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### The Function of 'Hope' as a Lexical and Theological Keyword in the Psalter: A Structural-Theological Study of Five Psalms (PSS 42-43, 52, 62, 69, 71) within their Final Shape Context (Pss 42-72)

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ABSTRACT

THE FUNCTION OF 'HOPE' AS A LEXICAL AND THEOLOGICAL  
KEYWORD IN THE PSALTER: A STRUCTURAL-THEOLOGICAL  
STUDY OF FIVE PSALMS (PSS 42-43, 52, 62, 69, 71)  
WITHIN THEIR FINAL SHAPE  
CONTEXT (PSS 42-72)

by

Christine M. Vetne

Adviser: Jiří Moskala

ABSTRACT OF GRADUATE STUDENT RESEARCH

Dissertation

Andrews University

Seventh-day Adventist Theological Seminary

Title: THE FUNCTION OF 'HOPE' AS A LEXICAL AND THEOLOGICAL  
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THEIR FINAL SHAPE CONTEXT (PSS 42-72)

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Date completed: April 2015

The shape and message of the Psalter has been of central interest for many Old Testament scholars during the last thirty years. At the core of shape scholarship stands the issue of hope. Often this is related to what is commonly considered a major *hope*-shift in the Psalter, which moves its focus from hoping in the Davidic covenant (Books I-III) to hoping in God (Books IV-V). However, when considering the shape and message of Book II, there is evidence that these two hopes coexist, side by side, as also seen in the introduction to the Psalter (Ps 2).

This dissertation analyzes the nature and function of hope within the shape of Book II. Hebrew lexemes for hope are located in five psalms equally distributed within

Book II (Pss 42-43, 52, 62, 69, 71), suggesting a deliberate arrangement of "hope." An analysis of the meaning of hope and related synonyms (chapter 2) is followed by a consideration whether "hope" forms a structural and theological keyword within these five psalms (chapter 3). This is determined to be the case for four of the five psalms, leaving Ps 69 as a final supporting psalm within the extended conclusion of the book (Pss 69-72). The central and final step is to consider *if* and *how* these five Hope Psalms fit within the wider context of Book II. Each of the thirty psalms in Book II are analyzed as to their shape function within the book (chapter 4). This analysis reveals that these Hope Psalms not only structurally divide the Book into three main divisions (Pss 42-51, 52-61, 62-72), but also thematically introduce them. For example, the first section appears to locate the initial hope (Pss 42-43) within an eschatological context of God's eternal kingdom (Pss 46-48), which ultimately fulfills the psalmist's hopes and longings. Several lexical links between these sections seem to support this linkage. At the center of the book, there is a climactic crisis, at which point all past hopes and securities are destroyed (Ps 55). This second section portrays a great cosmic war going on between the previously mentioned Messiah (Ps 45) and the antagonist introduced in the second Hope Psalm (Ps 52). Hope is particularly required as a response to this climax, and as a necessary aid for perseverance, as also emphasized in the following psalms, which employ two synonyms of trust and refuge. The third section also describes the eschatological kingdom of God, and echoing the first section, is introduced by a similar Hope Psalm in which the psalmist encourages himself to hope, and finds comfort in hope as he faces difficulties.

In conclusion, the shape of Book II appears to be very deliberately designed to promote hope in its various aspects. Human aspects involve not only self-encouragement

to hope in the midst of severe trials, but also to connect hope with God's act of bringing about deliverance. The Messiah plays a significant role in the realization of this hope. His role is two-fold: To bring hope to Israel through a unique marriage union with his bride, Israel (Ps 45), and through his sufferings, which intricately connect human destinies to him (Ps 69). God's role is also portrayed as redeeming man from death (Ps 49) and carrying the load of the people (Ps 68). Structurally, these acts of God and his Messiah function as theological reasons and justifications for the possible entry of humankind into the eschatological kingdom of God. This is demonstrated in the way they create bridge-frames around the first eschatological vision (Pss 46-48). Without these, the distance and rejection felt in Pss 42-44 would have continued. Human response to these hope acts of God include wisdom (Ps 49), reformation (Ps 50) and repentance (Ps 51)—all of which enable humans to enter this future hope. This implies, however, that only those who accept this global call, and follow the set requirements, can enter into the eschatological hope portrayed in Book II. The shape of Book II closely relates hope to this future restored relationship with God, which takes place in the very presence of God. Thus, hope is therefore a deep longing for God's presence, and as Ps 42-43 adds, a deep desire to praise God's name. It is towards this that Book II (and the Psalter as a whole) also moves.

Andrews University  
Seventh-day Adventist Theological Seminary

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A Dissertation  
Presented in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Philosophy

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Christine M. Vetne

April 2015

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To my dearest children,  
Petter, Steffen and Hannah  
May you all hope in God!

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## LIST OF ABBREVIATIONS

AB	Anchor Bible
<i>BBB</i>	<i>Bulletin de bibliographie biblique</i>
<i>BDB</i>	<i>Brown-Driver-Briggs Hebrew and English Lexicon</i>
BETL	Bibliotheca ephemeridum theologiarum lovaniensium
<i>BSac</i>	<i>Bibliotheca Sacra</i>
CC	Continental Commentaries
<i>CHALOT</i>	<i>A Concise Hebrew and Aramaic Lexicon of the Old Testament</i>
<i>CurBS</i>	<i>Currents in Biblical Research: Biblical Studies</i>
ICC	International Critical Commentary
IBC	Intrepretation: A Bible Commentary for Teaching and Preaching
FAT	Forschungen zum Alten Testament
FOTL	Forms of the Old Testament Literature
<i>HALOT</i>	<i>The Hebrew and Aramaic Lexicon of the Old Testament</i> . Ludwig Koehler, Walter Baumgartner, and Johann J. Stamm. Translated and edited under the supervision of Mervyn E. J. Richardson. 4 vols. Leiden: Brill, 1994-1999
<i>HUCA</i>	<i>Hebrew Union College Annual</i>
<i>IB</i>	<i>Interpreter's Bible</i>
<i>JBL</i>	<i>Journal of Biblical Literature</i>
<i>JSOT</i>	<i>Journal for the Study of the Old Testament</i>
JSOTSup	Journal for the Study of the Old Testament: Supplement Series

<i>JSS</i>	<i>Journal of Semitic Studies</i>
<i>JTS</i>	<i>Journal of Theological Studies</i>
KP	Korahite Psalter
LD	Lectio Divina
LXX	The Septuagint
<i>LTQ</i>	<i>Lexington Theological Quarterly</i>
MLBS	Mercer Library of Biblical Studies
MT	Masoretic Text
NT	New Testament
OT	Old Testament
OTL	Old Testament Library
PIBA	Proceedings of the Irish Biblical Association
<i>RBL</i>	<i>Review of Biblical Literature</i>
SBB	Stuttgarter biblische Beiträge
SBLDS	SBL Dissertation Series
SSN	Studia Semitica Neerlandica
StBibLit	Studies in Biblical Literature
<i>TDOT</i>	<i>Theological Dictionary of the Old Testament</i> . Edited by G. Johannes Botterweck and Helmer Ringgren. Translated by John T. Willis et al. 8 vols. Grand Rapids: Eerdmans, 1974-2006
TOTC	Tyndale Old Testament Commentaries
<i>VT</i>	<i>Vetus Testamentum</i>
VTSup	Supplements to Vetus Testamentum
WBC	Word Biblical Commentary
<i>WTJ</i>	<i>Westminster Theological Journal</i>

*WW*            *World and World*

*ZAW*           *Zeitschrift für die alttestamentliche Wissenschaft*

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Dr. Roy Gane has been of great inspiration with his detailed textual analyses of the Hebrew Bible, as well as his humor that he brings to class.

“Let everything that has breath praise the Lord. Praise the Lord!” (Ps 150:6)

## CHAPTER 1

### INTRODUCTION

During the past few decades, an important paradigm shift has occurred in Psalms studies.<sup>1</sup> Previously, scholars had been preoccupied with analyzing individual psalms, their genre and historical background, but without considering the wider literary context for each psalm. With the canonical approach of Brevard Childs<sup>2</sup> and the new literary

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<sup>1</sup>“Currently, however, the final form of the book of Psalms is receiving more attention and the traditional idea of a somewhat haphazard arrangement is being questioned. This paradigmatic shift is due partly to the fact that the gains of atomistic methods like form criticism have begun to diminish. Another reason for this change of approaches is that the Qumran Psalms MSS have provided new data on the editorial history of the Psalter. Thus, interest in secondary settings of Psalms, including the literary context of the book as a whole, has increased.” Jerome F. D. Creach, *Yahweh as Refuge and the Editing of the Hebrew Psalter* (JSOTSup 217; Sheffield: Sheffield Academic Press, 1996), 13.

<sup>2</sup>Brevard Childs, *Introduction to the Old Testament as Scripture* (Philadelphia: Fortress, 1979). Childs brought back into focus issues that had been lost with the form-critical approach of Hermann Gunkel and Sigmund Mowinckel. Many of Child’s ideas had been raised earlier by Jewish and Christian scholars. For example the *Midrash Tehillim* mentions the five book divisions: “As Moses gave five books of laws to Israel, so David gave five Books of Psalms to Israel.” William G. Braude, *The Midrash on Psalms* (Yale Judaica Series 13; New Haven, Conn.: Yale University Press, 1959), 5. The Talmud describes a non-chronological yet exegetically reasonable arrangement of the psalms. Jacob Neusner, ed., *The Babylonian Talmud: A Translation and Commentary* (Peabody, Mass.: Hendrickson, 2011), 1:57. Early rabbis such as Saadiah Gaon, Yefet ben ‘Ali, and Abraham Ibn Ezra all discussed related issues; cf. Uriel Simon, *Four Approaches to the Book of Psalms: From Saadiah Gaon to Abraham Ibn Ezra* (Suny Series in Judaica; Albany, N.Y.: State University of New York Press, 1991). Saadiah Gaon describes the Psalter (with its five books) as a *second* Pentateuch, given by God as a “book of guidance” to be studied. He also sees a logical (thematic) sequence of psalms. *Ibid.*, 1-31. Yefet ben ‘Ali argues for a topical or theological-based sequence between the psalms. He even attributes untitled psalms to a previously mentioned author. *Ibid.*, 77-8, 88, 90. On the other hand, although Abraham Ibn Ezra agrees to a five-book division, he denies any links between the psalms. Instead, the psalms stand separate and are merely collected into five books. *Ibid.*, 216-220.

The early church father Augustine spoke of the arrangement of the Psalter as a mystery, not yet understood. Nevertheless, he proposed a three-part division of the Psalter designating spiritual advancements. Augustine of Hippo, *Expositions on the Book of Psalms: Psalms 1–150* (Oxford: F. and J. Rivington, 1857), 6:449, 453. In modern times, John Forbes also discusses the five-book division, which he then extends to seven sections (dividing the fifth book into three). The first three books are called Amen



focus in biblical studies,<sup>3</sup> many scholars now study the *literary shape* and *message* of the Psalter as a whole. A number of books, articles, commentaries, and dissertations have appeared during the last thirty years,<sup>4</sup> adding a wealth of information to this new

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books, while the last three are called Hallelujah books, leaving Book IV at the center of the Psalter. He compares the Psalter's arrangement to parallelism, both of which intend to aid readers to trace "the *internal* connection and meaning" between psalms, psalm groups, and books. John Forbes, *Studies on the Book of Psalms* (ed. James Forrest; Edinburgh: T&T Clark, 1888), 2. Forbes argues that the present shape is arranged with "great care, so as to bring out and enforce certain important truths." *Ibid.* Significantly, this message is greater than the original message of an individual psalm. For example, original royal psalms gain a messianic significance in the Psalter, particularly since monarchy had already ceased to exist. *Ibid.*, 4. Their perseverance in the Psalter would therefore "excite in the Jewish worshippers an expectation of the Messiah, and must have been the means for hundreds of years of preparing them for the coming of that great seed of David in whom all the promises made to him were to be fulfilled." *Ibid.*, 3-4. Franz Delitzsch also makes similar arguments. He gives two reasons for the Psalter's association with the Pentateuch. They both contain (1) a five-book division (each psalm section concludes with a doxology, Ps 150 being the final) and (2) alternate between Elohist and Jahweistic sections. He argues for a three-stage development of the Psalter, where Ps 72:20 forms the subscript to the oldest collection (the Solomonic edition), while the second edition came about during the time of Jehoshaphat or Hezekiah and the final by Ezra and Nehemiah. Franz Delitzsch, *Biblical Commentary on the Psalms* (3 vols., trans. Francis Bolton; 1881; repr., Grand Rapids: Eerdmans, 1959), 1:14-19. Delitzsch also argues that the Psalter begins with a "didactic-prophetic couplet" (Pss 1-2) and concludes with four hallelujah Psalms (Pss 146-149) followed by a final doxology (Ps 150). *Ibid.*, 1:20. He emphasizes the Davidic closing to the Psalter: "The redaction has designed the pleasing effect of closing the collection with an imposing group of Davidic psalms, just as it begins with the bulk of the Davidic psalms." *Ibid.* Regarding the arrangement of Psalms, Delitzsch argues that it is based upon subject matters, speaking of "prominent external and internal marks." *Ibid.*, 1:21. He notes how similar titles could link two psalms together, or similar beginnings and endings of two adjoining psalms. *Ibid.*, 1:21-22. Another scholar, Ethelbert Bullinger, finds many thematic similarities between the five books of Psalms and the Pentateuch (i.e., Book I corresponding to Genesis, Book II to Exodus, etc.). Ethelbert William Bullinger, *The Companion Bible* (1922; repr., Grand Rapids: Zondervan, 1974), 720.

<sup>3</sup>Robert Alter, *The Art of Biblical Narrative* (New York: Basic Books, 1981); *idem*, *The Art of Biblical Poetry* (New York: Basic Books, 1985); David M. Howard, "Recent Trends in Psalms Study," in *The Face of Old Testament Studies: A Survey of Contemporary Approaches* (ed. David W. Baker and Bill T. Arnold; Grand Rapids: Baker, 1999), 329; J. Kenneth Kuntz, "Engaging the Psalms: Gains and Trends in Recent Research," *CurBS* 2 (1994): 77-106; James Luther Mays, "Past, Present, and Prospect in Psalms Study," in *Old Testament Interpretation: Past, Present, and Future* (ed. James Luther Mays et al.; Nashville, Tenn.: Abingdon, 1995), 147-56; Erich Zenger, "New Approaches to the Study of the Psalter," *PIBA* 17 (1994): 37-54.

<sup>4</sup>See, for example, J. P. Brennan, "Some Hidden Harmonies in the Fifth Book of the Psalms," in *Essays in Honor of Joseph P. Brennan* (ed. Robert Francis McNamara; Rochester, N.Y.: St. Bernard's Seminary, 1976), 126-58; Walter Brueggemann, "Bounded by Obedience and Praise: The Psalms as Canon," *JSOT*, no. 50 (1991): 63-92; Walter Brueggemann and Patrick D. Miller, "Psalm 73 as a Canonical Marker," *JSOT*, no. 72 (1996): 45-56; Gunild Brunert, *Psalm 102 im Kontext des vierten Psalmenbuches* (SBB; Stuttgart: Katholisches Bibelwerk, 1996); Kilnam Cha, "Psalm 146-50: The Final Halleluja Psalms as a Fivefold Doxology to the Hebrew Psalter" (Ph.D. diss., Baylor University, 2006); Robert L. Cole, *The Shape and Message of Book III* (ed. David J. A. Clines and Philip R. Davies; JSOTSup 307; Sheffield: Sheffield Academic Press, 2000); Jerome F. D. Creach, *Yahweh as Refuge and the Editing of the Hebrew Psalter* (JSOTSup 217; Sheffield: Sheffield Academic Press, 1996); *idem*, "The Shape of Book Four of the Psalter and the Shape of Second Isaiah," *JSOT*, no. 80 (1998): 63-76; *idem*, *The Destiny*

approach. However, many unanswered questions remain.<sup>5</sup>

## Literary Shape Scholarship 1979–Present

Brevard S. Childs

In his celebrated book *Introduction to the Old Testament as Scripture* (1979),

Childs briefly discusses the literary shape of the Psalter and its shaping history.<sup>6</sup> He

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*of the Righteous in the Psalms* (St. Louis, Mo.: Chalice, 2008); Nancy L. DeClaissé-Walford, *Reading from the Beginning: The Shaping of the Hebrew Psalter* (Macon, Ga.: Mercer University Press, 1997); idem, “Reading Backwards from the Beginning: My Life with the Psalter,” *LTQ* 41 (2006): 119–30; idem, ed., *The Shape and Shaping of the Book of Psalms: The Current State of Scholarship* (Ancient Israel and Its Literature 20; Atlanta: SBL Press, 2014); Anthony Gelston, “Editorial arrangement in Book IV of the Psalter,” in *Genesis, Isaiah, and Psalms: A Festschrift to Honour Professor John Emerton for His Eightieth Birthday* (ed. Katharine J. Dell et al.; VTSup 135; Leiden: Brill, 2010), 165–76; Michael D. Goulder, “Fourth Book of the Psalter,” *JTS* 26 (1975): 269–89; David M. Howard, *The Structure of Psalms 93–100* (Biblical and Judaic Studies 5; Winona Lake, Ind.: Eisenbrauns, 1997); John F. Kartje, “A Study of Psalm 90: Its Theology and Intertextual Function Within the Psalter” (Lic. Sacr. thesis, Catholic University of America, 2008); Jinkyu Kim, “The Strategic Arrangement of Royal Psalms in Books IV–V,” *WTJ* 70 (2008): 143–57; Klaus Koenen, *Jahwe wird kommen, zu herrschen über die Erde: Ps 90–110 als Komposition* (BBB 101; Weinheim, Germany: Beltz Athenäum, 1995); James Luther Mays, “The Place of the Torah-Psalms in the Psalter,” *JBL* 106 (1987): 3–12; James L. Mays, *Psalms* (IBC; Louisville: John Knox, 1994); J. Clinton McCann, ed., *Shape and Shaping of the Psalter* (JSOTSup 159; Sheffield: JSOT Press, 1993); idem, “The Shape of Book I of the Psalter and the Shape of Human Happiness,” in *Book of Psalms: Composition and Reception* (ed. Peter W. Flint and Patrick D. Miller; VTSup 99; Leiden: Brill, 2005); Matthias Millard, *Die Komposition des Psalters: Ein formgeschichtlicher Ansatz* (FAT 9; Tübingen: Mohr, 1994); David C. Mitchell, *The Message of the Psalter: An Eschatological Programme in the Book of Psalms* (JSOTSup 252; Sheffield: Sheffield Academic Press, 1997); Roland E. Murphy, “Reflections on Contextual Interpretation of the Psalms,” in *Shape and Shaping of the Psalter* (ed. J. Clinton McCann; JSOTSup 159; Sheffield: JSOT Press, 1993); S. Jonathan Murphy, “Is the Psalter a Book with a Single Message?,” *BSac* 165 (2008): 283–93; Klaus D. Seybold and Erich Zenger, eds., *Neue Wege der Psalmenforschung: Für Walter Beyerlin* (Herders Biblische Studien; Freiburg, Germany: Herder, 1995); Robert E. Wallace, *The Narrative Effect of Book IV of the Hebrew Psalter* (StBibLit 112; New York: Peter Lang, 2007); Gerald H. Wilson, *The Editing of the Hebrew Psalter* (SBLDS 76; Chico, Ca.: Scholars Press, 1985); idem, “The Use of Royal Psalms at the ‘Seams’ of the Hebrew Psalter,” *JSOT*, no. 35 (1986): 85–94; idem, “The Shape of the Book of Psalms,” *Int* 46 (1992): 129–42; idem, *Psalms Volume I* (NIV Application Commentary; Grand Rapids: Zondervan, 2002); idem, “King, Messiah, and the Reign of God: Revisiting the Royal Psalms and the Shape of the Psalter,” in *Book of Psalms: Composition and Reception* (ed. Peter W. Flint and Patrick D. Miller; VTSup 99; Leiden, the Netherlands: Brill, 2005), 391–406; Erich Zenger, ed., *Der Psalter in Judentum und Christentum* (Herders Biblische Studien; Freiburg, Germany: Herder, 1998); Erich Zenger, “The Composition and Theology of the Fifth Book of Psalms, Psalms 107–145,” *JSOT*, no. 80 (1998): 77–102.

<sup>5</sup>E.g., Creach notes back in 2008 that the exact message of the psalter’s introduction and the structure of the five books have not yet been fully explored. Creach, *The Destiny of the Righteous*, 9. This is still the case today.

<sup>6</sup>Brevard Childs, *Introduction to the Old Testament* (Philadelphia: Fortress, 1979).

points to (1) evidences of earlier collections (Sons of Korah, Asaph, Songs of Ascents); (2) editorial activities (colophon at the conclusion of Ps 72,<sup>7</sup> Elohist Psalter); (3) editorial stages (Book I first, then Books II and III were formed and subsequently added);<sup>8</sup> and (4) the Psalter's literary shape (five book divisions ending with doxologies, Pss 1 and 150 as book frames). Childs concludes his discussion with two questions: "What significance can be attributed to these elements of the present form of the Psalter? In what way does the final editing of the Psalter testify to the way in which the collectors understood the canonical material to function for the community of faith?"<sup>9</sup>

These two aspects of the Psalter's final shape—form and function—have inspired subsequent scholarship. Although Childs denies the possibility of knowing the editorial intent,<sup>10</sup> he nevertheless argues that Ps 1 gives a clue for *how* the Psalter should be read—namely, as a response to God's word.<sup>11</sup> The royal psalms form another possible pointer for interpreting the Psalter. Childs notes how the royal psalms have been scattered throughout the Psalter, rather than being grouped together, and therefore asks: "Could this be a first indication of a new understanding of these Psalms?"<sup>12</sup> Considering that the

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<sup>7</sup>Childs argues that the colophon "marks" an earlier collection. Childs, *Introduction to the Old Testament*, 511.

<sup>8</sup>Ibid., 511–2. Unfortunately, Childs does not propose the possible process of Books IV and V, except that Ps 119 may have concluded an earlier collection (cf. Westermann).

<sup>9</sup>Ibid., 512–3.

<sup>10</sup>Childs argues: "Nor is it possible to determine with certainty the intention, if any, of the editors. One simply does not know why Ps 50 was isolated from the major collection of the Asaph Psalms (73–83), or why the last books of the Psalter lack musical references, or why the historical superscriptions to David's life are clustered so thickly about Pss 50–60." Ibid., 512.

<sup>11</sup>He argues concerning Ps 1: "Indeed, as a heading to the whole Psalter, the blessing now includes the faithful meditation on the sacred writings which follow. The introduction points to these prayers as the medium through which Israel now responds to the divine word." Ibid., 513.

<sup>12</sup>Childs, *Introduction to the Old Testament*, 516.

redactor links Pss 1 and 2, Childs suggests that the placement of Ps 2 possibly indicates a major theme in the Psalter of the kingship of God, particularly in an eschatological and messianic sense:

Still one wonders why this psalm [Ps 2] was placed in such a prominent place unless it was to emphasize the kingship of God as a major theme of the whole Psalter. Certainly the original mythopoetic setting of the older adoption formula in v. 7, “you are my son, today I have begotten you,” has long since been forgotten (cf. von Rad). Rather, the weight of the psalm falls on God’s claim of the whole earth as his possession, and the warning of his coming wrath against the presumption of earthly rulers. In other words, the psalm has been given an eschatological ring, both by its position in the Psalter and by the attachment of new meaning to the older vocabulary through the influence of the prophetic message (cf. Jer 23.5; Ezek. 34.23). Indeed, at the time of the final redaction, when the institution of kingship had long since been destroyed, what earthly king would have come to mind other than God’s Messiah? (cf. Westermann, “Sammlung,” 342).<sup>13</sup>

Childs argues that other royal psalms (Pss 72, 89, and 132) likewise receive a new literary function, and are to be understood in this eschatological-messianic sense:

In sum, although the royal psalms arose originally in a peculiar historical setting of ancient Israel, which had received its form from a common mythopoetic milieu, they were treasured in the Psalter for a different reason, namely as a witness to the messianic hope which looked for the consummation of God’s kingship through his Anointed One.<sup>14</sup>

This eschatological aspect is furthermore evident in many of the lament psalms, whose statements of trust depict a hope in the future that “will be different in kind from that of the past.”<sup>15</sup> Childs proposes that the entire Psalter can be understood as a statement of eschatological hope. “However one explains it, the final form of the Psalter is *highly eschatological* in nature. It looks toward the future and passionately yearns for

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<sup>13</sup>Ibid.

<sup>14</sup>Ibid., 517.

<sup>15</sup>Ibid., 518. In this context, Childs mentions Ps 22 as an example of a sudden shift to what is reminiscent of a prophetic hope.

its arrival.”<sup>16</sup> Significantly, he argues that the Psalter joins with the Prophets in “announcing God’s coming kingship.”<sup>17</sup> Furthermore, Childs proposes that the Psalter, in its final shape, shows a significant new understanding of Israel’s salvation, from an individual deliverance of David to a corporate future event when God delivers Israel as a nation. He argues that there is “a reinterpretation which sought to understand the promise to David and Israel’s salvation as an eschatological event.”<sup>18</sup> Thus, *hope*, according to Childs, includes a future perspective, or eschatology, where the Messiah plays a significant role in delivering God’s people.

Gerald H. Wilson

Written under the supervision of Childs, Gerald Wilson’s dissertation *The Editing of the Hebrew Psalter* became a significant landmark in modern shape scholarship.<sup>19</sup> Wilson discovered further evidence of editorial activity in the Psalter by comparing the Psalter’s composition with Ancient Near Eastern (ANE) hymn collections.<sup>20</sup> In his study of the Psalter, Wilson analyzed structures and sequences of psalms on various levels, from macro-structural book frames and seams,<sup>21</sup> to micro-structural bridges between individual psalms. He concludes:

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<sup>16</sup>Childs, *Introduction to the Old Testament*, 518.

<sup>17</sup>Ibid.

<sup>18</sup>Ibid., 522.

<sup>19</sup>Wilson, *The Editing of the Hebrew Psalter*.

<sup>20</sup>Wilson analyzed the arrangement of the biblical Psalter by comparing it with Sumerian and Mesopotamian hymnic literature, as well as Qumran Psalms manuscripts. His detailed analyses are impressive, and suggest a common ANE practice of a purposeful organization of hymns, for example, by placing doxologies as bookends.

<sup>21</sup>Cf. also Wilson, “The Use of Royal Psalms”; idem, “The Shape of the Book of Psalms.”

The results of the study have been considerable. I have been able to show (1) that the “book” divisions of the Psalter are real, editorially induced divisions and not accidentally introduced; (2) the “separating” and “binding” functions of author and genre groupings; (3) the lack of a s/s as an indication of a tradition of combination; (4) the use of *hllwyh* pss to indicate the conclusion of segments; (5) the use of *hwdw* pss to introduce segments; (6) the existence of thematic correspondences between the beginning and ending pss in some books. All of these findings demonstrate the presence of editorial activity at work in the arrangement of the pss.<sup>22</sup>

Wilson’s research has been especially valuable with regard to his technical analysis. For example, he has demonstrated the presence of different editorial techniques in the two main sections of the Psalter (Books I–III, IV–V). He sees four main differences. First, there are two competing frames at work. The first three books contain a royal covenantal frame, with royal psalms (Pss 2, 72, 89) located at the seams.<sup>23</sup> The two final books contain a sapiential frame, with wisdom psalms (Pss 1, 73, 90, 107) that

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Broadly speaking, *frames* refer to psalms or psalm groups that function as the introduction and conclusion to the Psalter as a whole (i.e., Ps 1 or Pss 1–2 and Ps 150 or Pss 146–50). In this study, “frames” also will be used on a smaller level, such as introducing and concluding a book or a group of psalms. Wilson also uses this term in a different sense when referring to royal covenantal frames, Yhwh-Malak frames, wisdom frames, as well as to Mosaic, Davidic, Asaphite, or Qorahite frames. Cf. Gerald H. Wilson, “Shaping the Psalter: A Consideration of Editorial Linkage in the Book of Psalms,” in *Shape and Shaping of the Psalter* (ed. J. Clinton McCann; JSOTSup 159; Sheffield: JSOT Press, 1993), 72–82.

*Seams* refer to psalms that either begin or end the five traditional book divisions in the Psalter (Pss 1–41, 42–72, 73–89, 90–106, and 107–150). For example, Ps 42–43 introduces Book II, whereas Ps 72 concludes the book. Jerome Creach expands the typical seams approach and includes near-seams psalms as well. For example, he notices a similar ending in Books I and II, where two unusual psalm compositions occur with the reversing of complaint and assurance units framed by psalms of eschatological hope. Cf. Creach, *The Destiny of the Righteous*, 63–4.

<sup>22</sup>Wilson, *The Editing of the Hebrew Psalter*, 199. In a more basic summary, he makes a three-point argument for editorial activity in the psalms: “(1) the ‘introductory’ Ps 1; (2) the five-book division; and (3) the final Hallel (146–150).” *Ibid.*, 204.

<sup>23</sup>Significantly, the royal psalms in the Hebrew Bible are not grouped together as in Mesopotamian literature, suggesting instead their structural significance. Gerald H. Wilson, “Evidence of Editorial Division in the Hebrew Psalter,” *VT* 34 (1984): 344.

ultimately gain prominence.<sup>24</sup> Second, the first three books consist mostly of psalms with authorship references, forming small collections (i.e., David I, David II, Korah I, Korah II, Korah III, Asaph). Furthermore, genre (title) designations are used to combine psalms, even across authorship boundaries.<sup>25</sup> In contrast, the last two books apply different organizational principles, using *Hallelujah* or *Todah* Psalms as structural markers.<sup>26</sup> Third, the first three books contain mostly individual laments, while the last two books have numerous communal thanksgivings and praises.<sup>27</sup> Fourth, Wilson argues for a different usage of the Hebrew lexeme מֶלֶךְ “king” in the two main sections. In Books I–III, the lexeme is used to refer to either a human or divine king; however, in Books IV–V, it never refers to a human, Davidic king.<sup>28</sup>

These findings have greatly influenced Wilson’s interpretation of the Psalter’s

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<sup>24</sup>In “Psalms and the Psalter,” Wilson describes these (competing frames) as tensions and limits in the experience of faith: “In the Psalter, a variety of tensions remain: the chronological tension between monarchical and exilic perspectives; the ideological tension between royal-Zionist hopes and sapiential criticism; the experiential tensions between praise/thanksgiving and lament/despair, confidence and questioning, just to name a few. These tensions are allowed to stand not as competing views but as limit posts at the perimeters of faith.” Gerald H. Wilson, “Psalms and the Psalter: Paradigm for Biblical Theology,” in *Biblical Theology: Retrospect and Prospect* (ed. S. J. Hafeman; Downers Grove, Ill.: InterVarsity, 2002), 102–3. Furthermore, Wilson argues that the royal frame extends into the second main section, and that the wisdom likewise extends back into the first section. Ultimately wisdom gains prominence between these two competing concepts. Wilson, “The Shape of the Book of Psalms,” 134.

<sup>25</sup>Wilson, “The Shape of the Book of Psalms,” 131. Cf. also Wilson, “Evidence of Editorial Division,” 338–43.

<sup>26</sup>Wilson, “Evidence of Editorial Division,” 349–51.

<sup>27</sup>Gerald H. Wilson, “The Structure of the Psalter,” in *Interpreting the Psalms* (ed. David G. Firth and Philip S. Johnston; Downers Grove, Ill.: InterVarsity, 2005), 231.

<sup>28</sup>This forms a significant part of his interpretation of the Psalter’s message. Cf. Wilson, “Psalms and the Psalter,” 107; idem, “The Structure of the Psalter,” 236. One significant weakness of his theory is the reference to David in Book V. Wilson acknowledges the difficulty of particularly Ps 132 and its militant reference to David, but he suggests that this can be explained away by the post-exilic community’s difficulties in “disassociating” from their previous hopes. He argues that “it must have been immensely difficult among the diaspora community to disassociate David and his descendants from kingship entirely.” Wilson, “Psalms and the Psalter,” 108.

message. He argues, based on the location of royal psalms and the apparent failure of the Davidic covenant in Ps 89, that the first three books describe the rise and fall of the Davidic covenant. He maintains that Books I–III form the initial response to this crushing failure, and yet are “intend[ed] to foster hope.”<sup>29</sup> Books IV–V form a second response to this failure; Israel is here asked to remember the pre-monarchical times and live in total dependence on God, who is the reigning king (cf. *Yhwh Malak* Psalms in Book IV), rather than trust a human monarch. Wilson furthermore points out a significant change in the interpretation of the royal psalms during the final editing of the Psalter. In the post-monarchical community, due to the lack of human kingship in Israel, these royal psalms were preserved and interpreted as eschatological and messianic. Israel’s hope, now turned towards a future messiah, would establish or “usher in” God’s rule on earth.<sup>30</sup> Thus, the final focus of the Psalter is no longer on the earthly messiah, whether eschatological or pre-monarchical, but rather on God’s ultimate reign on earth. In conclusion, Wilson proposes a two-stage messianic reinterpretation—a human and a divine kingship “ushered in” by the Messiah:<sup>31</sup> “There are then, in my opinion, two stages in the messianic reinterpretation of the royal psalms. The first, associated with Psalms 2–89, anticipates the restoration of a human, Davidic kingship, and the second, associated with

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<sup>29</sup>“Certain royal Psalms (in particular, Psalms 2, 72, and 89) have been intentionally placed at the seams of the first three books (Psalms 2–89) in order to shape the understanding of those segments of the Psalter as an exilic response to the loss of the Davidic monarchy. This response offers agonized pleas for deliverance and intends to foster hope for the restoration of the Davidic kingdom and the fortunes of Judah.” Gerald H. Wilson, “King, Messiah, and the Reign of God,” 391.

<sup>30</sup>Wilson, “Psalms and the Psalter,” 108–9. See also Mitchell, *The Message of the Psalter*.

<sup>31</sup>Wilson, “Psalms and the Psalter,” 108.



the final form of the Psalter, focuses on the kingship of YHWH.”<sup>32</sup>

Wilson’s dissertation and subsequent articles have greatly influenced final-shape studies on the Psalter. Since then, many scholars have accepted his main thesis of a purposeful and meaningful arrangement of the Psalter.<sup>33</sup>

### Walter Brueggemann

In a 1991 article, Walter Brueggemann bemoans the slow development of modern shape scholarship, pointing out the insufficient study of “the shape and intention” of the Psalter in its entirety “as a literary unit.”<sup>34</sup> In addition to studying the beginning and end of the Psalter, Brueggemann considers how the main body of the Psalter allows for the movement between the two bookends of Pss 1 and 150. Brueggemann argues that Ps 1 introduces the main theme of the book as “didactic piety” which functions to summon

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<sup>32</sup>Wilson, “Psalms and the Psalter,” 106–7.

<sup>33</sup>Mitchell attributes Wilson’s work for leading to the “scholarly consensus that the Psalms were redacted around a purposefully developing sequence of ideas.” David C. Mitchell, “Lord, Remember David: G. H. Wilson and the Message of the Psalter,” *VT* 56 (2006): 526–48. Howard lists four points upon which scholarship is in agreement: (1) Pss 146–50 forming the concluding doxology (instead of Ps 150 alone), (2) the significance of the royal Psalms at the seams, (3) a major break after Ps 89, and (4) the wilderness theme in Book IV. Howard, “Recent Trends in Psalms Study,” 336–7.

Despite this general consensus, there are also a few critical voices regarding this new shape approach. Whybray’s conclusion strikes at the heart of shape scholarship: “At the same time it is clear that there was no *systematic redaction* of royal Psalms, any more than there was a systematic wisdom redaction.” Roger N. Whybray, *Reading the Psalms as a Book* (JSOTSup 222; Sheffield: Sheffield Academic Press, 1996), 99. David Howard points to several weaknesses in his critique. Cf. David M. Howard, “Review of Reading the Psalms as a Book,” *RBL* 1 (1999): 168–70. A more moderate view is portrayed by Gerstenberger, who sees evidence of editorial activity in the Psalter, but not of a unified message. Cf. Murphy, “Is the Psalter a Book with a Single Message?” See also the concerns of J. Kenneth Kuntz, “Wisdom Psalms and the Shaping of the Hebrew Psalter,” in *For a Later Generation: The Transformation of Tradition in Israel, Early Judaism, and Early Christianity* (ed. Randal A. Argall, Beverly Bow, and Rodney Alan Werline; Harrisburg, Pa.: Trinity Press, 2000), 144–60.

<sup>34</sup>Walter Brueggemann, “Bounded by Obedience and Praise: The Psalms as Canon,” *JSOT*, no. 50 (1991): 63.

Israel to torah obedience.<sup>35</sup> He argues that each of the following psalms is thereafter read through this “prism of torah obedience.”<sup>36</sup> The tension that is created between the first and the following psalms is considered intentional and supports this claim. Brueggemann explains:

It is obvious that there is considerable tension between the claims of Psalm 1 and what follows in the Psalter. That tension makes clear that Psalm 1 intends to insist on a certain reading of the Psalter which seems against the grain of the poems themselves. When read unencumbered by Psalm 1, many of the other Psalms assert that the wicked are not cut off from the community, and that even the righteous have doubts about these claims. Psalm 1 wants, however, as much as possible to preclude such an awareness. That indeed is its canonical purpose.<sup>37</sup>

The final psalm (Ps 150) then concludes the Psalter with what he considers “the most extreme and unqualified statement of unfettered praise in the Old Testament.”<sup>38</sup> In fact it “expresses a lyrical self-abandonment, and utter yielding of self, without vested interest, calculation, desire, or hidden agenda.”<sup>39</sup> Since the reasons for praise have already been given earlier in the Psalter, God is thus praised without restraint. Brueggemann argues that these two odd psalms form the outer frames for the entire Psalter, constituting a movement from “obedience” (Ps 1) to “praise” (Ps 150)—“*from willing duty to utter delight*” within the entire Psalter.<sup>40</sup> This movement significantly describes the very life of every believer within the faith community, and is therefore

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<sup>35</sup>Brueggemann argues that this call to obedience is one of trust and joy. Those who respond can thereby read and enjoy the rest of the Psalter. Brueggemann, “Bounded by Obedience,” 66.

<sup>36</sup>Ibid., 64.

<sup>37</sup>Ibid., 66.

<sup>38</sup>Ibid., 67.

<sup>39</sup>Ibid.

<sup>40</sup>Ibid., 71 (*italics original*).

more than a mere coincidence.<sup>41</sup> As the Psalter moves from obedience to praise, the individual likewise makes this move by which praise eventually overshadows obedience, but without cancelling it.<sup>42</sup> Brueggemann's main thesis is that this move from torah obedience to "self-abandoning doxology" includes "*candor about suffering and gratitude about hope.*"<sup>43</sup> Clearly Ps 1 does not sufficiently describe the reality of believers—the righteous suffer and die, and they do not always prosper. Thus the many laments, which Brueggemann argues form a necessary step towards praise.<sup>44</sup> By processing the inconsistencies of Ps 1 with the realities that the righteous face, the individual can make a move beyond Ps 1 towards hope and praise: "Thus it is my thesis that Israel's struggle with God's *hesed*, in suffering and hope, in lament and in hymn, in candor and in gratitude, and eventual acceptance of God's *hesed* as the premise of life permits Israel to make the move from the obedience of Psalm 1 to the doxology of Psalm 150."<sup>45</sup> Another significant aspect that brings about this movement towards praise is the "grateful hope"

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<sup>41</sup>"Like the Psalter, life derived from and ceded back to Yahweh begins in obedience and ends in praise. From outside of these faith claims, it may be argued that life in fact never is lived this way and never turns out this way. Inside the claims of this faith, however, Israel is relentless in its insistence that life works this way. Life works this way inside the covenant because God's demands are non-negotiable and because God's fidelity is found reliable." Brueggemann, "Bounded by Obedience," 68.

<sup>42</sup>Ibid., 70.

<sup>43</sup>Ibid., 72 (italics original). He uses Pss 25 and 103 as examples of this movement.

<sup>44</sup>Brueggemann argues, "In order to move from Psalm 1 at the beginning to Psalm 150 at the end, one must depart from the safe world of Psalm 1 and plunge into the middle of the Psalter where one will find a world of enraged suffering. In its laments, Israel protests against the simplistic theological affirmations of Psalm 1." Ibid.

<sup>45</sup>Brueggemann, "Bounded by Obedience," 78. It is the realization that the character of God prevails that aids this movement: "The candor of suffering, however, moves to a *gratitude* rooted in confidence that God's *hesed* will prevail. Candor turns to gratitude, suffering turns to hope, lament turns to praise." Ibid., 75. However, the hope he here speaks of is at the same time closely connected to Ps 1, for it "stays close to the faith of Psalm 1." Ibid., 77. In fact, the problems of guilt and death in many lament psalms find their hope in God's steadfast love, as well as the contrastive fates in Ps 1. Ibid.

found in many hymns.<sup>46</sup> This hope is concerned primarily with the future as an eschatological hope.<sup>47</sup>

Brueggemann perceives a major shift in Ps 73, which he considers the theological center of the Psalter. He argues that it forms “a threshold from obedience to praise” where the psalmist goes through a transformation.<sup>48</sup> Structurally, Ps 73 introduces the third book of the Psalter, and comes immediately after the editorial note in Ps 72. This location within the Psalter and the internal theological structure of Ps 73 itself point to its significance.<sup>49</sup> Brueggemann suggests that Ps 73 contains a miniature movement (or a paradigm) of the Psalter’s overall movement (from obedience to praise): “The Psalm begins a new phase of the Book of Psalms. It does so by reiterating the theological assumption of Psalm 1, but then it moves abruptly against that assumption in its own argument, only to arrive at an affirmative theological conclusion which would evoke and permit praise.”<sup>50</sup> Brueggemann furthermore points to a significant change of perception

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<sup>46</sup>Brueggemann, “Bounded by Obedience,” 79–80.

<sup>47</sup>Ibid., 80. See Brueggemann’s footnote 1, where he quotes (in agreement) Childs’ eschatological statement: “However one explains it, the final form of the Psalter is highly eschatological in nature. It looks toward the future and passionately yearns for its arrival.” Childs, *Introduction to the Old Testament*, 518.

<sup>48</sup>Brueggemann, “Bounded by Obedience,” 80.

<sup>49</sup>Brueggemann argues, “Thus we might expect, in the sequencing of the Psalms, after the high expectations of Solomon and the failure to meet those expectations, that the next Psalm would face a crisis of faith whereby God’s good guarantees to the royal community are questioned and made suspect.” Ibid., 82–3.

<sup>50</sup>Ibid., 83. He argues that v. 1 restates the ideas of Ps 1. However, this verse should be rather understood as an introductory statement (valid for the entire Psalm), rather than a first step in his personal journey. Brueggemann furthermore points to a significant change of perception in this Psalm regarding what is “good.” In Ps 73, there is a change from seeking material blessings to communion with God. Ibid., 87.

regarding what is “good.” In Ps 73, there is a change from seeking material blessings to communion with God.<sup>51</sup>

In sum, Brueggemann considers these three elements (candor, communion, and gratitude) to be the three steps through which the movement between the Psalter’s two boundaries (obedience, praise) can occur.<sup>52</sup> However, in reality, Israel’s spiritual life is found mostly within the center, or body, of the Psalter. He notes: “It is in the heart of the Psalter, not at its extreme edges of simple obedience and guileless doxology, where Israel mostly lives.”<sup>53</sup> He then concludes that Pss 1 and 150 are not merely “literary boundaries, but the boundaries for Israel’s life and faith”—and the beginning and the end of a journey.<sup>54</sup>

#### Clinton McCann

Clinton McCann follows in the footsteps of Wilson, expressing his agreement with Wilson’s main editorial argument.<sup>55</sup> Significantly, McCann proposes that the solution to the exilic problem is given as early as in Books I–III.<sup>56</sup> He argues that “the experience of exile and dispersion, however, was not only a time for lamenting but also a

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<sup>51</sup>Brueggemann, “Bounded by Obedience,” 87.

<sup>52</sup>Ibid., 88–9.

<sup>53</sup>Ibid., 90–91.

<sup>54</sup>Ibid., 91.

<sup>55</sup>“I support Wilson’s conclusion that the editorial purpose of the Psalter was to address the failure of the Davidic covenant in light of the exile and dispersion. I agree that Books IV and V provide an answer to the problem documented in Books I–III.” J. Clinton McCann, “Books I–III and the Editorial Purpose of the Hebrew Psalter,” in *Shape and Shaping of the Psalter* (ed. J. Clinton McCann; JSOTSup 159; Sheffield: JSOT Press, 1993), 95.

<sup>56</sup>Ibid.

time for forging new expressions of hope in an attempt to enable the community to survive.”<sup>57</sup> This hope was not only new in expression but also in content—providing “a reorientation beyond the traditional grounds for hope.”<sup>58</sup> In reference to Book III, he concludes:

I propose that an analysis of the final form of Book III reveals an arrangement that serves to assist the community not only to face squarely the disorienting reality of exile, as Wilson would suggest, but also to reach a reorientation based upon the rejection of the Davidic/Zion theology that had formerly been Judah’s primary grounds for hope.<sup>59</sup>

He bases the argument on his analysis of the first three books of the Psalter and their introductory psalms (Pss 1–2, 42–43, 73–74). McCann argues that Book III has been “decisively shaped by the experience of exile and dispersion.” It contains three main indicators of an exilic and yet hopeful editing: <sup>60</sup> (1) community focus (community laments are prevalent compared to other books), (2) laments interspersed with psalms (or statements) of hope,<sup>61</sup> and (3) the provision, in Ps 73, of an answer as to *how* to respond to the exile.<sup>62</sup> He concludes:

In short, whereas Wilson is correct in asserting that the editorial purpose of the Psalter was to address the apparent failure of the Davidic covenant in light of the exile and dispersion, he does not go far enough. The answer to the problem is not limited to Books IV and V as he suggests; but rather the answer has already begun at

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<sup>57</sup>McCann, “Books I-III and the Editorial Purpose of the Hebrew Psalter,” 98.

<sup>58</sup>Ibid., 95. In other words, from traditional Davidic and Zion covenant theology.

<sup>59</sup>Ibid., 98–9.

<sup>60</sup>Ibid., 98.

<sup>61</sup>Cf. his table on McCann, “Books I-III and the Editorial Purpose of the Hebrew Psalter,” 97. Each psalm (except one) is followed by expressions of hope, which are primarily related to God’s previous acts and his role as a judge.

<sup>62</sup>Ibid., 100. This last point is made later in his essay, but should be nevertheless considered with the two previous points in his argument.

least as early as Book III and perhaps earlier, as the following analysis of Books I and II will suggest.<sup>63</sup>

McCann then notes how Book II contains a number of similarities with Book III. Both books are community focused. Thematically, each book begins with contrastive psalms—contrasting troubles and hope (Pss 42–43, 73). They both also portray enemies questioning the God of the psalmist. Furthermore, the introductory (individual) prayers (Pss 42–43, 73) are followed by (community) laments on the exile (Pss 44, 74). According to McCann, Pss 44 and 74 function as significant indicators on how to interpret Pss 42–43 and 44, and the rest of the two books, namely in light of the exilic experience. Thus the statements of hope and confidence come from an exilic experience (rather than from past security in Zion).<sup>64</sup> Significantly, he argues that the exilic setting of Ps 44 not only colors the interpretation of the Korah collection (Pss 42–49), but that the Korah collection itself also functions as an introduction to the rest of Book II and colors its interpretation—also in the exilic sense.<sup>65</sup> He concludes: “Book II is shaped to assist the community to face the disorienting experience of exile and dispersion and to reach a reorientation based upon a new understanding of the old grounds for hope.”<sup>66</sup>

Book I begins with a paired introduction (Pss 1–2) similar to the double introductions in Books II and III (cf. Pss 42–44, 73–74). McCann argues that although Ps 2 differs from the other paired Psalms (Pss 44, 74), it nevertheless contains similar exilic

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<sup>63</sup>McCann, “Books I-III and the Editorial Purpose of the Hebrew Psalter,” 100.

<sup>64</sup>Ibid., 102.

<sup>65</sup>Ibid., 103.

<sup>66</sup>Ibid.

and postexilic themes of national threat. The hope is then expressed in God being the judge (Ps 1) and the ruler (Ps 2). He argues that the canonical shape of Book I thereby provides “clues” that the Davidic laments “may legitimately be read not only as personal expressions of trouble but also as expressions of the plight of the community.”<sup>67</sup> In fact, he concludes that the shape of the Psalter is collective in orientation, thereby placing himself and Wilson at odds with Childs and others with a more individual reading of the Psalms.<sup>68</sup>

Jerome F. D. Creach

In his revised doctoral dissertation *Yahweh as Refuge and the Editing of the Hebrew Psalter*,<sup>69</sup> Jerome Creach argues that חסה “refuge” and its related word field have shaped the Psalter, including key lexemes such as בטח “trust” and יחל, קוה “hope.”<sup>70</sup> His methodology differs from the previously mentioned scholars: He seeks *lexical* clues within the Psalter to guide the reading of the book<sup>71</sup> and proposes that Ps 2:12 contains such a clue. Creach suggests that the lexeme חסה “refuge” has been purposefully added to

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<sup>67</sup>McCann, “Books I-III and the Editorial Purpose of the Hebrew Psalter,” 104.

<sup>68</sup>Ibid., 106.

<sup>69</sup>Creach, *Yahweh as Refuge*.

<sup>70</sup>He calls these lexemes of “hope” and “trust” “primary verbs in the *ḥāsā* field.” Creach, *Yahweh as Refuge*, 45. These have grown together to basically describe a common idea of seeking refuge. In addition, these terms describe all aspects of devotion. He sums up: “This examination of *ḥāsā/maḥseh* and related words indicates that a universe of terms has grown together to communicate the common idea of dependence on Yahweh over against other sources of protection. . . . The *ḥāsā* field relates virtually every aspect of devotion to Yahweh: the nature of the believer, confessions of godly persons, requirements of rectitude, and the character of Yahweh himself.” Ibid., 48.

<sup>71</sup>Creach argues that it is the “internal clues that give directions as to how the whole should be read and understood.” Ibid., 11.



form the Psalter's paired introduction (Pss 1–2).<sup>72</sup> He bases this argument on the following two reasons: (1) the idea of refuge does not fit well with the contents of Ps 2, and (2) there is a “high frequency” of related words in Book I which support its relevance.<sup>73</sup> His study then expands to the entire Psalter, where he understands *refuge* to be the principal organizing concept in its final shape.<sup>74</sup>

Creach furthermore argues that a major editorial shift follows Book I. Comparing David 1 (Pss 3–41) with David 2 (Pss 51–72),<sup>75</sup> he notes how David 2, despite its individual focus, is also concerned with national issues, even expressing doubt about the “efficacy of Yahweh’s protection.”<sup>76</sup> This shift involves challenges to conventional concepts of trust and refuge.<sup>77</sup> Furthermore, Books II–III share similar introductions where “seeking refuge” is followed by being “cast off.” In fact, Pss 42–43 and 88–89 also form a bracket around the idea of divine rejection.<sup>78</sup> He therefore concludes:

Books two and three seem to reflect the struggle of understanding the loss of temple and king. Moreover, it is possible that the arrangement of Psalms 1–89 as a whole is

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<sup>72</sup>Creach, *Yahweh as Refuge*, 15–6, 77–80. Here Creach discusses (and builds on) previous research by James Luther Mays and Gerald T. Sheppard.

<sup>73</sup>Ibid., 17.

<sup>74</sup>He summarizes his research in this way: “I will argue that the concern over seeking refuge in Yahweh largely affects the organization of the entire Psalter . . . that the end result of combining these collections has the effect of encouraging readers to seek refuge in Yahweh, that is, to choose the eternal king as a source of protection and sustenance vis-à-vis human power.” Ibid., 18.

<sup>75</sup>In the last chapter, Creach discusses the shaping of the Psalter, proposing that David I and II could have originally been one book. He argues that “the abundant phraseology shared between Psalms 40–41 and 51–52 may indicate that David II was not only created after the pattern of David I, but was united with it as well.” Ibid., 85.

<sup>76</sup>Ibid., 82.

<sup>77</sup>Creach argues that “Psalms 42–89 mark a shift in editorial interest, from the dominant focus upon the faithful believer in David I to the presentation of examples of misappropriated trust and the struggle over God’s rejection of those who claimed him as refuge.” Ibid., 92.

<sup>78</sup>Ibid., 90–91.

meant to repudiate the notion that a human king could act as Israel's shield. Rather, Israel's only hope for refuge and protection is in Yahweh.<sup>79</sup>

Thus, Creach reaches a similar conclusion to that of Wilson and McCann—that the message of the Psalter portrays a shift in hope, and that hope in God is to be preferred to trusting in the Davidic monarchy.<sup>80</sup> Creach concludes with a proposed projection for future scholarship to continue similar lexical analyses:

[A] project that might draw from the results of my research is a theological study of the Psalter. The most completed current work in this area is organized largely around problems in psalm interpretation: the role of the king, the sanctuary, the identity of the individual. It seems that there is a need for a fresh approach that is guided by the thought world of the book itself, including elements of ordering and shaping. If such a work is undertaken the ideas expressed by *āśā/maśeh* and the host of related terms would seem to play an important part.<sup>81</sup>

David C. Mitchell

David Mitchell proposes a theological approach to the Psalter's shape, arguing that the Psalter is arranged to present an eschatological message. He uses the term "eschatologico-predictive," which basically refers to a "predicted sequence of eschatological events."<sup>82</sup> These events span from the exile to the eschatological kingdom of God. As he explains,

This message, as in many other Jewish documents of second temple times, consists of a predicted sequence of eschatological events. These include Israel in exile, the appearing of a messianic superhero, the ingathering of Israel, the attack of the nations, the hero's suffering, the scattering of Israel in the wilderness, their ingathering and

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<sup>79</sup>Creach, *Yahweh as Refuge*, 91.

<sup>80</sup>Elsewhere, he also argues that the entire Psalter is to be understood in this manner: "Thus, the entire Psalter from beginning to end, in the combination of collections and in the placement of key individual psalms, displays an interest in choosing Yahweh as refuge because of the ineffectiveness of human rulers." Ibid., 104.

<sup>81</sup>Ibid., 126. Cf. also his book *Destiny of the Righteous in the Psalms*.

<sup>82</sup>Mitchell, *The Message of the Psalter*, 15.

further imperilment, the appearance of a superhero from the heavens to rescue them, the establishment of his *malkut* from Zion, the prosperity of Israel and the homage of the nations.<sup>83</sup>

Mitchell demonstrates that the messianic and eschatological *predictive* reading of the Psalter has been the dominant view throughout history. From early times, this was the common way of reading the Psalter by both Jewish and Christian exegetes.<sup>84</sup> However, with the nineteenth-century enlightenment (particularly between 1820 and 1970), a major change in interpretation occurred.<sup>85</sup> During this time, a few scholars still maintained a predictive reading of the Psalter, though they remained the minority,<sup>86</sup> even up to the twentieth century.<sup>87</sup>

Based on this long tradition of predictive readings of the Psalter, Mitchell wishes to reconsider how a predictive eschatological reading shapes the Psalter.<sup>88</sup> But first he offers a severe critique of modern shape analyses, particularly that of Wilson. Based on the reappearance of Davidic psalms in Books IV–V,<sup>89</sup> Mitchell argues that these psalms

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<sup>83</sup>Mitchell, *The Message of the Psalter*, 15.

<sup>84</sup>He mentions early translators (LXX, Targum, Peshitta), the Dead Sea Scrolls, the New Testament, early Jewish and rabbinic writers (e.g., Josephus, Talmud, midrash), medieval rabbis (Kimhi, Ibn Ezra), patristic writers (Justin, Augustine, Athanasius, Jerome, Theodore of Mopsuestia, Ambrose, Basil, Chrysostom, Theodoret, etc.), and reformers (Luther, Bucer, Calvin). *Ibid.*, 18–40.

<sup>85</sup>Mitchell argues that this was the great exception in traditional Psalm scholarship during the time of ca. 1820–1970. *Ibid.*, 64.

<sup>86</sup>He mentions scholars such as Hengstenberg, Alexander, Delitzsch, and Forbes Mitchell. *Ibid.*, 45–8.

<sup>87</sup>Mitchell mentions scholars who argue for an intentional messianic and/or eschatological reading of the psalms such as Briggs, Peters, Gunkel, Barnes, Oesterley, and Kissane. *Ibid.*, 49–55.

<sup>88</sup>Mitchell also discusses the long history of issues related to the shape of the Psalter (such as the five-book division, a purposeful shaping, etc.) that earlier pre-critical scholars had been discussing. E.g., *ibid.*, 65.

<sup>89</sup>Thus, he argues that the Davidic kingship is significant even after Ps 89, despite the emphasis on God's reign in Book IV. Cf. Mitchell, *The Message of the Psalter*, 78–89.

(e.g., Ps 110) do not merely describe David as an example of trust (cf. Wilson), but rather portray him as a “conquering” king.<sup>90</sup> Furthermore, he argues that Wilson’s theory stands at odds with other literature at the time of the editing of the Psalter, which was rather hopeful. Instead, Mitchell sees “a continuing expectation, throughout second temple times and beyond, that it [the House of David] would be restored by a future son of David.”<sup>91</sup> He then gives a well-noted theological critique, striking at the heart of Wilson’s main thesis:

But what kind of hope is this? For if the house of David “has come to nothing,” then the divine promises are worthless. Yet the redactor seems deliberately to emphasize their failure, and God’s falsehood, in vividly representing the disappointment of their hopes. Is it for this celebration of divine disloyalty and incompetence that jubilant halleluyahs close the Psalter? Such an approach would hardly encourage future trust in God alone, as Wilson suggests.<sup>92</sup>

Mitchell proposes instead that the entire Psalter contains an eschatological program,<sup>93</sup> partially based on the placement of royal psalms (significant for Wilson’s thesis) and partially on eschatological psalms.<sup>94</sup> Both types of psalms seem to *infect* their surroundings towards an eschatological reading.<sup>95</sup> Individual psalms are then read within

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<sup>90</sup>Mitchell, *The Message of the Psalter*, 78–9.

<sup>91</sup>Ibid., 80. He concludes: “Thus there does not seem to be any period when the redactional agenda suggested by Wilson might have existed.” Ibid.

<sup>92</sup>Ibid.

<sup>93</sup>Not in the sense that the entire Psalter is coherently eschatological, but rather that the Psalter contains a noticeable eschatological focus in various (even structurally significant) parts of the Psalter.

<sup>94</sup>“There is internal evidence, particularly in the placing of royal and eschatological Psalms, that the Psalter was designed to refer to eschatological events.” Ibid., 88.

