7) and then a reference to God as king of all the earth and again an exhortation to praise (verse 8) (see also Bratcher & Reyburn 1991:439).

✎◆□○te ◆■&●○○ ◆□○te ◆□○te ✎□te♯te ◆□○te
 (7) **You must praise God, you must praise.**
 You must praise our king, you must praise.
 b a
 ✎●□&♯○ ◆□○te ✎□te♯te ✎□te♯te ♯●○ □&
 (8) For the king of all the earth is God,
you must praise with insight.
 a b


 you must shout to God with a voice of joy.



 (6) God has gone up with a shout,



 Yahweh with the sound of a ram's horn.

Verses 7 and 10cd form an inclusio at the beginning and at the end of stanza II. Both these verses also deal with exhortations for God to be praised. Note that even though there is a call to praise in verse 2, God has been exalted in verse 10d, indicating progression in stanza II (see also Dahood 1966:287; Muilenburg 1944:252).



 (7) You must praise God, you must praise.

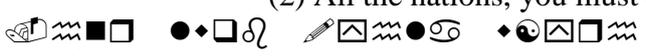

 You must praise our king, you must praise.



 (10d) He has been greatly exalted.

Verse 2 and 10cd form an inclusio, at the beginning and at the end of Psalm 47. Both these verses deal with exhortations for God to be praised. Note that verse 2 deals with a call to praise and that verse 10d states that God has been greatly exalted, indicating progression throughout Psalm 47. Also note the use of  in verse 2 to refer to the nations and the use of  in verse 10 to refer to the shields of the earth, who are in essence the nations or their representatives (Craigie 1979:284). The expression  (“to God”) appears in verse 2 and it is implied that the nations are “to God” in verse 10 (see also Du Preez 1997:311; Prinsloo 1996:397, 398; Van der Ploeg 1973:294; Van Uchelen 1977:49, 51).



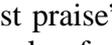

 (2) All the nations, you must clap your hand(s),

 you must shout to God with a voice of joy.


 (10 c) For
 to God are the shields of the earth,

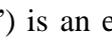



 (10 d) he has been greatly exalted.

• *Symploke*

Note that the word  (“you must praise”) appears at the beginning and end of verses 7a, b and 8a. As noted above, these verses also form a chiasmus. These two verses therefore form a coherent structure and a unit of thought (Strophe D).

• *Stichwort / keyword*

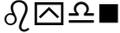
The word  (“you must praise”) is an example of a *stichwort* or keyword. This is another reason why verses 7 and 8 form a compositional unit, namely Strophe D.

• *Word pairs*

The word pair ... occurs in verses 3b and 8a. As noted above, these two verses also form a parallelism.

Verse 10 ab



 (10a) The nobles of the nations have been gathered
 (10b) with the nation of the God of
 Abraham.

- *Antonomasia*

Instead of referring to the land of Canaan in verse 5, one of the main characteristics of Canaan, being the glory of Jacob, is used to refer to the land which Israel inherits instead.

- *Pars pro toto*

In verse 3b and 8a there is reference made to God being king over all the earth. This can be interpreted as his being king over the entire universe (including the heavens and Sheol). Thus, a part of the whole, the kingship of God over the earth, is used to explain or represent the whole, namely the kingship of God over the universe.

2.11 *Gattung and Sitz im Leben*

There are three traditional schools of psalms interpretation, namely the historical interpretation, the eschatological or messianic interpretation and the cultic interpretation.³¹ The majority of interpretations of Psalm 47 tend to be a combination of two of the above mentioned interpretations, as will be seen below.

Gunkel, who is the father of classifying psalms according to their literary types (*Gattungen*) and who attempted to reconstruct their original situation in life (*Sitz im Leben*), was of the opinion that the psalms had their origin in the cult. He distinguished between six types of psalms, namely hymns of praise, enthronement psalms,³² laments of the community, royal psalms, laments of the individual and individual songs of thanksgiving (Anderson 1972:29; Terrien 2003:12; Van der Ploeg 1973:288).

Mowinckel would take the theories of Gunkel further and was of the opinion that the psalms' main setting was the liturgy of Israel's worship of the enthronement of Yahweh in the cultic context of a New Year Festival in Ancient Israel, or a mythic-cultic context (Delitzsch 1893:97; Duhm 1899:133; Du Preez 1997:310; Gunkel 1986:203; Kraus 1988:469; Lamparter 1961:240; Ridderbos 1958:51, 53; Van der Ploeg 1973:290). Mowinckel also reconstructed the New Year Festival of which an important part was the Enthronement Festival of Yahweh³³ (Anderson 1972:30; Petersen

³¹ See the brief discussion of each in Chapter 1, pages 1 to 3.

³² Gunkel (1986:201) considers Psalm 47 to be an "eschatological Enthronement psalm."

³³ The Feast of Tabernacles was the last feast in the Israelite cultic calendar and also the most important. In the earliest lists in the Old Testament it is referred to as the Feast of Ingathering (Exodus 23:16) or the feast of Yahweh (Judges 21:19). Sometimes it was even referred to just as the Feast (1 Kings 8:2, Nehemiah 8:14). It is only later that it became known as the Feast of Booths or Tabernacles (Deuteronomy 16:13) It was held at the end of the year (Exodus 34:22) and began on the 15th day of the seventh month (September/October) and lasted for seven days. It was celebrated at the turn of the year and was also likely to possess the character of a New Year's Festival. Mowinckel attempted to reconstruct this Autumnal festival or the Enthronement Festival of Yahweh, on the basis of the so-called Enthronement Psalms, Ancient Near Eastern analogies and hints found in post-biblical Hebrew literature. The occasion where the kingship of Yahweh, his defeat of primeval enemies, the creation of the world and the judgement of the nations would have been celebrated, would have been at the New Year Festival, i.e. the Feast of Tabernacles where the people renewed their allegiance to Yahweh. Another aspect of the Feast of Tabernacles could therefore have been a Covenant Renewal that took place every seven years (Deuteronomy 31:10). The main aspects of this ritual would then have been the re-representation of the Sinai events, a recital of the Law, a promise of blessings and a threat of curses for the disobedient, as well as the conclusion of the Covenant (Exodus 19-24; Joshua 24). It is possible that the Feast of Tabernacles was later split into three parts, namely the (New Year's) Day on the first of the seventh month (Leviticus 23:23), the Day of Atonement on the tenth day of the seventh month (Leviticus 23:26-32) and the Feast of Tabernacles

1998:13; Snyman 2005:1; Terrien 2003:12; Van der Ploeg 1973:288). The participants of this event experience Yahweh's battle and defeat of the powers of chaos, other gods and hostile peoples. This cultic event commemorates and re-enacts the exodus from Egypt and the crossing of the Red Sea. Yahweh then enters his temple, seats himself on his throne where he rules as king and judges the peoples and the gods. This judgement in turn renders salvation for Israel. Yahweh's enthronement was celebrated every year in autumn and formed part of the harvest festival. The coming of Yahweh therefore signifies new creation, rain and fertility (Rosengren Petersen 1998:13).

It has already been noted that Psalm 47 forms part of the Korah collection, but traditionally Psalm 47 has also been classified as an Enthronement Psalm or *Yahweh malak* psalm³⁴ (Anderson 1972:360; Botha 1998:24; Craigie 1983:347; Gunkel 1986:201; Hossfeld & Zenger 2005:2; Kraus 1966:348-349, 1988:466; Muilenburg 1944:235; Nel 1998:72; Prinsloo 1996:388; Sabourin 1969:216; Schaper 1994:256; Snyman 2005:3; Van der Ploeg 1973:287).

Apart from the traditional grouping known as the Enthronement Psalms, Mowinckel includes Psalms 8, 15, 24, 29, 33, 46, 48, 50, 65, 66a, 67, 75, 76, 81, 82, 84, 85, 87, 118, 120-134, 149 and Exodus 15:1-18 in this category. He later also added Psalm 68 (Petersen 1998:24). Gunkel's main critique against Mowinckel's approach was that he was not rigorous enough when he selected psalms that supposedly belong to the enthronement festival. He does, however, accept a modified version of Mowinckel's hypothesis. We can also only speak of the enthronement festival in conjectures as it is not mentioned anywhere else in the Old Testament (Roberts 2005:99; Petersen 1998:26-27). The idea of an enthronement festival appears to be attested in Exodus 15:18, Judges 8:23 and 1 Samuel 12:12 and the origin of the title for an enthronement festival for Yahweh as king can be detected in Deuteronomy 33:5, 26, Psalms 18:8-16, 68:34 and Psalm 104:3 (Sabourin 1969:216). There is no further evidence inside the Old Testament to support Mowinckel and his followers' hypothesis.³⁵ Therefore, I can conclude that, although these psalms share the prominent theme of praising the Lord as King (𐤃𐤍𐤏𐤍 𐤌𐤍𐤏𐤍𐤏𐤍𐤏𐤍), the historical setting in which this *might* have taken place is unclear.³⁶ This festival, which supposedly took on the character of a New Year's festival, was believed by the likes of Mowinckel and others that it had as its origin the Babylonian enthronement festival³⁷ (Snyman 2005:12-13). Mowinckel propounded that these poems have connections with the cultic celebrations of the Babylonian New Year. Ever since then various scholars have attempted to explain the Enthronement Psalms in the light of different Israelite Festivals. Ratschow even pointed out Egyptian affinities to the Enthronement Psalms and a New Year's festival (Muilenburg 1944:235-236). Another argument for parallels between the

itself on the 15th to the 21st days of the seventh month (Tishri) (Leviticus 23:33-36) (Mowinckel 1692:106-192; cf. see also Anderson 1972:34-35, 52-53; Petersen 1998:23).

³⁴ The title *Yahweh malak* psalm is in this instance deceiving, for in Psalm 47 𐤃𐤍𐤏𐤍 𐤌𐤍𐤏𐤍𐤏𐤍𐤏𐤍 appears once, 𐤌𐤍𐤏𐤍𐤏𐤍𐤏𐤍 twice, 𐤏𐤍𐤏𐤍𐤏𐤍𐤏𐤍 eight times and reference to God as 𐤃𐤍𐤏𐤍 three times. This psalm can more appropriately be viewed as an *Elohim malak*-psalm. For an overview of this problematic classification and for possible textual emendations, see Muilenburg (1944:238-241). Hossfeld and Zenger (2005:2) write that the "YHWH is King" psalms, referring to Psalms 93-100, incorporate some compositional ideas: "On the one hand the composition is a kind of oratorio or cantata on the coming or revelation of the God of Zion on the cosmic stage centred on Zion. On the other hand the composition presents a hymnic universal history from creation (Psalm 93) to the completion of history when peace will cover the whole world of the nations in the cosmic reign of the sovereign of the world, YHWH (Psalm 100)". It is clear that due to the common terminology, themes, images and ideological ideas in these Psalms, that they are linked. For a summary of the shared terminology between the *Yahweh malak* psalms, see Botha (1998:25-26) and Snyman (2005:4-5).

³⁵ Cf. see Snyman (2005:19-21).

³⁶ Snyman (2005:21-23) gives examples of scholars who have proposed alternative hypotheses for the *Gattung* and *Sitz im Leben* of the Enthronement Psalms, as well as a brief description of their hypotheses, in his doctoral thesis. Examples are such as that the enthronement psalms were used during a Covenant festival (as proposed by Weiser), a Royal Zion festival (as later proposed by Kraus), and the Autumn festival or feast of Tabernacles (as proposed by Tate).

³⁷ For a summary of the specifics of what the Babylonian enthronement festival supposedly entailed see Snyman (2005:13-16).

Enthronement Psalms and the supposed enthronement festival and other Ancient Near Eastern cultures is the enthronement of Horus in Egypt, and the enthronement of Marduk in Babylonian religion as we know it from the epic of *Enuma Elish* (Petersen 1998:22).

Muilenburg (1944:235) makes the observation that Mowinckel never attempted a detailed comparison of the liturgical materials of Israel and of Babylon. Even though the perspective of Mowinckel regarding the Enthronement Psalms is the popular manner to classify their *Sitz im Leben* and *Gattung*, there were still very prominent scholars and exegetes who criticised Mowinckel's hypothesis. Buttenwieser (1938:324) called Mowinckel's hypothesis "mythological rubbish" which he tries to read into the Enthronement Psalms. He firmly believes that the enthronement psalms were not cultic psalms, and that the proponents of Mowinckel's hypothesis made a serious mistake in searching for proof in creation myths and rituals of the Babylonian New Year's festival and of Marduk's enthronement (Buttenwieser 1938:321). The reference to a god as king was a common perception in the Semitic religions. I wish to go even further than Buttenwieser by asking if the nature of these psalms are not polemical and serves as a purposeful critique against the Babylonian New Year festival or a festival of Marduk's enthronement, without an historical enthronement festival actually having been practiced in ancient Israel. Furthermore, there is no concrete evidence in the entire Old Testament of the existence of such a festival ever being practiced (cf. see Prinsloo 1984:33). Even Prinsloo (1984:33-34) finds it an irresponsible practice to deduce the existence of an enthronement festival by making an analogy with a Babylonian festival. In essence the content of the Old Testament is degraded to the point that only Ancient Near Eastern influence especially that of the cultic-mythological aspect, is overemphasised. Kraus (1988:87) in turn wrote that the existence of such an enthronement festival was unlikely as it is difficult to imagine and describe an enthronement of Yahweh. Israel, to our knowledge, never had a physical image of Yahweh that could be lifted onto a throne. Ironically, and contradictorily to the Israelite faith, Yahweh did not die every year, only to be reborn during the spring, as is implied by an enthronement ceremony. Nowhere in the Old Testament are there examples of such a myth. The enthronement festival implies that there was a stage when Yahweh lost his kingship and, therefore, he needs to be reinstated in that position. Neither does the ascension of the ark imply an enthronement festival, but in Israel the belief existed that God remains seated on the ark and never gets off from it. Gillingham (1994:246) also writes that no psalms are specifically mentioned to be assigned or attributed to particular Hebrew festivals, not even in the Greek manuscripts, except for Psalm 29.

When the Ras Shamra documents were discovered, Mowinckel and his followers had no difficulty in seeing these texts as a confirmation for the existence of an enthronement festival. The Baal-cycle was believed to be the cult text for the New Year festival at Ugarit. They put forward the hypothesis that the Israelites had taken over this Canaanite cult after the conquest and adapted it to apply to Yahweh, implying an early date for the Enthronement Psalms (Petersen 1998:13-14, 32). It is unclear whether the purpose of the Baal-cycle was to function as a cult text and it was highly unlikely that this was the case. Petersen's (1998:93) argument against reading the Baal-cycle as a cultic text is that "The Baal-cycle is a single, coherent story which makes sense outside a cultic context. Thus the Baal text is different from cultic texts (the texts which accompany a cultic drama) which – at least according to Mowinckel – have to be 'complemented with actions in order to be fully understandable'... On the other hand, it is clear that this does not exclude the possibility that the Baal-cycle may have been recited at a religious festival, just as *Enuma Elish* was recited at the Babylonian Akītu festival...; there is, however, nothing to imply that this was the case." He also points out that Mowinckel himself never found reason or time to study the Ugaritic texts systematically. Since the groundbreaking work of Mowinckel and his followers a lot more attention has been given to the analysis of the Ugaritic texts and there appears to be no evidence that there was an enthronement festival celebrated at Ugarit (Petersen 1998:32-71, 92; cf. see also Prinsloo 2001:483-486).

It is very possible that there was not a separate enthronement festival as the idea of Yahweh's kingship is to be found also in psalms which are not related to the act of enthronement: Psalms 5:3; 8:2; 10:16; 22:29; 24:8ff; 44:5; 48:3; 59:14; 66:7; 68:25; 74:12; 84:4; 103:19; 145:1; 146:10; 149:2" (Roberts 2005:97). Weiser,³⁸ in turn, preferred to interpret the Enthronement Psalms in the light of a Covenant Festival (Anderson 1972:30-31; Van der Ploeg 1973:290; Hossfeld & Zenger 1993:291).

According to Roberts (2005:104-105), the main arguments against Mowinckel's theory are:

- (1) Nowhere in the Old Testament is a New Year's enthronement festival mentioned;
- (2) Mowinckel's reconstruction would imply that Israel shared the same cultic and mythical outlook as other Ancient Near Eastern religions, i.e. that Yahweh is a dying and rising God and that there was a time when Yahweh was not yet the ruler of the universe;
- (3) the expressions $\text{𐤎} \blacklozenge \text{𐤎} \text{𐤃}$ $\text{𐤓} \bullet \text{𐤐}$ and $\text{𐤓} \bullet \text{𐤐} \text{𐤎} \blacklozenge \text{𐤎} \text{𐤃}$ cannot mean "Yahweh has become king," but must mean "Yahweh reigns" or "It is Yahweh who is king" on syntactical grounds; and
- (4) Mowinckel makes use of too many varied psalms to explain the background of a single cultic festival.

The Enthronement Psalms can also be interpreted eschatologically (Anderson 1972:360-361; Kraus 1988:466; Muilenburg 1944:236-237, 254-255; Ridderbos 1958:51; Van Uchelen 1977:49; Weiser 1962:374-375; Westermann 1981:145; cf. see also Snyman 2005:23-24). In Psalm 47 the eschatological interpretation coincides with the messianic interpretation (Kittel 1922:171; Muilenburg 1944:236-237; Ridderbos 1958:51; Schaper 1994:269).

Weiser (1962:375) proposed that the festival rites in Psalm 47 probably date to a Babylonian enthronement feast of the god Marduk's enthronement and eventually made its way into Israel's religion through their adoption of the corresponding Canaanite rite³⁹ (see also Kittel 1922:172; Kraus 1966:349, 1988:467, 469; Schneider 1995:311-312; Van der Ploeg 1973:289; Hossfeld & Zenger 1993:291). Kraus (1988:470) writes that "It is inappropriate to subject these cultic events to a uniform ancient Near Eastern pattern." I agree, as it tends to take a text out of its context and we risk 'deforming' a text to correspond to others that do not necessarily describe the same type of event. Just because the author possibly made use of Canaanite imagery, it does not mean that that imagery was part of the mainstream religious theology of monarchical or post-exilic times. This imagery may well have been meant to function polemically and to emphasise Yahweh's greatness above all nations and their gods.

Kraus (1988:467), Ridderbos (1958:50) and Van der Ploeg (1973:292) state that this psalm formed part of a cultic repetition of the bringing up of the ark to contemporize the events of the time of David. Anderson (1972:360) in turn proposed that Psalm 47's *Sitz im Leben* was the Autumn Festival in Israel's religious calendar and that it was "an annual renewal of alliance" (Bratcher & Reyburn 1991:436; Hossfeld & Zenger 1993:293). Ridderbos (1958:53) goes so far as to write that the difference between verses 2-5 and 6-10 is that verses 2-5 is sung at the foot of Zion, whereas verses 6-10 is sung after the procession has reached the top at the return of the ark of the covenant after a conquest (see also Du Preez 1997:310).

³⁸ Weiser and Kraus are notable in that they have modified the cultic interpretation to include historical traditions as part of the content of what is cultically celebrated, but their main focus is still the cultic aspects (Roberts 2002:266).

³⁹ Van der Ploeg (1973:289) mentions the theory of Widengren that a feast such as this in Canaan was probably meant to celebrate "Hauptmomente," moments and instances that give reasons to hope, such as (a) a conflict with the powers of chaos; (b) the death and resurrection of a/the god; (c) the sacred marriage; and (d) the enthronement on the god-mountain in the north (also see Kittel 1922:171).

Kraus (1988:467) experiences a problem with the general opinion that Psalm 47 shows clear enthronement elements. He writes that in pre-Israelite Jerusalem an enthronement festival of the god-king could have been celebrated and this festival and its traditions could even have had some influence on the worship of Israel and the idea of the enthronement of a deity could even be an example of Assyrian and Babylonian influence, but Psalm 47 uses the enthronement model of an earthly king.

Weiser (1962:375) states that there is an allusion to the *Heilsgeschichte*⁴⁰ in Psalm 47. Yahweh is depicted as having gone up (verses 6 and 10), he rules over all the earth (verse 8) after he subdued the nations (verse 4) and has ‘chosen’ the ‘hereditary land’ for his people (verse 5). “Verse 4 has been taken as a reference to the conquest, but it is also difficult to see the celebration behind Psalm 47 as a simple reflection of the Ritual Conquest, a re-enactment of the long past days of the Settlement” (Roberts 2002a:271). Roberts therefore suggests a setting for Psalm 47 in a cultic celebration of Yahweh’s imperial accession, based on relatively recent victories of David’s age, which raised Israel from provincial obscurity to an empire of the first rank. The foreign princes or nobles present at such a ceremony would be representatives of the subjected nations who had come to Jerusalem to pay homage to the Israelite king and his divine suzerain⁴¹ (Roberts 2002a:271).

Ridderbos (1958:51) formulates his critique on the possible *Sitz im Leben* and *Gattungen* of Psalm 47 well: “... dat noch de idee van de cultus als scheppend drama noch die van een jaarlijks troonbestijgingsfeest voor Israëel valt te bewijzen. Onze Psalm, die als een der sterkste gronden voor deze voorstelling wordt beschouwd, kan daarvoor zeker niet dienen: uit de twee gegevens, dat in onze Psalm sprake is van een intocht van Jahwe in het heiligdom en dat daarop volgt een verheerlijking van de daar tronende God, kan toch niet tot een jaarlijks troonbestijgings-feest worden geconcludeerd, te minder omdat deze gegevens, en heel de Psalm, blijkens het bovenstaande zeer wel anders kunnen worden verklaard.”

Another critique I’d like to make regarding the classification of Psalm 47 as an Enthronement Psalm, is that there is only reference made of God ascending in verse 6. It is not explicitly stated to where he ascends. This leaves verse 6 open to be interpreted as referring to the physical enthronement of the god-king or his ark symbolising his presence; his ascension can be to his holy city, his throne, the temple, heaven, etc. In essence the content of the psalm gives no indication of the locality where the psalm plays out, which means that it is nearly impossible to hypothesise about what historical and cultic events this psalm might refer to and when and where it possibly took place. It is my hope that through an intertextual analysis of Psalm 47 and Psalms 46 and 48 this issue might be addressed in more detail as this might indicate a possible cultic or historical context that can shed light on the interpretation of Psalm 47. None of the sources consulted for this study, except Goulder (1982 and 2005), have given any preference to try and understand Psalm 47’s classification and relation to the other Korahite Psalms, and how it may aid us in our understanding of Psalm 47.

Anderson (1972:32) warns that any classification of the Psalms according to categories or *Gattungen* is not an exact science and it involves subjective judgement as there are comparatively few examples of pure psalm-types in the Old Testament and that the *Sitz im Leben* of most Psalms is uncertain. Westermann (1989:3), in turn, cautions against introducing “already defined cultic terminology from elsewhere” when analysing the psalms and that the cult in itself is not “an institution shut in on itself, concerned only with the ‘cultic personnel’ and cut off from the ordinary

⁴⁰ Weiser (1962:375) views the *Heilsgeschichte* as a theme of the cultic tradition.

⁴¹ “Tribute had to be paid, presumably yearly (2 Sam 8:2, 6, 10-12), new accessions in the subject countries probably had to be approved in Jerusalem, a new accession in Jerusalem probably required a trip by the subject rulers to pledge their allegiance to the new Davidide, and the dedication of certain royal buildings also called for the presence of foreign vassals (1 Kgs 8:65)” (Roberts 2002a:271-272).

life of the people.” He thus advocates for understanding the psalms as originating from Israel’s public worship (Westermann 1989:4).

It is also important to note that there have been modifications and alternate hypotheses on the *Gattung* and *Sitz im Leben* of Psalm 47 than that of Mowinckel. Westermann (1981:147-148) writes that Psalm 47 corresponds to the eschatological song of praise, where the one time action of Yahweh is the reason for the imperative call to exhort him. Psalm 47 also contains features which are foreign to descriptive praise, namely the ascent of the king into his palace after the victory (cf. Psalm 68:18), the clapping of hands (cf. 2 Kings 11:12) and above all the presence of the nations. Westermann holds these elements as argument against a cultic but for a historical-eschatological act. Even though he proposes that there is no category of enthronement psalms, he is of the opinion that Psalms 47, 96 and 98 are descriptive Psalms of praise that are expanded and modified by the exclamation of kingship⁴² (Westermann 1981:150).

Goulder (2005:349) points out relations of the Korahite Psalms with the shrine at Dan. “The Korah psalmist speaks of remembering God from the land of Jordan, from the Hermons (42:7), and in the uttermost part of the north (48:3), and Psalm 68, which is clearly loyal to Zion, warns the high mountains of Bashan – again the Hermon range – not to look with envy at God’s mountain (68:16-17). At the same time 48:3, 12-13 also speak unambiguously of Zion and Judah.” He also argues that the Korah psalms presuppose a series of public rituals, each occupying most of a day.⁴³ He concludes from his study that Psalms 42-49 are part of a national festival that lasts a couple of days, namely the autumn festival at Dan in the days of the divided monarchy (Goulder 2005:349, 365; cf. Goulder 1982).

My critique against Goulder’s hypothesis is that it assumes that the Korahite Psalms contain references to geographical realities in the north of Palestine, which he deduces by means of analogy from the Korahite Psalms. Geographical features mentioned in these Psalms may just as well be mythological or symbolical by nature. Even if these Psalms did originate in the cult at Dan in the period of the divided monarchy, the Psalter as we have it now is a postexilic collection (Westermann 1981:82). All the hymns and prayers collected in the Psalter were those that the Second Temple choristers had adopted for their ceremonies (Mowinckel 1962:2; Terrien 2003:42). It is therefore critical to remain as true as possible to the reading of the Hebrew text as it is in front of us and not to read elements into it that are beyond our ability to prove. Again, there are no clear

⁴² “The significance of these enthronement Psalms lies in that a motif which was prophetic in origin, the eschatological exclamation of kingship, was absorbed into the descriptive praise of the Psalms. In its original occurrence, Isa. 52, this exclamation was the glad tidings proclaimed to exiled Israel, “Your God reigns!” This message was to assure the exiles of their coming deliverance. Since it lived on after the Exile in the worship of the community, the certainty of the coming intervention of God lived in it, Ps. 96:13, “For he comes to judge the earth.” In this prophetic anticipation of Yahweh’s coming kingship the expansion of the praise of Yahweh as Lord of history took on the characteristic form for Israel, which had become impotent and was subject to the great powers. It is praise of the Lord in history – in expectation.” (Westermann 1981:151).

⁴³ “The royal party, and the people at large, have come on pilgrimage to the nation’s cultic centre (42). Their arrival is followed by a sacrifice the following morning (43). Since these two rites must stand at the beginning of the festal sequence, and 42-43 stand at the beginning of the Korah series, it is likely that the remaining rites follow the order of the Korah psalter. There will then have been a day of national humiliation (44) before the Feast, as later Yom Kippur preceded Sukkot. The Feast itself was an occasion for rejoicing, and opened with the annual reconsecration of the king (45). The second day was marked by a procession to the spring of the sacred river, and a bonfire of enemy arms (46). On the third day the symbol of the divine presence was carried in triumph from the city gate up to the Temple, amid the shouting, singing, clapping, and cheering of the people and their (tributary) allies (47). On the fourth day there was a march round the city walls, the guarantee of God’s city from attack (48). On the fifth day (we may suppose), an oracle was produced after much “meditation” (49:4-5), warning off any invaders, and reassuring the people of their safety (49). Thus far, the social setting seems stable: the occasion was the autumn festival, the theme was God’s guarantee of protection for his people” (Goulder 2005:357-358).

indications from the text of Psalm 47 itself that this Psalm either refers to or was used in a cultic context.

The work of LaNeel Tanner (2001:110) is interesting, as she has identified four motifs that reoccur in the *Yahweh malak* psalms, that are often interwoven and dependent upon each other that broaden the possibility of the interpretation of Psalm 47 as just being cultic or historical. The four motifs are as follows (LaNeel Tanner 2001:110-118):

(1) *The Enthronement Motif*

The central theme of a particular festival is the enthronement of a god as king. Another important element is the acclamation of this deity as superior to all others.

(2) *The Creation Motif*

In Babylonian and Israelite accounts the king god is depicted as creating order and fertility from chaos and barrenness. In other Ancient Near Eastern accounts nature is depicted as responding to the presence of the creator god. Noteworthy, however, is the reference in the psalms that creation is implored to praise Yahweh (Psalms 96:11-12, 97:1, 6, 98:8). The *Yahweh malak* psalms put forth a theme of the creation of a specific people in a specific time (Psalms 47:4, 9; 93:5; 95:8-11; 97:8; 99:6). Yahweh is not only enthroned over the mythic floods and heavens, but also over the “peoples” and the “nations” (Psalms 47:1-2; 97:7, etc.).

(3) *The Divine Warrior Motif*

Kingship is dependent on the divine warrior’s contest. Several of the Enthronement Psalms speak of other gods as inferior (Psalms 95:3, 96:4, 97:7, 9) and in Psalm 97:7 they bow down before Yahweh. Psalm 47 clearly contains warrior imagery.⁴⁴ It also appears as if the focus on the human realm is a phenomenon of the Enthronement Psalms, but the divine warrior’s actions are still mythic in that he uses lightning and fire to destroy his adversaries (Psalms 96 and 97). The focus, therefore, of the *Yahweh malak* psalms is on earthly battles, but at the same time the divine warrior fights with cosmic power and strength.

(4) *The Historical Motif*

This motif refers to the accounts of Yahweh’s actions and intervention on Israel’s behalf, put in historical or human time. An example of a historical motif in Psalm 47 occurs in verses 3 and 4 that allude to the conquest in light of the references to the other peoples and nations in verses 8 and 9. In the *Yahweh malak* psalms Israel’s traditional enemies are absent.

In conclusion one can say that, regarding the *Sitz im Leben* of this Psalm, there is no consensus as yet. It can either be interpreted for a specific historical event (i.e. historically) or is connected to some kind of cultic situation (i.e. cultically), usually the enthronement festival (Prinsloo 1996:388-389; Weiser 1962:374). It has also been dated to events from pre-exilic to post-exilic times (Prinsloo 1996:389; Ridderbos 1958:50; cf. see also Snyman 2005:21-25). On the grounds of its content, it is not possible to determine the specific cultic or historical context in which Psalm 47 originated in, or the cultic setting in which it would have been used (Prinsloo 1996:398).

What is worth noting is that Psalm 47 has been used in the Jewish tradition as a hymn of the New Year, sung in the temple seven times before trumpets blew to inaugurate the New Year, during

⁴⁴ LaNeel Tanner (2001:114) points out the following examples of Yahweh’s portrayal as a warrior in Psalm 47, namely “subjugating the nations” in verse 4, “God has gone up with a shout” and “the sound of a ram’s horn” in verse 6, being enthroned over the nations in verse 9 and possessing “the shields of the earth” in verse 10. The battle is not one in the cosmic realm, but in that of humans as Yahweh as warrior is here enthroned over “peoples” and “nations” and not over the gods.

Rosh ha-Shanah (Anderson 1972:360; Craigie 1983:348; Delitsch 1893:97; Du Preez 1997:309; Lamparter 1961:240; Mays 1994:187-188; Muilenburg 1944:236; Ridderbos 1958:50; Schaper 1994:274; Van der Ploeg 1973:290; Weiser 1962:374). From the times of the early Christian church it has been used to celebrate the ascension of Jesus Christ⁴⁵ (Anderson 1972:361; Briggs & Briggs 1969:398; Delitsch 1893:97; Du Preez 1997:309; Kraus 1966:353-354; Lamparter 1961:240; Mays 1994:188; Muilenburg 1944:236; Prinsloo 1996:389; Ridderbos 1958:54; Schaper 1994:274).

2.12 Dating

“Of the ‘sons of Korah’ given in the titles as the authors of these psalms we know very little. Of an assumed ancestor Korah, a descendant of Levi, we have a history in Ex. vi. 21, 24, Numb. xvi., and his genealogy is given in I Chr. vi. 7 ff. [Eng. Vers. 22 ff.] and 18-23 [33-38]; Korahites are described as soldiers, I Chr. xii. 6 (but these appear to be Benjaminites, ver. 2), temple-doorkeepers, I Chr. xxvi. 1-19, and singers, I Chr. xxv., in David’s time, and in Jehosaphat’s time as singers, 2 Chr. xx. 19; after the exile they appear as porters, 1 Chr. ix. 19, and as in charge of things baked, 31, but not as singers; in Nehemiah, strangely enough, considering the relation of that book to Chronicles, they are not mentioned, for in Neh. xxi. 19, xii. 25 (comp. 1 Chr. ix. 17) there is no sign that the men named are Korahites” (Toy 1884:80).

Nel (1998:87-88) formulates the question surrounding the dating of the royal psalms, which is also applicable to the enthronement or Korahite or even any other psalms, well: “Which historical interpretative community is implied, the historical one at the time of the monarchy or the one in the Diaspora without a monarchy?” Even though the royal psalms are primarily dated in monarchical times, it does not mean that they did not serve a purpose in the post-exilic period. It is during the post-exilic period that they most likely acquired an explicit universalistic messianic interpretation (Nel 1998:89). As already mentioned, the Psalter as we have it now is a post-exilic collection (Westermann 1981:82). All the hymns and prayers collected in the Psalter were those that the Second Temple choristers had adopted for their ceremonies and used liturgically (Gillingham 1994:232; Mowinckel 1962:2; Terrien 2003:42). The composition of Biblical psalmody began as early as the monarchical period and ended at the latest around the late Persian period (Gillingham 1994:252), but Buss (1963:388) cautions that significant alterations in the structure and wording of Psalms could have taken place until the very end of the Old Testament period.

In certain parts of the Psalter there tends to be a preference for using either the name Yahweh (the Yahwistic collection) or Elohim (the Elohist collection) to refer to God. The predominant use of one of these names in the Psalter reflects editorial activity (Anderson 1972:25; Ridderbos 1958:51). On the redaction of the “Elohist Psalter” Hossfeld & Zenger write that the tendency to replace the name YHWH with ELOHIM has a pre-exilic beginning and a post-exilic end.⁴⁶ “Its beginning can be grasped in the older preexilic psalms of the second Davidic Psalter (Psalms 51-72) and in the preexilic hymn texts of the earlier group of Korah psalms (Psalms 42-49).” The preference for the use of ELOHIM “presumes gravitation to monotheism in which the generic name can become a proper name.”⁴⁷ Both the above mentioned groups form part of the Messianic Psalter (Psalms 2-89). The Messianic Psalter probably appeared still in the Persian period.⁴⁸ “This

⁴⁵ Kraus (1988:470) writes that the New Testament has taken over some of the conceptions of Psalm 47 in that the Revelation of John attempts to illustrate God and Christ’s exaltation and world dominion (for example Revelation 4:2, 9:15, 6:16, 7:10, 17, 19:4 and 21:5).

⁴⁶ “In the Korah psalm group (Psalms 42-49) the proper name was primarily adopted, or accepted, as part of tradition. The Elohist tendency is no longer visible in the Korah psalms 84-88” (Hossfeld & Zenger 2005:5).

⁴⁷ “...there is preference for speaking of Elohim when God’s universality is to be underscored (cf. similarly the Priestly document in Genesis 1-11); in the Psalms such language seems more suitable when the nations are to be included in prayer” (Hossfeld & Zenger 2005:5).

⁴⁸ “First, within the Elohist Psalter the Korahite prelude, Psalms 42-49, was enlarged by the later Korah psalms, 84-85, 87-88/89 (without Psalm 86, which belongs to the final redaction of the Psalter). In this process the redaction of the

growing Psalter received, in 2:1-9 (establishment of the kingship or “birth of the king”) and in Psalm 89 (lament over the end of the kingdom or “death of the king”), a royal-theological frame meant to be read messianically. In addition, “messianic bridges” like 18:51; 20:7; 28:8; and 45:8 were inserted” (Hossfeld & Zenger 2005:5-6). “The division of Psalms 2-89 by means of three benedictions/doxologies (41:14; 72:18-19; 89:53) into three “books” (Psalms 2-41, 42-72, 73-89) is traceable to this “messianic” redaction. The (late preexilic) collection of Psalms 3-41 may already have had such a concluding benediction with “Amen” (41:14). The redaction imitated it (with new accents) in 72:18-19 and 89:53. Finally, from this redaction comes also the superscription to 72:1, $\text{⚡} \text{○} \text{●} \text{❖} \text{●}$ (“For Solomon”), with which it marked its historical-theological concept “from the beginning of the Davidic kingdom to its (temporary) end with the end of independent statehood”” (Hossfeld & Zenger 2005:6; cf. see also Wilson 1986:85-9). According to Hossfeld and Zenger (2005:4) the first group of Korahite psalms, Psalms 42-49, was added before the Asaph-David composition (Psalms 50-83) during the fifth century BCE, implying the existence of the first Korahite collection by then. They also write that the community prayers (Psalms 44, 45-48) combine exilic experiences and hopes for the messianic king with the preexilic theology of Zion and the Temple.” The “YHWH is king” psalms “originally constituted the conclusion of a whole Psalter made up of Psalms 2-100, probably created in the fourth century B.C.E.”⁴⁹ (Hossfeld & Zenger 2005:4).

It is therefore clear from the redaction of the second book of the Psalter that the author of the Korahite songs had a connection with the cult organisation⁵⁰ and that they were not composed for general use by the laity, but by singers for their own presentation (Buss 1963:382-383). The Korahites, for instance, were related to the personnel in service of the temple of Jerusalem (Buss 1963:388). Buss (1963:382-384) distinguishes between two types of psalms originating from the cult, namely (a) personal expressions in relation to the sanctuary, such as Psalms 42/43, 73, and 84; (b) communal laments, such as Psalms 44, 74, 77, 79, 80, 83, 85, which follow on the psalms of personal expressions. The Korahite collection, in turn, contains two almost secular wisdom psalms, namely Psalms 45 and 49, four Songs of Zion, namely Psalms 46, 48, 84 and 87, and one enthronement psalm, namely Psalm 47. Interesting about the Songs of Zion is the request by the

sequence of Psalms 84-88 was inspired by the existing sequence of Psalms 42-49... . At the same time the Elohist tendency of the second Davidic Psalter and the Asaph and earlier Korah psalms was not continued... .” (Hossfeld & Zenger 2005:5).

⁴⁹ Reasons that they propose are: “(a) The “YHWH is king” psalms, with their theme of God’s kingship, rework some important predecessors such as the royal hymn Psalm 29 from the first Davidic Psalter; the judgment psalm, Psalm 58, and the theophany and royal psalm, Psalm 68, from the second Davidic Psalter; the royal motifs of Psalms 74, 75, 76, 78, 80, 82, and 83 from the Asaph psalms; and the Zion and royal psalms 45, 46-48 from the Korah psalms. (b) They develop redactional macrorelationships to the preceding psalms: for example, the use of texts from Psalm 29 in Psalms 93, 96, 97, 100; the reference in the festal Psalm 95 to the festal Psalms 50 and 81; the reference in 96:10b to 7:7 and 9:9; the tying of 97:5, 10-12 to 68:2-4 and Psalm 1 (cf. also 97:8 with 48:12 and 69:36). (c) The psalms of the fourth book, Psalms 101-106, which follow, show themselves to be a later, paired translation, explication, and concretization of the theme of YHWH’s royal sovereignty” (Hossfeld & Zenger 2005:7).

⁵⁰ Buss (1963:382, 383) writes in this regard that “In Ps 42/43 the poet laments his absence from the temple, where he may have once played a role of leadership in the procession. Ps 84 expresses a close attachment to the temple, with the sentiment that the singer would rather be a doorkeeper in the house of his God than dwell anywhere else – quite in line with a description of the Sons of Korah as temple doorkeepers. Less cultic are the following cases: In Ps 49 the poet breaks through with his personal “I,” as he says, “My mouth will speak wisdom... , I will incline my ear to a proverb, I will solve my riddle to the music of a lyre.” Similarly, Ps 45 opens with the words: “My heart is moving with a good word; verily, I address my composition to the king; my tongue is like the stylus of a skilled scribe.” Buss also states that the connection between wisdom and psalm singer have previously been pointed out that a reason why the re-occurring theme of wisdom appears in these psalms is due to the psalm singer’s influence by supplanting their way of thinking onto the psalms. He also gives further examples: “For instance, the public lament in the Korahite Ps 85 contains the words, “Let me hear what God the LORD will speak...” (vs. 9). The author of Korahite Ps 87 listens to a divine registry. The related Jeduthun Psalm 62 states: “Once God has spoken; twice I have heard this...” (vs. 12).” The before mentioned examples, just as in the case of the Levitical psalms, also make use of oracles.

tormentors of the exiled Israelite musicians to sing their “songs of Zion” (Psalm 137). Does this imply that these psalms formed part of the singers’ repertoire before they were sent off in exile?

According to Gillingham (1994:251) the Zion hymns (Psalms 46, 48, 76, 84, 87, 122) suggest an early date, as they appear to borrow from Canaanite mythology, concerning the deity’s dwelling or temple on a holy mountain (Psalm 48:2), with rivers flowing through the city (Psalm 46:2) and appearing before the deity to protect his people and judge the nations (Psalms 46:6, 48:8, 76:8-9). During or after the exile, psalms with royal connotations were interpreted as containing hope for a coming Messiah, and where the Psalms spoke of particular historical events, and of specific tribes or places, it was understood as having a more general and universal application (Gillingham 1994:254).

Westermann (1989:5) is of the opinion that the most important development after the settlement was the establishment of the monarchy and the accompanying arrival of the royal psalms. After the monarchy ended the reign of God as king moved into the foreground (Psalms 47; 93-99) and the old royal psalms were interpreted messianically. Still, royal metaphors occur in the Psalms, even after the collapse of the monarchy in Israel and Judah (Crenshaw 2001:69). This tendency to interpret Psalm 47 messianically was also done by old-Christian interpreters and by the Jews (Ridderbos 1958:51). Ridderbos notes that although Psalm 47 may refer to the past or the recent-past, there is no concrete indication that it refers to the ideal present or future.

For Mowinckel (1923:42-43, 81-89; cf. see also Petersen 1998:23) and Sabourin (1969:218) a convenient date for the celebration of the enthronement of Yahweh as king could have been the period of the united monarchy, during the reign of David or Solomon,⁵¹ when they would have adapted to Yahwism some oriental ideologies, that Yahweh was the king of the universe, or during the period of the divided monarchy. Beaucamp (Sabourin 1969:220) also states that Psalm 47’s universalism originated at the time of David. Examples of other scholars that also date Psalm 47 to the pre-exilic period for the same reasons are Muilenburg (1944:250), Ridderbos (1958:50), Weiser and Kraus (Van der Ploeg 1973:290).

Terrien (2003:19) believes that the Psalms on Yahweh’s kingship (Psalms 93-99) were gathered in the sixth century BCE after the fall of the Davidic monarchy (587 BCE) and adapted, as well as other hymns of the enthronement for kings of Judah (e.g. Psalms 2 and 110) to the eschatological hope. “The Korahite psalms are mainly preoccupied with the theme of God’s protective presence in Jerusalem – a pre-exilic theme, the subject of attention of the eight- and seventh-century prophets such as Micah, Isaiah, and Jeremiah.” Therefore, it is very likely that the Korahite psalms come from the pre-exilic cult of Jerusalem, but the fact that the Chronicler does not mention the temple guilds of Korah or Asaph can be an indication that these psalms were collected during the post-exilic period (Gillingham 1994:239).

The idea of Yahweh as king is already attested in Exodus 15:18 and probably played an important role in the development of the Israelite people and could have functioned polemically against the Canaanite city-states. It was therefore an attempt to make sense of the larger world of the gods they encountered amongst their neighbours. It goes without saying that language about God as king reached its apex during the Davidic-Solomonic state. Royal theologians under state sponsorship put together a theological system, the Zion Tradition, in an attempt to legitimize the Davidic state. This tradition consisted of three points, namely:

⁵¹ Van der Ploeg (1973:288) writes in this regard that “Tot op zekere hoogte oud en nog door Castellino aanvaard is de opvatting dat de Pss van Jahwe als koning hun ontstaan danken aan een historische situatie (overwinning door Israël bevochten in de tijd van: David, Salomon, Josaphat, Ezechias, Makkabeeën, herstel van Israël na de ballingschap;...). Volgens Castellino ging de gedachte dat Jahwe zijn volk heeft laten overwinnen of heeft bevrijd, gemakkelijk over in messiaanse en eschatologische verwachtingen: Jahwe’s heerschappij over deze wereld na het einde van deze tijd.”

- (1) Yahweh is the great king, or suzerain, not only of Israel, but also over all the nations and their gods;
- (2) Yahweh chose the Davidic house as his divine earthly representatives and sealed his choice with a covenant;
- (3) Yahweh chose Zion as his holy city as the earthly dais of his universal rule (Roberts 2002:676; cf. see also Nel 1998:73, 76-77).

Because of the development of this Zion Tradition the Psalms that emphasise the divine kingship of Yahweh, such as Psalms 18, 47, 68, 76 and 82, were probably written in the Davidic-Solomonic era, but there is room for the possibility that the classical enthronement Psalms might be exilic or post-exilic in origin (Roberts 2002b:676-677; cf. see also Nel 1998:73, 76-77).

Craigie finds the setting for these psalms attractive: “Roberts suggests that the setting for the psalm is to be found in the cultic celebration of the Lord’s imperial accession, ‘based on the relatively recent victories of David’s age, which raised Israel from provincial obscurity to an empire of the first rank’.” It is clear from the above that Roberts views this psalm as dating from the early period of the Hebrew monarchy (Craigie 1983:348). The claim that Yahweh was not only the king over Israel, but also over all the nations and their gods appears to have been formulated in response to David’s successful imperial wars (Roberts 2002a:21). Gerstenberger preferred a post-exilic dating for the enthronement psalms on the grounds that the early monarchy had no models for imperialistic expectations and that there really wasn’t much time during the reigns of David and Solomon for such imperialistic ideology to develop. Their reign was just not long or powerful enough for them to develop true imperial notions (Roberts 2002b:677, 2005:109-110).⁵²

The dating of Psalm 47 can depend on when the royal title of “Yahweh is King” was originally taken into use. The original and strictly hymnic form of Psalm 47 and the theological perspective, such as the strong monotheistic tone of Psalm 47, lend the Psalm to be dated to the exilic and post-exilic periods (Hossfeld & Zenger 1993:290). Prinsloo (1996:399) argues that the universal kingship of Yahweh could indicate a time when the Judean monarchy no longer existed and that the psalms’ optimistic worldview developed during the exile where Israel realised that God’s kingship is all-encompassing. Seen in this light, the psalm’s function would have been to proclaim a message of hope and comfort. This is also ample explanation for the polemic tone of Psalm 47. Snyman (2005:240) points out that the monotheistic-universalistic character of the *Yahweh malak* psalms is an indication of their exilic or post-exilic origin. More specifically he writes that the psalm’s themes of happiness, salvation and triumph over chaos are indications of a post-exilic origin. The main reason why Yahweh is being praised is because he ended the exile.

Another hypothesis is that the Korahite collection goes back to the city of Dan,⁵³ near the ravines and torrents of Mount Hermon (Psalms 42-43, 44, 49 and 88) (Terrien 2003:18). After the fall of

⁵² Roberts writes that the biblical material states that David conquered all the surrounding states (2 Samuel 8) and that Solomon continued dominion over them, at least early in his reign (1 Kings 5:1). This means that they outranked any competitors and had no real rivals between the Euphrates and the Egyptian frontiers. Each supposedly had a long reign of approximately forty years (1 Kings 2:11, 11:42) making a combined reign of approximately eighty years for the united monarchy (Roberts 2002b:677). I find Roberts’ argument unconvincing, as the Bible is not a history textbook and it has been pointed out countless times that the Biblical writers did not so much manipulate historical information as that they had certain theological and ideological perspectives they wished to convey.

⁵³ Goulder (1982:12-13) summarises the perspectives of Gunther Wanke and John Peters regarding the dating and origin of the Korahite Psalms. Wanke took the collection to have originated in Jerusalem, whereas Peters concluded that they came from Dan in Northern Israel. Wanke proposed a dating of the bulk of the Korahite Psalms in the fourth century BCE. Peters in turn proposed an early date, in the eighth or ninth centuries BCE. Naturally, as is evident from the above, most commentators side with Wanke regarding the dating and the origin of the Korahite Psalms. Goulder (1982:13) criticises Wanke as overstating his case when he states that Psalms 42-43, 46, 48, 84 and 87 show interest in Zion-Jerusalem, since neither is mentioned in Psalms 42, 43 and 46. Zion is used three times in Psalm 48, once in Psalm 84 and twice in Psalm 87. The name Jerusalem does not occur once in the Korahite collection. It is reasonable,

the Northern kingdom of Israel in 722 BCE, the political and cultic importance of Psalm 47 would move to Zion in Jerusalem. In this Psalm the advent of the divine kingdom is liturgically present (Terrien 2003:379). Buss writes that this hypothesis is unlikely due to the Korahite Psalms' present connection with Zion. Several traditions, especially 1 Chronicles 6, would locate the living space of the Korahites in the northern kingdom, but it is still being debated whether there is such a phenomenon as Levitical cities, as supposedly indicated by the text. To propose the existence of Levitical cities implies that they had to have had the correct genealogical reconstructions to justify their function as Levite priests. Buss is of the opinion that the old list of Numbers 26:58 points to the Korahites being located in Judea (Buss 1963:387).

Du Preez (1997:310) writes that an event such as the defeat of Sennacherib of Assyria at Lachish in 701 BCE was the kind of triumph that could also have resulted in the birth of a song such as Psalm 47, although there is no traceable mention of a historical event in Psalm 47.

It is likely that the universal theme of Psalm 47 was a post-exilic manner of liturgical expression that was reinterpreted in the light of the Hebrews' experience during the exile. In accordance with this perspective, the Korahites were considered to have been post-exilic temple singers and that the *Sitz im Leben* of Psalm 47 is the Second Temple cult (Schaper 1994:268, 271, 273).

Buss (1963:386) states that two of the three Yahwistic psalms, Psalms 85 and 87, of the Korahite Psalms reflect post-exilic situations. Regarding Psalm 47, he writes that one can presuppose the existence of the ark and therefore it could have been composed during pre-exilic times. But as noted above it is suggested by the reference to the Songs of Zion in Psalm 137 that they are pre-exilic of origin.

Snyman (2005:240) and Roberts (2005:99, 109) point out many similarities between the *Yahweh malak* psalms and the post-exilic book of Second Isaiah, which lends support to the hypothesis that the *Yahweh malak* psalms and Second Isaiah originated approximately at the same time.⁵⁴ Westermann, in turn, also defended the priority of Second Isaiah in respect to the formation of enthronement psalms (see also Kraus 1966:349; Mulenbarg 1944:246).⁵⁵ It can be considered as an important factor in their dating (Sabourin 1969:216). Westermann (1981:146) opts for the priority of the reference to $\text{Y} \bullet \text{O} \quad \text{m} \blacklozenge \text{m} \square$ in Isaiah 52:7-8 and points out that the cry has its origin in Isaiah and was then adopted into the Psalms. His arguments are as follows:

(1) In Isaiah 52 the exclamation is found in the context of where a message has been eagerly awaited and greeted with jubilation. It is brought by a messenger who comes over the mountains to

though, that only three Korahite Psalms give a central place to Zion, and that other references to "the city of God" would mean Jerusalem.

⁵⁴ Snyman (2005:240) points out the following similarities between the *Yahweh-malak* Psalms and Deutero-Isaiah: Psalm 47:7, 8-9, 93:1, 97:1, 98:6, 99:1 – Isaiah 52:7; Psalm 93:1 – Isaiah 40:12; Psalm 93:2 – Isaiah 44:8, 45:21, 48:3, 5; Psalm 93:3-4 – Isaiah 51:9; Psalm 96:1 – Isaiah 42:10; Psalm 96:2 – Isaiah 52:7, 10; Psalm 96:3 – Isaiah 42:12; Psalm 96:4 – Isaiah 45:21, 46:9; Psalm 96:5 – Isaiah 40:28; Psalm 96:7 – Isaiah 42:12; Psalm 96:8 – Isaiah 42:12; Psalm 96:10 – Isaiah 40:12, 20; Psalm 96:11 – Isaiah 42:10, 44:23, 49:13; Psalm 96:12 – Isaiah 44:23, 52:12; Psalm 96:13 – Isaiah 40:10, 51:5; Psalm 97:1 – Isaiah 42:10, 12, 49:13, 52:7; Psalm 97:3 – Isaiah 42:25; Psalm 97:6 – Isaiah 40:5; Psalm 97:7 – Isaiah 42:17, 45:16, 21, 46:9; Psalm 97:9 – Isaiah 45:21, 46:9; Psalm 98:1 – Isaiah 42:10, 52:10, 53:1; Psalm 98:2 – Isaiah 52:10; Psalm 98:3 – Isaiah 40:5, 45:22, 52:10; Psalm 98:4 – Isaiah 49:13, 52:9; Psalm 98:5 – Isaiah 51:3; Psalm 98:6 – Isaiah 44:23; Psalm 98:7 – Isaiah 42:10; Psalm 98:8 – Isaiah 44:23, 49:13, 55:12; Psalm 98:9 – Isaiah 51:5. He also notes that the existence of other gods is still acknowledged in some *Yahweh-malak* psalms (Psalms 96:4, 97:7 and 97:9), but that in Deutero-Isaiah the existence of other gods is denied (cf. Isaiah 41:24, 28-29, 44:6, 9-11, 45:5, 14, 16, 18, 21-22, 46:9, 48:12). This suggests a somewhat later date of origin for Deutero-Isaiah than for the *Yahweh-malak* Psalms (Snyman 2005:240-241).

⁵⁵ Van der Ploeg (1973:288) writes that "Niet weinigen herkennen in de psalmen de invloed van Deutero-Jesaja, wat meebrengt dat zij eerst na de ballingschap zouden zijn ontstaan. ... Gunkel verwijst ook naar Deutero-Jesaja, die het eerst Jahwe's "eschatologisch koningschap" zou hebben geproclameerd (Jes 52, 7-10), en hierin door de dichters der genoemde psalmen is gevolgd."

Jerusalem. In the Enthronement Psalms this exclamation has supposedly become separated from this context.

(2) In Isaiah 52 Yahweh has become king over and for Israel, but in Psalm 47 he has become king over the nations. Westermann is of the opinion that there was first the idea of Yahweh's kingship as being over Israel, and that it was later extended over the nations and the world.

(3) The enthronement psalms do not constitute a category and they are not designated Psalms united by marks of any category. There are no corresponding psalms of the enthronement of the earthly king and it cannot be reconstructed out of scattered motifs elsewhere.

(4) The Enthronement Psalms show indications such as language and composition, of dating from a later period.

(5) The proclamation of Second Isaiah is the origin of the motif of "Yahweh has become king" and this motif is taken over into the Psalms during the postexilic period.

(6) Second Isaiah's exclamation primarily has a historical-eschatological significance, and not a cultic one. This prophetic assurance lived on in the poems of the postexilic community (Westermann 1981:146-147).

Some scholars argue for a post-Exilic origin of Psalm 47, stating that the poem was clearly influenced by Second Isaiah and other prophetic literature of post-exilic origin (Anderson 1972:361; Kraus 1988:467; Prinsloo 1996:399; Van der Ploeg 1973:290). Schaper (1994:269) notes that three other texts that also deal with exclamations to the earth and Zion or Jerusalem to praise God or make noise to him is Psalm 98:4, Isaiah 52:9 and Zechariah 9:9. He also notes the important usage of royal vocabulary in Psalm 98:4-6. He proposes that Psalm 98 and Isaiah 52 have some kind of eschatological gathering in mind and that Zechariah 9 wishes to announce the arrival of the kingly Messiah. He is therefore of the opinion that these texts have a post-exilic origin. If this is the case, if they should have influenced the author of Psalm 47, it would clearly have occurred in the post-exilic if not in the Persian period. Briggs & Briggs write: "The Ps. implies peaceful times of friendliness with the nations, subsequent to Nehemiah, but in the Persian period." They also write that Israel, and especially the foreign nations, would have had no real reason for celebration historically until the Maccabean times (Briggs & Briggs 1969:398, 399).

Butenwieser (1938:351) states that those portions of the story of Abraham which portray Abraham as a religious model after the ideal of the prophets are the distinct work of the exile, especially of Second Isaiah and his co-workers (see also Muilenburg 1944:246; Toy 1884:57). The essence of this portrayal is expressed by Gen. 18:18-1. It becomes clear from reading Isaiah 41:8-10, 51:1-3 and 54:1-3 that the Abraham of Second Isaiah was a more clearly developed character than the early-exilic figure known to the Judean remnant and to Ezekiel. In Isaiah we see a clear degree of growth and development in the patriarchal story and a familiarity from Second Isaiah with the ethnic traditions of Abraham and Jacob. It clearly illustrates new exilic efforts to relate it to previous Israelite traditions (Sparks 1998:306, 307). If this is the case then the popularity of Abraham grew during the exile and could account for the strong relation with him in Psalm 47, if the Psalm also dates from the exilic or post-exilic period. Muilenburg (1944:249) mentions that the reference to Abraham is a late stratum of prophetic thought and might belong to the tendency of eschatology which weaves primitive legends and traditions into contemporary insights. He also writes that the prophets, especially of the pre-exilic period, avoid using ascriptions of royalty of Yahweh⁵⁶ (Muilenburg 1944:250). The references that Yahweh's servant will be a light to the nations (Isaiah 42:6-7, 44:5, 49:1-6) clearly indicate that not only the tribes of Jacob were to be restored by the servant, but also other nations apart from Israel will receive this ministry. From this we can conclude that the prophet Isaiah was interested in foreigners as well. Israel is depicted as a vehicle that brings Yahweh's Torah to the nations (Isaiah 42:1-4, 51:4, 7) (Lohfink & Zenger 2000:192; Sparks 1998:309-310). One gets the impression that this interest was more of a spiritual

⁵⁶ Muilenburg (1944:250) notes that there are exceptions, such as Isaiah 6.

nature when one takes into account the connection between Second Isaiah's thought and the Abrahamic promise in Genesis 12:1-9. The foreign nations (of Genesis 12:1-3) are blessed through their association with the great nation God would make of Abraham. In the same way as in Assyrian ideology where the nations which honoured the monarch were blessed, so the nations that honour the seed of Abraham were to be blessed (Sparks 1998:311-312).

In order to fend off certain threats the exiles adopted an antagonistic attitude towards foreigners and the Judean remnants. Not only were they threatened by cultural assimilation in the Babylonian context, but they also faced the potential loss of their ethnic homeland to the Judean remnant community, who has also adopted the forefather tradition which stipulated that they were the heirs of Abraham and the proper owners of the land (Sparks 1998:314-315). This sentiment did not prevent them from embracing non-Israelites who wished to join their community. They appeared to fear those foreigners that did not show openness to assimilation. In this respect Second Isaiah represents religious identity as supplanting ethnicity and as redefining group identity (Sparks 1998:315-316). Sparks (1998:317) writes that even when the term $\square \blacklozenge \Upsilon \circ$ is employed to describe foreigners, it is used as a means of inviting their religious and cultural assimilation. The assimilating foreigner was associated with Israel and with its forefather Jacob (Isaiah 44:5). This then demonstrates abatement in the intensity of ethnic boundaries over the course of the exile, compared to sources such as Ezekiel, the Holiness Code to the post-exilic Priestly Code, Ezra and Nehemiah that reflect intense ethnic boundaries.

Nel (1998:83) writes that the intertwining of royal and divine rule is best understood when scrutinizing the monarch's opposition to his enemies. He uses Psalm 110 as an example where the monarch is connected with El Elyon of the cult of Zion. He also points out that a tenet of the El Elyon cult was the dominion over his enemies (Genesis 14:18-22). The purpose of the oracles of blessing in Psalm 110 is to annihilate the king's enemies (Psalm 110:1-2, 5-6). Yahweh smites both kings and rulers on behalf of the king (Psalm 110:5). The same concept is found in Psalm 21, where El Elyon grants victory to the king (Psalm 21:7). Another example of where God blesses the king by making him victorious is Psalm 18:31-37, 48-51. According to the comprehensive view of the world order, all nations and countries surrounding Israel are deemed as enemies. They are the chaotic elements which surround the cosmic centre that is Zion (Nel 1998:83). In Psalm 47 we can identify this antagonistic attitude in the references in verse 4 that Yahweh will subjugate the nations on behalf of Israel. Instead of Yahweh Elyon (verse 3) completely annihilating Israel's enemies, they are incorporated into Israel as vassals of Yahweh, but also as vassals of Israel.

Buss (1963:388) investigated the relation between the (Korahite) psalms and the prophets and indicated similarities in their themes and content, especially prophetic utterances. A prophet's task was intercession and the pronouncements of divine activity, especially of judgements of opposing forces, which correlated to the function of the collective laments among the Korahite psalms. For example, there appears an example of a divine speech in Psalm 46, which is similar to Isaiah, and a divine registry in Psalm 87. Where there are interesting relations to Psalm 47 is with regard to the use of lamentations at festivals. At certain festivals a god/s victory over hostile forces would be celebrated.⁵⁷ Buss writes that cultic singing was connected with prophecy. This supports a long held notion that the relationship between Levites, prophets and singers were fluid and that they have a close relation with the Holy War tradition as far as fighting, proclaiming and singing the victories of Yahweh are concerned (Buss 1963:389, 390).

⁵⁷ At the Babylonian New Year festival a priest would present an oracle to the humiliated king. Another example is a Babylonian ritual that describes a judgement scene which was to be enacted under the watchful eyes of seven divine judges and headed by Shamash, who is known as the "judge of the world". An Egyptian execration text contains curses against enemies. They exhibit similar structures than the psalms (Buss 1963:389).

During the 6th and 5th centuries some changes in the social organisation of the exilic Judean communities and the returnees to Judea took place. This decapitated nation turned into a community of faith. This newly emerging Jewish faith lacked political unity and hierarchical or monarchic order. Therefore, they rallied themselves around religious symbols. The only and exclusive deity came to be Yahweh.⁵⁸ The new structures of life and faith of these Judean groups were characterized by a couple of aspects, namely that

- (1) they confessed Yahweh to be their exclusive and communal God;
- (2) they experienced pluralistic and globalizing societies;
- (3) they were subject to foreign rule and economic exploitation;
- (4) they experienced internal conflicts to assert exclusivist positions; and
- (5) communal life was orientated towards the faithful individual and his decision to adhere to Yahweh, as well as to the needs and wellbeing of the local communities (Gerstenberger 2005:619-620).

After the return from the exile, Israel did not manage to regain its former glory. The situation in Israel and Jerusalem was dire. The idyllic situation presented in the psalms is the ideal or perspective on the future, instead of reality. Mowinckel was of the opinion that the psalms were not eschatological in form, but that they did contain eschatological motifs. Although the psalms were not written from an eschatological perspective, they did form the basis for later eschatological hope. Mowinckel wrote: “Just because hope for the future and eschatology were conceived after the image of Yahweh’s enthronement and the establishment of his kingdom, and described with relevance to psalms and conceptions which considered the enthronement to be a repetition of creation and its original acts of salvation, it became a fundamental motif of eschatology that the last things would be a repetition of the first, a ‘turning’ back to what originally existed” (LaNeel Tanner 2001:129).

“The ancient war traditions of the Yahweh tribes come to the fore in order to give expression to the new, universal theology. Yahweh-Kingship hymns and eschatological songs in the Psalter sometimes underscore more aggressively the quest for Yahweh’s world dominion (cf. Psalms 47; 93; 95-99; and Psalms 2; 110, etc.). Reminiscences of past statehood-structures linger in the minds of postexilic Judeans; they are worked over and partially condensed in feverish expectations of a new reign of David or of the final kingdom of God” (Gerstenberger 2005:622). Israel would never be able to return to the formulae of its faith and proto-apocalyptists would salvage what was left of it, but reshape it in a new form (LaNeel Tanner 2001:130). Although the king-creator-divine warrior motifs developed early in Israel’s history and was articulated in a stable and enduring theology, it was flexible enough to adjust or apply it to new conditions (LaNeel Tanner 2001:133).

There is no indication in the content of Psalm 47 to support this conclusion. Some exegetes take a more general stance regarding Psalm 47’s dating and try not to limit themselves by tying this psalm to a specific historical period, for example Prinsloo (1996:388), who is of the opinion that this psalm “probably dates from the exilic or post-exilic period.”

It is clear from the above that the two most likely historical periods for the origin of Psalm 47 are either the pre-exilic period, during or just after the period of the united monarchy, or from the exilic or post-exilic period. It is, therefore, my conclusion that Psalm 47 should be considered as originating in the exilic or post-exilic periods for the following reasons:

- We work with the text of the community of the Diaspora without a monarchy. This was the period when the Psalter was organised to take the form it has today. The Psalter is therefore a

⁵⁸ “In consonance with the universalistic world views of Babylonian and Persian cultures, and in sheer defense against spiritual subjugation by the ruling powers Judeans claimed the absolute sovereignty of Yahweh over all the earth (Ps 24:1), without forgetting the response of individual persons (Ps 24:2-4). Thus in their temple rituals they elevated God to the top position” (Gerstenberger 2005:621).

post-exilic collection that was used during the second temple ceremonies and liturgies (Gillingham 1994:232; Mowinckel 1962:2; Terrien 2003:42; Westermann 1981:82).

- The universalistic messianic interpretation of texts is characteristic of the post-exilic period (Nel 1998:89; Schaper 1994:268, 271, 273; Hossfeld & Zenger 1993:290). Even if the universalism present in Psalm 47 originated at the time of David, it could have taken its particular shape during or after the exile. This universalism could also indicate a period where the monarchy no longer existed (Prinsloo 1996:399; Snyman 2005:240).
- It is nearly impossible that imperialistic expectations or ideology could have developed during the reigns of David and Solomon. Their reign was not long enough and Israel as a monarchy was not that strong in relation to their neighbours and world powers such as Assyria, Babylonia and Egypt (Roberts 2002b:677, 2005:109-110).
- Even if Psalm 47, together with the Zion songs, were written in an attempt to justify the existence of the Davidic state, it could have been adapted in the post-exilic period to indicate the eschatological expectation of the return of the great divine king, the re-establishment of the Davidic house and the re-building of the Temple, i.e. the fulfilment of the Zion tradition (Nel 1998:73, 76-77; Roberts 2002b:676).
- During or after the exile psalms with royal connotations were interpreted as hoping for the coming of the Messiah. Where the psalms refer to historical events, tribes or places it was understood to have a more general or universal application (Gillingham 1994:254).
- The redaction of the Psalter is also an important factor. The tendency of replacing the name “Yahweh” with “Elohim” in the Elohist Psalter has a pre-exilic beginning and post-exilic end. The Messianic Psalter (Psalms 2-89) appeared still in the Persian period, which leaves room for Psalms to have been written up until this point in history. Hossfeld & Zenger believe that the pre-exilic theology of Zion and the Temple is combined with the experiences of the exiles to form the Messianic Psalter (Hossfeld & Zenger 2005:4, 5-6).
- The Chronicler does not mention the temple guilds of Korah or Asaph. This could indicate that these psalms were collected during or after the exile. The Korahites could therefore also be considered to be Second Temple cult singers (Gillingham 1994:239; Schaper 1994:268, 271, 273). Other Korahite psalms also reflect post-exilic situations (Buss 1963:386).
- The protective presence of God in Jerusalem is a pre-exilic theme, but was also the subject of the later prophets (Gillingham 1994:239).
- Psalm 47, the *Yahweh malak* psalms and the enthronement Psalms have affinities with or was influenced by Second Isaiah, who in turn had an exilic or post-exilic origin (Anderson 1972:361; Kraus 1966:349, 1988:467; Muilenburg 1944:246; Prinsloo 1996:399; Roberts 2005:99, 109; Sabourin 1969:216; Snyman 2005:240; Van der Ploeg 1973:290). The phrase $\Psi \bullet \circ \approx \blacklozenge \approx \boxtimes$ was also adopted from Isaiah 52:7-8 into the Psalms during the exilic or post-exilic periods (Westermann 1981:146).
- Yahweh is depicted as praiseworthy in Psalm 47 because he ended the exile (Snyman 2005:240). Other references to the earth, Zion or Jerusalem exhorting God’s praise or making noise to him are Psalm 98:4, Isaiah 52:9 and Zechariah 9:9, who all supposedly date from exilic or post-exilic times (Schaper 1994:269).
- The portrayal of Abraham as a religious figure after the likes of the prophets and familiarity with the tradition of Jacob is the work of the exile, especially by Second Isaiah. It can be concluded that Abraham’s popularity grew during the exile (Muilenburg 1944:249; Sparks 1998:306, 307).
- Psalm 47:10 depicts a “peaceful” gathering of “the shields of the earth” with the “nation of the God of Abraham.” This might imply peaceful times of friendliness to the nations, subsequent to Nehemiah, but in the Persian period (Briggs & Briggs 1969:398, 399).

2.13 Discussion

Heading (verse 1)

Verse 1

The term ⠠⠠⠠⠠⠠⠠ occurs fifty five times in the Psalter and may refer to an orchestra conductor (Gillingham 1994:250; Terrien 2003:30). The Korahites are traditionally viewed as a family of temple singers and the Korahite psalms are considered to have originated in their circles (Anderson 1972:45; Craigie 1983:28). It should be kept in mind that the headings of the Psalms serve more as ascriptions than titles, namely ascribing a psalm to a particular collection. Psalms are not assigned to specific festivals in the Hebrew or Greek texts, except Psalm 29 (Gillingham 1994:245-246). The word ⠠⠠⠠⠠ is believed to refer to “a (religious) song accompanied by stringed instrument(s)” (Anderson 1972:23, 46; Terrien 2003:28). A psalm can be either a ⠠⠠⠠⠠ or ⠠⠠⠠⠠ , but the differences between these terms are still largely unclear (Anderson 1972:47). The term ⠠⠠⠠⠠ occurs thirteen times alongside the term ⠠⠠⠠⠠ .⁵⁹ ⠠⠠⠠⠠ is also considered a type of liturgical heading for a psalm as it occurs fifty seven times in the Psalter, of which thirty five times is in psalms with Davidic headings (Gillingham 1994:249; Terrien 2003:28). In Greek this term is translated as *psalms*, meaning “hymn” or “song to music.”

Stanza I (verses 2-6): Exhortations by Israel to the nations to praise God and reasons why

Strophe A (verses 2-3): God must be praised, for he is the almighty king

Verse 2

Craigie (1983:348) states that an invocation to praise is a standard introduction to a hymn, but this is a distinctive psalm in terms of those who are addressed – the nations. It is the same nations who were defeated during war (verse 4) who are called upon to worship the God of Israel. It should be envisaged that the princes or nobles of these nations are actually present at a celebration of God’s kingship (verse 10). Craigie (1983:348) comments that the background for these events is probably the covenant context of Israel’s military expansion and conquests, i.e. a patron-client/vassal relationship is probably at the core of the relationship between Israel and the nations.⁶⁰ To clap hands indicated jubilation (Psalm 98:8)⁶¹ or a celebration and it is a similar action as at the coronation of Josiah as the king of Judah (2 Kings 11:12) (Bratcher & Reyburn 1991:437; Kittel 1922:174; Kraus 1966:350 & 1988:467; Ridderbos 1958:55; Schaper 1994:269; Terrien 2003:377; Van der Ploeg 1973:291; Hossfeld & Zenger 1993:292). Anderson (1972:361) is reminded of similar expressions of joy at the new king’s acclamation when reading the exhortation to the nations to clap hands, namely 2 Kings 11:12 and Psalm 98:8. He believes that this could be situations that were analogous in some ways (also Ridderbos 1958:55). Muilenburg (1944:250, 251) writes that the terminology and subject matter of Psalm 47 draws from the coronation ceremonies of the earthly king and that the gathering of foreigners for occasions as the election of a new king and for royal festivals can be corroborated.⁶² Further, the ascent of the king to the holy hill is also described, but it is uncertain whether this was meant to be customary.⁶³ Interesting to

⁵⁹ Psalms 30, 48, 65-68, 75-76, 83, 87-88 and 92 (Terrien 2003:29).

⁶⁰ “Israel was bound in covenant to God, who was Israel’s king. Any nation conquered by Israel, becoming Israel’s vassal, automatically became concurrently a vassal of God. Thus, although the opening invitation could be viewed in a general and poetic sense, it is more likely that it should be interpreted literally. An act of worship is taking place in which both Israel and her subject peoples are to praise (and thereby acknowledge) the ultimate sovereignty and kingship of God” (Craigie 1983:348).

⁶¹ For more uses of ⠠⠠⠠⠠ see Psalm 98:4, 6, Zephaniah 3:14 and Zechariah 9:9 (Kraus 1988:467). Also see 2 Kings 11:12 and Isaiah 55:12 (Van der Ploeg 1973:291), as well as 1 Samuel 10:24, 2 Samuel 15:10, 16:16, 1 Kings 1:25, 34, 39, 2 Kings 9:13, 11:12, Psalms 93:1, 96:10, 97:1 and 99:1 on references to shouting to the king or for the coronation cry (Muilenburg 1944:250, 251). On the sounding of trumpets see 2 Samuel 15:10, 1 Kings 1:34, 39, 41, 2 Kings 9:13 and 11:14 (Muilenburg 1944:250).

⁶² Cf. Deuteronomy 33:5, 1 Samuel 10:17, 11:15, 2 Samuel 2:4, 3:21, 5:1, 3, 1 Kings 12:1, 20 (Muilenburg 1944:251).

⁶³ Cf. 2 Samuel 6:1-15, 1 Kings 1:40, 45, 2 Kings 11:19 (Muilenburg 1944:251).

note on the use of $\aleph \blacksquare \blacksquare \bullet \blacklozenge \delta \Omega$ (“with a voice of joy”) that there is a parallel between Psalm 47:2 and Isaiah 48:20. It is also interesting that Isaiah 48:20 makes reference to Yahweh’s redeeming his servant Jacob (Schaper 1994:269). It stands to argue that this might be another example of influence from Second Isaiah on Psalm 47.