<sup>95</sup>Speaking about royal or messianic psalms, he argues: “The redactor’s deliberate incorporation of these into the Psalter therefore suggests that eschatological concerns were part, at least, of the editorial purpose. Of course, these Psalms do not necessarily allow the whole Psalter to be read eschatologically. However, they would have a *tendency to ‘infect’ everything in their context with their vision*, and the redactors may have intended as much.” Ibid., 87 (italics mine).

their new literary setting within the Psalter and with the governing motif of “messianic hope,”<sup>96</sup> so that the Psalter basically describes “the hope of a future salvation and the coming kingdom of God. Furthermore, Mitchell argues that Pss 1–2 are placed as the introduction to the Psalter in order to ensure that the Psalter as a whole is read to portray a cosmic war between God’s Messiah and his enemies.<sup>97</sup> The inclusion of certain psalms depicting a person or an event that “far exceeds the reality of any historical king or battle”<sup>98</sup> confirms this overall concern with the future. Mitchell’s main theory pertains to sequences of eschatological events. He proposes that the Psalms of Asaph (50, 73–83) portray a future ingathering of Israel and the nations:

A progression in thought is certainly discernible in the group, beginning with the gathering of Israel to judgment and ending with the gathering against them of a massive alliance of hostile nations. Thus this group of Psalms can be read as representing an eschatological ingathering of Israel, culminating in battle.<sup>99</sup>

The Songs of Ascents (Pss 120–134) portray an eschatological ascension to God’s

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<sup>96</sup>Cf. Childs: “Although the royal Psalms arose originally in a peculiar historical setting of ancient Israel which had received its form from a common mythopoetic milieu, they were treasured in the Psalter for a different reason, namely as a witness to the messianic hope which looked for the consummation of God’s kingship through his Anointed One.” Childs, *Introduction to the Old Testament*, 517. Earlier studies likewise recognized the primary motif in the Psalter as messianic, e.g., Desmond Alexander, *The Psalms* (3 vols; New York: Scribner’s & Sons, 1865); Franz Delitzsch, *Biblical Commentary on the Psalms*; Ernst Wilhelm Hengstenberg, *Commentary on the Psalms* (Edinburgh: T&T Clark, 1869). Brennan argues that psalms which were originally limited to historical concerns receive an eschatological and messianic meaning in the new literary final form of the Psalter. Brennan, “Some Hidden Harmonies,” 29.

<sup>97</sup>Mitchell argues that the “two Psalms [Pss 1–2] announce that the ensuing collection is a handbook for the eschatological wars of the Lord, describing the coming events and the Yhwh-allegiance required of those who would triumph.” Significantly, he proposes that Ps 1 either predicts the Messiah’s triumph, or that it “delineates the person who will share in the kings’s triumph.” Mitchell, *The Message of the Psalter*, 87.

<sup>98</sup>Ibid., 85.

<sup>99</sup>Ibid., 107.

presence.<sup>100</sup> Mitchell bases his theory on intertextual links to Zech 14, where he sees a similar eschatological setting.<sup>101</sup> Furthermore, he notes that many prophetic books (Ezekiel, Zechariah, Joel, as well as Zephaniah, Micah, Isaiah, Jeremiah, and Daniel) also contain eschatological programs which broadly give a similar vision of three ingatherings: (1) gathering from exile, (2) gathering of hostile nations, and (3) gathering to worship (by both Israel and the nations).<sup>102</sup> Furthermore, Mitchell proposes that the Psalter portrays an eschatological exile (particularly in Book IV)<sup>103</sup> and a stricken messiah.<sup>104</sup> Thus Mitchell appears to follow Childs in proposing a messianic-eschatological reading of the Psalter.

In conclusion, modern scholarship has brought the idea of hope (eschatological and messianic) to the forefront in recent shape studies of the Psalter. Three such

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<sup>100</sup>He states that there is no consensus about the interpretation of the Song of Ascents, but that “all see it as in some way representing an ascent to worship in Jerusalem.” Mitchell, *The Message of the Psalter*, 117. The imagery used here for the ingathering to worship is harvest-home. Ibid., 192.

<sup>101</sup>The events in Zech 14 include similar aspects found in the Psalter: God’s appearing, striking the nations, nature in commotion, rebuilding of Jerusalem, living waters, and a universal kingdom where all nations will worship God. Ibid., 115.

<sup>102</sup>He describes them as a sequence of events: “Yhwh will gather scattered Israel to the land promised their forefathers. Thereafter an alliance of hostile nations will gather to attack them. Yhwh will destroy the invaders and save Israel. Then Israel will worship Yhwh on Zion, together with the survivors of the nations.” Ibid., 165. See also p. 166.

<sup>103</sup>Ibid., 199.

<sup>104</sup>Interestingly, Mitchell proposes that Ps 89 functions to represent the stricken Messiah: “I would suggest that Psalm 89 can be read as representing the stricken king and Book IV (Pss. 90–106) as representing the ensuing exile. I would further suggest that Psalm 45 represents the initial appearance of the king to Israel, that Psalm 72 depicts his initial reign, and that Psalm 110 represents his appearing as the agent of divine deliverance.” Ibid., 243. Bruce Waltke argues differently that the Psalter’s many lament psalms contain royal dimensions which were somehow missed by Israel and “thus Israel lost sight of a suffering Messiah.” Bruce K. Waltke, “A Canonical Process Approach to the Psalms,” in *Tradition and Testament: Essays in Honor of Charles Lee Feinberg* (ed. John S. Feinberg and Paul David Feinberg; Chicago: Moody, 1981), 15. Waltke proposes that the lament psalms contain a royal “dimension” and that this idea was sadly not perceived by Israel and “thus Israel lost sight of a suffering Messiah.” Ibid.

approaches have been mentioned above: (1) Childs's eschatological-messianic theory, (2) Wilson's kingship shift theory with the eschatological reign of God, and (3) Mitchell's eschatological program. Scholars have also discussed the manner in which hope is expressed in the Psalter: (1) Wilson points to the significance of the royal psalms at the seams of the Psalter, (2) McCann suggests the relevance of the alternation of lament-hope psalms, and (3) Creach argues for the centrality of key lexemes for refuge (including hope) for the Psalter's shape and message. Other aspects, such as turning points of the Psalter and how these relate to hope, deserve mention. Wilson considers Ps 89 to be the climactic crisis for the Davidic dynasty, after which God's reign is introduced (Pss 93, 95–99). Brueggemann takes a different turn, arguing instead that Ps 73 forms a climactic turn from lament to praise, thereby bringing direction and hope to the individual on a spiritual and personal level.<sup>105</sup>

### **Statement of Problem**

These past decades of scholarship regarding the final shape of the Psalter have brought about many noteworthy results. A solid foundation has been laid for considering the Psalter as a book with a notable message, rather than a mere collection of individual, unorganized psalms. However, this trend also contains a troubling aspect, in that the re-

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<sup>105</sup>Brueggemann does not specifically discuss hope (in the eschatological or messianic sense). However, since hope is crucially connected to the individual and his well-being, his argument for an alternative turning point needs to be considered as related to salvific hope.

reading of the psalms often contradicts what is considered to be their original meaning.<sup>106</sup> Mitchell represents one attempt to place value on earlier, pre-critical scholarship. However, most shape scholars today disregard original predictive readings, particularly regarding messianic psalms.<sup>107</sup> Many scholars prefer Wilson's Ps 89 hypothesis, which assumes the failure of the royal Davidic dynasty. This adds another blow to the traditional predictive understanding of messianic psalms, and to the New Testament fulfillment of these. In comparison, the prophetic books also contain texts that are traditionally understood as predictions, with a future restoration involving a new David who would appear in the latter days (cf. Hos 3:4–5; Amos 9:11–12, see also Mic 5:2–4; Isa 11:1–10; Jer 23:5–6; Ezek 37:24–28). Reading any of these as later, after-the-fact descriptions would go against their own testimonies. Thus, it would not seem unreasonable that the Psalter also should speak of a temporary break in the Davidic promise, which is then later fulfilled in the arrival of the new eschatological king. This

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<sup>106</sup>The original meaning and historical background (i.e., as stated in the superscriptions) to each psalm is still very much valid, and should not be disregarded in a final shape analysis. For example, psalms that originally contain messianic predictions should still be read as such, and not merely in the re-read sense. The historical superscripts are likewise significant for interpreting the psalms. However, these do not necessarily limit the interpretation to these psalms in their final shape, but should be seen rather as added contexts for interpretation. For example, Ps 30 is written for the dedication of the temple, but there is nothing in the content of the psalm that would imply this. Instead, this is an individual thanksgiving psalm, and somehow this is relevant for the temple dedication and its later function. In other words, in order to reach a fuller understanding of this psalm, the historical note should be considered relevant. Furthermore, although the battles between David and his enemies are real historical backgrounds for many Davidic psalms, they do not necessarily refer exclusively to his battles, but typologically and within the shape context, they seem also to portray the great controversy between good and evil, and between the Messiah (of which David is a type) and his opponents. Thus a complete analysis of each psalm would include both an analysis of the individual psalm (apart from its contexts), and also an analysis of its function within the wider context.

<sup>107</sup>For example, Childs argues: "The original occasion for such royal psalms was clearly different from that of the messianic hope of the prophets. The majority of modern scholars are fully in accord with Gunkel and Mowinckel in rejecting the traditional interpretation of messianic psalms." Childs, *Introduction to the Old Testament*, 515.



future David would then either usher in the kingdom of God (Wilson), or form a co-regency with God on earth (as presented here), forming a universal peaceful kingdom for which there is no parallel in any of the historical kingdoms of the Old Testament. As Mitchell also points out, Wilson's hypothesis portrays a disloyal God, whose promises are worthless. Further studies in the final shape of the Psalter therefore need to carefully consider the shape of the Psalter in relation to traditional concepts about God and his promises—in other words, studying the Psalter's concept of hope as both predictive and reliable.

A large amount of work still lies ahead. Each book needs to be studied in greater detail (as many scholars are doing presently), and alternative shape models reconsidered. Focus should be on the concept of hope which lays at the very heart of Wilson's theory. Furthermore, lexical approaches need to be tested further, particularly regarding the function of lexemes, such as hope, within their wider context (cf. Creach).

### **Statement of Purpose**

The purpose of this study is to analyze the literary and theological functions<sup>108</sup> of hope lexemes (יָחַל, קָוָה) in Book II (Pss 42-72). The study has two main objectives: (1) to provide a structural and theological analysis of five individual psalms which contain lexeme(s) of hope (Pss 42–43, 52, 62, 69, 71), and (2) to perform a literary function analysis of these five Hope Psalms within their wider context in the book. The goal is

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<sup>108</sup>The function (or shape function) is here used to describe the function a psalm has within its wider literary context. For example Pss 1–2 function as an introduction to the Psalter. Another term used by Robert L. Cole is “canonical function.” Robert L. Cole, *Psalms 1–2: Gateway to the Psalter* (Hebrew Bible Monographs 37; Sheffield: Sheffield Phoenix, 2013), 82. However, when talking about the lexical function of hope within an individual psalm, it refers to that context (i.e., individual psalm) only.

primarily to determine whether and to what extent Book II is shaped around hope. Secondly, the aim of this study is to evaluate the nature of this hope, to determine whether it is (1) salvific, (2) eschatological, and/or (3) messianic.<sup>109</sup>

### Justification

From a literary shape-perspective, Book II contains remarkable features for the discussion of hope. First, at the seams of Book II, there are paired or clustered sequences of royal-hope motifs (Pss 42-45, 69-72).<sup>110</sup> These references to hope appear to be neither messianic nor eschatological, but rather individual longings and petitions for God's deliverance.<sup>111</sup> Second, Book II contains regular intervals of Psalms with lexemes of "hope" (Pss 42-43, 52, 62, 69, 71). The exact function of these Hope Psalms is unclear—whether they perform a key role as structural and theological markers within the book, or quietly describe hope within the sphere of the individual psalm. Third, the literary sequence of Books II-IV suggests that both the temple-hope of Ps 42-43 and the royal-hope of Ps 72 suffer severely in these books; the temple is destroyed (e.g., Ps 74) and the

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<sup>109</sup>The eschatological and messianic boundaries are a bit diffuse, often closely interlinked. For example, Delitzsch defines eschatological psalms as interlinked thematically with the Messiah: "Psalms in which the poet, looking beyond his own age, comforts himself with the vision of this king in whom the promise is finally fulfilled, we call eschatological Psalms, and in fact directly eschatologically Messianic Psalms." Delitzsch, *Biblical Commentary on the Psalms*, 1:68. Childs, on the other hand, argues that the royal psalms eventually gained an eschatological ring because of their position in the Psalter and the new meanings given them (i.e., the common assumption in shape analyses that God's kingship eventually became primary to any expectations of the human king). Childs, *Introduction to the Old Testament*, 516-7.

<sup>110</sup>Clinton McCann argues that Pss 42-44 form a paired introduction to Book II. McCann, "Books I-III and the Editorial Purpose of the Hebrew Psalter," 103. Cf. also Gerald Wilson, "Understanding the Purposeful Arrangement of Psalms in the Psalter: Pitfalls and Promise," in *Shape and Shaping of the Psalter* (ed. J. Clinton McCann; JSOTSup 159; Sheffield: JSOT Press, 1993), 49.

<sup>111</sup>Psalms 69 is traditionally considered messianic.

royal line appears broken (Ps 89).<sup>112</sup> This calls for a detailed study of the nature and function of hope in Book II. Finally, Book III contains a surprising lack of “hope” lexemes, and thus adds curiosity as to what happened before, particularly in a book where “hope” appears to function as a key word.

The study of hope as a structurally significant term for Book II can furthermore be justified by a similar feature of lexical framing in Book I. Book I begins with a psalm pair which is framed by אֲשֶׁרֵי “blessed” (1:1; 2:12), and also concludes with a paired “blessed” frame. Psalm 41 begins with אֲשֶׁרֵי “blessed” (41:2) and ends with the synonym בָּרַךְ “bless” (41:14).<sup>113</sup> This lexeme also appears clustered at a possible peak within the book (32:1, 2; 33:12; 34:9). The structural behavior of this key word suggests the importance

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<sup>112</sup>Psalms 42–43 describe the deep longing of the poet for seeing God in the temple; he later describes himself as dwelling in God’s temple (52:8–9). The first psalm in Book III (Ps 73) also describes the psalmist within the temple, but then immediately speaks of its destruction (Ps 74). Furthermore, hope is emphasized in Book II. In contrast, lexical terms for hope are conspicuously absent in Book III. Kingship is emphasized in Book II with its heavy royal introduction (44–45, 47–48), which emphasizes both the Messiah’s and God’s reign. The final psalm in Book II (Ps 72) is a strong statement for Davidic kingship, and God’s reign is also found in earlier praises (Pss 65–68). Book III then concludes with an apparent failure of the Davidic dynasty, and only one psalm is written by David (Ps 86). Book IV heavily focuses on God’s reign, and God appears to be set aside.

<sup>113</sup>The function of בָּרַךְ “bless” in Ps 41 forms a deliberate framing together with אֲשֶׁרֵי “blessed.” בָּרַךְ is used for a human’s blessing of God (e.g., Pss 16:7; 18:47; 26:12; 31:22; 34:2; 41:14), in a wish or petition for divine blessing (e.g., 28:9; 29:11), or for stating that God blesses humankind (5:13; 37:22). Slightly different is the usage of אֲשֶׁרֵי, which is frequently used in wisdom sayings, when speaking of general blessings for righteous behavior (cf. Ps 1).

and structural function that words may have for the shaping of the Psalter, and particularly for an individual book.<sup>114</sup>

### Methodology

Various types of analyses are applied in this study: (1) lexicographical, (2) comparative, (3) statistical, (4) structural, (5) theological,<sup>115</sup> (6) repetition, and (7) literary function.<sup>116</sup> Chapter 2 presents three analyses: (1) a lexical analysis of the Hebrew words for “hope” and related synonyms,<sup>117</sup> (2) a brief comparative analysis of lexemes found in close proximity (such as parallel lines) in the Psalter,<sup>118</sup> and (3) a statistical analysis, listing the frequency and locations of these “hope” and “hope”-related lexemes in the Psalter.<sup>119</sup> Chapter 2 lays the basis for further analysis, by examining the meaning and locations of “hope” in the Psalter. Chapter 3 presents a structural and theological analysis

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<sup>114</sup>Cf. McCann, “The Shape of Book I,” 342. Furthermore, Cole expands the classical analysis of parallelism to include the adjoining psalms as well as the entire Psalter (which would support McCann’s analysis): “It has become clear in recent years that the phenomenon of parallelism and repetition in the Psalter must be extended beyond that of individual poems to the surrounding Psalms and finally the entire collection. The ordering and shaping of the collection casts the individual Psalms in a new light, even beyond that discerned through rhetorical criticism. Such a focus moves from what the individual poem expresses to a meaning implied by the final compilation, the latter becoming a single ‘text’. Consequently, the study of the final shape of the Psalter is simply a recognition that parallelism is not restricted to the individual poem.” Cole, *The Shape and Message of Book III*, 10.

<sup>115</sup>Theological analysis is particularly focused on the function of theological terms and concepts within either individual psalms, or Book II as a whole.

<sup>116</sup>Literary function analysis is here used to describe a particular sort of narrative or shape analysis of the Psalter, i.e., how each psalm functions and further develops the argument within the book. However, instead of interpreting the Psalter’s shape as a chronological story or narrative (cf. Goulder), I propose a theological argument to be its basic mode and purpose.

<sup>117</sup>Various lexicons will be consulted as to the range of meanings of six lexemes (קוה, יחל, שבר, חכה, חסה, and בטח).

<sup>118</sup>This analysis consists of evaluating their meanings when found in close proximity (parallel lines or verses), and thereby strengthening their synonomous relation.

<sup>119</sup>This statistical analysis is significant for the following shape analysis, where the location of hope lexemes is argued to be crucial for interpreting Book II.

of five Hope Psalms 42–43, 52, 62, 69, 71 (i.e., psalms containing a “hope” lexeme). The purpose of these analyses is to determine whether “hope” is structurally and theologically a key word within each psalm, and therefore possibly also significant for the shape of Book II.

Chapter 4 analyzes the literary shape of Book II, and considers the function Hope Psalms play in developing its structure and message. Each individual psalm in Book II will be analyzed according to: (1) its structure, (2) lexical and thematic links to previous psalms,<sup>120</sup> and (3) its literary function within the book. The purpose is to determine (1) the structural function of each psalm within the book (e.g., introduction, conclusion, hinge, climax), and (2) the narrative function of the psalm (i.e., what new concepts are added or developed in the book).<sup>121</sup> Chapter 5 forms the conclusion of the study and brings the previous analyses together into a concise theological shape statement. The Appendix (A) contains a list of lexical repetitions within individual psalms in Book II, the creation of which has been aided by BibleWorks software.<sup>122</sup>

### **Delimitations**

This is a literary and theological study of the final form of the Psalter and does not

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<sup>120</sup>This repetition analysis seeks to identify both lexical and thematic links to the previous psalm(s). Lexical links will be discussed on two levels: first, on a broader “trend” level with any repeated word being considered and also listed in the Appendix A; second, specific attention also will be given to certain key lexemes, often of theological significance, that can be found throughout Book II, forming a vital part of the theological and structural argument of the book.

<sup>121</sup>The narrative function analysis notes how certain themes and lexemes act and develop throughout various psalms, in other words how they form a broader shape argument.

<sup>122</sup>Each lexeme in a psalm is listed with previous repetitions in Book II (often excluding prepositions and particles). However, due to lack of space, repetitions *from* the Davidic psalms *to* the Korah collection are left out, despite many links between them. These are nevertheless discussed in the main text.

discuss historical or social issues regarding the formation of the book, such as possible historical or liturgical backgrounds from which individual psalms supposedly originate. Nor does it discuss the original meaning of each Psalm (such as indicated by the Psalm titles), but the function they have within the Psalter's final shape. This is neither an intertextual study, nor systematic theology, and the discussion of hope is limited to the Psalter, and to Book II, in particular.<sup>123</sup> Furthermore, this is not a comparative study of ANE concepts of hope, which differ significantly from Old Testament concepts.<sup>124</sup> Qumran texts also are not discussed, despite their relevance for the discussion of the Psalter's shape and eschatology.<sup>125</sup>

### **Defining Biblical Hope**

Today's concept of hope differs in meaning and usage from that of the ancient biblical times. For example, modern secular society has lost the idea of hope as a moral virtuous quality, a concept often found in the Bible. Optimism is of course preferable to pessimistic attitudes, but this is not the same as hope. However, hope is frequently considered a necessary therapeutic element after experiencing trauma and grief.<sup>126</sup> Furthermore, "hope" often is used for wishful thinking and desires of quite mundane things. Rather than portraying a confidence in a future reality as in the Bible, people often

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<sup>123</sup>However, a traditional predictive understanding of prophetic literature and New Testament writings has shaped my understanding of messianic and eschatological concepts.

<sup>124</sup>Cf. James B. Pritchard, ed., *Ancient Near Eastern Texts Relating to the Old Testament* (Princeton: Princeton University Press, 1955); John H. Walton, *Ancient Near Eastern Thought and the Old Testament: Introducing the Conceptual World of the Hebrew Bible* (Grand Rapids: Baker, 2006), 314.

<sup>125</sup>Cf. publications by Wilson.

<sup>126</sup>Cf. the final chapter in Walter Brueggemann, *Reality, Grief, Hope: Three Urgent Prophetic Tasks* (Grand Rapids: Eerdmans, 2014), 157–8.

speak of possibilities which may or may not actually happen. The Oxford dictionary defines “hope” (n.) in this sense as “a feeling of expectation and desire.” Other meanings are similar to biblical hope such as a “cause or source of hope” and “grounds for hoping.”<sup>127</sup> Similarly, the Webster’s English dictionary describes the verb “hoping” as an act of cherishing a desire with anticipation (e.g., hoping for a promotion). In addition, Webster’s suggests a more expectant hoping such as “to desire with expectation of obtainment” or “expect with confidence”—again reflecting similarities to Bible usage.<sup>128</sup>

Biblical hope is generally more than mere desires and feelings, although this usage is also found (cf. Pss 56, 69). Instead, hope is commonly portrayed as an expectation certain of fulfillment (see Chapter 2 for more lexical definitions of biblical hope). Mostly this certainty is based upon either God’s word (his promises) or his unchanging character (e.g., steadfast love, faithfulness). Hope without a solid foundation, in either of these two, is not biblical hope in its common sense.

The Old Testament is full of expressions of hope. For example, each time God speaks favorably to humankind, the very words are hopeful utterances. The human responses to these vary and include confidence, active waiting, or impatient complaining (cf. lament psalms). Significantly, at the very beginning of history, hope is introduced as a divine promise of future victory over sin (Gen 3:15).<sup>129</sup> From Genesis to Revelation, the

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<sup>127</sup>In addition, the dictionary adds the archaic usage “a feeling of trust” also similar to the biblical usage. The verbal form “to hope” is likewise used for expecting and desiring, as well as intending to do something—adding the “if possible” to the idea. Catherine Soanes and Angus Stevenson, eds., *Concise Oxford English Dictionary* (Oxford: Oxford University Press, 2004), s.v. “hope.”

<sup>128</sup>*Merriam-Webster’s Collegiate Dictionary* (Springfield, Mass.: Merriam-Webster, 2003), s.v. “hoping.”

<sup>129</sup>Geerhardus Vos argues that even prior to the Fall, eschatology is symbolized through the tree of life. Geerhardus Vos, *The Eschatology of the Old Testament* (ed. James T. Dennison; Phillipsburg, N.J.: P&R Publishing, 2001), 37.

Bible is full of words and acts of hope, as God seeks to encourage confidence in his present and future acts of love.

Some scholars consider hope to be a late construct in Israel's history. For example, Walter Brueggemann argues in his recent book *Reality, Grief, Hope: Three Urgent Prophetic Tasks* that the destruction of Jerusalem (587 B.C.) was "the defining historical event,"<sup>130</sup> from which Israel's hope developed.<sup>131</sup> His concept of hope differs from traditional ideas, in that he argues that hope is based on God's *new* promises of a future that is different and disconnected from the past.<sup>132</sup> Brueggemann argues that the prophets had three primary tasks to guide Israel to hope. First, they were to direct Israel to recognize reality, instead of trusting a failing and insufficient ideology. They were then to guide Israel through a grieving process and into hope. Regarding the latter, the prophets were particularly to "declare and enact hope" before the exiles,<sup>133</sup> so that because of their expression of hope, God would be forced to act.<sup>134</sup> This God did,

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<sup>130</sup>Brueggemann, *Reality, Grief, Hope*, 1.

<sup>131</sup>Ronald Clements notes that biblical scholarship in general considers the birth of hope to have taken place during the exile. Ronald E. Clements, *Old Testament Theology: A Fresh Approach* (Atlanta: John Knox, 1978), 140.

<sup>132</sup>Brueggemann argues: "These oracles of promise, while informed by old traditions, are not derived from anything past. They purport to be completely new acts of utterance, underived, given only by the new resolve of YHWH." Brueggemann, *Reality, Grief, Hope*, 101. Brueggemann's concept of hope is significantly based on God's power and capacities to act in the present, disconnected from the past. In other words, hope is based more on God's freedom to act, free from human expectations based on their old ideologies (i.e., that God would forever protect Israel based on promises to David and the election of Zion, despite human sins and injustices). *Ibid.*, 67.

<sup>133</sup>*Ibid.*, 101.

<sup>134</sup>Brueggemann seems to argue that Israel's "utterances of hope" bring "YHWH back into play." Brueggemann, *Reality, Grief, Hope*, 103. On the positive side, his concept of hope reminds us closely of the act of trust, which would explain how human expressions of hope would bring "YHWH back into play."



responding with expressions of hope (as divine promises).<sup>135</sup> Thus, according to Brueggemann, hope is portrayed as an originally human process, to which God eventually responds.

However, although God does respond to human expressions of hope, the primary basis of hope always lies in God's initial words and acts of hope, from which all future hope arises. In other words, hope is closely related to God's character, which remains the same (i.e., constantly acting out of love). Thus, hope cannot be disconnected from the past as Brueggemann suggests, although what is hoped for (i.e., the content) may of course be different from it.

Biblical hope can be divided into three main theological categories, depending on the specific *contents* of hope: (1) eschatological hope, (2) messianic hope, and (3) salvific hope.<sup>136</sup> Eschatological hope portrays the expectation of a different kind of future,<sup>137</sup> when God ultimately will bring about a new world free from sin and enemies. God is portrayed as the universal king over the earth, present among his people.<sup>138</sup> This expectation of a new world is commonly termed "collective eschatology"—in contrast to

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<sup>135</sup>Ibid., 106.

<sup>136</sup>Each of these three is closely linked, and centered upon the role of the Messiah. Without messianic hope, there would be no eschatological hope, nor salvific hope for humankind.

<sup>137</sup>Vos defines eschatology in general terms: "Eschatology deals with the expectation of beliefs characteristic of some religions that: (a) the world or part of the world moves to a definite goal (*telos*); (b) there is a new final order of affairs beyond the present. It is the doctrine of the consummation of the world-process in a supreme crisis leading on it to a permanent state. As such, it is composed of two characteristic elements: (1) the limited duration of the present order of things; (2) the eternal character of the subsequent state." Vos, *The Eschatology of the Old Testament*, 1.

<sup>138</sup>In the classic understanding of eschatology, various end-time events are included such as "the return of Christ in universal glory, the judgment of the world and the consummation of the kingdom, the general resurrection of the dead and the new creation of all things." Jürgen Moltmann, *Theology of Hope: On the Ground and Implications of a Christian Eschatology* (trans. James W. Leitch; London: SCM, 1967), 15.

“individual eschatology” (i.e., what happens to a person after death).<sup>139</sup> Eschatology is understood as the time prior to the “blessed state.”<sup>140</sup> Geerhardus Vos describes eschatology as “the crown of redemption,” thereby closely connecting eschatological and salvific hope.<sup>141</sup>

Jürgen Moltmann’s book *Theology of Hope* revolutionized the way eschatology was understood in biblical theology. He understands hope to be a central Christian concept. He argues: “From first to last, and not merely in the epilogue, Christianity is eschatology, is hope, forward looking and forward moving, and therefore also revolutionizing and transforming the present.”<sup>142</sup> He defines biblical eschatology as “the doctrine of the Christian hope, which embraces both the object hoped for and also the hope inspired by it.”<sup>143</sup> This he places in a particularly Christian (resurrection) context.<sup>144</sup> Furthermore, God is characterized as a “God of hope” in whom the future aspect is his

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<sup>139</sup>Vos discusses various texts on the resurrection, including psalms (Pss 16, 17, 49, 73) and narratives in the Pentateuch (Enoch, Elija, Balaam). However, he emphasizes that these and other texts cannot be used to prove a general belief in the afterlife. Vos, *The Eschatology of the Old Testament*, 15–9.

<sup>140</sup>Geerhardus Vos argues that “the Old and New Testament usage in general designates the section of time preceding the final state of blessedness. Save for a couple of probable exceptions, it does not mean the blessed state, or the crisis. It means: (1) the last of time; (2) the last time including eternity.” Vos, *The Eschatology of the Old Testament*, 3. Vos notes the difference in which the Old and New Testament authors saw themselves in relation to the endtime. Within the Old Testament, the end is portrayed as remote from the present, while in the New Testament, it is seen as near, and even in the present. *Ibid.*, 5.

<sup>141</sup>*Ibid.*, 7. He furthermore argues that because of sin, there is a groaning towards this future blessedness (referring to Rom 8:23).

<sup>142</sup>Moltmann, *Theology of Hope*, 16.

<sup>143</sup>Moltmann, *Theology of Hope*, 16.

<sup>144</sup>He argues that “eschatology is the passionate suffering and passionate longing kindled by the Messiah.” *Ibid.* Furthermore, Christian hope is in reality a “resurrection hope,” focusing on Jesus and his works and future. *Ibid.*, 18.

“essential nature.”<sup>145</sup> Thus, for humankind to encounter God, they also must wait for him, argues Moltmann.<sup>146</sup> Moltmann also places hope in a close relationship to faith, seeing the two as “inseparable companion[s].”<sup>147</sup> In other words, without hope, faith is absent.<sup>148</sup> He then defines hope as “nothing else than the expectation of those things which faith has believed to have been truly promised by God,”<sup>149</sup> adding that “faith is the foundation upon which hope rests, hope nourishes and sustains faith.”<sup>150</sup> Thus, Moltmann places eschatological hope in close connection with salvation hope.

Messianic hope is closely related to eschatology;<sup>151</sup> however, it centers on the particular role of the Messiah in bringing about the salvation of humankind and ushering in the eschatological kingdom of God.<sup>152</sup> Traditional research has focused on messianic

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<sup>145</sup>Ibid., 16.

<sup>146</sup>He refers to the Old Testament, where this is made evident (Exodus event, prophecies), arguing that “the God whom we therefore cannot really have in us or over us but always only before us, who encounters us in his promises for the future, and whom we therefore cannot ‘have’ either, but can only await in active hope.” Ibid.

<sup>147</sup>“Faith binds man to Christ. Hope sets this faith open to the comprehensive future of Christ. Hope is therefore the ‘inseparable companion’ of faith.” Ibid., 20.

<sup>148</sup>“Without faith’s knowledge of Christ, hope becomes a utopia and remains hanging in the air. But without hope, faith falls to pieces, becomes a fainthearted and ultimately a dead faith. It is through faith that man finds the path of true life, but it is only hope that keeps him on that path.” Ibid.

<sup>149</sup>Ibid., 20. He then adds: “Thus, faith believes God to be true, hope awaits the time when this truth shall be manifested; faith believes that he is our Father, hope anticipates that he will ever show himself to be a Father toward us; faith believes that eternal life has been given to us, hope anticipates that it will some time be revealed.” Ibid. Thus when sufferings and contradictions to God’s promises arise, hope gives comfort and reasons to protest. Ibid., 21.

<sup>150</sup>Ibid., 20.

<sup>151</sup>Vos distinguishes these two, arguing that “all messianism is eschatological, but not all eschatological forecasts are messianic.” Vos, *The Eschatology of the Old Testament*, 45.

<sup>152</sup>Tremper Longman describes the main role of the Messiah as the “protector and vanquisher of Israel’s enemies.” Tremper Longman, “Messiah,” *Dictionary of the Old Testament: Wisdom, Poetry & Writings* (Downers Grove, Ill.: InterVarsity, 2008), 467.

prophecies which the New Testament points out as fulfilled in Jesus. These Old Testament passages portray the sufferings of the Messiah (e.g., Isa 53; Pss 22, 69), and his role as a future king and priest (e.g., Pss 2, 72, 110). In recent years, the predictive reading of messianic texts has become less common.<sup>153</sup> For example, Tremper Longman argues that Ps 2 is neither predictive nor eschatological in its historical sense, although he finds it hard to discover any actual historical settings for the psalm.<sup>154</sup> On the other hand, he later argues that Ps 110 “takes on the eschatological significance recognized in the NT.”<sup>155</sup> Nevertheless, his main position is that “it is impossible to establish that any passage in its original literary and historical context must or even should be understood as portending a future messianic figure.”<sup>156</sup> Instead, these texts were later interpreted and understood as messianic after the fall of the Davidic dynasty and in light of the cross.<sup>157</sup> In other words, Longman seems to argue that there is nothing in the texts that points forward. On the other hand, he argues that the human authors did not understand the deeper meaning of these messianic texts, which the divine author had intended.<sup>158</sup> In

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<sup>153</sup>For example, Michael Rydelnik notes “a growing movement by evangelicals away from interpreting the Hebrew Bible as a messianic book.” Michael Rydelnik, *The Messianic Hope: Is the Hebrew Bible Really Messianic?* (NAC Studies in Bible and Theology 9; Nashville: Broadman & Holman, 2010), 1.

<sup>154</sup>Longman thereby interprets the universal aspects in Ps 2 as mere hyperbole. He argues that “in its OT setting there is no obvious indication that the psalm looked far beyond its immediate historical setting.” Longman, “Messiah,” 467-8. This is despite his recognition of a description of the king that “surpasses that which can comfortably be applied to any of the human kings who ruled in Jerusalem.” *Ibid.*, 648. He adds: “the language does not obviously point to the far-distant future but rather may be ascribed to the rhetoric of the court or an ideal picture.” *Ibid.*, 468.

<sup>155</sup>*Ibid.*, 469.

<sup>156</sup>Tremper Longman, “The Messiah: Explorations in the Law and Writings,” in *The Messiah in the Old and New Testaments* (ed. Stanley E. Porter; Grand Rapids: Eerdmans, 2007), 13.

<sup>157</sup>*Ibid.*, 31–2.

<sup>158</sup>Longman, “The Messiah: Explorations,” 33.

making this argument, he now implies that these texts are messianic, although not clearly seen in the text. It is clear from Acts 2:29–31 and 1 Pet 1:10–12 that the Old Testament prophets knew a lot more than what Longman here suggests (cf. also 2 Sam 23:2). A messianic reading can and should be considered to be a primary reading of these messianic predictions.

Salvific hope is different from messianic and eschatological hope in that it focuses on God’s daily acts on behalf of a suffering and sin-stricken world. It can be divided into individual or communal salvation acts of God, where God acts either on behalf of communities (e.g., Israel) or individuals through his loving-kindness. God’s salvation acts include deliverance from sin, from enemies, from illnesses, etc., and are a foretaste of God’s ultimate act of deliverance, which will result in the consummation of his eschatological kingdom. Salvific hope is expressed each time God acts as a military warrior on behalf of Israel, or whenever Jesus brings healings to humankind—or even in simple answer to prayer.

Each of these categories of hope is central to the shape and message of the Psalter. About fifteen psalms have been traditionally considered messianic, based on the New Testament’s usage and reference to them, although these may have been samples of a much larger corpus.<sup>159</sup> These are generally interpreted today as portraying messianic expectations, not in the predictive sense, but as re-interpreted human hopes and longings

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<sup>159</sup>Derek Kidner argues: “Our second main concern is to enquire into the *extent* of the Messianic element in the Psalter. We have seen that the New Testament draws material of this kind from some fifteen Psalms. But a closer look at the way these are handled will suggest that they are regarded as samples of a much larger corpus. It would scarcely seem too much to infer from this treatment that wherever David or the Davidic king appears in the Psalter (except where he is confessing failures to live up to his calling), he foreshadows in some degree the Messiah.” Derek Kidner, *Psalms 1-72* (TOTC 15; Leicester: InterVarsity, 1973), 23–4. Rydelnik also argues that the central theme in each of the Old Testament book is messianic—“the future king who will rule the nations, namely, the Messiah.” Rydelnik, *The Messianic Hope*, 70.

of a future king following the fall of the monarchy (cf. Wilson). However, the New Testament writers did not show any signs of re-interpreting the psalms. They rather base their messianic arguments on literal and typological readings of individual psalms. In other words, they explained and enhanced what appears to be the original meaning of the psalms.<sup>160</sup>

Like the messianic psalms, eschatological psalms are also considered significant for the present shape focus of the Psalter, although these are also read as post-exilic hopes for the future—particularly regarding God’s universal reign. In the pre-critical understanding of biblical eschatology, the Scriptures contain a unified theology, although not always clearly portrayed in each text. Despite critical voices as to the maturity of psalmic eschatology,<sup>161</sup> the Psalter contains hints of more “advanced” theologies, such as

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<sup>160</sup>Kidner argues that Jesus recognized himself as the innocent sufferer in the Psalter. Kidner, *Psalms 1–72*, 22. Waltke also argues that “the entire Psalter pertains to Jesus Christ and his church.” Bruce K. Waltke, *An Old Testament Theology: An Exegetical, Canonical, and Thematic Approach* (Grand Rapids: Zondervan, 2007), 889. John Sailhamer argues that messianic prophecies consist of both prediction and identification, and that there is a fragmented picture which will increasingly become clearer towards the end of the OT. John H. Sailhamer, “The Messiah and the Hebrew Bible,” *JETS* 44, no. 1 (2001): 13. The Gospel according to Matthew is filled with prediction-fulfillment statements. Without the truthfulness of these predictions, the entire ministry of Jesus would have been portrayed as a lie by the Gospel writers. Critical scholars have accused New Testament writers of misinterpreting the Old Testament texts, forcing a meaning that was not originally there. However, there is evidence in both Testaments that messianic readings were the intended deeper readings of the texts.

<sup>161</sup>Critical scholars have instead argued for a progression of theology, from simple to more advanced concepts. For example, the eschatological global reign of God is considered a later trend in the Old Testament. Bill T. Arnold, “Old Testament Eschatology and the Rise of Apocalypticism,” in *The Oxford Handbook of Eschatology* (ed. Jerry L. Walls; Oxford: Oxford University Press, 2008), 26–7. This also can be said about the resurrection, which is either considered late or basically non-existent in the Old Testament—except for Dan 12:1-3. In contrast, the New Testament contains a much clearer eschatological presentation of (1) the resurrection, (2) the final judgment, and (3) the eternal kingdom of God—in which the resurrected saints may live eternally.

resurrection, eschatological judgment, and eternal existence within God's kingdom.<sup>162</sup>

With the modern final shape analysis, the study of an eschatological argument in the final shape has become relevant (cf. Childs, Mitchell). For example, eschatological themes appear to have been clustered in the Psalter (e.g., Pss 46–48, 65–68) and are often found at structural joints (e.g., Pss, 1, 49, 73). They are considered thematically central to the Psalter's shape (e.g., *Yahweh malak* Psalms). Thus, it appears, as some recent scholars have argued, that the Psalter is highly eschatological in its final shape and message.

The Psalter has been traditionally understood as containing many prayers for deliverance (lament psalms), in which temporal salvific hope is clearly portrayed.

Recently, in current shape scholarship, there has been some focus on the role of enemies.<sup>163</sup> This is particularly interesting since conflict with enemies is a theme that

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<sup>162</sup>John Goldingay gives one possible theological explanation for the vagueness in Old Testament eschatology. He suggests that the vagueness has something to do with the fact that these psalms originate prior to the ultimate salvation act of God, which made resurrection and eternal life possible through the death of Jesus. Cf. John Goldingay, *Psalms 42-89* (Baker Commentary on the Old Testament Wisdom and Psalms; Grand Rapids: Baker, 2007), 107, referred to in Janet Katherine Smith, "Dust or Dew: Immortality in the Ancient Near East and in Psalm 49" (PhD diss., Union Institute & University, 2009), 162–3.

<sup>163</sup>Derek E. Wittman, "Let Us Cast off Their Ropes from Us: The Editorial Significance of the Portrayal of Foreign Nations in Psalms 2 and 149," in *The Shape and Shaping of the Book of Psalms: The Current State of Scholarship* (ed. Nancy L. deClaisse-Walford; Ancient Israel and Its Literature 20; Atlanta: SBL Press, 2014), 53–69; Karl N. Jacobson, "Perhaps YHWH Is Sleeping: 'Awake' and 'Content' in the Book of Psalms," in *The Shape and Shaping of the Book of Psalms*, 129–145; W. Dennis Tucker, "The Role of the Foe in Book 5: Reflections on the Final Composition of the Psalter," in *The Shape and Shaping of the Book of Psalms*, 179–91.

immediately follows the introduction (Pss 1–2), and continues to play a significant role in many psalms, particularly in the first half of the Psalter. On the other hand, the concluding part of the Psalter consists of many praise and thanksgiving psalms, suggesting a move towards praise (cf. Brueggemann). The great controversy, the ongoing battle between good and evil, is therefore a major theme in the Psalter. It also has a clear end to it, as the enemies (nations or individuals) are eventually overcome by the divine warrior, who will create a new world of peace. In the meantime, these psalms of (primarily) lament function as expressions of hope (i.e., salvation hope) in a God who constantly hears the cries of the people and delivers them. These cries of hope also function to move the Psalter into its eschatological-messianic future of praises (i.e., second part of the Psalter). Salvific hope therefore seems closely connected to the future hope—as a foretaste of the glories to come.

In conclusion, biblical hope is more than human feelings and desires; instead, it is significantly based on God's promises and his faithful character. Hope portrays God's present care and future plan for humanity, and includes the role of the Messiah (death, resurrection, future glory). Hope is something God gives out of love, and the correct human response is to await (in hope) its fulfillment. The following chapter defines biblical hope lexemes, in order to further understand the way in which hope is portrayed in Book II of the Psalms.



## CHAPTER 2

### LEXICAL ANALYSIS OF HOPE AND RELATED TERMS IN THE PSALTER

#### Introduction

The Psalter contains various lexemes and synonyms for “hope” (קוה, יחל, שבר, יאש, שבר, כסל, יחל, קוה), trust (בטח), and refuge (חסה). The Psalter often uses these words in close parallel, and sometimes even interchangeably.<sup>1</sup> This chapter first will discuss their lexical meanings, then analyze combinations of these lexemes (in close proximity), and finally note their distribution throughout the Psalter. The aim is to lay a foundation for further research in the area of hope and its function in Book II.

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<sup>1</sup>Scholars and the LXX translators often considered them as closely related. For example William Wilson who, under the concept of hope, considers various synonyms for hope (קוה, יחל, כסל, יחל, קוה), trust (בטח), and refuge (חסה). With regard to “trust,” he has overlapping ideas of hope (יחל, חול, יחל), trust (אמן, בטח, רחוק), and refuge (חסה). But with regard to “refuge,” he only points out ideas of refuge (מנוס, חסה) and dwelling (משגב, מפלש, מעורה). William Wilson, *Wilson’s Old Testament Word Studies: A Valuable Aid That Will Help You Understand the Precise Meaning of Hebrew Words Used in the Bible* (Peabody, Mass.: Hendrickson, n.d.), 456. Cf. also related lexical discussions in Anneli Aejmelaesus, “Faith, Hope and Interpretation: A Lexical and Syntactical Study of the Semantic Field of Hope in the Greek Psalter,” in *Studies in the Hebrew Bible, Qumran, and the Septuagint Presented to Eugene Ulrich* (ed. Peter W. Flint, Emanuel Tov, and James C. VanderKam; VTSup 101; Leiden: Brill, 2006); Creach, *Yahweh as Refuge*; Ernst Jenni and Claus Westermann, *Theological Lexicon of the Old Testament* (trans. Mark E. Biddle; Peabody, Mass.: Hendrickson, 1997); Walther Zimmerli, *Man and His Hope in the Old Testament* (Studies in Biblical Theology: Second Series 20; London: SCM Press, 1971), 1–10. Zimmerli mentions the first four lexemes as being at the center of hope (קוה, יחל, שבר, חכה)—excluding “trust” (בטח) and “refuge” (חסה). *Ibid.*, 7–8. In response to the LXX translation practice, he argues that even modern translators do not consider “to hope” to be the meaning of either בטח or חסה (except in the nominal form of בטח). *Ibid.*, 9. However, from a theological perspective, Zimmerli agrees with the LXX portrayal of hope as significantly involving a personal surrender and trust.

## Lexical Analysis of Hope, Trust, and Refuge

### קוּה

The verbal form קוּה is primarily used in the *piel*, although the *qal* participle also occurs (Pss 25:3; 37:9; 69:7). The *Brown-Driver-Briggs Hebrew and English Lexicon* (*BDB*) translates the *piel* as (1) wait for, look eagerly for; (2) lie in wait for; and (3) wait (linger) for.<sup>2</sup> William L. Holladay's *A Concise Hebrew and Aramaic Lexicon of the Old Testament* (*CHALOT*) translates the verb as “wait for” with “implication of tenseness, eagerness.”<sup>3</sup> Ludwig Koehler's *The Hebrew and Aramaic Lexicon of the Old Testament* (*HALOT*) translates the verbal forms of both the *qal* and *piel* stems with “await” and “hope” (with an additional “wait for” in the *piel*). *HALOT* furthermore differentiates between the usages of the two stems: “*qal* a general hope, pi., hope directed towards a target, or alternatively hope inserted within a sequence of expectation and fulfillment.”<sup>4</sup> Two noun forms are derived from קוּה—תְּקוּהָ and מְקוּהָ (the latter is not used in the Psalter).<sup>5</sup> The *BDB* suggests translations for the noun תְּקוּהָ as (1) hope; (2) ground of hope; and (3) things hoped for, outcome. *CHALOT* and *HALOT* suggest two meanings: (1) expectation and (2) hope, while *HALOT* adds a third (3) optimistic outlook. *HALOT* explains that hope is seen as “resulting from the collecting together of one’s mental

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<sup>2</sup>Francis Brown, R. Driver, and Charles Briggs, “Piel,” *The Brown-Driver-Briggs Hebrew and English Lexicon* (Peabody, Mass.: Hendrickson, 1996), 875.

<sup>3</sup>William L. Holladay, ed., “Piel,” *A Concise Hebrew and Aramaic Lexicon of the Old Testament* (Leiden: Brill, 1991), 315.

<sup>4</sup>Ludwig Köhler, ed., “קוּה,” *The Hebrew and Aramaic Lexicon of the Old Testament* (Leiden: Brill, 1999), 1082. Furthermore, this directed hope is either towards a (1) thing or (2) person (people, God).

<sup>5</sup>*HALOT*, *BDB*, and *CHALOT* each translate מְקוּהָ with “hope” (Holladay adds “confidence” and “security”).

powers.”<sup>6</sup> In addition, it adds various usages of this lexeme: (1) hope as maintained and proved, (2) hope in relation to God (directly or indirectly), and (3) the loss of hope. Niels-Erik Andreasen argues that the meaning contains a “strained expectation” based upon the basic meaning of the root (“cord, stretched out”) which indicates certain tension.<sup>7</sup>

## יחל

Another lexeme used to describe hope is יחל, which occurs in the *Niphal*, *piel* and *Hiphil* forms. The *BDB* translates the *piel* as (1) “wait, tarry for,” and (2) “wait for, hope for.” In *hiphil*, similar translations are suggested: (1) “wait, tarry” (“show a waiting attitude”), and (2) “wait for, hope for.” The *niphal* meaning is “to wait.” *CHALOT* suggests that the *piel* portrays (1) “wait” and (2) “make someone hope” (causative not found in *BDB*), whereas *hiphil* meanings are (1) “stand waiting” and (2) “wait.” The *HALOT* translates the *piel* and *hiphil* with “to wait” and also adds the causative (“cause to hope”) for the *piel*. The noun form תְּוֹחֵלֶת “hope” is used only once in the Psalter (69:8 [Eng. v. 7]). The *BDB* translates it as “hope,” while *CHALOT* and *HALOT* translate it as (1) “expectation” and (2) “hope.” The *HALOT* describes three main usages of this noun: (1) similar to תִּקְוָה (see above), (2) “describing false expectations/vain hopes,” and (3) speaking of a “deferred” or “ceased” hope.<sup>8</sup> Perhaps the meaning also could be

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<sup>6</sup>Köhler, *The Hebrew and Aramaic Lexicon*, 1782.

<sup>7</sup>Niels-Erik Andreasen, “The Advent Hope in the Old Testament,” in *The Advent Hope in Scripture and History* (ed. V. Norskov Olsen; Washington, D.C.: Review & Herald, 1987), 15. Cf. also Zimmerli, who argues that there is a “note of internal strain” to this lexeme. Zimmerli, *Man and His Hope*, 8.

<sup>8</sup>Köhler, *The Hebrew and Aramaic Lexicon*, 1697.

“endurance while facing opposition” (Andreasen).<sup>9</sup> *HALOT* describes the similarities between קוה and יחל, both containing aspects of waiting and expecting.<sup>10</sup> Zimmerli, on the other hand, depicts a significant difference in that יחל does not project a tension (as with קוה), but rather “simply presupposes the condition of ‘not yet’ in which a man waits for what is coming and is oriented toward the event of its coming.”<sup>11</sup>

### שבר

Another Hebrew synonym for קוה is שבר, which in each of the three consulted lexicons (*BDB*, *CHALOT*, *HALOT*) is translated in the *piel* with (1) “hope,” and (2) “wait,” with the noun שִׁבַּר read as “hope.” James Swanson describes the nuanced differences between the two verbal attitudes of שבר as follows: the “waiting” means to be “in a certain state until an expected or hoped for event” while “hoping” means to “have a confidence that a beneficial event will occur, implying dependent trust (even relationship) in the object of the hope.”<sup>12</sup> Zimmer considers it to be an “expectant watchfulness,”<sup>13</sup> and likewise, Andreasen describes it as a “hope that watches out for or anticipates something.”<sup>14</sup>

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<sup>9</sup>Andreasen, “The Advent Hope in the Old Testament,” 16.

<sup>10</sup>“Although the etymology is different the more common תקנה and the rarer תהלה are synonymous, and the most prominent idea of both is the aspect of waiting and expectation.” Köhler, *The Hebrew and Aramaic Lexicon*, 1697. Koeler here refers to Walther Zimmerli’s *Mensch und seine Hoffnung im Alten Testament* (Göttingen: Vandenhoeck-Reihe, 1968).

<sup>11</sup>Zimmerli, *Mensch und seine Hoffnung*, 8. He also sees חכה as having a similar meaning.

<sup>12</sup>James Swanson, *Dictionary of Biblical Languages with Semantic Domains: Hebrew* (Oak Harbor, Wash.: Logos Research Systems, 1997).

<sup>13</sup>Zimmerli, *Mensch und seine Hoffnung*, 8.

<sup>14</sup>Andreasen, “The Advent Hope in the Old Testament,” 15.

## חכה

Another synonym related to hope is חכה, which is found only in the verbal (*piel*) form in the Psalter. The *BDB* translates חכה with (1) “wait, tarry,” (2) “wait” (in ambush), and (3) “wait for, long for.” *CHALOT* and *HALOT* suggest (1) “wait for,” (2) “be patient, delay, lie in wait,” and *HALOT* adds (3) “tarry.” Andreasen argues that this lexeme “with a basic meaning of ‘wait for,’ also expresses hope, but in this case a hope characterized by waiting or lingering . . . perhaps patiently.”<sup>15</sup>

In summary, four “hope” lexemes have been analyzed with various related meanings of “waiting,” “tarrying” and “hoping.” Two significant synonyms should be added to the discussion: (1) בטח “trust” and (2) חסה “seek refuge.” The Septuagint (*LXX*) uses the Greek verb ἐλπίζω “hope” in a broader sense, and consistently applies it within the Psalter in the translation of these two synonyms בטח “to trust” (37 times) and חסה “to seek refuge” (20 times), along with יהל “to wait, hope” (37 times).<sup>16</sup>

## בטח

The first synonym of hope is בטח “trust.” The *BDB* translates this root in its basic *qal* form with (1) “to trust”—(trust, trust in, trust or rely upon, trust to) and (2) “to be confident.” The *hiphil* meanings are (1) “cause to trust” and (2) “make secure.” The noun מְחֻסָּה is translated with the meaning of “security.” The *CHALOT* describes the *qal* forms

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<sup>15</sup>Andreasen, “The Advent Hope in the Old Testament,” 15.

<sup>16</sup>Aejmelaeus concludes that these renderings are based on religious feelings and the change thereof: “A certain shift was observed in expressions referring to the attitude of the petitioner to God, a shift from ‘trust’ or ‘confidence in God’ to ‘putting one’s hope in God.’ Such expressions have to do with the religious feelings and the religious self-understanding of the users of the Psalter. I would not, however, speak of theological interpretation.” Aejmelaeus, “Faith, Hope, and Interpretation,” 376.

as (1) “feel safe, trust,” (2) “be full of confidence,” (3) “careless, unsuspecting.” *Hiphil* is interpreted as directing someone’s trust to something/someone, as well as inspiring trust. The noun is translated as “trust” and “safety.” *HALOT* similarly understands the *qal* form as (1) “feeling secure, trust,” (2) “be confident,” and (3) “carefree, unsuspecting.” The *hiphil* form is understood to (1) “cause to rely on someone or something,” and (2) “inspire confidence.” The noun is read as (1) “confidence” and (2) “security.”

#### חסה

The second related synonym to hope is חסה “refuge.” The *BDB*, *CHALOT* and *HALOT* render the verb (*qal*) to mean “seek refuge.” *BDB* translates the noun מְחֻסָּה with “refuge” and “shelter,” and *CHALOT* and *HALOT* similarly describe it as “refuge”—speaking metaphorically or physically of a place.

In summary, four of the six lexemes that are most closely related to “hope” (קוה, יחל, יחל, and חכה) all describe similar attitudes of waiting, tarrying and hoping. Their noun forms portray hope or expectation. Zimmerli concludes in his lexicon investigation that (1) the OT knows something about hope, but that (2) the OT does not contain a clear terminology of the verb “to hope”—the nearest being the noun forms of קוה and יחל.<sup>17</sup> Attitudes of confidence, such as trust (בטח) and refuge (חסה), are somewhat related to hope, but they lack the “waiting” or “tarrying” perspective—two crucial aspects that characterize hope.<sup>18</sup>

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<sup>17</sup>Zimmerli, *Man and His Hope*, 7.

<sup>18</sup>Ibid.

## Lexical Interchange of Hope, Trust, and Refuge

These six lexemes (קוּהַ, יַחַל, שָׁבַר, חָכָה, בָּטַח, and חָסָה) occur in various locations in the Psalter, but they are found in close proximity only a few times. The following analysis briefly discusses their close interaction. The goal is to evaluate lexical similarities and differences in these psalm contexts.

### יַחַל and קוּהַ

Two words for hope are closely linked in Pss 39 and 130. In Ps 39, the Psalmist asks a general question: “And now, Lord, for what do I wait [קוּהַ]?” (v. 7 [Heb. v. 8]). The *what* (מָה) in this question is unspecific and impersonal, and leaves open its reference. The answer comes in the following (parallel) line, and narrows down the reference to God himself: “My hope [יַחַל] is in you.”<sup>19</sup> Thus, the Hebrew text links the two hope lexemes closer within the argument.<sup>20</sup>

Psalm 130:5 brings the same two Hebrew words for hope together in a close synonymous parallelism. There appears to be only a small nuance: קוּהַ refers to God, while יַחַל refers to God’s word. “I wait [קוּהַ] for the Lord, my soul does wait [קוּהַ], and for His word do I hope [יַחַל].”<sup>21</sup>

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<sup>19</sup>The noun form (תוֹקֵלָה) is used here from the verbal root יַחַל.

<sup>20</sup>The LXX translation has the first lexemes with ὑπομονή “endurance, perseverance, expectation, hope” (קוּהַ), and the second with ὑπόστασις “substance, essence, assurance” (יַחַל). The LXX adds a slight nuance to the Hebrew verbs. The ὑπομονή adds a slightly more persevering attitude which implies hardships to the mere ‘waiting’ expressed in the Hebrew verb. The ὑπόστασις also appear a bit stronger than hope.

<sup>21</sup>The LXX verse contains only two hope references, compared to three in the MT, as the LXX moves the third hope into the following verse (joined with the next line). Thus, the two קוּהַ are translated with ὑπομένω “endure, persevere,” and יַחַל with ἐλπίζω “hope.” The LXX now uses a different Greek word for יַחַל, which brings the idea slightly closer to the MT meaning.

These two texts show that the two hope lexemes are sometimes used interchangeably. For example, both יחל and קוה are used to refer either to God as the object, or to an impersonal object such as when used with “what” (connected to קוה) and “the word” (connected to יחל) in these two psalms.

#### בטח and קוה

Psalm 71 places *trust* and *hope* in close parallel: “For you are my hope [קוה]; O Lord God, You are my confidence [בטח] from my youth” (v. 5). Thus the psalmist uses both to point to God as his confidence and hope. The LXX (70:5) translates קוה “hope” with ὑπομονή “endurance,” and בטח “trust” with ἐλπίς “hope,” linking the two Hebrew synonyms closer.

Psalm 25 likewise places these two words in parallel, but links two whole verses (vv. 2–3). Both of these two references to hope are combined with the idea of escaping shame, but interestingly, the first [בטח] is found within a petition, while the second, in a statement of trust [קוה]. In other words, the waiting brings about the escape, while trust is used for the petition:<sup>22</sup> “O my God, in You I trust. Do not let me be ashamed; Do not let my enemies exult over me. Indeed, none of those who wait for you will be ashamed; Those who deal treacherously without cause will be ashamed” (25:2–3).

In summary, these combinations of “hope” and “trust” suggest that they are close synonyms in Hebrew thinking, as illustrated in the LXX translation of Ps 70 (MT Ps 71). However, a slight nuance may be perceived in Ps 25, where קוה indicates a slight advance

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<sup>22</sup>The LXX translates בטח differently in this psalm, using περίθω “trust” instead of ἐλπίς “hope” (as in the previous example). The word ὑπομένω “endure, persevere” is again used for קוה “hope.”



as it extends into the future, and the petitioner sees his hopes and prayers fulfilled.

#### חסה and קוה

Psalm 25 presents another combination, linking קוה with חסה in another parallel verse (25:20–21).<sup>23</sup> The psalmist pleads for deliverance and preservation, asking for specific responses based on his hope and his seeking refuge in God. As with the paired example of “trust” and “wait” in vv. 2–3, the similarity of these parallel verses suggests the synonymous meaning in Hebrew thinking. Both synonyms are located in the reason statement (introduced with כִּי “because”). In this context, hope seems again to add a significant time aspect to the verses. The taking refuge in God is used in a petition for help in a time-limited conflict, while the hope seems to reach beyond this, as the petitioner progresses unharmed through his trial: “Oh, guard my soul, and deliver me; Do not let me be ashamed, for I take refuge in You; Let integrity and uprightness preserve me, for I wait for you” (25:20–21).

The LXX translates חסה “taking refuge” with ἐλπίζω “hope,” and קוה “hope” with ὑπομένω “endure, persevere” or “wait,” as the English translation of the LXX suggests. This illustrates how the LXX translators perceived taking refuge as closely related to hope.

#### בטח and יחל

Psalm 119 places יחל “hope” and בטח “trust” in parallel (vv. 42-43). This is supported by another parallel between “your word” and “your rules.” These connections

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<sup>23</sup>The parallelism is further enhanced with the parallel between שמר “guard” and נצר “preserve.”

again illustrate that trusting and hoping were considered related attitudes in the Hebrew mind. The psalmist places his confidence in God's word. He expects and prays that God will preserve his words within him, because he "waits" for them: "So I will have an answer for him who reproaches me, for I trust in Your word. And do not take the word of truth utterly out of my mouth, for I wait for your ordinances" (119:42-43).