Dahood (1979:283, see also Du Preez 1997:312; Sabourin 1969:219) translated $\aleph \boxtimes \bigcirc \bigcirc \aleph \aleph \bullet \&$ as “All you strong ones,” and states that they refer to heathen gods and that the $\aleph \boxtimes \bigcirc \bigcirc$ of the pagans are contrasted with the $\aleph \aleph \blacksquare \delta \bigcirc \boxtimes \aleph \bullet \bigcirc \bigcirc \aleph \bigcirc$ in verse 10, which he translates as “The God of Abraham is the Strong One.” This translation is unlikely as the etymological argumentation used by Dahood to come to this conclusion is unsound. Anderson (1972:361) is of the opinion that the reference to “all the nations” should not be taken literally as it may just as well refer only to Israel or even be a rhetorical expression. It is clear, even from a superficial reading of Psalm 47, that one of its main dominating themes is that of the “*Völkerthema*” (Prinsloo 1996:390; Kittel 1922:171).

Verse 3

Craigie (1983:348-349), Prinsloo (1996:390) and Van Uchelen (1977:49) state that the use of Elyon or Almighty (verse 3) sets God in an international context, as the name $\aleph \blacklozenge \boxtimes \bullet \bigcirc \bigcirc$ is also utilized in extrabiblical texts, from the Canaanite worldview, and that it is frequently used in a context where foreign peoples are present with the Hebrews. Originally Elyon might have functioned as an adjective expressing quality, but it later became common practice to use it as a divine name⁶⁴ (Anderson 1972:362).

Zion’s legitimacy as central cult was enhanced by a number of means. One of them entailed the adoption of the myths connected to Zion as best expressed in Psalm 110. These myths are enshrined in particular in the cult of El Elyon. On the strength of Genesis 14:18-20, 22 it can be said that Melchizedek is encoded with the El Elyon tradition. He was supposedly a priest of El Elyon who was the cult God of Zion. The dominion over enemies is a paradigmatic motif of the El Elyon tradition. In Genesis 14 one reads of the encounter of Abraham with his enemies and how he is assured by El Elyon through Melchizedek that he will protect him. Another example where El Elyon is written to be active in the defeat of enemies is in Psalm 21:8-11. Yahweh has become identified with the cult at Zion of El Elyon that existed at least from the Canaanite period. This connection raised Zion to the position of oldest cult centre and is associated with the Davidic dynasty. The rule of the Davidic king is therefore depicted as evolving dominion over enemies (Nel 1998:80). Elyon’s status in the Canaanite pantheon might be unknown, but in Israel it was thought that he was the overlord of the gods. He assigned the nations their territories and entrusted them to their specific national gods (Deuteronomy 32:8). These national gods were in turn thought to be Elyon’s sons (Psalm 82:6). This implication of overlordship implicit in the name of Elyon, touched both the divine and human spheres; it could be used figuratively of the Davidic ruler. In essence “...the Davidic ruler would occupy a position of suzerainty vis-à-vis other human monarchs corresponding to Elyon’s position vis-à-vis the gods” (Roberts 2002:268). Smit Sabinga (1988:478) points out that there is a marked contrast between the notion of Yahweh as the Most High ($\aleph \blacklozenge \boxtimes \bullet \bigcirc \bigcirc$) in verse 3a in the first part of the psalm and the inferior position of enemies who are subdued and humiliated “under our feet” in verse 4.

Kraus (1988:468) stresses that Yahweh’s fearfulness makes resistance to him impossible.⁶⁵ A variety of texts bear witness to the fearsomeness of Yahweh: Exodus 15:11, Deuteronomy 7:21, Psalm 99:3, Psalm 89:8, Psalm 76:13, Zephaniah 7:11, Nehemiah 1:5 and Daniel 9:4. These texts

⁶⁴ Cf. Deuteronomy 32:8. It initially could have referred to the king of the gods or the highest god in the pantheon. Anderson (1972:362; also Kraus 1988:468) stresses that when used of Yahweh it has lost its polytheistic character.

⁶⁵ Regarding other uses of $\bigcirc \blacksquare \blacklozenge \bullet \blacksquare$ see Deuteronomy 7:21; Daniel 9:4 and Nehemiah 1:5 (Kraus 1988:468). Also see 2 Chronicles 20:29 on the fear for Elohim (Delitzsch 1893:98).

may be examples of instances where assimilation and subordination have occurred of the Elyon image with Yahweh's fearsomeness (Schaper 1994:269).

Reference is made frequently in the Psalter to the kingship of God or Yahweh.⁶⁶ Ridderbos (1958:52) points out two distinctions: God is the king of creation,⁶⁷ but is in a particular manner connected to Israel as king.⁶⁸ God is referred to as "Great King," which is similar to the Hittite practice of referring to the monarch as "Great king" in the introductory sections of vassal treaties (Craigie 1983:349). God is depicted as the great king ruling over all his vassals. It is also a known expression from Ugaritic and Akkadian sources (Sabourin 1969:218-219). The nations in turn become Israel's more immediate vassals. "...the actual occasion for the acknowledgement would have been some ceremony in Jerusalem, where Israel and its vassals were pledged to God, the great King..." (Craigie 1983:350). The title "Great King" was also a popular designation used of Assyrian Kings.⁶⁹ Emphasis is placed here on Yahweh being the ultimate great king (Anderson 1972:362; Kittel 1922:174; Van der Ploeg 1973:291). Dahood (1979:284) states that $\bullet \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge$ is another term for "suzerain" or "overlord." Although these terms would fit the divine warrior image proposed of Yahweh in this study, the literal translation is "great king." God's kingship "over all the earth"⁷⁰ is to be greeted with ritual acclamation for it knows no geographical limitation (Terrien 2003:377).

Stophe B (verses 4-5): God subjugates the nations under Israel in keeping with his Covenant promise to them

Verse 4

Mays (1994:186) is of the opinion that Psalm 47 combines two traditions, namely the way Israel has gained its land, as heritage chosen by God as an expression of love⁷¹ for Jacob or Israel, and it is an example of an Ancient Near Eastern myth about how a god has acquired his sovereignty, by conquering the powers of chaos.⁷² "The conquest of Palestine's peoples becomes the basis for the LORD's kingship, and in turn the LORD's kingship becomes the basis for his claim on all nations and peoples of the earth. The particular is the basis for the universal, and the universal draws out the meaning of the particular" (Mays 1994:187). It is likely that the reference to "[God] has subdued peoples under us" (verse 4) might be reminiscent of David's imperial conquests (Anderson 1972:362; Kraus 1988:468; Van der Ploeg 1973:292). It is therefore clear that a prominent element of this Psalm is its reference to the Patriarchal tradition. Verse 5 refers to $\blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge$ ("the glory of Jacob"), while in verse 10 there is reference made to $\blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge$ ("the nation of the God of Abraham"). The theme of Jacob-Israel is also pre-eminent in other Korahite Psalms (Psalm 46:8). Terminology referring to the Patriarchal tradition can be seen as nationalistic or particularistic terms that refer to the universal kingship of Yahweh. In the case of verse 10, particularism and universalism flow together (Prinsloo 1996:397).

To subjugate⁷³ nations under one's feet is an idiom that had as its origin the ancient practice where a victor placed his foot on his enemy's neck.⁷⁴ This we see often in depictions from Egypt, Assyria

⁶⁶ Cf. Psalms 5:3; 7:8; 9:8; 10:16; 22:29; 24:7; 44:5; 68:25; 74:12; 84:4; 92:9 and 93-100 (Ridderbos 1958:52).

⁶⁷ Examples are such as in Psalms 47:8; 103:19, 21; 1 Chronicles 29:11 (Ridderbos 1958:52).

⁶⁸ Examples are such as in Exodus 15:18; Numbers 23:21; Deuteronomy 33:5; Judges 8:23; 1 Samuel 8:7, 12:12; 1 Chronicles 28:5 (Ridderbos 1958:52).

⁶⁹ Cf. 2 Kings 18:19 (Anderson 1972:362).

⁷⁰ Cf. Psalms 24:1, 95:4, 97:5 (Terrien 2003:377).

⁷¹ Mays (1994:186) states that "love" should be understood in terms of Ancient Near Eastern suzerainty covenants, indicating the dependent relationship of the vassal with the great king.

⁷² "The pattern involved subduing and defeating chaos, the assumption of kingship, and acquiring a royal palace, a palace for a throne" (Mays 1994:186).

⁷³ Also see Psalm 18:48; 2 Samuel 22:48; Joshua 10:24 and Psalm 110:2 (Van Uchelen 1977:50).

and Babylonia (Anderson 1972:362; Kraus 1988:468). Note the parallel between Psalm 47 (particularly verse 4) and Psalm 18:32-51 (Schaper 1994:270). Both deal with God who subjugates nations for his people, mention is made of foreigners or other nations, a clear war theme is present in both and God is deemed praiseworthy and exalted for his acts.

Verse 5

In verse 5 “our inheritance”⁷⁵ and “the glory of Jacob”⁷⁶ (these two aspects are parallel to each other) are the inheritance that Israel received, namely the land of Canaan or Palestine (Anderson 1972:363; Briggs & Briggs 1969:399; Buitendijk 1938:352; Delitsch 1893:99; Du Preez 1997:314; Gunkel 1986:203; Kraus 1988:468; Schaper 1994:270). Clements (Anderson 1972:363) is of the opinion that “the glory of Jacob” could refer to the temple in Jerusalem. The reference to “whom he loved” indicates God as the subject who loved Jacob⁷⁷ (Anderson 1972:363; Van der Ploeg 1973:292). Prinsloo (1996:393), in turn, is of the opinion that this verse refers to the tradition of the conquest of Palestine (“*landsinbesitnametradisie*”) by the Israelites. Although it is generally accepted that Psalm 47 refers to the subjugation of the nations of Canaan⁷⁸ and the conquest of Palestine, the use of the imperfect verbs refers to the continuing and future acts of Yahweh. On the theme of verses 4-5 Muilenburg (1944:246) writes that it is eschatological and that God is portrayed as a conqueror and judge, as subduer of the nations and as Israel’s vindicator.

The term *Selah* is used seventy one times in the Old Testament and thirty nine times in the Psalter. It is never used at the beginning of a verse, but always in the middle or at the end, often after a refrain. It has been argued that the word relates to the root *s-l-l* which means “to raise” (hands?, eyes?, voice?). It can also be related to the root *s-l-h* which means “to bow down” or “to prostrate oneself.” It can even be linked to the Hebrew word *sal*, which means basket or drum which would indicate the beat or the rhythm of the Psalm. In Greek manuscripts *Selah* is translated with *diapsalma*, meaning “pause,” interpreting the *Selah* to indicate an interlude or recitation or singing of a psalm (Anderson 1972:49; Gillingham 1994:250; Terrien 2003:30).

Strophe C (verse 6): God ascends while being exalted

Verse 6

Van Uchelen (1977:50) writes that the root $\text{𐤎} \bullet \text{𐤍}$ in verse 6 may call to mind “optrekken”, i.e. calling troops to gather together.⁷⁹ The word $\text{𐤎} \bullet \text{𐤍}$ (“he has gone up”) could be a word play on $\text{𐤎} \bullet \text{𐤍} \bullet \text{𐤍}$ (“the Most High”) (Anderson 1972:363; Kraus 1966:351; Sabourin 1969:219). Mays (1994:186), in turn, is of the opinion that this psalm could be an example of an ancient Near Eastern Royal ceremony, either where the king mounts his dais and assumes his throne, or it could represent his coronation ceremony or another state occasion, where the surrounding court acclaims the king’s rule. Sabourin (1969:219) states another possibility: God’s ascending can be associated with solar worship.

Delitzsch (1893:99) writes: “The ascent of God presupposes a previous descent, whether it be a manifestation of Himself in order to utter some promise (Gen. xvii. 22, Judg. Xiii. 20) or a triumphant execution of judgement (vii. 8, lxviii.19). So here: God has come down to fight on behalf of His people” (also see Van der Ploeg 1973:292-293). A popular interpretation of verse 6 is

⁷⁴ Cf. Joshua 10:24; Psalm 8:6; Psalm 110:1 (Anderson 1972:362; Kraus 1988:468).

⁷⁵ See also Numbers 32:19-32 and Lamentations 5:2 (Van der Ploeg 1973:291).

⁷⁶ See also Amos 6:8, 8:7; Nahum 2:3.

⁷⁷ On God’s love for Jacob see Deuteronomy 4:37 (Van der Ploeg 1973:291).

⁷⁸ In essence it comes down to $\text{𐤎} \bullet \text{𐤍} \bullet \text{𐤍}$ assigning the nations areas to live, for example Deuteronomy 32:8 (Kraus 1988:468).

⁷⁹ Cf. Numbers 20:19; Judges 8:8; 1 Samuel 7:7; 1 Kings 20:22; Isaiah 21:2; Jeremiah 50:21; Joel 1:6; Micah 2:13; Nahum 2:1 (2) and Habakkuk 3:16 (Van Uchelen 1977:50).

that it refers to the procession of the ark after a military victory or the lifting of the ark in the sanctuary of Dan during a procession (Anderson 1972:360, Sabourin 1969:218; Terrien 2003:378). “God has gone up with a shout...” could symbolize the ark of the covenant going up to Jerusalem, accompanied by the blowing of ram’s horns and people praising God and rejoicing in the victory of God (Anderson 1972:363; Craigie 1983:349; Terrien 2003:378; Van der Ploeg 1973:291) or even Yahweh’s ascending his throne on Mount Zion⁸⁰ or his going up to his earthly sanctuary (Anderson 1972:363; Bratcher & Reyburn 1991:438; Dahood 1979:285; Delitzsch 1893:99; Duhm 1899:134; Kraus 1966:351; Ridderbos 1958:51). The temple is, after all, the earthly counterpart of the heavenly sanctuary. Where the temple is, heaven and earth come together as one. Therefore the procession to Zion can be a simultaneous ascent to heaven⁸¹ (Kraus 1988:468). In 2 Samuel 6:12 and 6:15 we read of David bringing up the ark from the house of Obed-Edom to his city, Jerusalem. Mowinckel also pertains that this event could periodically have been re-enacted in the cult (Sabourin 1969:219). God can also be considered to advance on the ark, i.e. standing on the ark as if it were a battle palladium (Sabourin 1969:219). Schaper (1994:272) points out that “Der Text weist nicht *ausdrücklich* auf den Zion hin...”

God going up with shouting indicates his ascension (to wherever) is accompanied by acclamations of praise which enhances the divine power and authority (Anderson 1972:363; Gerstenberger 2001:193). Honorific attributions are heaped on God in Psalm 47: Most High (𐤀𐤌𐤁𐤁𐤁𐤁), the “Great king” (𐤀𐤌𐤁𐤁𐤁𐤁 𐤎𐤁𐤁𐤁) and the “king of all the earth” (𐤀𐤌𐤁𐤁𐤁𐤁 𐤎𐤁𐤁𐤁 𐤎𐤁𐤁𐤁). These terms appear to portray the functions of the supreme deity in a universalistic way, in political and religious realms (Gerstenberger 2001:193). Gerstenberger (2001:196) points out that in the kingship psalms Yahweh is portrayed with imagery from mythopoetic, priestly-liturgical and royal-administrative backgrounds. The grounds for God’s kingship is the fact that the peoples who were called to praise (verse 2), had been subjugated by God through his military actions. God is therefore praiseworthy because of his victory over the nations⁸² (Craigie 1983:349; Dahood 1979:286; Sabourin 1969:219; Van Uchelen 1977:49).

The blowing of a trumpet or ram’s horn, along with shouting, is connected to events such as the New Year festival⁸³ or the coronation of the King.⁸⁴ The sounding of a ram’s horn could also indicate the acclamation of the divine king⁸⁵ (Anderson 1972:363; Haglund 1984:80; Kraus 1966:351 & 1988:469). Haglund (1984:80) points out that it is a rash conclusion to make as 𐤀𐤌𐤁𐤁𐤁𐤁 𐤎𐤁𐤁𐤁 could also denote a war cry. Terrien (2003:30) writes on the ancient war cry 𐤀𐤌𐤁𐤁𐤁𐤁 𐤎𐤁𐤁𐤁 (Joshua 6:5) that it became a liturgical response belonging to musical art when it was intoned by worshippers in the hymns of praise (Psalm 33:3, etc, cf. the Balaam oracle, Numbers 23:2). It could also have been a collective “monophony” with the purpose of welcoming the Divine King in the Enthronement Festival.

Stanza II (verses 7-10): God rules over the whole earth (the reason for the exhortations in Stanza I)

Strophe D (verses 7-8): God must be praised, for he is King

Verse 7

⁸⁰ Bratcher & Reyburn (1991:438) even propose that Yahweh ascends to the Covenant Box in the Temple as his throne.

⁸¹ On 𐤀𐤌𐤁𐤁𐤁𐤁 as “to ascend (to heaven)” see Genesis 17:22, 35:13 and Judges 13:20 (Kraus 1988:468).

⁸² Van Uchelen (1977:50) writes that Psalm 47:6 refers to “Een intocht en een vestiging die niet plaatsvonden zonder krijgsgescheeuw en bazuingeschal (vgl. Joz. 6:4, 8, 9, 13, 16 en Richt. 3:27; 6:34; 7:18, 19, 20).”

⁸³ Leviticus 23:24; Numbers 29:1; Psalm 81:4 (Anderson 1972:363; Kraus 1988:469).

⁸⁴ Cf. 2 Samuel 15:10; 1 Kings 1:34-41; 2 Kings 9:13, 11:12-14 (Anderson 1972:363; Bratcher & Reyburn 1991:439; Kraus 1988:469; Van der Ploeg 1973:291).

⁸⁵ Cf. Psalm 150:3 (Anderson 1972:363).

The call to praise is repeated five times in verse 7-8, probably in order to emphasise the importance of the action (Schneider 1995:314). Anderson (1972:364) and Kraus (1988:469) state that the people addressed are likely the Temple singers or musicians, however, a morphological analysis of Psalm 47 supports the notion that there are only three role players mentioned explicitly in the text. The praise to $\blacklozenge\&\bullet\circ\bullet$ (“our king”) emphasises the personal relationship between God and his people (Prinsloo 1996:394).

Verse 8

According to Anderson (1972:364) Yahweh’s acclamation as king may have had a polemical tone as similar expressions have been found attributed to Baal by the Canaanites⁸⁶ (see also Kraus 1966:353-354; Schneider 1995:311).

The proper translation of $\blacklozenge\bullet\circ\blacklozenge\blacklozenge\blacklozenge$ has caused much debate. Mowinckel translated it as “God has become King,” thus “interpreting the expression with respect to the actual moment of enthronement in the cultic ritual of the New Year celebration.” He emphasises that Hebrew verbs have at the same time an ingressive (“to become king”) and durative meaning (“to be king”). He clearly places emphasis on the ingressive aspect (Petersen 1998:16). Craigie (1983:349) points out that the translation, despite the arguments of Mowinckel, causes syntactical problems (see also Anderson 1972:364-365; Ridderbos 1958:53, 57; Sabourin 1969:217; Schaper 1994:271-272; Van der Ploeg 1973:293; Hossfeld & Zenger 1993:292).

There are distinct differences in the manner that the divine kingship is depicted in comparison to earthly kingship, such as that Yahweh is not anointed and does not need to submit himself before the priests. Some of the descriptions of the enthronement ceremony of Yahweh are also not known from the earthly king’s enthronement ceremony. Yahweh is king of the gods⁸⁷ who must prostrate themselves to him.⁸⁸ Yahweh is also lord of the sea,⁸⁹ which is presumably the power(s) of chaos which has been subdued by him and is to honour him.⁹⁰ Yahweh also creates, which implies that creation is indebted to him.⁹¹ Nature also partakes in the enthronement of Yahweh⁹² (Petersen 1998:16).

In verse 8 the nations are exhorted to praise God as king with a $\bullet\blacklozenge\&\blacklozenge\bullet$,⁹³ but it is still largely unclear how this term is to be translated. Its meaning must be broad enough, though, to incorporate a hymn of praise (Craigie 1983:349). Psalm 47 is the only psalm where it is used in the contents of the psalm and not in its title (Dahood 1979:286). Mowinckel proposes the meaning as an “efficacious song”, Delitzsch “a didactic poem” or “a meditation”, while Oesterly proposes “choice-song” (Anderson 1972:47, 364; Bratcher & Reyburn 1991:439; Terrien 2003:29; Van der Ploeg 1973:293). Schneider (1995:310) proposes “kunstvolles Lied” as a translation for $\bullet\blacklozenge\&\blacklozenge\bullet$. Anderson (1972:364) also proposes that the term “psalm” ($\bullet\blacklozenge\&\blacklozenge\bullet$) “may be the designation of a particular type of psalm, unless it is a description of God as ‘one who deals wisely’ (cf. Jer. 23:5 where the same term refers to the King).” Terrien (2003:378), in turn, writes that it designates a chanted meditation. But its translation is still uncertain.

Strophe E (verses 9-10ab): God extends his covenant to rule over all the nations

Verse 9

⁸⁶ E.g. “The victor Baal is our king, our judge, and one over whom there is none” (Anderson 1972:364).

⁸⁷ Cf. Psalms 95:3, 96:4, 97:7 (Petersen 1998:16).

⁸⁸ Cf. Psalm 97:7 (Petersen 1998:16).

⁸⁹ Cf. Psalm 93:3-4 (Petersen 1998:16).

⁹⁰ Cf. Psalm 98:7-8, cf. Psalms 65:8, 74:13, 89:10, 104:6-9, 114:3-5 (Petersen 1998:16).

⁹¹ Cf. Psalm 95:5, 96:5, 100:3 (Petersen 1998:16).

⁹² Cf. Psalm 99:1, 97:2-5 (Petersen 1998:16).

⁹³ Psalms 32, 42, 44-45, 52-55, 74, 78, 88-89 and 142 (Terrien 2003:29).

Isaiah 2:2-4 and Micah 4:1-14.¹⁰² Bodner (2003:575) writes on verse 10 that he wishes to further Brueggemann's argument of "the nations as Yahweh's partner," by arguing that verse 10ab is "another liturgical utterance whereby 'the temple-dynastic establishment in Jerusalem sweeps away all other claims to legitimacy and subsumes all other worldly powers under their theological governance.'"

Muilenburg (1944:248-249) writes on the translation of verse 10 as "the gathering of the princes as a people of the God of Abraham" that it is a consistent interpretation with the tenor of the psalm as a whole and that it appears as if it is the direction in which the psalm points from its beginning. Seen in that light the psalm is consistent with Genesis 12:3 and follows the mood and temper of Second Isaiah. He is also of the opinion that if Psalm 47 is taken in its present form, it is clear that no other passage in the Old Testament has a more genuine universalism, not even Malachi 1:11¹⁰³ (Muilenburg 1944:237).

Strophe F (verse 10cd): God rules over all the nations, therefore, he has been exalted

Verse 10cd

The word 𐤀𐤍𐤁𐤏 ("he is greatly exalted") in verse 10 may be a play on 𐤀𐤍𐤁𐤏 ("the Most High") in verse 3 and 𐤀𐤍𐤁𐤏 ("he has gone up") in verse 6 (Anderson 1972:366; Muilenburg 1944:238, 244, 247; Roberts 2002:267; Van der Ploeg 1973:292; Van Uchelen 1977:49; Zenger 1993:289).

2.14 Summary

In this chapter an intratextual analysis of Psalm 47 was conducted. The purpose of this chapter was to study the interrelatedness of all the textual features on the literary level. Other important aspects which received attention were the authorship and *Sitz im Leben* of the Psalm, other interpretational problems of the Psalm, and the proposal of a structure that could meet with relative consensus.

It is clear from the intratextual analysis of Psalm 47 that it is part of the first Korahite collection (Psalms 42-49), as well as the so-called Elohistic Psalter (Psalms 42-83). It has also been indicated that Psalm 47 forms an independent literary unit or pericope. No major textual emendations for the poem have been proposed, apart from reading verse 10 as "with the nation of the God of Abraham." It is accepted that 𐤀𐤍𐤁𐤏 ("with") was accidentally omitted from the text due to haplography.

After conducting a complete morphological analysis and tabulating the most important elements, it has become clear that there are three explicit groups mentioned in Psalm 47, namely the nations, who are exhorted to praise God, God who is described as praiseworthy and reasons given why, and the descendants of Jacob and Abraham, namely Israel, who exhort the nations to praise God. Typical of a hymn the poem contains an abundant number of imperative verbs that indicate commands or exhortations by Israel, to the nations, to praise God.

¹⁰² Van der Ploeg (1973:293) writes that Psalm 47:10 should be read in the light of Isaiah 2:2, Zachariah 2:15, 8:20-22 and 14:16.

¹⁰³ "Yahweh wields all powers over the nations; they are – just like Israel herself – offered a chance to acknowledge his rule (cf. Pss 17:5-9; 96:7-9). If they do not comply, adorers of worthless idols will perish or be compelled to praise the supreme god (cf. Pss 93; 96:5-6, 13; 97:6-7; 98:9). It is God's own people who are at the centre of world affairs. On behalf of Israel, Yahweh's universal rule is being executed and administered. ... Significantly, in the kingship psalms there are hardly any polemics against "other" gods, as we are accustomed to encounter in many prophetic texts (cf. Isa 13-23; Jer 46-51)" (Gerstenberger 2001:198).

Psalm 47 also forms two parallel parts with the same themes that repeat themselves. A summary of the poetic techniques that are employed in Psalm 47 on the levels of sounds, patterns and semantics has also indicated the coherent structure of the poem, especially through the use of parallelisms, chiasmus and ring composition or *inclusio*.

The classification of psalms according to *Gattungen* is not an exact science and involves subjective judgement. Psalm 47 is clearly a hymn. In the past there have been three traditional schools of psalms interpretation, namely the historical interpretation, the eschatological or messianic interpretation and the cultic interpretation. The majority of interpretations of Psalm 47 tend to be a combination of two of the above-mentioned interpretations. It has also been pointed out that Psalm 47 lends itself to the eschatological or messianic interpretation which originated during the exilic and post-exilic periods. Even though the traditional perception is that Psalm 47 is an Enthronement Psalm, the contents of the poem give no clear indication of its *Sitz im Leben*. What can be said without hesitation is that all the hymns and prayers collected in the Psalter were those that the Second Temple choristers had adopted for their ceremonies.

It has also been indicated that the main periods in which Psalm 47 could have originated from are either the pre-exilic period, during or just after the period of the united monarchy, or from the exile or post-exilic period and reasons were given why an exilic or post-exilic dating for this psalm is preferred.

CHAPTER 3: INTERTEXTUAL ANALYSIS OF PSALM 47

3.1 Introduction

In this chapter Psalm 47 will be investigated from an intertextual perspective. The term “intertextual” indicates the relationship between various texts of the same corpus or canon. Attention will be given to similarities with other texts in the immediate and more remote context of the psalm. An intertextual analysis will be conducted between Psalm 47 and Psalms 46 and 48, and a brief overview of intertextual relations between Psalm 47 and the rest of the Korahite Psalms will be given. Here the study links up with a recent trend in Psalms research, namely to concentrate less upon individual poems and their so-called *Sitz im Leben* and more upon the composition and redaction of the Psalter as a book especially by focussing on concatenation or the holistic approach of a psalm and the psalms which follow on it and precede it¹⁰⁴ (Gillingham 1994:235). Attention will also be given to a spatial reading of these texts to understand how they fit into the Ancient Near Eastern spatial orientation, but also transcend it.

3.2 Concatenation

Until recently Psalms scholarship has been interested in categorizing psalms according to definite textual categories or *Gattungen*. Texts only partly have an inherently understandable meaning and every text is defined in terms of its relation to other texts. Our sole interest is no longer the individual psalm, but discovering the reason behind its placing within the whole Psalter, and then the entirety of the Old Testament. Therefore, recently, a holistic approach to the explanation of psalm texts has been employed to emphasise that psalms can no longer be studied only individually. Every psalm’s relationship to those preceding and following upon it is important. The psalm is then understood within this contextual frame. This is an attempt to approach the sequence in which the psalms are ordered in the Psalter holistically.

Scholars have identified superimposed links between a psalm and its neighbours, either those preceding or following it, especially by identifying catchwords which appear at the end of one psalm and the beginning of another, forming what is known as a system of “concatenation” (*concatenatio*) or “juxtaposition” (Gillingham 1994:235). This method presupposes that there is a chaining together or concatenation of keywords (that were added by a redactor?) and a deliberate juxtaposition of certain Psalms and attempts to identify and analyse material and lexical correspondences. Chaining together is brought about by verbal networks – including of course the mutual incorporation of motifs – between adjacent Psalms, but also reaching wider, to their surroundings, even across whole groupings of Psalms. To create such connections, additions were inserted, words were exchanged, whole bridging Psalms were probably even created. Often, the composition is strengthened by a play between loose announcements and their fulfilment in the subsequent Psalms. The order and the manner of the psalms’ arrangement and the technical and historical notes they carry already serve as a commentary on their meaning (Goulder 1982:1).

Hossfeld & Zenger (2005:648) emphasise that the Psalter forms a coherent unit and that psalms can no longer be studied individually without taking their contextual position in the Psalter into account. They attempt to reconstruct the redactional process of how the Psalter received its current form. They place enormous emphasis on the relations between individual psalms and analyse them as thoroughly as possible. They firstly focus on the immediate and then on the more remote contexts

¹⁰⁴ Cf. the groundbreaking work of Wilson (1985), Hossfeld & Zenger (2000:648) and Howard (1986:201-206, 216). Also see the following sources for more examples of scholars who have identified elements of concatenation or who have applied the holistic approach, namely Gillingham (1994:235-236), Goulder (1982:7-8), Snyman (2005:27-29) and Terrien (2003:16).

of the Psalter. The relationship between psalms following on each other is determined and then the relations between the various psalm groups are studied. They are convinced that the synchronic and diachronic exegetical methods should be combined in an effort to determine what the correlation of the psalms is. Critique against their approach is that their literary-critical and redaction-historical analysis of the individual psalms cannot solve the canonical aspect of the Psalter as a whole (Snyman 2005:27). However, Hossfeld and Zenger were not alone in their endeavour to compare the contents of psalms and the Psalter as a whole through concatenation. Even Gunkel's classifications of the Psalms corresponded partially to the order in which they stand. In the end the order of the Psalms was nugatory for Gunkel, as the key to understanding a psalm was seen as being able to classify it. This is then also the approach that has been followed in Psalms research ever since (Goulder 1982:7-8).

Concatenation is clearly a reaction against the *Gattung*- and *Sitz im Leben* approaches of Gunkel, Mowinckel and others. It is impossible to classify the majority of the Psalms according to certain set types (*Gattungen*). The overemphasis on the *Gattung* of a certain psalm can lead to the neglect of its individual character and semantics of the specific psalm. A prominent problem of the *Sitz im Leben* approach is that it lends itself to constant new deductions of the *Religionsgeschichte* of Israel, as new deductions presuppose new *Sitze im Leben*. The *Gattung* approach shows little interest in the redaction of the Psalter, resulting in the order of the Psalms not being studied thoroughly (Snyman 2005:26).

3.3 The Ancient Near East's spatial orientation and cosmology

The Ancient Near Eastern spatial orientation can be discussed by making use of various categories or classifications such as at-centre and off-centre (Prinsloo 2005:460-461, 2006:744), boundaries between "in" and "out" (Davies 2002:86) and horizontal and vertical axes (Davies 2002:90; Prinsloo 2005:461, 2006:742-744). Other concepts that contribute towards the psychological, ideological and moral perspective of the text are inside or outside, high or low, far or near, clean or unclean and holy or unholy (Prinsloo 2005:461). According to Prinsloo (2005:461, 2006:740) they define lived space as safe or unsafe, positive or negative, holy or unholy, comfortable or uncomfortable and acceptable or unacceptable. Such conceptions reflect a society's ideology.

In this section the Ancient Near Eastern spatial orientation and cosmology will be discussed in terms of at-centre and off-centre and horizontal and vertical axes.¹⁰⁵

(a) *At-centre or off-centre*

Mankind can be represented as either at-centre (oriented and living in order with his world) or off-centre (living in chaos and disorientation) (Prinsloo 2005:460, 461, 2006:744). "To be off-centre is to be in negative space, to experience distress, illness, persecution, moral failure, divine judgement, to live in the presence of enemies, even in the face of death, far from the presence of YHWH. To be at-centre is to be in positive space, to experience harmony, health, peace, reconciliation, to live in the presence of YHWH and in harmony with the community of the faithful" (Prinsloo 2005:461).

Another aspect of being at-centre or off-centre is regarding the human body and gender. "In the Hebrew Bible, gender is an important aspect of how the body and space interact. Some spaces are permissible for males and others for females. This creates a cartography of gender as well as a set of Thirdspace practices that can create and resist the construction of space at the same time that they create and resist the social construction of gender" (Berquist 2002:28).

¹⁰⁵ See Addendum D for a discussion on the theory of Critical Spatiality.

(b) *Horizontal and vertical axes*

In the Ancient Near East, spatial orientation was plotted along a horizontal and vertical axis. The vertical axis (“up and down”) points to the transcendent dimension of the cosmos – it lies outside the spatial-temporal plane.¹⁰⁶ The Ancient Near eastern people imagined their universe to be “geocentric” (Wyatt 2001:55) and that it consisted of heaven, earth and the netherworld (Prinsloo 2006:742). To ascend or an upward movement was associated with entering heaven and was therefore “good,” whereas to descend or a downward movement was associated with death and was therefore “bad.” Heaven was the sphere from where destructive powers were unleashed, but the underworld, with its springs, was the source that renewed the earth and life. This also reflects the ambivalent nature of the primeval ocean as potential force of life and death. Interesting to note is that Egypt always serves as a symbolic location for the underworld or death as “one always ‘goes down (*yārad*) to Egypt” and that the burnt offering in Hebrew is *’ōlâ*, ‘a going up’ (Wyatt 2001:40; see also Prinsloo 2005:461, 2006:764, Thompson 1778:71). To ascend implies to be close to and in harmony with Yahweh. To be far from the temple implies to be out of harmony with Yahweh (Thompson 1979:59-60; see also Prinsloo 2006:743). This vertical axis also affects humankind after death as human beings consist of divine breath, which returns upwards, and clay or dust, which returns downwards after death (see the creation of Adam in Genesis 2) (Wyatt 2001:40). It is also the place where the king communes with the god(s) as his/their earthly representative (McCullough 2007:31; Prinsloo 2005:461; Wyatt 2001:154).¹⁰⁷

The cosmic centre is usually represented by a holy or cosmological mountain on which the temple stood as the centre of the earth where all dimensions and the vertical and horizontal axes of the cosmos intersect (Davies 2002:91; McCullough 2007:15). It is also the most sacred space where human and divine meet and was established by a hierophany (Wyatt 2001:147-148; see also Kelly 1970:310; McCullough 2007:24; Prinsloo 2005:461, 2006:743). The temple achieved its status as cosmological centre and meeting place of different realms during creation or other mythological formative moments in their history (McCullough 2007:13). It is the point from where heaven and the underworld could be accessed – it was the place where the Most High and the underworld met at (Kelly 1970:310). Mount Zaphon was the dominant feature of this conception (Wyatt 2001:147). Mount Zion is equated with the ancient (mythological) Mount Saphon. Mount Saphon was not only the dwelling of the Ugaritic gods El and Baal, but also localized in particular geographical locations¹⁰⁸ (Allen 1971:268; Anderson 1972:368-369; Craigie 1983:353; Mays 1994:189).

Sacred mountains were identified as an Omphalos (from Greek meaning ‘navel’) and the place from which creation proceeded. It could either be the mountain, a stone or a sanctuary on it (Kelly 1970:310; McCullough 2007:17; Wyatt 2001:148). It can also be equated with the locus of Paradise or a sacred garden.¹⁰⁹ According to McCullough (2007:38) aspects of the temple’s decoration

¹⁰⁶ “The movement upwards was particularly important in the ancient world in articulating the power believed to accrue to gods, and to those special men...who were believed either by special qualities of their own (charisma), or ex officio by virtue of their royal or priestly status, to be able to enter heaven. The movement downwards was universally associated with death, and the common lot of all men (and women) who were not able to evade this gravitational pull” (Wyatt 2001:40).

¹⁰⁷ “While this is the practical effect of temple cult, putting people in touch with their gods, it is expressed in more deliberately cosmological terms. The point of junction is communication between the two, allowing the benefits of cult to reach the gods (they were seen as being fed by their servants, like great lords), and for their power to be transmitted downwards as blessing” (Wyatt 2001:161).

¹⁰⁸ “Thus, *Jebel al-Aqra*, the mountain some thirty miles north of Ras Shamra (ancient Ugarit), was identified as Mount Saphon. And in one text, it is possible that the “hill” of Ugarit itself is called Zaphon... But the mountain north of Ugarit was probably not the “original” Mount Zaphon. The original was a mythological reality, and among different peoples, at different times and places, it was given an earthly location in a particular geographical point. Thus the place *Baal-Zaphon* (Exod 14:2) probably indicates the site of a Baal temple in Egypt, constructed by a Canaanite community resident there...” (Craigie 1983:353).