Thus, trust is understood again to have a limited time span, while hope (now יחל) extends to the future. The psalmist's waiting will provide him with more words and more answers for the days to come, while his trust is limited to the present.

#### חסה and בטח

The two synonyms for hope—בטח "trust" and חסה "refuge"—are combined twice in Ps 118. In v. 8, a proverbial saying argues that "it is better to take refuge [חסה] in the Lord than to trust [בטח] in man." This is repeated in the following verse, although it exchanges "princes" for "man" (v. 9). Trust and refuge are used here in parallel lines, reflecting two similar attitudes of confidence, but with widely different objects (God and human).

Trust and refuge are likewise paired in Ps 91. The psalmist testifies about his relationship to God: "I will say to the Lord, 'My refuge and my fortress, My God, in whom I trust!'" (v. 2). Here the psalmist places the two images (refuge and fortress) parallel to God, and then adds "trust" in relation to God. In other words, "refuge" and "trust" are not directly parallel. Nevertheless, this image of trusting in God, who is identified as the psalmist's refuge, creates a significant parallel between the two.

In summary, these five different combinations of hope-related lexemes show how closely some of these words interact in the Psalter. It is clear that hope, trust, and refuge

should be regarded as close synonyms, and should be studied together (as also suggested by Creach). However, the very nature of hope shows a significant difference from the concepts of trust and taking refuge. As briefly noted above, hope goes beyond the present, reaching out into the future, and takes hold of what is not yet visible, but which is expected and prayed for.

### **Lexical Distribution of Hope, Trust and Refuge in the Psalter**

The six lexemes (קוה, יחל, שבר, חכה, בטח, and חסה) are all scattered throughout the Psalter, some appearing more frequently than others. Their distribution and frequency differ. Some of the rarer lexemes are found only in two books, while others are found in all. The purpose of this analysis is to lay the basis for considering “hope” and related synonyms as key words in the Psalter’s final shape by first locating their presence and frequency in each book.

#### קוה

The first hope lexeme to appear in the Psalter is קוה. This is found in twenty locations in the Psalter (cf. table 1). However, it is distributed only within three books: eleven times in Book I, six times in Book II, and three times in Book V. The verbal form is used seventeen times, while the nominal form תקוה “hope” is used only three times (9:19; 62:6; 71:5).

**Table 1. Lexical distribution of the root קוה “hope”**

Book I	Book II	Book III	Book IV	Book V
9:19 (n.) 25:3, 5, 21 27:14 [2x] 37:9, 34 39:8 40:2 [2x]	52:11 56:7 62:6 (n.) 69:7, 21 71:5 (n.)			119:95 130:5 [2x]

יחל

The verbal root יחל “to wait” occurs nineteen times in the Psalms (cf. table 2), and once in its derived noun form תוֹחֵלֶת “hope” (39:8). This root is used in the same three books as קוה: five times in Book I, five times in Book II, and ten times in Book V. This root has an interesting distribution within these books. In Book I, it occurs within the last ten psalms, but not in the preceding thirty. In Book II, it is found at the beginning and end. Book V contains ten occurrences, and all are found within four psalms, distributed towards the beginning, middle and end of the book.

**Table 2. Lexical distribution of the root יחל “wait”**

Book I	Book II	Book III	Book IV	Book V
31:25 33:18, 22 38:16 39:8 (n.)	42:6, 12 43:5 69:4 71:14			119:43, 49, 74, 81, 114, 147 130:5, 7 131:3 147:11

## שָׁבַר

The occurrence of שָׁבַר “hope” is less frequent, and can be found only three times as a verb (104:27; 119:166; 145:15), and twice as a noun שִׁבְרָה (119:116; 146:5). In summary, שָׁבַר is located only once in Book IV and four times in Book V, where it is found in two primary locations towards the beginning and towards the end (cf. table 3).

**Table 3. Lexical distribution of the root שָׁבַר “hope”**

Book I	Book II	Book III	Book IV	Book V
			104:27	119:116 (n.) 119:166 145:15 146:5 (n.)

## חָכָה

The lexeme חָכָה “wait” is found only twice in the Psalter, in the first and fourth books (cf. table 4). It is noteworthy that in Book IV it is located in the last psalm.

**Table 4. Lexical distribution of the root חָכָה “wait”**

Book I	Book II	Book III	Book IV	Book V
33:20			106:13	

## בָּטַח

The verb בָּטַח “trust” occurs forty-nine times in the Psalter (cf. table 5). Trust can be found as a verb twenty-one times in Book I, twelve times in Book II, three times in

Book III, once in Book IV, and twelve times in Book V. In addition, there are three occurrences of the noun מִבְטָח “confidence” (40:5, 65:6; 71:5), one located in Book I, with the other two found in Book II.

**Table 5. Lexical distribution of the root בטח “trust”**

Book I	Book II	Book III	Book IV	Book V
4:6	44:7	78:22	91:2	Pss 112:7
9:11	49:7	84:13		115:8, 9, 10, 11
13:6	52:9, 10	86:2		118:8, 9
21:8	55:24			119:42
22:5 [2x], 6, 10; 25:2	56:4, 5, 12			125:1
26:1	65:6 (n.)			135:18
27:3	62:9, 11			143:8
28:7	65:6			146:3
31:7, 15	71:5 [2x] (vb./n.)			
32:10				
33:21				
37:3, 5				
40:4, 5				
40:5 (n.)				
41:10				

#### חסה

The lexeme חסה “refuge” is found twenty-five times as a verb in the Psalter (cf. table 6). This verb is found fifteen times in Book I, five times in Book II, four times in Book V, and one time in Book IV. The noun form מִחְסָה “refuge” occurs twelve times in the Psalter: once in Book I, five times in Book II, once in Book III, four times in Book IV, and once more in Book V.

**Table 6. Lexical distribution of the root חסה “refuge”**

Book I	Book II	Book III	Book IV	Book V
Pss 2:12	46:2 (n.)	73:28 (n.)	91:2 (n.), 4, 9	118:8, 9
5:12	57:2 [2x]		(n.)	142:6 (n.)
7:2	61:4 (n.)		94:22 (n.)	141:8
11:1	61:5		104:18 (n.)	144:2
14:6 (n.)	62:8 (n.), 9 (n.)			
16:1	64:11			
17:7	71:1, 7 (n.)			
18:3, 31				
25:20				
31:2, 20				
34: 9, 23				
36:8				
37:40				

### Conclusion

In conclusion, the frequency and distribution of these six lexemes in the Psalter vary. Mostly they can be found in Books I, II and V. There is a noticeable absence of hope lexemes in Book III (Cf. table 7), except for four occurrences of the hope-related lexemes trust and refuge.<sup>24</sup> Another interesting feature is that the two common hope lexemes (יחל, קוה) are used in the first two and final books (Books I, II, V), while the less common hope lexemes (חכה, שבר) are located in the last two books of the Psalter (Books IV, V).<sup>25</sup>

<sup>24</sup>“Trust” in Ps 78:22 depicts Israel’s failure to trust, and thus adds a negative tone.

<sup>25</sup>חסה also occurs in Book I.

**Table 7. Lexical distribution of hope lexemes throughout the Psalter**

	Book I	Book II	Book III	Book IV	Book V
קוה	10x (+1x)	4x (+2x)			3x
יחל	4x (+1x)	5x			10x
שבר				1x	2t (+2x)
חכה	1x			1x	
בטח	21x (+1x)	12x (+2x)	3x	1x	12x
חסה	15x (+1x)	5x (+5x)	(+1x)	1x (+3x)	4t (+2x)

Note: The parentheses denote the frequency of nouns in each book.

In Book I, lexemes for hope (קוה, יחל) are located in the second part of the book (with one exception). These are evenly scattered in Book II, from the first psalm until twice in the concluding psalm section. These hope lexemes are practically non-existent in Books III–IV, except for two rare forms (שבר, חכה) in Book IV. Book V has scattered occurrences of קוה and יחל, but these do not appear until later in the book. These features easily lend themselves to further studies of hope as a key word in the final shape of the Psalter. The structural symmetry of Book II is particularly interesting. Hope appears at the introduction and at the conclusion of the book, and reappears throughout at regular intervals (42-43, 52, 62, 69, 71).<sup>26</sup>

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<sup>26</sup>Book I also lends itself to the study of “hope,” as well as related synonyms—חסה “refuge” or בטח “trust.” Here “refuge” occurs in the paired introduction (Pss 1–2), as well as throughout the book. Furthermore, “trust” is likewise found throughout the book, as well as within the concluding psalm. Refuge is furthermore located near the frames of Book IV. Thus, at first glance, these lexemes appear to have structural significance for the shape of the Psalter.



## CHAPTER 3

### STRUCTURAL-THEOLOGICAL ANALYSIS OF HOPE PSALMS

#### **Introduction**

Book II contains five individual psalms which use hope lexemes (יָחַל, יְקוּה). As noted in the previous chapter, they can be found in the beginning (Pss 42-43) and end of the book (Pss 69, 71), suggesting their structural significance.<sup>1</sup> Two additional psalms have the same hope lexemes (Pss 52, 62), which results in a regular interval of psalms of hope in Book II (Pss 42-43, 52, 62, 69, 71). Book II also contains related synonyms (בָּטַח, חָסָה), which often coincide in the five psalms.<sup>2</sup> This feature appears to suggest a regular pattern of Hope Psalms in Book II.<sup>3</sup> However, in order to determine whether hope forms a *noticeable* structural marker in Book II, two initial analyses of the five individual psalms need to be made: (1) a structural analysis of individual psalms in order to

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<sup>1</sup>Clinton McCann and Gerald Wilson argue that the seams within Books I-III contain significant theological and structural importance for the understanding of the shape of each book. McCann focuses on the initial psalms (in each book), while Wilson emphasizes the final psalms. McCann, "Books I-III," 104-5; Gerald H. Wilson, "The Use of Royal Psalms at the 'Seams' of the Hebrew Psalter," *Journal for the Study of the Old Testament*, no. 35 (1986): 88.

<sup>2</sup>Six of the sixteen psalms which contain these lexemes (בָּטַח, חָסָה) are identical to four of the five Hope Psalms. In addition, three of these coincide with other structural markers in the book (cf. Chapter 4).

<sup>3</sup>These psalms of hope occur at an approximate interval of ten psalms (Pss 42/43, 52, 62, 69, 71), with a double emphasis towards the end (Pss 69, 71). This chapter seeks to determine whether "hope" is such a key word that could form a noticeable and regular sequence in Book II (cf. also Chapter 4).

determine whether hope is structurally prominent within each psalm itself, and (2) a theological analysis of each psalm in order to clarify whether hope is a theologically significant theme.

### Psalm 42-43

Book II begins with Pss 42 and 43, which scholars generally agree constitute a single poem, united by the refrains.<sup>4</sup> However, the Masoretic Text and the Septuagint have them as two separate psalms, with the latter adding the title ψαλμὸς τῷ Δαυιδ, “A Psalm of David,” to Ps 43.<sup>5</sup> Thus, Pss 42–43 may have been originally composed as one psalm, or perhaps even written by two authors in sequence to one another. Whatever their history, they were nevertheless placed in deliberate sequence within the Psalter, and united through their shared refrains. Therefore, they will be considered as one psalm in what follows.<sup>6</sup>

### Structural Analysis

Taken as a single unit, Ps 42-43 can be subdivided into three strophes (42:3–5, 7–

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<sup>4</sup>Peter Craigie describes a general consensus on this matter: “There is extensive agreement among the majority of interpreters that Pss 42 and 43 should be interpreted as a single Psalm.” Peter C. Craigie, *Psalms 1–50* (WBC; 2nd ed.; Nashville: Thomas Nelson, 2004), 325. Cf. also Samuel Terrien, *The Psalms: Strophic Structure and Theological Commentary* (Eerdmans Critical Commentary; Grand Rapids: Eerdmans, 2003), 350; Hans-Joachim Kraus, *Psalms 1–59* (trans. Hilton C. Oswald; CC; Minneapolis: Fortress, 1993), 437; Wilson, *Psalms Volume 1*, 668-9; Kidner, *Psalms 1-72*, 165. Walther Zimmerli argues that the psalm was mistakenly divided into two parts. Zimmerli, *Man and His Hope*, 33. On the other hand, Nancy DeClaissé-Walford proposes that it was likely the refrains that invited their combination in the Psalter: “The common refrain may have prompted the collectors of the Qorahite songs to place these similar Psalms side by side, but it does not necessarily indicate that they were at one time a single Psalm.” DeClaissé-Walford, *Reading from the Beginning*, 69.

<sup>5</sup>K. Ellinger and W. Rudolph, eds., *Biblia Hebraica Stuttgartensia* (Stuttgart: Deutsche Bibelgesellschaft, 1967); Alfred Rahlfs, ed., *Septuaginta* (Stuttgart: Deutsche Bibelgesellschaft, 1979).

<sup>6</sup>This will be reflected in the grammar and punctuation, which will assume the combination to be a single unit.

11; 43:1–4 [Eng. 42:1–4, 6–10; 43:1–4]), each followed by a refrain (42:6, 12 [Eng. 42:5, 11]; 43:5).<sup>7</sup> In addition, some scholars have proposed secondary minor refrains.<sup>8</sup> Furthermore, the psalm seems to have a central climax in Ps 42:9 (Eng. v. 8),<sup>9</sup> and possibly also in the final strophe.<sup>10</sup> Thus the following structure of Ps 42-43:<sup>11</sup>

#### Strophe 1

כִּאֵיל תַעֲרַג עַל-אַפְקֵי-מַיִם כִּן נַפְשִׁי תַעֲרַג אֱלֹהִים:<sup>2</sup>  
 צִמְאָה נַפְשִׁי לְאֱלֹהִים לֵאלֹהֵי חַי מִתִּי אָבּוֹא וְאֶרְאֶה פָּנַי אֱלֹהִים:<sup>3</sup>  
 אֱלֹהֵי אֲזַכְרֶהָ וְאֶשְׁפָּכָה עָלַי נַפְשִׁי כִּי אֶעֱבְרוּ בְּסֶף אַרְדָּם  
 הִיחֵה-לִי דַמְעָתִי לֶחֶם יּוֹמָם וְלַיְלָה בְּאִמֹר אֱלֹהֵי  
 כָּל-הַיּוֹם אֵיךְ אֱלֹהֵיךְ: [Secondary refrain A]<sup>4</sup>  
 עַד-בֵּית אֱלֹהִים בְּקוֹל-רִנָּה וְתוֹדָה הַמּוֹן חוֹגֵג:<sup>5</sup>

#### Refrain 1

מִה-תִּשְׁתַּחֲוֶה נַפְשִׁי וְתִהְיֶה עָלַי הוֹחֵלִי לְאֱלֹהִים  
 כִּי-עוֹד אֲוֹדֶנּוּ יְשׁוּעוֹת פְּנֵיו:

#### Strophe 2

אֱלֹהֵי עָלַי נַפְשִׁי תִשְׁתַּחֲוֶה עַל-כֵּן אֲזַכְרֶךָ מֵאֶרֶץ יְרֵדָן  
 וְחֶרְמוֹנִים מִהַר מִצְעָר:<sup>7</sup>  
 תִּהְיוּם-אֶל-תְּהוֹם קוֹרָא לְקוֹל צְנוּרִיךָ כָּל-מִשְׁבְּרִיךָ וְגַלְיָךְ  
 עָלַי עֲבֹרוּ:<sup>8</sup>

<sup>7</sup>The refrains are practically identical, with only minor nuanced differences. The first refrain is shorter (ישועות פניי), while the second and third add “my God,” and change the pronominal suffix from “his” to “my” (ישועה פני ואלהי). This changes the translation from “the help of his presence” (42:6) to “The help of my countenance and my God” (42:12; 43:5).

<sup>8</sup>Schaefer considers one pair of secondary refrains (42:10 [Eng. v. 9]; 43:2). Konrad Schaefer, *Psalms* (Berit Olam: Studies in Hebrew Narrative & Poetry; Collegeville, Minn.: Liturgical, 2001), 107. Staffan Olofsson argues for two sets of minor refrains: (A) Ps 42:4, 11 [Eng. vv. 3, 10], and (B) Pss 42:10; 43:2 [Eng. 42:9; 43:2]. Staffan Olofsson, *As a Deer Longs for Flowing Streams: A Study of the Septuagint Version of Psalm 42-43 in Its Relation to the Hebrew Text* (De Septuaginta Investigationes 1; Göttingen: Vandenhoeck & Ruprecht, 2011), 39.

<sup>9</sup>Schaefer, *Psalms*, 107–8; Terrien, *The Psalms*, 355.

<sup>10</sup>James Arthur Durlleser, “A Rhetorical Critical Study of Psalms 19, 42, and 43,” *Studia biblica et theologica* 10 (1980): 191–2; John Eaton, *The Psalms: A Historical and Spiritual Commentary with an Introduction and New Translation* (London: T&T Clark, 2003), 179–80.

<sup>11</sup>English version for each of the Hope Psalms is supplied in Appendix B (tables 51-55).

<sup>9</sup> יוֹמָם יִצְוֶה יְהוָה חֲסִדּוֹ וּבִלְיָלָה (שִׁירָה) [שִׁירָה] עֲמִי  
 תִּפְלָה לְאֵל חַיִּי: [Climax]  
<sup>10</sup> אִמְרָה לְאֵל סְלֵעֵי לָמָּה שָׁכַחְתָּנִי לָמָּה קָדַר אֶתְּלֶךָ  
 בְּלִחַץ אוֹיֵב: [Secondary refrain B]  
<sup>11</sup> בְּרָצַח בְּעִצְמוֹתַי חֲרַפְוֹנִי צוֹרְרִי בְּאֶמְרָם אֵלֵי כָּל־הַיּוֹם  
 אֵיךְ אֱלֹהֶיךָ: [Secondary refrain A]

### Refrain 2

<sup>12</sup> מִה־תִּשְׁתַּחֲוֶהוּ נִפְשִׁי וּמִה־תִּתְהַמְּנֵי עָלַי הוֹחִילִי לְאֱלֹהִים  
 כִּי־עוֹד אֲוֹרְנוּ יִשׁוּעַת פָּנֵי וְאֱלֹהֵי:

### Strophe 3

<sup>1</sup> שָׁפְטֵנִי אֱלֹהִים וְרִיבָה רִיבֵי מְגוֹי לֹא־חֲסִיד  
 מֵאִישׁ־מִרְמָה וְעוֹלָה תִּפְלֹטֵנִי:  
<sup>2</sup> כִּי־אֲתָהּ אֱלֹהֵי מְעוֹנַי לָמָּה זָנַחְתָּנִי לָמָּה קָדַר אֶתְּלֶךָ  
 בְּלִחַץ אוֹיֵב: [Secondary refrain B]  
<sup>3</sup> שְׁלַח־אוֹרְךָ וְאִמְתַּךְ הַנְּבִיָּה יִנְחֵנִי יְבִיאֵנִי אֶל־הַר־קֹדֶשְׁךָ  
 וְאֶל־מִשְׁכְּנוֹתֶיךָ:  
<sup>4</sup> וְאֲבֹאֶה אֶל־מִזְבֵּחַ אֱלֹהִים אֶל־אֵל שְׁמַחַת גִּילֵי וְאוֹרְךָ  
 בְּכִנּוֹר אֱלֹהִים אֱלֹהֵי:

Thematically, the psalm develops from longing and despair to hope and praise.<sup>12</sup>

This movement can be recognized on different levels: (1) the poet grapples with hope and despair within the strophes, taking various steps towards hope,<sup>13</sup> (2) the refrains themselves also contain a small-scale movement from despair to hope, and finally, (3) the refrains within their strophic context shift in tone and meaning throughout the psalm.

Despite being virtually identical, these different nuances contribute to the overall development, as noted by Konrad Schaefer:

<sup>12</sup>Olofsson, *As a Deer*, 40–41; Schaefer, *Psalms*, 110–111; Craigie, *Psalms 1-50*, 325. Terrien has an interesting alternative: a development from “introspective confession of forlornness to a hope that induces musical praise.” Terrien, *The Psalms*, 355.

<sup>13</sup>The first and third strophes contain a linear sequence of emotions and steps towards hope. The central strophe contains a chiasmic *ABA* arrangement, framing a central statement of hope.

The refrain plays a prominent role in the dynamic of these two poems, and there is an unmistakable progression from its first appearance to the last. At first it is timid and stilted. Then it becomes more affirmative, almost like a reproach to arouse the soul. The third time approaches a shout of triumph. Without changing the lyrics, the refrain changes key, given the different context of each strophe, as longing is transformed into hope.<sup>14</sup>

## Strophe I

The first strophe (42:2–5 [Eng. vv. 1–4]) contains four subunits (vv. 2, 3, 4, 5).<sup>15</sup>

The first three subunits share a unique structural connection, where the central subunit (v. 3) shares thematic nuances with the two framing subunits (vv. 2, 4).<sup>16</sup> The concluding verse (v. 5) functions as a hinge to the first refrain. Thematically, vv. 2–4 describe a deepening of the psalmist’s distress, from a deep longing for God, to a more urgent need to see him. There is a step-by-step disclosure of the nature of his longing. The

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<sup>14</sup>Schaefer, *Psalms*, 110. Cf. also Luis Alonso Schönkel, “The Poetic Structure of Psalm 42–43,” *JSOT*, no. 1 (1976): 11. Furthermore, Martin Hauge adds: “The refrain certainly should not be read as a monotonous repetition, but as to meaning must reflect the dynamic development of each of the preceding three parts. But, on the other hand, it remains a fact that the structural dynamic is not expressed by differing conclusions, but by the refrain again and again referring to one basic situation of the I talking to his soul.” Martin Ravndal Hauge, *Between Sheol and Temple: Motif Structure and Function in the I-Psalms* (JSOTSup 178; Sheffield: Sheffield Academic Press, 1995), 79.

Craigie describes the first and final refrains in the following way: “At this stage in the psalm, it is the first part of the refrain which dominates (v 6a–b), while the second part (v 6c–d) remains a distant hope. . . . It is the transformation of the prayer, and specifically the transition that takes place in v 4, that finally changes even the refrain, despite the fact that the words remain the same.” Craigie, *Psalms 1–50*, 326, 329. Cf. also Olofsson, *As a Deer*, 59.

Scholars consider particularly the final refrain as having a different tone. Kidner writes: “So the chief refrain (5), at its third appearance, can take up the brave words of 42:5, 11 with a different tone, confident rather than doggedly defiant.” Kidner, *Psalms 1–72*, 168. Similarly, Alter argues that “this repeated sentence takes on a new meaning here at the end, because the bent being stands in contrast to the celebrant approaching the altar in the previous line, and the low murmuring sounds of complaint contrasts with the song accompanied by the lyre.” Robert Alter, *The Book of Psalms: A Translation with Commentary* (New York: Norton, 2007), 153.

<sup>15</sup>See Jan Fokkelman’s similar outline (with slight nuances). Jan P. Fokkelman, *The Psalms in Form: The Hebrew Psalter in Its Poetic Shape* (Leiden: Deo, 2002).

<sup>16</sup>Verses 2–3a describe his longing and thirst for God, while vv. 3b–4 describe his distance from God and questions of “when?” and “where?”

metaphorical longing of a deer is exchanged with a clarification of his own thirst for God's presence, followed by a question: "When shall I come and appear before God?" (v. 3a). However, the psalmist's thirst for God is deepened by the continual taunts by his enemy: "Where is your God?" (v. 4). At this point, his thirst seems to be closely connected to his present need. The enemy's taunt causes him continual sorrow. Ironically, the psalmist's tears "feed" him, thereby suggesting that the only nearness to God that he experiences is his enemy's mention of God's name. Verse 5 comes with another disclosure. Now the psalmist reveals that his longing for God is deeply rooted in his desire for God's presence on a relational and devotional level. The seeming absence of God leads him to remember his past experience with God, when he led a procession of joyful singing to the temple.<sup>17</sup> This creates in him a resolve to hope—as seen in the following refrain (v. 6).

### **Refrain 1**

Each of the three refrains (42:6; 12; 43:5) consists of a single argument describing a turning to God in hope.<sup>18</sup> The first and second refrains are connected to the surrounding strophes by hinge-frames, which form an extended refrain context. The first extended refrain (vv. 5–7) contains a chiasmic (ABCBA) sequence utilizing two significant key

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<sup>17</sup>At this point it is unsure whether he longs for a repetition of previous experiences with God (worship in the community) or a new personal encounter with God (worship in solitude). However, in the third strophe, he appears alone and entirely focused on God in his solitude.

<sup>18</sup>Structurally, the refrains contain two questions (directed to himself), a self-admonition and a reason. The immediate refrain context (refrain with hinges) and the overall movement within the psalm suggest that the psalmist is making deliberate decisions within the psalm.

words: (a) זכר “remember,” and (b) שוּחַ “sink down, depressed.”<sup>19</sup> At the center, the psalmist turns to hope (C). The psalmist appears to step back in order to reconsider a new path, which involves a shift in thinking.<sup>20</sup> As Peter Craigie explains:

But now, rather than remembering the pilgrims, crowds and festivals (as in v 5), he determines to remember God. The action is significant; at the heart of the Psalmist’s predicament is an awareness of the absence of God, and *through the tool of memory he is determined to attempt to dispel that sense of absence and distance.*<sup>21</sup>

In a similar way, the hinge-frames around the second refrain seem to change the psalmist’s approach from reflective longing and complaining into a confident vocal prayer, creating a shift of action (see below). Thus, the first two refrains, with their wider hinge context, form significant shifts within the psalm, with step-by-step contributions towards achieving a goal.<sup>22</sup> It is here the psalmist “recalls the ground for faith and hope”<sup>23</sup> and seeks out various ways to reduce the distance he feels from God.

## Strophe II

The second strophe contains four subunits (vv. 7, 8, 9, 10–11). Thematic differences set them apart. Verse 7 links back to the refrain describing the psalmist’s

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<sup>19</sup>The first (AB) sequence moves from remembering his past (v. 5) to being downcast in spirit (v. 6), after which he then turns to hope (C). The second (BA) sequence begins with the second strophe (v. 7), where he repeats that he is downcast in spirit and then turns to his second act of remembering (now focused on God). These two attempts to deal with his sorrow bring him closer to his goal. The act of remembering is also a significant key motif in the psalm. Cf. Wilson, *Psalms Volume 1*, 669.

<sup>20</sup>The hinges uncover this change more fully as a change of remembering, from a depressed reminiscence to a hopeful determination.

<sup>21</sup>Craigie, *Psalms 1–50*, 326 (italics mine). Alternatively, Wilson argues: “Rather than remembering the ‘things’ of worship in which the presence of God could be experienced, he now remembers God himself—the living God, the source of life and hope.” Wilson, *Psalms Volume 1*, 672.

<sup>22</sup>This is the case for the first two refrains. The third refrain functions differently as an afterbeat or reminder.

<sup>23</sup>Wilson, *Psalms Volume 1*, 672.

downcast spirit and his resolve to remember.<sup>24</sup> Verses 8 and 9 appear to be contradictory portrayals of God's actions (threatening water and steadfast love) and their relation to the speaker. The final subunit (vv. 10–11) forms a separate argument within the strophe, delimited by an ABA structure.<sup>25</sup>

The second strophe continues to follow the same direction as in the refrain, where the psalmist's sorrow becomes a springboard to changed attitude (cf. vv. 7, 9). He now turns to God, and starts to think of him (v. 7). First he considers God's power within nature (v. 8).<sup>26</sup> He describes a personified deep which calls to the deep in response to the waterfalls (or rather God's waterfalls). This second water metaphor clashes with the water imagery in the first strophe. Schaefer states, "In the second strophe water is deadly and threatening (v. 7). Thus, the images collide as one thirsts for God, gulps down nostalgia, and is threatened with drowning. The waves and breakers are painful reminders of God ('your waves')." <sup>27</sup> Various interpretations have been proposed,<sup>28</sup> but they are

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<sup>24</sup>Durlesser proposes that v. 7a belongs thematically to v. 6, and functions as a closing remark to the first section. Durlesser, "A Rhetorical Critical Study," 90.

<sup>25</sup>These verses form an ABA (alternatively, ABCCBA) structure: (A) the "speaking," (B) questions, and possibly also (C) two phrases (each introduced with the preposition  $\text{ב}$ ), which discuss the oppression and reproach of the enemies.

<sup>26</sup>He possibly also considers the insignificance of his own being in contrast to God's mighty powers.

<sup>27</sup>Schaefer, *Psalms*, 108. Cf. also Hauge, *Between Sheol and Temple*, 83.

<sup>28</sup>Weiser interprets this water imagery as literal scenery with which the speaker is surrounded, but which he takes as a symbol of his inner troubles, seeing in it God's punishing hand over him. Artur Weiser, *The Psalms* (trans. Herbert Hartwell; OTL; Philadelphia: Westminster, 1962), 350. Cf. also Kraus, *Psalms 1–59*, 440. Craigie, on the other hand, interprets these as images of the psalmist's own imagination, pictures that describe his chaotic mind rather than actual scenery in front of him. He argues that the psalmist attempts to remember places where he had experienced the presence of God. However he fails to bring positive memories to mind, and instead, his thinking becomes chaotic and despairing. Craigie, *Psalms 1–50*, 326–7. Cf. Schaefer, *Psalms*, 108. Olofsson also considers the water imageries as the content of the psalmist's contemplation. Olofsson, *As a Deer*, 51. Declasse-Walford considers the water to describe the psalmist's "feelings of being overcome." DeClaisse-Walford, "Reading Backwards," 70. Mitchell Dahood



often not consistent with the literary context.<sup>29</sup> Instead, the clashing metaphors of life-giving and deadly waters need to be interpreted together and within the entire psalm's context. The thirst for water in the first strophe clearly portrays the absence of God. It therefore seems possible that the second strophe's massive water imagery portrays a similar (but opposite) idea. In other words, the water symbolizes divine presence. The psalmist thinks of God and is then met by powerful waters (v. 8), which could be interpreted as the response—i.e., God's presence.<sup>30</sup> This is immediately followed by a statement of confidence. The psalmist affirms his belief in the overwhelming love of God, which leads him to respond with singing (v. 9). He now firmly believes that God's love will eventually lead him to praise—as certainly as the sequence of day and night.<sup>31</sup> Not only does he envision himself praising God, but more specifically, praising the “living” God. The psalmist thereby emphasizes life and hope in contrast to the drowning feeling he had just experienced.

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and Eaton argue that the water images are metaphors for a near-death experience. Mitchell Dahood, *Psalms I:1–50* (AB 16; New York: Doubleday, 1965), 258–9; Eaton, *The Psalms*, 181.

<sup>29</sup>Michael Goulder discusses scholarship: “There is, however, a much more serious objection, which none of these theories answers: for none of them is able to give an account of the sequences of thought in 42:6–8. Here the speaker first assuages his depression by the thought of worship at Mt Hermon (‘my soul is cast down . . . Therefore I do remember thee . . .’); then follows directly ‘Deep calleth unto deep . . .,’ interpreted variously, but always as indicative of the speaker’s troubles; then, again directly, comes the confident sentence, ‘Yahweh will command his lovingkindness in the daytime’” Michael D. Goulder, *The Psalms of the Sons of Korah* (JSOTSup 20; Sheffield: Sheffield Academic Press, 1982), 25 (elipses original).

<sup>30</sup>Craigie proposes alternatively that the water imagery signifies that the psalmist’s act of remembering has now failed. “But the attempt to harness memory is unsuccessful. . . . Now the motif of water (vv 2–3) is reversed. He had longed for the waters of refreshment, but somehow in the effort to remember God, he had unleashed the primeval waters of chaos, which seemed to depict so powerfully his terrible situation.” Craigie, *Psalms 1–50*, 326–7. Olofsson points out that the failure is not so much a failure to remember God, but rather the content of what is being remembered. Instead of “life-giving water,” he receives “waters of death.” Olofsson, *As a Deer*, 52.

<sup>31</sup>The use of day and night seems to imply certainty of fulfillment, rather than a sequence of troubles and joy.

This hopeful and confident statement is then followed by a stark contrast (vv. 10–11). The psalmist complains, feels neglected, and questions God. This may suggest a mixture of emotions as he faces the powerful presence of God. He strongly senses God’s presence all around him, but feels himself to be neglected.<sup>32</sup> His hope fails, as he struggles to come to terms with these issues.

Structurally, these verses form a hinge to the final refrain, and, together with Ps 43:2, form a hinge-frame.<sup>33</sup> This wider refrain context functions to create another shift of action within the psalm. There may be three possible causes for this shift: (1) the psalmist’s calm waiting fails; (2) his pain is deepened when considering his hope; and (3) the character of God reminds him of his need and where to seek help (i.e., in God, rather than in personal reflections). These reflect either emotional and/or argumentative changes in the psalmist.<sup>34</sup> It is significant to note that the psalmist now turns to God.

The water imagery continues throughout the psalm to symbolize the life-giving

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<sup>32</sup>The powerful water imagery seems to reflect more than just a simple idea. God is majestically and powerfully present in nature. It is almost drowning the psalmist, and he feels overwhelmed and forgotten. These contradictions seem deliberate and intended to depict a troubled mind that tries to grapple with contradictive truths about God and God’s role in his life. Thus, he reacts to God’s powerful presence in nature, and he is also in pain. He realizes how easily God could have satisfied his thirst, and yet did not.

<sup>33</sup>Olofsson argues that the minor refrains (42:4, 11 and Pss 42:10, 43:2) are closely connected to the strophes (or “stanzas”), while the main refrains are distinct from them. Olofsson, *As a Deer*, 41. I am here arguing that vv. 2 and 10 form hinges that closely connect to the main refrains without detaching themselves from the strophes.

<sup>34</sup>There are two ways of interpreting the psalm. It could be seen as portraying shifting emotions. The first strophe expressed a gradual intensification of the psalmist’s longing and tears. The second strophe depicts a movement from sorrows to hope, and back to a more intense sorrow, before the psalmist turns to petitioning in the third strophe. Another way to interpret this development is to see it as a stylistic composition. The sorrows then frame and emphasize the central statement of hope, while also further developing the psalm. The first sorrow links back to strophe I, and adds a resolve to remember, while the second sorrow brings the psalmist to strophe III with another resolve to petition.

presence of God,<sup>35</sup> but it adds complexity to the image with the second strophe. The psalmist's reflection brings a mixture of emotions; considering the powerful waters nearly drowns him, while thinking of God's love brings him comfort and hope. The second strophe moves between these two extremes. It begins with a hopeful (yet downcast) resolution (v. 7), and moves towards a lament of divine desertion (vv. 10–11). Within the core section, two aspects are considered: (1) the power of God, which overwhelms the psalmist, and (2) the goodness of God, which brings him a vision of future praise. The need for waiting seems to be calmly expected (v. 9), but then the psalmist cries out in despair: "Why have You forgotten me?" (v. 10). The entire strophe describes the psalmist's struggle to come to terms with feeling abandoned, and yet he stretches his hands out in hopeful expectation that God's steadfast love will eventually reach him.

## **Refrain II**

As stated above, the extended refrain context (42:10–43:2)<sup>36</sup> forms another shift in the psalmist's approach. Craigie explains this as a change of action:

But now, in this section of the Psalm, the internal dialogue of lament is turned into an external dialogue with God. And the change from introvertive reflection to external plea is the beginning of real progress for the Psalmist; he has already learned that

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<sup>35</sup>Goulder proposes a positive water imagery in the second strophe, as an answer to the psalmist's thirst in the first. His theory builds on the idea that the psalmist longs to worship God at Dan, and therefore pictures its waters as the answer to his longing and thirst. Goulder argues: "The waters are not a metaphor for misfortunes, or a poetic expression for the powers of death. On the contrary, the speaker is panting as the hind pants for the water-brooks; his soul thirsts. Water is the means of life to him, and he is nothing but comforted to remember the God of his life at Dan." Goulder, *The Psalms of the Sons of Korah*, 28.

<sup>36</sup>The secondary frames (42:10; 43:2), paired with the adjoining verse (42:11), form an inclusio around the second refrain (42:12). The fronted  $\text{בְּ}$ -phrase furthermore connects v. 2 to v. 1 in Ps 43.

there is no help to be found in the weak ally of memory, and aid must come directly from God.<sup>37</sup>

The psalmist may be troubled still with contradictive ideas about God, but he now appears more confident and determined to appeal to God. He begins by expressing his pain of being forgotten (v. 10) and rejected by God (v. 2), which forms a frame around his argument. He is constantly mourning and oppressed (vv. 10, 2), and he continually experiences physical agony and verbal assault (v. 11).<sup>38</sup> The effect of these frames within the wider context adds special force to the core message, where he specifically returns to hope and then entreats with God.<sup>39</sup> The intent seems to be to make a forceful turn *towards* what is needed (hope, prayer) and away from past feelings of despair and hopelessness.

### **Strophe III**

The third strophe (43:1–4) has a slightly different structure from that of the two first strophes.<sup>40</sup> Instead of consisting mainly of short, one-verse units, the final strophe contains two double-verse units (vv. 1–2; 3–4).<sup>41</sup> Each unit is introduced by three

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<sup>37</sup>Craigie, *Psalms 1–50*, 328.

<sup>38</sup>The enemy’s taunting question “Where is your God?” (v. 11) is the same as that in v. 4. The first two strophes thereby conclude with the same question (if not considering the following hinge v. 5). Schaefer notes how this question is “more sharply felt in the second strophe than the first.” Schaefer, *Psalms*, 107.

<sup>39</sup>The core contains two components (42:12, 43:1): (1) the refrain with a turning to God, and (2) the introductory petition. The frames (or secondary refrains) surround the core (42:10–11; 43:2).

<sup>40</sup>Terrien notes how the rhythm and rhetorical style in the third strophe is different. Terrien, *The Psalms*, 354.

<sup>41</sup>Within the third strophe, the psalmist links verses into units through the use of ׀ “because, for” and ׀ “and.” Most English translators suggest that the initial *vav* in v. 4 should be translated as “then,” linking it sequentially with the previous verse. The JPS translation suggests a closer linkage with an initial “that”: “That I may come to the altar” (43:4a).

petitions. The first petition is general and concerns a desire for justice and deliverance (“vindicate me,” “plead my case,” and “deliver”), while the second is more specific about how God is to lead the psalmist (“send out your light and your truth,” “let them lead me,” “let them bring me”). The first petition depicts the inconsistency of God’s silence.<sup>42</sup> Pointedly, v. 2 appears to be deliberately shortened compared to its parallel verses (vv. 10–11). The psalmist cuts short the lengthy complaint and omits the enemy’s taunt, “Where is your God?” (and the shattering of the bones). Instead, he moves on to the second petition, as if he is suddenly reminded of his hope, and therefore deliberately turns from further complaining. He then makes his second petition in full confidence and hope that God will answer (v. 3). He makes a special request, asking God to send his two helpers (light, truth) to bring him to the temple. While the first two strophes employed various water images, there is no water imagery in the third. Instead, there is a shift of metaphors, with light and truth portrayed as helpers.

Two changes have taken place, and a change of language appears to best describe these. First, there is now a focus on God, rather than on the longings and pain of the psalmist,<sup>43</sup> and second, there is a reference to God’s guiding love (v. 9), rather than to God’s power and distance. These two metaphors describe the psalmist’s spiritual need

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<sup>42</sup>In contrast, the function of this verse differs when it is considered within the hinge-frames around the second refrain. Here it strengthens the petition and the hope depicted within the refrains, as the psalmist attempts to appeal to God’s loving character—hoping that God will take pity on a suffering person.

<sup>43</sup>Olofsson argues that the focus is now on the presence of God: “There is a significant shift in the metaphors employed in the third stanza; water imagery is no longer used, probably because it emphasizes the need of the Psalmist rather than the presence of God. Consequently, in this metaphorical shift, it is the ‘need’ of the Psalmist that is in focus from the beginning of the Psalm but in the end it is the presence of God.” Olofsson, *As a Deer*, 57.

better than the apparent physical distance in the first two strophes.<sup>44</sup> He has specific questions that need clarification.<sup>45</sup> Finally, this shift also could be explained and interpreted from its wider context (cf. Pss 44, 84).<sup>46</sup> After his second petition, the psalmist then envisions himself coming into the very presence of God (vv. 3b–4).  
Imaginatively, these helpers (light, truth) bring him into the temple, and he then goes to

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<sup>44</sup>The choice of the “light” and “truth” is a surprise. First, they are not typical helpers to bring a person to the temple, unless spiritual distance is implied. Second, the combination of the metaphors is unusual. It deviates from a well-established word-pair *חֶסֶד* “steadfast love” and *אֱמֶת* “faithfulness.” Schaefer explains this shift as a deliberate connection to v. 9. “The poet usually appeals to *hesed* and faithfulness (‘truth,’ as in Pss 25:10; 40:10–11; 57:3, 10; 61:7; 85:10; 86:15; 89:14; 115:1; 138:2); here, *hesed* is replaced by light, which emanates from God’s presence in the temple (cf. 4:6; 44:3; 89:15). Earlier, the poet requested that God bestow *hesed* at dawn (42:8). In the night, he or she requests the dawn, as well as truth.” Schaefer, *Psalms*, 109. Thus, by making this subtle shift, the psalmist is able to add a link back to the statement of hope within the second strophe and ask for God’s love to lead him. Third, these metaphors, when combined with verbs of *leading* and *bringing*, add a significant emphasis to the divine initiative without which the psalmist would be unable to reach the temple. His journey therefore seems to be primarily spiritual in nature, and what appeared to be physical distance (strophes I-II) also could have been a metaphor for his spiritual distance only now being uncovered.

<sup>45</sup>The many questions and inconsistencies within the poem indicate that the psalmist is looking for answers. Olofsson argues: “The light and the truth may then also be regarded as metaphors for the right understanding of God.” Olofsson, *As a Deer*, 58. Likewise, Gerstenberger argues that “‘Light’ is the symbol of God’s communication and the human perception of truth and strength.” Erhard S. Gerstenberger, *Psalms, Part I: With an Introduction to Cultic Poetry* (FOTL 14; Grand Rapids: Eerdmans, 2001), 181. Olofsson adds: “God’s truth helps the Psalmist to see God’s loving kindness and turn his attention away from himself and his tribulation and God’s supposed part in his agony.” Olofsson, *As a Deer*, 58.

<sup>46</sup>Various intertextual links may be intended. The replacement of light finds a close parallel to the use of light in the immediately following psalm, where light of presence is equaled to the mighty power of God (44:4 [Eng. v. 3]). Another intertextual link, Ps 84, may be considered as a parallel psalm. It is thematically similar (longing for the temple, being near the altar, the living God, a pilgrimage through hardships, and a water metaphor), and structurally, both occur first in a Korah collection. Here in Ps 84, God is depicted as the sun (v. 12 [Eng. v. 11]), the source of light, and this could be intended as a link, considering all the parallels. James Mays argues that the sun metaphor refers to the source of life. Mays, *Psalms*, 274. Light may therefore imply (1) the power of God (cf. Ps 44) that will enable the psalmist to reach the temple, or (2) that God is the source of light (cf. Ps 84) that will illuminate the way to the temple. However, Sverre Aalen cautions against this linkage: “We must keep in mind that the light of day is considered to be separate from the light of the sun everywhere in OT thought.” Sverre Aalen, “אֹר,” *TDOT* (ed. Botterweck, G. Johannes and Helmer Ringgren; Grand Rapids: Eerdmans, 1994-2006), 1:161. Aalen argues instead that light here could signify divine protection and guidance.

the altar to meet with God.<sup>47</sup> There is no mention of troubles; they are left behind. Instead the psalmist now envisions future singing in the presence of God. Imaginatively he has reached his destination, although he is not physically there.

In summary, the third strophe contains the final step in the psalmist's realization of his longing and thirst for God's presence. Craigie calls this final step of the plea "the beginning of real progress for the Psalmist."<sup>48</sup> So far, there has been an increase in the psalmist's activities, from inactive longing, to moderately active remembering, and finally, to a highly active prayer. Simultaneously, God's activities have been given increasingly more space, from being reflected upon, to being awaited for, and finally, to being requested. Thus, the psalmist's hope and faith have matured due to his surrender to God's initiative, a progress that began when he considered God's love. He then reaches the temple (although merely imaginatively) and is satisfied because he now firmly believes in a future fulfillment of his hope. Thus the psalm ends with a firm note of hope, even before repeating the final refrain.

### **Refrain III**

The third refrain appears superfluous, considering how the third strophe ended.<sup>49</sup> Although practically identical with the previous refrains, the tone is vastly different.

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<sup>47</sup>Cohen argues that the primary purpose of the altar was not sacrificial, but rather to communicate with God. Abraham Cohen, *The Psalms: Hebrew Text, English Translation and Commentary* (London: Soncino, 1945), 134. In the Psalter מִזְבֵּחַ, "altar," is used five times and is associated with praising God (26:6–7; 43:4), sincere repentance (51:21), and a dwelling place (84:4).

<sup>48</sup>Craigie, *Psalms 1–50*, 328.

<sup>49</sup>The final refrain seems to function as an after-beat in the psalm, almost as if the psalmist is addressing his audience with final notes of wisdom, reminding them of his journey.

Hope is here fully grasped and all negatives are pushed aside, even though they are still mentioned.<sup>50</sup> The repetition of the refrain becomes a joyful reminder of what lies ahead (rather than behind). Schaefer notes how this refrain “approaches a shout of triumph.”<sup>51</sup>

### Theological Analysis

Psalm 42-43 shows a remarkable focus on the concept of hope amidst despair.<sup>52</sup> The psalmist’s hope is sharpened throughout the psalm, as he nourishes it and seeks to give room to it within his own troubled circumstances. As his hope develops, it changes his perspective from an intense longing for God’s presence, to recognizing God’s power and gracious nature, and finally to pleading for divine assistance to reach his original goal—namely, the presence of God.

#### **Strophe I**

The psalmist’s longing for God reflects significant aspects of his hope. It is necessary, God-based, and relational. He longs for God to meet with him for God’s sake rather than for what he can gain (vv. 2–3, 5).<sup>53</sup> At the same time, his longing is heightened through the taunting enemies (v. 4).<sup>54</sup> The description of thirst and longing

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<sup>50</sup>Kidner commenting on the third refrain: “Confident rather than doggedly defiant.” Kidner, *Psalms 1-72*, 168. Cf. Craigie, *Psalms 1-50*, 326, 329; Olofsson, *As a Deer*, 59.

<sup>51</sup>Schaefer, *Psalms*, 110.

<sup>52</sup>The attitude of hope against hope is suggested as one of the main characteristics of hope. Cf. Moltmann, *Theology of Hope*.

<sup>53</sup>“The religious value of the Psalm is to be found in the fact that longing for God which it depicts does not care about what it will get *out* of God but about what it will have *in* him, in other words, that it desires God for his own sake; and this is the secret of the power of man’s longing for God.” Weiser, *The Psalms*, 352 (emphasis original).

<sup>54</sup>The literary development in the first two verses suggests that the psalmist is primarily longing for God at a relational and devotional level, rather than basing it on his present need.



portrays hope as a distant possibility, a distance deepened by the taunting questions thrown at him.<sup>55</sup> Despite various difficulties, he turns to hope.

### **Refrain I**

The psalmist makes his first step of hope within the first refrain. He turns away from his negative emotions, to hope in God. While hope is based on God, it is also connected with the future God gives. The psalmist hopes for a future where he can again praise God for his presence and deliverance. This refrain also represents the first turning point in the psalm—a moving away from nostalgia and need (strophe I) to reflection and praise (strophe II).

### **Strophe II**

The second strophe depicts the most turbulent circumstances within the psalm, and yet it holds a most remarkable statement of hope. Schaefer argues that an emotional transformation takes place.<sup>56</sup> As the psalmist sets out to consider God, he is immediately faced with the threatening powers of nature—or rather God. This is followed by a beautiful statement of hope. He presents his confidence as firmly anchored as is nature (i.e., the day-night sequence). He points to God's character ("steadfast love") and to

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<sup>55</sup>Craigie describes the movement within the psalm from possibility to reality. Craigie, *Psalms 1-50*, 325.

<sup>56</sup>"Between these two [strophes] an emotional transformation takes place, as occurs in many Psalms of complaint. At one level of consciousness nostalgia and confusion predominate, while at a deeper level confidence and hope emerges. The Psalmist feels God's painful absence yet dimly perceives his presence and addresses him." Schaefer, *Psalms*, 107. Cf. Luis Alonso Schökel, "The Poetic Structure of Psalm 42-43," *JSOT*, no. 1 (1976): 8-10. Schaefer's analysis is significant, because it takes note of the mixed feelings in the second strophe, while at the same time noticing the "faith" statements the psalmist makes. It also considers the dilemma between God's absence and presence. Schaefer adds: "The poet is torn between confidence and despair. Hope shines through with the mention of *hesed* and the Psalmist's prayer (vv. 8-9)." Schaefer, *Psalms*, 108.

God's nature ("living God") as pillars of his hope.<sup>57</sup> Amidst this storm, he appears to calmly wait for God. But then, a second contrast comes (v. 10), which is as big a contrast as the previous one (v. 8)—the painful reality of divine rejection and troubling enemies. However, instead of promoting a failed hope or an intensified pain, vv. 10–11 support the next turning point within the psalm—a turning to petition. Thus the psalmist's firm statement of hope in the second strophe appears to motivate him to appeal to God (strophe III), and this is assisted by a second encouragement to hope within the second refrain.

### **Refrain II**

The second refrain appears more urgent within this context. It is surrounded by hinges of deep anguish, and is followed by a direct appeal to God (strophe III). The psalmist's recent statement of hope lingers (v. 9) as he now makes a firmer decision to hope and appeal. The effect of this context is that it portrays a firm grasping after hope when all hope seems lost, but yet still possible based on God's character. Because of this, the psalmist urgently appeals to God and, thus, his hope grows stronger in the following strophe.

### **Strophe III**

The third strophe reveals a significant aspect of Old Testament hope, and differs

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<sup>57</sup>Living God seems to be closely connected to his hope, although it stands as a separate subunit within the verse.

from a mere wishful longing (cf. strophe I).<sup>58</sup> Instead, hope now holds a promised future, based on (1) God's loving nature and (2) his mighty acts.<sup>59</sup> Thus the psalmist's spiritual journey to the temple is firmly grounded in God's role in fulfilling the wishes of his longings. However, it is not his longing that eventually brings him there, but rather his turning to God in hope and prayer. The psalmist thus reaches a spiritual and emotional maturity within the third strophe, a development that has taken him through various steps of remembering and hoping in difficult circumstances. Although there are no physical changes to his condition, he now clearly has a mature hope. His hope no longer lingers on the past, nor clings to the present, but is fixed on the future. Furthermore, instead of describing his sorrows, the psalmist now describes his hope. The content of hope seems also to have expanded in the third strophe. His two petitions reflect his hopes for: (1) vindication, (2) deliverance, and (3) guidance to the temple. Thus, he no longer hopes for God's presence alone,<sup>60</sup> but also resolutely asks for deliverance and vindication.

### **Refrain III**

The final refrain, although seemingly redundant, does make a significant contribution to the psalm. After the third strophe, its repetition has the effect of

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<sup>58</sup>Although his hope may contain wishful feelings (i.e., longings), it is more closely associated with an act of trusting. It is intellectually challenging to hope, but yet the psalmist decides to do so based on the trustworthiness of God, rather than his own uncertainties such as the enemy problems or his perception of God's involvement in his life.

<sup>59</sup>Weiser argues that the speaker "directs his thoughts to the prospect of hope in God's help." Weiser, *The Psalms*, 351.

<sup>60</sup>Terrien sees the central theme within the psalm as a movement towards meeting God: "Only the quest for the divine presence seems to be a converging feature that becomes more insistent from Strophe I to Strophe III: the face of God, the house of God, the hill of his holiness, the altar of God." Terrien, *The Psalms*, 350.

describing this joyful, patient, visionary, and confident mature hope the psalmist now has. Although it again refers to his troubles, the psalmist seems to brush them aside. His past experience of doubts, fears, worries, and sadness are no longer significant—all he sees is his hope. The final statement of hope thus comes as a joyful witness, or as a personal reminder of his spiritual journey, emphasizing to others that a God-based hope conquers all difficulties.

### Summary

Hope forms a key concept in the first psalm of Book II. Structurally, hope is found in each refrain and constitutes a significant turning toward God. In addition, each strophe contains step-by-step movement toward a certain goal, repeatedly inspired and aided by these repetitions of hope. At the center of the psalm, in the darkest depiction of despair, there is a confident statement of hope. This is a climax in the psalmist's faith experience that further aids him to firmly hold on to hope. Theologically, hope is significant for Ps 42-43. Through these various steps of hope, the psalmist undergoes a spiritual and theological transformation.<sup>61</sup> It is a complex and gradual development, which involves human and divine effort.<sup>62</sup> In this psalm, various significant aspects of hope are portrayed:

1. The psalmist's hope represents actual possibilities, not a mere wishful longing for things which may or may not happen.

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<sup>61</sup>"Hope gradually transforms the poet." Schaefer, *Psalms*, 109.

<sup>62</sup>"Stage by stage the Psalmist raises himself from the depths of despair to fullness of trust and peace of soul." William R. Taylor and Edwin McNeill Poteat, "The Book of Psalms," *Interpreter's Bible* (ed. George Arthur Buttrick; New York: Abingdon, 1955), 4:220.

2. His hope is firmly based on the character of God.
3. A period of waiting seems to be expected, as well as pain, difficulties, and contradictions.
4. Hope is realized as a result of divine initiative.
5. Finally, human involvement is also necessary through actively hoping and praying.

In summary, hope seems to be a key theological concept within this psalm, and structurally noticeable. In fact, the entire psalm may be all about hope. As John Goldingay puts it, “In Pss. 42–43 there is no indication that Yhwh has answered the prayer. The whole is a statement of faith and hope.”<sup>63</sup>

## Psalm 52

The second Psalm in Book II that contains a lexeme for hope is Ps 52. It is the second Davidic psalm in the book, and immediately follows three hinge psalms (Pss 49–51). It functions as an introductory psalm within the Davidic lament collection, introducing the second subsection of the book (cf. Chapter 4). The genre of Ps 52 is debated<sup>64</sup> as it contains elements of (1) prophetic judgment

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<sup>63</sup>Goldingay, *Psalms 42–89*, 34.

<sup>64</sup>Hossfeld and Zenger describe the difficulties in determining the genre for this psalm: “If the first section (vv. 3–7) is placed in the foreground, it is common to refer to the judgment passage in Isa 22:15–18 as a parallel and to explicate the Psalm in terms of *prophetic judgment discourse*. If the middle section (vv. 8–9) is regarded as significant, then the didactic and Wisdom moments of the Psalm are emphasized; the fate of the ‘hero’ serves to demonstrate the Wisdom theme of cause and effect, and in this case the Psalm is regarded as a *didactic Wisdom Psalm*. Finally, the third section (vv. 10–11) can be seen as decisive. Then the Psalm ends with the confession of trust and promise of praise, like many other individual songs of lament. Then the prophetic judgment discourse in the first section is regarded as an indirect pointer to the petitioner’s suffering, and the Psalm is assigned to the category of *individual lament*.” Hossfeld and Zenger, *Psalms 2*, 28 (italics original). See also Kraus for a discussion regarding genre issues. Kraus, *Psalms 1–59*, 509–10.

speeches,<sup>65</sup> and (2) wisdom sayings with their contrasting of two ways.<sup>66</sup>

### Structural Analysis

Psalm 52 is can be divided into three strophes, vv. 3–6, 7–9, 10–11 (Eng. vv. 1–4, 5–7, 8–9).<sup>67</sup> Throughout the psalm, key words are used for structuring and comparing purposes.<sup>68</sup> Four characters and their works are being described: (1) the mighty boastful man, (2) God, (3) the righteous (group), and (4) the psalmist. Each of the latter three individuals/groups reacts to the mighty man and his behavior.<sup>69</sup>

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<sup>65</sup>Cf. Westermann's discussion on prophetic judgment-speeches to the individual (JI). Claus Westermann, *Basic Forms of Prophetic Speech* (Louisville: John Knox, 1991), 137–68. Tate (referring to Westermann) argues that Ps 52 follows this structural pattern of JI: (1) the accusation (vv. 3–6), (2) the announcement of a coming judgment (vv. 7–9), and then (3) a substitute for the description of divine intent (vv. 10–12). Tate, *Psalms 51–100*, 35-6.

<sup>66</sup>Other scholars have argued for the wisdom tradition as a background to Ps 52. “The poem shows affinities with prophetic charges and sapiential reflection.” Terrien, *The Psalms*, 412. Wilson adds that Ps 52 shares similar concerns with Ps 49 such as the contrasting of ways (a typical wisdom theme). Wilson, *Psalms Volume 1*, 785. See also Hossfeld and Zenger, who propose wisdom as one of many backgrounds to the psalm. Hossfeld and Zenger, *Psalms 2*, 33.

<sup>67</sup>Schaefer, *Psalms*, 132-33; Terrien, *The Psalms*, 412; Mays, *Psalms*, 204; Mitchell Dahood, *Psalms II: 51–100* (AB 17; New York: Doubleday, 1974), 12. For other structures see: Marvin E. Tate, *Psalms 51–100* (WBC; Nashville, Tenn.: Thomas Nelson, 1990), 35–6; Wilson, *Psalms Volume 1*, 785; Frank-Lothar Hossfeld and Erich Zenger, *Psalms 2: A Commentary on Psalms 51–100* (trans. Linda M. Maloney; Hermeneia; Minneapolis: Fortress, 2005), 27.

<sup>68</sup>Structurally the psalm uses repetitions for framing purposes: (1) הָיָה “desire, destruction” (vv. 4, 9) frames the description of the wicked (vv. 4–9), and (2) the root letters חסד (vv. 3, 10–11)—as חסד “steadfast love,” or חסיד “pious”—frame the entire psalm (vv. 3–11). Schaefer, *Psalms*, 132. Hossfeld-Zenger: “The Psalm is held together by a great parenthesis consisting on the one hand of the key word חסד, ‘steadfast love,’ of God (vv. 3 and 10, with the variation חסידים, ‘faithful ones,’ in v. 11), and on the other hand of the contrast between the ‘hero’s’ self-congratulation in v. 3 and the praise offered in v. 11 by the one praying the Psalm.” Hossfeld and Zenger, *Psalms 2*, 27. Key words are used also to contrast the psalmist and the wicked: (1) טוֹב, ‘good,’ (vv. 5, 11) and (2) בָּטַח, ‘trust,’ (vv. 9, 10). “Contrasts dominate the characterization of the ‘hero’ and the speaker.” Ibid.

<sup>69</sup>(1) God executes judgments; (2) the righteous group observes and reacts in reverence and laughter; and (3) the poet wonders, accuses, and makes a determined stand against the mighty man.