¹⁰⁹ In Ezekiel 28:12, 14 the imagery of the cosmic mountain and the Garden of Eden are combined by giving them the same location, to be identified with Mount Zion in Jerusalem (Wyatt 2001:155, 159).

suggest a link between creation and the temple. She makes use of the dimensions and description of the temple in 1 Kings 5-9 to conclude that the temple recalls the primordial landscape (in Israel's case the Garden of Eden). Cherubim, heavenly beings who guarded the entrance to the Garden of Eden and the transportation of the divine throne, were supposedly depicted within the Jerusalem temple, indicating the transition from earthly space to divine space and the proximity to the divine realm. They appear on bronze stands that mark the approach to the temple, in reliefs on the temple's inner walls and around the innermost sanctuary. As one progresses deeper into the temple, the presence of the cherubim increases. The presence of the cherubim, coupled with tree and floral motifs, recreate the landscape of the Garden of Eden (McCullough 2007:38).

Ancient temples had gardens as they were the houses in which the gods dwelt. Naturally they would have had trees and the cultic theme was the tree of life (Wyatt 2001:159). The temple and its architecture symbolise the cosmos (Prinsloo 2006:743). According to McCullough (2007:38) aspects of the temple's decoration suggest a link between creation and the temple. She makes use of the dimensions and description of the temple in 1 Kings 5-9 to conclude that the temple recalls the primordial landscape (in Israel's case the Garden of Eden). Cherubim, heavenly beings who guarded the entrance to the Garden of Eden and the transportation of the divine throne, were supposedly depicted within the Jerusalem temple, indicating the transition from earthly space to divine space and the proximity to the divine realm. They appear on bronze stands that mark the approach to the temple, in reliefs on the temple's inner walls and around the innermost sanctuary. As one progresses deeper into the temple, the presence of the cherubim increases. The presence of the cherubim, coupled with tree and floral motifs, recreate the landscape of the Garden of Eden (McCullough 2007:38).

The heavens and the underworld were believed to be surrounded by a body of water (McCullough 2007:21; Wyatt 2001:96). This 'cosmic water' was conceptualized as an ocean or as a river. Either way, they represent the same reality (Wyatt 2001:95).¹¹⁰ Water's importance in the Ancient Near East was that it was the symbol of the origin and source of all things. "It carries ideas of birth, death and rebirth, as well as the sustenance of life" (Wyatt 2001:95). Land and sea is in constant opposition, which was believed to be controlled by the efficacy of temple rituals (i.e. their function was to help maintain universal order) (Kelly 1970:310; Wyatt 2001:113, 162). The ocean is tamed in Ancient Near Eastern primordial myths and is reiterated in the rituals of kingship.¹¹¹ Note that this ocean enters temple architecture which was required to be tapped at crucial times for its life-giving powers (temples had a replica of this ocean) (Wyatt 2001:113, 162). The 'bronze sea' in Jerusalem might have served this purpose (Wyatt 2001:162). Some scholars have understood the bronze sea to commemorate the storm god's victory over chaos (McCullough). The sea also reminds one of the Garden of Eden's water source's four branches which flows in all the directions of the world (McCullough 2007:39). In some Ancient Near Eastern temple complexes tanks of water were incorporated to commemorate a temple's link to the cosmic waters (McCullough 2007:23). Divinely ordained boundaries had to be maintained in order to prevent a reversion to chaos. If this cosmic ocean entered creation without the permission of the gods, it threatened all existence on earth (Wyatt 2001:123). But floods also lead to new creation (Wyatt 2001:124). In Genesis 2:1-14 the cosmic river with four rivers flow from the centre of creation to the cosmic ocean. It irrigates the whole garden, i.e. the whole earth (Wyatt 2001:172). Gihon, the spring below Jerusalem, which was also the name of the cosmic ocean, was considered a cosmic river and the surrounding world ocean. Through this association Jerusalem is in essence declared as the centre of the world (Anderson 1972:357; Wyatt 2001:172-173). Around this centre is an inner ring of

¹¹⁰ "Yam (*ym*, 'sea') was the Ugaritian sea-god. ... Nahar (*nhr*, 'river') was an epithet of Yam, the two names commonly appearing in parallel..." (Wyatt 2001:102).

¹¹¹ "The cosmic sea was amorphous, uncontained and chaotic. The construction of a receptacle for it in the temple...was part of the cultic process of taming chaos, by containing it, and thus reducing it to order and manageability (Wyatt 2001:181).

harmony and an outer ring of hostility (Kelly 1970:310). A stream issued from the cosmic mountain – it indicated the mountain as the centre of the universe and source of life (Mays 1994:185).

“In the Jerusalem cult tradition the flood is on a vertical axis, the cosmic opposite of the throne of God. From his throne God reigns with military might over the primeval flood. A distinction is not made here between God’s throne in heaven and his presence in the temple in Jerusalem. ... The relation between God’s throne and the mighty waters/flood is intended rather qualitatively than physical” (Venter 2004:245). God’s throne is put in the centre of both horizontal and vertical axes. When reading Isaiah 6:1-5 it is clear that Yahweh sits on his throne above the temple and that his presence fills the entire earth (Prinsloo 2006:743).¹¹² “The city is the mythico-geographical creative center or navel of the universe: here is the vertical point of contact where the Most High God overcomes the chaotic deep; horizontally, this is the point where the nations of the earth are overcome and peace is established to “the end of the earth”” (Kelly 1970:309). The only place in which the vertical dimension linking heaven and earth was encountered was the Jerusalem Temple (Davies 2002:91). “The vertical spatialization of Judaism during Second temple times was tied to the Temple as the sole abode of God: Ezekiel’s vision of the divine chariot leaving the doomed city symbolized the ending of the relationship between the god and his chosen people in Judah. The chariot, according to several commentators, was bound for Babylon; according to others, it was withdrawing to heaven” (Davies 2002:90).

On the horizontal axis the focus falls on the importance of the four directions of the wind. East represented looking to the ‘front’ to the rising of the sun. “The word *qedem* (= *qadmu*) means three things, probably in this order of development: i) ‘face’; ii) ‘East’; iii) ‘past’. The order of development can be seen from the primary meaning of the term (‘face’) which was then aligned on the East-West axis, and was subsequently used metaphorically to refer to time. Thus we face the past. ... We ‘see’ the past, which thus provides us, through memory and narrative, with accounts of how we came to be where we are. Such accounts are often called ‘myth’” (Wyatt 2001:35-36). West would then be to the back or behind. “As we face East, it follows that the West is behind us. ...the word *aHar* (= *axru*) means ‘back’, ‘West’ and ‘future’. ... The future lies behind us, unseen, unknown and unknowable. Awareness that there is a future will generate apprehension or fear of what may happen, and perhaps encourage the development of means to predict or control it” (Wyatt 2001:36). South is represented by the right hand side and equated with good. “...the right side is associated with security, well-being and the morally ‘right’” (Wyatt 2001:36). It is then only natural that the north will be represented with the left hand side and was seen as bad and equated with danger (Wyatt 2001:35-36, 38). “...the left, which is towards the north, represents ‘sinister’ (Latin *sinister* = ‘left hand’) and dangerous things and functions, including where the gods dwell, for they are dangerous powers” (Wyatt 2001:36). Time could therefore be represented on a line from east to west representing past to future (Wyatt 2001:37; see also Prinsloo 2006:742).

Everything near was important as they were one’s primary sphere of influence and that which attributed to one’s identity. Therefore, everything that was distant was of less importance (Wyatt 2001:38-39). Wyatt (2001:39) writes that “...something is valued in direct proportion to proximity.” “On the moral-spatial axis, proximity to the self as ‘centre’ implies reality, commonly expressed as holiness” (Wyatt 2001:39). Holiness was a central concept in Israel’s life and it was the means by which everything in the world was structured and classified (Venter 2004:240). Temples, which served as the houses of the gods, were modelled on human houses as they are

¹¹² “It is especially the covenantal community who experiences the temple at Jerusalem as its spatial centre. On the vertical plane to be at the temple implies to be in harmony with YHWH, to be away from the temple means to be out of harmony with YHWH. To ascend to the temple mound was positive and is associated with YHWH and his deliverance. To descend is negative, to leave YHWH and his saving presence, to sink into the depths of Sheol” (Prinsloo 2006:743-744).

places of ‘reality’ and, therefore, sacredness.¹¹³ In essence, to be far from the self implies that one is approaching the ‘end of the world’ – the place where reality breaks down (Wyatt 2001:39; see also Prinsloo 2006:742). “[T]he land of Israel was configured concentrically, with the Temple (whose courts also comprised concentric areas of graded holiness) at the core, and beyond that the holy city of Jerusalem...; beyond this most holy space lies the sphere of Israel and beyond that space, subject to the regime of holiness, the unholy world of the Gentiles” (Davies 2002:88; cf. see also McCullough 2007:28, 41-43). There also existed a hierarchy of people who were allowed to enter certain zones in the temple, according to their level of purity (McCullough 2007:29).¹¹⁴ But even in its temporal manifestation, the temple of God remains a transcendental reality (Mays 1994:185). The fact that the divine presence was considered to occur in the cella or holy of holies in Ancient Near eastern temples is a clear attempt to separate sacred space from profane human space (McCullough 2007:28).

McCullough (2007:11) summarises common Ancient Near Eastern temple “vocabulary” and characteristic features as follows:

1. Temples were the architectural embodiment of the cosmic mountain.
2. The cosmic mountain represented the primordial hillock.
3. Temples were associated with the “waters of life.”
4. Temples were built on sacred, set-apart space.
5. They were oriented toward the four world regions.
6. Successive ascension toward heaven was implied in their architecture.
7. Their plan and measurement were divinely revealed to the king.
8. Temples were the central, organizing, and unifying institution of ancient Near Eastern society; and its destruction or loss was calamitous to the community.
9. The temple facilitated daily rituals of washing, clothing, anointing, feeding, etc. of the cult image or supplicants.
10. Temples were associated with the realm of the dead.
11. They were the site of sacred, communal meals.
12. Temples contain the “tablets of destiny.”
13. The temple was closely associated with law and justice.
14. They were the place of sacrifice.
15. The ritual of the temple was enshrouded in secrecy.
16. Divine word was revealed through the temple.
17. Temples played an important economic role in ancient Near eastern society.
18. Temples were an instrument of political influence.

To understand the meaning behind architecture we must understand its purpose and intention. “...material culture consciously or unconsciously incorporates values and social standards. That is, surroundings offer “cues” that guide accepted modes of thought and behaviour within a culture.” Because of the inherent message of a built environment, it is the tangible expressions of values and social standards and to interpret the meaning of this constructed space requires intimate knowledge of a particular culture. The Jerusalem Temple can therefore be considered as a form in which the human environment is manipulated to fulfil a human need or desire (McCullough 2007:5-7). Ancient Near eastern temples were treated as microcosms of the world (McCullough 2007:47).

¹¹³ As houses are an extension of us, so the temple was the main public building and the house of the god which it represented (Wyatt 2001:162).

¹¹⁴ “Access to the actual temple was usually restricted to religious elites like priests and high ranking government officials (who were often one and the same). Moreover, the temple contained internal divisions as only the high priest was allowed to enter the cella or holy of holies, and this was limited to important festival celebrations and rituals” (McCullough 2007:29-30).

3.4 The relationship between Psalms 46-48

Psalms 46, 48, 76, 84, 87 and 122 have been identified as “Songs of Zion” since the time of Gunkel (Craigie 1983:342). The substance of the Songs of Zion might appear to be Mount Zion, but it is only praiseworthy in that God chose to inhabit it. God is therefore praiseworthy (Craigie 1983:352).

In Psalm 46 in verse 1 it is stated that the poem is attributed to have been written by the sons of Korah (𐤀𐤓𐤐𐤑𐤓𐤕𐤍𐤕) and directed at or for the supervisor (𐤀𐤓𐤐𐤑𐤓𐤕𐤍𐤕). This is also the case in Psalm 47, except that Psalm 46 is classified as a song (𐤀𐤓𐤐𐤑𐤓𐤕𐤍𐤕) in verse 1 and Psalm 47 is classified as a Psalm (𐤀𐤓𐤐𐤑𐤓𐤕𐤍𐤕). Psalm 48 is also indicated to have been written by the sons of Korah (𐤀𐤓𐤐𐤑𐤓𐤕𐤍𐤕). No reference is made whether it was directed at or for a supervisor (𐤀𐤓𐤐𐤑𐤓𐤕𐤍𐤕). Although Psalm 46 is classified as a song (𐤀𐤓𐤐𐤑𐤓𐤕𐤍𐤕) and Psalm 47 as a psalm (𐤀𐤓𐤐𐤑𐤓𐤕𐤍𐤕), Psalm 48 is indicated as being both (𐤀𐤓𐤐𐤑𐤓𐤕𐤍𐤕 𐤀𐤓𐤐𐤑𐤓𐤕𐤍𐤕), in verse 1.

It was Gunkel who pointed out that the Zion element of the Zion songs merged inseparably with their universalism (Kelly 1968:292). Kelly (1968:22-23) points out that the universalism in the Zion songs are indicated through the use of the word 𐤀𐤓𐤐𐤑𐤓𐤕𐤍𐤕 (“earth”) that repeatedly occurs in Psalms 46, 48 and 76.¹¹⁵ I wish to point out that this is also the case in Psalm 47. The warring opponents of Israel are peoples and kingdoms in Psalm 46 and kings in Psalm 48. In Psalm 47 it is clear that gentile nations and their princes or leaders are opposed to the people of Israel, before being incorporated into the nation of the God of Abraham (verses 2, 4, 9 and 10). Psalms 46, 48 and 76 all conclude with a strophe that refers to the universal claim or recognition of Yahweh’s kingship. Psalm 47 concludes with the reference to the nobles of the nations who have gathered with the nation of the God of Abraham and that the shields of the earth belong to God (see also Hossfeld & Zenger 1993:284, 285).

Words that occur in Psalms 46, 47 and 48 are as follows:

¹¹⁵ Kelly (1968:23-26) mentions five ways in which this universalism has been handled by nineteenth century commentators: “First, there was the way of the more conservative interpreters who in the case of the victory over Sennacherib pointed to the world empire of Sennacherib which when defeated brought joy to all the oppressed peoples. The argument was clenched by referring to 2 Chronicles 32:23: “And many brought gifts to the LORD to Jerusalem and precious things to Hezekiah king of Judah, so that he was exalted in the sight of all nations from that time onward,” (cf. Isaiah 37:20). If the commentators referred to the victory of Jehosaphat, there was a corresponding quotation from 2 Chronicles 20:29. The strength of this position is the seriousness with which it takes the actuality of the universal claims of the psalm; the weakness of the position is the seriousness with which it takes the historical claims of the books of Kings, Isaiah, and especially Chronicles. Secondly, the universalism of Psalm 48 was regularly accounted for in the latter part of the century on the basis of the Jewish Diaspora. This reductionism did not claim a recognition of Yahweh by all peoples but by Jews in all nations; however, it did claim an actual or present universalism. Third, another reductionistic but actual form of universalism was to reduce what had been traditionally considered statements about all the people of the earth to statements about Israel or the land of Israel; that is, *‘eres* was interpreted as “land” rather than “earth” and more generally the last strophe of Psalm 46 was understood to refer to Yahweh’s cessation of war against Israel rather than throughout the earth. Fourth, another major way of handling the universalism was to drop the claim to actual universalism or in some way to combine it with what might be called a universalism in the subjective mood. This was a universal recognition of Zion’s God or the establishment of a universal rule by Zion’s God which was hoped for, or wished for, or concerning which the nations were exhorted or admonished, or which ought to be. ... This is obviously the sphere from which one could move into an eschatological explanation of the universalism and there were sporadic eschatological explanations offered. Fifth, another way the universalism was understood was as prophetic hyperbole, lyric exaggeration, or in Cheyne’s phrase “an emotional fallacy.” A clear expression of this is found in Hitzig’s comment on “the joy of all the earth”: “The composer generalizes the content of his own feelings and expresses as objective reality what still remains first of all an ideal claim.” A final way of handling particular verses where the problem of universalism arises might be noted, to wit, by simply ignoring the verse and making no comment on it.”



Table 6: Words that occur in Psalms 46, 47 and 48

Hebrew Word	Translation	Psalm 46	Psalm 47	Psalm 48
		Verse	Verse	Verse
יְהוָה	“God”	2, 5, 6 (x 2), 8, 11, 12	2, 6, 7, 8, 9 (x 2), 10 (x 2)	2, 4, 9 (x 2), 10, 11, 15 (x 2)
אֶרֶץ	“earth”	3, 7, 9, 10, 11	3, 8, 10	3, 11
יְהוָה	“Yahweh”	8, 9, 12	3, 6	2, 9
רַבְרַב	“very, greatly”	2	10	2
קֹדֶשׁ / קֹדְשֵׁי	“holy, holiness”	5	9	2

Psalms 46 and 48 explicitly make mention of either God’s city (Psalms 46:5; 48:2, 9, 10), his holy mountain (Psalm 48:2, 3), Zion (Psalm 48:3, 134) or his palace or dwelling place (Psalms 46:5; 48:3, 4). Note that the location from which God rules the cosmos (either Zion, his temple, palace or heaven) is always considered to be holy. In Psalm 46 it is described as his “holy dwelling place” (verse 5) and in Psalm 48 it is described as his “holy mountain” (verse 2). From this we can conclude that the holy sphere where God is seated on his throne is the same location as mentioned in Psalms 46 and 48, namely Zion, the temple and heaven. In Psalm 47:9 we read of God ruling over all the nations and that he sits on his “holy throne.” Therefore the reference to the holy city, holy mountain and holy dwelling place is implied where his holy throne is situated, as no physical location is mentioned to where Yahweh ascends in Psalm 47:6.

Words and phrases that refer to the dwelling place of God in Psalms 46, 47 and 48 are as follows:

Table 7: Words and phrases referring to the dwelling place of God in Psalms 46, 47 and 48

Hebrew Word	Translation	Psalm 46	Psalm 47	Psalm 48
		Verse	Verse	Verse
יְהוָה יְהוָה / יְהוָה יְהוָה / יְהוָה יְהוָה	“city of God” / “in the city of our God” / “in the city of Yahweh”	5		2, 9 (x 2)
בְּיַד יְהוָה / בְּיַד יְהוָה / בְּיַד יְהוָה	“holy dwelling place” / “on his holy throne” / “his holy mountain”	5	9	2
הַר צִיּוֹן	“mountain of Zion”			3, 12

Words referring to places or spaces in Psalms 46, 47 and 48 are as follows:

Table 8: Words referring to places or spaces in Psalms 46, 47 and 48

Hebrew Word	Translation	Psalm 46	Psalm 47	Psalm 48
		Verse	Verse	Verse
אֶרֶץ	“earth”	3, 7, 9, 10, 11	3, 10	3, 11
הַר / הַר	“mountain(s)”	3, 4		2, 3, 12
עִיר / עִיר	“city”	5		2, 3, 9 (x 2)
צִיּוֹן	“Zion”			3, 12, 13
תַּרְשִׁישׁ	“Tarshish”			8
יָם / יָם / יָם	“seas”; “waters”; “river’s canals”	2, 4, 5		

An important contextual item in these psalms is the focus on the Jerusalem temple. Whether the writer(s) actually lived in the city as he/they wrote, the climatic moment of this group of psalms is Yahweh’ ascension to heaven in Psalm 47:6. Horizontally these Psalms read the patriarchal textual tradition as a story line. The settlement narrative describes the story of a people who are physically outside a Firstspace (namely Canaan or the land of Israel) who long to be inside that Firstspace, described according to their Secondspace perceptions (namely it being the Holy and Promised Land). Before the settlement, Canaan was the Thirdspace of other “outsider” peoples (Flanagan 1999:3). These psalms refer to events, often only allusions, of what happened in the history of Israel. This line tends to move chronologically through points in time, therefore I call this a horizontal line.

These psalms clearly are occupied with the establishment and transcendence of boundaries. The privileged status of the in-group determined how near or far one is from sacred space. This is extended to the nations when they are gathered with the people of the God of Abraham in front of his throne and in his presence (Psalm 47:10). The limited access they had to Yahweh is now increased as their status changes. Where Psalm 46 celebrated the nation’s deliverance from peril, Psalm 47 extolled the power of God and Psalm 48 describes the glory of the city which God has preserved (Guthrie & Motyer 1970:481). Hossfeld & Zenger (1993:290) state that Psalm 47 is a “Fortführung” or continuation of Psalm 46. In these psalms, especially Psalm 47, one gets the impression that the author/redactor is concerned with reform – religious or ideological of nature. This is reinforced by the belief that Zion was the central locus for the Israelite faith.

Regarding at-centre and off-centre it is clear that Israel is depicted as at-centre versus the nations as off-centre in Psalms 46-48. The nations represent the forces of chaos (see especially Psalm 46:3-4 and 7). The nations and chaos are both subdued by God and are aspects of being off-centre. Both are removed from Zion, thus also from reality. When the nations gather as/with? the people of the God of Abraham (Psalm 47:10) they move from being off-centre to being just like Israel in that their submission to Yahweh makes them at-centre. The subjugation of the gentile nations imply that they also partake and participate in Israel’s worship.

Note that there is a clear emphasis on the nations as being subdued (Psalm 46:7-10, Psalm 47:4, Psalm 48:5-7). Psalms 46 and 48, in turn, stress the inviolability of God’s city which is under attack. God is called “Yahweh of hosts” in Psalms 46:8, 12 and 48:9; in Psalms 47:3 (see “king” in verses 7 and 8) and Psalm 48:3 he is called “great king.” Because of his supreme status, God is greatly exalted and (to be) praised in Psalms 46:11, 47:10 (see also verses 2, 6, 7, 8) and 48:2 and he takes up his reign from his holy throne in Psalm 47:9. Psalms 46-48 are clearly triumphal in nature. Note that God’s reign and influence extend over all the earth, even until the boundaries of creation (Psalm 46:10  “to the end of the earth”; Psalm 47:3, 9, 10  “all the earth”; Psalm 48:11  “onto the ends of the earth”).

Words and phrases that refer to the characteristics of God in Psalms 46, 47 and 48 are as follows:

Table 9: Words and phrases that refer to the characteristics of God in Psalms 46, 47 and 48

Hebrew Word	Translation	Psalm 46	Psalm 47	Psalm 48
		Verse	Verse	Verse
	“Yahweh of hosts”	8, 12		9
 / 	“great king”		3	3
	“Yahweh Almighty”		3	
	“Great is Yahweh”			2

In these Psalms some kind of Canaanite influence can be accepted as there are Canaanite features reflected in them, such as the notion of God as King and Yahweh's conceptualisation through Baal and El elements. The impression is left that Yahweh took over some of the features of Baal as storm god (Prinsloo 2001:484). In a number of Psalms it appears as if the fight with chaos has been connected to certain historical events or that they have been demythologised. In Psalm 46 the mythical primeval forces have no might, but are interpreted to represent historical nations or their leaders. Examples of Psalms that have been interpreted in this manner are Psalms 2, 46, 48 and 89 (Joubert 1976:60). In Psalm 48 the chaos battle is presented in naturalistic imagery. This is heard in the claim that Mount Zion is the true Zaphon. In the first stanza (verses 2-4) Zion is called the joy of all the earth. The socio-political situation is one of peace and order that is based on the universal recognition of Zion as Zaphon (Kelly 1968:391) In the second stanza (verses 5-9) the kings are making war against the city. The kings are defeated in verse 9c when it is written that God establishes the city for ever – "... the establishing of the City through a socio-political victory may be compared with the establishing of the earth through a victory over chaos (cf. Pss. 24:1f.; 93:1f.)" (Kelly 1968:391-392). In the third stanza there is a return to the first stanza's correspondence between Zion and the nations. A procession (verses 12-14) around Zion expresses Zion's centrality in the stability of the cosmic order¹¹⁶ (Kelly 1968:392).

Goulder (1982:10, 11-12) wrote that examples of common themes between Psalms 46, 47 and 48 are:

- the subjugation of the gentiles or nations and their participating in Israel's worship;¹¹⁷
- the subduing of the nations is depicted at length in Psalm 46:7-10 and Psalm 48:5-7. It is also mentioned in Psalm 47:4;¹¹⁸
- Psalms 46 and 48 have the stress of the inviolability of God's city which is under attack, by either human or demonic enemies, in common. Both of these psalms are traditionally also classified as Songs of Zion or "*Zionsliedere*."¹¹⁹ All the nations are to acknowledge Yahweh;¹²⁰
- God is called "Yahweh of Hosts" in Psalms 46:8, 12 and 48:9 and "great king" in Psalms 47:3 ("king" in verses 7 and 8) and 48:3;
- God is greatly exalted and (to be) praised in Psalms 46:11, 47:10 (verses 2, 6, 7, 8) and 48:2.
- He takes up his reign from his holy throne in Psalm 47:9. It recalls the eternal throne below his divine one in Psalm 45:7;
- and Psalms 46-48 appear to be "triumphal" in nature.

¹¹⁶ "Normally Psalm 48 has been interpreted as presenting three temporally successive states: peace, then war, then peace re-established" (Kelly 1968:392).

¹¹⁷ "I am exalted among the (gentile) nations, I am exalted on the earth" (Psalm 46:11); "All the nations, you must clap your hands ... He subjugates nations under us, and peoples under our feet ... For the King of all the earth is God ... God has reigned over (gentile) nations ... The nobles of the nations have been gathered with the nation of the God of Abraham. For to God are all the shields of the earth ..." (Psalm 47:2, 4, 8, 9, 10); The city of God is "Beautiful elevation, a joy to all the earth ... As your name, God, so is your praise unto the ends of the earth" (Psalm 48:3, 11).

¹¹⁸ "The (gentile) nations roared and they staggered. He offered kingdoms with his voice, the earth melts. ... He puts wars to an end until the end of the earth. He breaks the bow and cuts the spear" (Psalm 46:7, 10); "He subjugates nations under us, and peoples under our feet" (Psalm 47:4); "For, lo!, the kings have gathered, they passed by together. They have seen, so they have been astounded. They have been disturbed, they have hurried away. Trembling seized them there, pain like giving birth" (Psalm 48:5-7).

¹¹⁹ "... the holy dwelling place of the Almighty. God is in her midst, she will not stagger. Her help is in God at the turn of the morning. ... Yahweh of Hosts is with us. A refuge for us is the God of Jacob. Selah" (Psalm 46:5, 8, 12); "Great is Yahweh and greatly to be praised in the city of our God, his holy mountain. ... As when we have heard, so we have seen in the city of Yahweh of Hosts, in the city of our God. ... You must march around Zion, and you must go around her, you must count her towers. You must set your heart on her outer wall. You must pass between her palaces in order to recount to a later generation" (Psalm 48:2, 9, 13, 14).

¹²⁰ "You must be still and you must know that I am God" (Psalm 46:11); "Great is Yahweh and greatly to be praised in the city of our God, his holy mountain. ... As your name, God, so is your praise unto the ends of the earth" (Psalm 48:2, 11).

Some of the suggestions put forward to explain their similarity is that they were composed by the same poet, they derived of the same earlier collection of psalms or from the work of the same group of temple-singers, they were written to celebrate the same historical event or that they were used together in connection with some festival or ritual action celebrating God's kingship (Rogerson & McKay 1977:219). Psalm 46-48 have often also been regarded as forming a trilogy which celebrated the miraculous deliverance of Jerusalem from the Assyrian threat during the reign of Hezekiah, a historical deliverance interpreted eschatologically (Anderson 1972:367; see also Hossfeld & Zenger 1993:284-285).

3.4.1 Psalm 46

Psalm 46 is the first of the so-called Songs of Zion. Note that the psalm contains no explicit references to Zion or Jerusalem (Craigie 1983:342). The theme of the psalm is the Lord as refuge. This theme is stated in the introduction in verse 1 and in the refrains in verses 7 and 11 (Mays 1994:182).

Psalm 46 makes use of the mythic imagery of the primeval and chaotic waters in battle with Yahweh (Kelly 1970:306). "In ancient cosmology, earth rested on the foundations of mountains that went deep into the cosmic ocean. Signs of its stability were seen in earthquakes, volcanoes, floods, and droughts. In the worldview of Canaan, sea and river were hostile gods whose threat to earth was constant. But for the psalmist, the LORD is so much the sovereign of the universe that cosmic instability need not be feared" (Mays 1994:184). Historical insecurity seems to replace cosmic instability in Israel's vision of reality. "In a daring interpretation of world history, the psalm points to the desolation brought about by war and calls on the nations to recognize in it the work of the LORD. War is self-defeating; it brings about the destruction of those who practise it" (Mays 1994:184). The divine victory exhibits two forms of the antagonists to God, namely the threat of uprising of the cosmic ocean and the invasions of foreign powers (Wyatt 2001:176). As the mountains have been firmly established by Yahweh's victory as his unshakeable city, "similarly, the waters which threatened destruction have been subdued and thus transformed into the river of life which flows from the city" (Kelly 1970:309). The cosmos has come into accord with the city of God, which is a microcosmic model (Kelly 1970:309). The poet refers to the powers of chaos that are never quite subdued and which threatened the order of creation (Craigie 1983:344). "Metaphorically the opposing kings are seen as cosmic forces of destruction threatening the whole fabric of the ordered world of creation" (Guthrie & Motyer 1970:480).

Behind Psalm 46 there is believed to lay a Jebusite tradition that claimed the glory or election of Zion (Kelly 1970:305). There is clearly a motif of universalism present in this Psalm (initially emphasised by Mowinckel) (Craigie 1983:342; Kelly 1970:305) and there exists a polar unity between the particularistic Zion motif and of the universalistic motif (Kelly 1970:305-106). The word עָוֹן can be considered the *Leitmotiv* as it expresses the psalm's universalism (Craigie 1983:343; Kelly 1970:306; Mays 1994:183). In verses 3-7 the earth, along with the mountains and waters, is presented as participating in a chaotic tumult which is contrasted with the peaceful stability of the city of God. In verses 10-12 the earth is presented as corresponding in nature to the city (Kelly 1970:306).

There is a synonymous parallelism between verses 3-4 and verse 7. The slipping (שָׁדַד) of the mountains and the roaring (רָעַם) of the sea in verses 3 to 4 are parallel to the roaring (רָעַם) of the nations and the staggering (שָׁדַד) of the kingdoms. The slipping of the mountains and the roaring of the sea is synonymous with cosmic disorder, whereas the roaring of the nations and the staggering of the kingdoms are synonymous with political disorder (Kelly 1970:306, 307). The sea threatens the earth's security and the nations were experienced as a threat to corporate life (Mays

1994:183). Due to the universalism of Psalm 46, the inner ring of harmony and the outer ring of hostility break down, become paradoxical (Kelly 1970:310).¹²¹

There has also been a contextual “contrast” identified between verses 4 and 5 of Psalm 46. Verse 4 deals with the actions of the sea (𐤀𐤆𐤏𐤆) and its waters, whereas verse 5 deals with the river (𐤀𐤆𐤏𐤆) and its streams (Tsumura 1981:167; see also Kelly 1970:308). It appears as if the two water masses are deliberately contrasted to each other. Note that the word pair *ym* and *nhr* appear in Ugaritic sources as referring to the “cosmic ocean” (Wyatt 2001:95, 102; see also Anderson 1972:356; Tsumura 1981:167). “River” is also associated with the throne of El (Craigie 1983:343).¹²² Tsumura (1981:167-168) writes on the meaning of 𐤀𐤆𐤏𐤆 in verse 4 that it is associated with wine, and can mean “to ferment or foam” (as in Arabic), or “wine” (as in Ugaritic). He (Tsumura 1981:169) also pointed out that this root could also mean “wine-bowl.” 𐤀𐤆𐤏𐤆 could be a polyseme with meanings of “foaming” and “clay.” It could then be used twofold – to indicate “the foaming of the great waters” and as “the bowl of the great waters.” He (Tsumura 1981:168-169) also pays attention to other instances in the Old Testament where this root occurs in order to enlighten its meaning in Psalm 46.¹²³ It can, therefore, be associated with the destructive activity of the sea, making use of the image of fermenting or foaming wine (Tsumura 1981:170).

God is referred to through the use of 𐤀𐤆𐤏𐤆𐤀 in Psalm 46 a total of seven times,¹²⁴ whereas in Psalm 47 God is referred to through the use of 𐤀𐤆𐤏𐤆𐤀 a total of eight times.¹²⁵ In Psalm 46 God is twice referred to as 𐤀𐤆𐤏𐤆𐤀 𐤀𐤆𐤏𐤆 (verses 8 and 12), once as 𐤀𐤆𐤏𐤆𐤀 (verse 9) and once as 𐤀𐤆𐤏𐤆𐤀 (verse 5), but in Psalm 47 God is also referred to as 𐤀𐤆𐤏𐤆𐤀 𐤀𐤆𐤏𐤆 once (verse 3) and as 𐤀𐤆𐤏𐤆𐤀 once (verse 6). Note that there is no reference to God in Psalm 47 as 𐤀𐤆𐤏𐤆𐤀 𐤀𐤆𐤏𐤆. As was the case in Psalm 47, God is referred to through the use of 𐤀𐤆𐤏𐤆𐤀 a total number of eight times in Psalm 48.¹²⁶ In Psalm 48 God is also referred to as 𐤀𐤆𐤏𐤆𐤀 𐤀𐤆𐤏𐤆 once (verse 9) and once as 𐤀𐤆𐤏𐤆𐤀 (verse 2). Note that God is not referred to as 𐤀𐤆𐤏𐤆𐤀 or 𐤀𐤆𐤏𐤆𐤀 𐤀𐤆𐤏𐤆 as in Psalms 46 and 47.

In Psalm 46 we find two references to Jacob (𐤀𐤆𐤏𐤆𐤀), in verses 8 and 12, and one in Psalm 47 (verse 5). Contrary to Psalms 46 and 47, no reference is made to the patriarch Jacob (𐤀𐤆𐤏𐤆𐤀) in Psalm 48. Abraham (𐤀𐤆𐤏𐤆𐤀) is only mentioned in Psalm 47, verse 10, and not in Psalms 46 or 48. The reference to the “God of Jacob” (verse 5) is distinctively Hebrew terminology (Craigie 1983:342).

Noteworthy is the reference to God’s city in Psalm 46 (𐤀𐤆𐤏𐤆𐤀𐤀𐤆𐤏𐤆) and that it is also his “holy dwelling place” (𐤀𐤆𐤏𐤆𐤀𐤀𐤆𐤏𐤆 𐤀𐤆𐤏𐤆) in verse 5. This is a noteworthy reference to God’s city in comparison to Psalm 48 (verses 2, 3, 4, 9, 10 and 13). From his holy mountain he rules creation (verse 2). It is also referred to as a “beautiful elevation” and as the mountain of Zion Zaphon (verses 3 and 13). God is stated to be in the city’s palace, implying that he is present in the temple (verse 10). In the nineteenth century the phrase 𐤀𐤆𐤏𐤆𐤀 𐤀𐤆𐤏𐤆 (verse 3) was mythologically interpreted through Isaiah 14:13 to refer to the mountain where the gods assembled under the governance of the Most High. An alternative interpretation was to interpret it as referring to the topography and location of Mount Zion (Kelly 1968:27-28).

¹²¹ Kelly (1970:310) writes that “There can be no distinction between inner and outer rings; all that is around the city is presented both in threatening tumult and then in peaceful submission.”

¹²² “El’s throne, at the “head of the two streams,” is clearly illustrated in the Ugaritic texts” (Craigie 1983:343).

¹²³ For example Deuteronomy 32:14, Psalm 75:9, Habakkuk 3:15 (Tsumura 1981:168-169).

¹²⁴ God is referred to through the use of 𐤀𐤆𐤏𐤆𐤀 in verses 2, 5, twice in 6 and in verse 11 of Psalm 46. God is referred to through the use of 𐤀𐤆𐤏𐤆𐤀 in verses 8 and 12 of Psalm 46.

¹²⁵ God is referred to through the use of 𐤀𐤆𐤏𐤆𐤀 in verses 2, 6, 7, 8, twice 9 and 10 of Psalm 47 and once through the use of 𐤀𐤆𐤏𐤆𐤀 in verse 10.

¹²⁶ God is referred to through the use of 𐤀𐤆𐤏𐤆𐤀 in verses 4, 9, 10, 11 and 15 of Psalm 48. He is also referred to as 𐤀𐤆𐤏𐤆𐤀 in verses 2, 9 and 15.

Lord of hosts draws on the imagery of Yahweh as the divine warrior who leads the armies of heaven against cosmic and human foes. The voice which makes the earth melt (verse 7) is a central motif of evocations of the divine warrior (Psalms 29, 18:7-15, 24:8 & 10) (Mays 1994:183). "...it embraces in a tremendous unifying vision the whole process of the formation and the end of the world as the sphere of God's activity and envisages the most extensive regions and the most remote eras as drawn together in the decisive moment when God revealed his presence..." (Weiser 1962:368). In Psalm 46 we also find references to other nations as either nations that stagger or kingdoms that suffer at the hand of God's wrath (verse 7), or mention is made of how exalted God is amongst the nations (verse 11).¹²⁷ As already pointed out, the nations also play an important role in Psalm 47.¹²⁸ Nowhere in Psalm 48 is there reference made to the nations. Goulder (1982:9) also indicates that the subjugation of the nations or gentiles and their participating in Israel's worship (i.e. the call to praise that is directed towards them), are themes occurring repeatedly in Psalms 46-48.

Water features prominently as a force of chaos in Psalm 46,¹²⁹ but nowhere in Psalms 47 and 48 is any reference made to waters or rivers. In verse 5 we read of a $\blacklozenge \boxtimes \text{וְיִשְׂרָאֵל} \bullet \blacksquare \square \text{זֶרְעֵנוּ}$ that makes the city of God glad. The reference to the rivers that make glad the city of God in verse 5 was interpreted to be a reference to the "waters of Shiloah" (Isaiah 8:6) (Kelly 1968:28-29). Holladay (1988:292) points out that a $\text{וְיִשְׂרָאֵל} \bullet \blacksquare$ refers to an "artificial water-channel" or a "canal." This implies that the structure that is referred to in Psalm 46:5 is manmade. I wish to propose that the canal mentioned in verse 5 of Psalm 46 is a river that springs from the temple on mount Zion. "Zion is the vertical axis or center of the cosmos where, on the one hand, the Most High God meets and subdues the chaotic waters of the underworld and where, on the other hand, is located the garden of God from which the paradisiacal waters flow to the whole earth (Ps. 46:2-6). ... Similarly, Zion is the horizontal focal point or center of the earth where, on the one hand, the nations/kings of the earth make war against Yahweh (Pss. 46:7; 48:5-9; 76:4-10) and where, on the other hand, Yahweh's praise reaches out to the ends of the earth (Ps. 48:11, cf. 46:10a) and where the nations round about bring gifts to Yahweh, the Fearful One (Ps. 76:12f.)"¹³⁰ (Kelly 1968:403). The source of the city's inward strength is seen as a stream of content, as the river of Paradise, which is symbolic of God's living presence. The river may even point back to the foaming waters of verse 3 (Guthrie & Motyer 1970:480). This life-giving stream was thought to flow from the Temple (Ezekiel 47:1) and it is representative of the divine presence (Rowley 1962:423).

Elsewhere in the Old Testament the shaking, trembling or melting of the earth and the mountains is associated with a theophany of Yahweh. In Psalm 46 this activity appears to be the activity of the chaos waters. A couple of arguments for this association are as follows:

- Most commentators point out a synonymous parallelism between verses 3-4 and verse 7. The shaking of the mountains (verse 3b) parallels the shaking of the kingdoms (verse 7). The roaring of the waters in verse 4a parallels the roaring of the nations in verse 7a. The actions of

¹²⁷ The references to the nations in Psalm 46 are as follows: $\text{וְיִשְׂרָאֵל} \bullet \blacksquare$ in verses 7 and 11 and $\blacklozenge \& \bullet \circ \circ$ in verse 7.

¹²⁸ The references to the nations in Psalm 47 are as follows: $\text{וְיִשְׂרָאֵל} \bullet \blacksquare$ in verses 2, 3 and 10, $\text{וְיִשְׂרָאֵל} \bullet \blacksquare$ in verse 4 and $\text{וְיִשְׂרָאֵל} \bullet \blacksquare$ in verse 9.

¹²⁹ In Psalm 46 the following are examples of how water is mentioned in the poem: In verse 3 we read that the mountains slip into the seas after an earthquake; in verse 4 we read of the waters that roar and foam, due to the earthquake; and in verse 5 we read of a river's canal (not that this should be translated literally as "canal" as it refers to a manmade structure) makes glad the city of God.

¹³⁰ Eliade writes that "One of the outstanding characteristics of traditional societies is the opposition that they assume between their inhabited territory and the unknown and indeterminate space that surrounds it. The former is the world (more precisely, our world), the cosmos; everything outside it is no longer a cosmos but a sort of "other world," a foreign, chaotic space, peopled by ghosts, demons, "foreigners." ...we shall see that if every inhabited territory is a cosmos, this is precisely because it was first consecrated, because, in one way or another, it is the work of the gods or is in communication with the world of the gods" (Legrand Kelly 1968:410).

the nations and the kingdoms can be understood as synonymous expressions of socio-political disorder. Therefore, the actions of the mountains and waters can be understood as synonymous expressions of cosmic disorder.¹³¹

- This suggests that the activities of the earth and the mountains are in opposition to God's rule. The tumult of the earth, the mountains and the waters might be due to a theophanic judgment. The tumult in verses 3-4 can also be understood as the cosmic accompaniments of Yahweh's victory over the nations in verse 7. The shaking and roaring of verses 3-4 is due to Yahweh's intervention and the shaking and roaring of verse 7 due to the enemies' assault. It appears, therefore, that the adversaries in Psalm 46 are the waters of verse 4 and the nations or kingdoms in verse 7.
- Some commentators have proposed that there is a distinction between the disorderly waters of verse 4 and the streams that make God's city glad in verse 5. God the Most High is in the midst of his city (verse 5b) and in verse 11 it is said that Yahweh is exalted among the nations and above the earth. By virtue of Yahweh's victory, presented in verses 7, 9, and 10, his relationship to the earth has come to correspond to his relationship with his city. The tumult of the earth, the mountains and the waters in verses 3-4 is contrasted with the joy and stability of the City of God in verses 5-6. The waters which threatened destruction have been subdued and thus transform into the river of life which flows from the city (Kelly 1970:309).
- The waters are normally presented as Yahweh's chaotic adversary, as usually understood to be the case in Psalm 46. In the psalm, however, water appears to play the role of adversary.¹³² In verse 7 it is the earth that receives the divine rebuke, resulting in the melting of the earth.
- The creation imagery of the Old Testament indicates that it is over the earth and mountains that Yahweh and the waters battled. Originally the waters stood above the mountains (verse 6b) and covered the earth (verse 9b). Creation is accomplished when Yahweh rebukes the waters and they flee (verse 7). He then sets a barrier which they shall not pass (verse 9a). So the mountains are uncovered. When the mountains and earth was covered by the waters they were under its dominion. After Yahweh's victory they are under his dominion. So the earth is depicted under the domain of the waters in verse 3 and under Yahweh's domain in verses 9-11 (Kelly 1968:379-390).

It is therefore clear that the metaphor of creation is strong in Psalm 46 (Kelly 1968:415).

Verse 4 deals with the actions of the sea, whereas verse 5 deals with the river and its streams. These water masses are deliberately contrasted. One represents the threat of chaos and death, while the other provides life. These are typical ambivalent characteristics of the cosmic ocean. Some interpreters have understood  in verse 3 to refer to the netherworld and a proposed emendation is to read  as  ("be rebellious, become tumult"). Dahood (1966:278) has also identified  in verse 3 with the netherworld and supports his case by interpreting *hmr* as a reference to Mot's city, *hmry*, in the Ugaritic texts (see also Kelly 1970:307). Mitchell (2006:365-384) wrote an article where he argues that the tradition of the Korahites is marked by the theme of redemption from Sheol.¹³³ However, this emendation is highly unlikely.

¹³¹ "Die chaosstrydmotiewe is oorspronklik van Siriese-Feniesiese oorsprong, waar dit funksioneel was om die natuurgebeure tydens die aanbraak van die reënseisoen te verklaar. In hierdie tyd het die Middellandse See ontstuiwig op die Siriese kus aangerol en die beeld geword van 'n dreigende mag wat die land wil oorstrom. Hierdie dreigende mag het verskeie name gehad wat na alle waarskynlikheid by verskillende plekke ontstaan het en waarvan 'n aantal vir ons behoue gebly het. Terwyl die see ontstuiwig op die land aanstroom, bou die weer op en bars hewige storms los. Terselfdertyd bedaar die see dan. Die onweer is verheerlik as oorwinnende god wat die chaosmagte vernietig en lewe en reën skenk" (Joubert 1976:34).

¹³² In the Ugaritic version of the battle with chaos there is a distinction made between prince Yam (sea) and the parallel judge Nahar (river) that are the chaos forces (Joubert 1976:20).

¹³³ "Apart from references to Sheol, the Korah psalms recall the ancestral experience with the bowels of the earth in other ways, particularly in Psalms 46 and 48. The two psalms are very much a pair. Standing astride Psalm 47's subject kings, they celebrate the deliverance which crushed these foreign foes. In Psalm 46 the enemies are thrown into confusion and fall, their weapons shattered and burned amid desolations (vv. 7-10 [6-9]). In Psalm 48 the alliance of

On the Horizontal axis, there is a physical threat to the city of God through the forces of nature and the nations. The reference to Jacob brings past experiences and associations to mind and in Psalm 46 he is depicted as having experienced the refuge of God. Regarding the vertical axis represented in Psalm 46, God is not only in heaven but also physically present in his temple, therefore, also on the earth. Because of the universalism in Psalm 46, the inner ring of harmony and the outer ring of hostility break down and become paradoxical and the conquest of chaos and the nations gives this Psalm a clear universal perspective.

3.4.2 Psalm 47

The overall unity of Psalm 47 is evident in its use of the following words  (“nations,” verses 2, 4, 10),  (“king,” verses 3, 7, 8, 9) and  (“earth,” verses 3, 8, 10) (Craigie 1983:347). Psalm 47 elaborates on the words “I am exalted on the earth” at the end of Psalm 46. The theme here shifts from God coming from heaven to deliver his people to his returning to his throne (Du Preez 1997:309; Guthrie & Motyer 1970:481). The temple was regarded as the chief place of God’s presence on earth and an earthly representation of his heavenly abode, and most likely the place to where he would ascend (Allen 1971:267). It was also the place where the horizontal and vertical spheres intersected. Regarding the representation of the horizontal axis in Psalm 47, Israel exhorts the (surrounding) nations to praise. The reference to Jacob in Psalm 47 brings the tradition of how Israel gained its land to mind and of Abraham as the father of all the nations and his divinely instituted covenant with God (Genesis 12). As king of all the earth and the nations God is depicted as the universal sovereign. On the vertical axis God is represented as ruling from heaven over all the earth.

3.4.3 Psalm 48

“... in Psalm 48 Yahweh’s name and praise reach to the ends of the earth (v. 11), as a result of a ‘cosmicizing’ victory that unites the socio-political earth under the God of Zion, the ‘joy of all the earth’ (v. 3), and this battle is expressed in the imagery of the holy war” (Kelly 1968:415-416). Verse 6 brings to mind the accounts of Holy Wars where the decisive action came from Yahweh, while the human ‘contribution’ was trust and faith (Anderson 1972:370). Per implication, the sight that the “kings” (verse 5) “saw” (verse 6) and that which the pilgrim worshippers “saw” (verse 9) was in a literal sense the same thing that met their eyes (Craigie 1983:353). Note that the king’s armies looked and were horrified, whereas the pilgrims looked and rejoiced (Craigie 1983:354).

Although the meaning of “Tarshish” in verse 8 is much debated, it is generally accepted that it refers to a Phoenician colony of Tartessus in Spain (Craigie 1983:354). It is considered to be located in the far west (Dahood 1966:292). Palmer sees a reference to the north in verse 3, the east in verse 8, the south in verse 11 and the west in verse 14. The evidence for south and west is

invading (, v. 5 [4]) kings see and flee, and are destroyed and shattered (vv. 5-8 [4-7]). In Psalm 46 the deliverance seems to be by an earthquake, for the earth is convulsed and swallows even the hills. It melts, or becomes fluid (, v. 7 [6]), the same verb as at Amos 9.5, where the earth rises and sinks like the Nile (Amos 8.8), as in the huge quake of Uzziah’s reign in c. 800 BCE (Amos 1.1). Likewise Psalm 48 tells how the invaders are seized upon but ‘trembling’, that is, by analogy with Psalm 46, the trembling of the earth (48.7 [6]). Amid this cataclysm Jerusalem stands unshaken (46.5-6 [4-5]; 48.4, 9 [3, 8]), which makes known the name of God to the ends of the earth (46.11 [10]; 48.11 [10]). Israel was of course familiar with earthquakes, seeing them as acts of divine judgment. Earthquake imagery is associated with the Exodus and other deliverances (Pss. 75.4 [3]; 77.19-20 [18-19]; 114.3-7; Judg. 5.4). ... The prophets drew on these events to foretell a great quake for Israel’s deliverance on the day of YHWH” (Mitchell 2006:377). “It is just such an event that Psalms 46-48 seems to anticipate. As in Korah’s rebellion of old, the fluid earth will convulse and reveal the gaping underworld of Sheol; rebels will fall alive into the depths but the righteous will be redeemed (46.3 7 [2, 6]). Then the survivors will worship YHWH at the Jerusalem throne (Ps. 47). Because of this deliverance God will be praised to the ends of the earth (Ps. 48.11 [10])” (Mitchell 2006:378).

tenuous. The evidence for north depends on the translation of צפון as “north” in verse 3 (Craigie 1983:353).

Regarding the representation of the horizontal axis in Psalm 48, Yahweh is depicted as being on his mountain or in his palace. The reference to the north in verse 3 is important, as it can either refer to the physical and geographical north (Firstspace) or to the mythological cosmic mountain and the dwelling place of the gods of Canaan, Zaphon (Thirdspace). Again, note the relationship of Israel versus the nations, namely that the “kings” (verse 5) of the nations gather before the presence of the “great king” (verse 3) of Israel (Prinsloo 2006:746). Although the east wind is said to shatter the ships of Tarshish, the meaning of this verse is still largely unknown and debated. It does, however, serve as an example of east-west orientation. The reference to “we” being in God’s temple is an example of the interaction between the in-group and out-group. The out-group roams the “ends of the earth” (verse 11). God’s right hand is described as full of righteousness. This is typically descriptive of the right and left / south and north spatial orientation of the Ancient Near East. The wonders of the city and its fortifications which must be recounted to later generations are in turn an example of the transcendent quality of the city due to its holy nature. On the vertical axis as represented in Psalm 48, Yahweh is not only on his mountain, but at the same time present in his earthly palace and heaven. The reference to God as a great king above all kings has cosmic implications. He made himself known through his city (“in a stronghold,” verse 4), namely through a revelation, most likely in his temple. Zion not only rejoices, but the daughters of Judah shout with joy. Any exclamation of praise to Yahweh lies on the vertical axis as it supports the notion of his heavenly and divine reign which must be exalted (Prinsloo 2006:744) Although the psalm views the city as a medium through which God can be known (Mays 1994:189) it is clear that to God’s power there is neither spatial nor temporal limits (Weiser 1962:383).

In Psalms 46-48 there are examples of movement from off-centre to at-centre, from far to near Jerusalem and the temple, from negative space to positive space, unholy space to holy space and from chaos to God’s presence, especially for the (gentile) nations surrounding Israel.

3.5 The relationship between Psalm 47 and the other Korahite Psalms

Goulder (1982:4) writes that the greater part of the Korahite collection consists of public psalms, often with an element of ritual. He summarises the content of the Korahite psalms as follows, namely that Psalm 44 is a national lament with a day of bowing and grovelling (verse 25); Psalm 45 marks the blessing and marriage of the king, with a ride, anointing, presenting of gifts, and the escort of the queen to her marriage-bed; Psalm 46 is a people’s hymn of confidence; Psalm 47 is the people’s celebration of Yahweh’s kingship, with ritual shouting, the blowing of trumpets, and procession of his symbolic presence; Psalm 48 is a celebration of God’s city, with a liturgy in the Temple (verse 9) and a circumambulation (verse 12); Psalm 49 lacks any evidence of ritual, but is addressed to “all you peoples”; Psalm 85 is a second public lament; Psalm 87 is a second national celebration of God’s city, with singing and dancing (verse 7); Psalm 89 is a hymn to Yahweh’s power in creation and providence, with a march and acclamation (verse 15). Psalms 42-43 are associated with ritual as the speaker “goes mourning” and will go up to the altar with music. Psalm 84 seems to presuppose a public ritual in that the speaker prays for the king as “our shield” and that he describes the journey of the pilgrims to the sanctuary at the time of the early rains. Goulder also states that the greater part of the Korahite Psalms are national songs. According to Hossfeld & Zenger (2005:4) “In the individual prayers (Psalms 42/43 and 49) this Korah composition considers the spatial and existential distance of God as well as the fact of death as human destiny. In the community prayers (Psalms 44, 45-48) it combines exilic experiences and hopes for the messianic king with the preexilic theology of Zion and the Temple.”

Goulder (1982:11) points out how the two Korahite collections begin on the same note and that, even though the psalms are categorised differently, their extensive common matter brackets them together. It is clear that the vocabulary and general public and ritual content of the Korahite Psalms holds them together as a group. The two sections of Korahite Psalms are not significantly divided by their use of either Elohim or Yahweh. Preference appears to be given to the use of Elohim in the Korahite Psalms, but Yahweh is not used infrequently.¹³⁴ The Korah Psalms also contain a number of distinctive linguistic features which form them into a manageable unit. The heading $\text{עַרְבָּאִים} \quad \text{בְּנֵי קוֹרַח}$ “by the sons of Korah” stands before eleven of the Korahite Psalms.¹³⁵ They are held together by a number of expressions that are found in them exclusively or predominantly. Examples of such expressions are:

- (1) $\text{יְהוָה חַי} \quad \text{אֱלֹהֵינוּ}$ (“the living God”) occurs twice in the Korahite collection, in Psalms 42:2 and 84:2.¹³⁶
- (2) The phrases $\text{יְהוָה חַי} \quad \text{אֱלֹהֵינוּ}$ $\text{יְהוָה חַי} \quad \text{אֱלֹהֵינוּ}$ (Psalm 42:2) and $\text{יְהוָה חַי} \quad \text{אֱלֹהֵינוּ}$ $\text{יְהוָה חַי} \quad \text{אֱלֹהֵינוּ}$ (Psalm 84:7) are understood to be alterations of the Qal “see God.”¹³⁷
- (3) עַוְבָּה (“oppression”) is found in Psalms 42:9, 43:2 and 44:24.
- (4) $(\text{יְהוָה}) \quad \text{בְּמִשְׁכָּנֶיךָ}$ (“(your) tabernacles”), referring to a shrine, occurs in Psalms 43:3, 84:1, 87:2, 132:5 and $\text{יְהוָה} \quad \text{בְּמִשְׁכָּנֶיךָ}$ in Psalm 46:4.¹³⁸
- (5) Throughout the Korah collection God’s people are referred to as Jacob, namely in Psalms 44:4, 47:5 and 85:2. They are never spoken of as Israel, except in Psalm 89:18 where there is written about “the Holy One of Israel,” which refers to God.
- (6) $\text{יְהוָה חַי} \quad \text{אֱלֹהֵינוּ}$ $\text{יְהוָה חַי} \quad \text{אֱלֹהֵינוּ}$ (“city of God”) occurs in Psalms 46:4, 48:1, 8, and in Psalm 87:3 $\text{יְהוָה חַי} \quad \text{אֱלֹהֵינוּ}$ $\text{יְהוָה חַי} \quad \text{אֱלֹהֵינוּ}$ occurs.¹³⁹
- (7) $\text{יְהוָה} \quad \text{אֱלֹהֵינוּ}$ $\text{יְהוָה} \quad \text{אֱלֹהֵינוּ}$ (“Lord (Yahweh) of Hosts”) occurs in Psalms 24:10, 46:7, 11, 48:8, 69:7, 84:1, 3, 12 and $(\text{יְהוָה}) \quad \text{אֱלֹהֵינוּ}$ $\text{יְהוָה} \quad \text{אֱלֹהֵינוּ}$ (“Lord (Yahweh) God of Hosts”) occurs in Psalms 59:6, 80:4, 7, 14, 19, 84:8 and 89:8.¹⁴⁰
- (8) In Psalms 47:9, 84:9 and 89:18, $\text{יְהוָה} \quad \text{אֱלֹהֵינוּ}$ “shield” is used for “king, prince or ruler.”¹⁴¹
- (9) Four quasi-angelic powers are said to go before Yahweh’s face in Psalm 85:10-13, namely mercy, truth, righteousness and peace¹⁴² (Goulder 1982:3-4).

3.6 Psalm 47 a Zion song?

A limitation of nineteenth century exegesis was to try and tie a particular Zion-victory song to a particular historical event, which resulted in allusions and poetic metaphors being taken as clues to historical situations¹⁴³ (Kelly 1968:22).

¹³⁴ The Asaph collection (Psalms 50, 73-83) and the second Davidic collection appears to also have a preference for using Elohim (Goulder 1982:7).

¹³⁵ Psalms 42, 44-49, 84-85 and 87-88. Because there is so much in common between Psalms 42 and 43, they are often bracketed together as one psalm. The absence of a heading for Psalm 43 is often explained by it being substantially part of Psalm 42. Psalm 89 also lacks the heading $\text{עַרְבָּאִים} \quad \text{בְּנֵי קוֹרַח}$. It is headed “Maskil of Heman the Ezrahite”, the same heading which ends Psalm 88. It is placed as the last psalm of Book 3 and follows on the second Korah collection. According to this arrangement it appears as if Psalm 89 was viewed as having some association with the second Korahite collection. Psalm 89’s opening assertions also echoes phrases in the plea of Psalm 88. Even though Psalm 89 is not a member of the Korahite collection, it has important similarities and differences with the second Korahite collection (Goulder 1982:2).

¹³⁶ It also occurs twice elsewhere in the Old Testament, namely in Joshua 3:10 and Hosea 2:1 (Goulder 1982:3)

¹³⁷ This expression is mainly used for attendance of festivals, and is only found here in the Psalter. Other examples in the Old Testament are Exodus 23:15; 34:24, Deuteronomy 16:16; 31:11, Isaiah 1:12 (Goulder 1982:3).

¹³⁸ Another example in the Old Testament can be found in Ezekiel 37:27 (Goulder 1982:3).

¹³⁹ These phrases do not occur outside the Korahite collection, although $\text{יְהוָה} \quad \text{אֱלֹהֵינוּ}$ $\text{יְהוָה} \quad \text{אֱלֹהֵינוּ}$ occurs in Psalm 101:8 and Isaiah 60:14 (Goulder 1982:3).

¹⁴⁰ In Psalms 46:7, 11 and 84:8 “Lord (God) of Hosts” is parallel to “God of Jacob” (Goulder 1982:3).

¹⁴¹ The only similar use outside the Psalter is in Hosea 4:18 (Goulder 1982:3).

¹⁴² These graces also form the foundation of Yahweh’s throne in Psalms 89:14, 96:6 and 97:2 (Goulder 1982:3-4).

The dominant position regarding the *Sitz im Leben* of the Zion tradition is that its formation can be traced back to the pre-Israelite inhabitants of Jerusalem.¹⁴⁴ This hypothesis proposes a channel through which a pagan tradition could have been transmitted to Israel. Assumptions are made about the supposed Jebusite role and influence in Davidic Jerusalem.¹⁴⁵ Although we have little information about Jebusite beliefs, the little we have shows that their theological views were the same as those of the Canaanites. From Genesis 14:18-22 one can judge that the god of Jerusalem was El Elyon and that he had clear Canaanite affinities. In the Ugaritic texts El is attested to be the head of the pantheon, while El and Elyon are both attested as independent Canaanite deities in Sanchuniathon's later work on Phoenician religion. El Elyon is probably a combination of the name El that takes the epithet Elyon to stress the exalted position of El as head of the pantheon. However, the relationship between the divine name and the epithet remains to be explained and the question whether it was applied to El by the pre-Israelite inhabitants of Jerusalem remains an open one¹⁴⁶ (Roberts 2002:313-316; cf. also Joubert 1976:5). The title El Elyon has two significances, namely his universal lordship and his dwelling on the paradisiacal mountain at the middle point of the earth. The specific universalism found in the Zion victory songs is one of peace, established through warfare, for all the nations (Kelly 1968:315-316).

By transferring the Ark of the Covenant to David's newly captured capital Jerusalem, he attempted not only to make Jerusalem the religious capital of the nation, but also the political capital. He needed to justify the transfer of the Ark to Jerusalem. The answer to this would take the form of a prophetic oracle (Psalm 132:13-14). So developed the belief that Yahweh chose Zion as his dwelling place and that he chose David as his earthly representative (Roberts 2002a:328). Roberts (2002a:328-329) supports the notion that this tradition of the choice of Zion was formulated no later than Solomon's construction of the temple in Jerusalem and that the tradition was firmly fixed by Solomon's death. He also believes that during the Davidic-Solomonic era all or most of Israel's neighbours were vassals of Israel. Thus they were expected to pay tribute to Israel's king and the Israelite national god. Any attempt by these vassals at rebellion would not only be a challenge to the imperial claims of Yahweh but would also be considered to be a sin by Israel.¹⁴⁷ On Zion a new

¹⁴³ For example: The reference to Yahweh destroying the ships of Tarshish in Psalm 48 (verse 8) by an east wind is traditionally considered to be a historical allusion (Kelly 1968:29). Some scholars believe that Psalm 48 referred to the victory of Jehoshaphat which took place at Tekoa, according to 2 Chronicles 20. They argue that the kings could supposedly have seen Jerusalem from Tekoa (verse 5) (Kelly 1968:30).

¹⁴⁴ The proponents of the pre-Israelite origin of the Zion tradition and its motifs utter the following arguments, namely "First, they point to the Jebusite belief in the invincibility of Jerusalem attested in 2 Sam 5:6. ... Mt. Zion, while not high, was very steep, and with its strong defenses it was a difficult city to capture. Such mundane factors are quite sufficient to explain the Jebusite attitude. The second argument is based on Ps 110:4-5, which mentions Yahweh's defeat of the kings in the same context with Melchizedek. Since the tradition about Melchizedek is unquestionably pre-Israelite, the mention of Yahweh's defeat of the kings in the same context suggest this motif is also pre-Israelite. ... The third argument for the Jebusite origin of this motif is purely negative. We know of no event in the Israelite history of Jerusalem that could have given rise to the motif, so it must be pre-Israelite" (Roberts 2002a:321-322).

¹⁴⁵ "Stolz's discussion may serve as a typical example of the tendency to multiply unprovable assumptions. He assumes that (1) David captured Jerusalem without any significant bloodshed ...; (2) the previous Jebusite nobility, including Uriah the Hittite, formed David's court ...; (3) Zadok was originally a Jebusite priest of the city god of Jebusite Jerusalem ...; and, even more problematically, that (4) Nathan may have been a Jebusite cult prophet ... The evidence at our disposal is inadequate to make any of these suppositions probable" (Roberts 2002a:314).

¹⁴⁶ According to Roberts (2002a:324) "The Zion tradition's identification of Yahweh with El and Elyon (Ps 46:5; cf. Ps 47:3; 83:19; 97:9) is probably earlier than David's empire; it is attested in the oracles of Balaam (Num 24:16), which Albright dates to the 13th century B.C., and the old poem in Deuteronomy 32, which Albright and Eissfeldt date to the time of Samuel in the last half of the 11th century B.C. Nevertheless, David's imperial conquests must have given added impetus to this identification."

¹⁴⁷ "Ideally, the study of any aspect of the theology of the Davidic-Solomonic era should be limited to texts written in that period. Unfortunately, the nature of our sources for the glorification of Zion precludes such a direct approach. The prose sources from this era have been reedited at a later period, and it is often quite difficult in the key passages to separate the early material from the later editing. Moreover, the prose sources have relatively little to say on the topic. The far richer poetic sources, on the other hand, often lack the historical specificity that makes it possible to date the

beginning took place. When the Ark of the Covenant was brought up to Zion (2 Samuel 2) it legitimised Jerusalem as the cultic centre. This notion was reinforced when Solomon established the temple in close proximity to the palace (1 Kings 7). Another tactful move to promote Zion's status further during the monarchical period was to appoint two priests, one to represent the old cult of Shiloh (Abiatar) and one to represent the existing cult of Zion (Zadok) (Nel 1998:78).

The tradition that Yahweh chose Zion or Jerusalem as his dwelling place functioned polemically to legitimate the temple in Jerusalem against rival cult centres (Psalms 2:6, 68:17, 78:67-69, 132:13-17). The clearly mythological glorification of the city in the Zion hymns as built on a high mountain and watered by the streams of a river (Psalms 46 and 48) also functioned to legitimate its status in the kingdom. Roberts even writes that the expectation that the divine king will bring wars to an end (Psalm 46:9-10) and that the surrounding nations will come to Jerusalem to pay tribute to its God (Psalm 68:30-33) reflects the self-interest of the Davidic kingdoms' imperial aspirations (Roberts 2002:685). It is clear that in the Zion songs the defeat of the enemy kings occurs before the walls of Jerusalem (Psalms 46:6-7, 76:4). The kings and their nations plot together against Yahweh; the vassals wish to revolt against their patron, as implied in Psalm 48:3 (Roberts 2002:323-324). The victory over the peoples and kings of the earth can be seen as a mythico-historical victory¹⁴⁸ (Kelly 1968:323).

Kelly (1968:292) points out that there are four alternative emphases in the history of the interpretation of the Zion songs, namely "Yahweh's being King over Zion,¹⁴⁹ Yahweh's becoming King over Zion, Yahweh's being King over the nations, and Yahweh's becoming King over the nations." In this regard Kelly (1968:293) writes: "According to the nineteenth century interpretations, the victorious battle was a manifestation of a condition or status that existed before the battle, i.e., the status of the lordship of Yahweh, God of Zion, over the nations. The battle was a defense of Yahweh's being King on Zion and a partial manifestation of Yahweh's status as King of the nations. What this interpretation lacks is a grasp of the dimension of Yahweh's establishing himself as King on Zion and his becoming King over the nations." The strength of Gunkel's eschatological interpretation was that it gave full expression to Yahweh's becoming King, both over Zion and the nations. Even though it has been pointed out that the perfect verb tenses are incompatible with a futuristic interpretation, Gunkel gave an answer in response to this critique: He compares the song's perfects to prophetic perfects. It was still argued that Gunkel did not sufficiently allow for Yahweh's being King in the past and present (Kelly 1968:293). Mowinckel's interpretation is mythico-cultic in essence and places emphasis on Yahweh's recurrent becoming King over the nations (Kelly 1968:294).

The purpose of some of the Psalms is to root Yahweh's kingship in creation by describing how he conquered the powers of chaos and established a stable world order. There is, therefore, a tendency to identify enemy kings and hostile nations with the primeval waters of chaos. Roberts cites as examples Psalms 46:3-7, 48:6-8 and Isaiah 17:12-13. The point which Roberts wishes to make is that God's authority over the nations arises from the fact that he created the whole world, including the nations, not of Israel's conquest of them (Psalms 95:2-5; 96:3-10). In essence, God enables

prose sources, and, as a consequence, there is even less agreement about the dating of the relevant poetic texts" (Roberts 2002a:331).

¹⁴⁸ "... with the rise of Cyrus Deutero-Isaiah used the prototypes of the exodus from Egypt and the processional in the royal, Zion festival and proclaimed Yahweh's historical return and re-election of Zion, a re-election based on a victory over the nations. As the pre-exilic cult celebrated the historical election of Zion under David, so the post-exilic cult celebrated the historical re-election of Zion demonstrated by Yahweh's victorious return" (Kelly 1968:325-326).

¹⁴⁹ On this aspect Kelly (1968:293) writes: "According to the nineteenth century interpretations, the victorious battle was a manifestation of a condition or status that existed before the battle, i.e., the status of the lordship of Yahweh, God of Zion, over the nations. The battle was a defense of Yahweh's being King on Zion and a partial manifestation of Yahweh's status as King of the nations. What this interpretation lacks is a grasp of the dimension of Yahweh's establishing himself as King on Zion and his becoming King over the nations."

1. It is on a high mountain.

West Semitic deities were generally conceived of as having their abodes on mountains. Roberts (2002a:338) writes that Yahweh's original abode appears to have been Mount Sinai or Horeb (Exodus 3:1, 18:5, 24:13, Numbers 10:33) which he left (Deuteronomy 33:2, Judges 5:4, Habakkuk 3:3) for a new abode in Canaan (Exodus 15:17, Psalm 78:54). Since Yahweh is depicted as replacing Baal from his position as king of the gods, Mount Zion was identified with Baal's Mount Zaphon (Psalm 48:3).¹⁵³

2. It is watered by the river of paradise.

The watery abode of El, "at the sources of the two rivers midst the streams of the two seas,"¹⁵⁴ makes an imprint on the Zion tradition as Yahweh was identified with El. Psalm 46:3 refers to the river whose streams makes God's city glad. It is clear that the source of the spring is found in the presence of God¹⁵⁵ (Roberts 2002a:340).

B. *Yahweh's choice has implications for Zion's security*

The city cannot be shaken as Yahweh is present in it (Psalm 46:7) and he is a stronghold (Psalms 46:8, 48:4) that can match any hostile power (Roberts 2002a:340).

1. Yahweh protects it from his enemies:

- a. The unruly powers of chaos, and
- b. The enemy kings.

Hostile powers are sometimes described through mythological imagery such as the chaotic sea (Psalm 46:2-4) and sometimes as historical hostile kings or nations (Psalms 46:7, 48:5-7, 76:6-8) and sometimes the two are even merged into one (Isaiah 17:12-14). It is generally believed that the mythological imagery of the battle with the sea is borrowed from the Canaanite myth of Baal's struggle with Yamm (Roberts 2002a:340).

2. At Yahweh's rebuke:

- a. The enemy is undone,
- b. War is brought to an end, and
- c. Plunder is taken.

Yahweh turns back the hostile powers through his thunderous rebuke (Psalms 46:7, 76:7, 9). Roberts (2002a:341) writes that Yahweh roars from Zion in Amos 1:2 and Joel 4:16, but in Psalm 76:9 he makes his judgement heard from heaven. The temple mound and heaven are probably equivalent.

3. The nations acknowledge Yahweh's suzerainty

The defeat of Yahweh's enemies has three consequences, namely:

- (1) Peace is established over the whole earth when the weapons of war are destroyed (Psalms 46:10, 76:4, 9);
- (2) After Yahweh has defeated his enemies, booty is collected (Psalm 76:5-6, Isaiah 33:4, Ezekiel 39:9-10, Zechariah 14:14); and
- (3) The nations must honour Yahweh with praise and tribute (Roberts 2002a:342).

C. *Yahweh's choice has implications for Zion's inhabitants*

1. They share in the blessings of god's presence, but
2. They must be fit to live in his presence.

¹⁵³ "At this point it is worth noting that there is no necessary contrast, at least in the early material, between the deity residing in heaven and the deity residing on his mountain. By definition the top of the sacred mountain reached into heaven, as is clear from Isa 14:13-14, where "to sit enthroned on the mount of assembly, on the heights of Zaphon" is equivalent with scaling heaven, putting one's throne above the stars of El, and rising above the clouds" (Roberts 2002a:338).

¹⁵⁴ The standard epithet for El's abode in the Ugaritic texts (Roberts 2002a:339).

¹⁵⁵ "One may be dealing with a very early transformation of a geographical feature into a religious metaphor about the source of life" (Roberts 2002a:340).

The battle with chaos is usually used as creation motifs in the Psalter. Examples where they are purely used in the context of creation are Psalms 65, 93 and 104 (Joubert 1976:12). Joubert points out that the tradition that Zion or Jerusalem is unconquerable occurs in Psalms such as Psalms 46, 48 and 76. He asks the questions whether this tradition is truly Israelite in origin and whether this is a historisation of the chaos battle motif or if it is a coincidence that they appear to be similar (Joubert 1976:66-67).

Psalms 46-48 shares the same motifs occurring in the Songs of Zion (Psalm 46, 48 and 76) as Roberts (2002a:331-342) stipulated. The question can rightly be asked whether Psalm 47 can also be considered to be a Song of Zion as it shares thematic, stylistic, structural and thematic characteristics with Psalms 46 and 48. This is surely a question which deserves more attention in the future.

3.7 Summary

It is clear from the above that Psalm 47 has stylistic, structural and thematic relations with Psalms 46 and 48 and the rest of the Korahite collection.

Psalms 46-48 form a trilogy as they share the same themes and use the same kind of language, namely that God is the great king. Movement between the particularistic Zion- and the universalistic motifs also takes place in these psalms and historical insecurity seems to replace cosmic instability in Israel's vision of reality. The city is the mythico-geographical creative centre or navel of the universe: here is the vertical point of contact where God overcomes the chaotic deep. Horizontally, this is the point where the nations of the earth are overcome and peace is established to "the end of the earth" (Psalm 46:10). The theme in Psalm 47 shifts from God coming from heaven to deliver his people to returning to his throne. Yahweh has made a place for his people amongst the nations and the nations are included as his people (Psalm 47:5, 10). There is clearly movement from being constricted by enemies to living in the presence of Yahweh – safety is to be found in his presence and is the reason why he is called a refuge and strength (Psalm 46:2) and why Zion is so beautiful and a stronghold (Psalm 46, Psalm 48).

Even though the place from where and to where Yahweh ascends is unclear from Psalm 47's content, we can deduce from the prominent references to the city of God, his holy mountain, and the temple in Psalms 46 and 48 that Yahweh ascends from or in his temple to heaven – both of these places can be considered interchangeable as the temple, mountain and city were the physical locality where heaven and earth met and God was physically considered to be present on earth.