## Strophe 1

3 מה־תִּתְהַלֵּל בְּרַעַה הַגִּבּוֹר חֶסֶד אֵל כָּל־הַיּוֹם:  
4 הַזּוֹת תִּחְשַׁב לְשׁוֹנֵךְ כְּתַעַר מִלִּפְשׁ עֲשֵׂה רַמְיָה:  
5 אֲהַבֵּת רַע מִטּוֹב שְׂקָר מִדְּבַר צְדָק סֵלָה:  
6 אֲהַבֵּת כָּל־דְּבָרֵי־בָלַע לְשׁוֹן מִרְמָה:

## Strophe 2

7 גַּם־אֵל יִתְצַדֵּף לְנֶצַח יַחְתֵּךְ וַיִּסְחַךְ מֵאֵהֶל וְשִׁרְשָׁד מֵאַרְיָן  
חַיִּים סֵלָה:  
8 וַיִּרְאוּ צְדִיקִים וַיִּירָאוּ וְעָלְיוּ וְשָׁחֲקוּ:  
9 הִנֵּה הַגִּבּוֹר לֹא יִשִּׁים אֱלֹהִים מְעֻזּוֹ וַיִּבְטַח בַּרְבַּ עֲשָׂרוֹ  
יָעֹז בְּהַתְּחוֹז:

## Strophe 3

10 וַאֲנִי כֹזֵב רַעֲנָן בְּבַיִת אֱלֹהִים בְּטַחְתִּי בַחֲסֵד־אֱלֹהִים  
עוֹלָם וָעֶד:  
11 אוֹדֶךָ לְעוֹלָם כִּי עָשִׂיתָ וַאֲקַנְנָה שִׁמְךָ כִּי־טוֹב נִגַּד חֲסִידֶיךָ:

## Strophe I

The first strophe (vv. 3–6) is closely intertwined in a multiple ways: (1) the acts of the wicked man (vv. 3–4) and his preferred values (vv. 5–6) form an AABB structure;<sup>70</sup> (2) characteristics of God (vv. 3, 5) and characteristics of the wicked man’s tongue (vv. 4, 6) form an ABAB structure,<sup>71</sup> and finally, (3) the introductory question (v. 3) and the description of the wicked (vv. 4–6) form an ABBB structure.<sup>72</sup>

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<sup>70</sup>The B units are furthermore linked through the repetition of אהב “love.”

<sup>71</sup>This is supported by the repetition of לשון “tongue,” and synonyms for “deceit” (רמיה, רמיה) in the B units, while three divine characteristics (used in contrast to the wicked man) link the units: חסד “lovingkindness,” טוב “good,” and צדק “righteous.”

<sup>72</sup>In addition, a total of three synonyms for “deceit” (רמיה, שקר, רמיה) link the B units.

Thematically, the strophe begins with a contrast. The poet marvels<sup>73</sup> at how the “mighty man”<sup>74</sup> גבור can boast of evil, considering that God’s love endures forever.<sup>75</sup> In the midst of a pervasive description of the wicked, this contrast with God is significant. It appears to function as a reminder of the importance of keeping God’s character and his eternal existence in perspective—particularly considering an impending future judgment.<sup>76</sup> But here, the mighty man fails. He is thoroughly corrupt: all his words, thoughts, and values are contrary to God’s will.<sup>77</sup> He has chosen wrong: instead of God, he has chosen an alternative path.<sup>78</sup>

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<sup>73</sup>The word מַה (with the meaning of “why”) in v. 3, and הִנֵּה “behold,” in v. 9 each function as statements of wonder. Goldingay sees the “why” statement as a “disguised statement of conviction” that future troubles will come upon the wicked man. Goldingay, *Psalms 42–89*, 143. Thus, the psalmist’s statement of wonder is based on his perception of future recompense.

<sup>74</sup>גבור “mighty man” is generally a positive term; however, in this context, it is perceived as negative. James Luther Mays describes it this way: “The vocative ‘mighty man’ (*gibbor*) is certainly derisive. The term often refers to a warrior. Here it comes across as ‘big shot,’ ‘big operator,’ or ‘tycoon’ would in our vocabulary.” Mays, *Psalms*, 205. Cf. also Schaefer, *Psalms*, 133. Goldingay on the other hand distinguishes between the term “warrior” and the wicked acts.” The temptation that comes from being a warrior or person of strength (*gibbôr*) is that one can use one’s strength in dishonorable ways and can trust in these.” Goldingay, *Psalms 42–89*, 143. Some sarcasm may be intended. Kraus argues that he is “irreverently called גַּבּוּר” later in the psalm. Kraus, *Psalms 1–59*, 511.

<sup>75</sup>Whether the mighty man recognizes God is unclear in this psalm. Eaton suggests that he is “oblivious of the daily evidences of God’s faithful love,” and Tate states that he is deliberately “unconcerned” with God’s love. Eaton, *The Psalms*, 210; Tate, *Psalms 51–100*, 36. Nevertheless, the psalmist is conscious of God’s love and the consequences of evil. He therefore attempts to warn the wicked man about his future.

<sup>76</sup>This contrast between God’s love and the wickedness of the mighty man serves various purposes within the psalm. (1) It introduces the theme of the psalm. Weiser, *The Psalms*, 412. (2) It contrasts the wicked man with God (their characters, existence). (3) It brings to focus the much-needed recognition of God and his love, particularly significant in a judgment context.

<sup>77</sup>It is from his hidden choices that visible acts arise. “The tricolon describes the process, from the planning of an evil word (in the interior of the person) through the carrying out of that word with the tongue to the completed action.” Hossfeld and Zenger, *Psalms 2*, 31.

<sup>78</sup>In other words, he made a “basic choice about the orientation of his life.” Goldingay, *Psalms 42–89*, 144.



## Strophe II

The second strophe (vv. 7–9) contains a shift in content and style. It stands out through an explosion of verbal actions.<sup>79</sup> Each verse describes various acts which have been or are yet to be performed by one of three parties: God, the wicked man, or righteous people. Verse 7 describes the judgments of God against the wicked. Verses 8–9 depict the response of the righteous as fear and laughter.<sup>80</sup> This is followed by a description and value judgment of the wicked man and his works. His neglect of seeking refuge in God, which may in fact be the actual cause of his wickedness, is pointed out.<sup>81</sup> The mighty man's weakness contains three aspects: (1) a failure to seek refuge in God, (2) a misplaced “trust” (בטח) in riches, and (3) seeking strength in הַיָּדָה, which refers to either “desire” or “destruction.”<sup>82</sup> The man is now referred to as גִּבּוֹר (v. 9), which is a significant change from גִּבּוֹר (v. 3). This shift may have been caused by the divine sentence, after which the term “mighty man” or “warrior” is no longer appropriate. He is

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<sup>79</sup>Verse 7 has four verbs, while vv. 8 and 9 have three each. In comparison, only one verb is used in each of the surrounding verses (cf. vv. 6, 10).

<sup>80</sup>Tate suggests that the righteous possibly join in laughter with God, whose laughter is also depicted elsewhere in the Psalter (2:4; 37:3; 59:8). Tate, *Psalms 51-100*, 37. Wilson describes laughter as a “spontaneous relief” as the righteous experience the fact that they themselves did not receive the same fate. Wilson, *Psalms Volume 1*, 789-790. Dahood sees their laughter as depicting a rejoicing after first being awestruck. Dahood, *Psalms II*, 16.

<sup>81</sup>“What had only been hinted at at the beginning of the Psalm is now made quite clear. Without trust in God man falls a prey to the power of evil; he cannot help trusting in something and, if it is not God whom he trusts, then it is his own self or his wealth which he makes his idol, and even his malice appears to him to be a sign of strength of which he can boast.” Weiser, *The Psalms*, 413.

<sup>82</sup>Cf. Robert G. Bratcher and William David Reybun, *A Translator's Handbook on the Book of Psalms* (UBS Handbook Series; New York: United Bible Societies, 1991), 481.

therefore now depicted as a regular “man.”<sup>83</sup>

### Strophe III

The third strophe (vv. 10–11) differs in tone from the previous strophes, and focuses primarily on the psalmist and his praise. It begins with an emphatic contrast. “But I” calls for attention to what follows. The strophe is tightly knit together through various linking units (similar to strophe I).<sup>84</sup> Ideas previously mentioned are brought into a contrastive conclusion, particularly between vv. 9 and 10. First, the psalmist describes his own choice of dwelling, using the rich imagery of a luxuriant olive tree within the house of God (v. 10a).<sup>85</sup> He thereby makes three statements: (1) he seeks refuge in God, (2) his future is secure, and (3) his life is blessed (רַעֲנָן “luxuriant”). These stand in contrast to the ways chosen by the wicked. The wicked neither sought refuge in God (v. 9) nor was his life secure (v. 7) or blessed (v. 5). Second, the psalmist places his “trust” (בַּטָּח) in God’s love (v. 10b), in contrast to the wicked man’s “trust” (בַּטָּח) in riches (v. 9b). So far,

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<sup>83</sup>As noted by Tate: “The ‘hero’ (*gibbor*) of v 3 has become a mere *geber*, an ordinary man (v 9).” Tate, *Psalms 51-100*, 38. Similarly, “in vs. 9, however, after the *gibbōr*, ‘champion’, has been cut down to size, he is sarcastically termed a mere *geber*, ‘man.’” Dahood, *Psalms II*, 13.

<sup>84</sup>The sequence of lines seems to alternate between an act (possibly through the tree image: “seeking refuge”), attitude (בַּטָּח “trust”), act (יָדָה “give thanks”), and attitude (קִוָּה “hope”), forming a possible ABAB sequence. This is further supported by various characteristics in the second and fourth lines: (1) synonyms בַּטָּח “trust,” and קִוָּה “hope”; (2) lexemes with the same three Hebrew letters חסד (חסד, חסיד, חסיד); and (3) characteristics of God (חסד “steadfast love,” and טוֹב “good”). Other features support an ABBB sequence: Two central lines (vv. 10b, 11a) are linked through the repetition of עוֹלָם “forever.” In addition, the three final lines describe the poet’s relation to the acts and characteristics of God (עָשָׂה, חסד, and טוֹב). In contrast, the first line depicts either an act or a choice of the poet.

<sup>85</sup>The olive tree is a “sign of secure fortune and well-being,” and the flourishing tree, “a symbol of the blessing of the righteous.” Wilson, *Psalms Volume 1*, 788. Eaton points out the significance of it as “a symbol of one who will enjoy life close to God.” Eaton, *The Psalms*, 210. Robert Alter adds the idea of “peace” to the tree image. Alter, *The Book of Psalms*, 185. Kraus argues that the tree imagery is closely related to trust: “The picture represents constant sojourn in the area of nearness to God (cf. Ps 23:6). Such a way of life is a fruit of ‘trust’ (בַּטָּח).” Kraus, *Psalms 1–59*, 511.

vv. 9 and 10 form an ABAB structure (refuge, trust, refuge, trust), but are separated into two strophes. Third, the third element in v. 9, יָעַז בְּהִנָּחֹו “And was strong in his evil desire,” could possibly form a creative linkage with the final element of v. 10 עוֹלָם וָעֶד “forever and ever.”<sup>86</sup> This suggests that the psalmist prevails over the mighty man in time (i.e., he will exist after the wicked man’s destruction).

### Theological Analysis

Psalm 52 adds a significant theological contribution to the concept of hope. Whereas hope in Ps 42-43 did not clarify whether it could coexist with sin (i.e., whether sinners had any hope), Ps 52 makes a clear distinction between wickedness and the one who hopes. However, it is not righteous good acts that are praised, but rather dependence on God.<sup>87</sup> Thus hope and wickedness stand as interesting contrasts in this psalm. This implies that those who hope in God choose an alternative path than what sinners take (cf. Ps 1).

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<sup>86</sup>This creative linkage is rather suggestive and is based mainly on the two other links. Within the verse contexts the “forever and ever” is rather combined with his trust. The trust of the righteous is therefore described in two ways: (1) based on God’s love and (2) everlasting. In contrast, the wicked man trusts in his riches and his strong desires. To him, the abundance of his riches and his strengthened wickedness appear sufficiently strong in contrast to God and his refuge.

<sup>87</sup>The term “righteous” or “godly” is here used in the broader sense. It refers to the people of God, who have as their basic attitude and general conduct God’s law in mind. They strive after the ideal of Ps 1, although they may often fall short (Ps 51). It is not their sinless character that defines them, but rather their constant sensitivity to God’s will—whether to obey him or ask for forgiveness. God sometimes condemns the righteous for their sins, but without categorizing them with the wicked (Ps 50). The righteous stand opposed to the wicked and ungodly people in the Psalms. These are the ones who have deliberately (or unconsciously) chosen a different path by loving sin and neglecting to seek refuge in God (Ps 52). Cf. also Hans LaRondelle’s “ground plan” description of the righteous and the wicked. Hans K. LaRondelle, *Deliverance in the Psalms: Messages of Hope for Today* (Berrien Springs, Mich.: First Impressions, 1983), 31.

## **Strophes I and II**

Throughout the psalm, by way of contrast, the psalmist develops his statement of hope. It is a hope based on present and future realities. The introductory statement stands as a vital point of departure (v. 3). First, the psalmist shares his personal conviction of God's love as he marvels at the wicked man's boasting. Rather than hoping to gain present blessings or longevity (cf. v. 10a), his hope is basically relational.<sup>88</sup> Second, the basic fault of the wicked is introduced, again by way of contrast. The mighty man, who is either ignorant or oblivious to God's love (v. 3), is placed in contrast with the psalmist and his "trust" (v. 10b). Rejecting God's love, the mighty man trusts in riches and loves wickedness instead. Third, v. 3 stands as a fitting introduction to the description of both the present circumstances of the wicked (vv. 4–6) and their future judgment (v. 7). In contrast, the third strophe has both present and future realities intricately combined within the description of the psalmist.

## **Strophe III**

The third strophe describes four spiritual acts performed by the psalmist: (1) he seeks divine presence, (2) he trusts, (3) he praises, and (4) he hopes. Each is connected with present and future realities. Verse 10a contains a tree metaphor, which signifies longevity as well as personal choice to dwell in the presence of God. Verses 10b and 11a add phrases that also depict longevity ועד עולם "forever and ever," and לעולם "forever,"

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<sup>88</sup>The psalmist, rather than basing his entire argument on God's future judgment, chooses to introduce the psalm with love. The opposite is the case for the wicked: They love wickedness and trust in riches—rather than in a person.

as well as a present reality to trust and praise God, which is a present vow for the future.<sup>89</sup>

Verse 11b concludes the psalm with a note of קוֹה “hope” and thereby looks into the future.

The psalmist’s hope is based on the goodness of God’s name towards the pious (v. 11b). He is specifically hoping for something that is (1) reliable and constant (God’s name), and (2) profitable (the goodness of it). God’s name is often seen as a metaphor for his acts, while the goodness of it links back to God’s *hesed*.<sup>90</sup> This line therefore forms a suitable conclusion to the psalmist’s development of hope.<sup>91</sup> In the previous line, the psalmist mentions God’s acts as the content of his praise (v. 11a). This may refer to either God’s deliverance of the righteous, or his judgments on the wicked, or both.<sup>92</sup> Thus, hope may in fact encapsulate the entire psalm, as the psalmist hopes for the two ways (cf. Ps 1) to be distinguished through divine judgment. Despite the seemingly hopeless situation for the wicked, within its shape context (esp. Pss 50–53), the psalm also may contain a

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<sup>89</sup>Although Hebrew tenses in poetry are less fixed than in prose, it is noteworthy that “trust” has a perfect tense. Likewise God’s deeds are in perfect, while his “praise” is imperfect. Thus past and future are connected in each of these verses, and this seems to imply a continuous action being promised for the future.

<sup>90</sup>God’s name as a metaphor for God’s acts in history. “The name of God is cherished, for it is the effective metaphor for his manifestation in history (cf. Exod 3:15).” Wilson, *Psalms Volume 1*, 787. “Hope in the divine name is hope in God and God’s actions (cf. Pss 11:4–5; 107:1).” Hossfeld and Zenger, *Psalms 2*, 33.

<sup>91</sup>In Book II *hesed* is sometimes used metaphorically as divine aides appointed to perform an act of God (42:9 [Eng. v. 8]; 57:4 [Eng. v. 3]; 61:8 [Eng. v. 7]). Verse 10b describes the psalmist’s trust in the steadfast love. His hope and his trust are therefore linked to the acts of God.

<sup>92</sup>Wilson describes hope as based on “the fulfillment of the envisioned judgment and blessing.” Wilson, *Psalms Volume 1*, 787.

glimpse of hope for them, as a warning to give them time to repent.<sup>93</sup>

Some have proposed a messianic understanding of the psalm. Eaton argues that the Messiah is the only person who could actually dwell in the house of God. He does not connect the Messiah with the act of hoping because to him the Hebrew term קוּה “hope” is interpreted as an act of “proclaiming” (cf. also Dahood).<sup>94</sup> The divine Messiah described in Ps 45:7–8 is portrayed as eternal, but in Ps 52, the eternal aspect is depicted as a possible choice, rather than a given. Thus, it seems better to have a more inclusive interpretation of Ps 52 to refer to an eschatological vision—of a future eternal dwelling in the presence of God—for both the Messiah and for the righteous individuals who seek refuge in God.<sup>95</sup>

### Summary

Structurally and theologically, hope forms a significant key concept in Ps 52.<sup>96</sup> Structurally, hope is found in the last line of the psalm, and is therefore emphasized as a concluding note of hope. But the entire psalm may be considered an argument for the psalmist’s hope. By way of contrast, the psalmist judges the present and future fate of the

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<sup>93</sup>The psalm itself, particularly the second strophe, functions as a warning. Mays considers a two-fold function: (1) as a warning for the mighty man, and (2) as instruction for the righteous. Mays, *Psalms*, 204. Similarly, Tate: “The message is a warning to the wicked, who try to disregard God and oppress his people.” Tate, *Psalms 51–100*, 38-9.

<sup>94</sup>Eaton, *The Psalms*, 210; Dahood, *Psalms II*, 17. This translation damages the proposed “hope” pattern in Book II, if interpreted this way.

<sup>95</sup>The messianic interpretation can be further supported by Pss 15 and 24, which appear to argue that only the “King of Glory” (i.e., Messiah in this shape context) is able to dwell within God’s holy habitation.

<sup>96</sup>Hope is closely related to three other spiritual acts such as trust, seek refuge, and praise. Two of these are specifically noteworthy (trust and seek refuge). First, they are synonyms to hope (cf. Chapter 2). Secondly, they are used to contrast the way of the wicked and the psalmist’s choice (vv. 9–10). Thus, the two synonyms together with hope may in fact contain in unison the key theme of the psalm.

wicked as undesirable, and through acts of seeking refuge, trusting, and praising, he envisions a better future for himself. Thus, theologically, hope represents the psalmist's basic attitude within the psalm, and structurally, it forms the entire argument.<sup>97</sup>

## Psalm 62

The third psalm with a lexeme for hope, Ps 62, also has hope closely connected to the two synonyms “trust” and “refuge” (cf. Ps 52). It is located in the sequence of Pss 61–63, which contain various parallels to Ps 42–43 (cf. Chapter 4). This suggests a significant structural break within the David collection, forming a third sub-section within the book, as will be discussed in Chapter 4.

### Structural Analysis

Psalm 62 contains three strophes (vv. 4–5, 8–9, 10–11 [Eng. vv. 3–4, 7–8, 9–10]); the first two are preceded by a refrain (vv. 2–3, 6–7 [Eng. vv. 1–2, 5–6]), while the third strophe is followed by one (vv. 12–13 [Eng. vv. 11–12]). The third refrain differs from the others, but seems to function as a concluding refrain.<sup>98</sup> Each strophe has two subunits:

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<sup>97</sup>In other words, the future judgment of the wicked and his own blessed future.

<sup>98</sup>The strophic structure of Ps 62 is complex. Two almost identical refrains are each followed by a strophe, creating a regular psalm pattern. These strophes are furthermore followed by “Selah” in support of structural disjunction. Tate, *Psalms 51–100*, 119. But then follows an inverted strophe-refrain sequence, where the final refrain looks nothing like the two previous ones. In fact, the final refrain resembles a summary remark, which merely takes the place of a third refrain, thereby adding complexity. See also Terrien and Tate for similar structural analyses on the Psalm. Tate, *Psalms 51–100*, 119; Terrien, *The Psalms*, 457. Tate argues that the psalm “does not seem to have a very intricate design.” Tate, *Psalms 51–100*, 119. However, as will be discussed below, I consider the shift of wording and structure to be indicative of fine artistry, where the shifts to irregularity call for careful consideration. Likewise, Alter describes the final refrain as a “fitting conclusion to the quiet eloquence of the Psalm.” Alter, *The Book of Psalms*, 215.

Some scholars argue for a two-movement structure (vv. 1–7, 8–12 [Eng. vv. 2–8; 9–13]), where the two first refrains (with an extension of the second refrain) form an inclusio around the description of the enemy. Schaefer, *Psalms*, 149. Cf. also Hans-Joachim Kraus, *Psalms 60–150* (trans. Hilton C. Oswald; CC; Minneapolis: Fortress, 1993), 13. Likewise, Wilson sees two movements, but proposes a linking element

an exhortation and a description. The first two refrains contain statements of trust, while the last refrain is a wisdom remark.

#### Refrain 1

אֲךָ אֵל-אֱלֹהִים הַיּוֹמִיָה נַפְשִׁי מִמָּוְנוּ יִשְׁוּעָתִי:<sup>2</sup>  
אֲךָ-הוּא צוּרִי וַיִּשְׁוּעָתִי מִשְׁגָּבִי לֹא-אֲמוּט רַבָּה:<sup>3</sup>

#### Strophe 1

עַד-אָנֹכָה תְהוֹתֵנוּ עַל אִישׁ תִּרְצָחוּ כְּלַכֵּם כְּקִיר נָטוּי<sup>4</sup>  
גִּדְרֵי הַדְּחוּיָה:  
אֲךָ מִשְׁאֲתוֹ יַעֲצוּ לְהַדִּיחַ יִרְצוּ כָזָב בְּפִיו יִבְרָכוּ<sup>5</sup>  
וּבְקִרְבָּם יִקְלְלוּ-סֵלָה:<sup>6</sup>

#### Refrain 2

אֲךָ לֵאלֹהִים הַיּוֹמִי נַפְשִׁי כִּי-מִמָּוְנוּ תִקְוֹתִי:<sup>6</sup>  
אֲךָ-הוּא צוּרִי וַיִּשְׁוּעָתִי מִשְׁגָּבִי לֹא אֲמוּט:<sup>7</sup>

#### Strophe 2

עַל-אֱלֹהִים יִשְׁעֵי וַכְּבוֹדִי צוּר-עֵזִי מִחֹסֵי בְּאֱלֹהִים:<sup>8</sup>  
בְּטָחוּ בּוֹ בְּכָל-עֵת עִם שִׁפְכוּ-לִפְנֵי לְבַבְכֶם אֱלֹהִים<sup>9</sup>  
מִחֹסֶה-לָנוּ סֵלָה:<sup>10</sup>

#### Strophe 3

אֲךָ הַבֵּל בְּנֵי-אָדָם כָּזָב בְּנֵי אִישׁ בְּמֵאוּזָנִים לַעֲלוֹת הָאֵמָה<sup>10</sup>  
מִהַבֵּל יָחַד:  
אֵל-תִּבְטָחוּ בְּעֶשֶׂק וּבְגִזְלֵי אֵל-תִּהַבְּלוּ חֵילִי כִּי-יָנוּב<sup>11</sup>  
אֵל-תִּשְׁתּוֹ לֵב:<sup>12</sup>

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(vv. 8–9 [Eng. vv. 7–8]) between two main sections (vv. 2–7, 10–13 [Eng. vv. 1–6, 9–12]) where the first is framed by the inclusio. Wilson, *Psalms Volume 1*, 877. Wilson argues that the purpose of the inclusio is to nullify the effect of the wicked. Ibid., 878. However, it seems that the psalm has a different purpose (see below). Terrien critiques the two-part structure: “Some commentators suggest a structure of two strophes (vv. 2–8 and 9–13), but this ignores the sign *Selah* at two characteristic spots (vv. 5 and 9), which divides the whole poem into three strophes (vv. 2–5, 6–9, 10–13). Moreover, the two refrains, almost identical (vv. 2–3 and 6–7), emphatically separate two strophes (vv. 4-5 and 8-9), whereas the third strophe (vv. 10–11) ends with the equivalent of a third refrain (vv. 12–13).” Terrien, *The Psalms*, 457.



אֶחָתָּה דְבַר אֱלֹהִים שְׁתִּים־זוֹ שָׁמַעְתִּי כִּי עוֹ לְאֱלֹהִים:<sup>12</sup>  
 וּלְךָ־אֲדֹנָי חֶסֶד כִּי־אַתָּה תִּשְׁלַם לְאִישׁ כַּמַּעֲשָׂהוּ:<sup>13</sup>

### Refrain I

The first refrain (vv. 2–3 [Eng. vv. 1–2]) is unified through repetitions (אָךְ, וְשׁוּבָה) and thematic similarities.<sup>99</sup> The first and final lines describe the calmness and security of the psalmist's faith as he “silently waits” for God and is therefore not shaken (vv. 2a, 3b).<sup>100</sup> The core lines describe the basis and stability of his faith (vv. 2b, 3a): God is his salvation (emphasized through repetition), as well as his rock and stronghold. The repetition of “salvation” forms an ABAB sequence with “rock” and “stronghold.”<sup>101</sup> The two verses contain two arguments. First, the psalmist's “quiet waiting” is based on God's deliverance (v. 2). Second, the psalmist is not being shaken much, because God is his rock, deliverance, and stronghold (v. 3).

### Strophe I

The first strophe (vv. 4–5 [Eng. vv. 3–4]) is different from its surrounding two refrains. There is a clear change of focus from the psalmist to the wicked. The first part

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<sup>99</sup>ישׁוּבָה “salvation” is repeated twice in the first two verses (vv. 2b, 3a). The adverb אָךְ occurs six times in total in Ps 62 (vv. 2, 3, 5, 6, 7, 10) and twice in each of the two first refrains (vv. 2, 3, 6, 7).

<sup>100</sup>Various explanations have been given as to how to interpret דוּמְיָה “silence, still waiting, repose” and its verbal equivalent דָּמָם “be silent, be still.” Mays argues that it should not be interpreted as being silent or waiting, but rather of “a quietness of soul, an inner stillness.” Mays, *Psalms*, 215-6. Eaton argues that silence is trust. Eaton, *The Psalms*, 234. Kraus sees this as a “quiet trust” as consequence to receiving divine promise within the temple. Kraus, *Psalms 60-150*, 16. Delitzsch interprets it as “his soul is silent submission, i.e. altogether resigned to God without any purpose and action of its own.” Delitzsch, *Biblical Commentary on the Psalms*, 2:206.

<sup>101</sup>More precisely it forms an A [-], B, A, B sequence.

contains an exhortation to the wicked (v. 4), while the second is a description of them (v. 5).<sup>102</sup> In his address, the psalmist is concerned with the evil attentions of the wicked. The question עַד-אֵינָה “How long?” suggests a prolonged and painful wait for relief. The psalmist describes himself as a “tottering fence.”<sup>103</sup> The description of the wicked may suggest that the speaker is a king (or a person in authority).<sup>104</sup>

## Refrain II

The second refrain (vv. 6–7 [Eng. vv. 5–6]) differs only slightly from the first. Two significant dissimilarities can be noticed. First, there is a shift from the noun דְּמִיָּה “silence, still waiting” (n.), to using the corresponding verb form דָּמָה “be silent, still.” Furthermore, the form is imperative, thereby suggesting a similar self-encouragement, as in Ps 42-43.<sup>105</sup> Another significant shift can be seen in the exchange of the first occurrence of יְשׁוּעָה “salvation” (v. 2) to הִקְנָה “hope” (v. 6).<sup>106</sup> These features—(1) the

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<sup>102</sup>Tate argues that both verses (vv. 4-5) contain a “charge against the enemy” and that the first refrain is an affirmation (cf. below on strophe II). Tate, *Psalms 51–100*, 119.

<sup>103</sup>Tate argues this is a war metaphor depicting a near collapse: “Their attack is like that of a besieging army assaulting and battering the weakening walls of a city. . . . The speaker describes a condition (in third person) which is like a wall pushed in and ready to collapse at any moment.” Tate, *Psalms 51–100*, 121. Another suggestion is that it depicts inabilities of defense (Terrien): “The assault is depicted as a rather opportunistic attempt to take advantage of those already weakened and about to fall. Like the schoolyard bully, the wicked practice their evil on those ill equipped to defend themselves.” Terrien, *The Psalms*, 879.

<sup>104</sup>Eaton argues that the psalmist is a king, and the wall imagery possibly depicts a literal attack. He sees the mention of “king” in Pss 61 and 63 as support for his royal theory. Eaton, *The Psalms*, 232. In contrast, Weiser favors the idea of an ordinary man among associates. Weiser, *The Psalms*, 449. However, there are three reasons that seem to agree with Eaton’s view: (1) the psalmist has a high position; (2) the enemies outwardly flatter, while inwardly curse (often against people in authority); and (3) the psalm contains a Davidic superscript.

<sup>105</sup>Eaton, *The Psalms*, 233; Goldingay, *Psalms 42–89*, 244–5.

<sup>106</sup>Two additional nuances can be seen within the two refrains: Here the second line (v. 6) contains the added preposition כִּי “because, for” merely implied in the first refrain. Furthermore, the last word of the

similarity to Ps 42-43, (2) the artistic change of lexemes, and (3) the location of hope within the refrain—place hope in a structurally noticeable position in the psalm. Shape analysis (see Chapter 4) demonstrates a psalm with many other links to Ps 42-43, thereby strengthening the prominence of hope in Ps 62.

## Strophe II

While the first strophe stood in sharp contrast to the surrounding refrains, the second strophe (vv. 8–9 [Eng. vv. 7–8]) contains various links back to the second refrain (vv. 6–7 [Eng. vv. 5–6]).<sup>107</sup> These many links have caused some scholars to see a lengthening of the second refrain.<sup>108</sup> However, these repetitions may instead reflect an emphatic self-identification with the previous refrain, as the psalmist again states his confidence. The unity of vv. 8–9 is therefore based on the psalmist’s desire to lead by example before giving the audience a call to follow.<sup>109</sup> He asks them to trust in God and pour out their hearts before him.<sup>110</sup> These qualities are not exact repetitions of his own

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first refrain is lacking, thereby changing the meaning from not shaking much (רַב) to not shaking at all. Cf. Wilson, *Psalms Volume 1*, 879.

<sup>107</sup>Repeated vocabulary include יִשְׁע “salvation” (alt. spelling from יִשׁוּעָה), צוּר “rock,” “refuge” (מְחֻסָּה) as a synonym of מְשֻׁבָּב “stronghold”), and בָּטַח “trust” (as a synonym of תִּקְוָה “hope”). All of these (except for trust) are found in the first two lines (v. 8). In addition, מְחֻסָּה “refuge” adds a unity between the two verses (standing at the end of each).

<sup>108</sup>Tate, *Psalms 51–100*, 119; Schaefer, *Psalms*, 150.

<sup>109</sup>In v. 9, he invites the community to trust, but before this, his own statement of trust seems to function as a “lead by example” unit.

<sup>110</sup>Various interpretations have been given to “pouring out one’s heart”: Gerstenberger argues that it is here “equated” with “trusting.” Erhard S. Gerstenberger, *Psalms, Part 2, and Lamentations* (FOTL 15; Grand Rapids: Eerdmans, 2001), 10.

Tate argues that “the expression conveys openness and freedom in prayer to express to God all one’s sufferings and distress.” Tate, *Psalms 51–100*, 121. Weiser describes trust as a living organism that does not seek idle refuge but rather produces acts of testimony and witness to others. Weiser, *The Psalms*, 450.

statements of faith. However, vv. 8–9 form a total of seven acts of trust.<sup>111</sup> This proposed strophic division places the psalmist’s exemplary life (strophe II) in contrast with the lives of the wicked (strophes I and III), and creates an ABA harmony between the three strophes in the psalm.

### **Strophe III**

The third strophe immediately follows the second, without an intervening refrain (vv. 10–11 [Eng. vv. 9–10]). There is a marked change of subject, again portraying the wicked (as in strophe I). The psalmist gives God’s value judgment of the wicked’s existence (v. 10)<sup>112</sup> and their trust in riches (v. 11).<sup>113</sup> The style is again a description (v. 10), followed by an exhortation (v. 11). These are furthermore united by themes of wisdom (“vanity”) and judgment (“scales”).<sup>114</sup> Two groups of people (those of “low estate” and “high estate”) are described as mere הֶבֶל “breath.” This is followed by an appeal in three parts: (1) to “not trust” in עֲשֹׂק “extortion, oppression,” (2) to not “vainly hope” in “robbery,”<sup>115</sup> and (3) to not “set your heart on” riches when they increase.<sup>116</sup>

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<sup>111</sup>Together, these two verses contain seven spiritual acts either performed by the psalmist (four acts) or exhorted to the audience (three acts). This may suggest a purposeful unity within the two verses, which some scholars otherwise divide.

<sup>112</sup>Tate, *Psalms 51–100*, 122; Terrien, *The Psalms*, 459.

<sup>113</sup>Kraus, *Psalms 60–150*, 15.

<sup>114</sup>Kraus refers to Egyptian mythology, which also used scales for judgment. Ibid.

<sup>115</sup>The interpretation of הֶבֶל “be vain” is sometimes translated as “a vain hope.” Cf. Weiser, *The Psalms*, 451; Bratcher and Reyburn, *A Translator’s Handbook*, 544–5; Kraus, *Psalms 60–150*, 12, 15. For example, in the New American Standard Version (1977), Revised Standard Version (1952).

<sup>116</sup>The two exhortations in Ps 62 (vv. 9, 10–11) each deal with trusting—whether in God (strophe II) or in riches and wickedness (strophe III). Similar contrast is found in Ps 52:9 (see above).

The repetition of “trust” and “heart” links this appeal to the previous one in v. 9.<sup>117</sup> A comparison of vv. 9–11 reveals that the people (v. 9), both the highborn and the lowborn (vv. 10–11), are all asked to “trust” and to direct their “hearts” in a certain way. This linkage, as well as the usage of “scales,” may suggest a possible reason for the strophic-refrain order being inverted—in other words, to contrast these two ways, as if they were being weighed on the scales.<sup>118</sup>

### Refrain III

The final two verses (vv. 12–13 [Eng. vv. 11–12]) function as a concluding refrain,<sup>119</sup> almost playfully referring back to the two previous refrains.<sup>120</sup> The section begins with an unusual numerical saying: “Once God has spoken; Twice I have heard this” (v. 12a).<sup>121</sup> The divine message is the same as with the other refrains, but is stated

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<sup>117</sup>Tate, *Psalms 51–100*, 121.

<sup>118</sup>Eaton seems to suggest that the wicked are “nothing to weigh against the power of God”—comparing the wicked with God (instead of the psalmist) in the scales imagery. Eaton, *The Psalms*, 233. Tate sees the scales as signifying that the “essential nature of human beings is incredibly ephemeral (v 10)—less in weight than a breath on scales!” Tate, *Psalms 51–100*, 122. Likewise Alter: “In a move of intensification, the poet, having invoked the proverbial equation of human life with mere breath, now invites us to visualize all of human beings placed in one pan of a scales and mere breath in the other. The pan with humankind would rise higher, for even breath is more substantial.” Alter, *The Book of Psalms*, 215.

<sup>119</sup>Terrien, *The Psalms*, 457.

<sup>120</sup>Tate suggests that this refers either to oracles that he receives now, or refers back to the two first strophes in the psalm. Tate, *Psalms 51–100*, 122.

<sup>121</sup>Kraus considers this an “enumerative statement of wisdom teaching.” Kraus, *Psalms 60–150*, 15. Cf. also Catherine Petrazy, “Instruction, Performance, and Prayer: The Didactic Function of Psalmic Wisdom,” in *The Shape and Shaping of the Book of Psalms: The Current State of Scholarship* (ed. Nancy L. deClaissé-Walford; Ancient Israel and Its Literature 20; Atlanta: SBL Press, 2014), 89–90. Terrien describes this as a wisdom saying used in prophetic discourse. Terrien, *The Psalms*, 459.

differently. The psalmist now refers to the power of God and his loving kindness.<sup>122</sup> Mays argues that “these attributes are important here because they validate trust. Power means that God can, and loyal love means that God will, ‘requite a man according to what he does.’”<sup>123</sup> The refrain then ends with a note on divine retribution: “For You recompense a man according to his work.”<sup>124</sup> Thus, the psalmist, after describing the two ways of trusting—(1) in God (second strophe), and (2) in oppression and robbery (third strophe)—adds a final declaration, that God will judge human works based on two attributes of God, divine power and divine love.

The overall psalm structure may be considered to form an ABA or ABC development. First, the strophes describe the wicked (A) in contrast to the righteous psalmist (B), forming an ABA pattern. Second, the final strophe not only describes (as in strophes I and II), but also evaluates the wicked, thus forming a concluding development (C) that can be seen as an ABC sequence. The third strophe (with its following refrain) also moves the psalm into the future, with a future judgment and recompense. This supports the linear argument.

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<sup>122</sup>The idea of “power” and “steadfast love” (v. 13) may be seen in his previous statements of God being his “rock,” “stronghold,” “hope” and “salvation.” But that the content should be the same is more closely seen through the numerical saying—if seen as referring back to the refrains.

<sup>123</sup>Mays, *Psalms*, 217. Wilson comes with a similar idea: “The twofold description of the character of God provided in this saying offers the necessary basis of confidence and trust that was missing in human status and corrupt power.” Wilson, *Psalms Volume 1*, 881. Wilson then quotes Weiser, who argues: “It is the *union* of power and grace that the essential nature of the Old Testament belief in God is truly expressed; for power without grace does not admit of any trust, and grace without power is deprived of its ultimate seriousness.” Weiser, *The Psalms*, 452. Weiser adds: “The miracle, however, lies in the very fact that, though man shrinks into nothingness before God’s majesty (cf. vv. 9 f.), he may nevertheless base his trust on God’s grace, knowing that this mighty God will not reject and forsake him if in faith he submits to both the power and grace of God.” Ibid.

<sup>124</sup>Terrien, *The Psalms*, 459.

## Theological Analysis

As noted, both Pss 52 and 62 place hope within the context of trust and refuge. In addition, both psalms contrast the hopes of the righteous with the misplaced trust of the wicked who rely on riches, and they also portray the upcoming judgment. However, the futility of trusting in riches is given greater emphasis in Ps 62, which illustrates this with the imagery of scales.

### **Refrain I and Strophe I**

The initial refrain speaks of the psalmist's trust in God as a present reality. He calmly waits for God, because God is his salvation, his rock and stronghold. It then concludes with the affirmation, "I shall not be greatly shaken." It may be that the refrain is placed in front of the strophe precisely to emphasize this confidence within the same strophic context.<sup>125</sup> Thus the enemy's assault does not imply destruction, but rather a shaking up, which, though it may be painful, does not affect his trust.<sup>126</sup>

### **Refrain II and Strophe II**

The second refrain contains a significant shift within the psalm, supported by the changing context and nuances between the two refrains (I and II).<sup>127</sup> This shift to a verbal imperative suggests that the psalmist is making a determined stand for God. The change

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<sup>125</sup>The inverted order suggests fronting. Alternatively, his difficulties in strophe I may bring him to a firmer grasp on hope in refrain II.

<sup>126</sup>"Though he may appear in his own eyes and in the eyes of his opponents to be like a leaning wall, he has found in that position a support which holds him upright. A new ray of hope flashes forth from God; his situation is penetrated with a new light in which the turbulent emotions aroused by his indignation die down, and there is now stillness in his soul." Weiser, *The Psalms*, 449.

<sup>127</sup>"The foundation of hope is laid for an unshakable future for individual and community." Wilson, *Psalms Volume 1*, 880.

to “hope” fits with the future orientation in the final section of the psalm (strophe III and refrain III). This future perspective now can be seen with the psalmist’s altered statement, “I shall not be shaken”—which implies a firm confidence in his ultimate victory over his persecutors in the final judgement.<sup>128</sup>

The fronted refrain may be placed there for emphasis, introducing the following strophe of confidence. Thus the refrain’s lexical shift to hope within the central section of the psalm marks its theological prominence. The refrain is then immediately followed by a statement of confidence, where the psalmist places his confidence in God as his refuge. He also gives a call to his audience, particularly asking them to trust in God “at all times,” a phrase that points to both the present and the future. Thus, it may be that within this context, the psalmist makes a statement to hope in God for the future, as an added appeal to the community. Thus the present and future aspects meet in the middle section.

### **Strophe III and Refrain III**

The first two sections with refrain-strophe sequences dealt with the psalmist’s hope in the face of the enemy’s destructive assaults (strophe I). The third strophe gives the basis for and content of this hope. His hope is based on God’s love and power, while the content of his hope is divine retribution. His previously expressed hope in the psalms thereby finds its ultimate expression in a future retribution based on God’s power and love to right what is wrong.

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<sup>128</sup>The altered statement lacks the adverb “greatly,” implying a stronger confidence. Thus, he will not fall with regard to God’s final judgment, whereas the present difficulties might make him stumble, although not dangerously.



## Summary

Hope is structurally significant in Ps 62. First, it appears within a refrain, which naturally lends it an additional emphasis. Second, the lexical change from “salvation” to “hope” seems to function as the turning point, introducing the future orientation of the latter part of the psalm. Third, it appears at the center of the psalm, within the beginning of the middle section. Theologically, hope also ties in with the retribution perspective, found in the final note in the psalm, and provides a contrast to the vain existence of the wicked. Thus, hope seems to add a theologically significant perspective to the psalm as a whole, in which the psalmist not only waits for present salvation, but also future retribution. Synonyms that are closely related to “hope” appear in this psalm. They appear more frequently than “hope,” although structurally, they function on a smaller scale.<sup>129</sup> Hope is also closely linked with God’s character and the psalmist’s personal relationship with him.<sup>130</sup> It stands as a contrast to an evil, futile existence (now and in the future). Hope therefore stands as a significant structural and theological element in Ps 62, and links with Ps 42-43, with its self-motivation to hope in God.

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<sup>129</sup>בטח “trust” (vv. 9, 11) forms a contrast between the appeals in strophes II and III. מִחֲסֵה “refuge” forms a significant parallel between the psalmist’s own statement of faith (v. 8) and the appeal to his audience (v. 9) – linking these two units in the second strophe. To this may be added another emphatic lexeme, יְשׁוּעָה “salvation” (vv. 2, 3, 7, 8 [alt. spelling יִשׁוּעַ]), which is repeated even more than any of the above hope synonyms and forms a significant background to the psalmist’s present waiting and confidence. However, “deliverance” is found primarily within the first section of the psalm, whereas hope adds a significant structural turning point to the psalm, in addition to its noticeable lexical exchange in the two first refrains.

<sup>130</sup>The silent waiting or expectation of the believer lies at the basic expression of hope. He hopes because he silently waits for his powerful and loving God to take care of all his needs.

## Psalm 69

Psalm 69 is the fourth psalm with hope lexemes in Book II. It is different from the other psalms of hope. Traditionally, it has been considered a messianic psalm, predicting the suffering Messiah. It is located towards the end of Book II, and is quickly followed by another (and final) Hope Psalm (Ps 71). This suggests that Ps 69 could function as a supporting psalm of hope to signal a dual emphatic ending to the book.

### Structural Analysis

Psalm 69 seems to contain three main movements (vv. 2–13, 14–29, 30–37 [Eng. vv. 1–12, 13–28, 29–36]).<sup>131</sup> These can be further subdivided into strophes, where each movement has one or two strophes: The first movement has two strophes (vv. 2–5, 6–13 [Eng. vv. 1–4, 5–12]), likewise the second (vv. 14–19, 20–29 [Eng. vv. 13–18, 19–28]), while the third is best described as a strophe with three subunits (30, 31–34, 35–37 [Eng. vv. 29, 30–33, 34–36]).

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<sup>131</sup>Allen basically argues for a similar three-part outline but with slightly different divisions. See Leslie C. Allen, “The Value of Rhetorical Criticism in Psalm 69,” *JBL* 105 (1986): 577-98. He sees the “but I” unit as concluding, rather than introducing. Cf. also Tate’s review of Allen’s structure. Tate, *Psalms 51–100*, 193–4. Allen may be right that these units conclude both the first and second movements, or alternatively, that they function as hinges between the three movements. But taken together with the fronted phrases of “you know,” they seem more likely to be intentional introductions creating a harmonious pattern throughout the psalm. Hossfeld and Zenger argue: “In terms of its imagery and through observation of some striking structural signals the Psalm can be divided into three parts.” Hossfeld and Zenger, *Psalms 2*, 172.

Some scholars propose a two-part structure. Mays, *Psalms*, 229; Alexander F. Kirkpatrick, *The Book of Psalms* (Cambridge Bible for Schools and Colleges 16; Cambridge: Cambridge University Press, 1906), 396; Alexander Maclaren, *The Psalms* (ed. W. Robertson Nicoll; Expositor’s Bible 3; London: Hodder & Stoughton, 1898), 180. Furthermore, VanGemeren proposes a two-part structure where the first forms a chiasm, and the second an alternating sequence. Willem A. VanGemeren, “Psalms,” *The Expositor’s Bible Commentary* (ed. Tremper Longman III and David E. Garland; rev. ed.; Grand Rapids: Zondervan, 2008), 5:526.

A seven-part division is also suggested by two scholars. Cf. Wilson, *Psalms Volume 1*, 950; Terrien, 497–501.

## Movement 1

### Strophe 1

<sup>2</sup> הוֹשִׁיעֵנִי אֱלֹהִים כִּי בָאוּ יְמֵי עַד־נֶפֶשׁ:  
<sup>3</sup> טִבַּעְתִּי׃ בֵּינוֹן מִצוּלָה וְאִין מַעְמֵד בְּאֶחָי בְּמַעֲמַקֵּי־מַיִם  
וְשִׁבְלַת שְׁטַפְתָּנִי:  
<sup>4</sup> וַיַּגַּעְתִּי בְקִרְאִי נַחַר גְּרוּנִי כָלוּ עֵינַי מִיַּחַל לַאֱלֹהִי:  
<sup>5</sup> רַבּוּ׃ מִשְׁעָרוֹת רֹאשֵׁי שָׁנָאִי חָנָם עֲצָמוֹ מִצְמִיתִי אִיבֵי שֶׁקֶר  
אֲשֶׁר לֹא־גִזַּלְתִּי אִזְ אֲשִׁיב׃

### Strophe 2

<sup>6</sup> אֱלֹהִים אַתָּה יָדַעְתָּ לְאֹזְלֹתַי וְאֲשִׁמוּתִי מִמּוֹךְ לֹא־נִכְחַדּוּ׃  
<sup>7</sup> אֶל־יָבִשׁוּ בֵּי׃ קוֹיֵךְ אֲדַנִּי יִהְיֶה צְבָאוֹת אֶל־יִכְלָמוּ בֵּי  
מִבְקִשֶׁיךָ אֱלֹהֵי יִשְׂרָאֵל׃  
<sup>8</sup> כִּי־עָלִיךָ נִשְׂאֵתִי חֲרָפָה כִּסְתָה כְלָמָה פָּנָי׃  
<sup>9</sup> מוֹזֵר הִיִּיתִי לְאֶחָי וְנִכְרִי לִבְנֵי אִמִּי׃  
<sup>10</sup> כִּי־קִנְאַת בֵּיתְךָ אֶכְלַתְנִי וְחֲרָפוֹת חוֹרְפִיךָ נִפְלוּ עָלַי׃  
<sup>11</sup> וְאַבְכָּה בְצוּם נַפְשִׁי וְתָהִי לְחֲרָפוֹת לִי׃  
<sup>12</sup> וְאַחַנְנָה לְבוּשֵׁי שֶׁקֶר וְאֵהִי לָהֶם לְמִשְׁל׃  
<sup>13</sup> יִשְׁיַחוּ בִּי יֹשְׁבֵי שַׁעַר וְנִגְנִינּוֹת שׁוֹתֵי שֶׁכֶר׃

## Movement 2

### Strophe 1

<sup>14</sup> וְאֲנִי תַפְלִית־לָדָּ׃ יִהְיֶה עֵת רְצוֹן אֱלֹהִים בְּרִב־חֲסִדְךָ  
עֲנִי בְּאֵמֹת יִשְׁעֶיךָ׃  
<sup>15</sup> הַצִּילֵנִי מִטִּיט וְאֶל־אֶטְבַּעַה אֲנַצֵּלָה מִשָּׁנָאִי וּמִמַּעֲמַקֵּי־מַיִם׃  
<sup>16</sup> אֶל־תִּשְׁטַפְּנִי׃ שִׁבְלַת מַיִם וְאֶל־תִּבְלַעֵנִי מִצוּלָה  
וְאֶל־תִּאֲטַר־עָלַי בְּאֵר פִּיהָ׃  
<sup>17</sup> עֲנִי יִהְיֶה כִּי־טוֹב חֲסִדְךָ כָּרֵב רַחֲמֶיךָ פָּנָה אֵלָי׃  
<sup>18</sup> וְאֶל־תִּסְתַּר פָּנֶיךָ מֵעַבְדְּךָ כִּי־צַר־לִי מִהֵר עֲנִי׃  
<sup>19</sup> קִרְבָּה אֶל־נַפְשִׁי גְּאֻלָּה לְמַעַן אִיבֵי פִדְנִי׃

### Strophe 2

<sup>20</sup> אַתָּה יָדַעְתָּ חֲרָפְתִּי וּבִשְׁתִּי וּכְלָמְתִּי נִגְדָךְ פֶּל־צוֹרְרִי׃  
<sup>21</sup> חֲרָפָה׃ שְׁבָרָה לִבִּי וְאֲנוּשָׁה וְאַקְוָה לְגוֹדֵר וְאִין וְלִמְנַחֲמִים  
וְלֹא מִצְאֹתִי׃  
<sup>22</sup> וַיִּתְּנֵנִי בְּכִרוּתִי רֹאשׁ וְלִצְמָאִי יִשְׁקוּנִי חֲמִין׃

23 יהי־שִׁלְחָנָם לִפְנֵיהֶם לִפְחַ וּלְשִׁלּוּמִים לְמוֹקֵשׁ:  
 24 תַּחֲשֻׁכְנָה עֵינֵיהֶם מִרְאוֹת וּמִתְנִיָּהֶם תִּמְיֵד הַמְעַד:  
 25 שִׁפְד־עֲלֵיהֶם זַעֲמֹד וַחֲרוֹן אַפָּיִךְ יִשׁוּגִם:  
 26 תִּהְי־טִירְתָּם נִשְׁמָה בְּאֵהָלֵיהֶם אֱל־יְהִי יִשָּׁב:  
 27 כִּי־אַתָּה אֲשֶׁר־הִכִּיתָ רִדְפוֹ וְאֶל־מִכְאוֹב חֲלָלִיךָ יִסְפְּרוּ:  
 28 תִּנְהַ־עֲוֹן עַל־עוֹנָם וְאֶל־יָבֹאוּ בְּצַדִּיקְךָ:  
 29 יִמְחוּ מִסִּפְרֵ חַיִּים וְעַם צְדִיקִים אֲל־יִכְתְּבוּ:

### Movement 3

30 וַאֲנִי עָנִי וְכוֹאֵב יִשׁוּעַתְךָ אֱלֹהִים תִּשְׁגַּבְנִי: [Subunit 1]

31 אֶהְלֵלָה שֵׁם־אֱלֹהִים בְּשִׁיר וְאֶנְדְּלֵנוּ בַתּוֹדָה: [Subunit 2]

32 וְתִיטֵב לַיהוָה מְשׁוֹר פֶּר מִקֶּרֶן מִפְּרִים:

33 רְאוּ עֲנָוִים יִשְׁמְחוּ דְרָשׁוּ אֱלֹהִים וַיְחִי לְבַבְכֶם:

34 כִּי־שָׁמַע אֱל־אֲבִיוֹנִים יְהוָה וְאֶת־אֲסִירָיו לֹא בָזָה:

35 יֶהְלֹוּהוּ שָׁמַיִם וָאָרֶץ יָמִים וְכָל־רִמָּשׁ בָּם: [Subunit 3]

36 כִּי אֱלֹהִים יוֹשִׁיעַ צִיּוֹן וַיִּבְנֶה עָרֵי יְהוּדָה

וַיִּשְׁבוּ שָׁם וַיִּרְשׁוּהָ:

37 וַזָּרַע עֲבָדָיו יִנְחָלוּהָ וְאֶהְבִּי שְׁמוֹ יִשְׁכְּנוּ־בָהּ:

These strophes are delineated by thematic shifts, as well as introductory units. The first and second movements begin their second strophes with similar fronted literary units, יְדַעְתָּ אֱתָהּ אֱלֹהִים “God, you know” (v. 6 [Eng. v. 5]) and יְדַעְתָּ אֱתָהּ “you know” (v. 20 [Eng. v. 19]). Likewise, a fronted first-person pronoun, וַאֲנִי “but as for me,” and “but I” in vv. 14 and 30 (Eng. vv. 13, 29) signal the introduction of the second and third movements.<sup>132</sup> Further parallels can be seen between the first strophe of the first two movements (delineating these from the following second strophes) in their use of

<sup>132</sup>The sequence of these fronted repetitions (in ABAB sequence) forms unevenly within the strophes, connecting all three movements and leaving the first and last strophes with no equivalent parallels.

threatening water imagery. Likewise, the subject matters of the second strophes within these first two movements are also similar, forming four elements: (1) a fronted “you know”; (2) a description of his reproach; (3) a statement of hope; and (4) a blessing or a curse (or alternatively, good and bad wishes). The final strophe contains an introduction (v. 30 [Eng. v. 29]) followed by two sub-sections (vv. 31–34, 35–37 [Eng. vv. 30–33, 34–36]), each introduced by the verb הלל “praise.” Finally, each strophe within the three movements begins with an address to God, often followed by a description.<sup>133</sup> Likewise, the second and third movements use subunits to further divide strophes, each containing a repeated sequence of thought. In summary, there are connections in style and theme among the three movements, in favor of the three-movement structure, as outlined:

First movement (vv. 2–13 [Eng. vv. 1–12]):

Strophe I: “Save me, O God” [water imagery] (vv. 2–5)

Strophe II: “God, you know . . . [blessing] . . . reproach” (vv. 6–13)

Second movement (vv. 14–29 [Eng. vv. 13–28]):

Strophe I: “But as for me” (vv. 14–19 [Eng. vv. 13–18])

Introduction: “But as for me” (v. 14a)

Subunit I: “answer me . . . [water imagery] . . .

Deliver” (vv. 14b–16)

Subunit II: “Answer me . . . [draw near] . . .

Ransom” (vv. 17–19)

Strophe II: “you know . . . reproach . . . [curse]” (vv. 20–29)

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<sup>133</sup>In contrast, the subunits within the third strophe do not begin with an address to God, adding another reason for seeing them as subunits rather than separate strophes.

Third movement (vv. 30–37 [Eng. vv. 29–36]):

Introduction: “But I” (v. 30)

Subunit I: “I will praise . . . the LORD hears” (vv. 31–34)

Subunit II: “Let heaven and earth praise Him . . . God will save”  
(vv. 35–37)

## **Movement I**

The first strophe (vv. 2–5 [Eng. vv. 1–4]) begins with a plea for deliverance (v. 2a) which God “hears” in the third movement (v. 34). The psalmist then depicts his troubles in terms of drowning (v. 2b–3). This is followed by a linking verse where he describes his prolonged “waiting,” as he was crying for help (v. 4), followed by a disclosure of what lies behind his troubles—being falsely accused and despised by endless enemies (v. 5). The second strophe (vv. 6–13 [Eng. vv. 5–12]) begins with “O God, it is you who knows,” and refers to the psalmist’s folly and errors (v. 6). He then adds a plea (possibly a blessing)<sup>134</sup> for those who “hope” and “seek” after God that they may not be ashamed by him (v. 7). This links to the following verse, which describes the psalmist’s reproach as originating from God (v. 8).<sup>135</sup> He then describes the reaction of his brothers, who are alienated from him (v. 9). The basis for their rejections is two-fold:

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<sup>134</sup>Structurally, when comparing this strophe with its parallel strophe in the second movement, the blessing-curse contrast seems to be a possible reading. Thus, here the psalmist pronounces a blessing on those who hope (i.e., let them not be ashamed).

<sup>135</sup>The blessings form a hinge, linking the psalmist’s guilt to divine-willed reproach. Interestingly, he “carries” his reproach (v. 8), which God had given him. Another hinge section begins in v. 8b, where the psalmist describes the insult that has covered his face, referring back to his “carrying” reproach (v. 8a) and to his prayer in v. 7 with the verbal form of *קלמה* “insult.” In addition, v. 8b also points forward to the reasons for his reproach (vv. 9–13), rather than linking it back to his own folly and wrongdoing in v. 6 (despite its linkage to v. 7).

(1) his religious zeal for God’s house, and (2) his reproach (v. 10). Verses 11–12 describe how his other religious acts cause reproach, and v. 13 explains how the entire city rejects him.

In summary, the first movement gives a description of an innocent suffering man in the hands of deceitful men. His many tears have not yet been heard by God. He briefly seems to acknowledge his faults, but his reproach has a divine origin, as something laid upon him. All his religious acts give his enemies further reason to reproach him. Various groups are discussed—the psalmist’s enemies, the righteous, his family members, and the people in the city—each witnessing his reproach, and each reacting one way or another.

## **Movement II**

The second movement begins with “but as for me” (v. 14 [Eng. v. 13]). This third strophe (first in the second movement) contains two subunits (vv. 14–16, 17–19 [Eng. vv. 13–15, 16–18]). Various repetitions of lexemes and synonyms occur within these two subunits, particularly in the introductory verses (vv. 14, 17).<sup>136</sup> Both units contain seven requests, the first asking for God to ענה “answer” (vv. 14, 17).<sup>137</sup> Another feature is the multiple links to vv. 2–3 (compare vv. 15–16), again using the threatening water metaphor. This repetition supports the beginning of a new movement (instead of strophic

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<sup>136</sup>Each unit repeats ענה “answer” (vv. 14, 17, 18), חסד “steadfast love” (vv. 14, 17), רב “abundance” (vv. 14, 17), as well as different terms to describe “enemy” (שנא [v. 15], איב [v. 19]) and “deliverance”—“deliver” (ישע [v. 14], נצל [twice in v. 15]) and “ransom” (נאל [v. 19], פדה [v. 19]). In addition, God’s character is described using synonyms such as חסד (vv. 14, 17), אמת “faithful” (v. 14), and רחמי “compassionate” (v. 17).

<sup>137</sup>Schaefer, *Psalms*, 166.

division).<sup>138</sup> As God's עֶבֶד "servant," the psalmist asks God to not hide his face, to come near and to quickly answer him (v. 18). The final verse contains a plea for God to come near, followed by two new terms for deliverance: (1) "redemption" and (2) "ransom."

The fourth strophe (or the second within the second movement) begins with "You know," as is also the case in the second strophe. This is again followed by another description of the psalmist's reproach—but this time there is no claim of sin (v. 20, compare with v. 6).<sup>139</sup> In the second strophe, God *knew* the psalmist's "folly" and his "wrongs," and now God *knows* his shame (בְּשֹׁמֵת, חֲרָפָה, כְּלִמָּה) but also his adversaries (v. 20). In both strophes, hope comes next (vv. 7, 21). First, the psalmist describes how the reproach has broken his heart, making him very sick, and then he describes how he "hoped" for sympathy, but none was given (v. 21). This parallels with the rejection by his brothers and the men of his town (strophe II). Verse 22 functions as a hinge, continuing the rejection, while also introducing the precatory units (vv. 23–26, 28–29). The first curse deals with food (v. 23) and parallels their treatment of him (cf. v. 22). These curses stand in contrast to the blessing in the second strophe (vv. 7–8). Finally, the speaker

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<sup>138</sup>Allen points out that the drowning imagery is found within the context of "salvation," which forms an envelope around it. "The negative image of drowning is enveloped by the positive motif of salvation." Allen, "The Value of Rhetorical Criticism in Psalm 69," 597. Thus, there seems to be both an ABAB and ABBA framing of the two subunits. As a variation on Allen's framing, I propose that v. 17 adds a significant other reference to "deliverance," forming an ABABA structure.

<sup>139</sup>The difference between the two parallel sequences within the second and fourth strophes is intriguing. The second strophe describes the psalmist's guilt prior to his plea (or blessing) that those who hope in God may not be ashamed. In contrast, the fourth strophe does not indicate sin, but rather describes isolation and adversity as the psalmist's enemies stand before him. This is then followed by the curses. Theologically, if applied to the suffering servant motif, his suffering should not become a shame to the believers, but a curse to those who are his enemies.



intersects the precatory curses,<sup>140</sup> and repeats God’s role in his suffering (v. 27). But whereas earlier, God was only vaguely implied as the cause of the psalmist’s suffering (v. 8), he is now understood to be actively causing the suffering—the psalmist is smitten and pierced by God.<sup>141</sup> The last two curses are more severe, removing the names of the speaker’s enemies from the book of life (vv. 28–29).

The second movement contains a parallel movement to the first. Main ideas are repeated, and small nuances are seen. These relate to: (1) sin/no sin, (2) God’s role, and (3) hope. The first strophes each describe the psalmist’s troubles in terms of drowning, his prayers of deliverance, and possibly also his innocence.<sup>142</sup> The second strophes describe his rejection and reproach, God’s role in his suffering, and the curses. The psalmist is seemingly innocent (except for v. 6), which unevenly links with the need for “ransom” in v. 19. The blessings (if so interpreted) contain a wish for the righteous, while the curses deny them access to the group of the righteous (reminiscent of Ps 1).

### **Movement III**

The third movement (or fifth strophe) begins with “but I,” and then describes the

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<sup>140</sup>These wishes for the enemy may be mere pleas for God’s retribution to come; however, some scholars argue that these are in fact curses. Gray argues so. John Gray, *The Biblical Doctrine of the Reign of God* (Edinburgh: T&T Clark, 1979), 99. Cf. also Weiser, *The Psalms*, 495; Delitzsch, *Biblical Commentary on the Psalms*, 2:277; Gerstenberger, *Psalms, Part 2*, 50.

<sup>141</sup>The plural form “those who are pierced” is strange within a psalm that so dominantly accuses the actions of the people (plural) against the individual. It may be merely a literary device of interchange. However, a medieval manuscript contains a singular form, as well as the Syriac translation. The singular is preferred (despite its rarity in manuscripts) as a better fit for the literary context of the psalm. More significantly, it also better fits the NT interpretation with a reference to a singular pierced Messiah. This is supported by the numerous references to this psalm in the NT in reference to Jesus’ death and reception. However, the individual is later identified as Zion itself (v. 36), which could also explain the expanded plural sense of v. 27b, without necessarily taking away a possible messianic interpretation.

<sup>142</sup>He is being falsely accused, and there is no mention of sin.

psalmist's affliction and pleads for deliverance (v. 30 [Eng. v. 29]). This verse introduces two subunits (vv. 31–34, 35–37). The first contains the psalmist's personal desire to praise God (v. 31), and affirms that this pleases God more than sacrifices (v. 32). He then predicts a positive reception among the righteous, using synonyms linking back to v. 7 (v. 33). His prayer (offered in the second movement) has finally been "heard" (v. 34). The second subunit of the final strophe also begins with "praise," but it is now a call for heaven, earth, water, and all that moves to praise God (v. 35). The reason given is that God will "deliver" and rebuild Zion (v. 36). His servants and those who love his name will take possession of it (v. 37). Therefore, according to Schaefer, the psalm "concludes with the hope for Zion."<sup>143</sup>

In summary, the righteous people, who earlier were in danger of despising God's servant (first movement), finally find cause to rejoice because of him (third movement). There is also a reversal of fortunes, as God now hears their prayers and restores them. In contrast, the wicked lose their heritage during the curses (second movement). Apart from these few links, the tone and subject matter are different in the final movement. The emphasis is on praise and restoration.<sup>144</sup>

### Theological Analysis

Classical interpretations of Ps 69 favor a messianic interpretation—either in terms

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<sup>143</sup>Schaefer, *Psalms*, 167.

<sup>144</sup>The speaker, the righteous, and nature are all rejoicing, and Israel is being restored. It is peculiar, however, that the speaker does not mention his own restoration, except that he praises God. Instead, he emphasizes Israel's deliverance and possession of the land.

of typology<sup>145</sup> or prophetic predictions<sup>146</sup> (or both).<sup>147</sup> More recently, the majority of scholars have considered the many New Testament references to this psalm as later applications, or re-readings, with no original predictive intent in the psalm.<sup>148</sup> Kraus summarizes some of the unusual elements of the psalm, explaining how they led the early church to consider them to be foretelling the future:

Psalm 69 is the song of a “servant of Yahweh” (v. 17a) who suffers for God’s sake (v. 7) and who bears disgrace on account of his zeal for the temple (vv. 9f.). He bears suffering in innocence. His enemies and accusers cannot carry a case against him, for God himself has struck him (v. 26; Isa. 53:4, 10). And here lies the mystery of this servant of God: while he in innocence (v. 4) is struck by God and incomprehensibly is visited by great distress as a zealot for God’s affairs, his slanderous enemies oppress him with religious fanaticism. They resist the thought of his suffering’s being of

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<sup>145</sup>Cf. John Wesley, *Explanatory Notes Upon the Old Testament, Volume 3* (Bristol: William Pine, 1765), 1728. A few modern scholars hold on to this classical type-interpretation. Matthew Henry, *Matthew Henry’s Commentary on the Whole Bible: Complete and Unabridged in One Volume* (Peabody: Hendrickson, 1994), 840-41; Peter A. Steveson, *Psalms* (Greenville, S.C.: Bob Jones University Press, 2007), 261.

<sup>146</sup>Martin Luther argued that Ps 69 “speaks literally about the suffering of the Lord in His own person.” Martin Luther, *Luther’s Works, Vol. 10: First Lectures on the Psalms I: Psalms 1-75* (ed. Jaroslav Pelikan; Saint Louis: Concordia, 1999), 351.

<sup>147</sup>Two modern views combined these: (1) Maclaren argues that the psalm is “Messianic as typical rather than as prophetic, exhibiting a history,” but that certain elements “carr[y] us beyond the region of types, and [are] a witness that God’s Spirit shaped the utterances of the Psalmist for a purpose unknown to himself.” Alexander Maclaren, *The Psalms*, 180. (2) Delitzsch interprets the Psalm as a divine molding of a person’s life and words in order to form a type and prediction for future Messiah: “The whole Psalm is typically prophetic, in as far as it is a declaration of a history of life and suffering moulded by God into a factual prediction concerning Jesus the Christ, whether it be the story of a king or a prophet; and in as far as the Spirit of prophecy has even moulded the declaration itself into the language of prophecy concerning the future One.” Delitzsch, *Biblical Commentary on the Psalms*, 2:278.

<sup>148</sup>For example, Wilson considers the final section (vv. 33–36) as evidence that the psalm had already undergone a re-interpretation during the exilic period. He later adds a second post-exilic re-reading as a possibility. Wilson, *Psalms Volume 1*, 949, 952. Albert Barnes also argues: “There are several passages in the Psalm which are applied in the New Testament to the Messiah and his times. . . . These passages, however, are of so *general* a character that they do not seem to have been designed to refer exclusively to the Messiah, or even to have had *any* original reference to him. The language is such that it *would accurately describe* the events to which it is applied; and the fact that the language is quoted in this manner in the New Testament history does not prove that the Psalm had any original reference to the Messiah.” Albert Barnes, *Notes on the Old Testament: Psalms, Volume 2* (London: Blackie & Son, 1872), 220 (italics original). Alexander Kirkpatrick likewise argues: “The Psalm is not prediction but description, and much of it is plainly not applicable to Christ.” Kirkpatrick, *The Book of Psalms*, 398. Cf. also Eaton, *The Psalms*, 256; Terrien, *The Psalms*, 505; Mays, *Psalms*, 229.

divine origin and ridicule the servant's (עבד) zealous desire to be of service. And this very suffering, forsaken, and despised servant of God in an exemplary and testimonial way is representative of all who as (ענויים) look for Yahweh's help. *With him and in him the trust and hope of other people are at stake* (v. 6). His rescue becomes proof of the salvific reality of God and produces confidence and refreshment. If we note these unique statements of Psalm 69, which far transcend all individual application, we can immediately understand that the original Christian church saw the activity and suffering of Jesus Christ foretold in the OT Psalm.<sup>149</sup>

These various tensions and complex combinations of themes in Ps 69 demand careful attention.<sup>150</sup> An intertextual parallel passage may be considered: Isaiah 53 appears to shed some light on some of the abnormalities in Ps 69. Both texts describe a servant suffering by the will of God, who is innocent and yet somehow connected with sin.<sup>151</sup> What seems vague in Ps 69 becomes clear in Isa 53, namely, that he *carries the sins* of

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<sup>149</sup>Kraus, *Psalms 60–150*, 64–5 (italics mine).

<sup>150</sup>One significant paradox is the question related to innocence. The speaker seems innocent (v. 5), and yet he appears guilty (v. 6). A hint for understanding this is found with the description of “carrying” reproach (v. 8). The choice of wording may be significant as נשא “lift, carry” can also mean “take away” and “remove.” For example, in Ps 32:1, 5 the guilt is being removed. The idea of substitutional “carrying of sin” also becomes more explicit in Isa 53. So, perhaps the psalmist is an innocent representative for the people (v. 10). But then why does he also need redemption (v. 19)? Another question is, why are the animal sacrifices not here preferred (vv. 31–32) unless they were no longer possible (exilic interpretation) or valid (messianic interpretation)? The answers to all these difficulties seem to be best explained in the Messiah of the New Testament, where even the curses could be assigned to a future eschatological act of the Messiah.

<sup>151</sup>Some scholars argue that the speaker is clearly innocent. Tate argues that v. 6 “should not be over emphasized as a confession of sin since it is really a brief form of the speaker’s protestation of innocence, delivered to provide efficacy for prayer.” Tate, *Psalms 51–100*, 196. Cf. also Kraus, *Psalms 60–150*, 62. Calvin argues that the psalmist uses irony to indicate his innocence. John Calvin, *Commentary on the Book of Psalms* (ed. James Anderson; Bellingham, Wash.: Logos Bible Software, 2010), 50–51. Other scholars argue that the psalmist is not completely innocent, but rather has some degree of guilt. Dahood, *Psalms II*, 157; Goldingay, *Psalms 42–89*, 341–2; Terrien, *The Psalms*, 501–2. “He avoids a conventional confession of sin. Nevertheless, he is aware of having committed, if not an act of folly, at least an ‘aberration.’” Ibid., 505. Terrien: “The hero is not a criminal. Like the sufferer in the Jobian poem, the Psalmist is innocent of the sins of which he is accused. Nevertheless, like Job, a virtuous but finite human being, has he not judged infinity? His guilt is not a moral transgression but a subtle sense of superiority. His misdeeds have not been described, but they are not hidden from God.” Ibid., 506. A compromise is made in many cases, where the speaker admits to personal sin, but that his sufferings do not correspond to his guilt. Cf. Schaefer, *Psalms*, 165–6; Wilson, *Psalms Volume 1*, 951; Weiser, *The Psalms*, 949. Mays suggests that the question of innocence in v. 6 [Eng. v. 5] can be read in two ways: “It is either a further claim of innocence (‘If I had committed folly, you, God would know’) or it is a statement that what folly he has done is known by God and not a cause for those who hate him and seek to destroy him (v. 4).” Mays, *Psalms*, 230.

the people.<sup>152</sup> The paradox of sin and innocence finds a proper understanding when the speaker is understood to have a vicarious function. Wilson explains, “At some level the Psalmist’s suffering is vicarious—both for God (69:9) and for the people (69:26).”<sup>153</sup> The individual also recognizes his vicarious role for the community.<sup>154</sup> It is reminiscent of the Old Testament sacrificial system, except now a human being, perhaps even the king, is involved.<sup>155</sup> The effect of his ministry provides hope of salvation and praises for the people. This supports the classical predictive interpretation of this psalm. Scholars debate

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<sup>152</sup>Isaiah 53 clarifies where Ps 69 is vague. The suffering servant is here carrying the sin, using similar language as in Ps 69 (but where the meaning was unclear). This illustrates how prophecies work together, and how later revelations clarify older, more veiled predictions. Parallels between Ps 69 and two other psalms (Pss 22, 44) also exist—also describing innocent suffering of either an individual (Ps 22) or the community (Ps 44). Mays links Ps 69 with Pss 22, 44 and Isa 53. Mays, *Psalms*, 229, 232. Cf. also Doukhan on the links between Ps 22 and Isa 53. Jacques B. Doukhan, *On the Way to Emmaus: Five Major Messianic Prophecies Explained* (Clarksville, Md.: Lederer, 2012), 138.

<sup>153</sup>Wilson, *Psalms Volume I*, 949. Cf. also Eaton, *The Psalms*, 254. This vicarious function is understood in various ways in Ps 69. Weiser sees the suffering in general terms: “All suffering of the godly is ultimately suffering for God’s sake.” Weiser, *The Psalms*, 494. Eaton argues that the speaker suffers as the king-representative for his people: “As king or similar leader, God’s servant (v. 17), he bears in his own person, as his own sufferings, the troubles of the community—probably assaults of national foes who allege against him acts of pillage (v. 4).” Eaton, *The Psalms*, 254.

<sup>154</sup>Wilson, *Psalms Volume I*, 951. Cf. also “If the cause were lost, worshippers of ‘the God of Israel’ would be humiliated. The suppliant seems indeed to speak as a ruler appointed by God to represent his kingdom: it is for the Lord’s sake (v. 7) that he has taken the path which now brings such suffering.” Eaton, *The Psalms*, 254. Kraus argues: “In his distress the hope of all those who trust in Yahweh is at stake. Here the prayer song points far beyond its own case. Close to the boundary of vicarious suffering, the petitioner thinks of himself in a situation in which what happens in his life is to become a testimony, an exemplary illustration for others.” Kraus, *Psalms 60-150*, 61.

<sup>155</sup>Some modern scholars argue that the speaker in Ps 69 is a king. Gray states that he is “almost certainly the king.” Gray, *The Biblical Doctrine*, 97. Eaton likewise argues that he speaks “as a ruler appointed by God to represent his kingdom.” Eaton, *The Psalms*, 254. Seeing that the suffering person in Isaiah (53:12) is exalted and receives his share of the spoils, could suggest that the speaker in Ps 69 is also a king. Gray argues that “*Pādāh* in v. 19 (EV 18) denotes a purchase price, involving atonement and a substitution sacrifice, which may be denoted in the bull of v. 32 (EV 31). But if this is so it is the nearest approach to atonement in the royal liturgy. . . . But the lack of direct evidence for the role of the king in atonement is one of the most tantalizing problems in the Old Testament.” Gray, *The Biblical Doctrine*, 99. The concept of atonement is not clearly stated in Ps 69, although there are hints that strongly suggest it. Furthermore, the righteous are described in Ps 69 and Isa 53 as receiving positive consequences to his suffering (69:33, 36-37 [joy, deliverance, possession of land]; Isa 53:4-5 [forgiveness]). Thus, although “king” is not mentioned, it may be that the Messiah and the suffering servant motifs converge here in Ps 69.

whether the reference to the book of life in Ps 69 refers to (1) present, (2) future realities, or (3) both.<sup>156</sup> The wider context of the curses places the wicked and their acts towards the suffering servant in special relation, and since the fates of both the righteous and the wicked are interlinked with that of the servant, a future reading seems preferable. Thus, the book of life and the suffering individual hold the future destinies of the people. In other words, the Messiah will determine the fate of the people, depending on their relationship and acts towards him. The book of life records those who will live.

### **Movement I**

A messianic reading of the psalm adds an interesting aspect to the three occurrences of “hope.” The servant Messiah “hopes” for God, intensely longing for deliverance from his many taunting enemies.<sup>157</sup> However, his overpowering troubles are depicted in a manner similar to the drowning described in Ps 42-43. Although innocent,

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<sup>156</sup>Delitzsch argues that the book of life refers to the present. Delitzsch, *Biblical Commentary on the Psalms*, 2:285. Cf. also Gerstenberger, *Psalms, Part 2, and Lamentations*, 50. On the other hand, Dahood argues that “since the context is eschatological, אֵימָר here . . . refers to everlasting afterlife.” Dahood, *Psalms II: 51–100*, 164. Briggs and Briggs argue that “the book record[s] the names of those who share in everlasting life.” Charles A. Briggs and Emilie Grace Briggs, *A Critical and Exegetical Commentary on the Book of Psalms* (ICC; New York: Scribner’s & Sons, 1907), 120. Tate sees a double reference: “The reference is primarily to ordinary earthly human existence, but an eschatological dimension in the sense of eternal life should not be excluded entirely. On the other hand, an assumption that the text is fully eschatological and refers to immortality (see Dahood) should be eschewed.” Tate, *Psalms 51–100*, 200. Some scholars are unsure: Hossfeld and Zenger argue that “it is difficult to decide whether the Psalm is here thinking of the heavenly book in which God first records all ‘living things’ and then rubs out the sinners if their guilt is great—with the crucial point being that at the final judgment only those will be saved who are recorded in God’s book—or whether the background here is the idea of a ‘register of citizens.’” Hossfeld and Zenger, *Psalms 2*, 183.

<sup>157</sup>The first “hope” (or rather “wait”) is found within the context of a lengthy call for divine deliverance. There is a hint of near-hopelessness in the speaker’s despairing cry. His pleas for help are about to fade away, as his eyes become כלה “dim” from waiting, and his throat is חרר “parched” and יגע “weary” from calling.

he is to repay stolen goods.<sup>158</sup> The Messiah prays for those whom he acknowledges as his, that their hopes may not be disappointed (or rather humiliated) through his suffering.<sup>159</sup> He knows that he is stricken by God and that he carries the reproach of the people. His enemies also reproach his devotion to God and he longs for some comfort from his people.

## **Movement II**

The Messiah's troubles are again depicted as a drowning, but this time the entire first strophe (vv. 14–19) is filled with petitions (compared to only one in vv. 2–4). Several petitions are based on divine characteristics (steadfast love, truth, compassion) by which he longs for deliverance. His heart then goes out, hoping to gain some kindness and sympathy, but finds none. Instead he incurs additional sorrows. “They also gave me gall for my food and for my thirst they gave me vinegar to drink” (69:21). The repetition of קוֹה “hope” places the Messiah's hopes for the righteous (v. 7) in contrast to his response to the wicked (v. 21). These links and their final destinies support a vicarious function. Yet instead of judging the wicked, the Messiah curses them and speaks ill wishes against them. Their rejection and mistreatment of the servant places them outside the covenant blessings, and in the end, also blots them out of the book of life—that is, in the eschatological judgment.

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<sup>158</sup>The Hebrew does not depict involuntary vicarious function here, but rather אָזְיִיב אֲנִי, literally meaning “then (or that) I will repay” (not I “must” pay).

<sup>159</sup>Mays argues: “The trust of those who hope in God and seek him is at issue in his predicament (v. 6). If he gives up hope and is not finally vindicated, those who hope in the God of Israel will be humiliated and undone.” Mays, *Psalms*, 230.

### Movement III

The servant Messiah, despite his pain, envisions a future where he will praise God, a future where his songs are better than sacrifices of oxen and bulls, a future where the poor will see and rejoice, and where God has heard his prayers. This description of the Messiah's hopes is then followed by (1) the entire world praising God, and (2) the rebuilding of Israel, where the righteous will live (i.e., eschatological kingdom of God). The concluding praise indicates that the hopes of the righteous have not been disappointed, as initially feared. Their patient endurance (through his sufferings) is eventually richly rewarded,<sup>160</sup> and they receive their inheritance within Israel. The final note, "those who love His name will dwell in it," signifies that all of Israel is now purified. Thus the servant's glory is linked with a future restoration and purification of Israel.

### Summary

Despite "hope" being repeated three times in this psalm (vv. 4, 7, 21), its structural locations are seemingly of no noticeable prominence. The various locations do not introduce movements or strophes, and they are not found in a refrain, a climax, or in the frames. However, the repetition of קוּה "hope" occurs in structurally parallel locations, and as second in prominence within the second strophes of a movement.<sup>161</sup> They form a

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<sup>160</sup>Those "who patiently endured to see the outcome of his sufferings." Gray, *The Biblical Doctrine*, 100.

<sup>161</sup>Structurally, they each come after the first strophe within a movement that employs water imagery. The second strophes initially begin with "You know" phrases, depicting God's knowledge of his wrongs or reproach. Immediately following come these "hope" references. They are followed either by a description of his reproach, given as an argument to the righteous (Movement I), or by the curses (Movement II).



significant theological contrast in these cases—the Messiah’s wishes for those who hope, and his hopes for mercy from those who are later cursed.

Theologically, the three statements of hope are significant. First, the servant hopes in God. Second, the hopes of the righteous are linked to their attitude towards the suffering individual. Through perseverance from seeing his suffering, to rejoicing in his restoration, their hopes are eventually rewarded, and they become heirs to the promised land. Third, the suffering servant hopes to receive compassion from the wicked, but finds none. Their destiny is also linked to their attitudes and acts towards him. They face eternal separation from the righteous, and are blotted out from the book of life.

Despite the theological significance of these statements of hope, the last two occurrences of “hope” are closely connected with other ideas (e.g., attitudes). They do not stand out as theologically prominent statements in the psalm, but are rather secondary in prominence.<sup>162</sup> Psalm 69 thereby contains less prominent occurrences of hope—structurally and theologically—compared to Pss 42-43, 52, 62 and also (as will be seen) Ps 71. However, because of its three repetitions of a hope lexeme, Ps 69 adds a significant force to the finale of the regular hope structure of Book II, where it stands together with Ps 71 in the extended conclusion (cf. Chapter 4) of the Hope Psalm sequence.<sup>163</sup> As a Hope Psalm, Ps 69 may therefore function as a support to Ps 71 (i.e., final Hope Psalm) and also signal the imminent conclusion to the Book. It nevertheless stands as a significant contribution to the concept of hope with the vicarious suffering of

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<sup>162</sup>Although they are associated with life-and-death realities, their appearance in the psalm does not strike one as intentionally prominent (except by their frequency).

<sup>163</sup>Like the other Psalms (42-43, 52, 62), Ps 71 also contains a noticeable emphasis on hope based on its structural location in the psalm.

the Messiah and how human destinies are intricately connected to his life and ministry.

### Psalm 71

The final Hope Psalm within Book II, Ps 71, stands as the second last psalm in the book. It is located within the concluding section (Pss 69–72), of which the frames (Pss 69, 72) are traditionally considered messianic, and its central two psalms are considered to be actually one (Ps 70-71).<sup>164</sup> This central position within the extended conclusion grants additional focus to Ps 71, and theologically, it could have messianic aspects<sup>165</sup> and be affected by its messianic frames.

### Structural Analysis

The strophic structure of Ps 71 is complex. Themes and literary features are continually picked up by later verses, adding subtle cohesive bonds between them, rather than allowing for solid strophic divisions.<sup>166</sup> Nevertheless, Ps 71 seems to be shaped into four main sections: a prologue (vv. 1–4), two movements (vv. 5–13, 14–21), and an

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<sup>164</sup>Cf. Gerald H. Wilson, “The Use of ‘Untitled’ Psalms in the Hebrew Psalter,” *ZAW* 97 (1985): 408, 413. Cf. also Wilson, *Psalms Volume 1*, 965.

<sup>165</sup>Mays notes a messianic reading from the psalm itself: “Psalm 71 repeats sentences and motifs that appear in Psalms 22 and 31 (compare vv. 1–3 with 31:1–3; v. 6 with 22:10; v. 12 with 22:11). Because both are used in telling the passion story, Psalm 71 has also been associated with the passion of Jesus and the services of Holy Week.” Mays, *Psalms*, 234.

<sup>166</sup>Tate notes: “The literary structure of this Psalm is not clearly defined.” Tate, *Psalms 51–100*, 211. VanGemeran argues that “the structure may be difficult to define because of the ebb and flow of the argument.” VanGemeran, “Psalms,” 463. Fokkelman shares similar sentiments: “There are a few places in this poem where the demarcation of strophes and stanzas is rather tricky.” Jan P. Fokkelman, *Major Poems of the Hebrew Bible at the Interface of Hermeneutics and Structural Analysis: 85 Psalms and Job 4-14* (SSN 41; Assen, the Netherlands: Van Gorcum, 2000), 187. Mays describes the style of writing as repetitious: “It is composed of repeated petitions interwoven with declarations of trust and descriptions of trouble.” Mays, *Psalms*, 234. Terrien summarizes scholarship: “Most critics and translators assume that it [Ps 71] offers no rhetorical movement from beginning to end and that it is devoid of a structure. To be sure, thematic motifs occur and reappear in irregular and alternative fashion without a discernible order or symmetry.” Terrien, *The Psalms*, 510.

epilogue (vv. 22–24).<sup>167</sup> Each movement begins with a statement of hope (vv. 5, 14),<sup>168</sup> followed by different arrangements of similar themes.<sup>169</sup>

## Prologue

1 בְּדִיְהוָה חֲסִיתִי אֶל־אֲבוֹשָׁה לְעוֹלָם:  
 2 בְּצַד־קִתְּךָ תִצִּילֵנִי וּתְפַלֵּטֵנִי הַטָּה־אֱלֹהִי אֲזַנְךָ וְהוֹשִׁיעֵנִי:  
 3 הִיָּה לִּי לְצוּר מְעוֹן לְבוֹא תָמִיד צְוִיתָ לְהוֹשִׁיעֵנִי  
 כִּי־סִלַּעַי וּמִצּוֹדֹתַי אֶתָּה:  
 4 אֱלֹהֵי פִלְטָנִי מִיַּד רָשָׁע מִכַּף מְעוֹל וְחוֹמֵץ:

## Movement 1

5 כִּי־אַתָּה תִקְנֶתְנִי אֲדַנִּי יְהוָה מִבִּטְחִי מִנְעוּרַי:  
 6 עָלִידָה נִסְמַכְתִּי מִבֶּטֶן מִמֶּנִּי אָמֵן אַתָּה גּוֹי בְּךָ תִהְלֶתְנִי  
 תָּמִיד:  
 7 כְּמוֹפֶת הֵייתִי לְרַבִּים וְאַתָּה מִחֲסִי־עוֹ:  
 8 וַיִּמְלֵא פִי תִהְלֶתְךָ כָּל־הַיּוֹם תִּפְאַרְתְּךָ:  
 9 אֶל־תִּשְׁלִיכֵנִי לְעֵת זְקִנָּה כְּכֹלֹת כֹּחִי אֶל־תִּעְזָבֵנִי:  
 10 כִּי־אָמְרוּ אוֹיְבֵי לִי וְשָׁמְרוּ נַפְשִׁי נֹעֲצוּ יַחְדָּו:  
 11 לֵאמֹר אֱלֹהִים עֲזָבוּ רַדְפוּ וְחַפְּשׂוּהוּ כִּי־אֵין מִצִּיל:  
 12 אֱלֹהִים אֶל־תִּרְחַק מִמֶּנִּי אֱלֹהֵי לְעִזְרָתִי (חִישָׁה) [חֹשֶׁה]:  
 13 יִבְשׂוּ וַיְכַלּוּ שִׁטְנֵי נַפְשִׁי יַעֲטוּ חֲרָפָה וְכִלְמָה מִבִּקְשֵׁי רַעְתִּי:

<sup>167</sup>Wilson has basically similar main divisions, but he divides Movement I into two strophes (vv. 5–9, 10–13), while Movement II and the epilogue are seen as one (vv. 14–24). Wilson, *Psalms Volume 1*, 966.

<sup>168</sup>Wilson’s alternative structure still emphasizes hope, but only on a strophic level, introducing two uneven strophes rather than two parallel movements. Thematic parallels (in the movements) are lost in his analysis. Ibid. Tate’s strophic divisions, which are based on form-critical categories, place hope less prominently. By connecting vv. 13 and 14, he not only removes the hope emphasis, but also disconnects precatory curses in v. 13 from the psalmist’s other petitions (vv. 9–12). Tate, *Psalms 51–100*, 211. Schaefer’s two panels (vv. 5–16, 17–24) likewise remove hope from prominence as a fronted parallel in two movements. Instead, he places both occurrences of hope in the first main division. Schaefer, *Psalms*, 170–1. Whereas Schaefer emphasized the first occurrence of hope, Hossfeld and Zenger do not introduce any of his five divisions with “hope.” Hossfeld and Zenger, *Psalms 2*, 194.

<sup>169</sup>Schaefer notes: “Twice the elder remembers God. . . . Twice the poet contemplates the advancing years and weakness and asks God not to abandon. . . . Twice the poet describes the present situation.” Schaefer, *Psalms*, 171.

## Movement 2

14 וְאֲנִי תָמִיד אֵיחָל וְהוֹסַפְתִּי עַל־כָּל־תְּהַלְתְּךָ:  
15 פִּי יִסְפֹּר צְדָקָתְךָ כָּל־הַיּוֹם תְּשׁוּעָתְךָ כִּי לֹא יִדְעֵתִי  
סְפָרוֹת:  
16 אָבּוֹא בַּנְּבֻרוֹת אֲדַנִּי יְהוָה אֲזְכִּיר צְדָקָתְךָ לְבָדְךָ:  
17 אֱלֹהִים לְמִדְתָּנִי מִנְעוּרֵי וְעַד־הַנְּהָ אֲנִיד נִפְלְאוֹתֶיךָ:  
18 וְגַם עַד־זִקְנָהּ וְשִׁיבָה אֱלֹהִים אֶל־תַּעֲזֹבֵנִי עַד־אֲנִיד  
זְרוּעֶךָ לְדוֹר לְכָל־יָבּוֹא גְבוּרָתְךָ:  
19 וְצְדָקָתְךָ אֱלֹהִים עַד־מָרוֹם אֲשֶׁר־עָשִׂיתָ גְדֻלוֹת אֱלֹהִים מִן  
כְּמוֹדְךָ:  
20 אֲשֶׁר (הֲרֵאִיתָנִי) [הֲרֵאִיתָנִי] צְרוֹת רַבּוֹת וְרַעוֹת תְּשׁוּב  
(תְּחִינִי) [תְּחִינִי] וּמִתְּהַמּוֹת הָאָרֶץ תְּשׁוּב תַּעֲלֵנִי:  
21 תָּרְבוּ גְדֻלְתִּי וְחֹסֵב תִּנְחַמְנִי:

## Epilogue

22 גַּם־אֲנִי אֹדְךָ בְּכָל־יָבּוֹל אֲמַתְךָ אֱלֹהֵי אֲזַמְרָה לְךָ  
בְּכַנּוֹר קְדוֹשׁ יִשְׂרָאֵל:  
23 תִּרְנְנָה שִׁפְתֵי כִּי אֲזַמְרָה־לְךָ וְנַפְשִׁי אֲשֶׁר פָּדִיתִי:  
24 גַּם־לְשׁוֹנִי כָּל־הַיּוֹם תְּהַנֶּה צְדָקָתְךָ כִּי־בָשׁוּ כִי־חָפְרוּ  
מִבְּקָשֵׁי רַעְתִּי:

## Prologue

Verses 1–4 form the prologue section<sup>170</sup> with an emphatic plea for God to deliver.

The psalmist pleads for general protection, and then asks specifically not to be shamed.

Intertwined are statements of trust and related images (“rock,” “refuge,” “fortress”). The

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<sup>170</sup>The prologue is clearly delimited from the following section by two characteristics. First, there are various repetitions of key terms (and synonyms) which form a chiasm within the prologue: A פָּלַט “deliver” (vv. 1–2a), B יָשַׁע “save,” צוּר “rock” (2b-3a), B’ יָשַׁע “save,” סֶלַע “rock” (3b), A’ פָּלַט “deliver” (4). Second, there is a shift of vocabulary between the prologue and the first movement. This is further supported by the second movement again repeating various themes from the first movement which places them in parallel, separated from the prologue.

style of the petition is rich, bridging various units,<sup>171</sup> and developing a careful approach. First, the psalmist attempts to approach God (v. 1), but then he also calls upon God to act according to divine righteousness (v. 2). A distance is noticeable, which the psalmist seeks to bridge in v. 3, where he asks God to “be to me a rock.” Immediately afterwards, he affirms that God is indeed his rock (v. 3c), because he had commanded his salvation.<sup>172</sup> This is then followed by a brief, muted petition concerning the actual cause of his distress—the enemies (v. 4).<sup>173</sup> This reference to the enemies forms a thematic inclusion with the initial plea not to be shamed (v. 1).

## Movement I

Subtle bridging continues between the prologue and the first movement (vv. 5–13).<sup>174</sup> However, there are stronger reasons to support a division after

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<sup>171</sup>Structurally, the bridging feature begins in the prologue. (1) Verses 1–2 are introduced with the same preposition  $\text{אֶל}$  describing the basis for the psalmist’s trust (God, his righteousness). (2) Two lines in v. 2 end with synonyms for “salvation.” (3) The first two verbs in v. 2 are imperfect (line 1), while the two last verbs are imperatives (line 2). Likewise, the third verse is introduced with an imperative. (4) Finally v. 3 contains an *ABA* structure with rock imagery framing the core command to deliver. Verse 4 also begins with a reference to deliver, but is now connected with the enemy threat.

<sup>172</sup>In the next movement, it is this personal relation to God as his rock, to which the psalmist again returns, but the request is then for God to be his “hope.” The first movement’s similar affirmation of relationship “you are my hope” (v. 5), and the two previous verses, “you are my rock and my fortress” (v. 3) frame the initial cause of distress (v. 4), thus highlighting the link between hope and the cause of the psalmist’s affliction.

<sup>173</sup>The psalm contains a gradual development and disclosure concerning his troubles. This initial request concerning not being shamed and the enemies are later expanded in the following two movements also to include fear of old age and a desire to pass on knowledge to the next generation.

<sup>174</sup>Verses 5–8 have various elements in common with vv. 1–4. Verse 5 begins with  $\text{כִּי־אֶתָּה}$  “for you,” which is followed by a description of God with a pronominal suffix (1 cs.), also used in v. 3b, thereby forming similar endings for these two subunits. They are also followed by statements (vv. 3b, 5b–6) which give the reasons for the psalmist’s confidence in God’s deliverance: God as his refuge (v. 3a), God as his support since birth (v. 6). Furthermore, v. 6 contains several similar words and features as in the introduction, such as the use of preposition  $\text{אֶל}$  (vv. 1, 2) as in  $\text{בְּךָ}$  “in You” (v. 1), the repetition of  $\text{תָּמִיד}$  “always” (v. 3), and the doubling of the preposition  $\text{מִן}$  “from” (v. 4). Similarly, v. 7 picks up the idea of “strong refuge” found in the introduction, and v. 8 repeats “praise” (v. 6).

v. 4.<sup>175</sup> The first movement contains two strophes (vv. 5–8, 9–13), which may be further subdivided.<sup>176</sup> The first strophe may be divided into two subunits (vv. 5–6ab, 6c–8), with each unit containing similar statements of trust.<sup>177</sup> The first unit places “You are my hope” at the beginning, pointing to the future. This is followed by three parallel statements of trust interconnected with the psalmist’s past experience (“from my youth,” “from my birth,” “from my mother’s womb”).<sup>178</sup> The second unit places the trust at the center, “You are my strong refuge,” and surrounds it with descriptions of praise and testimonies in an ABCAB structure. These statements of trust appear to function as anchor points which are closely connected to the psalmist’s entire life experience of trust

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<sup>175</sup>Various reasons support a division after v. 4. First, there is a remarkable shift in tone and content beginning in v. 5b (which forms a parallel to v. 5a). Here the poet introduces a new set of themes such as his confidence in God during various periods of his life: “his youth,” “birth,” “mother’s womb,” “old age,” and also “when my strength fails” (vv. 5–9)—altogether five different age-references (past, present and future). These correspond to five references to “deliverance” made in the introduction. Second, v. 5 is introduced with the conjunction *כִּי* “for,” which often functions to introduce a division. James Muilenburg, “The Linguistic and Rhetorical Usages of the Particle *כִּי* in the Old Testament,” *HUCA* 32 (1961): 148; Durlleser, “A Rhetorical Critical Study,” 180-81. Thus, v. 5 appears to introduce a new unit, despite its various links to the introduction.

<sup>176</sup>One of the structural issues in this first movement concerns the problematic v. 9, which continues the age-theme but also seems to introduce the enemy situation (vv. 9–11/13). The poet pleads with God throughout vv. 9–13. These verses can be sub-divided into three smaller units: (1) Two negative pleas for not being cast out or forsaken by God in old age (v. 9), (2) the enemies in discourse introduced with *כִּי* (vv. 10-11), and (3) two pleas asking God not to be far away and to help him, followed by two wishful pleas concerning the destruction of his persecutors (vv. 12-13). But since v. 10 begins with the conjunction *כִּי* “for,” it may support the idea that v. 9 concludes the “age section,” rather than beginning the petition section concerning the enemy threat (vv. 10-13), even though v. 9 is also a petition. One possible interpretation of v. 9 could also be that it is a hinge between two subunits within the first movement. Furthermore vv. 12–13 also may function either as an introduction to the next section, or as a hinge between the two movements, because of the important key word *בוֹשׁ* “shame,” which is located in significant positions in the psalm: in the beginning, middle and end of the poem (vv. 1, 13, 24). However, it is more convincing to consider vv. 12–13 to belong to the first movement (i.e., vv. 5–13). In addition, the first movement concludes in a similar way as the entire poem ends. The phrase *מִבְּקֵשׁי רַעְתִּירָא* “those who seek my ruin” is found at the end of vv. 13 and 24, thus adding a structural marker to the end of this movement.

<sup>177</sup>Each statement has a personal pronoun preceding a relational trust (vv. 5a, 7b).

<sup>178</sup>Eaton sees these references to God’s role as “father and birth-nurse,” along with references to God as his rock and refuge, as signs to multitudes as evidences that the speaker himself is a king. Eaton, *The Psalms*, 259.

and praise.<sup>179</sup> The second strophe also may be divided into two subunits (vv. 9–11, 12–13). Each unit is introduced with a petition followed by different aspects of the enemy. The first petition asks for God’s presence in a contrastive sense (“do not cast me off,” and “do not forsake me”) and relates this to a (future) lack of strength and old age (v. 9).<sup>180</sup> The psalmist requests help because of enemy threats of evil intentions (vv. 10–11). The words of his enemies and his own prayer portray the isolation the psalmist feels from God and human beings.<sup>181</sup> The second subunit (vv. 12–13) corresponds and links to the first unit. The isolation felt by the psalmist in the first, is now more clearly dealt with. He petitions for God’s presence, which is again spoken of in the contrastive (“do not be far from me”). He asks for a quick deliverance (“hasten to my help”), adding urgency to his prayer, and again makes a firm step towards God, in need of his protection. Then he turns to cursing his enemies, employing a key word בּוֹשׁ “shame,” which is found at structurally significant locations in this psalm, within the frames and at the center (vv. 1, 13, 24). This emphasis on shame at the center of the psalm, and the emphatic contrastive “but as for me” followed by the “hope” statement in the second movement, seems to suggest that these together form a climax in the psalm. The psalmist petitions God to bring shame

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<sup>179</sup>The statement of trust in the prologue seems to function differently, as a renewed connection, while the first movement depicts his past life-long connection with God, where hope in God and his refuge were foundational to his life and praise.

<sup>180</sup>Scholars tend to see the speaker as being of old age. Cf. Schaefer, *Psalms*, 172; Mays, *Psalms*, 235; Wilson, *Psalms Volume 1*, 970; Eaton, *The Psalms*, 259; Kraus, *Psalms 60-150*, 73; Hossfeld and Zenger, *Psalms 2*, 196. Tate describes the man as having “attained mature adulthood and who is approaching old age.” Tate, *Psalms 51–100*, 211. Terrien sees it as “composed by, or for, an aged musician.” Terrien, *The Psalms*, 510. The psalmist may also depict a young person looking ahead. Cf. Francis D. Nichol, ed., *The Seventh-day Adventist Bible Commentary* (Washington, D.C.: Review & Herald, 1977), 3:798.

<sup>181</sup>The repeated word עָזַב “forsake” (vv. 9, 11) adds a linkage between these two units.

(פְּלִמָּה, חֲרָפָה, בּוֹשׁ) and destruction (כְּלָה) on his enemies because of their evil intentions, while he places himself in a hope-relationship with God.

## **Movement II**

The second movement (vv. 14–21) is introduced with a decisive contrast וְאֲנִי “but I.” It is delineated through thematic similarities with the first movement, now repeated in the same sequence: (1) introduced by hope (vv. 5, 14), (2) references to various ages (vv. 5–6, 9, 17–18), and (3) life-threatening situation (vv. 10–11, 20). In addition, there is a radical shift of emphasis from petitions (Movement I) to praise (Movement II). The second movement may be divided into three strophes or subunits (vv. 14–16, 17–18, 19–21).<sup>182</sup> This is connected with a personal decision to move beyond present circumstances to continually hope. The first subunit places hope in the context of the psalmist’s present and future praises, as well as his testimony to others. Thereby, he combines two themes from various subunits.<sup>183</sup> The emphasis lies on the future, as he sees further praises and testimonies added to his present account.<sup>184</sup> This leads him to another petition. The second subunit returns to the time aspect of the first movement, and connects it here with God’s past teaching, which the psalmist passes on as testimonies in the present. In contrast, the psalmist had earlier connected it with divine support. He then pleads that God will not leave him (again repeating עִזַּב “forsake,” vv. 9, 11, 18) until he has passed it

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<sup>182</sup>The central unit contains a petition (vv. 17–18), while the two framing units are praises (vv. 14–16, 19–21), except the final verse is also a petition (v. 21).

<sup>183</sup>This style of recombining seems to continue throughout this movement (cf. how the second strophe reconnects age and petition), while also forming a new step in his argument—namely the desire to teach.

<sup>184</sup>In the following subunit he adds this aspect to his plea.



on to the next generation.<sup>185</sup> The second subunit functions as an explanatory note. It is united thematically through the teacher-theme and by the only two occurrences of נגד “to declare.” The psalmist describes an intimate relationship between God and himself (similar to various expressions of trust found in the first movement), but this is now characterized as a teacher-student relationship. The psalmist explains how he wishes to teach future generations about the power of God. The final subunit (vv. 19–21) concludes this second movement with another praise section—praising God’s righteousness, greatness, and power to deliver. These verses are united on several levels. Thematically, the psalmist praises God’s righteous character and his mighty deeds, in general as well as on the personal level. Structurally, they are framed with words of “height” (גָּדוֹל) and “great”/“greatness” (גְּדוּלָה, גְּדוּלָה, גְּדוּלָה). At the center of this unit is a surprising description of God, which at the same time describes the psalmist’s past experience and his hope of a future redemption from the תְּהוֹמוֹת “deep.”<sup>186</sup>

## Epilogue

The concluding praise section (vv. 22–24) distinguishes itself from the previous

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<sup>185</sup>In the second movement, there is an intersection (vv. 17–18) which also deals with old age and is situated between two subunits of witnessing for God and the greatness of God. In contrast, the first movement begins with the age argument and is followed by petitions. This age issue stands at the heart of these two movements beginning with hope and ultimately ending in the shame of enemies.

<sup>186</sup>In the book of Psalms, תְּהוֹמוֹת “deep, sea, abyss” is primarily found in the context of praise. Often, this context of praise is connected to God’s dominion (expanding from heaven to תְּהוֹמוֹת) as in Ps 135:6–7 (cf. 33:6–7; 36:5–6; 77:16–19). Adrian H. W. Curtis, “The ‘Subjugation of the Waters’ Motif in the Psalms’: Imagery or Polemic?” *JSS* 23 (1978): 245–56. The psalmist describes themes such as God’s wonderful acts of creation (33:7; 104:6), his redemptive acts during the exodus (78:15; 106:9), as well as his continual care for his creation (36:5–9; 104). In addition, God’s power over nature is present, in that the תְּהוֹמוֹת is called to praise God (148:7), and it fears in the presence of God (77:16 [17]). תְּהוֹמוֹת is used only twice in a negative context within the Psalter, here in Ps 71:20, as well as in Ps 107:26.

praise section by a shift of focus and vocabulary.<sup>187</sup> From praising God for his greatness (Movement II), the psalmist now vows to praise God with various instruments and singing. The epilogue begins with an emphatic vow to praise. This praise and the repeated צְדִיקָה “righteousness” (vv. 2, 15, 16, 19, 24) link the epilogue closely to the second movement. The repetition of “righteousness,” and the theme of redemption likewise connect it with the prologue. The final verses therefore seem to function as a concluding praise section in celebration of the psalmist’s future deliverance.

### Theological Analysis

Two key concepts have structural and thematic significance in Ps 71: (1) hope and (2) shame.<sup>188</sup> Hope introduces two movements (vv. 5, 14), and shame<sup>189</sup> frames the

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<sup>187</sup>Various instruments unite these last verses (harp and lyre, lips and tongues that praise). Verses 18 (Movement II) and 22 (Epilogue) begin in a noticeably similar way with וְגַם “and also,” and could suggest a unity instead. However, the tone is different in these final lines, similar to a concluding praise after the event of deliverance, while the second movement still contains petitions for help.

<sup>188</sup>VanGemenen argues: “Verse 1 also forms an inclusion with the last verse by the repetition of ‘shame’ (b-w-š).” VanGemenen, “Psalms,” 464.

In addition to shame and hope, another key word could be added. The key term צְדִיקָה “righteousness” is found five times in Ps 71 (vv. 2, 15, 16, 19, 24). Structurally, it is found within the frame sections (vv. 2, 24) and in the second movement (vv. 15, 16, 19). Thus, it may be that the theme of refuge that is prominent in the introduction and first movement is surpassed by the theme of refuge. To make this more balanced, the refuge imagery is lacking in the epilogue. However, the way “righteousness” is used in the psalm shows significant development (similar to the usage of “shame”). The poet first petitions God to deliver him in God’s “righteousness” (v. 2), he vows to tell of God’s righteousness (vv. 15-16), and then he praises God for his righteousness (v. 19). Verse 24 parallels righteousness with shame, where the psalmist vows to praise God’s righteousness because of the shame fallen upon the wicked. VanGemenen argues that there is a two-fold hope in Ps 71 which is based on trust and God’s righteousness: “The ground for hope lies both in his trust in the Lord and in his belief that Yahweh is ‘righteous.’” VanGemenen, “Psalms,” 464. Wilson: “It is God’s righteousness that gives the Psalmist confidence that his decision will be in the Psalmist’s behalf. Therefore, he can anticipate deliverance as well as just punishment for the enemy.” Wilson, *Psalms Volume 1*, 969.

<sup>189</sup>Strategic placing of several key words in vv. 13 and 24 such as בוֹשׁ “shame” (also in v. 1), the phrase מְבַקְשֵׁי רַעְתִּי “those who seek my evil,” and the play on three Hebrew letters פ, ה, ר in תְּרַפָּה “reproach” and תִּפְּרָה “ashamed” suggest a division of the psalm in two (vv. 1–13; 13–24), with three main emphases in vv. 1, 13, 24.

entire psalm (vv. 1, 24), as well as being found at the center (v. 13), where it also stands as a significant contrast to hope (v. 14). Each of these key words has a significant impact on the thematic development within the psalm. Shame progresses throughout Ps 71 from a mere desire not to be shamed (v. 1), to petitioning that the psalmist's enemies be shamed (v. 13), and finally to them actually being shamed (v. 24). Likewise, hope develops throughout the psalm from a firmly rooted future hope grounded in the past (Movement I), to a firm, decisive, future hope that envisions future possibilities (Movement II). What contributes to these changes is intricately connected to the argument of the psalmist.

## Prologue

The prologue connects the psalmist's act of seeking refuge in God to not being shamed and to being delivered instead.<sup>190</sup> In other words, *not* seeking refuge would naturally lead to shame and ruin—which is where Movement I ends. The introductory phrase, “in You, O LORD, I have taken refuge” (v. 1),<sup>191</sup> significantly parallels the

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<sup>190</sup>This introductory phrase immediately precedes his petition not to be ashamed (v. 1b), followed by interchanging petitions (or statements) for either “deliverance” (vv. 2, 3b, 4) or for God to be his “refuge” (3a, 3c).

<sup>191</sup>Tate quotes Johann Gamberoni's *TDOT* article in v. 1a: “It does not introduce the theme to be developed, but asserts the mental stance or attitude of the worshipper.” Johann Gamberoni, “הָסֵן,” in *Theological Dictionary of the Old Testament* (ed. G. Johannes Botterweck and Helmer Ringgren; trans. David E. Green; Grand Rapids: Eerdmans, 1986), 5:67; quoted in Tate, *Psalms 51–100*, 213. I disagree. Refuge is placed in parallel, structurally, with hope, and seems to function as a thematic introduction. There are also many synonyms of hope and refuge, emphasizing the importance of these key words as thematically significant. They occur on three levels. Most prominently, the first line of the psalm is precisely an act of seeking refuge in God, similar to the first lines in the following two movements but without the personal pronoun. Furthermore, similar phrases of confidence occur especially in the prologue and first movement, and also various synonyms occur in close proximity to the first statement of hope (immediately following it).

Some suggest the psalmist's refuge is found within the temple context. Hossfeld and Zenger consider the temple to be a significant focus for the psalmist: “We find here a rather important indication of the spirituality of this Psalm: the petitioner envisions himself as constantly visiting the Temple in

fronted hope statements in the following two movements. But the psalmist's statement of trust seems to function differently. He asks, "Be to me a rock of habitation to which I may continually come." There is no mention of his past walk, but rather a longing for a deepening of relationship. Whereas he seeks God out of need, his petitions are firmly grounded in God's righteous character and power.

## **Movement I**

The overall argument within the first movement is that since God is the psalmist's anchor of hope, God should deliver him. This hope relies on (1) the psalmist's solid relationship with God in the past, and (2) it is linked to the psalmist's present usefulness as witness<sup>192</sup> to many—here using a synonym for hope (refuge).<sup>193</sup> It is significant that the psalmist does not introduce the first movement with a repeated use of

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Jerusalem." Hossfeld and Zenger, *Psalms* 2, 195. Tate, on the other hand, argues for the opposite. Tate, *Psalms 51-100*, 212.

<sup>192</sup>Scholars debate whether מִוִּפֶת "wonder, sign, portent" is a positive or negative term in this context. Tate argues for both and concludes that with a neutral "A 'sign' is subject to the interpretation of the viewer." Tate, *Psalms 51-100*, 214. Several scholars favor a negative reading. Mays, *Psalms*, 235; Kraus, *Psalms 60-150*, 72; Terrien, *The Psalms*, 512; Wilson, *Psalms Volume 1*, 970-71. Alter argues against the common negative meaning: "Some interpreters construe this negatively, in the sense of 'byword' or 'object of mockery', but the Hebrew *mofet* (in other contexts, 'portent', 'sign of divine power') generally has a positive connotation, and the positive meaning is confirmed by the second verse." Alter, *The Book of Psalms*, 245 (italics original). Likewise, Weiser suggests a positive reading arguing that "he is a sign or portent which in a visible way makes manifest 'to many' God's providential rule, his power and his help." Weiser, *The Psalms*, 498. Delitzsch suggests that it signifies a future preservation of the psalmist ("wonderfully preserved"). Delitzsch, *Biblical Commentary on the Psalms*, 2:293. Furthermore, Schaefer considers "portent" to be a "revelation . . . to others and a motive for praise." Schaefer, *Psalms*, 172. Gerstenberger sees the "sign" as "enigmatic" and asks: "Could there have been a prophetic influence on our Psalm? But what does v. 7a mean exactly, to begin with? The announcement of a future catastrophe would be but one possibility; vicarious suffering, as in 69:8-13, another." Gerstenberger, *Psalms, Part 2*, 60. The context, however, places this "wonder" parallel to "praise" (vv. 6c, 8), and should therefore be seen as a positive witness.

<sup>193</sup>This referenced second point links back to the introductory statement in the prologue (linked by "refuge"), and also to the second movement, where the psalmist's desire to witness is further advanced. Thus the psalmist seems to say that *not* seeking refuge or hoping in God would imply no praise and no witnessing.

“refuge” (as in the prologue), but rather opens with a statement of hope.<sup>194</sup> By doing so, he signifies a shift of focus from present protection to future (unspecified) hope. With a faith firmly grounded in the past, in a long relationship with God that even predates his birth,<sup>195</sup> the psalmist now looks steadily ahead. He hopes that God will continue to be involved in his life as before. The content of his hope is then further revealed.<sup>196</sup> Rather than merely petitioning for deliverance and the removal of shame (prologue), he now prays for certain related issues that concern him: (1) He expresses fear of old age, seeing how vicious the enemies are and how they plan to destroy him in his weakness; (2) he longs for God’s continual presence, (3) and for help to come quickly; (4) he asks for justice—that his enemies be shamed and destroyed instead. While his act of seeking refuge in God delivers him from shame, it is also his enemies’ neglect and their wicked acts that now cause them to be cursed and eventually also shamed (Epilogue).

## **Movement II**

The first hope (Movement I) was closely connected to the psalmist’s past walk

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<sup>194</sup>God is here the source and foundation of his hope. Mays sees this as reflecting two realities: God as his hope, and God’s presence through hope: “The theme is struck in verse 5: ‘You, LORD, are my hope, my trust’. This form of sentence, making ‘my hope’ the predicate of a sentence whose subject is LORD, means that LORD is one in whom the Psalmist trusts. But the effect of the form is not to be missed. It says that the LORD not only is an other who is out there but has reality and power in my hope and trust, is present to me in and through hope.” Mays, *Psalms*, 235.

<sup>195</sup>See Wilson’s description of how the psalmist recognizes his dependence on God prior to birth, and how God was actively involved. Wilson, *Psalms Volume 1*, 970. The psalmist’s hope in God stems from beyond his own recollections of God, and thus hope must be based on God alone. His walk with God testifies to both his own reliance on God but also God’s faithfulness in keeping a steady relationship with him. Wilson adds: “The Psalmist’s praise recounts the character and deeds of Yahweh that serve as the basis of his hope and the reason for his praise. Two elements dominate this expression of praise and confidence: the righteousness of Yahweh and his saving deeds. The former is mentioned three times (71:15, 16, 19) while the latter appears four times (71:15, 16, 17, 19).” *Ibid.*, 972.

<sup>196</sup>Wilson describes these verses as giving “the foundation of hope.” Wilson, *Psalms Volume 1*, 970.

with God, depicting a life-long experience of hope. It was firm hope that led him to expect similar acts of God in the future, while facing his enemies. The second hope in Movement II introduces a more decided and intent gaze towards the future. The psalmist firmly places himself against the future prospect of the wicked (Movement I), and longs for further opportunities to praise God. This hope leads him to petition God for more time to teach others, just as God himself had taught him. Thus the psalmist “draws on a lifetime of discipleship, trust, and hope in the Lord, and on the innumerable instances when he has known God’s help.”<sup>197</sup>

There is a shift from the psalmist’s acknowledgment of God as his hope (first movement) to depicting his decision to hope (second movement), which seems to announce a shift of focus from God to the psalmist. In other words, the psalmist first emphasizes God’s role in his life before turning to his relationship to God—as one of praise, learning and witnessing to others (Movement II). Hope is here described as a firm decision that the psalmist makes immediately after cursing his enemies. He thereby places himself in marked contrast to their future (similar to Ps 52). His hope is also portrayed as a continual wish to hope, and it is closely connected to his desire to praise God forever, as well as to teach the next generation. The movement ends with another statement of his hope. While the first movement concluded with shame and destruction for the wicked, the second movement ends with a hope of revival and possible resurrection.<sup>198</sup>

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<sup>197</sup>Eaton, *The Psalms*, 260.

<sup>198</sup>Wilson argues that v. 20 “might suggest resurrection from the grave, but it probably indicates the Psalmist’s confidence of being delivered from a life-threatening circumstance.” Wilson, *Psalms Volume I*, 973.

## **Epilogue**

The epilogue celebrates the future division of fates; the righteous are redeemed, while the wicked are shamed. Hope has found its fulfillment, and the psalmist praises God for his deliverance, witnessing to the righteous acts of God continually.

## **Summary**

In summary, although the structure of Ps 71 is complex, hope is nevertheless found at structurally significant locations, introducing the two main movements. Significantly, the first occurrence corresponds with the emphatic focus on God in the first movement, while the second is closely linked to the psalmist's personal desires. At the center of the psalm, hope is closely connected to shame, and they unite to constitute a structural climax of contrasts in the psalm. Each movement also concludes with two destinies: (1) the righteous are possibly resurrected, and (2) the wicked experience shame and destruction. Thus, hope seems to find its partial fulfillment at the conclusion of each movement, to be completed in the epilogue. In conclusion, hope is a key concept in Ps 71, and is structurally and theologically significant.

## **Conclusion**

The five Hope Psalms (Pss 42-43, 52, 62, 69, 71) contain various nuances of Old Testament hope. Psalm 42-43, along with Ps 71, depicts hope in God amidst troubles with enemies, and indicates that hope looks for a future opportunity to continually praise God. Psalms 52 and 62 depict hope also within the context of threatening enemies, but through focusing more on future divine retribution in response to human works. Psalm 69 depicts hope as intricately connected with the suffering servant, who prays for the

blotting out of names from the book of life. In these psalms, hope is structurally and theologically prominent (except in Ps 69), and is also supported by related lexemes (“trust,” “refuge”). These psalms appear in a regular sequence in Book II, suggesting that hope could form a significant structure within Book II, in which basically every tenth psalm emphasizes hope. Book II concludes with a dual hope emphasis (Pss 69, 71) prior to the final psalm, which, although it portrays hope, lacks lexical support (Ps 72).

The psalms of hope are furthermore closely integrated within their wider context (cf. below). The following chapter analyzes the function of these psalms within their wider context. The aim is to determine the theology and structure of hope within Book II.



## CHAPTER 4

### SHAPE ANALYSIS OF HOPE IN BOOK II

#### Introduction

Book II may be roughly divided into two main sections based on authorship: a collection attributed to the sons of Korah (Pss 42–49), and another to David (Pss 51–71). Two psalms have been written by other authors, Asaph (Ps 50) and Solomon (Ps 72), and two psalms are anonymous (Pss 66, 67). In addition, Pss 43 and 71, although anonymous, can be considered as joining the preceding psalm. Book II therefore may be further subdivided into four divisions based on authorship, as shown in table 8.

**Table 8. Author titles in Book II**

Sons of Korah	Asaph	David	Solomon
Pss 42–49 <sup>a</sup>	Ps 50	Pss 51–71 <sup>b</sup>	Ps 72

<sup>a</sup>Psalm 43 has no authorship title, but is best considered as one Psalm joined with Ps 42.

<sup>b</sup>Psalms 66, 67, 71 are likewise anonymous. Psalms 70–71 may be united too.

Further subdivisions can be made based on genre designations within the titles.

The title מְשִׁכִּיל “contemplative poem” is used to describe Pss 42, 44–45, as well as Pss

52–55. The title שִׁיר “song” is used for Pss 45–46, 48, 65–68, while the term מְזֻמֵּר

“melody” designates Pss 47–51 and 62–68, and מִכְתָּם “mikhtam” is used for Pss

56–60.<sup>1</sup> These authorship and genre titles function to unite individual psalms, and ultimately function to support the main structure of the book.