The spatial analysis of Psalms 46-48 in this chapter has enlightened their meaning, especially Psalm 47, which is difficult to understand and categorize. The implied lived space of the narrator (perhaps even author) of the psalm is that it is one of (political and cultural?) instability and that it reflects a universal theology which could have developed during exilic or post-exilic times under the influence of Second Isaiah. Jerusalem, Zion, the holy mountain and the temple is here lived space (the *space of representation*), produced by social relations that produce ideologies and thought about the temple as Thirdspace (*Live realities as practiced*). Here the confrontation between various social groups, namely Israel and the nations, reflect the spatial ideology of Israelite society. Boundaries that were clearly not meant to be crossed are crossed.

An area of research that still deserves more attention is the manner in which Psalm 47 relates to other "Songs of Zion" as a cursory discussion in this chapter has indicated the possibility of Psalm 47 sharing similarities with this group as well.

CHAPTER 4: EXTRATEXTUAL ANALYSIS OF PSALM 47

4.1 Introduction

In this chapter an extratextual analysis will be made of Psalm 47. Our aim here is threefold: First, to identify and explain terminology referring to patronage and how patron-client/vassal relationships functioned in the Ancient Near East. This will be done through a socio-scientific investigation of the poem in its social context, in order to understand the behaviour of the different role-players in the psalm. Second, to identify and explain war terminology occurring in Psalm 47. Third, to “illustrate” the psalm by investigating Ancient Near Eastern iconography and art. The purpose of this study is not to establish dependency between the literary and iconographical sources, but to attempt to understand the worldview in which the literary source developed by comparing the text with Ancient Near Eastern art. Neither is the purpose to establish Yahweh as superior to other Ancient Near Eastern deities.

4.2 Understanding metaphors of God

Klingbeil (1999:1-37) gives an extensive overview of methodological perspectives when using iconography, as well as on metaphor theory. The classical theory of metaphors of God is the notion that “metaphorical language is intrinsic to all God-talk”¹⁵⁶ (Brettler 1989:17; see also Klingbeil 1999:21). We need to be acutely aware of the fact that the biblical writers employed both literal and figurative language when referring to God, even if there is a discomfort about anthropomorphic descriptions of the divine in the Bible (Klingbeil 1999:22). It is also important to take note of what Keel wrote in this regard: “Nothing in the world – no king, no animal (bull!), no constellation of stars – can adequately embody Yahweh. That is not to say, however, that every conception of Yahweh is illegitimate” (Keel 1997:178).

Brettler (1989:19; see also Klingbeil 1999:12) wrote that “Theorists of metaphor may be divided into three camps: those who posit that metaphor is determined by semantics, the study of words; those who define metaphor through pragmatics, the study of utterances; and those who take an intermediate position, that metaphor belongs to both disciplines. A scholarly consensus is slowly being reached that the third, compromise position is correct.” Macky’s (1990:49; cf. also Klingbeil 1999:13) definition of metaphor includes all three of the above-mentioned aspects: “Metaphor is that figurative way of speaking (and meaning) in which one reality, the Subject, is depicted in terms that are more commonly associated with a different reality, the Symbol, which is related to it by Analogy”, and chooses an intermediate theory of metaphor with delineating criteria.¹⁵⁷

4.3 Socio-scientific criticism and Psalm 47

¹⁵⁶ The underlying theoretical assumptions for this theory is: “(1) the subject of God-talk is a supernatural reality which is infinitely incomprehensible and unimaginable; and (2) the conveying instrument of God-talk is human speech which is intrinsically finite and imperfect, working with concepts limited by chronology and dimension. Therefore, God-talk has to operate under the inhibitions of this apparent paradox, and therefore can only use figurative language, the analogical language of metaphor and symbol, to express it” (Klingbeil 1999:21).

¹⁵⁷ “The delineating factors for the distinction between metaphor and literal speech are therefore: (1) Adequate Concomitants; (2) Situational Context; (3) Nature of the Subject, i.e., if observable or supersensible...; (4) Interaction between Metaphorical Reality and Represented Reality” (Macky 1990:183; cf. see also Klingbeil 1999:16).

“Social-scientific criticism of the Bible is that phase of the exegetical task which analyzes the social and cultural dimensions of the text and of its environmental context through the utilization of the perspectives, theory, models, and research of the social sciences” (Elliot 1993:7). It is, therefore, a sub-discipline of exegesis. Social-scientific criticism approaches biblical texts as if they are meaningful configurations of language that has as its intention to communicate an implicit or explicit message between the composer(s) and audience. This process specifically studies the social aspects of a text’s form and content, the conditioning factors and intended consequences of the communication process, the correlation of the text’s linguistic, literary, theological or ideological and social dimensions, and the manner in which the text reflects a specific social and cultural context (Elliot 1993:7-8). A text is, therefore, considered to have been designed as a vehicle of social interaction. Examples of questions one would approach a text with in order to study it social-scientifically are “Did people really think and act that way and, if so, why? Do these exegetical conclusions square with ancient patterns of belief and behaviour? Are the statements of the text as suggested by exegetes in fact coherent with the actual perceptions, values, worldviews, and social scripts of the communities in which these texts originated? Or, put more generally, does the Bible really mean what it is taken to say?” (Elliot 1993:11).

Social-scientific criticism has also been critiqued. Is the nature and quantity of the available data sufficient to conduct a true sociological investigation? Is it possible to do sociology when there is no possibility of live observation or to verify one’s findings? How can one elicit reliable data from texts that do not share the same social-scientific agenda as us? The danger of anachronism exists as social-scientific interpreters make use of models drawn from the observation of modern religious and cultural phenomena. There is also the danger of reductionism – to make religious phenomena out as a social phenomena. In order to prevent this social-scientific criticism should always be used as part of a larger exegetical endeavour. The critique has also been uttered that the ideological roots of sociology developed from “post-Enlightenment atheistic positivism.” Awareness of this bias can help the reader use social-scientific criticism as a tool for understanding religion, without deconstructing or demythologising it (DeSilva 2000:126-128).

4.3.1 Patronage, clientage, reciprocity and covenant relationships

Elliot (1996:144, 148) describes patronage and clientage as “dependency relations, involving the reciprocal exchange of goods and services between socially superior “patrons” and their socially inferior “clients”...” Patron-client relationships are, therefore, relations of personal loyalty and commitment entered into voluntarily by individuals of unequal social status¹⁵⁸ (Elliot 1996:148). Patronage is a mutually beneficial relationship between a client, whose needs have been met, and a patron, who receives grants of honour and benefaction in turn.¹⁵⁹ The most prevalent example of a patron in the Bible is when someone is referred to as “father,” but who is not one’s biological father. The title refers to the role and status of the patron. The patron is like a father and the clients are like grateful and loving children. It should already be clear that this is not a relationship based on human equality and that these relationships were highly exploitative of nature. Another example

¹⁵⁸ “The influence of the patron could be enlisted to secure for the client a diversity of “goods” including food, financial aid, physical protection, career advancement and administrative posts, manumission, citizenship, equality in or freedom from taxation, the inviolability of person and property, support in legal cases, immunity from expenses of public service, help from the gods, and, in the case of provincials, the status of *socius* or friend in Rome.” Elliot also writes on the services provided by the client: “He or she owes the patron a variety of services (*obsequium*) and is obligated to enhance the prestige, reputation, and honor of his or her patron in public and private life. For example, the client favors the patron with daily early-morning salutations, supports his political campaigns, pays his fines, furnishes his ransom, supplies him information, does not testify against him in the courts, and gives constant public attestation and memorials of the patron’s benefactions, generosity, and virtue.” (Elliot 1996:148-149).

¹⁵⁹ Malina (1998:151) also writes that “The patron-client relationship is a social, institutional arrangement by means of which economic, political, or religious institutional relationships are outfitted with an overarching quality of kinship or family feeling.”

of a common form of patron-client relationships were between landowners and some of their tenants (Malina 1998:151-153).

According to Malina (1998:89), grace or favour can be seen as the outcome of patronage. Clients seek the patron's favour. He further writes that "to give-in, to yield to someone, bestow freely" refers to acting like a patron. Malina (1998:90) is of the opinion that there is a "debt of gratitude" involved in giving. In essence one can say there were no "free" gifts in the ancient world. "All "gifts" implied obligations to the giver, including gifts from God" (Malina 1998:90). Gratitude can be described as "the debt of interpersonal obligation for unrepayable favours received." This debt of gratitude is "steadfast love." In patron-client relationships people are bound to each other in terms of "ongoing generalized reciprocity." This debt of interpersonal obligation is nothing else than a covenant or contract between people of unequal social stance¹⁶⁰ (Malina 1998:92-93). Malina (1998:151) is convinced that patronage is "'justice' rooted in generalized reciprocity..."

DeSilva (2000:99) notes that relationships of reciprocity also occur between people of the same social stance (equals). Such a relationship is called "friendship." Important to note here is that the term *faith* is also at home in patron-client relationships. It either meant "dependability"¹⁶¹ or "trust"¹⁶² (DeSilva 2000:115). Malina (1998:74) writes on one meaning of "faith" that it "primarily means personal loyalty, personal commitment to another person, fidelity and the solidarity that comes from such faithfulness."

Foster (2006:38-41) defines $\diamond \square \delta \Omega$ ("covenant") as a chosen relationship of mutual obligation guaranteed by oath sanctions. *Chosen* reflects the fact that a relationship is created, made, established, given or entered into. Family members by birth do not constitute a 'covenant.' A *relationship* is similar to kinship and this aspect is usually highlighted in Ancient Near Eastern treaty-literature. These texts usually refer to the 'covenant' between an overlord and a vassal. They would address each other in the context of father and son or would be like two brothers. On *mutual obligation* Foster writes that they may be unequal, but their responsibilities towards each other are inescapable. When covenant concepts are used in international treaties, the commitments are specified in detail. These commitments were guaranteed by oaths and were enforced by the gods.¹⁶³ An oath is not symbolic words and ritual; in many contexts oath and covenant can be synonymous with each other. According to Foster (2006:43) a "covenant" was made between people in the Ancient Near East and not with the gods. Although the gods are involved in covenant relations, it is only as witnesses and enforcers. The word $\diamond \square \delta \Omega$ ("covenant") does not always appear in texts where there are examples of these types of relationships. This is where the relation between patronage and covenant comes in. Both have a reciprocal nature and there are expectations between both or all parties involved.

Malina (1998:14), in contrast to Foster, reckons that "God also wields 'steadfast love' or 'mercy' toward those with who he is in covenant." He also defines "steadfast love" as "a technical term referring to the debt of interpersonal obligation one has due to having entered a covenant; it is a form of solidarity between covenant members." Pilch (1998:31), in turn, writes that God is the most

¹⁶⁰ "...the superior party gives life to or sustains the life of the inferior one; persons thus are said 'to receive mercy'... For such gifts the inferior one owes, especially honor... Such honor entails practical support as well as full respect..." (Pilch & Malina 1998:92-93).

¹⁶¹ "The patron needed to prove reliable in providing the assistance he or she promised to grant. The client needed to "keep faith" as well, in the sense of showing loyalty and commitment to the patron and to his or her obligations of gratitude" (DeSilva 2000:115).

¹⁶² "...the client had to trust the goodwill and ability of the patron to whom the client entrusted his or her need, that the patron would indeed perform what he or she promised, while the benefactor would also have to trust the recipients to act nobly and make a grateful response" (DeSilva 2000:115).

¹⁶³ The gods are summoned to enforce the commitment in either words or symbols. This can be explicitly or implicitly done (Foster 2006:40).

common subject of the verb “to show compassion,” and not a human being. God is free to show compassion to whomever and however he wishes. He goes further by stating that many of the occurrences of the word compassion is linked with mercy and is “situated in the context of God’s covenant promises.” Also important to note here is Pilch’s reference that “in the Hebrew Bible compassion is most commonly ascribed to or desired from conquerors or other powerful figures.”

To love someone is to be attached or bonded to that person. Malina makes the interesting comment that the difficulty with “loving” God is that there is no activity or doing involved.¹⁶⁴ Mediterranean persons constantly have to be motivated to action (Malina 1998:127). Deist (1997:7-10) wrote on אהבה (“love”) that it describes the responsibility of a superior to care for a subordinate. In this regard he distinguishes between the love of the relationship between men and women, parents to children and of superiors to subordinate men. He distinguishes this love from that of “friendship” (חברות , “friend”), between equal partners. What is important to us here is Deist’s discussion of אהבה in the religious sphere. He distinguishes three types of relationship in which love plays an important role:

- (1) God to (his) people: The love of God to people as individuals or as groups is frequently attested.¹⁶⁵ This love primarily denotes the relationship of a superior and subordinate and can be explained in terms of patron-client relationships.
- (2) The people to God: The love of people to God indicates that of love of a subordinate for a superior.
- (3) People to people: The love between people is usually commanded and can also imply the care for the less fortunate and poor (Deist 1997:10-15).

According to Els (1997:279), אהבה (“love”), expressing God’s love, appears most frequently in the theological circles of the Deuteronomist, Hosea and Jeremiah. Yahweh’s love is depicted as one of the most important bases of the covenant, as portrayed in Deuteronomy. Els wrote “Alan Richardson may be correct when he says that the absence of ‘*hb* with *b^erit*, covenant, may be due to the fear of blurring the distinction between God and humankind by ascribing a creaturely feeling (as ‘*ah^abâ*) to God. Or it may be because ‘*hb* played such a prominent part in the contemporary fertility cult, and that in the most crudely natural sense, or perhaps it was simply that the earlier OT writers were content with the *fact* of the covenant without asking about *its nature*.” Els (1997:280-281) also lists the characteristics of God’s love: it has a spontaneous quality; it is selective; it is voluntary; God’s love is undeserved, but can be claimed; God’s love seeks moral fellowship with Israel and cannot be separated from his righteousness; it is exclusive; God’s love is expressed in judgment and forgiveness, in terms of Israel’s sin and the Old Testament speaks primarily of God’s love for Israel and it is not explicitly stated that God loves other nations, but it is implied.

In Psalm 47 God functions as the patron who subdues nations and chooses Israel’s inheritance. He also accepts the nations and peoples as part of the children of Abraham and accepted them as part of his covenant with Israel. Israel responds to this act of grace by proclaiming God’s honour and even compelling the nations to do so as well, for not only did God look after the interests of Israel, but he is also the creator, sustainer and king of the whole earth. It is, therefore, only natural that all living beings are indebted to God (DeSilva 2000:126-127). This applies to gentile and Jew, Israel and “the Nations.” The fact that God is praiseworthy reflects positively on Israel’s honour. It is not certain if the leaders of the nations come willingly to worship Yahweh and if they are captives of Israel. It is possible that they were foreign representatives that were present at the pilgrimage festival. There were times when foreigners were incorporated into Israel. Examples were Canaan and later proselytes. When Israel conquered an enemy, that territory became a vassal to Israel and leaders of such nations would have been obliged to attend cultic festivals (Anderson 1972:365).

¹⁶⁴ The Mediterranean cultures stress being over doing as their primary value preference (Pilch & Malina 1998:129).

¹⁶⁵ An example of an individual: 2 Samuel 12:24. Examples of groups: Deuteronomy 4:32; 23:5; 33:3.

God subdues the nations and chooses an inheritance because he promised to do so. It is God that initiated the initial covenant with Abraham in Genesis 12. Abraham was called by God. He responded in trust and was given a promise that his offspring will possess a land of their own, they will become a great nation and that through him and all the families of the earth will be blessed (Linington 2002:691-692; McFarlan 2003:9-10; see also Cross 1998:15-21). By keeping his word, God shows his favouritism for Israel. The fact that God subdued nations for Israel means that he won the battle against foreign nations and gods for them. He did not act in self-interest. The land of Canaan is portrayed as the inheritance of the whole Israel and is associated with God's promise to Israel's ancestors that they will enter into their own land to enjoy. To live on the land had implications and brought moral responsibilities. To stay on the inheritance of Jacob, they would have to obey and be loyal to the commands of the covenant. Yahweh was sovereign over other nations and could restore Israel to their inheritance after the exile. The irony in Psalm 47 is that these other nations now become part of the people of Abraham. The Psalm takes on a universal character when all the nations are as Israel in God's eyes.

Obedience was not the condition for the establishment and maintenance of the covenant, but the result of it (Linington 2002:688; see also Cross 1998:15). When patron-client relationships broke down and reciprocal expectations were not met, it could result in war. Prisoners of war were bound by iron fetters on their hands, feet and neck with the sole purpose to make escape for a disgraced captive impossible (Keel 1997:69).

Words used in Psalm 47 that clearly belong to the realm of patronage, clientage, reciprocity and covenant relationships are 𐤔𐤍𐤏 ("to fear," verse 3), 𐤀𐤍𐤏𐤃 𐤀𐤍𐤏 ("great king," verse 3), 𐤀𐤍𐤏 ("king," verses 7 and 8), 𐤍𐤅𐤏 ("to choose," verse 5), and 𐤀𐤍𐤏 ("inheritance," verse 5).

(a) *The meaning of 𐤔𐤍𐤏 ("to fear"), verse 3*

Burger (1989:76) writes that the fear of Yahweh and obedience to his law go together. Whoever fears Yahweh fits into the order he has created, and this confers prosperity. The ancient Israelites knew that their deeds, good or evil, brought retribution. It can be surmised that human beings are repaid with the fitting retribution for their acts. Yahweh determines this connection between act and effect (Burger 1989:83). In the wisdom psalms the term 'Yahweh is to be feared' is most often used to denote the relationship or respect of an inferior person to a superior, i.e. a patron-client relationship. Fear of Yahweh can be understood to mean awe of Yahweh (Burger 1989:81-82). Although a patron acted out of grace, the violation of reciprocity (not returning what is due to the patron) could result in dishonouring the patron which would be enough cause for him to seek retribution and revenge. In Psalm 47 the thought that God is king over all the earth and has control over a nation/s destiny is awe inspiring and could have been experienced as daunting. Kraus (1988:468) stresses that Yahweh's fearfulness makes resistance to him impossible. A variety of texts also bear witness to the fearsomeness of Yahweh¹⁶⁶ (Schaper 1994:269; see also Fuchs 1990:290-315)

¹⁶⁶ The root 𐤔𐤍𐤏 ("to fear") is used seventy two times in the Psalter (Psalms 3:7; 15:4; 22:24, 26; 23:4; 25:12, 14; 27:1, 3; 31:20; 33:8, 18, 34:8, 10; 40:4; 45:5; 46:3; 47:3; 49:6, 17; 52:8; 55:20; 56:4, 5, 12; 60:6; 61:6; 64:5, 10; 65:6, 9; 66:3, 5, 16; 67:8; 68:36; 72:5; 76:8, 9, 13; 85:10; 86:11; 89:8; 91:5; 96:4; 99:3, 102:16; 103:11, 13, 17; 106:22; 111:5, 9; 112:1, 7, 8; 115:11, 13; 118:4, 6; 119:63, 74, 79, 120; 128:1, 4; 130:4; 135:20; 139:14; 145:6, 19; and 147:11) of which six of these instances occur in Korahite psalms (Psalms 45:5; 46:3; 47:3; and 49:6, 17). See also Exodus 15:11, Deuteronomy 7:21, 2 Chronicles 20:29, Zephaniah 7:11, Nehemiah 1:5 and Daniel 9:4 (Delitzsch 1893:98; Kraus 1988:468).

**Figure 2: Stele depicting a king standing before the Canaanite god El,
(Keel 1997:206)**

In the illustration above, El wears a long ceremonial garment and he is the centre of attention due to his elevated position and sitting posture. His one hand is raised in blessing, while he is holding what appears to be an incense bowl in the other. El's headgear is reminiscent of the Egyptian *atef*-crown adorned with a pair of horns. The king wears the Egyptian uraeus-serpent on his brow. The king holds a sceptre in his right hand and an ewer for a drink offering in his left hand. As king of the gods El bears a certain resemblance to the earthly king (Keel 1997:206-207). El, such as the earthly king, is not only the author of order, but also its preserver. He also mediates as arbitrator between the gods where there is strife (Keel 1997:207). The Mesopotamian god Shamash is frequently depicted as the universal judge. Like Shamash, the God of Israel condemns the gods responsible for injustice and violence (Keel 1997:208). Figure 2 reminds one of the reference in Psalm 47:9 of Yahweh sitting on his holy throne. One can ask if this implies his ruling from his temple (in this regard see figures 4, 5 and 10). The above stele clearly depicts a patron-client relationship between El and his vassal king.

Fear of God is evoked by his holy nature. His holiness is identical with his numinous nature. An encounter with God's presence, his holiness or hearing his voice was (to some still is) dangerous and possibly deadly. Fear, especially of death, is therefore a normal reaction when someone experiences the divine (either through revelation, a theophany, a dream, a vision, etc.). Therefore, when God reveals himself directly to a messenger he calms the messenger not to fear him¹⁶⁷ (Fuchs 1990:300, 301, 306).

(b) *The meaning of* $\bullet \blacklozenge \text{𐎗} \text{𐎕}$ $\mathcal{V} \bullet \bigcirc$ ("great king"), verse 3

Reference is made frequently in the Psalter to the kingship of God or Yahweh.¹⁶⁸ Ridderbos (1958:52) points out two distinctions: God is the King of creation,¹⁶⁹ but is in a particular manner connected to Israel as King.¹⁷⁰ God is referred to as "Great King," which is similar to the Hittite

¹⁶⁷ Examples are Exodus 20:20; Judges 6:23; Daniel 10:12, 19.

¹⁶⁸ Cf. Psalms 5:3; 7:8; 9:8; 10:16; 22:29; 24:7; 44:5; 68:25; 74:12; 84:4; 92:9 and 93-100 (Ridderbos 1958:52).

¹⁶⁹ Examples are such as in Psalms 47:8; 103:19, 21; 1 Chronicles 29:11 (Ridderbos 1958:52).

¹⁷⁰ Examples are such as in Exodus 15:18; Numbers 23:21; Deuteronomy 33:5; Judges 8:23; 1 Samuel 8:7, 12:12; 1 Chronicles 28:5 (Ridderbos 1958:52).

practice of referring to the monarch as “Great king” in the introductory sections of vassal treaties (Craigie 1983:349). It is also a known expression from Ugaritic and Akkadian sources (Sabourin 1969:218-219). The title “Great King” was also a popular designation used of Assyrian Kings.¹⁷¹ God is depicted as the great king ruling over all his vassals. The nations in turn become Israel’s more immediate vassals. Craigie (1983:350) also states that “the actual occasion for the acknowledgement would have been some ceremony in Jerusalem, where Israel and its vassals were pledged to God, the great King...”. Emphasis in Psalm 47 is placed on Yahweh being the ultimate great king (Anderson 1972:362; Kittel 1922:174; Van der Ploeg 1973:291).

(c) *The meaning of ׀ַעֲדֹל (“to choose”), verse 5*

In verse 5 “our inheritance”¹⁷² and “the glory of Jacob”¹⁷³ (these two aspects are parallel to each other) refer to the inheritance that Israel received, namely the land of Canaan or Palestine (Anderson 1972:363; Briggs & Briggs 1969:399; Buitenwieser 1938:352; Delitzsch 1893:99; Du Preez 1997:314; Gunkel 1986:203; Kraus 1988:468; Schaper 1994:270). The word ׀ַעֲדֹל is, therefore, closely connected to the concept of the divine election in the Old Testament (Nicole 1997:638). The reference to the nations being gathered together as with the nation of the God of Abraham is the result of God’s promise of a land to Abraham in Genesis 12 being fulfilled. In this manner the impression is given that Israel somehow acknowledges the status of the nations as also being descendants of Abraham.

(d) *The meaning of ׀ַעֲדֹל (“inheritance”), verse 5*

The most commonly accepted literal meaning of ׀ַעֲדֹל is that it refers to the division of the land within Israel’s kinship structure and signifies the permanent allotment to various families, clans, and tribes. Wright (1997:77) writes that there is a “triangular” usage which signifies the land as Israel’s inheritance, the land as Yahweh’s inheritance, Israel as Yahweh’s inheritance and Yahweh as Israel’s inheritance. This allotted land was the place of a family’s security, where one returned to after battle and the place where one was eventually buried. It was not owned by the present generation, but held “from the fathers” for the sake of posterity. In essence, land remained in family patrimonies for many generations. In Israel’s kinship structure, the extended family or the “father’s house” was the basic unit of the clan and the tribe. The land of Canaan is viewed as the inheritance of the whole Israel and is associated with the divine promise to Israel’s ancestors (Exodus 32:23, Joshua 1:6, Psalm 105:11; see also Deuteronomy 4:21, 26:1). Living in this promised land naturally brought with it certain responsibilities, such as doing no evil and obedience and loyalty to the covenant demands (Wright 1997:77-78). Yahweh’s sovereignty over the nations was of such a nature that he could promise to return them to their own inheritances after the Babylonian exile if they turn to him (Jeremiah 12:14-17). Wright (1997:78-79) writes that the ultimate purpose of this was that the nations would eventually belong to the people of Abraham themselves, while citing Psalm 47 as an example.

4.4 Yahweh as divine warrior in Psalm 47

Various metaphors are used for God throughout the Psalter, including Yahweh as warrior, judge and deliverer. All of these metaphors attribute aspects to Yahweh that depict him as protecting his people and causing justice to be executed (Crenshaw 2001:69). The ancient Israelites considered war to be a form of divine judgement. Good (1985:387) has pointed out that war was interpreted as an expression of a *legal* judgement of Yahweh made for the purpose of resolving disputes between Israel and neighbouring states. From this it is clear that Israel imagined Yahweh as the proper

¹⁷¹ Cf. 2 Kings 18:19 (Anderson 1972:362).

¹⁷² See also Numbers 32:19-32 and Lamentations 5:2 (Van der Ploeg 1973:291).

¹⁷³ See also Amos 6:8, 8:7; Nahum 2:3.

Klingbeil (1999:168) states that “an individual god could be portrayed in various poses with differing attributes, while it is as much possible that two different gods were presented in similar fashions with closely resembling attributes. Therefore the identity of a deity is sometimes ambiguous.” Regarding gods with warrior attributes, Klingbeil (1999:168-196) distinguishes between iconographical depictions of the Smiting God, Archer Scenes, the God with the Spear and the God/dess in Arms and miscellaneous depictions.¹⁷⁸ He even distinguishes between representations which exhibit both warrior and god of heaven attributes, namely the smiting god with the vegetation-spear, the smiting god with the bundle of lightning, the weather-god standing on mountains, the weather-god fighting the snake, the weather-god in arms, the god in the winged sundisk with the bow and other miscellaneous depictions (Klingbeil 1999:241-264). Another study that is important in this regard is that of Cornelius (1994) who distinguishes between the depictions of the menacing god, the standing god, the riding/driving god, the god on an animal and Ba'al-Seth as the serpent slayer.

By conducting a comparative analysis between Israel and its neighbours, Schwally concluded that many of Israel's neighbours also believed in a divine warrior. This belief resulted in Israel's neighbours fighting harder in battles. But Israel believed that their God and he alone, empowered them to fight their battles (Ballard 1999:4). Fredriksson (Ballard 1999:4-5) concluded that the image of Yahweh as a warrior battling chaos was a late development, probably deriving from Babylonian influences during the exilic period. Walker-Jones wrote that the function of the Divine Warrior tradition was “to depict the strength and ability of God to intervene in history” (Ballard 1999:33). “In Ugaritic mythology it is Baal, the storm god, who battles the sea and defeats the forces of chaos. This motif is widespread in the ancient Near east, but the protagonist always has the features of a storm god whether his name be Enlil, Marduk, Tishpak, Addu, Teshub, or Baal. El, however, is not a storm god” (Roberts 2002a:321).

It is important to keep in mind that the Divine Warrior motif is related to the study of the Holy War of Israel (Ballard 1999:8; Haglund 1984:125). Lind focussed on three themes within the Holy War tradition, namely “(1) that Yahweh as God of war fought for his people by miracle, not by sword and spear, (2) that this method of Yahweh's fighting affected Israel's theo-political structure in a fundamental way, and (3) that Yahweh's warfare was directed not only against Israel's enemies but at times at Israel herself, in such cases not by means of miracle but by armies of Israel's enemies.” Ballard writes that Lind's biggest contribution to the study of the Divine Warrior is his conclusion that Yahweh as Divine Warrior is a pacifist and that Yahweh as the Divine Warrior is also the Divine Peacemaker (Ballard 1999:6).

4.4.1 War terminology and -imagery in Psalm 47

Ballard (1999:41) writes that Psalm 47 is one of sixty-six psalms where Divine Warrior terminology occurs between two to five times.¹⁷⁹ Ballard also lists groups of psalms that contain between six to nine¹⁸⁰ and ten or more occurrences¹⁸¹ of Divine Warrior terminology.¹⁸² He comes

¹⁷⁸ Regarding gods with God of heaven attributes, Klingbeil (1999:196-241) distinguishes between the God in the winged sundisk, the water-providing god, the sacred palm tree, the goddess in the star Nimbus, the celestial throne, the god/dess in creation, the winged sphinx, the winged god/dess and miscellaneous depictions.

¹⁷⁹ The sixty-six psalms which include two to five occurrences of Divine Warrior terminology are: Psalms 3, 5, 8, 9, 10, 11, 17, 20, 21, 25, 28, 29, 30, 31, 34, 38, 40, 42, 47, 48, 49, 50, 51, 52, 54, 55, 56, 60, 62, 63, 64, 72, 73, 76, 79, 81, 83, 85, 86, 87, 88, 90, 91, 95, 97, 98, 99, 101, 103, 108, 110, 112, 115, 118, 120, 122, 125, 132, 136, 137, 138, 140, 143, 147, 149, and 150 (Ballard 1999:41).

¹⁸⁰ Psalms containing between six to nine occurrences of Divine Warrior terminology are: Psalms 7, 22, 33, 35, 37, 44, 57, 59, 65, 69, 71, 77, 93, 102, 104, 106, 135, 144, and 148 (Ballard 1999:41).

¹⁸¹ Psalms containing ten or more occurrences of Divine Warrior terminology are: Psalms 18, 24, 45, 46, 66, 68, 74, 78, 80, 84, 89, 96, 105, 107, and 119 (Ballard 1999:41).

to a few conclusions after his analysis of some Psalms containing the Divine Warrior motif (note that this list is not exhaustive):

- Yahweh as Divine Warrior can be described as a judge who is called upon to judge the individuals and nations and to mete out justice accordingly.
- Yahweh is also depicted as the ultimate warrior, an instructor in the art of war.
- The Divine Warrior is also described as King and that his ascension to the throne is of central importance.
- The Divine Warrior is also depicted as supporting and legitimising the reign of the earthly king, usually in connection to Zion or the temple.
- The Divine Warrior also periodically appears in Israel's history in times of crisis and he is often described as a meteorological storm god, controlling the forces of nature. This specific picture is usually associated with Yahweh's primeval struggle with chaos.
- Although the divine warrior is implored to act on behalf of his people, he appears to be passive and does not appear to actively take part in the event described.
- Another aspect of the Divine Warrior is that of the Divine Peacemaker. This is accomplished by Yahweh destroying the implements of war (Ballard 1999:78-79).

In essence the divine warrior is presented in eight different images, namely Judge, Ultimate Warrior, King, One who breaks into history (on Israel's behalf), Victor over chaos, One who is sometimes absent, fertility God and Divine Peacemaker (Ballard 1999:82, on God as King and Creator in the psalms in relation to the divine Warrior motif also see Haglund 1984:112-113).

Craigie (1983:348) writes that an invocation to praise is a standard introduction to a hymn, but that Psalm 47 is distinctive in terms of those who are addressed – the nations. It is the same nations who were defeated during war (verse 4) that is called upon to worship the God of Israel. It should be envisaged that the princes or nobles of these nations are actually present at a celebration of God's kingship (verse 10). What is most important in this regard is Craigie's comment (1983:348) that the background for these events is probably the covenant context of Israel's military expansion and conquests, i.e. a patron-client/vassal relationship is probably at the core of the relationship between Israel and the nations. "Israel was bound in covenant to God, who was Israel's king. Any nation conquered by Israel, becoming Israel's vassal, automatically became concurrently a vassal of God. Thus, although the opening invitation could be viewed in a general and poetic sense, it is more likely that it should be interpreted literally. An act of worship is taking place in which both Israel and her subject peoples are to praise (and thereby acknowledge) the ultimate sovereignty and kingship of God" (Craigie 1983:348).

(a) The meaning of 𐤀𐤃𐤁 ("to clap one's hands"), verse 2, 𐤀𐤃𐤁 and 𐤀𐤃𐤁𐤁 ("to shout" / "blast of war"), verses 2 and 6

𐤀𐤃𐤁 refers to the blowing of a trumpet in cognate language. It can also describe the forceful linear movement of, for example, the pounding or thrusting of an object into another. In poetic literature, however, it is used to denote the sound of clapping hands. It could represent expressions of joy or even the joy over the downfall of a nation, such as Assyria in Nahum 3:19. The striking of hands also signifies the action of pledging oneself to another party, as is the case in Job 17:3. Important for our purposes is that the majority of occurrences of 𐤀𐤃𐤁 denotes the sound of a trumpet. Such a sound could be made in a cultic context to signal the people of Israel to assemble. The sounding of a trumpet was also a war signal, such as the case in Joshua 6 during the battle of Jericho. Klingbeil (1997:330) writes of this specific example that "Here the blowing of the trumpets in combination with the shouting of the people serves as a weapon in the surprise attack

¹⁸² See Ballard (1999:35-37, 38-40) and Klingbeil (1999:28-37) for their discussion of other terms which are used in the Psalter to refer to God as Divine Warrior, but do not occur in Psalm 47.

on the seventh day, and is linked directly to the falling down of the city's walls (6:20).” In Judges 7:18-22 the trumpets are used to create panic among enemies. The blowing of the trumpets transforms Gideon's battle against the Midianites into a war of God. In eschatological literature, the blowing of the trumpet is used to herald the Day of the Lord (Joel 2:1, Zechariah 9:14). Interesting is the use of Qumran of 𐤇𐤍𐤏 to refer to the cultic blowing of the 𐤇𐤍𐤏𐤃 (4QCat 1:13) and Herodotus' use of the G equivalent of 𐤇𐤍𐤏 to describe the clanging sound of a metal shield during warfare (Klingbeil 1997:329-330).

The basic meaning of the root 𐤇𐤍𐤏 is “shout” but the term can also refer to the loud sound of a signal, either of a trumpet or a human voice. A variety of reasons or circumstances could lead people to shout, but above all shouting was characteristic of rejoicing¹⁸³ or a war cry. The shout can be accompanied by the blowing of a 𐤇𐤍𐤏𐤃 (Ringgren 2004:412). A war cry is raised at the moment of attack or during a battle.¹⁸⁴ It is not clear whether 𐤇𐤍𐤏 and 𐤇𐤍𐤏𐤃 means simply “noise of battle” in general or whether it refers more specifically to a call to arms accompanied by the sound of the horn or trumpet¹⁸⁵ (Ringgren 2004:413). There are even cases that describe the double use of 𐤇𐤍𐤏𐤃 .¹⁸⁶ They are examples of where a military signal is used in a cultic context (Ringgren 2004:413, 414). There are also instances where a trumpet blast is used in a purely cultic context.¹⁸⁷ 𐤇𐤍𐤏𐤃 is also used to hail a king.¹⁸⁸ Cultic shouts of rejoicing often occurred in contexts where Yahweh's kingship was acclaimed. Ringgren (2004:413, 414) even gives Psalm 47 as an example of such an instance, where the shout of joy is accompanied by the clapping of hands and that God has “gone up” with 𐤇𐤍𐤏𐤃 and the sound of a trumpet. This signal is also connected with a battle or warfare and the verb is often used in narratives of battles. Often it was the priests who gave such a signal to initiate the battle.¹⁸⁹ It can also indicate a response to victory or defeat.¹⁹⁰ Rarely this verb is used to indicate a mournful or alarmed sound. When used as a

¹⁸³ In Isaiah 44:23 the heavens, the depths and the mountains are exhorted to sing and shout when Yahweh delivers his people. In Zephaniah 3:14 Zion-Jerusalem is to sing, shout and rejoice when Yahweh takes away the judgement against her. In verse 15 Yahweh is called the king of Israel and it is possible that a royal acclamation is to be implied. When the ark was rescued from the Philistines, in 1 Samuel 4:5-6, and returned to the Israelite camp, they gave a mighty shout of joy. When David brought the ark to Jerusalem, this was done with shouting and the sound of the trumpet (2 Samuel 6:15, 1 Chronicles 15:28). After the return from Babylon, the rebuilding of the temple was begun with a great shout of joy (Ezra 3:11, 13). In Job 8:21 “laughter” parallels “shouting”. In Job 38:7 it is written that God was hailed with shouts of joy by the morning stars and the “sons of God” when the foundations of the world were laid (Ringgren 2004:414).