In this chapter, it will be argued that Book II contains three main sections (Pss 42–51, 52–61, 62–72), which are supported by authorship and genre changes, five Hope Psalms, and two hinge sections. As will be discussed, the first Hope Psalm introduces the first section as well as Book II (Ps 42-43). This psalm also combines with Ps 44 to form an extended introduction to the book. This is then followed by an eschatological hope argument (Pss 45–49), which focuses on God’s universal reign. Psalms 49–51 form a hinge section, where three psalms by different authors unite to form a transition. This hinge section comes before the second Hope Psalm (Ps 52), which introduces the great controversy argument (Pss 52–59). Psalm 60 stands as an additional hinge psalm, prior to the main (second) hinge section (Pss 61–63) that surrounds the third Hope Psalm (Ps 62). This hinge section links noticeably back to Ps 42-43, creating a clear second main division in Book II. Psalm 62, paired with Ps 63, forms a double introduction to the third main section, which is followed by an individual hinge psalm (Ps 64). This leads into the second eschatological argument in Book II (Pss 65–68), found within the praise section of the book. Both of the two final Hope Psalms (Pss 69, 71) are located in the extended conclusion (Pss 69–72), which first combines three psalms describing great conflict with

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<sup>1</sup>To this may be added the most common title למונצח “for the choir director,” which occurs in each of the psalms in Book II, except for Pss 43, 48, 63, 71 and 72. In addition, there are many scattered and lonely title designations, many of them difficult to determine as to meaning: (1) שושן “lily” or “Shoshannim” (Pss 45, 60, 69), (2) ידירוח “beloved” (Ps 45), (3) עלמות “young woman” or “Alamoth” (Ps 46), (3) נגינה “music” (Pss 54-55, 61, 67, 69), (4) אל־תִּשְׁחַת “do not destroy” (Pss 58–59), (5) עדות “testimony” and לְלַמֵּד “to teach” (Ps 60), and (6) לְהִזְכִּיר “to remember” (Ps 70). (7) In addition, references to personal names such as יְדוּתוּן “Jeduthun” (Ps 62), (8) terms like מַהֲלַחַת “mahalath” (Ps 53), שוּשַׁן עֲדוּת “Shushan Eduth,” or as Wilson argues, “The Lily of the Covenant” (Ps 60), and רְחֹקִים אֵלֶם רְחֹקִים אֵלֶם “Jonath elem rehokim,” or “A Dove on Distant Oaks” (Ps 56). Wilson, *Psalms Volume 1*, 858, 820.

enemies (Pss 69–71), and then concludes in Ps 72 with a messianic hope statement. In this psalm, no hope lexemes have been used. A summary of the structure of Book II is shown in table 9.

**Table 9. Three-part hope structure of Book II**

Section I (Pss 42–51)	Section II (Pss 52–61)	Section III (Pss 62–72)
Introduction (42–44) Hope Statement (45–49) Hinge (49–51)	Introduction (52–53) Great Conflict (52–59) Hinge (60) Hinge section (61–63)→	Introduction (62–63) Hinge (64) Hope Statement (65–68) Conclusion (69–72)

Each of the thirty psalms that comprise Book II now will be analyzed according to (1) internal structure, (2) lexical-thematic links (to earlier psalms),<sup>2</sup> and (3) their shape function within the book.<sup>3</sup> The aim is to determine what function, if any, the five Hope Psalms have within the shape of Book II.

### **First Hope Psalm (Ps 42-43)**

The first Hope Psalm is a paired psalm. Scholars generally agree that Pss 42 and 43 constitute a single psalm, united by the refrains. Psalm 42-43 contains three main strophes (42:3–5; 42:7–11; 43:1–4 [Eng. 42:1–4; 42:6–10; 43:1–4]), each of which is followed by a refrain (42:6, 12 [Eng. vv. 5, 11]; 43:5). Each unit (strophe, refrain) contains an argument towards hope, and at each level, the psalmist struggles and yet

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<sup>2</sup>See also Appendix A (tables 22-50) where lexical links for *each* psalm are listed (many of which are not covered in the main text).

<sup>3</sup>An exception will be made for Ps 42-43, as it stands at the introduction to the book.

reaches out in expectation. The distance to God is experienced as painful, and though the psalmist longs to meet him, he is physically and spiritually unable to do so. In the psalmist's plea, it becomes clear that God's light and truth will eventually fulfill his hope, leading him to the presence of God within the temple.<sup>4</sup> The significance of this psalm at the beginning of Book II, and its structural and theological emphasis on hope, is certainly noteworthy. It functions as a key motif for the entire book. The Korah Collection (Pss 42–49) already envisions a future in which God is present within the temple (Pss 46–48). Other eschatological arguments come later in the book (Pss 65–68), as do struggles with enemies (Pss 52–59). Distance from God is a repeated motif. In fact the entire book moves back and forth between themes of hope and struggle. Thus, Ps 42-43 seemingly introduces the theological argument of the entire book, describing human longing and need for hope.

However, some scholars interpret the Korah collection separately. Michael Maier points out two main motifs that have been considered: (1) the pilgrimage motif,<sup>5</sup> and (2) the global motif.<sup>6</sup> McCann argues that Pss 42–44 (adding Ps 44), with their exilic perspective, determine how the main body (Pss 45–49) needs to be interpreted.<sup>7</sup> Goulder

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<sup>4</sup>Cf. Chapter 3.

<sup>5</sup>The pilgrimage motif is closely related to destiny. Maier explains: "Schon hier stehen sich demnach die zwei konträren Wirklichkeitserfahrungen gegenüber, die auch die anderen Korah Psalmen bis hin zu Ps 49 prägen und auf den Grundgegensatz zwischen Tod und Leben zurückgeführt werden können." Michael P. Maier, "Israel Und Die Völker Auf Dem Weg Zum Gottesberg: Komposition und Intention der ersten Korachpsalmensammlung (Ps 42-49)," in *The Composition of the Book of Psalms* (ed. Erich Zenger; BETL 238; Leuven: Peeters, 2010), 655. Later, he clarifies these as between eternal death and eternal life. This pilgrimage includes a wedding procession (Ps 45), and reaches the goal as the people come in the presence of God in Pss 46–48, followed by the added alternative (Ps 49). *Ibid.*, 658-60.

<sup>6</sup>*Ibid.*, 654.

<sup>7</sup>He sees the exilic experience in Pss 42–44 as the background for the hope expressed in Pss 45–49. In other words, the hope expressed means that the traditional royal psalm (Ps 45), Zion psalms (Pss 46,

proposes that the Korah collection is related to the national autumn festival at Dan, presenting sequenced songs which are to be performed at this time.<sup>8</sup> However, these interpretations, whether arguing for a pilgrimage, a global perspective, a historical re-orientation, or a liturgical sequence, all suggest that the Korah collection should be read as one unit to form some sort of argument. The following proposes a theological hope argument for interpreting not only the Korah collection, but the whole of Book II.

#### Psalm 44

From a shape perspective, Ps 42-43 functions as the introduction to Book II, and together with Ps 44, they form an extended introduction. Psalms 42–44 are closely linked, with many lexical repetitions among them.<sup>9</sup> They also emphasize similar themes: (1) a longing for God and his deliverance, (2) the portrayal of God as distant, (3) conflicting experiences between present and past situations, (4) troubles with enemies, and (5) the experience of being rejected and treated like an enemy by God, even though one is innocent. A major difference between Pss 42-43 and 44 is the shift from

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48), and enthronement psalm (Ps 47) all need to be understood in this “new context” of the exile. He argues: “These Psalms [Pss 45–48] can continue to be expressions of hope and confidence; however, the expressions of hope become two-edged when they occur immediately following Psalms 42–44; that is to say, the traditional hope embodied in the royal Psalms, Zion songs and enthronement songs is modified and reoriented by the literary context. . . . The old words (Psalms 45–49) can still have meaning; but they must be heard in a new context—a context that includes an awareness of the reality of exile and dispersion (Psalms 42–44).” McCann, “Books I-III,” 102.

<sup>8</sup>Michael Goulder argues that Pss 42–43 comprised a single pilgrimage song which was sung during the national procession to Dan. Psalm 44 was a national pre-festal lament psalm, through which Israel sought penance. Psalm 45 was a national festival celebrating a royal procession, anointing and (royal) wedding. Psalms 46–48 were celebrations of God by Israel and nations (Ps 46), city of God (Ps 47), and national power (Ps 48). Psalm 49 was then sung as a warning to the nations. Goulder, *The Psalms of the Sons of Korah*, 217.

<sup>9</sup>Ibid., 12; Eaton, *The Psalms*, 184; Francis Xavier Kimmitt, “The Shape of Psalms 42–49” (Ph.D. diss., New Orleans Baptist Theological Seminary, 2000), 149–52; Schaefer, *Psalms*, 111; Goulder, *The Psalms of the Sons of Korah*, 9.

individual (Ps 42-43) to communal (Ps 44) prayer.

Psalms 42-44 may be divided into three main sections (vv. 2-9, 10-17, 18-27 [Eng. vv. 1-8, 9-16, 17-26]).<sup>10</sup> The focus in the first section is on God's kingship and his role as military leader, who has ensured victory for Israel in the past and present. The first section begins with a historical recollection of Israel's past (vv. 2-4), followed by a recollection of the speaker's and Israel's immediate past (vv. 6-8).<sup>11</sup> Both sections describe divine presence and military leadership on behalf of Israel. Verse 5 stands as a bridge between the past and the present, and introduces military victories and troubles during the psalmist's time. The speaker then affirms his "trust" in God rather than military equipment (v. 7), and concludes with (community) praises, thanking God forever (vv. 8-9).

The second section brings a sudden shift to the psalm; God is now portrayed as rejecting his people, selling them as sheep and scattering them (vv. 10-17). The apparent historical context is the exile.<sup>12</sup> However, in this section, the people are depicted as suffering undeservedly (cf. vv. 18-23). They had neither forgotten God, nor worshipped other gods, nor broken the covenant. The Babylonian exile is clearly described in the Old Testament as a consequence of Israel's many sins. For this reason, because the exilic

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<sup>10</sup>Goulder, *The Psalms of the Sons of Korah*, 85.

<sup>11</sup>Verses 5-9 (Eng. vv. 4-8) comprise a unit. Verses 5 and 7 depict the psalmist's confession, while vv. 6 and 8 depict God's military deliverance of "us" (i.e., Israel). The final v. 9 depicts Israel as continually praising (in the present and the future). There is no community confession, but rather the individual speaker prays on behalf of the community, perhaps because he is functioning as a representative of the community, as a king. Cf. Eaton, *The Psalms*, 184; Wilson, *Psalms Volume I*, 685.

Maier argues that this historical review has two purposes: (1) it strengthens the hope of a better future, and (2) it provides arguments against the enemy who mocks them. Maier, "Israel und die Völker," 656.

<sup>12</sup>Cf. Wilson, *Psalms Volume I*, 683; McCann, "Books I-III," 102.

theory only partially fits the context, it should be rejected.<sup>13</sup> The final verses of the psalm contain a petition (vv. 24–27) for God to awake, to help and to redeem because of his loving-kindness. The psalm thereby concludes with a note of hope.

### Lexical-Thematic Links

McCann lists nine lexical links between Pss 42-43 and 44:<sup>14</sup> (1) the psalm title לְבָנֵי-קֹרַח “Of the Sons of Korah,”<sup>15</sup> (2) אֹיֵב “enemy” (42:10; 43:2; 44:17), (3) חָרַף “taunt” (42:11; 44:17),<sup>16</sup> (4) לַחֲץ “oppression” (42:10; 43:2; 44:25),<sup>17</sup> (5) זָנַח “cast off” (43:2; 44:10, 24), (6) שָׁכַח “forget” (42:10; 44:18, 21, 25), (7) פָּנָה “face” (42:3, 6, 12; 43:5; 44:4, 16, 17, 25), (8) נַפְשׁ “soul” (42:2, 3, 5, 6, 7, 12; 43:5; 44:26),<sup>18</sup> and (9) שָׁוָה

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<sup>13</sup>Scholars have been puzzled as to what circumstances this prayer may refer to. Mays argues: “The attempt to find a time and a people for whom this prayer was appropriate, a people firm in faithfulness to Israel’s God, yet suffering military disaster and oppression, has led to many different proposals, none certain. The Psalm has been located in the time of David and in exilic and postexilic periods. There is an old and venerable opinion that it expresses prayers of Jews who at great cost refused apostasy in the time of the persecution by Antiochus Epiphanes (I Maccabees 1–2). The Psalm belongs to the collection of Korahite Psalms. . . . More than that, it is impossible to say with certainty. The Psalm is certainly there as a textual testimony that at some time the people of God have prayed in this way, and may at times pray this way.” Mays, *Psalms*, 178–9. Cf. also Schaefer who argues that Ps 44 is “applicable for many circumstances.” Schaefer, *Psalms*, 114.

<sup>14</sup>McCann, “Books I-III,” 101.

<sup>15</sup>To this may be added that Pss 42 and 44 contain the genre title “*Maskil*.”

<sup>16</sup>The repetition of חָרַף “reproach” is found only thirteen times in the entire Psalter. Psalm 42:11 is the first occurrence, thereby adding a significant linkage to Ps 44:17. Furthermore, they also occur at structurally significant locations. The first location is within the secondary minor refrain (42:11), while in Ps 44:17, it is located at the conclusion of a section of divine rejection, and before stating the innocence of the psalmist (in the following section).

<sup>17</sup>The repetition of לַחֲץ “oppression” adds another parallel between Pss 42:10 and 44:25 (cf. also Ps 43:2). Three noticeable links (לַחֲץ, שָׁכַח, לָמָּה) form a connection between Ps 44 and the minor refrains of Ps 42-43. Furthermore, this “oppression” occurs only five times in the Psalter, and four of them in Book II. In addition, Vesco notes that these are the first two occurrences in the Psalter (i.e., adding significant linkage between the two psalms). Jean-Luc Vesco, *Le psautier de David: Traduit et commenté* (LD 210; Paris: Cerf, 2008), 401.

<sup>18</sup>The soul is furthermore “cast down” in both psalms. *Ibid.*, 401–2.

“cast down” (42:6, 7, 12; 43:5; 44:26).<sup>19</sup> Kimmitt proposes other links: (1) אֱלֹהִים “God,”<sup>20</sup> (2) צִוָּה “to command” (42:9; 44:5),<sup>21</sup> (3) יָדָה “to give thanks” (42:6, 12; 43:4, 5; 44:9), and (4) חֶסֶד “steadfast love” (42:9; 44:27).<sup>22</sup> Other lexical links may be added.<sup>23</sup> Psalms 42–44 contain expressions of constancy such as כָּל-יְהִיּוֹם “all day” (42:11; 44:9, 16, 23), and יוֹמָם וּלְיַלְתָּא “day and night” (42:4), repeating the lexeme יוֹם “day.”<sup>24</sup> Furthermore, there is a paired parallel between two lexemes. In Ps 43:3, the psalmist petitions God to שְׁלַח “send” his אֹרֶךְ “light,” and both of these lexemes are found in Ps 44:3–4. Whereas God sends the light to lead in Ps 43:3, it is sent to conquer and deliver in Ps 44:3–4.<sup>25</sup> God צִוָּה “commands” his love in Ps 42:9 and his salvation in Ps 44:5. There is also a linkage between two antonyms זָכַר “remember” (42:5, 7) and שָׁכַח “forget” (42:10; 44:18, 21, 25). The psalmist remembers God, while God forgets and זָנַח “rejects”

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<sup>19</sup>This lexeme is found five times in the entire Psalter, all of which occur in Pss 42–44. Furthermore, it is seen at structurally significant locations, first in the main refrains, and then in the conclusion of Ps 44:26. Cf. Vesco, *Le psautier de David*, 396.

<sup>20</sup>There are 22 occurrences of אֱלֹהִים “God” in Pss 42–44, and a total of 198 times in Book II (used in each psalm). Scholars generally consider Pss 42–83 to be an Elohist collection, with their preference for אֱלֹהִים “God” instead of יהוה “YHWH.”

<sup>21</sup>Cf. also Vesco, *Le psautier de David*, 401.

<sup>22</sup>Cf. Kimmitt, “The Shape of Psalms 42–49.” Kimmitt subdivides the various links as either key-lexeme, thematic-lexeme or incidental repetitions. The above six lexemes were from his thematic-lexeme group. The three links in the first group were already mentioned by McCann (חֶסֶד, חֶרֶף, and שָׁכַח “forget”). Cf. McCann, “Books I-III.”

<sup>23</sup>Cf. also the Appendix A, table 22.

<sup>24</sup>Cf. also Vesco, *Le psautier de David*, 401. In addition, “day” is also found in 44:2 (2x).

<sup>25</sup>In other words, both of these two lexemes (“send,” “light”) describe God’s favorable acts towards his people.



him (43:2; 44:10, 24).<sup>26</sup> Finally, lexemes of deliverance appear prominently in both Pss 42-43 and 44. Lexemes for “salvation” (ישוע/ישועה) occur in the main refrains of Ps 42-43, as well as five times in vv. 3–8 (Eng. vv. 2–7). A synonym, פלט “deliver,” is found in the first verse of Ps 43, with a synonym פדוה “ransom” in the last verse of Ps 44, forming a lexical-thematic inclusion between Pss 43–44.

There are also various themes that link Pss 42-43 and 44. Schaefer considers three main thematic linkages: (1) “Israel’s humiliation and defeat” (44:10–17 [Eng. vv. 9–16]), which thematically links with the psalmist’s alienation from the house of God (Ps 42-43); (2) the people’s “confession of loyalty” and “longing” for God (44:18–27 [Eng. vv. 17–26]), which links with similar sentiments of the individual (Ps 42-43); and (3) “fond memories [that] augment the present sorrow” in both psalms.<sup>27</sup> Furthermore, both psalms depict a total distrust in human achievements<sup>28</sup> and God is considered their only salvation and is worthy of praise.

Finally, a significant theological-lexical linkage can be seen between the synonyms יהל “hope” (42:6, 12; 43:5) and בטח “trust” (44:7), both of which are emphasized in their respective psalms. In Ps 42-43, hope is repeated in the refrains, while trust is emphasized in Ps 44, where the psalmist affirms his trust in God, rather than in

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<sup>26</sup>Divine שכח “forgetfulness” and ירה “rejection” also feature structurally prominently in Pss 42–44. In Ps 42-43, they are located within the minor refrains, and where divine forgetfulness, within the first refrain, is later replaced by divine rejection in the second refrain. The sequence is reversed in Ps 44, where “rejection” occurs twice (vv. 10, 24), and each is followed by either one or two occurrences of “forgetfulness” (vv. 18, 21, 25). Furthermore, each set of rejection-forgetfulness is found within the two last sections in the psalm.

<sup>27</sup>Schaefer, *Psalms*, 111.

<sup>28</sup>In both Psalms, God is their only salvation (42:6, 12; 43:5, 44:7–8). Vesco, *Le psautier de David*, 401.

human weapons. The contrastive formulation of this statement makes it more noticeable.

### **Shape Function**

As noted earlier, McCann argues that Pss 42–44 form the introduction to Pss 45–49. As an introduction, this places the longing and hope for God’s presence within the temple (Ps 42-43), as well as for his presence and leadership in military warfare (Ps 44) at the foreground. The two perspectives (individual, community) form a dual introduction which is clearly significant for interpreting the subsequent psalms.<sup>29</sup> However, this does not necessarily imply an exilic re-reading of hope, as suggested by McCann, as it does not fully explain the innocence perspective in Ps 44.<sup>30</sup> Rather than merely portraying past history, this psalm appears to contain future predictions. Two main reasons for this can be mentioned. First, the events portrayed in this introduction immediately precede references to other future events describing God’s universal, eschatological reign on earth. Second, the New Testament provides a future possible context for this psalm. It is referred to as an encouragement for Christians who are being persecuted for their faith (Rom 8:36).<sup>31</sup> If

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<sup>29</sup>It will be argued below that Pss 45–49 form a theological argument with a central eschatological vision. Individuals and communities are here invited to join in God’s eschatological kingdom (similar to the individual-national invitation in Pss 1–2) through forming a union with the Messiah (Ps 45) and through a divine act of deliverance (Ps 49). Thus, this individual and community focus and their distance from God fit particularly well as an introduction. However, although Pss 42–44 form the introduction to the Korah section, it appears that Ps 42-43 forms a better introduction to the Davidic collection where similar individual longings are again repeated (cf. Pss 61–63).

<sup>30</sup>Alternatively, Maier argues that Ps 44 reaffirms and explains the lament of Ps 42-43 with regard to the difficulties between God’s people and their neighbours. Maier, “Israel und die Völker,” 657. Thus, their relation could be argumentative and supplementative—but of what kind?

<sup>31</sup>Waltke argues in general terms that the Psalter is predictive of not only Jesus but also the church. “Some other Psalms [other than Pss 93–99] find their fulfillment in the church and their consummation in the coming reign of Jesus Christ in the new heaven and the new earth. The specific predictions of some Psalms that find their fulfillment in Jesus Christ, combined with the use of the Psalter in the New Testament, suggest that the entire Psalter pertains to Jesus Christ and his church.” Waltke, *An Old Testament Theology*, 895. More specifically, Childs notes that traditionally Ps 44 has been considered to be

Ps 44 contains prophecy, then it functions to create a theological hinge between God's two ways of acting towards Israel—as a military king of the past, and as a silent and distant king of the present (and future).<sup>32</sup> From a shape perspective, Book II begins with a distant and silent God (Pss 42–44), and then moves to portraying the intimate and present God (Pss 45–48). In Ps 45, the imagery changes to that of peace and unity between God and people. Thus, the silence of God in the preceding psalms seems only temporary, indicating that hope will eventually prevail. Furthermore, the hope and the trust mentioned in Pss 42–44 find their expression and content within the psalms that follow—divine presence is again experienced (in the temple), and God gives military security and success to Israel as a ruler over the nations. In summary, the interpretive knot of Ps 44 does not allow the following psalms to be interpreted from an exilic perspective, but rather supports a future-oriented perspective. Psalms 42–44 therefore stand as a proper introduction to the eschatological-messianic hope presented in Pss 45–49, where God (Pss 46–48) and his Messiah reign (Ps 45).

#### Psalm 45

From a shape perspective, scholars consider Ps 45 to be *the* answer to the previous prayer (Ps 44).<sup>33</sup> The distance and rejection felt in Ps 44 finds a solution here in

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a messianic psalm. Childs, *Introduction to the Old Testament*, 510.

<sup>32</sup>The psalmist portrays the shift in his present time, although it may be more specifically referring to the future instead. The silence appears to be for the benefit of the kingdom. Mays argues that “For your sake” leads to the “understanding of suffering as a service to the kingdom of God.” He argues for an unknown historical context, but with this theological implication it could fit with the innocent Christian persecutions. Mays, *Psalms*, 179.

<sup>33</sup>Mitchell, *The Message of the Psalter*, 250; Thomas R. Schreiner, *The King in His Beauty: A Biblical Theology of the Old and New Testaments* (Grand Rapids: Baker, 2013), 261; Maier, “Israel und die Völker,” 657; Vesco, *Le psautier de David*, 412.

the idyllic portrayal of a royal wedding.<sup>34</sup> Significantly, Maier argues that Ps 45 contains a vision of how nations can gain access to and become part of God's people, illustrated by the foreign bride.<sup>35</sup> Wilson suggests that the psalm functions theologically as "David's attempt to transfer the blessings of his covenant with YHWH to his descendants,"<sup>36</sup> and as describing Israel's hopes for an eternal kingdom of God which will be "ushered in" by a Davidic descendant. He argues: "One possible way forward was to understand the wedding as that between God as groom and Israel as his bride. The messianic overtones of such a passage embodied Israel's continuing hopes for a Davidic descendant who would usher in the eternal kingdom of God."<sup>37</sup>

This divine-human union corresponds with the theological function this psalm appears to have. It stands as the bridge between past distance and rejection, and the future hope of God's universal reign, when God will again dwell with humankind. Psalms 46–48 portray this eschatological vision, which is framed by this psalm (Ps 45) and Ps 49. These two frames form the theological reason for how this vision of hope can materialize for rejected human beings; Ps 45 depicts a union between the divine Messiah and Israel, and Ps 49 (as will be discussed later) portrays deliverance from death.

Psalm 45 begins with two verses introducing this noble theme of the king (vv. 2–

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<sup>34</sup>Maier argues that God, who had previously been hidden, is now standing with uncovered face, and thereby fulfills the longings of the previous Psalms (i.e., not only Ps 44). Maier, "Israel und die Völker," 657.

<sup>35</sup>Maier asks how this conversion of the gentiles may occur, and answers this by pointing to the example of the princess who, by her free will, joined and became the cofounder of the messianic kingdom. Ibid., 659.

<sup>36</sup>Wilson, "The Use of Royal Psalms," 89.

<sup>37</sup>Wilson, *Psalms Volume 1*, 700.

3).<sup>38</sup> He is a mighty warrior, called to action for the sake of “truth,” “meekness,” and “righteousness” (vv. 4–5), who subjects his enemies (v. 6). This is followed by what has been traditionally interpreted as a messianic description of a king, divine yet separate from God (vv. 7–8).<sup>39</sup> The next two verses describe the king’s attire and his royal associates (vv. 9–10). Then comes an appeal, resembling a marriage proposal, and devout submission is required. The daughter, or rather bride, is asked to “forget” her father’s house. The purpose of this seems to be to increase the king’s desire for her beauty.<sup>40</sup> She is then asked to bow down to him as her lord (vv. 11–12). As in v. 6, v. 7 depicts the results of this act, but here instead of submission, the bride and groom receive gifts and blessings from people (v. 13). The next three verses appear to describe the actual wedding, depicting the bridal gown and the bride’s presentation to the king (vv. 14–16). A promise is made to her, that she will be given sons instead of fathers, all of whom will reign on earth.<sup>41</sup> Her name also will be remembered and praised forever (vv. 17–18).

### Lexical-Thematic Links

Psalms 42–44 contained numerous lexical links among them. However, Goulder’s

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<sup>38</sup>The historical king in this Psalm is sometimes thought of as being Solomon. Cf. Calvin, *Commentary on the Book of Psalms*, 173; Richard M. Davidson, *Flame of Yahweh: Sexuality in the Old Testament* (Peabody, Mass.: Hendrickson, 2007), 506; Kirkpatrick, *The Book of Psalms*, 243–4; J. J. Stewart Perowne, *The Book of Psalms: A New Translation with Introductions and Notes, Explanatory and Critical* (5th ed.; London: George Bell & Sons, 1883), 381.

<sup>39</sup>Mitchell argues that the best reading is “God,” which is furthermore supported by psalms that portray the king as divinely begotten (Pss 2, 89). Mitchell, *The Message of the Psalter*, 246–7. The intended referent is the Messiah. Other interpretations downplay the divine aspect of אֱלֹהִים “God,” proposing alternative meanings such as “gods” for this context. Mays, *Psalms*, 181; Eaton, *The Psalms*, 188.

<sup>40</sup>In other words, by forgetting, she is accepted. Thus, if the bride refers to Israel or the nations, then by forgetting their ancestral sinful past, they can find acceptance.

<sup>41</sup>This implies global reign. No Israelite monarch has ever had their sons reign over the entire world, implying that the promise is still for the future.

argument that “we have no connection between the sad psalms of 42–44 and the happy ones 45–48”<sup>42</sup> suggests that there is no clear linkage between Pss 42–44 and 45.

Nevertheless, upon closer inspection, there are a number of significant links between these psalms—in their title usage, lexical repetitions, and thematic correspondence. The titles of Pss 42, 44, and 45 each contain three similar lexical elements: (1) לְמַנְצֵחַ “for the (choir) director,” (2) מְשֻׁכֵּיל “a contemplative poem,” and (3) לְבָנֵי־קֹרַח “by the sons of Korah,” which, according to Wilson, significantly unify them.<sup>43</sup> In addition, Ps 45 adds שִׁיר “song” (or שִׁיר יְרִידָת “love song”) to the title, linking it with the following psalms where it also appears (Pss 46, 48).<sup>44</sup> Furthermore, Ps 45 contains fifteen lexical links to the previous psalm (Ps 44), six lexical links to the extended introduction (Pss 42–44), and nine lexical links exclusively to Ps 42-43 (i.e., not to Ps 44). Some of these lexical links are weightier than others. For example, מֶלֶךְ “king” (44:5; 45:2, 6, 10, 12, 14, 15, 16) is probably the most significant repetition, adding a noticeable linkage between Pss 44 and 45. In both psalms, it is God who reigns (44:5 [Eng. v. 4]; 45:7–8 [Eng. vv. 6–7]), and he is described as successful in battle (44:3–4 [Eng. vv. 2–3] 45:6 [Eng. v. 5]). Psalm 44 portrays Israel’s “deliverance” (יִשְׁעַ v. 4, 5, 7, 8) as not being brought about by the חֶרֶב “sword” (44:4, 7; 45:4), while in Ps 45, the Messiah has a sword and is victorious by the

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<sup>42</sup>Goulder, *The Psalms of the Sons of Korah*, 12.

<sup>43</sup>Wilson, “Evidence of Editorial Division,” 343.

<sup>44</sup>Alternatively, “song” could also link back to the climax of Ps 42-43 (42:9), as an indication that Ps 45 (and possibly also the following psalms) contain the content of earlier praise in Ps 42—(i.e., hope for the future). This is supported by the lexical repetition of לֵב “heart” (44:19, 22; 45:2, [6])—where the innocent speaker of Ps 44 now can be seen as opening his heart to write Ps 45. Likewise, the repetition of סָפַר (vb) “recount” (44:2) in Ps 45:2 (but here as a noun, “scribe”), which possibly portrays a contrast between past recounting by the forefathers, and the present occasion as he is writing about a king and the future hopes for his wife.

use of “arrows.” There is a repetition of יָמִינֶיךָ “right hand” (44:4; 45:5),<sup>45</sup> but with a slight difference: whereas God mightily delivered through his right hand in Ps 44, he rather teaches (or wishes to teach) awesome things with his right hand in Ps 45.<sup>46</sup> In these psalms, God also takes delight in his people. He is רִצָּה “pleased with” Israel (44:4), and he אִוֶּה “desires” the beauty of his bride (45:12). Another link, לֵב “heart” (44:19, 22; 45:2, 6), is found towards the end of Ps 44 and at the beginning of Ps 45, thereby adding noticeability. In both psalms “heart” is used to describe (1) the inner aspect (whether secret or revealed), and (2) the religious aspect (whether of the righteous or the enemies of God). From a shape perspective, the opening of the heart in Ps 45:2 (Eng. v. 1) may correlate somehow to the expression of the hidden, yet revealed, heart in Ps 44:22 (Eng. v. 21).

Another significant repetition is the usage of שֵׁם “name” in relation to God, which occurs repeatedly in Ps 44 (vv. 6, 9, 21), and again in Ps 45:18. In Ps 44 the psalmist portrays God’s name as containing power (v. 6 [Eng. v. 5]), worthy of giving thanks to (v. 9 [Eng. v. 8]), and not to be forgotten in favor of other gods (v. 21 [Eng. v. 20]). Psalm 45 contains a promise that the bride’s name will be remembered forever, thereby placing a great honor on the bride. Furthermore, עַם “people” (44:13, 45:6, 11, 13, 18) forms a possible lexical-thematic link between Pss 44–45, despite its frequent occurrence in Book II. The juxtaposition of these two psalms is interesting, with the surprising

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<sup>45</sup>Vesco argues that the right hand of the Messiah in Ps 45 here *répond* (i.e., responds or answers) the right hand of God in Ps 44. Vesco, *Le psautier de David*, 412.

<sup>46</sup>Maier takes this (in Ps 45) as an indication of their hope, and thereby sees a closer link to Ps 44. Maier, “Israel und die Völker,” 657.

contrasts of content. The “people” are first innocently sold by God (Ps 44), and then there is the “bride” who receives a divine invitation to leave her people and be blessed among the peoples (Ps 45), which is notably reminiscent of the Abrahamic promise (Gen 12:1-3). Other links, for example, the combination of שָׁמַע “hear” and אָזְנוֹ “ear,” which form a lexical link between Pss 44:2 and 45:11, may be added to the list. Thematically, these two verses also reflect a significant contrast. The “hearing” in Ps 44 refers to remembering the old traditions that had been passed along, while “hearing” in Ps 45 is a new call, which involves forgetting the past. This verse in Ps 45 also repeats the noticeable lexeme שָׁכַח “forget,” which is particularly emphasized in Ps 44, and also has interesting links with Ps 42 (42:10; 44:18, 21, 25; 45:11). The antonym זָכַר “remember” (42:5, 7; 45:18) adds further linkage between Pss 42 and 45, but with no reference in Ps 44. Psalm 45 and the introductory psalms also share the repetition and artistic usage of אֱמֶת “truth” (43:3; 45:5).<sup>47</sup> These three instances of “forgetting,” “remembering,” and “truth” suggest a strong lexical linkage between Ps 45 and the introductory Ps 42-43. Other possible links may be added such as בַּיִת “house” (42:5; 45:11), שִׂמְחָה “gladness” (43:4; 45:16), and גִּיל “rejoicing” (43:4; 45:16).<sup>48</sup> “House” is here used to describe two different things—the house of God and the home of the bride. However, the idea of God’s (or the divine messiah’s) dwelling is thematically present in both psalms (42:5; 43:3-4; 45:9, 16).

In summary, various lexical and thematic links occur between Pss 44-45, and between Pss 42-43 and 45. Some of the most noticeable lexemes are references to God as

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<sup>47</sup>Maier argues that the “asked for” truth in Ps 43 is now “acted upon” by the messianic king. *Ibid.*

<sup>48</sup>Cf. Appendix A, table 22 for more links.



a king and warrior, to his dwelling place, and to his name. Significant links also include references to forgetting, remembering, and truth. Thus Ps 45, different as it is from Pss 42–44, contains various noticeable links to the previous psalms. Bearing the title addition “song,” Ps 45 also links to subsequent psalms, which form a next step in the book’s argument.

### **Shape Function**

Maier argues that a significant change happens with the inclusion of Ps 45. The nations who were earlier seen as “enemies” (42:10; 43:2; 44:17) and even subject to the king in the beginning of Ps 45 (v. 6), are now seen as “praising” the bride (v. 18). Maier suggests that this change is a direct consequence of the wedding feast in the middle of the psalm.<sup>49</sup> A similar change occurs with Israel, who moves from being forgotten and rejected by God in Pss 42–44 to being reconciled and blessed in Ps 45.<sup>50</sup> This supports what shape scholars have understood to be the function of Ps 45, namely, to present the answer to the problem introduced in Pss 42–44. Mitchell argues that Ps 42-43 “represent[s] Israel in exile,” and he proposes that Ps 44 looks back into the Exodus deliverance, pleading for similar redemption. Mitchell then considers Ps 45 to be the “answer to this prayer, revealing the redeemer, the bridegroom-king, who will turn Israel’s sorrow to joy.”<sup>51</sup> Wilson adds, significantly, that the wedding is to be understood

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<sup>49</sup>Maier, “Israel und die Völker,” 657-8.

<sup>50</sup>As an alternative reading for the bride, instead of Israel, it could refer to the city of God (or new Jerusalem), as in the vision of John in the New Testament (Rev 21). The following psalms, with their focus on the city of God, then stand as a further description of this bride and its prosperous future.

<sup>51</sup>Mitchell, *The Message of the Psalter*, 250.

between the Messiah and Israel, with the Messiah representing God:

The ambiguous statement in 45:6 “Your throne, O God, will last forever and ever,” seems to equate the bridegroom king with God himself. . . . Nevertheless, the presence of this ambiguous statement in Psalm 45 allows the possibility that the king, who appears here to be called “God,” is in fact being understood as the anointed one who is to come—the Messiah, who will usher in God’s kingdom. If so, then the marriage ceremony may well already be understood as between Messiah and the people of God, as in the later understanding of this Psalm.<sup>52</sup>

This concept of God and his “divine” Messiah is reminiscent of Ps 2, where these two same individuals appear, God and his son, the human king. In both cases, they rule the entire world, but in Ps 45, the son is divine and his descendants become heirs with him. However, a significant difference also can be seen in the two methods of gaining world dominion. In Ps 45, Messiah’s world dominion is portrayed as a reconciliation in the form of a wedding and through the reign of their children, while Ps 2 emphasizes military submission (also present in Ps 45). Psalm 45 contains a unique concept, which is suggestive of Abraham’s call. The bride is requested to forget her family, and instead focus on the blessings she will receive (cf. Gen 12:1–3; Ps 45:11–12, 17–18).<sup>53</sup> Thus, Ps 45 appears to depict the Abrahamic covenant with Israel. From a shape context, it therefore follows that God takes away the reproach and distance of Pss 42–44, and, through the agent of his Messiah, forms a union, or a covenant, with the people, or rather, the peoples. This is God’s initiative and it stands as a contrast to human efforts in Pss 42–44, answering their personal longings, hopes, and requests for deliverance.

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<sup>52</sup>Wilson, *Psalms Volume 1*, 712. However, Wilson notes that the “God” statement may have been a later insertion. Mays refers to Targum’s messianic reading of v. 2, “Thy beauty, O king Messiah, is greater than that of the children of men,” and to other OT allegorical readings similar to Ps 45 (Hos 1–3; Jer 2; Ezek 16; 23; Isa 62:1–5). Mays, *Psalms*, 181–2. Mays is likewise skeptical of an original “divine king” idea, and suggests instead the interpretation of a divinely chosen king.

<sup>53</sup>Abraham is interestingly also mentioned in the context (47:10 [Eng. v. 9]).

The subsequent psalms portray an eschatological vision of hope, portraying God's kingdom in further detail. The union with God in Ps 45 therefore functions as an entrance point, or a bridge, to this future hope. This is supported by the transformation that occurs within Ps 45 and its location in Book II. It comes after the mournful, yet hopeful, psalms, and precedes the psalms depicting the reconciled future where God is a powerful king and present with his people (Pss 46–48). Thus, the answer to the problem lies in the wedding, between God and humankind, which leads to a different future.

### Psalm 46

Psalms 46–48 may be considered a “trilogy of praise” (Kirkpatrick),<sup>54</sup> and a small unified collection of hymns praising the kingdom of God (Maier).<sup>55</sup> The idyllic picture of Jerusalem portrayed in these three psalms has many parallels in prophetic literature.<sup>56</sup> Psalm 46 comes in thematic sequence after Ps 45, describing God as a successful global warrior and offering portrayals of God's dwelling place. Here God brings the entire world into submission, wars cease, and nations are called to acknowledge God.<sup>57</sup> The context is clearly eschatological.<sup>58</sup>

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<sup>54</sup>Kirkpatrick, *The Book of Psalms*, 253. Cf. also Vesco, *Le psautier de David*, 439.

<sup>55</sup>Maier, “Israel und die Völker,” 659.

<sup>56</sup>Cf. Donald E. Gowan, *Eschatology in the Old Testament* (2nd ed.; London: T&T Clark, 2000), 9-16.

<sup>57</sup>More specifically, there is a change from Messiah to God with regard to their military actions. Vesco, *Le psautier de David*, 421.

<sup>58</sup>Psalms 46–48 portray eschatological events of God's universal kingship. Schaefer sees an eschatological setting for one of the strophes. He calls the first strophe a “primeval war against chaos,” the second an “internal strife,” and the third “the eschaton of all wars.” Schaefer, *Psalms*, 116. In contrast, Goldingay argues: “There is no suggestion of an eschatological orientation in the Psalm, in the sense that it looks forward to the End (certainly not a far-off End).” Goldingay, *Psalms 42–89*, 66. However, within this shape context (Pss 46–48), a universal eternal reign of God, in which the nations join with Israel (Ps 47),

Psalm 46 contains two identical refrains (vv. 8, 12 [Eng. vv. 7, 11]), dividing the psalm into two main sections (vv. 2–7, 9–11 [Eng. vv. 1–6, 8–10]). Thematically, vv. 2–4 and 5–7 can be further divided, thereby creating three main strophes in the psalm. In addition, the first verse may be considered a functional refrain (v. 2 [Eng. v. 1]).<sup>59</sup> Psalm 46 begins with a firm statement of trust (v. 2) with God as the refuge, strength and help. The psalmist will firmly trust in God even if extreme natural disasters should hit (vv. 3–4 [Eng. vv. 2–3]). This affirmation is followed by an idyllic depiction of the city of God, which is made glad by its river (vv. 5–6 [Eng. vv. 4–5]). Maier calls this the “life-giving water.”<sup>60</sup> God is now dwelling within the city, but it is unsure whether Israel has yet entered.<sup>61</sup> This peaceful image is interrupted by the uproar of the nations, which God quickly silences by his voice (v. 7 [Eng. v. 6]). The nations are destroyed, creating a global desolation. The refrain praises God as the Lord of hosts, who is with them, and as the stronghold for Jacob (v. 8 [Eng. v. 7]). God is here praised as a military leader and as protection. After this, there is a call to come and see the works of God—the desolation he

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suggests a future new world order, rather than a temporary near-future peace.

<sup>59</sup>The first verse in Ps 46 could function as a refrain (although different from the others). Mays and Craigie note how the first verse contains a thematic parallel with the refrains. Mays, *Psalms*, 182; Craigie, *Psalms 1–50*, 343. If considered a functional refrain, then this would create a structural parallel between Pss 46 and 62. Both psalms contain a functional refrain and also an inverted order between the refrains and strophes. Thus, Ps 46 begins with a fronted functional refrain (v. 2 [Eng. v. 1]), thematically similar to the two other refrains (vv. 8, 12 [Eng. vv. 7, 11]), after which comes the first strophe. The two identical refrains then occur *after* the two final strophes (vv. 5–7; 9–11 [Eng. vv. 4–6, 8–10]) in a normal pattern. Each unit is further closed by *Selah* (vv. 4, 8, 12 [Eng. vv. 3, 7, 11]).

<sup>60</sup>“Wasser as Lebensspender.” Maier, “Israel und die Völker,” 656.

<sup>61</sup>However, it is noteworthy that there is no specific mention of people actually being within the city. Only God is stated as being within “her.” However, God is also *with* Israel in the battle against the enemies (cf. refrains). The focus of the psalm is on the psalmist’s trust, the joy of the city of God, and the subjection of enemies. Where exactly Israel is remains vague, whether outside the city walls fighting the battle with God, or within the city (as their refuge and strength), battling against the enemies from within.

has brought upon the entire world.<sup>62</sup> He has caused wars to cease, broken the weapons of war, and burned the chariots (Eng. v. 9–10 [Eng. vv. 8–9]). He commands, “Cease striving and know that I am God” (v. 11 [Eng. v. 10]). This is followed by a statement that God will be exalted in the earth, which, in turn, is followed by the refrain (v. 12 [Eng. v. 11]). These two final verses constitute a call to the nations to submit and join in worship.<sup>63</sup> Thus the psalm is framed by two responses to the vision of God’s city and his military victory. It begins with a statement of firm trust for the present and the future,<sup>64</sup> and ends with a global call to surrender and recognize God as God.

### **Lexical-Thematic Links**

There are only a few, but significant, links between Pss 45 and 46. Thematically, both psalms portray victorious battles of God. The divine king, or Messiah, rides forth in the “cause of truth and meekness and righteousness” in Ps 45:4, while in Ps 46, God causes world-wide desolation before calling all nations to submission. The battles are both military and spiritual in nature, bringing global peace and worship. Both psalms depict God as situated within his house and with the people, thus fulfilling the hope of Pss 42–44. In addition, the titles add another linkage between the two psalms: (1) קְרָה

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<sup>62</sup>At this point, it appears that the righteous come from within the city of God to see the desolation. In other words, the initial statement of trust could be made from within the walls. If so, the entire statement could be considered eschatological as well.

<sup>63</sup>Maier, “Israel und die Völker,” 660.

<sup>64</sup>This statement of trust appears to have a double function. It looks forward in anticipation of trials and stands firm, and yet it also appears that they do not partake in the global devastation. Thus it seems to function best as a statement of present trust with the city and its security in view, but also as a statement of future eschatological escape.

לְבָנֵי “sons of Korah,” and (2) שִׁיר “song.”<sup>65</sup>

Psalm 46 contains a number of links to the extended introduction (Pss 42–44). Most noticeable is the reappearance of the water imagery, which now gladdens the city of God. Furthermore, Ps 44 also concludes with a call for God to עֲזָרָה “help” (v. 27 [Eng. v. 26]); Ps 46 begins with an affirmation of God as “help,” which is also repeated at the center of the psalm regarding the city (v. 2, [6] [Eng. v. 1, 5]). Another noticeable lexical link is the repetition of a rare word הַמְזָה “murmur, roar” (42:6, 12 [Eng. vv. 5, 11]; 43:5; 46:4, 7 [Eng. vv. 3, 6]), which is found only eight times in Book II—five of them in Pss 42-43 and 46. The soul’s distressful mourning in Ps 42-43 is replaced by sounds of the sea and of the enemies in Ps 46. Another rare lexeme, although thematically present in various contexts through numerous synonyms, is the reappearance of מוֹשְׁבָן “dwelling place.” This lexeme is found only three times in Book II, and therefore creates noticeable links (lexical and thematic) between Pss 43:3 and 46:6. The psalmist seeks God’s dwelling place in Ps 42-43, asking to be led to it. In Ps 46, God is within the city, as well as with his people, and he is their help and refuge. Thematically, both psalms emphasize the dwelling place of God, therefore drawing additional attention to them.

Another rare word, occurring only twice in Book II, is קֶשֶׁת “bow” (44:7; 46:10).

In Ps 44:6–7, the psalmist affirms trust in God apart from weapons, while in Ps 46 God

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<sup>65</sup>Less noticeable lexical links between Pss 45-46: (1) שָׂמַח “rejoice” (45:9 [Eng. v. 8]; 46:5 [Eng. v. 4]); (2) לֵב “heart” (45:[2], 6; 46:3); (3) יִרָא “fear,” which describes awesome things in Ps 45 (v. 5 [Eng. v. 4]), and trust in Ps 46 (v. 3 [Eng. v. 2]); (4) the adverb עַל־כֵּן “therefore” is used three times in Ps 45 (vv. 3, 8, 18), and is therefore more noticeable in Ps 46:3 (the only other occurrence in Book II is in Ps 42:7); and (5) אֲרֶץ “earth,” which is repeated often in Ps 46 (vv. 3, 7, 9, 10, 11) and may be considered a key word (cf. Craigie) but does not appear to add a noticeable linkage to the previous psalm (45:17 [Eng. v. 16]). Cf. key word discussion on “land” in Craigie, *Psalms 1–50*, 343.

either breaks or scatters the bows (46:10 [Eng. v. 9]), bringing a definite end to all warfare. The lexeme קול “voice” (God’s and nature’s) also adds a lexical linkage among all three psalms (42:5, 8; 44:17; 46:7). However, in Pss 42 and 46, the powerful voice of God and its effects on nature are more closely connected. More links can be seen between Pss 42–44 and 46. The refrain repeats words such as (1) צָבָא “army” (44:10; 46:8, 12), (2) the proper name יַעֲקֹב “Jacob” (44:5; 46:8, 12), and (3) the less frequent יהוה “YHWH” (42:9; 46:8, 9, 12), in this Elohist section (i.e., where the term אֱלֹהִים “God” is preferred).<sup>66</sup> In both Pss 44 and 46, the military power of God is portrayed using the lexeme נתן “give” (44:12; 46:7), but it is used slightly differently.<sup>67</sup> A lexical-theological link also can be seen in the shift of usage between יָדַע “know” (44:22; 46:11). In Ps 44, God “knows” human secrets, while in Ps 46, the people are called to know God and his exalted global station. In summary, Ps 46 contains more links to Pss 42–44 than to Ps 45, although the links to the latter are also significant and noticeable.

### Shape Function

Psalm 46 is the first of three psalms which, as mentioned previously, Kirkpatrick calls a trilogy of praise. These three psalms (Pss 46–48) function within Book II as the *answer* to the problems of distance and rejection in Pss 42–44. They express the eschatological hope that basically fulfills the hopes of Ps 42-43.<sup>68</sup> Psalm 46 functions as

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<sup>66</sup>The less frequent use of the divine name יהוה “YHWH” (32x) compared to אֱלֹהִים “God” (198x) in this section of the Psalter is noticeable.

<sup>67</sup>God gives his people as sheep to the slaughter in Ps 44, and in Ps 46, God gives a voice in response to the enemy’s murmuring, and this silences and destroys the “earth.”

<sup>68</sup>The hope portrayed in Ps 42-43 is unspecific or open-ended regarding the time aspect. It does not specify whether it is here and now, or a future eschatological hope that he longs for. But the context

the initial argument, and its two frames are significant. They portray two proper responses to the eschatological vision, namely: (1) firm trust,<sup>69</sup> and (2) global surrender.<sup>70</sup> The trust mentioned in this psalm may be described as “radical trust,”<sup>71</sup> and could function as a theological hinge statement. It appears as a joyful and confident faith response to Ps 45, while also firmly envisioning the future as revealed in Ps 46 (a future that also includes the nations). Thus, hope and trust become significant expressions of faith in relation to the future, as expressed in Pss 42-43 and 46. In the vision of Ps 46, two eschatological realities are portrayed: (1) the military victory of God over the entire world, and (2) the intimate presence of God within the city and among the people. Thus the thirst for God’s presence (Ps 42-43) is now fulfilled, and the renewed water metaphor (river) connects it further.<sup>72</sup> The problems of divine rejection and military absence (Ps 44) also have been resolved by God’s powerful subduing of the world.<sup>73</sup> Psalm 46 confirms

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leans towards a present near-future hope. However, within the context of Pss 46–48, this hope, the book argues, seems to be fulfilled in the eschaton, when God dwells with his people, subjecting the nations and forming a universal peaceful reign.

<sup>69</sup>Trust also reappears later in the book as a key response to the great controversy argument.

<sup>70</sup>This global call to surrender appears to be given in the present, before the desolation comes, and while they are still striving. As in Ps 2, the nations are here given a chance to submit, before the final events take place.

<sup>71</sup>Wilson, *Psalms Volume 1*, 714.

<sup>72</sup>Maier places the life-giving water in Ps 46 in contrast with the chaos waters in Ps 42. Maier, *Psalms*, 655-6. Cf. also Schaefer, *Psalms*, 116; Wilson, *Psalms Volume 1*, 717. However, even though many of the water imageries link to the water in Ps 46, it is in particular the “lack of water” for the thirsty deer—in the context of his distance from God—which seems a better parallel to the water imagery in Ps 46, where it is found within the presence of God and brings joy to the people.

<sup>73</sup>Several lexical repetitions are used in a way that supports this military and relational development. For example, “give” is used to depict two contrastive ways that God acts. First he sells his people (Ps 44) and then causes desolation on earth, seemingly on behalf of Jacob (Ps 46). Likewise, “put” is used about God making Israel a reproach (Ps 44) and then causing the earth to become desolate (Ps 46). Finally, there is the repetition of צבא “army,” which is also found in two contrastive contexts. God does not go out with Israel in Ps 44, and then he does (Ps 46). Other usages of repetitions show relational changes. For example, הלך “walk” describes first a mournful wandering in oppression (Ps 42-43), but then



the shape function of Ps 45, which was to bring Israel back to the favor of God.

Furthermore, the call for help at the end of Ps 44 is specifically answered at the beginning of Ps 46, thus structurally strengthening the bridging function of Ps 45. But instead of building primarily on the previous hinge psalm, with its many links to Pss 42–44, Ps 46 instead shows a significant contrast between the old past and the new eschatological reality. Thus, Ps 46 functions specifically to point at a *new beginning* where God again is (1) a warrior king, (2) present among Israel, and (3) exalted among the nations—envisioned for the future.

The new element introduced to Book II in this psalm is clearly the eschatological setting. While it is possible that Ps 42–43 could portray an exilic context, and Ps 44 a long history of Israel’s past and future (even in the NT context), Ps 45 portrays a specific point of time, and extends to the eschaton. It is clear that there is a chronological movement in these initial psalms. The statement “I will be exalted among nations” (v. 11 [Eng. v. 10]) suggests a possible climax of salvation history. Weiser argues that this portrays the “ultimate goal of [God’s] redemptive work for the whole world.”<sup>74</sup> Another new element in Ps 46 is the introduction of the lexeme מְחַסֵּה “refuge,” which appears again in Pss 61–62 and 71 (i.e., psalms closely connected with hope). Thus, Ps 46 introduces the eschatological vision with a solid statement of divine protection, which then (from a shape perspective) forms a significant key feature within the shape of Book II, providing

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is later used in a command to walk and see God’s desolation on the earth (Ps 46). Likewise, the God who יָדַע “knows” the secrets of the hearts (Ps 44) is later calling the peoples to know him (Ps 46).

<sup>74</sup>Weiser, *The Psalms*, 373. Maier argues, from a pilgrimage perspective, that the goal has now been reached (in Pss 46–48). The psalmist has arrived at the place for which he longed, and the answers have been given to his questions (e.g., Where is God?). Maier, “Israel und die Völker,” 659–60.

a supporting lexeme for the hope structure.<sup>75</sup>

### Psalm 47

Psalm 47 provides a sequel to Ps 46.<sup>76</sup> The global call in Ps 46 is now followed by a psalm in which the call is accepted.<sup>77</sup> All nations are invited to worship God, as previously envisioned in Ps 46. God's kingship is now celebrated over the entire world. He sits on his throne and reigns, while Israel and the nations gather before him in unity. From a shape perspective, Ps 47 continues to portray the eschatological vision, which now contains an historical reflection (past subjugations of the nations under Israel).<sup>78</sup> This eschatological vision is aptly described by Wilson, who argues: "Insofar as Psalm 47 anticipates a day when all the peoples of the earth will join with Israel as the people of God to praise Yahweh as king over the whole earth, it is this eschatological consummation of God's purpose that the Psalmist holds in mind."<sup>79</sup>

Psalm 47 may be divided into two main sections (vv. 2–5, 7–10 [Eng. vv. 1–4, 6–

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<sup>75</sup>Creach considers the idea of "refuge" to be central for the shaping of the entire Psalter. He argues that the Korah I collection (Pss 42–49) is also structured around "refuge": "Korahite 1 shows signs of arrangement around the idea of 'refuge.' The collection begins (Pss 42–43, 44) and ends (Ps 49) with works focused on the conflict between confidence in Yahweh's refuge and the reality of Yahweh's rejection." Creach, *Yahweh as Refuge*, 88.

<sup>76</sup>Schaefer, *Psalms*, 118. "As it stands, it provides an appropriate response to calling Israel and the struggling nations (in 46:10) to 'Stop!' (their warfare) and acknowledge that Yahweh is God (and king). . . . Psalm 47 gives voice to the exaltation envisioned in Psalm 46." Wilson, *Psalms Volume 1*, 724–5.

<sup>77</sup>Maier, "Israel und die Völker," 660. Psalm 47 also contains a renewed call, which is accepted.

<sup>78</sup>Schaefer suggests both a historical and an eschatological context. He explains: "An account of how God established his rule follows the first summons. A description of God enthroned in his court follows the second. What results is a vibrant hymn to God's historical and, above all, eschatological reign over 'all the earth' (vv. 2, 7) and 'over the nations' (v. 8)." Schaefer, *Psalms*, 119. Similarly, Mays argues that "it is not purely eschatological, and yet it will be fully there only in final fulfillment." Mays, *Psalms*, 187.

<sup>79</sup>Wilson, *Psalms Volume 1*, 732. Wilson also argues that, thematically, the eschatological vision in Ps 47 is consistent with similar eschatological visions found in the prophetic literature.

9]), each introduced by summons to praise (vv. 2, 7 [Eng. vv. 1, 6]). At the center, there is an individual verse describing God's ascension to his throne (v. 6 [Eng. v. 5]).<sup>80</sup> The first part of the psalm (vv. 2-5) focuses on the Israelites and how God subdues nations under them. It is introduced by a call for the nations to clap their hands and sing with joy (v. 2).<sup>81</sup> The reason given is that God is the great king over the nations (v. 3). He has also subdued them under Israel (v. 4), and chosen Israel's inheritance because of his love for them (v. 5). The second part of the psalm (vv. 6-10) may be introduced with God ascending during shouts of joy and the playing of the trumpet (v. 6). The use of five imperatives of זמר "make music" (vv. 7-8) emphasizes the call to praise God in connection with his kingship. This is followed by a description of God sitting on his throne as a king over the nations, with people gathering before him (vv. 9–10). The gentiles appear to be gathering either "together with," or *as* the "people of the God of Abraham." The latter suggests a closer incorporation of the gentiles into the community of Israel. The idea is nevertheless that they appear before God together, as *one* unified people.<sup>82</sup>

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<sup>80</sup>This verse may be joined with the following strophe or stand alone.

<sup>81</sup>Wilson proposes that instead of clapping hands for joy, it should be understood as coming to an agreement with God. Wilson, *Psalms Volume 1*, 726-7.

<sup>82</sup>Wilson points out that both interpretations "as" and "with" describe the same idea: "If the representatives of the 'peoples' stand before Yahweh 'the people of the God of Abraham,' this suggests that the pagan peoples *have become* the people of God (perhaps insert the word 'as'), and the scattering at the Tower of Babel has been reversed. If the representatives merely stand 'with' the people of God, the point is similar but less powerfully made." *Ibid.*, 729. Schaefer argues that the "'God of Abraham' alludes to the promise (v. 9; Gen 12:1–3), according to which all people will be beneficiaries of the covenant. Here the election of God's people finds its most profound meaning. God chose Abraham so that all nations may be blessed. As the international rulers unite with the descendants of Abraham, they will be blessed (Zech 8:20–23). From the exalted throne God establishes dominion over nations, uniting the gentiles with the children of Abraham and preparing the definitive reign. In the end the 'people of the God of Abraham' are constituted, not by ethnic or national identity, but by recognition of God's sovereignty." Schaefer, *Psalms*, 120. The promise given to Abraham is closely connected with the universal reign of God. Mays argues:

## Lexical-Thematic Links

There are a few noticeable links between Pss 46 and 47. The ancient name of God, עֶלְיִי, “Most High” (46:5; 47:3)<sup>83</sup> provides a significant link, and is used only four times in Book II. Likewise, the personal name יַעֲקֹב “Jacob” (46:8, 12; 47:5), which is repeated and emphasized structurally in both psalms, forms a linkage between them. In Ps 46, it is found within the refrains, while in Ps 47, it is found in the conclusion of the first main section, and then exchanged with אַבְרָהָם “Abraham” at the conclusion of the second main section.<sup>84</sup> Thematically, Pss 46 and 47 portray the reign of God, although “king” is not mentioned in Ps 46.<sup>85</sup> This forms a significant linkage between the two psalms. Furthermore, another possible link may be considered with גֹּיִם “nation” (43:1; 44:3, 12, 15; 46:7, 11; 47:9), combined with the idea of God’s kingship over the nations.<sup>86</sup>

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“The theology of God’s universal kingship in the Psalm reaches back and makes contact with the universal purpose of God in the election of the ancestors. The extension of the reign of God becomes the mode of fulfilling the promise.” Mays, *Psalms*, 187. Cf. also Maier, “Israel und die Völker,” 661.

Cf. also Wilson’s discussion of different lexemes used for the gentiles with a preference for the Hebrew term עַם “people” (rather than גֹּיִם “nation”) in order to denote “reconciliation.” Wilson, *Psalms Volume 1*, 725, 727. See also Maier’s note that the nations here are not called “kings,” but rather the nobles of the people—thus indicating subjection. Maier, “Israel und die Völker,” 661.

<sup>83</sup>Schaefer, *Psalms*, 118. This lexeme occurs in only two other locations in Book II (50:14; 57:3), thereby strengthening this linkage.

<sup>84</sup>The structural locations of these two personal names at the end of the two main sections suggest a clear parallelism.

<sup>85</sup>In Ps 47, God is the exalted, praised and declared king among the nations. In contrast, Ps 46 does not mention the term “king,” but God is clearly acting as one. He is a successful warrior God, who subdues all nations, and provides protection for his people.

<sup>86</sup>Wilson argues concerning this lexeme: “Yahweh, who was ‘exalted in the earth’ in Psalm 46:10 (Heb v. 11), is now declared ‘king of all the earth’ (47:7 [Heb v. 8]) and as reigning ‘over the nations’ (47:8 [Heb v. 9])—using the term *goyim* for the first and only time in this Psalm. The two words describing Yahweh’s dominio (‘*ere*’ and *goyim*) point back to the exaltation of Yahweh ‘among the nations [*goyim*]’ and ‘in the earth [‘*ere*’]’ in 46:10 and further links Psalms 46 and 47 together.” Wilson, *Psalms Volume 1*, 728-9. This lexeme also adds linkage to Ps 43–44 (cf. Appendix A, table 25).

Most lexical links in Ps 47 extend to earlier psalms. This is reminiscent of Ps 46, which had numerous links with Pss 42–44, and relatively few with Ps 45. Psalm 47 presents repetitions found in both the extended introduction and Ps 45. Significantly, the similar phrase *בְּקוֹל רִנָּה* “with the voice of joy” links Pss 42 and 47 (42:5; 47:2).<sup>87</sup> Lexical-thematic links can be noted between Pss 47 and 45.<sup>88</sup> For example, the significant lexeme *מֶלֶךְ* “king” adds a thematically noticeable linkage to both Pss 44 and 45 (44:5; 45:2, 6, 10, 12, 14; 47:3, 7, 8, 9). Furthermore, Pss 45 and 47 add the concept of uniting the peoples under one ruler. The repetition of *עַם* “people” (44: 13; 45:6, 11, 13, 18; 47:2, 4, 10 [2x]) reveals various similar ideas in these two psalms. Both psalms portray (1) people praising (45:18; 47:2); (2) the defeat of peoples (45:6; 47:4)—further supported by the usage of the preposition *תַּחַת* “under” (45:6, 17; 47:4 [2x]);<sup>89</sup> (3) the rich and noble among the peoples (45:13; 47:10); and (4) the union of two kinds of people (45:11; 47:10).<sup>90</sup> In addition, there is the repetition of *יִרָא* “fear” (45:5; 46:3; 47:3), which, despite its lexical occurrence in Ps 46, creates a closer link between Pss 45 and 47.<sup>91</sup> Two rare lexemes may be added as links to Ps 45: (1) *אָהַב* “love” (45:8; 47:5) and

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<sup>87</sup>This phrase forms a more obvious linkage between these two psalms than between the mere repetition of *קוֹל* “voice” in Pss 46–47 (42:5, 18; 44:17; 46:7; 47:2, 6). Furthermore, “voice” is used differently in Pss 46 and 47, which lessens the linkage compared to the more noticeable link with Ps 42. In Ps 46, the voice of God melts the earth, while in Ps 47, the people are called to praise God (v. 2), and this is followed by the trumpet sound (v. 6).

<sup>88</sup>Several of these lexical links are between common lexemes, but nevertheless add thematic similarities between the two psalms.

<sup>89</sup>This preposition is used only five times in Book II, four of these are in Pss 45 and 47.

<sup>90</sup>The joining of the peoples, Jews and gentiles, in Ps 47 forms a thematic link to the wedding union in Ps 45, where, in addition, the bride is asked to “forget” her heritage as part of her union with the king.

<sup>91</sup>Psalms 45 and 47 use the participle to describe the awesome works of God.

(2) כִּסֵּא “throne” (45:7; 47:9), which are found only in these two psalms in Book II.

### Shape Function

The *Yhwh malak* psalms in Book IV (93, 96–99) have frequently been considered by modern shape scholars to be the center of the Psalter, and Ps 47 shows close affiliation with them.<sup>92</sup> God is not only the reigning king in Ps 47, but is also specifically called the מֶלֶךְ גְּדוֹל “great king” of the entire earth. Psalm 47 may possibly function as a divine coronation psalm<sup>93</sup> within an eschatological setting,<sup>94</sup> similar to the *Yhweh malak* psalms in Book IV. Placed within the context of Pss 46–48, Ps 47 forms a logical sequence, first describing the subduing of the nations (Ps 46), followed by the universal call to worship (Ps 47). Thus, the exalted God in Ps 46 becomes the reigning God in Ps 47,<sup>95</sup> where all the nations, united and accepted, come before him. This inclusion of the gentiles among God’s people follows in the footsteps of Ps 45, which depicts the divine king and his bride being united; in Ps 47, this is experienced globally (i.e., peoples being united before God).<sup>96</sup> Beginning with Ps 45, the kingship of God and God’s global reign continue to be

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<sup>92</sup>Cf. Mays’s chapter “The Center of the Psalms ‘The Lord Reigns’ as Root Metaphor,” in James Luther Mays, *The Lord Reigns: A Theological Handbook to the Psalms* (Louisville: Westminster John Knox, 1994), 12-22.

<sup>93</sup>Cf. Schaefer, *Psalms*, 118; Wilson, *Psalms Volume 1*, 724. Mays argues instead that the context of these psalms proposes a constant regency. Mays, *The Lord Reigns*, 13.

<sup>94</sup>Christians have understood this as reflecting Christ’s ascension to heaven. Eaton, *The Psalms*, 194. Jesus receives the kingdom, gentiles are included into the covenant, and they praise. See also a similar portrayal in the book of Revelation. However, the universal praise (in Ps 47 and Rev 5) is only partially fulfilled at present, where many people still reject and refuse to submit (i.e., there is no universal kingdom of God at present). Nevertheless, Ps 47 is also specifically a call to praise, and thus could function to describe the gospel proclamation going out to the world to praise their newly enthroned or ascended king.

<sup>95</sup>Wilson, *Psalms Volume 1*, 728. Cf. also Vesco, *Le psautier de David*, 429.

<sup>96</sup>Maier argues: “Zum ersten Mal im Psalter wird hier Abraham erwähnt und damit die Verheißungen über den Segensmittler und Vater vieler Nationen wachgerufen (vgl. Gen 12, 3; 17, 4–6;”

portrayed, but by emphasizing different nuances. The setting remains eschatological—all nations gather before the world-wide ruler, God. But as with Ps 45, Ps 47 portrays a specific union taking place that changes relationships from enmity to peaceful coexistence. From a shape perspective, these changes signify the acceptance first of Israel (Ps 45) and then of the nations (Ps 47)—by first the divine Messiah and then the divine king, God.

### Psalm 48

Psalm 48 continues to portray similar themes to the ones found in Pss 46–47<sup>97</sup> such as (1) the eschatological hope of God’s universal reign,<sup>98</sup> (2) the nations in uproar, and (3) God’s subjection of the nations. Each of the three psalms describes various aspects of the kingdom of God: (1) its eternity; (2) its peacefulness (with all wars having ceased); and (3) its universality, in that God rules the world, and its subjects are all incorporated into the people of God. Thematically similar to Ps 46, God is again praised for being king and for subduing the nations.

Psalm 48 contains four main sections: (1) a celebration of God as the king (vv. 2–4 [Eng. vv. 1–3]), (2) an historical recollection (vv. 5–8 [Eng. vv. 4–7]), (3) a present description (vv. 9–11 [Eng. vv. 8–10]), and (4) an admonition (vv. 12–15 [Eng. vv. 11–

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18,18; 22:18). Ein direkterer Bezug besteht jedoch nach Erich ZENGER zu Jos 24, wo Abraham als Proselyt erscheint, der sich vom Götzendienst abkehrt und dem wahren Gott zuwendet. Die ausländischen Fürsten ahmen demnach (wie zuvor schon die Prinzessin in Ps 45) sein Vorbild nach und treten in sein Gottesverhältnis ein.” Maier, “Israel und die Völker,” 661 (capital letters original).

<sup>97</sup>For example, Goulder notes that there are “common themes between 46, 47 and 48; and these extend, to a lesser degree, to 45 also.” Goulder, *The Psalms of the Sons of Korah*, 9.

<sup>98</sup>“Mais le psaume a pris maintenant des dimensions eschatologiques, on doit le lire en lien avec les psaumes qui précèdent et qui suivent.” Vesco, *Le psautier de David*, 439.

14]).<sup>99</sup> The first and fourth strophes contain praises of God and his city, while the two central strophes describe the reactions of both the righteous and the wicked.<sup>100</sup> The first strophe begins with a celebration of God’s greatness and his presence in the city (v. 2). Then his city is praised, the city of the “great king” (v. 3). God’s presence in the city is again noted, along with his act of making it known as a stronghold (v. 4). The second strophe contains the psalmist’s historical recollection as a background for God’s mighty acts.<sup>101</sup> First the (hostile) gathering of the nations (v. 5) is described,<sup>102</sup> followed by their reactions of amazement and fear (vv. 6–7), and God’s subsequent act of breaking their ships (v. 8). The third strophe begins with present statements of faith, confirming that God’s past and present acts of grace correspond with each other (contrary to Ps 44). The fourth strophe is framed by two verses (vv. 9, 11) that begin with an “as . . . so . . .” argument. First, Israel’s hearing corresponds with them seeing that God *is* within his city and that he establishes it forever (v. 9). In other words, the psalmist envisions the present kingdom of God continuing into eternity. Then, he turns to a possible climax of the psalm where the people’s (“our”) thoughts of God’s steadfast love occur *within* the temple (v. 10), thereby emphasizing their presence within the temple of God (contrary to Ps 42-43). Finally, the psalmist acknowledges the trustworthiness of God’s name, which is

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<sup>99</sup>Other structures have been proposed dividing the psalms into four units: 2–4, 5–9, 10–12, 13–15. Cf. Schaefer, *Psalms*, 120; Mays, *Psalms*, 188. Wilson argues for a five-unit division (vv. 2–4, 5–8, 9, 10–12, 13–15), where v. 9 forms the central argument of the song. Wilson, *Psalms Volume 1*, 735. However, neither of these suggestions considers vv. 9 and 11 to form a frame unit around v. 10.

<sup>100</sup>Schaefer, *Psalms*, 121.

<sup>101</sup>Maier, “Israel und die Völker,” 662.

<sup>102</sup>Verse 5 does not indicate whether it was a peaceful or hostile gathering, but their subsequent response points to the latter. Verses 6–8 portray their panic as they flee from the presence of God.



accordingly praised throughout the earth, again following the “as . . . so . . .” argument (v. 11). The fourth strophe invites God’s people to rejoice for various reasons: divine judgments (v. 12), the trustworthiness of the city (vv. 13–14),<sup>103</sup> and the very character of God, who will guide them until death (v. 13).

### Lexical-Thematic Links

Psalm 48 contains various links to the previous psalms (Pss 46–48).<sup>104</sup> Most of them are with Ps 46,<sup>105</sup> in contrast to relatively few links to the preceding Ps 47.<sup>106</sup> Nevertheless, the lexical links between Pss 47 and 48 are significant and noticeable. Psalms 46 and 47 each contain a synonymous phrase for a key theological concept of divine kingship. Psalm 47 uses the phrase מֶלֶךְ גָּדוֹל “a great king” (v. 3 [Eng. v. 2]), and Ps 48 has a similar phrase מֶלֶךְ רַב “a great king” (v. 3 [Eng. v. 2]). The lexeme מֶלֶךְ “king” is furthermore emphasized in both psalms, repeated several times (47:3, 7, 8, 9; 48:3, 5). In addition, the adjective גָּדוֹל “great” is repeated in both psalms (47:3; 48:2 [Eng. v. 1]), and is also structurally emphasized in Ps 48 as the first word, describing God’s greatness. In addition, another pair of synonyms adds a significant thematic

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<sup>103</sup>The call to count towers and consider the structures of God’s city is found within this praise section, functioning as an element to praise.

<sup>104</sup>Goulder notes how Pss 42–44 are closely linked, as well as 46–48. He adds connections that would support the combination of Pss 45–49: “42, 43 and 44 seem to be securely linked together, and 46, 47 and 48. There are some connections between 45 and 46–48, and of 49 and 47, but not of a compelling kind.” Goulder, *The Psalms of the Sons of Korah*, 12.

<sup>105</sup>“On peut noter l’étroit parallélisme qui lie entre eux les Ps 46 et 48 célébrant tous deux l’inviolabilité de Jérusalem.” Vesco, *Le psautier de David*, 442.

<sup>106</sup>Statistically there are (1) twenty-four lexemes being repeated between Pss 42–44 and 48, (2) seventeen lexemes repeated between Pss 45 and 48, (3) fifteen lexemes repeated between Pss 46 and 48, and (4) eight lexemes repeated between Pss 47 and 48. Some of these lexemes are significant (noticeable), while others are less significant (less noticeable).

linkage between the two psalms. Both psalms portray the “gathering” of nations using either אסף “gather” (47:10) or יעד “assemble” (48:5). Finally, the repetition of קדש “holiness” forms another significant theological link. Psalm 47 speaks of a holy throne (v. 9) while Ps 48 speaks of a holy hill (v. 2), reminiscent of Ps 42.

Psalm 48 has a significant number of links with Ps 46. The psalm titles share the lexeme שיר “song.” Both psalms portray God as “breaking” (שבר) something such as weapons or ships (46:10; 48:8), and God is called יהוה צבאות “The Lord of Hosts” (46:8, 12; 48:9). They each contain various lexemes for God’s dwelling place (some are repeated in both psalms): (1) עיר “city” (46:5; 48:2, 9 [2x]), (2) משכן “dwelling place” (46:5), (3) ארמון “citadel” (48:4, 14), (4) קריה “town” (48:3), (5) היכל “temple” (48:10), (6) הר “mountain” (46: 3, 4; 48:2, 3, 12),<sup>107</sup> and to this may be added the prepositions (7) קרב “midst” (46:6; 48:10), and (8) עם “with” (46:8, 12). A significant repetition is the emphasized lexeme משגב “stronghold” (46: 8, 12; 48:4), which is supported by important synonyms such as (1) מחסה “refuge” (46:2), (2) עז “strength” (46:2), and (3) עזר/עזרה “help” (46:2, 6).<sup>108</sup> Creach argues that these ideas of refuge merge and interact with the

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<sup>107</sup>This lexeme “mountain” is also repeated in the introduction (42:7; 43:3). Again, there is an unusual location for God’s dwelling (cf. Ps 42-43). Here in Ps 48, the city of God, Zion, appears to be located in the north, instead of south, and as a high mountain, instead of low ridges. Some scholars argue that this can be explained by its purpose to emphasize the theological and global nature of God’s kingdom, while still also referring to physical Jerusalem. Cf. Mays, *Psalms*, 189; Schaefer, *Psalms*, 121. On the other hand, Wilson argues that Mount Zion is now compared to these tall mountains for the purpose of “claiming equal or even greater glory and stature for Jerusalem/Zion as the abode of Yahweh.” Wilson, *Psalms Volume 1*, 741.

<sup>108</sup>Furthermore, Ps 48 adds descriptions of the fortified city (1) מגדל “tower[s]” (v. 13), (2) חיל “ramparts” (v. 14) and (3) its everlasting nature (vv. 9, 14).

common idea of kingship in the two psalms.<sup>109</sup> Finally, there are repetitions within these two psalms that describe the people as: (1) שמח “being glad” (46:5; 48:12)<sup>110</sup> and (2) ידע “knowing” God (46:11; 48:4).<sup>111</sup> In summary, lexical and thematic similarities among Pss 46–48 are numerous, as table 10 shows:

**Table 10. Eschtological vision (Pss 46–48)**

Psalm 46	Psalm 47	Psalm 48
God is within his “city” mountain	God is king upon his throne	God is within his “city,” holy mountain
God is a “stronghold”	“Great King”	God is a “stronghold,” “Great King”
Nations in uproar	Nations “gather” and are united with Israel	Nations “assemble” (hostile)
“Lord of hosts”		“Lord of hosts”
Nations called to “know” God		God has made himself “known”
God brings desolation, makes wars cease, and “breaks” weapons	“Shields” belong to God	Nations flee, and God “breaks” their ships
End of the earth: wars cease, desolation, exalted	All the earth: shields belong to God, God is king	Calling the earth: to joy and praise
The river makes the city of God glad	All <i>peoples</i> shout with joy!	Let Mount Zion be glad, Judah rejoice!
Will be exalted	Is highly exalted	

<sup>109</sup>He writes: “This association of kingship and refuge is also seen in Psalms 46 and 48. These works declare that Yahweh’s presence as king in Zion secures the city; the same Psalms describe Yahweh as Israel’s refuge (Pss 46:2, 8, 12; 48:4). Psalm 48:3–4 seems to almost conflate the two figures. Zion is the ‘city of the great king’. In turn it is said that ‘God is in her strongholds; he has been revealed as a secure height.’” Creach, *Yahweh as Refuge*, 54–55.

<sup>110</sup>Here it is either the city of God or Mt. Zion that are rejoicing because of God. The verb is also found in Ps 45:9, but in a different context, where God is the one rejoicing. However, the repetition of יָדַע “rejoicing” occurs between Pss 45:16 and 48:12 (along with Ps 43:4), and thereby connects these two contexts closer together.

<sup>111</sup>Ps 46:11 (Eng. v. 10) gives a call to know God, while in Ps 48:4 (Eng. v. 3), God makes himself known, thereby also fulfilling the call.

Psalm 48 also contains lexemes that are repeated in earlier psalms, for example, the lexeme בַּת “daughter,” which is particularly emphasized in Ps 45 (vv. 10, 11, 13, 14). This reappears in Ps 48 with a reference to the “daughters of Judah” (v. 12). The eternal perspective of עוֹלָם “forever” likewise adds a noticeable linking to Ps 45 (44:9; 45:3, 7, 18; 48:9, 15). Maier lists יָפֶה “beautiful” as another link between Pss 45 and 48 (45:3; 48:3).<sup>112</sup> In addition, there are a few exclusive links between the extended introduction (Pss 42–44) and Ps 48 (i.e., not repeated in Pss 45–47). The most significant are (1) the repetition of חֶסֶד “steadfast love” (42:9; 44:27; 48:10), and (2) the expression הַר־קֹדֶשׁ “holy mountain” (43:3; 48:2).<sup>113</sup> This theologically significant word, חֶסֶד “steadfast love” (42:9; 44:27; 48:10), adds a noticeable connection between these psalms. Other theological words find parallels in Ps 45 such as (1) הֵיכָל “temple” (45:9, 16; 48:10), (2) צַדִּיק “righteous” with reference to God (45:5, 8; 48:11), and (3) the special characteristic of God’s יְמִין “right hand” (44:4; 45:5 [10]; 48:11). In addition, lexemes related to the act of letting people know are repeated, including the lexemes of (1) סָפַר “tell, relate” (44:2; [45:2] 48:13, 14) and (2) a future דּוֹר “generation” (45:18; 48:14). Likewise, the repetition of שֵׁם “name” at the climax of Ps 48 seems like a noticeable link due to its previous multiple repetitions in Ps 44 (44:6, 9, 21; 45:18; 48:11), possibly also linking to Ps 45.

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<sup>112</sup>Maier, “Israel und die Völker,” 662.

<sup>113</sup>Ibid.

## Shape Function

Psalms 47–48 describe a sequence that moves from gentiles gathering to praise God, to gathering in fear.<sup>114</sup> The hostility expressed in Pss 46 and 48 sets them apart from the peaceful gathering in Ps 47. This may suggest that the hostile nations in Pss 46 and 48 possibly should be considered as parallel (in time) and chronologically prior to the peaceful gathering in Ps 47.<sup>115</sup> This framing linkage around Ps 47 is further supported by the emphasis on city and stronghold in these psalms,<sup>116</sup> which thereby creates an ABA sequence.<sup>117</sup> Creach argues that Pss 45–48 (including thereby Ps 45) form two interlocking frames—a “kingship” frame (Pss 45, 47) and a “Zion” frame (Pss 46, 48).<sup>118</sup>

The central psalm (Ps 47) functions as the ultimate climax of this eschatological vision with its celebration of God as the universal king. However, by itself Ps 47 does not sufficiently respond to the concerns of Pss 42–44.<sup>119</sup> Instead, these three psalms together create an expanded hope section within Book II, in which hope is concerned with the future global reign of God. This hope involves the subjection of the nations and their

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<sup>114</sup>The narrative sequence between Pss 46–48 is related thematically to fear. Psalm 46 begins with the psalmist’s firm confidence in God while facing enemies. Psalm 47 describes God as one to “be feared.” Psalm 48 describes the enemies’ fear as they face God.

<sup>115</sup>Instead of a structural ABA argument, Maier argues for a linear sequence. Thus, the previous hostile nations, now converted, have become God’s people, and are asked to tell the next generations about their pilgrimage and joining with Israel. Maier, “Israel und die Völker,” 663.

<sup>116</sup>Goulder argues that Pss 46 and 48 have a “stress on the inviolability of God’s city.” Goulder, *The Psalms of the Sons of Korah*, 10.

<sup>117</sup>Creach sees an ABAB sequence between Pss 45–48. The A psalms portray human (Ps 45) and divine (Ps 47) kingship, while the B psalms depict his royal city Zion. Creach, *Yahweh as Refuge*, 86–7. He furthermore notes how Ps 47 shares parallels with its adjoining psalms.

<sup>118</sup>*Ibid.*, 87.

<sup>119</sup>For example, it does not explain how God became the universal king.

incorporation into this universal peaceful kingdom of God. Thus, hope is no longer for the individual petitioner alone (as in Ps 42-43), but for each individual, from all nations, who would join with Abraham in serving God. Psalm 48 forms another theological highpoint within the Korah section through fulfillment of previous hopes. The people are now clearly in the very presence of God, and God has gained military victory over the nations, both of which aspects were longed for in the extended introduction (cf. Pss 42–44). This is reinforced by the image of the psalmist “thinking” of God’s חֶסֶד “steadfast love” from within the הַיְכָל “temple,” after having portrayed the enemies’ flight. Thus, a significant development has occurred, from thinking of God’s love while being persecuted by enemies in Ps 42-43, to being situated within the presence of God and thinking of this love after the enemies have been defeated.<sup>120</sup>

The connection between Pss 48 and 49 adds a significant element to the hope argument in Book II. Psalm 48 ends with a rather surprising verse: “For such is God, our God forever and ever; He will guide us *until death*” (v. 15). Psalm 48 had previously given a picture of God as a trustworthy stronghold that was, is, and always will be. The enemies recognize this and flee, while the people of God are to consider and declare this hope to the next generation. These references to “future generations” and “death” situate Ps 48 in a different context, adding fragility to the otherwise idyllic eternal picture. The union described in Ps 45 and the eschatological visions in Pss 46–48 are thereby flawed.

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<sup>120</sup>In a psalm that is specifically emphasizing the “city” aspect (Ps 48), the shift to thinking of God’s love within the “temple” adds certain linking evidence—especially since this was the particular hope of Ps 42-43 (i.e., to appear before God *in* the temple). Psalm 46 also responded to these concerns, in that the focus was on God’s presence in his military activities and within the city (as hoped for in Ps 44), but nothing was said about the temple (as in Ps 48).

As it now stands, the global reign of God cannot be experienced by its inhabitants for all eternity. Death puts an end to it for each individual, as noted in Ps 48. However, Ps 49 offers a surprising solution to this problem. One of the functions of Ps 48 is therefore to bring the eschatological vision to its final theological hope argument—deliverance from death (Ps 49).

In summary, the Korah section forms a neat theological argument following the first Hope Psalm (Ps 42-43).<sup>121</sup> The problems of distance and pain in Pss 42–44 are not addressed by means of a physical or spiritual pilgrimage, but through the eschatological vision in Pss 46–48. This vision is furthermore framed by two psalms (cf. table 11) which function to give the necessary theological keys for the realization of this eschatological vision—namely through a marriage union with the Messiah and deliverance from death.<sup>122</sup>

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<sup>121</sup>The shape of Book II is therefore not a mere description of (1) a linear pilgrimage with an added Ps 49, nor (2) a recontextualization of old theology, nor (3) sequenced autumn festival songs—suggestions proposed by various scholars (see above). Rather, there is a progression in the theological argument.

<sup>122</sup>This theological argument of feasting, global salvation (Israelite, gentile), and the problem of death being solved finds an interesting parallel in Isa 25:6-8. Here death is swallowed up, there is feasting, although there is no specific mention of a marriage feast. This banquet includes all the peoples (Israel and gentiles). Childs argues that these verses portray God as reigning in Zion and the banquet is his coronation banquet. Although skeptical about the “abolishment of death” interpretation, he nevertheless argues that “when one considers that there is a representative, paradigmatic intention running through these chapters, such an ultimate formulation of the rule of God as without death and sorrow cannot be ruled out of court. Only in Isaiah’s final chapters (65 and 66) is the theme of a new heaven and new earth fully developed (65:17ff.; 66:22-23), but the hope of a radical new world order apart from evil and sickness has been adumbrated throughout the entire Isaianic corpus.” Brevard S. Childs, *Isaiah* (OTL; Louisville: Westminster John Knox, 2001), 185.

**Table 11. Hope argument within the Korah I collection**

Extended Introduction		Key 1	Center: Eschatological Vision			Key 2
Ps 42-43	Ps 44	Ps 45	Ps 46	Ps 47	Ps 48	Ps 49
Thirst Distance Presence	Military Distance Presence	Royal Wedding Union Presence Global	Military Peace Presence Not fear Global	Royal Military Union Presence Global	Royal Military Presence Global	Presence Not fear Salvation

Thus, the first hope argument (Pss 42–49) presents an expanded version of the hope described in Ps 42-43. However, the individual hope in Ps 42-43 is now overshadowed by the grand eschatological hope at the center of the Korah collection, which in reality fulfills the longings and hopes of the psalmist more fully. The context of these longings, expressed in the beginning of Book II, has significant links to the first two psalms in the Psalter (Pss 1–2). The universal call to submit, first given in Ps 2, is now explained as a gospel invitation, and how this can become a reality is further demonstrated. The two fates set forth in Ps 1, where death of the wicked is merely presented as a contrasting fate to that of the righteous, is now further explained. Thus Book II adds significant theological explanations to the very introduction of the Psalter, but without contradicting its dual kingship model—with God and his Messiah’s co-regency. The following hinge section brings this vision into the present in another theological argument, which more forcefully urges individuals to consider its message and repent. Psalm 49 forms a significant conclusion to the Korah section and its eschatological argument as it introduces the hinge section in Book II (see below).

#### Hinge Section (Pss 49–51)

Scholars have recognized lexical, structural, and thematic links among Pss 49–51



despite the fact that the psalms bear different authorship titles: Psalm 49 is written by the Sons of Korah, Ps 50 by Asaph, and Ps 51 by David. Steffan Attard proposes that Pss 49–52 form a unit—thereby including the second Hope Psalm (Ps 52) in this hinge section (instead of following it). He argues:

The use of words that recur predominately in this group of Psalms in Book II, as well as an overlapping and progressive development of central themes, enhance these Psalms' relation to, and dependence on, one another and contribute to consolidating the conviction that they were rightly made to belong together in the final editing of the Psalter.<sup>123</sup>

However, Attard sees connections particularly between Pss 49–50 and 50–51. He argues that “the juxtaposing of Ps 49 with Ps 50 – legitimated, among others, by the correspondence of structure and subject matter, and the use of particular lexemes or genres – allows them to inform and enrich one another.”<sup>124</sup> Psalms 50–51 are likewise closely linked thematically.<sup>125</sup> Gaiser maintains that the relationship is deeper than first anticipated, and argues for a chiasmic relationship between the two psalms:

Recent scholarship has convincingly demonstrated the deliberate juxtaposition of certain ‘Psalm pairs’—that some back-to-back pairs of Psalms mutually enforce, play off of, and interpret one another. Such might well be the case with Psalms 50 and 51. The initial supposition comes from the critique of sacrifice common to both (cf. Pss 50:9-15 and 51:16-17), a fact noted by many commentators, but the relation between the two proves much deeper and much broader than that. The primary arguments of

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<sup>123</sup>Stefan Attard, “Establishing Connections between Pss 49 and 50 within the Context of Pss 49-52,” in *The Composition of the Book of Psalms* (ed. Erich Zenger; BETL 238; Leuven: Peeters, 2010), 423.

<sup>124</sup>Attard, “Establishing Connections,” 423. Attard points out differences between Pss 49–51 and 52. *Ibid.*, 414-5. However, Pss 52-53 could appear to form an extension to the hinge section, though more like an addendum than a close relationship.

<sup>125</sup>Creach notes how these two psalms have been traditionally considered as “juxtaposed because of their common interest in proper sacrifices.” Creach, *Yahweh as Refuge*, 87. Schaefer argues that “by their theme and development Psalms 50 and 51 belong together, as two parts of a lawsuit.” Schaefer, *Psalms*, 126.

the two Psalms seem, in fact, to be mirror images of one another.<sup>126</sup>

Gaiser also notices an important characteristic of these hinge psalms: Although they are connected, they also have specific functions within their separate authorship groups. Thus, Ps 49 concludes the Korah section,<sup>127</sup> and Ps 51 introduces the following Davidic section.<sup>128</sup> The Psalm of Asaph connects these two collections, taking on the function of a hinge psalm (Attard).<sup>129</sup> However, Ps 50 is not alone in functioning as a hinge; this is shared by each of the three psalms (Pss 49–51), which form a unified hinge section within Book II for the purpose of making a theological statement. Creach argues that “Korahite 1, Psalm 50, and David 2 may have been brought together partly because of their interest in Zion as the place of Yahweh’s rule.”<sup>130</sup> He views Ps 49, along with Ps 52, as supporting the juxtaposition of these two collections:

The depiction of the foolish person in Ps. 49.7 is almost identical to the characterization of the imprudent individual in Ps. 52.9. The proximity of the two Psalms, along with the relationship of Psalms 50-51 to the “Zion frame” (Pss. 46: 48), give possible reasons for the juxtaposition of Korahite 1 and David 2.<sup>131</sup>

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<sup>126</sup>Frederick J. Gaiser, “The David of Psalm 51: Reading Psalm 51 in Light of Psalm 50,” *WW* 23 (2003): 387-8. Gaiser argues in his article that Pss 50–51 form a thematic chiasm, with a climax in Nathan’s oracle, which is implied in the superscript of Ps 51. *Ibid.*, 388–9.

<sup>127</sup>Similarly, Smith argues that to properly understand Ps 49, it needs to be seen within the Korahite context: “Because the Ps 49 was written in tandem with a Psalter describing a trajectory of pilgrimage, it is more easily understood if read in conjunction with the whole Korahite Psalter (Pss. 42–49 and 84, 85, 87, 88).” Smith, “Dust or Dew,” 8.

<sup>128</sup>Furthermore, the song of Asaph (Ps 50) may also relate somehow to other Asaphite songs in Book IV, as is often argued in scholarship.

<sup>129</sup>“The single Asaph Psalm should not, therefore, be seen only in relation to Ps 51, the first of the David II collection, since its relation to Ps 49 clearly allows it to function as a hinge holding Korah I and David II together and constitutes a smooth transition from one group to the other.” Attard, “Establishing Connections,” 424.

<sup>130</sup>Creach, *Yahweh as Refuge*, 88. Creach argues that both the Korah 1 and David 2 collections are shaped around the concept of refuge; about the former he argues that it “highlight[s] the importance of relying on Yahweh rather than human ability.” *Ibid.*, 103.

<sup>131</sup>*Ibid.*, 86–9.

The theological statement of these hinge psalms may be connected with dependence on God and on Zion theology. However, it will be argued below that this section functions to bring the eschatological vision of Pss 42–49 into present application, issuing actual calls for personal responses of reformation and repentance. The implication is that the book’s hope argument now gains another key aspect. As mentioned, two matters frame the eschatological hope argument portraying God’s initiative (Pss 45, 49). Psalms 49–51 add a third key element: human responsibility for gaining access to the eschatological kingdom of God. Psalm 49 indirectly speaks of being wise (as a contrast to the fools who perish, v. 14 [Eng. v. 13]) and being upright (v. 15 [Eng. v. 14]). Psalm 50 calls for human reformation, and Ps 51 exemplifies humanity’s need for true repentance and restoration. In other words, personal repentance and reformation are crucial prerequisites to acquiring the hoped-for reward.

#### Psalm 49

The last Korah Psalm in Book II, Ps 49, is also structurally the second sharp disjuncture within the collection (Ps 45 being the first).<sup>132</sup> So far, the alienation and longing for God expressed in Pss 42–44 had found reconciliation in Ps 45 and the following eschatological hope vision (Pss 46–48). However, Ps 48 concludes with the problem of “until death,” thereby causing a noticeable challenge to this ideal vision. The addition of Ps 49 not only provides an explanation for the problem of death, but also a possible escape from it. As noted, this psalm provides a crucial element for the hope

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<sup>132</sup>Cf. Maier, “Israel und die Völker,” 657, 663. Maier argues that the contrast here between Ps 49 and the previous psalms is based on (1) thematic differences, (2) genre, and (3) the shift from communal to individual speaker. *Ibid.*, 663.

argument in Book II. The structural-theological arrangement of the Korah Psalms places Pss 45 and 49 as key theological frames around the eschatological vision in Pss 46–48, thus providing crucial concepts for understanding the nature of this kingdom, as well as human inclusion in it. In both cases, the frame suggests an eschatological act of God, unlike that of any earthly (historical or present) kingdoms. God’s kingdom, which is global, peaceful, and eternal, cannot be compared to, or co-exist with, any human kingdoms—except the eschatological kingdom of the Messiah, whose kingdom is also global, peaceful, and eternal (cf. Pss 45, 72). Psalm 49 therefore stands as a crucial piece in the puzzle describing the very nature of this kingdom as an eternal entity, and the manner in which humans can find acceptance in this eschatological kingdom—by deliverance from death. It allows for humans to eternally co-exist in the presence of God, without having to face death again. The hope of Book II is therefore of an everlasting kind. It will not be merely something that is experienced through endless generations of dying individuals, but will be a glorious kingdom not yet experienced on earth. This is the crucial element that Ps 49 adds to the hope argument.

Although they recognize that the Old Testament contains expressions of a common human longing to live forever, scholars have been skeptical about whether ideas of the afterlife also can be found.<sup>133</sup> A few texts have been proposed as possible descriptions of a resurrection and eternal life; Ps 49 is one of them.<sup>134</sup> In congruence with

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<sup>133</sup>Alexander, “The Old Testament View of Life after Death,” 41.

<sup>134</sup>Some scholars interpret it as deliverance from death; for example, Mays argues that it could be like Enoch’s and Elijah’s reception: “How the deliverance will take place is said only in the mysterious ‘he will take me’ (NRSV, ‘receive me’). The expression points to the reception of Enoch and Elijah from life into the divine presence as analogies.” Mays, *Psalms*, 193.

the majority view, Eaton asks whether this psalm could not speak of a “royal hope of eternity”:<sup>135</sup> “Most scholars have concluded that it is a salvation which delivers from final death, and certainly this is the way the Psalm came to be read.”<sup>136</sup> Smith likewise argues for deliverance as an escape from the “eternal grave”:

Ps. 49 does not reject the possibility of present vindication, but finds a surer hope in the ageless idea (needing no historical context) that whether the righteous suffer or are vindicated, whether the arrogant are successful or decline in wellbeing, whether God intervenes or not, whether the Israelites are in the Land or in exile, God is just and will take the righteous to himself, sparing them the grimness of the eternal grave.<sup>137</sup>

However, some scholars have strongly argued against any notion of an afterlife in Ps 49. Goldingay is one of them, and he bases it on the fact that Jesus had not yet died.<sup>138</sup> However, other resurrection texts can be found in the Old Testament (prior to Jesus’ death) which support a resurrection, Dan 12:2 being the clearest of them. This suggests that the idea of an afterlife could have been expressed also in the Psalter. However, most

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<sup>135</sup>Eaton, *The Psalms*, 200.

<sup>136</sup>Ibid., referred to by Smith, “Dust or Dew,” 165.

<sup>137</sup>Smith, “Dust or Dew,” 141. She comes with a concluding comment: “As for the different interpretations, which often reflect our own world view, the important question to ask is, what was the world view of the author of Ps. 49 and his readers. Did the Psalmists and prophets believe in miracles and prophecy? Could that have translated into a miraculous and triumphant ending to the age of the world in which Yahweh comes to vindicate and rescue his people? The answer is unequivocally yes.” Smith, “Dust or Dew,” 295.

<sup>138</sup>“Christian commentators routinely suggest that v. 15 [Heb. v. 16] implies a ‘bold grasping after’ the idea of an afterlife. It does not do so, and this is fortunate, because this would not be brave but cowardly, an easy way out. This idea of an afterlife (beyond the boring one lived in Sheol) is a nice idea, but until Jesus died and rose again, it was an idea that lacked a basis. . . . And in taking the stance it does, the Psalm insists on locating the redeeming activity of God not in some other realm that we cannot see and for which it did not yet have any evidence, but in the realm of this life.” Goldingay, *Psalms 42–89*, 107, partially quoted in Smith, “Dust or Dew,” 162–3. Schaefer argues from a different perspective: “It is doubtful that the poet believes in an afterlife with God. The Psalm is too early in the development of Israel’s thought to formulate such a belief. What is certain is that the poet is sure of a destiny in God’s hands.” Schaefer, *Psalms*, 124. Wilson proposes that it is not the righteous, but the wicked who say “God will redeem my life from the grave,” speaking in vain confidence. However, Wilson notes that this is contrary to a long tradition of interpretation of this verse. Wilson, *Psalms Volume 1*, 751.

references to the afterlife are frequently portrayed vaguely, often as contrasts to the fate of the wicked, as in Ps 1.

Psalms 49 is considered to be a wisdom song<sup>139</sup> with a two-fold message: (1) that death is the equalizer of all (rich and poor),<sup>140</sup> and (2) that God redeems humankind from death. The psalm divides into three main sections: (1) an introduction (vv. 2–5 [Eng. vv. 1–4]), (2) a theological argument concluded with a refrain (vv. 6–13 [Eng. vv. 5–12]), and (3) an appeal followed by the refrain (vv. 14–21 [Eng. vv. 13–20]).<sup>141</sup> The introduction issues a worldwide call to listen to the message given by the psalmist (vv. 2–3) and describes the nature of his speech as a teaching or riddle (vv. 4–5).<sup>142</sup> His theological argument begins with a question, which functions as a statement of confidence and a theological contrast (vv. 6–7). The psalmist affirms trust (“not fear”) while facing the adversities of enemies and death. This is thematically placed in contrast to the wicked, who “trust” in their riches.<sup>143</sup> Rhetorically, the unimaginable “fear” closely

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<sup>139</sup>Gunkel characterizes Ps 49 as a wisdom psalm because it teaches the “futility of riches.” Hermann Gunkel, *Introduction to Psalms: The Genres of the Religious Lyric of Israel* (MLBS; Macon, Ga.: Mercer University Press, 1998), 295-6. Brueggemann considers Ps 49 to be a wisdom psalm with the intent to teach and clarify the two ways: “The purpose of the teaching is to set the record straight, because some have their head turned and are deceived and regard the way of death as the way of life.” Walter Brueggemann, *The Message of the Psalms: A Theological Commentary* (Minneapolis: Augsburg, 1984), 106-7.

<sup>140</sup>Brueggemann, *The Message of the Psalms*, 108.

<sup>141</sup>Mays, *Psalms*, 191; Schaefer, *Psalms*, 123; Eaton, *The Psalms*, 199; Wilson, *Psalms Volume 1*, 746. Verses 13 and 21 are the two refrains.

<sup>142</sup>Brueggemann argues that “these words also suggest that what is about to be taught is not obvious common sense. It is something hidden and inscrutable, and therefore likely to be confusing.” Brueggemann, *The Message of the Psalms*, 107. “The riddle may be that things are not what they appear to be. Rich people look blessed, but they are no more blessed than cattle. Oppressed people may look cursed, but they will rise in the morning.” Smith, “Dust or Dew,” 143.

<sup>143</sup>From a lexical-shape perspective, it is interesting to note how the firm “trust” (בטח) of the psalmist in Ps 44:7 is now portrayed as “no fear” (אין) while facing those who misplace their “trust” (בטח) in riches (49:7). Firm trust in God, portrayed as not fearing, is also found in Ps 46:3 within the

relates to the final destiny of death, but from which the psalmist distances himself.<sup>144</sup> The argument goes from fearing the “days of adversity” to describing the “foes” that surround him. These enemies are rich, and yet unable to ransom their souls from death. The prospect of eternal life is initially discarded as impossible (v. 10 [Eng. v. 9]) because there is no other evidence except that all people die. The second section begins with a surprising twist. First, the certainty of death is now specifically designated to the foolish,<sup>145</sup> rather than being portrayed as a universal construct. The psalmist argues, “This is the way of those who are foolish, and of those after them who approve their words” (v. 14 [Eng. v. 13]). Second, this is followed by a personal affirmation that God will redeem the psalmist’s life from Sheol, and that God will receive him. This implies that God will bring the psalmist into his presence (v. 16 [Eng. v. 15]). Thus, instead of all people being sentenced to death, the argument now stands that Sheol (i.e., death)<sup>146</sup> is the destiny of *only* the foolish. This shift suggests that the psalmist might speak of two types of death, as is done in the New Testament, that is, universal death (first death) and the destiny of death for the foolish (second death). The psalmist continues his argument, describing the

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eschatological vision. These two lexemes meet again in their final location in Book II—namely, Ps 52.

<sup>144</sup>Mays describes the usage of fear in this context: “‘Fear’ means far more, as the teacher uses the term, than simple reaction to danger. He speaks of a fear that is a deep apprehensive anxiety about the meaning and destiny of life, a worry in the face of the faith of the rich in their wealth that one has failed and missed it all. That is a fear that disorients one from the only fear that belongs to faith, the fear of the Lord.” Mays, *Psalms*, 192.

<sup>145</sup>“Foolish” here stands as a contrast to the wisdom taught in the psalms. In other words, those who disregard these things will eventually die. The psalm therefore seems to clearly hold a key to escaping this death by means of understanding.

<sup>146</sup>The exact meaning of “Sheol” is often debated—whether it refers to the grave (end of life), or the netherworld (some form of existence). Various suggestions on the etymology of the word “Sheol” have been proposed: (1) from the root שאל “ask,” signifying a place where questions will be answered, (2) a “pit,” (3) with the deletion of *lamed* to signify “desolate,” (4) a “place of nothingness,” (5) from an underworld deity in the ancient Syriac city of Emar, and (6) no known origins. Smith, “Dust or Dew,” 38-9. See also her scholarly overview on “Sheol.” *Ibid.*, 39-56.

fate of the foolish as a consumption in *Sheol* (v. 15), while “the upright will rule over them in the morning.”<sup>147</sup> In other words, the upright escape the fate of dying.<sup>148</sup>

Significantly, it is God who delivers the psalmist; no human efforts are involved. God not only “ransoms” him, he also “receives” him, implying that the psalmist is brought into the presence of God.<sup>149</sup> The psalmist concludes with an appeal not to fear the rich (v. 17 placed in parallel with v. 7) because their fate is certain (vv. 17–21). The wicked’s trust in riches (v. 7) will fail them (v. 18), their riches will be passed on, and their proud words will become nothing in death (vv. 19–20). The psalm ends with a repetition of the refrain that foolish rich men are like beasts that perish (v. 21).

### **Lexical-Thematic Links**

Psalm 49 contains numerous lexical links to earlier psalms.<sup>150</sup> Eaton lists some of them, and emphasizes that Ps 49 is different from the other Korahite Psalms: “Although there are some links with the immediately preceding Psalms—the title, the call to all

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<sup>147</sup>Cf. *ibid.* On p. 12, she states that she will uphold this translation, arguing: “There is actually little need for emendation for the verse. Since the metaphorical use of the word for ‘morning’ occurs frequently in the Psalms and prophetic writings, there is no reason to drop the literal meaning of the MT unless one simply cannot acquiesce to the idea that ancient Hebrews believed in an afterlife, judgment, or redemption of the soul. In the poetic writings of Psalms and Prophets, morning (or dawn) signifies a new work of God (Gen. 1), a new plan (Isa. 33:2), a new solution (Ps. 30:5), a new opportunity (Job 11:17), a new revelation (Gen. 28:16-18; Isa. 50:4), Judgment Day (Joel 2:2), and the final eternal communion with God at death (Ps. 49:14). The mystical hope of the Psalmists must not be summarily dismissed.” *Ibid.*, 161.

<sup>148</sup>Robin Routledge aptly points out that “Psalm 49:15 does not refer to a particular threat, but to a general state of affairs,” which would support a resurrection view, rather than mere escape from death—arguing instead that “the Psalmist, who will also die, will be ransomed from Sheol by God.” Robin Routledge, *Old Testament Theology: A Thematic Approach* (Downers Grove, Ill.: InterVarsity, 2008), 308.

<sup>149</sup>This contrast between universal death and individual rescue must be understood as a reference to the resurrection of the righteous dead as its most logical interpretation—intertextually supported by the resurrection view found in Dan 12:2-3.

<sup>150</sup>Statistically, there are many links particularly to Pss 42–44 (37 lexemes) and Ps 45 (21 lexemes), as well as some to the previous Ps 48 (15 lexemes). However, there are only a few links to Pss 46 (6 lexemes) and 47 (8 lexemes).



nations (cf. 47.1), the references to inspiration (cf. 45.1), to death (cf. 48.14) and the hope of morning (cf. 46.5)—this Psalm is generally a very different character.”<sup>151</sup> Eaton mentions the “death” linkage between Pss 48–49, which is the most significant connection between the two psalms. Structurally, מוֹת “death” is found in the concluding note of Ps 48 (v. 15). The death lexeme is not only repeated in Ps 49, but is also lexically and thematically emphasized here (vv. 11, 15, 18). Thus, the concluding note of Ps 48 introduces what is clearly the main theme of the next psalm.<sup>152</sup> Most other links between Pss 48 and 49 are less noticeable.

There are noticeable linkages between Pss 49 and 42–44, such as (1) the repetition of פֶּדְיָה “ransom” (44:27; 49:8 [2x], 16) with the synonym פְּדִיּוֹן “ransom” (49:9), (2) the reappearance of the previously emphasized נַפְשׁ “soul” (42:2, 3, 5, 6, 7, 12; 43:5; 44:26; 49: 16, 19), (3) as well as the metaphorical usages of צֹאן “sheep” (44:12, 23; 49:15) and (4) אֹר “light” (43:3; 44:4; 49:20).<sup>153</sup> In addition, בָּטַח “trust” (44:7; 49:7) adds another clear linkage between Pss 44 and 49. In both of these cases there is talk of an “erroneous” trust. Psalms 45, 46 and 47 also contain links to Ps 49, but these are not as thematically significant as the links to Pss 42–44. However, the firm statements of trust, or rather “not to fear” (יִרָא), also link to a future psalm (Ps 56, cf. also Pss 46:3; 49:6). In addition, both

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<sup>151</sup>Eaton, *The Psalms*, 199.

<sup>152</sup>Maier, “Israel und die Völker,” 663. In addition, death is here found in the Psalms context of “judgment.” In Ps 48, there is a reference to הִשְׁפֵּט “judgment” (v. 12), and the same Hebrew root is used in Pss 50–51(50:6; 51:6).

<sup>153</sup>Smith argues that “light” here in Ps 49 refers to “eternal life.” Cf. her brief overview of light’s metaphorical usages in the Psalter. Smith, “Dust or Dew,” 167.

Pss 45 and 49 are introduced with the significant emphasis on their writing (or speaking) riddles.

### **Shape Function**

Psalm 49 stands in a line of other psalms that discuss hope within the context of final destinies for the individual, along with the problem of the transiency in life. Psalm 1 sets out the two destinies argument: The wicked are destroyed and the righteous are known by God. The destiny of the righteous is thus not clearly defined, except by way of contrast. Psalm 9 portrays the wicked as “returning” to Sheol and the hopes of the righteous of *not* perishing forever (vv. 18-19 [Eng. vv. 17-18]). Again there seems to be a division between death and hope for something undefined, and also seemingly of referring to the distant future. Psalm 37 portrays the righteous as “seeing” the wicked being destroyed, and thereby extends their hopes beyond the destruction of the wicked. Psalm 39 describes the transiency of life, and although there seems to be no hope other than death, the psalmist still maintains a hope in God. Psalm 49 continues this transient perspective, but distinguishes between the death of the wicked and the hope of the righteous (or rather, of the wise and upright) of being delivered from death. Each of these psalms portrays different aspects of the same hope concept, and together they form a more holistic argument. Taken together, these psalms give hints of both a resurrection and of an eternal life in the Psalter.

Psalm 49 is the last Korah Psalm in Book II, and functions as a conclusion to the Korah argument. The wicked in Ps 49 stand in stark contrast to the righteous in the previous psalms, and repetitions are used to form contrastive links between them. The wicked trust in wealth (49:7) when, instead, they were supposed to trust in God (44:7).

They believe their dwelling will last forever (49:12), while God’s city is eternal (48:9). They call their lands by their name (49:12), while it is God’s name which is worthy of being remembered (44:6, 9, 21; 45:18; 48:11).<sup>154</sup> These contrasts suggest that the wicked act contrary to how they should. They are portrayed as indifferent to the hope presented in the previous psalms, instead placing their trust on earthly, temporal matters.

Structurally, trust appears to frame the entire Korah collection. Creach argues that the concluding psalm (Ps 49) “hearkens back to the emphasis on misplaced trust observed in Psalms 42-43, 44.”<sup>155</sup> He argues that the entire collection is thereby framed by “trust”: “Thus, Korahite 1 both begins and ends with Psalms that point out the importance of reliance on Yahweh rather than trusting in human power.”<sup>156</sup> More specifically, Ps 49 also functions to present two different reactions to the previous hope offer. Maier argues that Ps 49 reveals the alternative fate for the nations who do not unite with Israel in serving God.<sup>157</sup> There are two possible human destinies (or as Maier sees them, “pilgrimages”): one ending in eternal life, the other in eternal death.<sup>158</sup> Psalm 49 also answers questions raised in Pss 42-45, as well as in the eschatological vision of Pss 46–

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<sup>154</sup>Maier aptly describes these differences: “Sie verlassen sich auf ihre eigene Stärke statt auf die Stärke/die Wälle der Gottesstadt (היילה/היל, 49, 7, 11 vs. 48, 14); sie rühmen sich ihres eigenen Reichtums statt Gott zu rühmen (הלל, 49, 7 vs. 44, 9; 48, 2); sie suchen sich selbst zu erlösen statt die Erlösung von Gott zu erwarten (פדה, 49, 8 vs. 44, 27); sie machen ihr Inneres . . . zu ihrer Wohnung statt den Wohnsitz Gottes aufzusuchen (משכן, 49, 12 vs. 43, 3; 46, 5); sie rufen ihren eigenen Namen aus, statt den Namen Gottes zu preisen (שם, 49, 12 vs. 44, 9; 48, 11).” Maier, “Israel und die Völker,” 664.

<sup>155</sup>Creach, *Yahweh as Refuge*, 88.

<sup>156</sup>Ibid.

<sup>157</sup>Maier, “Israel und die Völker,” 663.

<sup>158</sup>He argues: “Ps 49 erfüllt demnach sowohl für das Wallfahrtsmotiv als auch für das Völkerthema eine wichtige Funktion: Er schildert, was denen widerfährt, die nicht zum Zion mitziehen und JHWH nicht als ihren König anerkennen, die sich nicht dem ‘Volk des Gottes Abrahams’ anschließen. Auch sie unternehmen eine Reise, doch nicht zum ewigen Leben, sondern zum ewigen Tod.” Ibid., 664.

48. The lament questions of “how?” and “why?” in Pss 42–44 are now met with confident hope, but in a more serious context. In Ps 42-43, the psalmist envisions a future in the presence of God. This future is now projected to an eschatological, post-mortem meeting with God. Israel’s fate is portrayed as death in Ps 44 (vv. 25–26), even though there is a petition for divine “ransom.”<sup>159</sup> The problems of death and ransom find their solution in God’s deliverance in Ps 49.<sup>160</sup>

Two other developments can be mentioned. God sells Israel as sheep to the slaughter in Ps 44:12, while in Ps 49, those that die are like sheep, being shepherded by death. However, the contexts are different in these two psalms. Furthermore, in Ps 42-43, the “light” is requested as a guide to the temple, and as a power to deliver, while in Ps 49, light is used to denote life in which the dead will have no part (v. 20 [Eng. v. 19]).<sup>161</sup> Combined, the sheep and light metaphors find their so-called solution in God’s initiative in Ps 49. The people of God are no longer threatened, and the sheep are now identified only with those destined for Sheol. Likewise, the light has become identified with life itself (i.e., in the presence of God), in which the foolish will have no share.

Psalms 45 and 49, as previously mentioned, explain how the eschatological vision in Pss 46–48 can become a reality for individuals and for the nations. In other words, they

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<sup>159</sup>It is significant that this lexeme (פִּדְיוֹ “ransom”) occurs only here in these two psalms within the Korah collection (44:27; 49:8 [2x], 16). The theological argument in Ps 49 contains two parts: (1) humans cannot ransom one another (v. 8), and (2) God can and will ransom individuals (v. 16).

<sup>160</sup>Maier argues that the call for God to “ransom” (44:27) is being answered here in Ps 49. Maier, “Israel und die Völker,” 664.

<sup>161</sup>Smith sees light as one of the concepts linking Pss 44 and 49: “In Ps. 43:3 the singer wants ‘light’ and ‘truth,’ two metaphoric graces, to lead him to God’s altar. The author of Ps. 44 develops a play on the concepts of light, darkness, sleep/death, and arousal/redemption themes that will be echoed throughout the KP [Korahite Psalter] and in Ps. 49.” Smith, “Dust or Dew,” 115.

describe how to enter God's universal eternal kingdom without having to "live on" through their offspring, being themselves cut off by death (Ps 49). Psalm 49 begins with a summons of the nations, which were earlier hostile (Pss 42–44), but were then called to submit and worship (e.g., Ps 46:10). The message of Ps 49 is notably for all nations (v. 2). This eschatological hope, along with the previous vision, is given for the nations to understand, to submit to, and to praise. Thus, as has been argued so far, the answer to the human longings, sufferings, and divine rejection described in Pss 42–44 may be summarized as an eschatological vision that includes Ps 49 as a key theological factor. This vision comprises three distinct units related to hope: (1) a messianic hope of divine-human union (Ps 45), (2) an eschatological hope portraying God's universal reign (Pss 46–48), and (3) a salvific hope of deliverance from death (Ps 49).

In conclusion, Ps 49 is followed by two Psalms (Pss 50–51), which together with Ps 49 form the first hinge section in Book II. These discuss the sacrificial system as being insufficient and partial. Instead, proper sacrifices go beyond animal sacrifices and involve a transformation of heart and behavior. Thus, all three psalms appear to discuss various theological aspects of atonement, and they function to describe necessary human responses to the previous hope vision. Psalm 49 stands as an interesting eschatological life-and-death introduction to the proper attitudes of wisdom and uprightness in connection with God's act of deliverance. Psalms 50 and 51 add other crucial responses. As mentioned before, Ps 50 emphasizes reformation, while Ps 51 stresses the need for repentance.

## Psalm 50

Immediately following the Korah collection is a psalm by Asaph. It stands

isolated from the other Asaph Psalms (Pss 73–76, 78–83) and functions as a bridge between the Korah collection and the following Davidic collection. Furthermore, Ps 50 adds a significant theological aspect not only to the hinge argument, but to the entire argument in Book II, namely, the concept of a future judgment. Scholars have given valuable insights as to the function of Ps 50. Attard argues that Ps 49 “paves the way” for Ps 50,<sup>162</sup> and that Ps 50 gives the “theological reason” for the insufficiency of human ransom in Ps 49.<sup>163</sup> Mitchell argues pointedly that Ps 50 portrays eschatological events. He proposes that it portrays an eschatological ingathering of Israel,<sup>164</sup> and more specifically, God’s role in “commanding Israel’s ingathering from exile, apparently in order to judge among them.”<sup>165</sup> Wilson, on the other hand, argues that Ps 50 begins the repentance and confession section (Pss 50–53),<sup>166</sup> noting that God now appears for the purpose of judging the people.<sup>167</sup> Wilson adds that even the wicked are “called to return”

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<sup>162</sup>“Ps 49 has strong sapiential elements, both linguistically and thematically. However, its prophetic nuances pave the way to the more specifically prophetic Ps 50 which, in turn, makes use of themes dear to wisdom literature.” Attard, “Establishing Connections,” 415-6.

<sup>163</sup>Ibid., 420. He adds that both depict misguided beliefs. Cf. *ibid.*, 420-21.

<sup>164</sup>For Mitchell, the entire Asaph collection is future oriented. He argues: “The Asaph Psalms could be taken as depicting a sequence of latter-day events beginning with the ingathering of Israel to judgment in a time of national distress and desolation, and culminating in the gathering of a ten-nation alliance against them.” Mitchell, *The Message of the Psalter*, 166. Cf. also p. 171.

<sup>165</sup>Ibid., 106.

<sup>166</sup>Cf. Wilson’s outline where he describes Pss 50–52 as the “Call to Repentance and Confession” section. Wilson, *Psalms Volume 1*, 83.

<sup>167</sup>Wilson argues that “Psalm 50, then, describes the theophanic approach of Yahweh into the Jerusalem temple in order to judge Israel according to their covenant obligations.” *Ibid.*, 759. The idea that God shines from his temple connects Ps 50 with other psalms emphasizing Zion (Pss 48–53). Wilson argues: “God ‘shines forth’ from Zion, a place that plays an important thematic role in Psalms 48–53. The Zion theme is also linked in Psalm 48 (48:2, 11, 12) with the ‘city of God’ and ‘divine king’ themes (48:2, 8) characteristic of Psalms 46–48, suggesting that the whole group extending at least from Psalm 46 through 53 share interlocking themes and interests.” *Ibid.*, 760.

in Ps 50,<sup>168</sup> thus the judgment is not final, but intended to correct and warn humankind.<sup>169</sup> In sum, Ps 50 appears to be an eschatological, global call to repentance prior to a final judgment.<sup>170</sup> In view of the impending judgment and the sentence to be given, Israel and the nations are called to repent. Psalm 50 thereby aids in bringing the eschatological vision of the Korah section to present application, issuing a call to respond.

Psalm 50 begins by God's summoning the entire world for judgment (vv. 1–6). God speaks, and light and fire come out before him (vv. 1–3). He summons the heavens and earth (v. 4) and his people (vv. 5–6) in order to pronounce judgment. He first rebukes "Israel" (vv. 7–15), then turns to the "wicked" (v. 16a) and judges them (vv. 16–21). The psalmist sums up characteristics of these two groups in an attempt to warn and inspire (vv. 22–23). The introduction describes God as coming and summoning humankind to him. The entire world is summoned, and the psalmist welcomes it (v. 3). God is depicted as shining forth from Zion with fire devouring before him. He is ready to judge, but first he asks his people to be gathered before him. The godly are characterized as "those who have made a covenant with Me by sacrifice" (50:5). Yet God reproves them in the following verses.<sup>171</sup> The critique contains various parts. First, God states what he is not

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<sup>168</sup>Wilson, *Psalms Volume 1*, 759.

<sup>169</sup>Scholars argue for a divine covenant lawsuit pattern in Ps 50. Richard Davidson significantly points out that these covenant lawsuits (in the Bible) frequently have positive elements of grace, describing necessary needs in order to rebuild a relationship with God (as here in Ps 50). Richard M. Davidson, "The Divine Covenant Lawsuit Motif in Canonical Perspective," *JATS 21* (2010): 63, 68.