¹⁸⁴ Examples are at the fall of Jericho in Joshua 6:5, 10, 16 and 20 (verses 5 and 20 state that the shout was accompanied by a trumpet blast), when the army goes out to attack the Philistines in 1 Samuel 17:20, and Abijah's war against Jeroboam in 2 Chronicles 13:15. In Amos 2:2 the destruction of Moab is associated with 𐤇𐤍𐤏𐤃 and 𐤇𐤍𐤏𐤃 . According to Zephaniah 1:16 the day of Yahweh is “a day of the 𐤇𐤍𐤏𐤃 and 𐤇𐤍𐤏𐤃 ” (as is also the case in Joel 2:1). Jeremiah 4:19 also associates 𐤇𐤍𐤏𐤃 with “the alarm of war”. In Job 39:25 the warhorse smells the battle and hears the sound of the trumpet and shouts of battle from afar (Ringgren 2004:413).

¹⁸⁵ The Babylonian king raises his voice (𐤇𐤍𐤏) as the 𐤇𐤍𐤏𐤃 in Ezekiel 21:27 (Ringgren 2004:413).

¹⁸⁶ In Numbers 10:1-10 the two silver trumpets are depicted as being blown to summon the congregation to assemble at the tent of meeting and also serves as an alarm to signal for the departure during the wilderness period. Later again they function to summon the people for defence against attacking enemies. Alarm trumpets are also mentioned again in Numbers 31:6 in the context of a battle with the Midianites and in 2 Chronicles 13:12 where the priests use trumpets to summon the Israelites to battle (Ringgren 2004:413-414).

¹⁸⁷ In Leviticus 25:9 the sabbatical year is proclaimed by the sounding of the trumpet (𐤇𐤍𐤏𐤃 𐤇𐤍𐤏𐤃) on the tenth day of the seventh month. Leviticus 23:24 calls the first day of the seventh month a “sabbath observance, a commemoration with trumpet blasts” and a “holy convocation” (Ringgren 2004:414).

¹⁸⁸ A king is greeted with a royal acclamation, such as “Long live the king!”, as was the case in 1 Samuel 10:24 where Saul was chosen as king and greeted likewise by his people. According to Zechariah 9:9 the king of the age of salvation will also be acclaimed by shouts of joy. When Yahweh's kingship is described, the second Balaam oracle describes Israel as shouting a royal acclamation in Numbers 23:21 (Ringgren 2004:414).

¹⁸⁹ 2 Chronicles 13:12, 15. In Num 10:9 we read that Aaron and his sons are charged with the responsibility to sound the trumpet to signal the beginning of war.

¹⁹⁰ “The prophets pick up language of warfare in their description of God, who fights on behalf of his people when they are obedient to him, but who fights against them when they reject him as their God. Isaiah (42:13) pictures God marching out “like a warrior” against his enemies. As he goes out, he gives a “shout” that signals the beginning of battle.” (Longman 1997b:1082). Ringgren (2004:413) writes that Isaiah 42:13 depicts Yahweh as a warrior who raises

joyful exclamation in response to God it is often used as a call to worship at the beginning of hymns¹⁹¹ (Longman 1997b:1082-1083; Ringgren 2004:413-414).¹⁹² Thunder is also considered as Yahweh's 𐤒𐤍 ("shout") (Ringgren 2004:413).

It is interesting that the verb 𐤒𐤍 and the noun 𐤒𐤍𐤏 occur exclusively in the War Scroll of the Dead Sea Scrolls, in the context of battle, where the scroll refers to the shouts of the gods and humans (1QM 1:11). The priests are depicted as sounding the war alarm on trumpets and the Levites on horns. There is even mention made of a signal for the duration of the battle. At the end of the battle the war alarm dies away and the priests sound the "trumpets of the slain" (Ringgren 2004:415).

Figure 3: Stele depicting Baal in the smiting storm god pose,
(Keel 1997:213).

Note that on this stele Baal stands (where El is usually depicted as seated, see Figure 2) and instead of the long garment of rank he wears the short work apron. When striking his club (or smiting the enemy with it) Baal makes the heavens rumble, which is a typical storm god attribute. In the context of understanding Yahweh as a divine warrior, thunder could have served as his battle cry or warning signal of his presence as was the case with Baal in the Canaanite religion. Here we have an example of a smiting or menacing god (Cornelius 1994:255-264; Klingbeil 1999:168-196).

(b) *The meaning of 𐤒𐤍𐤏 ("to rule, to be king"), verses 3, 7 and 9*

Melek refers to all kinds of monarchical rulers, of city-states, lands, territories and tribes. The metaphoric epithet "king" is also used in connection with the God of Israel (Nel 1997:956). According to Nel (1997:958) *melek*-rulership in Israel had its roots in the political system of the Canaanite cities of the Middle and Late Bronze age and one may assume that it developed from a charismatic type of militaristic leadership to a dynastic kingship with a central administration. Nel (1997:962) emphasised that "The conception of Yahweh as King in the Yahweh-King-Psalms has a typical Israelite content and does not merely mean that Baal of the Canaanite cult is replaced by the name Yahweh. In critical opposition to Canaanite myth, Yahweh became king of the world and the gods. He triumphed over the powers of chaos." The Deuteronomistic and Chronistic traditions

a battle cry and shouts aloud, whilst challenging his enemies to battle. In Psalm 108:9-10 Yahweh shouts a war cry (𐤒𐤍𐤏) against the Philistines. The context in Psalm 108:9-10 has to do with a show of power and it could be possible that this is a shout of triumph. Jeremiah 50:15 is also suggestive of a shout of triumph, for Babylon has fallen. The shouts of the Philistines in Judges 15:14 should in turn be viewed as a signal of attack, for they rush Samson whilst shouting.

¹⁹¹ Psalms 47:1[2]; 95:1, 2; 100:1.

¹⁹² Also note that the Day of the Lord is a day of battle that is depicted where an alarm or "battle cry" is associated with this event. See Joel 2:1 and Zephaniah 1:16 (Longman 1997b:1082).

depict the establishment of the kingship in Israel as a sacrificial occasion,¹⁹³ for example Yahweh elected David and established a covenant with him (Nel 1997:959). What makes Israel's perception of their king unique in comparison to that of their neighbours is that the king of Israel was not deified.¹⁹⁴ The reference to the king as "son" of God is often attributed to the legal adoption of the regent as a son by God (Nel 1997:960). He has his place at the right hand of God where "he proclaims and executes God's sovereignty, and he mediates God's salvation to the world ..." (Nel 1997:960). Nel (1997:961) wrote that "the conception of Yahweh's kingship is more prominent in the cultic lyrics and is closely related to the theology of Zion." This accounts for its dominant occurrence in the Psalms.¹⁹⁵

Ezekiel emphasised the divine leadership of God and reinforced the theocratic ideal during the time of the exile. During the postexilic period the expectation of the reinstatement of the Davidic dynasty declined (Nel 1997:959). The conception of Yahweh as king does not only occur in premonarchical texts in the Old Testament, but that similar attributions to the gods of Canaan, lead one to believe that the concept of Yahweh as king is older than the monarchy (Nel 1997:961). The conception of Yahweh as king is not a replacement of the Canaanite name Baal for Yahweh, but it has typical Israelite content – he became king of the world and the gods. "The "kingship of God" thus originated from the conception of the foundation of God's throne in primordial time (eternity) and consequently was linked to the presence of his throne on Zion in the temple. The temple was the symbolic space of the presence of Yahweh's kingship. ... The cultic presence of Yahweh as King in the temple of Zion explains the prominence of its conception in the cultic texts of the OT, in particular the so-called Enthronement Psalms. ... The kingship of Yahweh does not only include Israel, but Yahweh is King over the entire world (Ps 47:8) and over all nations (Ps 47:9; Jer 10:7; Zech 14:13-17). The universalistic conception has developed in Israel's later history into a messianic hope and promise (Isa 43:14-19; 52:7-9)" (Nel 1997:963).

It is important to remember that the Temple in Jerusalem functions as the earthly counterpart of God's heavenly abode or dwelling. Verse 6 of Psalm 47 could also indicate the going up to his earthly sanctuary. In the temple heaven and earth come together as one (Anderson 1972:363; Kraus 1966:351). Therefore, we would have to consider that the procession to Zion is at the same time an ascent to the heights of heaven."¹⁹⁶ On psalms containing the Divine Warrior theme, Ballard (1999:88) wrote that the tradition-history probably arose from the concept of the inviolability of Zion.

¹⁹³ "Samuel anointed Saul and David and thus emphasized the choice of Yahweh (cf. 1 Sam 9 and 16). It was Yahweh who established the kingdom of Israel, as he made Saul, David, and Solomon king At the time of the exile, Ezekiel laid emphasis on the divine leadership of God and reinforced the theocratic ideal." (Nel 1997:958-959).

¹⁹⁴ "The attribution of the king as "son" is often explained as covenantal terminology or a reference to the legal adoption of the regent as a son of God ..." (Nel 1997:960).

¹⁹⁵ "S. Mowinckel ... and his followers explained the predication of Yahweh as *melek* as an expression of cult and myth. The Yahweh *mālak* formula is seen as a call of enthronement during the enthronement ritual as part of the New Year festival ... The original Sitz im Leben of the formula was held to be a New Year festival, in which the dying and triumphant reinstating (enthronement) of the God-King is celebrated. The triumph of the ruling god over the powers of chaos was a central notion in this cult ceremony. Although no direct Israelite evidence gives proof of such a festival, the analogies with the Babylonian New Year festival (Akitu festival) seems, according to this school, to be proof enough." (Nel 1997:961).

¹⁹⁶ On ☁●☉ as "to ascend (to heaven)" see Genesis 17:22, 35:13 and Judges 13:20 (Kraus 1988:468).

Figure 4: Votive tablet depicting two instances of libation to the moon god Nanna of Ur,
(Keel 1997:179).

The temple was a place where Israel could experience the presence of God. The temple also physically represented the deity. In Figure 4 we find two instances of libation to the moon god Nanna of Ur. In the first roster a drink offering is poured into what appears to be a vase-altar set in front of the deity and in the second roster the same type of offering is depicted in front of the temple (Keel 1997:179).

Keel (1997:179-180) writes that temples were constructed in such a manner that in times of need they could serve as places of refuge. “When the suppliant of Ps 32:2 prays to Yahweh to be for him an unassailable fortress ..., his conception may have been inspired by the huge temple structure on Zion. The description of Yahweh as “a strong tower against the enemy” (Ps 61:3b) may be similarly understood. The tower may suggest a part of the acropolis (Ps 48:13; cf. Judg 9:51; 2 Chr 14:6) or some isolated tower in open country.”

Figure 5: Egyptian relief depicting the gates to heaven,
(Keel 1997:173).

Figure 5 is a line drawing of an Egyptian relief that depicts the gates to the heavens as symbolised by the temple. “The temple, as the locus of God, is identical to heaven” (Keel 1997:172). When we speak of the kingship of Yahweh, he is, therefore, to be understood as ruling from his position in heaven, but which is also the same place where the divine and human spheres meet in the temple.

(c) *The meaning of $\square\delta\Omega$ (“to subjugate”), verse 4*

The use of $\square\delta\Omega$ (“to subjugate”) in Psalm 47 verse 4 implies that Yahweh conquers or subdues other gods or nations on behalf of Israel. $\square\delta\Omega$ can be translated “to turn/drive away, persecute” in the Pi’el, “to be persecuted” in the Pu’al and “to subjugate” in the Hiph’il (Howard 1997:912). To physically trample on an enemy’s neck was an Ancient Near Eastern mode of treating captured kings and is a symbolic representation of complete subjugation (Freeman 1996:119).

Figure 6: Depiction of subdued enemies being trampled on,
(Freeman 1996:459)

Freeman (1996:459) writes that a number of Egyptian, Assyrian and Persian monuments contain illustrations of the custom of conquerors treading on the vanquished. Figure 6 is a hieroglyphic inscription of Rameses II, found in the cave at Beit el Walley in Nubia. It was painted on the foot of a mummy case that today stands in the British Museum. It contains two soles of two shoes on which is depicted a man with his arms tied behind his back and his feet are also tied at the ankles. He is helpless and supposedly trampled on by the wearer of the shoes (Freeman 1996:459). This illustrates the physical act that would indicate one’s power over a subdued person or group of peoples.

Figure 7: Stele depicting the battling storm god,
(Keel 1997:216)

Figure 7 shows the battling storm-god standing aggressively on the back and head of a bull, flinging his lightning bolts as weapons. On his shoulder the tip of a bow is visible as well as another weapon along his side (Keel 1997:215). The image of the storm-god in a battling pose is similar to the divine warrior motif in that they both appear to attempt to conquer an enemy – either the enemies or neighbours of Israel, infertility or chaos. According to the classifications of Cornelius (1994:255-264) and Klingbeil (1999:168-196) the depiction above is an example of the smiting or menacing god and can even be classified as a riding or driving god. This symbolises not only the ability of the god to subdue his foes and the means or weapons with which he does this, but also his control over nature as being subject to him.

Figure 8: Depiction of a fettered Elamite prince about to be smitten by Assyrian soldiers,
(Keel 1997:103).

The leaders of a nation's enemies were captured and executed to cause complete chaos and destruction of a country's administrative system. In the above depiction an Elamite prince, fettered at his hands, feet and neck, is smitten by Assyrian soldiers. The bodies of the slaughtered would then be left to lie as food for scavengers (Keel 1997:103). This could not have been considered an honourable death and is the worst case scenario if a vassal could not persuade his patron to another course of action by offering him a large tribute. Figure 8 can also be classified as a smiting or menacing depiction (Cornelius 1994:255-264; Klingbeil 1999:168-196).

(d) *The meaning of*  (*“ram's horn”*), *verse 6*

The term $\square\square\blacklozenge$ probably refers to a horn instrument. According to O’Connell (1997b:68) it was used to sound the alarm at an enemy’s approach during war, to summon the armies of Israel to take up arms, to signal an attack or to call one off. “For cultic events, the *šôpār* was used for heralding the Jubilee year (Lev 25:9) and new moons (Ps 81:3[4]), for proclaiming fasts and assemblies (Joel 2:15) or solemn oaths (2 Chron 15:14), and for heralding the movements of Yahweh or the ark (2 Sam 6:15 = 1 Chron 15:28; Ps 47:5[6]; 98:6). Such cultic uses may relate to the religious significance of the *šôpār* as an awe-inducing instrument whose sound is said to have accompanied the theophany of Yahweh at Sinai (Exod 19:16, 19; 20:18) and whose blasts were prophesied to herald great events of the Day of Yahweh (Joel 2:1; Zeph 1:16; cf. Isa 27:13; Zech 9:14)” (O’Connell 1997b:68).

Figure 9: Relief depicting musicians striking up their instruments,
(Keel 1997:341).

Psalm 47 verse 6 consists of two parallel parts dealing with the manner in which God “goes up” or “ascends,” namely with shouting and with the blowing of a ram’s horn. Note that to clap hands (verse 2) indicates joy, even at the downfall of an enemy. It can even be denotative of the sound of blowing a trumpet (Klingbeil 1997:329-330).

(e) *The meaning of $\blacklozenge\textcircled{L}\square$ $\textcircled{L}\&$ (“holy throne”), verse 9*

A popular view is that from “the time of Moses the ark seems to have been regarded as the throne of Yahweh . . . an *empty* throne upon which Yahweh was invisibly present” (Anderson 1972:365). However, it is unclear whether this notion originates from the Mosaic period. Note that Yahweh sits enthroned on the cherubim in Psalm 99:1.¹⁹⁷ It is likely that his throne was initially associated with these figures and later on with the ark. In Jeremiah 3:16 we read that Yahweh’s throne is Jerusalem, while other writers of the Old Testament view it as being in the heavens (cf. 1 Kings 22:19; 2 Chronicles 18:18; Psalm 103:19; Isaiah 66:1) (Anderson 1972:365). It is highly unlikely that Psalm 47:9 refers to Jerusalem as his throne, but it should not be discredited as a possibility (Anderson 1972:365; Briggs & Briggs 1969:399; Ridderbos 1958:57-58).

Figure 10: King Nabuapaliddin of Babylon enters the sun temple of Sippar,
(Keel 1997:174)

¹⁹⁷ Cf. Psalms 11:4; 93:2, 4; 97:2 and 103:19 (Van Uchelen 1977:52).

Figure 10 is another example of a depiction identifying the temple with the heavens. The emblem of the sun god appears on a table in front of where the sun god himself is seated. He sits underneath a baldachin made up of a serpent and a pillar in the shape of a palm tree. The wavy line at the bottom of the depiction is the heavenly waters, above which the scene takes place. Keel (1997:174) remarks that “It is out of place to inquire whether the scene is set in the temple or in heaven.” The Israelites believed that no created thing is inherently holy, but receives that quality through some sort of relation to Yahweh. The temple in itself is not holy, but because Yahweh dwells there or has established it, it becomes holy (Keel 1997:174). Therefore, when we read in Psalm 47 verse 10 that “God has sat on his holy throne,” we can surmise that he rules from his temple or heaven.

(f) *The meaning of 𐤀𐤏𐤍𐤏𐤍 𐤀𐤏𐤍𐤏𐤍 (“the nobles of the nations”), verse 10*

The word 𐤀𐤏𐤍𐤏𐤍 “noble” (which can also be translated as noble man, willing man; willing and generous, according to Carpenter & Grisanti 1997:31) occurs six times in the Psalter¹⁹⁸ and only one of these occurrences appears in a Korahite psalm.¹⁹⁹ Note that the verb 𐤀𐤏𐤍𐤏𐤍 can be translated as to incite, offer freely, give freewill offering, to make willing, to move to do something (in Qal form) or to offer of one’s own accord, freely (in Hitpael form). Loosely described, the basic meaning of the root 𐤀𐤏𐤍𐤏𐤍 is “prove oneself freely willing.”²⁰⁰ This corresponds to the North Arabic verb *naduba* which means “be willing, noble, generous” (Conrad 1998:220). The noun 𐤀𐤏𐤍𐤏𐤍 can be taken to describe the act of voluntary contribution for cultic purposes in a small number of texts²⁰¹ but in all other cases it refers to a social category, namely the noble, that usually denotes a leader(s) among the people; they occupy the highest human position in tribe and state.

¹⁹⁸ Psalms 47:10; 83:12; 107:40; 113:8; 118:9; and 146:3.

¹⁹⁹ Psalm 47:10.

²⁰⁰ It is a word that primarily refers to the cultic realm, and in the majority of occurrences mean “freewill offering”, which is “the offerings of private individuals outside the regular sacrificial system.” Such offerings could be made at any time, but the preferred time for making such offerings was during the major festivals, when freewill offerings were proclaimed in public and were considered to be “good works”. They were primarily voluntary offerings. Their main purpose was to express thanksgiving to Yahweh, especially for demonstrations of favour and to acknowledge Yahweh as helper and deliverer. It could also refer to a freewill contribution, which is distinguished from a freewill offering in that its primary emphasis is not its voluntary nature, but its generosity, abundance and opulence. Another possible meaning of 𐤀𐤏𐤍𐤏𐤍 is that it refers to free decision or choice of a particular action. Whatever choice is made, it directly or indirectly involves a decision in favour of Yahweh, who initiated the actions and in whose name they are carried out. Another meaning is that it refers to free divine favour. Usually Yahweh appears as the subject of 𐤀𐤏𐤍𐤏𐤍 in phrase names. These names are given to children at birth as the parent’s attestation of Yahweh’s generosity. In essence, the child is a free gift from Yahweh. This is evidence of Yahweh’s favour of the family by presenting them this free gift of a child (Conrad 1998:221-223).

²⁰¹ Examples are Exodus 35:5, 22 for materials for the furnishing of the tabernacle, 2 Chronicles 29:31 for offerings and Psalm 51:12, 14 for a constant ready devotion to Yahweh. In 1 Chronicles 28:21b the text refers to those who volunteer their craftsmanship for the construction of the temple (Conrad 1998:224).

They enjoy special respect on the grounds of their wealth and wide influence, as well as their leadership. Wisdom literature depicts the noble as someone who is set apart from others due to his blameless conduct by being righteous, innocent and acting with wisdom. Conrad writes of the דָּבָר that he “embodies the wisdom idea of the righteous sage and represents human perfection” (Conrad 1998:224-225). It describes the noble man that not only counsels generous or noble things, but also possesses magnanimity of character or a generosity of spirit. It describes a generous, willing and noble heart that was possessed by those who gave freely to the temple or tabernacle.²⁰² Thus, a willing spirit is open to God (Carpenter & Grisanti 1997:31). In all its occurrences, except Numbers 21:18, דָּבָר refers to a member of the upper class in a socially stratified society, such as developed during the course of the monarchy in Israel. Their social and economic superiority made acts of generosity possible and only reinforced a particular ideal of nobility (Conrad 1998:226). Unfortunately, the depiction of the aristocrat in the Hebrew Bible does not always correspond to this ideal. An example is the book of Job that clearly expresses this contrast (Conrad 1998:225). The nobility can be depicted as opposed by God, such as in Job 12:21 (Carpenter & Grisanti 1997:31-32). Still, nobles are only human and, therefore, do not deserve full confidence. Concerning the nobles of the nations, Conrad (1998:225) writes that they are also subject to Yahweh’s sovereignty, as can be clearly seen in Psalm 47:10 and that they will be destroyed if they are among Israel’s enemies, as in Psalm 83:12. Interesting is that the Dead Sea Scrolls (1QSb 3:27, 4 QM (4Q491)) depict the nobles as representatives of foreign nations who are made subject to or excluded from God’s salvation (see also the quotation of Psalm 107:40 and Job 12:21 in 1Q25 1:7) (Conrad 1998:226). Conrad (1998:224) writes on $\text{מַלְכֵי הָאָרְצוֹת}$ that it probably refers to kings of the nations, as מְלָכִים appears as a parallel term to דָּבָר in Job 34:18, Proverbs 8:15, and 25:6.

Figure 11: Relief depicting an Assyrian king deposing of the hostile king Teumman,
(Keel 1997:268).

As agent of the Assyrian king, a general presents the nephew of the deposed Teumman for homage by the Elamite nobles. This homage is a pledge of loyalty to the Great King for appointing the new king. Fear for a deity can be expressed by submission to the king he appointed. The homage of “the nobles of the nations” before the Judaic king on Zion would be a tribute to Yahweh (Keel 1997:268). It is ironic that in Psalm 47 verse 10 the nobles or “honourable ones” of the nations are gathered together to praise God, i.e. to proclaim his world-wide honour (Botha 1998:24).

(g) *The meaning of $\text{מַלְכֵי הָאָרְצוֹת}$ (“the shields of the earth”), verse 10*

²⁰² According to Carpenter & Grisanti (1997:31) “The freewill offering was a major part of Israel’s sacrificial system (Lev 7:16). At Israel’s festive meals (Deut 16:10) freewill offerings ... were presented. They are among the offerings of well-being ... that Ezekiel envisioned as continuing in the new temple (Ezek 46:12). Vows that were made freely had to be carried out; they could not be rescinded (Lev 22:23). Freewill offerings could be given for no other reason than an expression of love for Yahweh, or they could be given to express thanks for deliverance (Ps 54:6[8]). The offering could be presented only at those sacred sites that Yahweh chose for his offerings (Deut 12:6-7).”

Longman (1997a:844) writes that apart from the literal meaning of the word for “shield,” the word 𐎗𐎎𐎏 is also used metaphorically in the Bible to refer to God’s protective power. He also states that this metaphoric use of “shield” must also be understood in connection to theological motifs of holy war and that of a divine warrior. He points out that in a few cases a human king is called a shield to his people and uses Psalm 47:10 as an example.

Figure 12: Relief depicting an Assyrian general being protected by two shield-bearers,
(Keel 1997:222).

Note the use of a large shield by one of the shield-bearers to protect the Assyrian general in figure 11. The purpose of the large shield was to protect the whole body. While men are fighting, they would have special shield-bearers holding the shield, with the bottom resting on the ground to offer protection for the battling warriors (Freeman 1996:135-136). Keel (1997:222) and Longman (1997a:845) point out that in Psalm 35:2 a supplicant asks of Yahweh to be his shield-bearer, and even though this is a subordinate position, it shows something of the intimacy and trust the supplicant experiences with Yahweh.²⁰³ This image is probably based on a confidence motif which originally pertained to the king – it was an honour to be the king’s shield, which again reflects loyalty. In Psalm 47 it appears as if the imagery is turned on its head. Yahweh is honourable, that is why the leaders of the nations would wish to “protect” him – it is the only manner in which they can regain a measure of honour after suffering a humiliating defeat at the God of Israel’s hands. It is important to note that the “nobles of the nations” are parallel to the “shields of the earth” in verse 10 indicating that this is the same group that God rules over, together with Israel. The blessing of Abraham, as promised in Genesis 12:3 by God, finds its fulfilment in that the whole world stands before God as Abraham’s descendants (Anderson 1972:365; Delitzsch 1893:100; Weiser 1962:378). Here we clearly read of divine salvation and the *Heilsgeschichte*.²⁰⁴ Therefore, 𐎗𐎎𐎏 probably refers to the kings, princes or rulers of the nations (Conrad 1998:224).

4.5 Summary

In this chapter an extratextual analysis was conducted of Psalm 47 to identify and explain terminology referring to patronage and war terminology. Psalm 47 has thus been investigated in terms of socio-scientific criticism’s findings regarding Ancient Near Eastern patronage and patron-client/vassal relationships and divine warrior imagery. The psalm has also been “illustrated” by making use of Ancient Near Eastern art and iconography.

²⁰³ “To summon Yahweh as shield-bearer presupposes that intimacy which permits one to ask a friend to perform a lowly service without offending him. The frequent predication of Yahweh as the supplicant’s shield bears testimony to a strong relationship of trust...” (Keel 1997:222).

²⁰⁴ Weiser (1962:378) notes that the prophets’ prophecies of salvation (Isaiah 49:14; 56:6; 60:3; Zechariah 8:22) are surpassed as the nations become “the people of the God of Abraham”.

One can conclude that the author of Psalm 47 made use of imagery that was familiar to him from the Syro-Palestinian context. The semantic domains of patronage and war in Psalm 47 clearly indicate that we are dealing with war terminology where Yahweh is depicted as warrior, or at least as a conqueror who acts on the behalf of Israel. The iconographical representations served as amplification to the semantic evidence that this Psalm contains imagery of patronage and war. Some of the war terminology was determined to be just as applicable to a cultic setting for Psalm 47. It is also clear from the above that metaphors of Yahweh or God in the Psalter, and no doubt in the rest of the Old Testament as well, tend to overlap and it is not always possible to determine to what extent which different metaphors are employed in one passage.

The most important conclusions of this chapter are that a universalistic perspective developed somewhere during or after the Babylonian exile which caused the Israelites or Hebrews to have greater tolerance for cultural diversity. Perhaps Israel was not so estranged and separated from her neighbours as was traditionally believed, but had a much closer relationship which took on the form of patronage between them. Because of this patron-client relationship between Israel and the nations, the nations also became the clients of God who can be considered to be the universal patron to all the nations.

CHAPTER 5: SUMMARY AND CONCLUSION

5.1 Introduction

This chapter functions as a brief summary of the insights that have been gained in the previous three chapters of this study. It will be followed by a short conclusion on the theme that was undertaken to be studied here.

5.2 Summary

In chapter 2 an intratextual analysis of Psalm 47 was conducted. The purpose of this chapter was to study the interrelatedness of all the textual features on the literary level. Other important aspects which received attention were the authorship and *Sitz im Leben* of the Psalm, other interpretational problems of the Psalm, and the proposal of a structure that could meet with relative consensus.

It is clear from the intratextual analysis of Psalm 47 that it is part of the first Korahite collection (Psalms 42-49), as well as the so-called Elohistic Psalter (Psalms 42-83). Psalm 47 has been demarcated as an independent pericope on the grounds of formal and content criteria.

No major textual emendations for the poem have been proposed, apart from reading verse 10 as “with the nation of the God of Abraham.” It is accepted that   (“with”) was accidentally omitted from the text due to haplography. The omission of   (*im*) drastically influences the meaning of the text, whether the nobles of the nations are to be considered part of the people of the God of Abraham or not. For the purpose of this study this explanation was considered to be correct and the variant reading on verse 10 is preferred

After conducting a complete morphological analysis and tabulating the most important elements, it has become clear that there are three explicit groups mentioned in Psalm 47, namely the nations, who are exhorted to praise God, God who is described as praiseworthy and reasons given why, and the descendants of Jacob and Abraham, namely Israel, who exhort the nations to praise God. It is

the interplay in these three's relationships with each other that Psalm 47 is also concerned. Typical of a hymn the poem contains an abundant number of imperative verbs that indicate commands or exhortations by Israel, to the nations, to praise God.

A syntactical analysis has helped the interpreter to identify various imperative forms used in the psalm, predominantly by Israel as exhortations to the nations to praise God. This is also typical of a hymn of praise.

Psalm 47 also forms two parallel parts with the same themes that repeat themselves. A summary of the poetic techniques that are employed in Psalm 47 on the levels of sounds, patterns and semantics has also indicated the coherent structure of the poem, especially through the use of rhyme, parallelism, chiasm, repetition, ring composition/inclusio, symploke and enjambment. Clearly this type of structure is meant to amplify the message of the psalm, namely that the nations should extol the God of Israel's glory and why. The poetic techniques which were identified in the psalm also support this structural division. This parallel structure also aids the interpreter in understanding the text socio-historically.

Various interpretational problems, such as Psalm 47's *Gattung*, *Sitz im Leben* and date have also been addressed. Psalm 47 has been interpreted either historically, eschatologically or messianically or cultically. It is also considered to be one of the so-called *Yahweh malak* psalms and contains elements of the enthronement motif, the creation motif, the divine warrior motif and the historical motif. No consensus has yet been reached on the *Sitz im Leben* of Psalm 47 although various possibilities have been discussed. Even though the traditional perception is that Psalm 47 is an Enthronement Psalm, the contents of the poem give no clear indication of its *Sitz im Leben*. This is an aspect that remains to be solved in future research. What can be said without hesitation is that all the hymns and prayers collected in the Psalter were those that the Second Temple choristers had adopted for their ceremonies.

There are two main periods to which this psalm can be dated, namely the pre-exilic and post-exilic periods. In this study an exilic or post-exilic dating is preferred due to the universal nature of the psalm most likely influenced by Second Isaiah. Abraham as a religious figure also takes on the characteristics of a prophet-like figure in post-exilic times. The tradition of Jacob being the work of the exile is also a strong motivating factor for this dating.

In chapter 3 Psalm 47 has been interpreted from an intertextual perspective. The term "intertextual" indicates the relationship between various texts of the same corpus or canon. It paid attention to similarities with other texts in the immediate and more remote context of the psalm. An intertextual analysis was conducted between Psalm 47 and Psalms 46 and 48, and a brief overview of intertextual relations between Psalm 47 and the rest of the Korahite Psalms were given. Here the study linked up with a recent trend in Psalms research, namely to concentrate less upon individual poems and their so-called *Sitz im Leben* and more upon the composition and redaction of the Psalter as a book especially by focussing on concatenation of a psalm and the psalms which follows on it and precedes it. Attention has also been given to a spatial reading of these texts to understand how they fit into the Ancient Near Eastern spatial orientation.

Psalms 46-48 form a trilogy as they share the same themes and use the same kind of language, namely that God is the great king. Movement between the particularistic Zion- and the universalistic motifs also takes place in these psalms and historical insecurity seems to replace cosmic instability in Israel's vision of reality. The city is the mythico-geographical creative centre or navel of the universe: here is the vertical point of contact where God overcomes the chaotic deep. Horizontally, this is the point where the nations of the earth are overcome and peace is established to "the end of the earth" (Psalm 46:10). The theme in Psalm 47 shifts from God coming

from heaven to deliver his people to returning to his throne. Yahweh has made a place for his people amongst the nations and the nations are included as his people (Psalm 47:5, 10). There is clearly movement from being constricted by enemies to living in the presence of Yahweh – safety is to be found in his presence and is the reason why he is called a refuge and strength (Psalm 46:2) and why Zion is so beautiful and a stronghold (Psalm 46, Psalm 48). Even though the place from where and to where Yahweh ascends is unclear from Psalm 47's content, we can deduce from the prominent references to the city of God, his holy mountain, and the temple in Psalms 46 and 48 that Yahweh ascends from or in his temple to heaven – both of these places can be considered interchangeable as the temple, mountain and city were the physical locality where heaven and earth met and God was physically considered to be present on earth.

The spatial analysis of Psalms 46-48 in this chapter has enlightened their meaning, especially Psalm 47, which is difficult to understand and categorize. The implied lived space of the narrator (perhaps even author) of the psalm is that it is one of (political and cultural?) instability and that it reflects a universal theology which could have developed during exilic or post-exilic times under the influence of Second Isaiah. Jerusalem, Zion, the holy mountain and the temple is here lived space (the *space of representation*), produced by social relations that produce ideologies and thought about the temple as Thirdspace (*Live realities as practiced*). Here the confrontation between various social groups, namely Israel and the nations, reflect the spatial ideology of Israelite society. Boundaries that were clearly not meant to be crossed are crossed.

It became clear in chapter 3 that Psalm 47 has stylistic, structural and thematic relations with Psalms 46 and 48 and the rest of the Korahite collection. An area of research that still deserves more attention is the manner in which Psalm 47 relates to other “Songs of Zion” as a cursory discussion in this chapter has indicated the possibility of Psalm 47 sharing similarities with this group as well.

In chapter 4 an extratextual analysis was conducted of Psalm 47 to identify and explain terminology referring to patronage and war. Psalm 47 has thus been investigated in terms of socio-scientific criticism's findings regarding Ancient Near Eastern patronage and patron-client/vassal relationships and divine warrior imagery. The psalm has also been “illustrated” by making use of Ancient Near Eastern art and iconography.

One can conclude that the author of Psalm 47 made use of imagery that was familiar to him from the Syro-Palestinian context. The semantic domains of patronage and war in Psalm 47 clearly indicate that we are dealing with war terminology where Yahweh is depicted as warrior, or at least as a conqueror who acts on the behalf of Israel. The iconographical representations served as amplification to the semantic evidence that this Psalm contains imagery of patronage and war. Some of the war terminology was determined to be just as applicable to a cultic setting for Psalm 47. It is also clear from the above that metaphors of Yahweh or God in the Psalter, and no doubt in the rest of the Old Testament as well, tend to overlap and it is not always possible to determine to what extent which different metaphors are employed in one passage.

The most important conclusions of this chapter are that a universalistic perspective developed somewhere during or after the Babylonian exile which caused the Israelites or Hebrews to have greater tolerance for cultural diversity. Perhaps Israel was not so estranged and separated from her neighbours as was traditionally believed, but had a much closer relationship which took on the form of patronage between them. Because of this patron-client relationship between Israel and the nations, the nations also became the clients of God who can be considered to be the universal patron to all the nations.

5.3 Conclusion

In chapter 1 the hypothesis of this study was set out as follows: “If Psalm 47 is analysed intra-, inter and extratextually, we will be able to gain greater insight into the cultural and historical context in which it has originated, the cultic use of the Psalm in later periods, as well as its general meaning.”

In light of all of the preceding it is clear that Psalm 47 has indeed been analysed inter-, intra- and extratextually and that it has helped the interpreter to gain greater insight into the cultural and historical context in which it originated, its cultic use in later periods and its general meaning. The various analyses in Chapters 2 to 4 have led to a greater understanding of the contents and complexities of Psalm 47.

Universalism is clearly a prominent theme in Psalm 47. The nations are exhorted by Israel to praise God for the mighty deeds that he has done for his people. The content of Psalm 47 indicates that the nations become part of the nation of the God of Abraham and that the shields of the earth (princes or kings of the nations) belong to God (verse 10). The reference to Abraham recalls the covenant instituted by God and his promise to Abraham of many descendants amongst the nations in Genesis 12. The Abraham tradition has been shown to be influenced by Second Isaiah, which in turn is also pre-occupied with the relationship between Israel and the nations, as well as universalism. The spatial barriers between Israel and the nations are being transcended when the nations are to be treated as Israel. The relationship between Israel and the nations takes on the form of patronage, as well as the nations’ relationship with God. It has been shown in this study that a patron/client relationship is also a covenant relationship. Through their assimilation into Israel, the nations are also subject to the same covenant with God. This study has also pointed out that God’s rule resonates on the horizontal and vertical planes of existence, as he rules over all the earth, namely Israel and the nations, from his heavenly throne. The subjugation of chaos or the nations are prominent themes in Psalms 46-48 and a necessary battle by God to ensure order in creation. He acts in the capacity of divine warrior as creator and sustainer of order. Jerusalem or the holy city is not only depicted as the centre of the earth and the backdrop of where Psalms 46-48 takes place, but it becomes a representation of creation. When the stability of Jerusalem is threatened, creation is under threat to return to chaos. Hostile powers are described through mythological imagery. They are subdued by God and subject to his rule in the same manner as Israel is. This universalism is also present in the other Korahite psalms. To praise God is an indication of being voluntarily subject to him and accepting his rule over oneself. The call by Israel to the nations for them to praise him therefore reinforces the notion of their subjugation and even willing subjection to him. To be gathered in the presence of God implies being where he is physically present, namely the holy mountain, holy city or the temple. This in turn implies that the nations will be able to move into the territory of Israel which would normally be forbidden as they risk profaning the holy sphere of where God rules. It is clear that if the nations are considered as part of Israel and if God rules over all the earth that God’s rule knows no boundaries and that physical and ideological boundaries are being crossed.

This study forms the background for a more in depth study of the relationship of the Korahite groups to each other, especially with regard to their references to space. This will aid future interpreters in gaining a better understanding of the composition- and redaction history of these groups of psalms. This study has also shown that the value of interdisciplinary research (as was done here by making use of anthropology through socio-scientific criticism, geographical and spatial studies and art through the use of iconography, etc.) should never be underestimated and can be of much value in helping to understand Ancient Near Eastern text better by approaching it from different methodological angles.

This study has also opened the possibility of future research. The relationship between Psalm 47 and the rest of the Songs of Zion still deserves much more attention. The relationship with other

post-exilic literature with a strong universalistic theme, such as Second Isaiah and the prophets of the return, also deserves more attention.

A shortcoming that many researchers face is that one eagerly wishes to give an extensive methodological background as to explain in as much detail as possible what he or she is doing in an attempt to justify not only their approach but to lend authority to it as well. This has also been a shortcoming of this study. In an attempt to say all one can say on a particular theme a study can very easily be side-tracked away from its original hypothesis. It is the hope of this interpreter that many of the additional and tedious information in this study will in the end aid some reader somewhere by jarring their minds and side-tracking them when doing their own research to explore more than just what the confines of a research proposal limits them to.

ADDENDUM A: MORPHOLOGICAL ANALYSIS OF PSALM 47

Table 10: Morphological analysis of Psalm 47

Verse	Hebrew word	Morphological analysis and Translation
1	ⒺⒻⒼⒾⒿ	Prep. ● “for, to, towards” + Def. art. Ⓔ “the” + Pi. ptc. act. abs. m. s. of ⒺⒻⒼⒾ “supervisor”; “For the supervisor”
	ⒻⒼⒾⒿ	Prep. ● “for, to, towards” + Noun cstr. m. pl. of ⒻⒼⒾ “son”; “by the sons”
	ⒺⒻⒼ	Proper name ⒺⒻⒼ “Korah”; “Korah”
	ⒻⒼⒾⒿ	Noun abs. m. s. of ⒻⒼⒾⒿ “psalm, song”; “a psalm”
2	●Ⓔ	Noun cstr. m. s. of ●Ⓔ; “all, each, every”; “all”
	ⒻⒼⒾⒿ	Def. art. Ⓔ “the” + Noun abs. m. pl. of ⒻⒼⒾ “people, nation”; “the nations”
	ⒻⒼⒾⒿ	Qal impv. 2 m. pl. of ⒻⒼⒾ “strike, clap”; “you must clap”
	ⒻⒼⒾⒿ	Noun abs. f. s. of ⒻⒼⒾ “hand”; “hand”
	ⒻⒼⒾⒿ	Hi. impv. 2 m. pl. of ⒻⒼⒾ “cry out, shout”; “you must shout”
	ⒻⒼⒾⒿ	Prep. ● “for, to, towards” + Noun abs. m. pl. of ⒻⒼⒾ “God”; “to God”
	ⒻⒼⒾⒿ	Prep. ⒻⒼⒾ “in, at, on, through, for” + Noun cstr. m. s. of ●ⒻⒼ “voice”; “with a voice”
3	ⒻⒼⒾⒿ	Noun abs. f. s. of ⒻⒼⒾⒿ “shouting (for joy)”; “joy”
	ⒻⒼⒾⒿ	Conj. ⒻⒼⒾ “that, because, then, after, if, yes, certainly”; “for”
	ⒻⒼⒾⒿ	Proper name ⒻⒼⒾⒿ “Yahweh”; “Yahweh”
	ⒻⒼⒾⒿ	Noun abs. m. s. of ⒻⒼⒾⒿ “Almighty, Most High”; “Almighty”
	ⒻⒼⒾⒿ	Ni. ptc. act. abs. m. s. of ⒻⒼⒾⒿ “frightening, awesome”; “fearsome”
	ⒻⒼⒾⒿ	Noun abs. m. s. of ⒻⒼⒾⒿ “king”; “king”
	ⒻⒼⒾⒿ	Adj. abs. m. s. of ⒻⒼⒾⒿ “big, great”; “great”
	ⒻⒼⒾⒿ	Prep. ●ⒻⒼ “on, over, against”; “over”
	ⒻⒼⒾⒿ	Noun cstr. m. s. of ●ⒻⒼ; “all, each, every”; “all”
	ⒻⒼⒾⒿ	Def. art. Ⓔ “the” + Noun abs. f. s. of ⒻⒼⒾⒿ “land, earth”; “the earth”
4	ⒻⒼⒾⒿ	Hi. impf. 3 m. s. of ⒻⒼⒾⒿ “to subjugate”; “he subjugates”
	ⒻⒼⒾⒿ	Noun abs. m. pl. of ⒻⒼⒾⒿ “people, nation”; “nations”
	ⒻⒼⒾⒿ	Prep. ⒻⒼⒾ “under, in the place of” + Pns 1 pl. “us”; “under us”
	ⒻⒼⒾⒿ	Waw cons. ⒻⒼⒾ “and” + Noun abs. m. pl. of ⒻⒼⒾⒿ “people”; “and peoples”
	ⒻⒼⒾⒿ	Prep. ⒻⒼⒾ “under, in the place of”; “under”
5	ⒻⒼⒾⒿ	Noun abs f. du. of ●ⒻⒼⒾ “foot” + Pns 1 pl. “our”; “our feet”
	ⒻⒼⒾⒿ	Qal impf. 3 m. s. of ⒻⒼⒾⒿ “to choose, to select”; “he chooses”



	◆■●	Prep. ● “for, to, towards” + Pns 1 pl. “us”; “for us”
	◆☉	Dir. obj. ◆☉
	◆■◆●er■	Noun abs. f. s. of ■●er■ “inheritance” + Pns 1 pl. “our”; “our inheritance”
	◆☉	Dir. obj. ◆☉
	☉◆☉	Noun cstr. m. s. of ☉◆☉ “highness, majesty, glory, splendour”; “glory”
	☉☉☉☉	Proper name ☉☉☉☉ “Jacob”; “Jacob”
	☉◆☉	Rel. part. ☉◆☉ “which, that, who”; “whom”
	☉☉☉	Qal perf. 3 m. s. of ☉☉☉ “love”; “he loved”
	☉●●	Part. ☉●● “Selah”; “Selah”
6	☉●☉	Qal perf. 3 m. s. of ☉●☉ “to go up”; “he has gone up”
	☉☉☉●☉	Noun abs. m. pl. of ☉☉☉●☉ “God”; “God”
	☉●◆☉☉	Prep. ☉ “in, at, on, through, for” + Noun abs. f. s. of ☉●◆☉ “shout”; “with a shout”
	☉◆☉☉	Proper name ☉◆☉☉ “Yahweh”; “Yahweh”
	●◆☉☉	Prep. ☉ “in, at, on, through, for” + Noun cstr. m. s. of ●◆☉ “voice, sound”; “with the sound”
	☉☉◆	Noun abs. m. s. of ☉☉◆ “ram’s horn”; “ram’s horn”
7	◆☉☉☉	Pi. impv. 2 m. pl. of ☉☉☉ “to praise”; “you must praise”
	☉☉☉●☉	Noun abs. m. pl. of ☉☉☉●☉ “God”; “God”
	◆☉☉☉	Pi. impv. 2 m. pl. of ☉☉☉ “to praise”; “you must praise”
	◆☉☉☉	Pi. impv. 2 m. pl. of ☉☉☉ “to praise”; “you must praise”
	◆■&●●●	Prep. ● “for, to, towards” + Noun abs. m. s. of ♀●● “king” + Pns 1 pl. “our”; “to our king”
	◆☉☉☉	Pi. impv. 2 m. pl. of ☉☉☉ “to praise”; “you must praise”
8	☉&	Conj. ☉& “that, because, then, after, if, yes, certainly”; “for”
	♀●●	Noun cstr. m. s. of ♀●● “king”; “king”
	●&	Noun cstr. m. s. of ●& “all, each, every”; “all”
	☉☉☉☉	Def. art. ☉ “the” + Noun abs f. s. of ☉☉☉☉ “land, earth”; “the earth”
	☉☉☉●☉	Noun abs. m. pl. of ☉☉☉●☉ “God”; “God”
	◆☉☉☉	Pi. impv. 2 m. pl. of ☉☉☉ “to praise”; “you must praise”
	●☉&☉☉	Noun abs. m. s. of ●☉&☉☉ “with insight”; “with insight”
9	♀●●	Qal perf. 3 m. s. of ♀●● “rule, reign”; “he reigned”
	☉☉☉●☉	Noun abs m. pl. of ☉☉☉●☉ “God”; “God”
	●●	Prep. ●● “on, over, against”; “over”
	☉◆☉	Noun abs m. pl. of ☉◆☉ “people, nation, gentile”; “(gentile) nations”
	☉☉☉●☉	Noun abs. m. pl. of ☉☉☉●☉ “God”; “God”
	☉◆☉	Qal perf. 3 m. s. of ☉◆☉ “sit, stay, dwell”; “he has sat”
	●●	Prep. ●● “on, over, against”; “on”
	☉◆&	Noun cstr. m. s. of ☉◆& “throne, high seat”; “throne”
	◆◆☉☉	Noun abs. m. s. of ◆◆☉☉ “holiness” + Pns 3 m. s. “he”; “his holiness”
10	☉☉☉☉	Adj. cstr. m. pl. of ☉☉☉☉ “noble, prince”; “nobles”
	☉☉☉☉	Noun abs. m. pl. of ☉☉☉☉ “people, nation”; “nations”
	◆☉◆☉	Ni. perf. 3 pl. of ☉◆☉ “to gather”; “they have been gathered”
	☉☉	Noun cstr. m. s. of ☉☉ “people, nation”; “people”
	☉☉☉☉	Noun cstr m. pl. of ☉☉☉☉ “God”; “God”
	☉☉☉☉☉	Proper name ☉☉☉☉☉ “Abraham”; “Abraham”
	☉&	Conj. ☉& “that, because, then, after, if, yes, certainly”; “for”
	☉☉☉☉●	Prep. ● “for, to, towards” + Noun abs. m. pl. of ☉☉☉☉ “God”; “to God”
	☉☉☉☉	Noun cstr. m. pl. of ☉☉☉☉ “shield”; “shields”
	☉☉☉☉	Noun abs. f. s. of ☉☉☉☉ “land, earth”; “earth”
	☉☉☉	Adv. ☉☉☉ “very, much; power”; “greatly”
	☉●●☉	Ni. perf. 3 m. s. of ☉●●☉ “to go up”; “he has been exalted”

**ADDENDUM B:
WORDS REFERRING TO THE ROLE PLAYERS IN PSALM 47**

1. Words referring to the nations and their actions in Psalm 47

Table 11: Nouns referring to the nations in Psalm 47

Verse	Noun	Analysis	Translation
2	𐤀𐤆𐤏𐤓𐤛𐤁𐤀	Abs m pl of 𐤀𐤓	“(all) the nations”
4	𐤀𐤆𐤏𐤓	Abs m pl of 𐤀𐤓	“nations”
	𐤀𐤆𐤏𐤓𐤁𐤀	Abs m pl of 𐤀𐤓𐤁𐤀	“and peoples”
9	𐤀𐤆𐤏𐤓𐤁𐤀	Abs m pl of 𐤆𐤁𐤀	“(gentile) peoples”
10	𐤀𐤆𐤏𐤓𐤁𐤀 𐤆𐤁𐤀𐤏𐤓𐤁𐤀	Adj Cstr m pl of 𐤆𐤁𐤀𐤏𐤓𐤁𐤀 + Abs m pl of 𐤀𐤓	“the nobles of the nations”

Table 12: Verbs referring to the actions of the nations in Psalm 47

Verse	Verb	Analysis	Translation
2	𐤏𐤁𐤏𐤓𐤁𐤀	Qal Impv 2 m pl of 𐤏𐤁𐤏	“you must clap your hands”
	𐤏𐤁𐤏𐤓𐤁𐤀	Hiphil Impv 2 m pl of 𐤏𐤁𐤏	“you must shout”
7	4 x 𐤏𐤁𐤏𐤓	Pi’el Impv 2 m pl of 𐤏𐤁𐤏	“you must praise”
8	𐤏𐤁𐤏𐤓	Pi’el Impv 2 m pl of 𐤏𐤁𐤏	“you must praise”
10	𐤏𐤁𐤏𐤓	Niph’al Perfect 3 m pl of 𐤏𐤁𐤏	“they have been gathered”

2. Words referring to God and his actions in Psalm 47

Table 13: Nouns referring to God in Psalm 47

Verse	Noun	Analysis	Translation
2	𐤀𐤆𐤏𐤓𐤁𐤀	Abs m pl of 𐤀𐤆𐤏𐤓𐤁𐤀	“to God”
3	𐤏𐤁𐤏𐤓𐤁𐤀	Personal name 𐤏𐤁𐤏𐤓𐤁𐤀 + “Yahweh Almighty”/ Abs m s of 𐤏𐤁𐤏𐤓𐤁𐤀 / Personal name 𐤏𐤁𐤏𐤓	“Yahweh Elyon”
	𐤏𐤁𐤏	Abs m s of 𐤏𐤁𐤏	“he is king”
6	𐤀𐤆𐤏𐤓𐤁𐤀	Abs m pl of 𐤀𐤆𐤏𐤓𐤁𐤀	“God”



	𐤏𐤍𐤏𐤃	Personal name 𐤏𐤍𐤏𐤃	“Yahweh”
7	𐤏𐤍𐤏𐤃	Abs m pl of 𐤏𐤍𐤏𐤃	“God”
	𐤏𐤍𐤏𐤃	Abs m s of 𐤏𐤍𐤏𐤃	“to our King”
8	𐤏𐤍𐤏𐤃	Cstr m s of 𐤏𐤍𐤏𐤃	“King”
	𐤏𐤍𐤏𐤃	Abs m pl of 𐤏𐤍𐤏𐤃	“God”
9	𐤏𐤍𐤏𐤃 2 x	Abs m pl of 𐤏𐤍𐤏𐤃	“God”
	𐤏𐤍𐤏𐤃 𐤏𐤍𐤏𐤃	Cstr m s of 𐤏𐤍𐤏𐤃 + Abs m s of 𐤏𐤍𐤏𐤃 + Suffix 3 m s	“(on) his holy throne”
10	𐤏𐤍𐤏𐤃	Cstr m pl of 𐤏𐤍𐤏𐤃	“God”
	𐤏𐤍𐤏𐤃	Abs m pl of 𐤏𐤍𐤏𐤃	“to God”

Table 14: Verbs referring to the actions of God in Psalm 47

Verse	Verb	Analysis	Translation
3	𐤏𐤍𐤏𐤃	Niph'al Ptc act Abs m s of 𐤏𐤍𐤏𐤃	“he is fearsome”
4	𐤏𐤍𐤏𐤃	Hiphil Impf 3 m s of 𐤏𐤍𐤏𐤃	“He subjugates”
5	𐤏𐤍𐤏𐤃	Qal Impf 3 m s of 𐤏𐤍𐤏𐤃	“He chooses”
	𐤏𐤍𐤏𐤃	Qal Pf 3 m s of 𐤏𐤍𐤏𐤃	“He loved”
6	𐤏𐤍𐤏𐤃	Qal Pf 3 m s of 𐤏𐤍𐤏𐤃	“He has gone up”
9	𐤏𐤍𐤏𐤃	Qal Pf 3 m s of 𐤏𐤍𐤏𐤃	“He has reigned”
	𐤏𐤍𐤏𐤃	Qal Pf 3 m s of 𐤏𐤍𐤏𐤃	“He has sat”
10	𐤏𐤍𐤏𐤃	Niph'al Pf 3 m s of 𐤏𐤍𐤏𐤃	“He has been exalted”

3. Words referring to Israel in Psalm 47

Table 15: Words referring to Israel in Psalm 47

Verse	Word	Analysis	Translation
4	𐤏𐤍𐤏𐤃	Preposition 𐤏 + Suffix 1 pl	“under us”
	𐤏𐤍𐤏𐤃	N Abs f du 𐤏 + Suffix 1 pl	“our feet”
5	𐤏	Preposition 𐤏 + Suffix 1 pl	“for us”
	𐤏𐤍𐤏𐤃	N Abs f s of 𐤏 + Suffix 1 pl	“our inheritance”
7	𐤏𐤍𐤏𐤃	Preposition 𐤏 + N Abs m s of 𐤏 + Suffix 1 pl	“to our King”
10	𐤏𐤍𐤏𐤃 ...	N Cstr m s of 𐤏 + Personal name 𐤏	“nation of ... Abraham”
	𐤏𐤍𐤏𐤃	N Cstr m pl of 𐤏 + N Abs f s of 𐤏	“the shields of the earth”

**ADDENDUM C:
WORDS THAT OCCUR REPEATEDLY IN PSALM 47**

1. Nouns that occur repeatedly in Psalm 47

Table 16: Nouns that occur repeatedly in Psalm 47

Verse	Noun	Translation
2, 3, 8	●&	“all”
2, 4, 10	( ● in verse 4 and  ◆  in verse 9)	“people” or “nation”
2, 6, 7, 8, twice in 9, twice in 10	 ◆  ●  (once as  ◆  ●  in verse 10)	“God”
2, 6	●◆□	“voice” or “sound”
3, 6	◆◆◆◆	“Yahweh”
3, 7, 8	Υ●○	“King”
3, 8, 10	☞□☞	“earth”

2. Verbs that occur repeatedly in Psalm 47

Table 17: Verbs that occur repeatedly in Psalm 47

Verse	Verb	Translation
2	( ◆□ in verse 2 and  ◆  ◆ in verse 6)	“you must cry / shout”
6, 10	◆◆◆◆	“he has gone up” / “he has been exalted”
four times in 7, 8	□○☞	“to praise”

3. Prepositions, conjunctions and articles that occur repeatedly in Psalm 47

Table 18: Prepositions, conjunctions, articles and particles that occur repeatedly in Psalm 47

Verse	Preposition, Article, Particle	Conjunction,	Translation
twice in 1, 2, 5, 7, 10		●	“for, to, towards”
2, twice in 6		∂	“in, at, on, through, for”
3, twice in 9		●⊙	“on, over”
3, 8, 10		⊠&	“that, because, then, for”
1, 2, 3, 8		≍	“the”

ADDENDUM D: CRITICAL SPATIALITY

1 Introduction

“Space has a genealogy and a history; it exists as a constructed category within the framework of human experience. Space is something we make, create, produce, shape, reshape, form, inform, disform and transform. ... [T]he terms space and spatiality refer to aspects of reality that involve concepts of distance, height, width, breath, orientation and direction, and also human perceptions, constructions and uses of these aspects” (Berquist 2002:14-15). Critical spatiality is thought to understand all the different aspects of space as human constructions that are socially attested²⁰⁵ and it concentrates primarily on the sociology of space (Berquist 2002:15, 26). “As a constructionist discourse, critical spatiality will study how spaces are arranged, constructed, perceived, valued, practiced and resisted” (Berquist 2002:29). Critical spatiality concentrates on the sociology of spaces and not on its symbology (Berquist 2002:26). Critical Spatiality seeks “to introduce spatiality in an ontological trialectic that includes historicity, sociality, and spatiality” (Flanagan 1999:26; cf. also Soja 1996:70-76; Venter 2004:235).

It is important to remember “that notions of time and space are culturally learned. They are not simple ‘givens’ of our biological constitution” (Wyatt 2001:33). Different cultures understand space differently and these differences and their interaction lead to the formation of new notions of

²⁰⁵ “On a social scale, the realities of globalization have produced and are producing new understandings of space. In part, this is cultural, because persons from different cultures understand space differently. These differences and their interactions keep making new notions of space. ...but globalized communications technologies have furthered the public awareness of social interconnectedness. ... Postcolonialist studies demonstrate the relativity of different concepts, the constructed nature of all the notions that the dominant culture has taken as givens, and the social and ideological power that holds together the constructedness of these assumptions about reality, along with the resistances against those powers, including the resistance against their notions of geography. The neutrality of models of social construction thus gives way to the evaluative ideas of an ideological criticism. As a result, new ways of knowing develop from other spaces and within old spaces” (Berquist 2002:17).

space (Berquist 2002:17). Therefore it is difficult to grasp the full meaning of some places mentioned in the Old Testament as we are unfamiliar with what they initially meant and associated with them. “New cultural resources will enrich notions of space and will shift attention away from the classical and traditional Western concepts” (Berquist 2002:17). This is due to the resistance to Western hegemony within academic thought (Berquist 2002:17). Note that critical spatiality concentrates on the sociology and not the symbology of space (Berquist 2002:26). “Space is not neutral or objective; there is no magical space to stand from which one can observe space without perspective. ...any talk of space is talk of meaning – the meaning that interpreters attach to space” (Berquist 2002:22; cf. see also Camp 2002:64).

1.1 The spatial categories of Henri Lefebvre

Lefebvre approaches the study of space as a Marxist philosopher and sociologist and “concentrates on the ways that particular ideas of space are creations of political practice, social system, division of labor and mode of production” (Berquist 2002:19). His study of space has three fields, namely the physical, the mental and the social (Lefebvre 1991:11; Berquist 2002:19). He categorises space as *represented* or *perceived* (or “spatial practice”), *conceived* (or “representations of space”) and *lived* (or “spaces of representation”) (Lefebvre 1991:33, 38-39, 361-362; see also Camp 2002:65, Flanagan 1999:28; Prinsloo 2005:460; Soja 1996:65-68). Represented or perceived space is the physical space which physicists call space and which is produced by production (“real space,” McNutt 2002:34); conceived space is the mental or ideological space of what people think about space, (“imagined space,” McNutt 2002:34); and lived space is the space produced by social relations that produce ideologies and thoughts about space (Flanagan 1999:28; Berquist 2002:19, McNutt 2002:34-35).²⁰⁶

1.2 The spatial categories of Edward W. Soja

Soja (1996:6-12, 26-39) builds on the work of Lefebvre, therefore, an overlapping of the categories for classifying space can be identified between their approaches. Soja attempts to apply spatial theory to a more post-modern intellectual context²⁰⁷ (Berquist 2002:20). Soja focuses on three spatial categories, which are “epistemologically triune” (Camp 2002:65), namely Firstspace (“geophysical realities as perceived”), Secondspace (“mapped realities as represented”) and Thirdspace (“lived realities as practised”) (Berquist 2002:20; see also Camp 2002:65, Flanagan 1999:29; McNutt 2002:33, Prinsloo 2005:460, 2006:740).²⁰⁸

(a) Firstspace

Firstspace consists of concrete spatial forms, “things that can be empirically mapped, but are also socially produced, as *mediums* and *outcomes* of human activity, behaviour and experience.” It is open to measurement and description (McNutt 2002:34; cf. see also Camp 2002:65). It is perceived as “concrete geophysical reality” (Venter 2004:235). Prinsloo (2005:460) describes Firstspace as “physical space, concrete space, perceived space, i.e. the description of a place or environment.”

What is important for the purposes of this study is that, although it is significant, territory or Firstspace is not the primary measure of spatiality or spatial identity of tribal societies, “tribal peoples do not determine who is a member of their group and who is not by referring to physical,

²⁰⁶ For a complete exposition of Lefebvre’s theory and its origins see Lefebvre 1991.

²⁰⁷ “In some ways, the drive toward increasingly accurate spatial representations ... reflects the interest of modernity, whereas the emphasis on practices and understanding of space as not natural but constructed and performed plays upon a number of postmodernist themes. Critical spatiality operates as a postmodern practice allied with a number of moves within postmodern philosophy” (Berquist 2002:29).

²⁰⁸ For a complete discussion of Firstspace-, Secondspace- and Thirdspace epistemologies see Soja 1996:74-82.

mappable territory” (McNutt 2002:38). Their identity and how they relate to ‘territory’ is determined by membership in a group. Their lived space thus derives from their relationships that in turn affect their social status (McNutt 2002:38-39). McNutt (2002:390) points out that the purpose of genealogies in segmented societies is to define social, political and economic relations. They function as a code that defines relationships of power. “But they also convey substantial spatial information, and can be used to gain perspectives on how space was constructed in ancient societies, especially given the tendency in segmented societies to mix kinship and place names – that is, self-identification can be expressed either in kinship or territorial terms” (McNutt 2002:39). Space has multiple meanings for different individuals or groups. The space that is occupied by humans forms part of their identity, as well as their apprehension of reality, especially when their control over it is at stake (Knight 2002:63).

(b) *Secondspace*

Secondspace is mentally or cognitive reconstructed spaces, “ideas about space ... thoughtful re-representations of human spatiality in mental or cognitive forms” (Soja 1996:10; cf. see also Camp 2002:65). It is expressed in “intellectually worked out” signs or symbols, either written or spoken. It is, therefore, “conceived” (Venter 2004:235). These are the spaces that are the “dominating” representations of power and ideology (McNutt 2002:34). Prinsloo (2005:460) describes Secondspace as “imagined space, conceived space, abstract space, i.e. the description of space on an emotive level where space touches upon the psychological, ideological, religious and philosophical dimensions of human behaviour.”

(c) *Thirdspace*

Prinsloo (2005:460) describes Thirdspace as “lived space, the confrontation between various social groups and their space, reflecting the spatial ideology of society.” Thirdspace suggests that competing spatialities co-exist (Flanagan 1999:9; see also Berquist 2002:24). Venter (2004:235) writes that Thirdspace is “the way in which it is related to the ideology of the author and of the society.”

Thirdspace also poses resistance to the oppressive structures of the ideologies associated with Secondspace (Camp 2002:65). It is “a place of marginality and a possibly empowering counterculture” (Camp 2002:68).²⁰⁹ The praxis of the margins to destabilise the constructed space is an act of Thirdspace. Soja (1996:86) refers to this as *Thirdspace-as-Othering*, which he also understands as space without scale (cf. see also Berquist 2002:20; Camp 2002:65; Flanagan 1999:28-29; McNutt 2002:32). “Lived space overlays physical space, making symbolic use of its objects, and tends to be expressed in systems of *nonverbal* symbols and signs” (McNutt 2002:34). These lived or “dominated” spaces are the domain for the generating of “counterspaces” which are “spaces of resistance to the dominant order that arise from within subordinate, peripheral or marginalized contexts” (McNutt 2002:35; Soja 1996:31-32, 62-63, 67-68). Soja (1996:98) also distinguishes between marginality as imposed by oppressive structures and chosen marginality as a form of resistance (cf. see also McNutt 2002:36). Soja (1996:31) places great emphasis on the relationship of space, knowledge and power. “(P)ower is contextualized and made concrete in the social production of social space” (McNutt 2002:35).²¹⁰

There are no clear boundaries between First-, Second- or Thirdspace; they are as good as the same thing, “space is ineluctably all three at once” (Berquist 2002:20; Flanagan 1999:29, see also

²⁰⁹ Soja (1996:35; see also Camp 2002:65-66) calls this space “politically charged.”

²¹⁰ “Soja is particularly interested in how power is used to construct and maintain ‘difference’, and how this relates to spatiality. Those in authority use power, he argues, actively to produce difference as a strategy for creating and maintaining social and spatial divisions that are advantageous to their continued empowerment and authority. ‘We’ and ‘they’ are thus spatialized...” (McNutt 2002:35).

Prinsloo 2005:462). They function interchangeably as a trialectic (“three-dimensional approach,” Prinsloo 2006:740). “Space exists as constructed and interrelated, but without scale, without absolute framework, without discrete causality, and without determinacy” (Berquist 2002:17). For both Lefebvre and Soja space is “seen as simultaneously real and imagined, concrete and abstract, material and metaphorical” (McNutt 2002:37). McNutt (2002:31) describes it as there being “no unspatialized social reality”.

The potential stumbling block of any social-scientific theory is that it can end up being reductionistic (Camp 2002:66). Space that is conceived through the spoken or written word is constructed through the word and, therefore, Secondspace. It is a space of domination as those in power “make the ‘maps’” through which Firstspace can be experienced. They design and control it and validate their right to be able to do so. “This would be particularly true of canonical literature, given its apparent status as the record of the winners” (Camp 2002:66). But to only classify any text as Secondspace would not require any further analysis. In approaching this analysis I wish to caution such a simplistic approach as spatialities exist and are constructed within texts in intricate interrelationships.²¹¹ “[A]ny search for space in literary texts will find it everywhere and in every guise; encoded, described, projected, dreamt of, speculated about” (Lefebvre 1991:15; cf. see also Davies 2002:81). Space also forms an intricate part of any narrative’s focalisation or point of view as it contributes to the “perception” created by the narrative²¹² (Prinsloo 2005:459).

The reason why a spatial analysis can be applied to the Old Testament is worded well by Berquist (2002:25) who writes: “The Hebrew Bible is obsessed with space. The matter of the land is paramount – its conquest, its occupation and its loss. Although scholarly reconstructions of conquest, exile and restoration have been found faulty, the matter remains that the Hebrew Bible concerns itself with land and thus with space.”

²¹¹ “One could already appeal, against that assumption, to the notion of the text ‘creating a world’, that is, a space in which the reader as well as the characters ‘live’. Human ‘living’, both inside and outside texts, inescapably involves language and concepts. So one issue of spatial analysis – is it First? is it Second? is it Third? – is not decided on the basis of ‘is it written?’ It depends on what kind of literature is involved. Narrative literature potentially supplies both a model for thinking Thirdspatially and a site of Thirdspace from which lived First- and Secondspatial possibilities can be abstracted and analysed. Spatial analysis that brings narrative to bear can, in other words, provide a window, precisely through literature, into the ancient world. Critical spatiality theory provides, then, one tool with which to theorize in turn the use of narrative texts in social-historical reconstruction” (Camp 2002:67-68).

²¹² “There are three different “types” of space present in a narrative: the narrator’s space (i.e. the socio-historical milieu of the narrator), the narrating space (i.e. the world of the reader or hearer) and the narrated space (i.e. the world created by the work itself)” (Prinsloo 2005:459).

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SUMMARY

Title: Psalm 47 – how universal is its universalism? An intra-, inter- and extratextual analysis of the poem
By: Jo-Mari Schäder
Supervisor: Prof P.J. Botha
Co-supervisor: Prof G.T.M. Prinsloo
Institution: University of Pretoria
Department: Ancient Languages
Degree: Magister Artium (Ancient Language and Cultural Studies)

The hypothesis of this study is as follows: If Psalm 47 is analysed intra-, inter and extratextually, we will be able to gain greater insight into the cultural and historical context in which it originated, the cultic use of the Psalm in later periods, as well as its general meaning. All this is done to determine whether there are any indications of universalism in Psalm 47 and that has indeed been found to be the case on various grounds.

Each chapter deals with one of these aspects. Chapter 1 forms the introduction that stipulates the research question and how the study will go about resolving it. Chapter 2 focuses on an intratextual analysis of Psalm 47 in an attempt to determine the interrelatedness of all textual features (morphology, syntax, poetic stratagems, structure, genre) on the literary level. This analysis will aid the interpreter in establishing a structure of the text, suggesting one that could meet with relative consensus amongst some exegetes. It, in turn, forms the framework for the socio-historical interpretation of the text. Other interpretation problems such as its *Gattung*, *Sitz im Leben* and dating are also discussed in this section. Chapter 3 investigates Psalm 47 from an intertextual perspective. Attention is paid to similarities with other texts in the immediate and more remote context of the psalm. An intertextual analysis is conducted between Psalm 47 and Psalms 46 and 48, and a brief overview of intertextual relations between Psalm 47 and the rest of the Korahite Psalms are given. Here the study links up with a recent trend in Psalms research, namely to concentrate less upon individual poems and their so-called *Sitz im Leben* and more upon the composition and redaction of the Psalter as a book especially by focussing on concatenation of a psalm and the psalms which follow on it and precede it. Attention is also given to a spatial reading of these texts to understand how they fit into the Ancient Near Eastern spatial orientation, but also transcend it. Chapter 4 consists of an extratextual analysis of Psalm 47. It had three aims: First, to identify and explain terminology referring to patronage and how patron-client/vassal relationships functioned in the Ancient Near East. This was done through a socio-scientific investigation of the poem in its social context, in order to understand the behaviour of the different role-players in the psalm. Second, to identify and explain war terminology occurring in Psalm 47. Third, to “illustrate” the psalm by investigating Ancient Near Eastern iconography and art. The main goal of this chapter was to gain a clearer understanding of the relationship between Israel and her neighbours. Are the nations considered to be incorporated into Israel or do they function merely as a vassal to their patron in Psalm 47:10? Chapter 5 is a summary of the insights gained in the previous chapters. It critically discusses the results of the study, the conclusions reached, the contribution of this work to the field of study, areas opened for further research, and possible shortcomings in the researcher’s own approach.

KEYWORDS

Korahite Psalms

Intratextual analysis

Intertextual analysis

Concatenation

Extratextual analysis

Iconography

Social-scientific criticism

Universalism

Patronage

Divine Warrior



OPSOMMING

Titel:	Psalm 47 – hoe universeel is sy universalisme? ‘n Intra-, inter- en ekstratekstuele analise van die gedig
Deur:	Jo-Marí Schäder
Studieleier:	Prof P.J. Botha
Mede-studieleier:	Prof G.T.M. Prinsloo
Instansie:	Universiteit van Pretoria
Departement:	Antieke Tale
Graad:	Magister Artium (Antieke Taal en -Kultuurstudies)

Die hipotese van hierdie studie is soos volg: Indien Psalm 47 intra-, inter- en ekstratekstueel analiseer word, sal ons beter insig kan verkry in die kulturele en historiese konteks waarin dit ontstaan het, die kultiese gebruik daarvan in later periodes, sowel as die algemene betekenis. Al hierdie stappe word gevolg om te bepaal of daar enige aanduidings van universalisme in Psalm 47 voorkom en daar is op verskeie gronde ook so bevind.

Elke hoofstuk handel oor een van hierdie drie aspekte. Hoofstuk 1 vorm die inleiding wat die navorsingstema aandui en hoe die studies al beoog om dit aan te spreek. Hoofstuk 2 fokus op die intratekstuele analise van Psalm 47 in ‘n poging om die verwantskap van al die tekstuele gegewens (morfologie, sintaksis, poëtiese tegnieke, struktuur, genre) op die literêre vlak te bepaal. Hierdie analise sal die interpreteerder help om ‘n struktuur van die teks te bepaal wat met relatiewe konsensus onder sommige eksegete aanvaar sal word. Die struktuur vorm weer die raamwerk waarbinne die teks sosio-histories geïnterpreteer word. Ander interpretasieprobleme soos die teks se Gattung, Sitz im Leben en datering word ook bespreek in hierdie afdeling. Hoofstuk 3 ondersoek Psalm 47 vanuit ‘n intertekstuele perspektief. Aandag word gegee aan die ooreenkomste met ander tekste in die meer onmiddellike en verre konteks van die psalm. ‘n Intertekstuele analise word gedoen tussen Psalm 47 en Psalms 46 en 48 en ‘n kort oorsig oor intertekstuele verwantskappe tussen Psalm 47 en die res van die Koragpsalms word ook opgesom. Hier sluit die studie aan by ‘n resente tendens in Psalmnavorsing, naamlik om minder te konsentreer op individuele gedigte en hulle sogenaamde *Sitz im Leben* en om meer aandag te gee aan die komposisie en redaksie van die Psalmbundel as ‘n boek, deur veral te fokus op kettingvorming tussen een psalm en die wat hom voorafgaan of op hom volg. Aandag word ook gegee aan ‘n ruimtelike lees van hierdie tekste om te verstaan hoe hulle inpas by die Ou Nabye Oosterse verstaan van ruimtelike oriëntasie, maar dit ook oortref. Hoofstuk 4 bestaan uit ‘n ekstratekstuele analise van Psalm 47. Dit het drie fokusareas: Een, om te bepaal of daar terminologie voorkom wat verwys na weldoenerskap en om dit te verduidelik en om ook te verduidelik hoe weldoener-kliënt/vasaal verhoudings in die Ou Nabye Ooste gefunksioneer het. Dit is gedoen deur ‘n sosiaal wetenskaplike ondersoek van die gedig in sy sosiale konteks om die optrede van die verskillende rolspelers in die psalm te verstaan. Twee, om te bepaal of daar oorlogs-/krygsterminologie in Psalm 47 voorkom. Drie, om die psalm te “illustreer” deur Ou Nabye Oosterse ikonografie en kuns te bestudeer. Die hoofdoel van hierdie hoofstuk was om tot ‘n beter verstaan te kom van die verhouding tussen Israel en haar bure. Word die nasies as deel van Israel beskou, of funksioneer hulle verhouding soos die van ‘n vasaal teenoor ‘n kliënt in Psalm 47:10? Hoofstuk 5 is ‘n opsomming van die insigte wat in die vorige hoofstukke verkry is. Dit bespreek die resultate, konklusie wat bereik is, die bydrae tot die studieveld, areas geopen vir toekomstige navorsing en moontlike tekortkominge in die navorser se eie benadering krities.

SLEUTEL WOORDE

Koragpsalms

Intratekstuele analise

Intertekstuele analise

Kettingvorming

Extratekstuele analise

Ikonografie

Sosiaal-wetenskaplike kritiek

Universalisme

Weldoenerskap

Krygsgod