<sup>170</sup>Delitzsch argues that this final warning is a message that is relevant for the entire world, although the warning specifically goes to the believers. "What He speaks is of universal significance." Delitzsch, *Biblical Commentary on the Psalms*, 2:125.

<sup>171</sup>Schreiner describes this group as wicked, stating that "the wicked will not avert judgment simply because they offer sacrifices." Schreiner, *The King in His Beauty*, 262.

reproving them for—namely their sacrifices. Secondly, he appears to critique their perception of him. He then explains himself (apparently they have not understood that God does not *need* sacrifices). He is neither hungry, nor does he “eat” animals, nor does he need something that is already his. What he asks instead is for Israel to perform three specific acts: (1) to offer a sacrifice of thanksgiving, (2) to pay vows to God, and (3) to call upon God in days of trouble. Thus God points to three relational needs in them, which need to be reformed in order to escape the final judgment. God then turns to reproving the wicked.<sup>172</sup> This group is also described as religiously imbalanced, but their attitude is more rebellious. Although they appear to be experts on God’s law and his covenant, they hate being disciplined by God. In fact, they even approve of breaking God’s commandments (e.g., stealing, adultery, deceit, lacking respect for family). Therefore, God sternly rebukes them for even speaking about him. He reminds them that he knows their ways. Finally, after sentencing these two groups, God adds a final call to repentance. More specifically, he turns to the wicked, described as those who forget God. He asks them to consider and react to this message; if not, they will be torn to pieces. God then comes with a summary statement in which he repeats his will for the godly, namely that they will offer a thank offering. However, he adds a second command and his request to reorder their ways is to be heeded by both groups, by the wicked, as well as the righteous.

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<sup>172</sup>Psalm 50 contains an interesting portrayal of the wicked. They speak confidently of the law. It appears that they are in fact part of God’s people—but only in name. Delitzsch describes them as outward observers of the law. Delitzsch, *Biblical Commentary on the Psalms*, 2:130. However, from a shape perspective, this does not exclude gentile nations, which had previously been portrayed as belonging with God’s people praising God (Ps 47).



## Lexical-Thematic Links

The disjunctive authorship change from Korah (Ps 49) to אֶסָף “Asaph” (Ps 50) presumes a division between the two psalms. However, this is counteracted by numerous lexical and thematic links. For example, the genre title מְזִמּוֹר “psalm” is repeated, and this links Pss 47–51 closely together. Furthermore, Pss 49 and 50 each begin with a summoning of the earth (i.e., to hear a message), and this is emphasized in both length and language.<sup>173</sup> There are many repeated lexemes related to speaking: (1) קרא “call” (49:12; 50:1, 4, 15), (2) דבר “speak” (49:4; 50:1, 7, 20), and (3) שמע “hear” (49:2; 50:7).<sup>174</sup> A few other significant links can be noted: (1) לקח “take” (49:16, 18; 50:9), (2) בְּהֵמָה “beast” (49:13, 21; 50:10), (3) דמה “be like”/“think” (49:13, 21; 50:21),<sup>175</sup> (4) בין “discern” (49:21; 50:22), and (5) דרך “way” (49:14; 50:23).<sup>176</sup> These lexemes reveal interesting links and contrasts between Pss 49 and 50.<sup>177</sup> For example, in Ps 49, God redeems the psalmist from death and then “takes” (or receives) him (49:16), while the

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<sup>173</sup>Attard, “Establishing Connections,” 416; Delitzsch, *Biblical Commentary on the Psalms*, 2:122.

<sup>174</sup>Other related speech words link to earlier psalms: (1) אמר “say” (42:4, 10, 11; 45:2; 50:12, 16), (2) ספר “recount” (44:2; 45:2; 48:13, 14; 50:60), and (3) פה “mouth” (49:4, 14; 50:16, 19).

<sup>175</sup>Argued in Attard, “Establishing Connections,” 422. However, it appears less likely to form a linkage because of these different meanings. In addition, the wicked in Ps 50 consider God to be like a human, and thus ignore him, while in Ps 49, this verb is used to describe the similarity of the wicked to animals.

<sup>176</sup>To this may be added אח “brother” (49:8; 50:20), which is further emphasized by the phrase אֶת־בְּנֵי “your own mother’s son” (50:20).

<sup>177</sup>“Au chemin des impies (Ps 49, 14) s’oppose le chemin que doit choisir le juste (Ps 50, 23). À ceux qui se plaisent dans le premier (Ps 49, 14) fait écho celui qui se plaît avec le voleur (Ps 50, 18). À la bouche d’où sort la sagesse (Ps 49, 4) s’oppose celle qui envoie le mal (Ps 50, 19). À l’action de grâce rendue à l’impie (Ps 49, 19) s’oppose celle qu’il faut rendre à Dieu (Ps 50, 14, 23). À la vision de la fosse, de la mort et de l’obscurité (Ps 49, 10, 11, 20), s’oppose la vision du salut (Ps 50, 23).” Vesco, *Le psautier de David*, 454.

wicked are unable to bring (“take”) any of their goods with them to Sheol (49:18). This “taking” reappears in Ps 50, where God says that he is not “taking” any bulls from their houses (v. 9). The act of taking is thus placed in an interesting relationship of death to sacrifices. Psalm 49 describes the foolish as “beasts,” while Ps 50 describes even the “beasts” as God’s property. Both psalms also conclude with a repetition of discernment: Psalm 49:21 describes those who die without discernment, while Ps 50:22 contains a warning and a call to consider in order to escape divine judgment. Finally, the metaphoric use of “way” for the destiny of the dying in Ps 49:14 is followed by a reordered “way” that brings divine salvation in Ps 50 (v. 23). Thematically, the concept of trust also forms a central link between the two psalms (Pss 49-50). The wicked trust in wealth (Ps 49), while the godly trust in sacrifices (Ps 50).

Psalm 50 also has many links to a number of earlier psalms, suggesting that it functions as a summary psalm, or more precisely, as an added conclusion to the Korah collection. Significant links can be found to Ps 42-43 such as (1) the usage of אֱלֹהִים “God” (42:3, 9, 10; 43:4; 50:1), (2) the reference to הַטִּיר “godly” within a judgment context (43:1; 50:5), (3) God as the שֹׁפֵט “judge” (43:1; 50:6), (4) the importance of תּוֹדָה “thanksgiving” (42:5; 50:14, 23), (5) the repetition of שְׁלַח “send” (43:4; 44:3; 50:19), (6) the problem of מְרִמָּה “deceit” (43:1; 50:19), and (7) the previously emphasized שִׁכַּח “forgetting” (42:10; 44:18, 21, 25; 50:22).<sup>178</sup> Links to Ps 44 are also significant, for example: (1) the theologically significant concept of בְּרִית “covenant” (44:18; 50:5), (2) the divine or human conduct described by שָׂם “put” (44:14, 15; 50:23), and (3) the much

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<sup>178</sup>In addition, “forget” is repeated in Ps 45:11.

hoped for יִשַׁע “deliverance” (44:4, 7, 8; 50:23). Fewer theological links can be found with Pss 45–46. Links with Ps 45 include: (1) יָפִי “beauty” (45:12; 50:2), (2) רָשָׁע “wicked” (45:8; 50:16), (3) שָׂנֵא “hate” (45:8; 50:17), and (4) לְשׁוֹן “tongue” (45:2; 50:19). Links with Ps 46 are (1) אֵשׁ “fire” (46:10; 50:3); (2) the personal pronoun אֲנִי “I” (46:11; 50:7), found in similar contexts, requesting a response “be still” and “know” (Ps 46) and “hear” (Ps 50); and finally, (3) the repetition of צָרָה “distress” (Pss 46:2; 50:15). Two significant links can be noted with Ps 47: (1) the noticeable אָסַף “gather” (47:10, 50:5), which is used in the title of Ps 50; and (2) the divine name עֲלִיּוֹן “Most High” (47:3; 50:14), which is used only four times in Book II. Finally, links with Ps 48 are also theologically significant, including: (1) צִיּוֹן “Zion” (48:3, 12, 13; 50:2),<sup>179</sup> (2) his צְדָקָה “righteousness” (48:11; 50:6), (3) God’s מְלֵא “fullness” (48:11; 50:12), and (4) the usage of דָּמָה “be like, think” (48:10; 50:21). Finally, the renewed and fronted usage of God’s name יהוה “YHWH” in Ps 50:1 may also suggest a reference back to the emphatic usage in the eschatological vision (Pss 46–48), or to the climax of Ps 42:9.<sup>180</sup>

## Shape Function

Psalm 50 has four main shape functions. First, it functions as a paired conclusion

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<sup>179</sup>Wilson argues: “Thematically Psalm 50 shares links with the group of Psalms beginning with Psalm 46 and is concerned with the security of Zion/Jerusalem.” Wilson, *Psalms Volume 1*, 758-9. The usage of the divine name עֲלִיּוֹן “Most High” adds support to linking these psalms (46:5; 47:3; 50:14). Furthermore, Delitzsch sees this name (along with other divine names) as peculiar to the Asaph Psalms. Delitzsch, *Biblical Commentary on the Psalms*, 2:123.

<sup>180</sup>Psalm 50 appears to form a significant link back to earlier usages of this otherwise limited lexeme within the Elohist Psalter, where אֱלֹהִים “God” predominates.

with Ps 49.<sup>181</sup> Significantly, the judgment and death argument is placed at the far end of the hope argument, adding a certain note of seriousness to the eschatological vision. Second, Ps 50 adds a call to reformation. Whereas Pss 45 and 49 emphasized God’s initiative, Pss 50–51 point to proper human *responses* to the hope vision such as reformation and repentance. Third, related to the above, Ps 50 also adds a significant third key for *entering* the eschatological kingdom of God (Pss 46-48). Together, these three key psalms (Pss 45, 49, 50) describe the necessary entry points into the kingdom of God—the union with God (Ps 45), deliverance from death (Ps 49), and personal reformation (Ps 50).<sup>182</sup> In other words, if any of these are lacking, the individual (whether an Israelite or a gentile) will be placed outside the kingdom of God, and thereby judged and condemned to die. Fourth, Ps 50 also functions as an introduction to the following Davidic collection. As mentioned previously, Wilson viewed Pss 50–53 as the repentance and confession section.<sup>183</sup> The judgment warning of Ps 50 prepares the way for the

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<sup>181</sup>This may be seen particularly through the various noticeable links from Ps 50 to earlier psalms, often only with a repeated key word. In addition, certain words are used in a peculiar way here, almost telling a story by themselves. For example, the usage of *בוא* “enter.” The psalmist desires to come into the presence of God, but only God can bring him there (42:3; 43:3, 4). God brings judgments upon the innocent (44:18), but then brings his bride (Israel) into his very presence (45:14, 16). The consequences of this new reality are that only the people who are not ransomed by God die (49:20), because God is coming to judge (50:3). In addition, *תודה* “thanksgiving” (42:5; 50:14, 23) appears to add a noticeable framing linkage. What the psalmist did in the past (42:5), and envisions to do in the future in Ps 42-43 is commended by God in Ps 50. Another interesting shape sequence of linking words is by the repeated *מה* “what” (49:6; 50:16). The psalmist earlier lamented before God, asking various questions (Pss 42-44). Then later, he calmly trusts in God (Ps 49), before God asks the wicked questions (Ps 50). In addition, *ידע* “knowing” also runs through the Korah-Asaph Psalms. God knows the secret of the human heart (44:22), and asks people to be still and know that he is God (46:11). He is then described as being known within his palace as a refuge (49:3). Then Ps 50 again repeats that God knows, but this time knowing refers to his creatures—that they belong to him (50:11). Interestingly the “creatures” were used in Ps 49 to portray those who die. Thus, from a shape perspective, this forms an interesting double-context for God knowing—peoples as well as animals.

<sup>182</sup>The fourth key is repentance (and restoration by God) in Ps 51.

<sup>183</sup>Cf. Wilson’s outline in Wilson, *Psalms Volume 1*, 83.

repentance of David in Ps 51, and the judgment messages in Pss 52–53. However, although the command to “call” upon God (Ps 50:15) is initially heeded in Ps 51, the subsequent psalms portray its rejection (cf. Pss 52–59).

### Psalm 51

Psalm 51 is the first Davidic Psalm in Book II. The title connects it with David’s adultery with Bathsheba.<sup>184</sup> The content of almost the entire psalm fits well with this, portraying an individual in deep remorse, followed by a petition for restoration. However, the final verses contain a puzzling shift of focus to the restoration of the walls of Jerusalem.<sup>185</sup> From a shape perspective, Pss 49–51 form a three-step hinge argument, as Book II makes the move from the eschatological section of the Korahite collection to the following Davidic Psalms, which lament present circumstances. Psalm 51 illustrates what true repentance is, and portrays a hope for forgiveness and restoration not only for the individual, but also for Israel as a community. In fact, Ps 51 may even function to portray the Messiah’s role in advancing the need for forgiveness and repentance in Israel, illustrated by King David’s exemplary prayer.<sup>186</sup>

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<sup>184</sup>Authorship and historical superscriptions are significant for interpreting the Psalms, even when shape analyses are in focus. In other words, the historical background of David’s sin with Bathsheba gives relevant background for interpreting this Psalm and even its shape function in Book II, seeing as it stands first, before assuming his other roles as teacher and representative (see below).

<sup>185</sup>Cf. Tate, *Psalms*, 9, 29; Mays, *Psalms*, 199; Schaefer, *Psalms*, 131–2.

<sup>186</sup>One commentary interprets David’s role here as “messianic” in the sense of a kingly model or example of repentance that the people might follow, while keeping the eschatological hope in focus: “[A] figure of identification par excellence: the David who neither excuses nor conceals his sin, but confesses and repents of it before God, is forgiven by God, and thus establishes hope for every Israelite who abandons the way of sin and returns to God. In this way the David of Psalm 51 is a ‘messianic’ figure who calls his people to repentance and keeps alive the hope for Zion’s eschatological fulfillment. Despite all the ‘messianic’ idealization of David, the tradition has maintained this aspect in its image of him: from David Israel is to learn that the one who stands can yet fall, but also that the one who has fallen can again be raised up by the mercy of God.” Hossfeld and Zenger, *Psalms 2*, 23. A future reading of these verses is also

Psalm 51 contains two main movements (vv. 3–11; 12–19 [Eng. vv. 1–9, 10–17]) and a conclusion (vv. 20–21 [Eng. vv. 18–19]).<sup>187</sup> The psalm begins with a prayer for divine grace, as the psalmist asks for his transgressions to be blotted out (v. 3 [Eng. v. 1]). This forms a parallel with v. 11 (Eng. v. 9), which repeats מחה “wipe out.” These two verses frame the first section. In v. 4, the petitioner pleads for complete cleansing (washing and purification). He bases his request on his acknowledgment of guilt (v. 5 [Eng. v. 3]). Verse 6 (Eng. v. 4) contains two parts. First the psalmist confirms that his sin is in fact against God, before stating that God will be justified and blameless when he judges. The climax shifts focus to God and his justice in judging humankind. The psalmist repeats his admission of sinfulness, but now portrays his inherited guilt (v. 7 [Eng. v. 5]). Verse 8 (Eng. v. 6) also contains two parts: first, it portrays God’s desire that humans maintain inner purity, then it declares his works in teaching wisdom to humankind. Verse 9 (Eng. v. 7) again repeats his plea for cleansing, requesting that “hyssop” be used, and thereby linking it with the Passover event.<sup>188</sup> Verse 10 (Eng. v. 8)

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argued by Goldingay: “The closing verses’ appeal to God to build up the walls of Jerusalem need not imply that the walls are broken down and thus that the plea belongs to the exile or afterward. Nor need their comments about the sacrifice indicate a different attitude from that expressed in v. 17, with the same implication. On the other hand, the closing lines do suggest that the Psalm does not originally relate to the sin of a private individual but to that of a leader such as the king or of the people as a whole.” Goldingay, *Psalms 42-89*, 125. Delitzsch similarly argues that “building walls” does not necessarily imply re-building, but rather finishing the construction, which Solomon fulfilled. Delitzsch, *Biblical Commentary on the Psalms*, 2:142.

<sup>187</sup>Cf. Terrien, *The Psalms*, 402–3; Schaefer, *Psalms*, 129. Terrien suggests that these two sections form separate chiasms with climaxes in vv. 6b and 15 (Eng. vv. 4b and 13). Terrien, *The Psalms*, 402–3. Gaiser proposes a similar structure, but has v. 16 as the climax of the second section. Gaiser, “The David of Psalm 51,” 385–6.

<sup>188</sup>Hyssop was used in the Passover event where the Israelites covered the doorframes and thereby escaped death. In addition, it was later used in temple rituals to “remove ceremonial and moral sin” as well as rituals regarding the red heifer. Tremper Longman, *Psalms* (TOTC 15-16; Downers Grove, Ill.: InterVarsity, 2014), 221. Roy Gane points out that “hyssop” is used for two kinds of purification—(1) from scaly skin disease and (2) from corpse contamination. He argues that David here speaks as if he is physically contaminated. “David portrays his moral state in physical terms that are strikingly appropriate:

functions as a link to the second movement, anticipating the psalmist's prayer for restoration and the joy that it brings.<sup>189</sup> Verse 11 (Eng. v. 9) is constituted by another prayer for God to "wipe out" the psalmist's sin. The argument is complex, and ideas are closely related.

The second movement begins with a petition for God to create a clean heart and to renew the heart of the psalmist (v. 12 [Eng. v. 10]). The focus is now on renewal, rather than forgiveness and purification. Within this process, the psalmist pleads that God will not cast him away, nor take away God's Holy Spirit (v. 13 [Eng. v. 11]), but will instead bring the psalmist the joy of God's salvation, supported by a willing spirit (v. 14 [Eng. v. 12]). Terrien sees the following verse (v. 15 [Eng. v. 13]) as the second climax, in which the psalmist envisions himself teaching other sinners and aiding their conversion as a result of being forgiven himself. On the other hand, Gaiser views v. 16 as the second climax, in which the psalmist petitions for deliverance.<sup>190</sup> The deliverance here is connected with the psalmist's desire to praise, as it is in v. 14 (Eng. v. 12). In the following verse, the psalmist petitions God to open his lips so he can declare his praises

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He is morally 'leprous' and deserves to die (become a corpse) for adultery and for having arranged for the death of Uriah." Roy Gane, *Leviticus, Numbers* (NIV Application Commentary; Grand Rapids: Zondervan, 2004), 594. These various contexts seem to support that David is seeing himself condemned to death, and yet seeks deliverance from God. In the Passover context with the death of the lamb, and function of the blood, this would imply a substitutionary atonement without emphasizing the guilt concept. It may be that both contexts are alluded to, as he seeks purification from his sins through the substitutionary atonement provided by God. He would then be completely cleansed from all guilt and simultaneously be delivered from his own death sentence (which he unwittingly pronounced upon himself in the dialogue with Nathan).

<sup>189</sup>The content and location of this verse (standing between two verses pleading for purification and forgiveness) make it function as a parenthetical statement of his hope of future rejoicing and praising God. The psalmist appears to envision forgiveness and restoration at this point, and structurally it functions to point towards the second section which more specifically deals with this.

<sup>190</sup>Within his plea for restoration, he longs to be released from bloodguilt, which can be atoned only by his own death or by God because "the guilt is too great for normal means of atonement." Tate, *Psalms 51-100*, 26.

(v. 17 [Eng. v. 15]). The subject matter of witnessing places this verse parallel to the teaching in v. 15 (i.e., Terrien’s climax) as recognized by Gaiser.<sup>191</sup> The following verses then discuss the type of sacrifices that God desires—not animal sacrifices (v. 18 [Env. v. 16]), but a broken spirit and heart (v. 19 [Eng. v. 17]).<sup>192</sup>

The conclusion contains a shift to a communal prayer of restoration—for the walls of Jerusalem to be restored (or built),<sup>193</sup> and for divine goodness towards Zion. This favorable restoration then causes God to delight again in animal sacrifices (v. 21 [Eng. v. 19]), contrary to the portrayal a few verses earlier (v. 18 [Eng. v. 16]).

### Lexical-Thematic Links

As previously stated, Ps 51 is the first Davidic Psalm in Book II, and most of the remaining psalms are also Davidic,<sup>194</sup> which indicates that it marks the beginning of a

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<sup>191</sup>Gaiser, “The David of Psalm 51,” 386.

<sup>192</sup>The two parts of the second movement differ more in subject matter than is the case with the first movement. Although v. 18 contains two negations, as in v. 13, the subject matters are not parallel. The final v. 19 likewise does not add a clear parallel to the petition of a new heart in v. 12. Instead, both verses point back to the first movement, where true crushing of the heart in repentance is portrayed. Thus, v. 10 and the frames of the second movement link the two movements together, referring to each other, connecting these two movements. Gaiser considers vv. 3 and 19 (Eng. vv. 1 and 17) as forming a frame around the two movements depicting God’s love. *Ibid.*, 387. Certain words are still repeated in a chiasmic manner: לב “heart,” רוּחַ “spirit” at the frames, followed by the negations לא “not,” and, at the center are various repetitions which are repeated in a complex (non-chiasmic) manner. Repetitions in vv. 14-17 are: praise (שִׂשׂוֹן “joy, exultation”/רִנָּן “ringing cry in joy/exultation”), salvation (יִשׁוּעַ “salvation,” נָצַל “deliver” and תְּשׁוּעָה “salvation”), turning (שׁוּב “turn”) and teaching (לַמֶּד “teach,” נִגַּד “declare”). Depending on what lexemes are emphasized, they form varied sequences. For example, exultation and teaching form an alternate ABAB structure. The exultation and deliverance (with the root יִשׁוּעַ) form an ABBA sequence. The teaching and return form likewise an ABA sequence within.

<sup>193</sup>Goulder argues that there is no reason to interpret the walls as being in ruins. Instead, he proposes a finishing of the walls. Michael D. Goulder, *The Prayers of David: Psalms 51-72* (JSOTSup 102; Sheffield: Sheffield Academic Press, 1990), 64, 68.

<sup>194</sup>Pss 51–71 all contain Davidic authorship titles except for Pss 66–67 and Ps 71, though the latter is often considered to be connected with Ps 70. However, the final psalm in Book II (Ps 72) contains a Solomonic title (i.e., written by Solomon), although some argue that the psalm contains a Davidic postscript (cf. earlier references).



new section. However, Wilson notes that Ps 51 also links back to previous psalms, noting the genre title *מְזֻמֹּר* “melody,” which links together Pss 47–51.<sup>195</sup> Additional support can be found in the numerous lexical links between Ps 51 and previous hinge psalms, emphasizing the hinge function of Ps 51.<sup>196</sup> There are numerous exclusive links between Pss 49–51 such as: (1) *עוֹן* “guilt” (49:6; 51:4, 7, 11); (2) *רָע* “evil” (49:6; 51:6); (3) the phrase *נִגְדִי תָמִיד* “before me” (50:8; 51:5);<sup>197</sup> (4) the previously emphasized *חֵכְמָה* “wisdom” (49:4; 51:8); (5) the contrastive usages of *שָׁלַךְ* “throw” (50:17; 51:13) and *נִצַּל* “deliver” (50:22; 51:16);<sup>198</sup> (6) and the metaphor of *דֶּרֶךְ* “way” (49:14; 50:23; 51:15);<sup>199</sup> and most noticeably, the many links to the sacrificial system: (7) *זֶבַח* “sacrifice” (50:5, 8, 14, 23; 18, 19, 21),<sup>200</sup> (8) *עֹלָה* “whole burnt-offering” (50:8; 51:18, 21), (9) *דָּם* “blood” (50:13; 51:16), and (10) *פֶּרֶךְ* “young bull” (50:9; 51:21). Thematically, both psalms

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<sup>195</sup>Wilson, “Evidence of Editorial Division,” 341.

<sup>196</sup>Cf. also Attard’s table on lexical links between Pss 49-52. Attard, “Establishing Connections,” 417-9.

<sup>197</sup>The combination of *תָּמִיד* “always” and the phrase *נִגְדִי* “before me” is found only in Pss 50:8 and 51:5 in Book II, and the preposition *נִגְדִי* “in front of” occurs alone in in Ps 44:16. These two contexts are both related to “sin.” Human sacrifices are continually before God (Ps 50), and the sins of David are continually before him (Ps 51). Thus both God and people are here portrayed as conscious of human sin, adding further linkage between them.

<sup>198</sup>The usage of *שָׁלַךְ* “throwing” in Pss 50-51 shows a contrast between the wicked and the righteous in their relationship with God. The wicked throw away God’s words, while the righteous petitioner begs God to not throw him away. *נִצַּל* “Deliver” is either non-existent to those who forget God and disregard his warning (Ps 50), or found in the petition of deliverance (Ps 51). In addition, *קִרְבֵּי* “inward part” places a contrast between the perceptions of the wicked of their destiny (49:12) and the longings of the righteous to be pure (51:12).

<sup>199</sup>The way metaphor had previously been used in the hinge section to portray the fate of death (49:14) and deliverance from judgment (50:23), but now it is found in a slightly different context with a desire to teach sinners (51:15)—which fits within the shape context of bringing the eschatological vision as a present hope to the audience.

<sup>200</sup>Out of the eight times this lexeme occurs within Book II, seven of these are located in Pss 50–51, while the final occurrence is in 54:8.

portray faults with general attitudes related to sacrificing animals. Psalm 50 calls for “thank” offerings, implying the much-needed inner attitude of gratitude and clarifies that God does not need sacrifices because the entire world is his property. Instead, a deeper emotional correspondence is called for. This is illustrated in Ps 51, which argues that God prefers a broken heart to sacrifices. Thus, God does not enjoy animal sacrifices per se. The final verses, however, reveal that righteous sacrifices will be pleasing to God some day in the future. Thus, Ps 51 portrays the sacrificial system as given out of necessity, rather than divine pleasure, and as insufficient and unwelcome at times, but nevertheless, as ultimately fulfilling God’s will. Together, Pss 50–51 thereby declare that animal sacrifices are not meant to please God—whether to alleviate his hunger (Ps 50), or to engender his emotional well-being (Ps 51). Instead, God primarily desires true repentance and righteous works.

Other non-exclusive links may be noted between Pss 50–51. For example, the combination of צדק “righteous” (50:6; 51:6, 21) and God’s role as שפוט “judge” (50:6; 51:6) adds significant linkage between Pss 50:6 and 51:6. Furthermore, the final message of ישוע “salvation” in Ps 50:23 adds linkage to the petitions in Ps 51 (vv. 14, 16). Finally, the repetition of the key theological term, ציון “Zion” (50:2; 51:20), forms another clear linkage. A few lexical links between Ps 51 and pre-hinge psalms appear to be significant for the narrative shape: (1) חסד “steadfast love” (42:9; 44:27; 48:10; 51:3), (2) אמת “truth” (43:3; 45:5; 51:8), (3) עצם “bones” (42:11; 51:10), (4) רכה “crush down” (44:20; 51:10, 19), (5) סתר “hide” (44:25; 51:11), (6) קדוש “holiness” (43:3; 47:9; 48:2; 51:13),

(7) שׁוּב “turn” (44:11; 51:14, 15), and finally, (8) מִזְבֵּחַ “altar” (43:4; 51:21).<sup>201</sup>

### Shape Function

Psalm 51 is the last of the three hinge psalms, and adds a significant conclusion to this section, as aptly noted by Attard: “Ps 51 renders the expected response to the preceding prophetic interventions.”<sup>202</sup> In other words, Ps 51 functions to bring the final destiny argument (Ps 49) and the judgment calls (Ps 50) to the individual (as well as the community) together as a summons to respond with repentance. A second function of Ps 51 concerns the hope of national and individual restoration. The psalmist prays for personal as well as national restoration. He sees that one day God will again accept Israel’s sacrifices. This implies that there is a momentary disfavor, or break, in the sacrificial system, but that God will one day accept the offerings again; in other words, the psalm is predicting a future favorable time.<sup>203</sup> The petition of repentance also implies a future hope of acceptance. A third function of Ps 51 relates to the two previous functions (response, hope). Each of the three hinge psalms discusses various theological issues related to salvation. Although it is not said explicitly, they all imply the insufficiency of the sacrificial system: (1) the problem of death, which no person can redeem, except God; (2) the problem of human condition, which calls for more than

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<sup>201</sup>Although these are mere examples of important links, there are considerably few lexical links to the pre-hinge section, compared to links to the hinge section.

<sup>202</sup>Attard, “Establishing Connections,” 416. Gaiser similarly states that “Reading Ps 51 in conjunction with Ps 50 enhances its meaning for us. We hear now the dreaded accusation of Ps 50 that leads to the fervent confession of Ps 51.” Gaiser, “The David of Psalm 51,” 393.

<sup>203</sup>Goulder argues alternatively that Ps 51 “does not express a general rejection of sacrificial worship, but rather the speaker’s own unworthiness to offer sacrifice, and God’s refusal of such cheap grace.” Goulder, *The Prayers of David*, 66. Thus the future sacrifices he refers to are subsequent to David’s forgiveness and the finishing of the wall—which demonstrates divine pardon. *Ibid.*, 68.

sacrifices (i.e., human reform); and (3) the problem of human sin and guilt, which only God can forgive (and restore). For the first and last, God is the answer to a restored relationship.<sup>204</sup> At the center (Ps 50), the human response is called for, and exemplified in Ps 51. The function of Ps 51 within the hinge section is therefore to bring the individual (as well as the community) into a restored relationship with God. This ultimately depends on both human and divine efforts. Thus, in conclusion, these hinge psalms function as calls to respond to this salvation that ultimately redeems humankind from death.

It is significant to note various elements that support the hinge function of Ps 51, particularly its concluding function, since it is the first of many Davidic psalms. As mentioned above, a number of lexical repetitions suggest a linkage with the previous hinge psalms. Some of these suggest more than mere repetition, indicating that there is a narrative development between the psalms. For example, Ps 49, in which the psalmist sought to impart חֵכְמָה “wisdom” (49:4; 51:8), is now succeeded by a psalm in which God is the one who imparts knowledge (Ps 51). Creach argues that the repetition of צִיּוֹן “Zion” (50:2; 51:20) suggests that Pss 50–51 are to be considered twin psalms.<sup>205</sup> This lexeme occurs at the frames of this pair (beginning and end). Thus, a psalm (Ps 50) in which God shines forth from Zion as fire for destruction is followed by a psalm of repentance and restoration, where God’s favor is again shown to Zion after a period of time (Ps 51). The two psalms, as the concluding psalms of the first main section, function

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<sup>204</sup>To this may be added, that Ps 50 portrays “distress” (v. 15), and then Ps 51 portrays a deeper relational “distress.”

<sup>205</sup>Creach furthermore links Pss 50–51 to Ps 48 (and also thematically to Ps 46) through the repetition of צִיּוֹן “Zion.” Creach, *Yahweh as Refuge*, 87.

to bring into focus God’s eschatological judgment and a future restoration of Zion. Thematically, the judgment of Zion, as well as its restoration, forms a fitting conclusion to the first section.<sup>206</sup> Some repetitions indicate that Pss 42–44 and 51 form a frame around the entire Korah and hinge section, thereby supporting the first main division in Book II. The repetition of מִזְבֵּחַ “altar” (43:4; 51:21) and עֲצָם “bone” (42:11; 51:10) appears only in these two frames. These may function to denote a narrative development within the first section.<sup>207</sup> They connect the longing to appear before the altar of God and for the restoration of sacrifices in Ps 51. The crushing of עֲצָם “bone[s]” in Ps 42:11 also may be connected with God’s activities in Ps 51 (both crushing and bringing restoration, cf. v. 10). In addition, דָּכָה “crush down” (44:20; 51:10, 19) shows how the innocent are crushed by God in Ps 44, and also in Ps 51:10, but within a plea for forgiveness and restoration. Psalm 51:19 adds that proper repentance contains a crushed heart, which will be approved by God. Thus, Ps 51 adds another key element to the solution of the distance and rejection found in Pss 42–44, namely, repentance as the *fourth key*.<sup>208</sup>

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<sup>206</sup>As previously noted, Wilson also links Ps 51 with the previous eschatological vision by means of the title usage, supporting the close connection between this psalm and earlier psalms in Book II.

<sup>207</sup>Although the relationship between these psalms does have certain narrative elements, a more accurate (and preferred) description of their relationship is to consider them as forming a *theological argument*.

<sup>208</sup>Here also, the usage of קִרְבִּי “inward part, midst” (46:6; 48:10; 49:12; 51:12) may be considered to be significant for the shape, perhaps even supporting the development within the psalm. God is within his city (Ps 46), later the righteous think of God’s love in the temple (Ps 48), which is then contrasted to the deceptive thoughts of the wicked (Ps 49). Finally, the psalmist asks God to renew a steadfast spirit within him (Ps 51), which, together with the Holy Spirit in the following verse (51:13), seems to suggest God’s dwelling within, and thereby recreating new thoughts. This seems to suggest a climactic usage of this noun in a narrative reading of the Korah collection and the hinge section, where God now presides in humankind. This can happen only by a thorough purification. The repeated usage of קִדְּשׁ “holiness” (43:3; 47:9; 48:2; 51:13) adds to this shape argument. In order to come to God’s holy presence, whether to the holy hill (Pss 43; 48), or the holy throne (Ps 47), there is need for the Holy Spirit (Ps 51). Furthermore, the repetition of סָתַר “hide” (44:25; 51:11) may also function to support the narrative development in Book II. God first hides his face from the innocent suffering people (Ps 44), but later the psalmist pleads that God would hide

Psalm 51 also clearly functions as an introduction to the Davidic section,<sup>209</sup> particularly in the sense of a necessary spiritual basis or *departure point* for the following prayers.<sup>210</sup> The psalmist pleads for personal restoration in order to be able to teach others (51:15). His repentance and restoration is therefore not for himself only, but as a representative, so that he can demonstrate the proper way in which condemned Israel (cf. Ps 50) might regain acceptance (Ps 51:19–21).<sup>211</sup> In other words, the reformation of ways and sincere repentance are both necessary responses to the judgment warning in Ps 50.<sup>212</sup> The subsequent psalms portray severe conflict with enemies, indicating that a purified life and a restored relationship to God are vital for survival. These Davidic Psalms in the second section of Book II also represent the waiting period before the eschatological kingdom of God can be realized. Another function, in this context, is to

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his face from his sins (Ps 51).

<sup>209</sup>The preceding Asaph Psalm also may be included here as proposed by Gaiser. “This Psalm [Ps 50] seems deliberately placed to introduce the David collection (51–71), which in turn seems to be programmatically introduced by Ps 51 as a ‘first among equals’ in this group of Psalms specifically attributed to David.” Gaiser, “The David of Psalm 51,” 390. Gaiser refers to a quote made by Hossfeld and Zenger: “The redactors who shaped the existing collection of Psalms 52–68 into the Davidic Psalter of Psalms 51–72 placed Psalm 51 programmatically at the beginning of this Davidic Psalter.” Hossfeld and Zenger, *Psalms 2*, 23.

<sup>210</sup>Wilson argues that “this new attitude of confession leads in Psalm 52 to a contrast of the fates of the arrogant evil and those who ‘trust in God’s unfailing love for ever and ever’ (52:8).” Wilson, *Psalms Volume 1*, 664. Thus repentance leads to the discussion of two fates. The righteous group are necessarily those who pray like David does, and thereby receive divine forgiveness and restoration. The wicked have chosen an alternative path.

<sup>211</sup>Verse 19 forms a hinge, from his own prayer to the prayer for Israel. This statement is apparently meant for Israel: “The sacrifices of God are a broken spirit; a broken and contrite heart, O God, you will not despise.”

<sup>212</sup>Gaiser argues: “Ps 51 becomes the proper prayer not just of David but of all the ‘wicked,’ all who recognize themselves as the violators of the commandments ticked off by God in Ps 50. All can now respond with David’s confession and petition for renewal.” Gaiser, “The David of Psalm 51,” 390.

consider David's role as messianic representative.<sup>213</sup> The final verses suggest an "eschatologizing and collectivizing" of the psalm, according to Zenger.<sup>214</sup> However, originally, these verses may have been prophetic, written as they were by David, who was known to speak prophetically (2 Sam 23:2, cf. also Matt 22:43; Mark 12:36; Acts 1:16; 4:25).<sup>215</sup> Malachi 3:1–4 predicts a future approval of Israel's offerings, and he describes this as related to (and subsequent to) Messiah's work of cleansing Israel. Thus, perhaps Ps 51 also may be predicting the same future restoration as part of the Messiah's work. From a shape perspective, the Messiah again becomes the solution (cf. Ps 45) to the original problem of distance and rejection (cf. Pss 42–44). Psalm 51 therefore adds hope, not only for the individual,<sup>216</sup> but also for the community as the Messiah leads the people to repentance and restoration and into a restored relationship with God.<sup>217</sup>

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<sup>213</sup>Gaiser argues that the covenant is "predicated upon" his forgiveness. "Importantly, God's eternal covenant with David seems predicated upon—or at least to follow immediately upon—the Lord's forgiveness of David's sins, a reference apparently to his adultery with Bathsheba and murder of Uriah. This connection, especially in direct juxtaposition to the description of David as singer, brings to mind not only the narrative report of David's sin but also the poetic form in Ps 51. What will this mean for David, the sinner and singer? What will it mean for us, the reader?" Gaiser, "The David of Psalm 51," 383. For a shape analysis of Book II, the location of Ps 51 is therefore significant, particularly since it begins the David II collection. Whether the speaker in the Davidic Psalms is a representative of all believers, or the words of the Messiah, spoken representatively by David, the forgiveness seems to be the original starting point for the following conflict section.

<sup>214</sup>Although generally understood as a later appendix, these final verses may also speak about the future, as argued by Zenger (although from a different perspective than argued above): "The petition for the rebuilding of Jerusalem that follows in vv. 20–21 is usually, and rightly, understood as a secondary liturgical appendix, or better as an eschatologizing and collectivizing continuation of the originally individual prayer of petition in vv. 3–19." Hossfeld and Zenger, *Psalms 2*, 16.

<sup>215</sup>The covenant curses in the Torah, as well as Solomon's dedication prayer, reveal that exile is a real divine consequence of sin. Thus, when the king sins—as the title indicates—exile for the nation could well be the second concern. Thus, the prayer of forgiveness of the individual king fits theologically well with a prayer for the community's restoration.

<sup>216</sup>As noted by Gaiser, a "firm hope of receiving from an ultimately compassionate God a new self." Gaiser, "The David of Psalm 51," 394.

<sup>217</sup>David's sin with Bathsheba here becomes representative of all sins as well, which the future Messiah carries on behalf of humanity (cf. Ps 69).

To this point, vocabulary that supported linkages backwards was examined; now, those words that support a new beginning will be considered. Psalm 51 repeats various words which, although culminating in this psalm, suggest a new beginning in the life of the believer. For example the שׁוּב “turn” (44:11; 51:14, 15) depicts defeat in Ps 44, but restoration and conversion in Ps 51. Furthermore, חַסֵּד “steadfast love” first appears to describe God’s daily acts (Ps 42:9), and then it is pleaded for (Ps 44:27), and found within the eschatological vision, where it is meditated upon within the city of God (Ps 48:10), before reappearing in Ps 51:3. Here the psalmist pleads for God’s love in order to achieve forgiveness. The love that the psalmist longed for in Pss 42–44 is again desired for in Ps 51. However, now the psalmist recognizes that God’s love brings about a new beginning of a forgiven and restored life. In addition, the repetition of צַדִּיק “righteous”<sup>218</sup> first appears with the divine king riding out because of a righteous cause (45:5), loving righteousness (45:8). This is followed by God’s hand being full of righteousness (Ps 48:11), and the heavens declaring it (Ps 50:6). Psalm 50 portrays God as a judge, which closely links to Ps 51, where God is justified and blameless as he judges (51:6). In addition, Ps 51 also notes that righteous sacrifices will be offered some day in the future (51:21). Thus, towards the end of these psalms, the righteousness of God is followed by righteous judgment and the concept of future acceptable sacrifices, therefore ending on a note of hope. This also points to a restored beginning. Finally, יִשְׁע “deliverance” is first depicted in statements of trust (Ps 44:4, 7, 8), then in promises (Ps 50:23) and, finally, in petitions as the psalmist prays for restoration (Ps 51:14). In other words, the psalmist

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<sup>218</sup>In addition Ps 51:16 contains the nominal form צְדִיקָה “righteousness.”



again portrays a new, restored beginning. In summary, these repetitions in Ps 51 support a significant change occurring in this psalm, linking both what comes before and what follows. The psalm itself therefore functions as the final bridge unit between the Korahite vision and the Davidic argument.

### Conclusion

In conclusion, the hinge section (Pss 49–51) forms a significant link between the eschatological vision and the following great controversy argument. These psalms add significant key answers to the problems of the first Hope Psalm (Ps 42-43), enabling individuals to be incorporated into the eschatological kingdom of God (Pss 46-48). The problem of death (Ps 49), and moral and spiritual flaws (Pss 50–51) are all discussed and solutions given. These answers differ in each psalm, ranging from God saving individuals (Ps 49), to the need for human reform (Ps 50), culminating in a combined, divine and human cooperation in repenting and receiving a new heart (Ps 51). It is clear from these psalms that neither human ransom (Ps 49) nor animal sacrifices (Pss 50-51) may suffice to clear humankind from its guilt and human destiny from judgment and death (see table 12). The first main section of Book II, therefore, contains mainly three parts: (1) an extended introduction (Pss 42–44), (2) an eschatological vision argument (Pss 46–48) with frames (Pss 45, 49) and the hinge section (Pss 49–51), leading to the second Hope Psalm (Ps 52).

**Table 12. Hinge section (Pss 49–51)**

Concluding Korah	Asaph Hinge	Introducing David
Psalm 49	Psalm 50	Psalm 51
Problem: Sheol Problem: No ransom Solution: God’s salvation Ransom is insufficient	Problem: Sin Problem: Relation/works Solution: Reformation, salvation Sacrifices are insufficient	Problem: Sin Solution: Repent/new heart Sacrifices are insufficient

### Second Hope Psalm (Ps 52)

Psalm 52 marks the actual beginning of the David IIa collection in Book II (Pss 52–61), despite being preceded by another Davidic Psalm (Ps 51) in the hinge section.<sup>219</sup> From a shape perspective, Ps 52 introduces a different argument in the book.<sup>220</sup> This is supported by structural and thematic shifts. Structurally, Ps 52 forms the second Hope Psalm in Book II (cf. Chapter 3). The psalm concludes with a hope statement, and also includes synonyms of “trust” and “fear.”<sup>221</sup> Although Ps 52 contains various lexical links

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<sup>219</sup>David I refers to the first collection by David in Book I, and David II to the second Davidic collection, which is found in Book II. The David II collection is divided into two main sections: David IIa (Pss 52–61) and David IIb (Pss 62–72) based on Hope Psalms, as well as other lexical, thematic, or argumentative changes. The first section may be further subdivided. Wilson notes how titles divide them in two: Pss 52–55 (Maskil) and 56–60 (Miktam). Wilson, *Psalms Volume 1*, 785, 820, 867. Psalm 61 forms a hinge section, and links with Ps 60 as well as with Pss 62–63.

<sup>220</sup>This is supported by scholars such as Millard and Hossfeld and Zenger: “Starting with the judgment that Psalms 51–64 constitute a collection of songs of lament, Matthias Millard comes to an analogous conclusion: ‘Since the penitential Psalm 51 assumes a clearly different attitude from those of the subsequent Psalms of lament, with their enemy–motifs, we should understand the positioning of this Psalm rather within the context of the Asaphite framing of the collection of Davidic Psalms than as an original component of the posited collection of Psalms of lament.’ As will be shown in the exegesis of Psalm 64, that Psalm closes the tensile arch that begins with Psalm 52 and at the same time introduces the following partial composition of Psalms 65–68, which concludes the collection comprising Psalms 52–68 that underlies the Davidic Psalter.” Hossfeld and Zenger, *Psalms 2*, 33, quoting from Millard, *Die Komposition des Psalters*, 116.

<sup>221</sup>Book II begins with a firm “trust” (אָמַן) in Ps 44:7 and then a misplaced “trust” of the wicked in Ps 49:7. In Ps 52, “trust” is placed in sharp contrast between the misplaced trust of the mighty man and the trust of the righteous psalmist. In addition, there is a “not fearing” (אָמַן) psalmist in Ps 49:6, which forms a

back to the hinge section (Pss 49–51),<sup>222</sup> there are differences between these psalms in both length and genre titles.<sup>223</sup> Furthermore, Ps 52 contains a shift of address. The psalmist now addresses an individual wicked person (“mighty one”) instead of God (Ps 51) or the entire world (Pss 49–50).<sup>224</sup> Thematically, there is also a shift of emphasis from the individual guilt of the psalmist (Ps 51) to the psalmist’s instruction of sinners (Ps 52). This follows naturally from his earlier prayer in Ps 51 where he desires to teach sinners. From a shape perspective, the righteous person has also reached his desired destination, the temple, as initially stated by Korah in Ps 42-43. The psalmist now sees himself as *within* God’s temple, accepted and waiting for God—thus indicating that a major narrative development has taken place since the extended introduction. Furthermore, the argument (with Ps 52 and onwards) has significantly changed from the problem of how to enter the kingdom of God (Pss 45–51) to portraying the present conflict between good and evil, similar to the contents of the extended introduction (Pss 42–44).<sup>225</sup>

In sum, these various points support a disjunction after Ps 51 (i.e., the last hinge

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parallel to a similar trust in Ps 46:3. In Ps 52 this lexeme is again repeated, but now the righteous respond to God’s punishment of the wicked with “fear” and laughter.

<sup>222</sup>Attard argues that “the inclusion of Ps 52 within this group has been done on the basis of strong lexical and thematic connections with Ps 49.” Attard, “Establishing Connections,” 422.

<sup>223</sup>Attard also notes how Pss 49–51 share equal length and a similar musical term *Mizmor*, while Ps 52 is shorter and contains *Maskil*. Ibid., 414–5. Thus, despite Attard’s attempts to unite these Psalms, these two differences add additional support for a division.

<sup>224</sup>However, Pss 49–50 are addressed to the entire universe. Thus the sequence in the hinge section contains a significant shift to the individual psalmist in Ps 51, and then is followed by the second division, which begins with an address to the individual antagonist (Ps 52).

<sup>225</sup>It is significant to note that David’s conflict with his enemies (original historical context) become illustrations of this great battle between good and evil, and typologically between God’s messiah and his enemies, within the shape analysis of the Psalter.

psalm), so that Ps 52 forms the proper introduction to the second section in Book II. Thus, Ps 52 forms the actual introduction, while the initial Davidic Psalm (Ps 51) forms a mere bridge unit or entry point. The significance of this cannot be overstated. Without Ps 51, David would not have been standing before God as forgiven, and therefore unable to function as the leader and instructor of Israel. As a forgiven and restored individual, he can now appropriately represent the innocent suffering individual(s) in the hands of the wicked, and in him, the people also can find hope and an example to follow.

### Lexical-Thematic Links

Psalm 52 contains various links to the preceding hinge section, particularly, the first two words in Ps 52, which are noticeably reminiscent of Ps 49: the question word *מָה* “why?” (49:6; [50:16]; 52:3)<sup>226</sup> and *הִלַּל* “be boastful, praise” (49:7; 52:3). Another significant link can be noted between Pss 50 and 52 with the repetition of *הַסֵּיִר* “pious” (50:5; 52:11).<sup>227</sup> Numerous linkages seem to join Pss 51–52, with a particular concentration in a few verses (52:3–5; 51:6). In Ps 51, the psalmist acknowledges his wicked deeds, which sets them apart from God’s righteous words. However, in Ps 52, the wicked speak, act, and love wickedness, and this is placed in contrast to the behavior of the righteous. Repeated lexemes are: (1) *עָשָׂה* “do” (50:21; 51:6; 52:4, 11), (2) *רָעָה* “evil” (50:19; 52:3) and *רָע* “evil” (49:6; 51:6; 52:5),<sup>228</sup> (3) *דִּבֶּר* “speaking” (49:4; 50:1, 7, 17,

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<sup>226</sup>Various lexemes in Ps 52 link to the extended introduction; this one is frequently repeated (42:6, 10 [2x], 12 [2x]; 43:2 [2x], 5 [2x]; 44:24).

<sup>227</sup>This stands in contrast to the ungodly in Ps 43:1.

<sup>228</sup>Related words add links between Pss 50 and 52: (1) *לָשׁוֹן* “tongue” (50:19; 51: 16; 52:4, 6) and (2) *מִרְמָה* “deceit” (50:19; 52:6).

20; 51:6; 52:5, 6),<sup>229</sup> and (4) צְדָקָה “righteousness” (50:6; 51:6, 21; 52:5).<sup>230</sup> Furthermore, the emphatic אֲנִי “I” also links these two adjoining psalms (51:5; 52:10). These links are few in number, thereby supporting the disjunction after Ps 51, as argued by Hossfeld and Zenger:

Psalm 52 has but few contacts with the preceding Psalm 51, and those only at isolated points: God’s kindness (51:3; 52:3); evil in the eyes of God, God’s righteousness, and God’s speaking (51:6) in comparison with the evil, righteousness, and speech of the “hero” (52:5), and finally the mention of the tongue of the petitioner (51:16) in contrast to the tongue of the “hero” (52:4, 6).<sup>231</sup>

Thematically, there are also links between these two psalms (Pss 51–52) in reference to God’s house (Zion, house of God),<sup>232</sup> as well as the “passion of David.”<sup>233</sup>

Key theological terms reappear in Ps 52, linking to earlier psalms. The significant key word חֶסֶד “steadfast love” links the previous psalm (51:3; 52:3, 10), as well as the extended introduction (42:9; 44:27).<sup>234</sup> Significantly, another hope lexeme, קְיוּמָה, is introduced in Book II (52:11), thereby adding a connection to the previously emphasized יְהוָה in Ps 42-43. Likewise, the related synonym בְּטַח “trust” (52:9, 10) is again repeated,

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<sup>229</sup>Relatively few earlier references to this lexeme are found in Book II (cf. also 45:2, 5; 47:4).

<sup>230</sup>Significantly, three of these lexemes (רַע, רָעָה, עֲשָׂה) are exclusive links back to the hinge section (and are not found in the previous Korah Psalms).

<sup>231</sup>Hossfeld and Zenger, *Psalms 2*, 33.

<sup>232</sup>It is however argued that “the theme of the restoration of Zion/Jerusalem in 51:20 is far more expansive than the mention of the Temple in 52:10. This finding leaves the impression that Psalm 51 was not originally placed alongside Psalm 52.” Hossfeld and Zenger, *Psalms 2*, 33.

<sup>233</sup>Terrien, *The Psalms*, 413-4.

<sup>234</sup>חֶסֶד “steadfast love” forms the main argument in Pss 51-52, and functions as a significant theological connection between the two psalms. As noted earlier, this lexeme has been used to describe key issues and formed significant links earlier in the book (cf. earlier discussions of Pss 42:9; 44:27; and 48:10). Other links to 42–44: (1) אֱלֹהִים “God” (42:3, 9, 10; 43:4; 44:21; 50:1; 52:3, 7), (2) חָשַׁב “think” (44:23; 52:4), (3) שִׁקְרָה “deception” (44:18; 52:5), and (4) מְעוֹן “place of safety” (43:2; 52:9).

as in the extended introduction (44:7) and the hinge sections (49:7).<sup>235</sup> Psalms 49 and 52 combine “trust” with עֲשֶׂר “riches” (49:7, 17; 52:9), creating a strong linkage between the two.<sup>236</sup> Furthermore, the mighty rich man’s destiny and his destruction in Ps 52 are closely linked to the rich men’s fate in Ps 49.<sup>237</sup> The future destruction, as well as the detailed description of the wicked, also resembles elements found in Ps 50. The psalmist also takes “refuge” in God in Ps 52, which is similar to the act of the penitent sinner in Ps 51—again linking the two joining psalms. Thus, each of the three hinge psalms contains links to Ps 52, although a clear division is also discerned between them.

Psalm 52 also may be linked with the previous hinge section by genre similarities (prophetic and wisdom).<sup>238</sup> The eschatological context is implied with the contrast of fates, with the righteous seeing the destruction of the wicked, and the image of the righteous as trees in the house of God<sup>239</sup> continually praising. Finally, a significant parallel is seen between Pss 45 and 52, through the repetition of גִּבּוֹר “mighty man” (45:4;

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<sup>235</sup>To this may be added a related synonym יִרָא “fear” (52:8), which links to the eschatological vision (46:3) as well as to the hinge section (49:6, 17).

<sup>236</sup>Goulder, *The Prayers of David*, 73. עֲשֶׂר “riches” (49:7, 17; 52:9) is likewise an exclusive link (i.e., no earlier references in Book II).

<sup>237</sup>Various lexemes are repeated to portray the destiny of the wicked as eternal death: (1) נֶצַח “everlastingness” (49:10, 20; 52:7), (2) חַי “alive” (49:19; 52:7), (3) עוֹלָם “forever” (49:9, 12; 52:10, 11) and its synonym עַד “perpetuity” (52:10), (4) רָאָה “see” (49:10, 11, 20; 50: 18, 23; 52:[8]), and (5) בַּיִת “house” (49:12, [17]; 50:9; 52: [10]). In Ps 52, “seeing” (רָאָה) portrays the righteous as they respond to the wicked people’s destiny. The lexeme בַּיִת “house” is used with other meanings, except in Ps 49:12.

<sup>238</sup>It links back to Pss 1 and 49 with the clear wisdom theme of two rewards. Wilson argues that although Ps 52 is not traditionally considered a wisdom psalm, it nevertheless contains various similarities with another wisdom psalm (Ps 49). Wilson, *Psalms Volume 1*, 785. Scholars have also proposed a prophetic element. Terrien argues: “The poem shows affinities with prophetic charges and sapiential reflection.” Terrien, *The Psalms*, 412.

<sup>239</sup>The metaphor of a tree in the house of God conflates the imagery of Pss 1 and 42-43—i.e., the two introductory psalms in Books I and II.

52:3).<sup>240</sup> This is significant for the Psalter's shape development, as described in what follows.

### Shape Function

McCann pointedly argues that the Davidic collection needs to be understood as a sequence to the Korah collection, which forms its introduction and aids its interpretation.<sup>241</sup> So far, Book II has functioned as a theological argument with developing themes of hope, divine kingship, judgment, and final destinies. Psalm 52 enhances the judgment concept by adding the consequences or sentences.<sup>242</sup> In Ps 50, the sentences were not specified, whereas in Pss 49 and 52, they are formulated as two outcomes in life (cf. also Ps 1).<sup>243</sup> Psalm 52 differs from Ps 49 in focus. Whereas Ps 49 described a common fate from which the righteous would be delivered, Ps 52 instead portrays actual judgments upon the wicked, who will be broken down, uprooted, and torn

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<sup>240</sup>This is strengthened by other repetitions: (1) אהב "love" (45:8; 47:5; 52:5, 6) and (2) טוב "good" (45:2; 52:5, 11), and the more commonly used (3) ראה "see" (42:3; 45:11; 48:6, 9; 49:10, 11, 20; 50:18, 23; 52:8), and (4) ירא "fear" (45:5; 46:3; 47:3; 49:6, 17; 52:8).

<sup>241</sup>McCann argues: "Nevertheless, the fact that Psalms 42–49 stand at the head of Book II, a redactional unit in the final form of the Psalter, suggests that Psalms 50–72 should also be heard in the light of Psalms 42–49." McCann, "Books I–III," 103. However, he argues that the exilic experience of Pss 42–44, which had previously guided the reading of the Korah collection, should also now guide the reading of the Davidic collection.

<sup>242</sup>Wilson argues that Pss 50–52 form a sequenced argument of Divine judgment (Ps 50) to modeling repentance (Ps 51) and then a "cautionary contrast" between the two contrasted individuals (Ps 52). Wilson, *Psalms Volume 1*, 785. The judgment warning in Ps 50 called for a reform, but with no reason given. Psalm 51 exemplifies this deeply needed reform and speaks of inner forgiveness and renewal. Psalm 52 adds a judgment sentence upon the wicked, whose inner and outer qualities do not match with the standards of either of these previous psalms (cf. Pss 50–51).

<sup>243</sup>Psalm 52 states clearly that the destiny of the wicked is death, but the destiny of the righteous is unspecific, except that their destiny is to be in the presence of God. The contrast is related to time, suggesting longevity (tree image as parallel to Ps 1).

away (v. 7 [Eng. v. 5]). Psalm 52 also functions as a repeated warning<sup>244</sup> (cf. Pss 49–50), although this is immediately rejected within the psalm itself.

Furthermore, Ps 52 adds a significant contribution to the concept of hope (cf. Chapter 3). While Ps 42-43 does not discuss the problem of sin, Ps 52 does and relates this to hope. This additional element in Ps 52 fits well with its location after Pss 50–51. In Ps 52, the one who hopes is described as trusting in God’s love.<sup>245</sup> This attitude and behavior is contrasted to that of the wicked man, who does not take refuge in God, but instead trusts in his wickedness and in his riches (cf. also Ps 49). Thus, Ps 52 contains a powerful theological statement of hope and relates this to themes of earlier psalms, such as the misguided trust and two alternative fates in Ps 49 and those of the first Hope Psalm in Book II. Psalm 52 therefore contains the following three developments. First, hope significantly takes the sin problem from the hinge section into consideration.<sup>246</sup> Second, the hope of Ps 42-43 is brought back to focus as the speaker is now situated within the temple of God, still hoping.<sup>247</sup> Third, the wicked stand outside and are clearly

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<sup>244</sup>As noted in Chapter 3, Ps 52 functions as a warning. Mays considers a two-fold function: (1) as a warning for the mighty man, and (2) as instruction for the righteous. Mays, *Psalms*, 204. Similarly, Tate: “The message is a warning to the wicked, who try to disregard God and oppress his people.” Tate, *Psalms 51–100*, 38–9.

<sup>245</sup>אֱמוּנָה “steadfast love” (51:3; 52:3, 10) forms a significant key word within Pss 51–52. In addition, it appears prominently and guides the main argument in both psalms—as an introductory comment. First, the psalmist pleads for forgiveness based on God’s love (Ps 51), and then in Ps 52, it is used in two contrastive contexts. It places the boast of the wicked and the trust of the righteous in parallel. The righteous trust God’s love, while the wicked boast, despite God’s love.

<sup>246</sup>“Ps 52 gives the *theological reason* for man’s destruction, namely his not making God his strength, but his trusting in the abundance of his riches (52:9). It also gives the *theological process* by which such a punishment is received, namely at God’s hands.” Attard, “Establishing Connections,” 422 (italics original).

<sup>247</sup>It is yet unclear whether God is actually present within the temple; however, God’s entry and accession as king comes later in the book (cf. Ps 68).



condemned, about to be uprooted from “the land of the living” (52:5). This denotes a progression in the theological argument within the book. Hope is again associated with the individual, as in Ps 42-43, but is now closely related to choices that have real consequences of an eternal nature. Hope is now portrayed as both present and real, and thereby closer than the envisioned hope in Ps 42-43. However, as with Pss 42-43, the hope of Ps 52 is not yet fulfilled, as the psalmist still waits for God (or his name).<sup>248</sup> The argument of hope therefore moves smoothly and emphatically forward with Ps 52.

This second section of Book II is focused on the great controversy between good and evil. This psalm introduces the battle with a description of two parties, one represented by the mighty man, and the other by the one who hopes, trusts, and takes refuge in God.<sup>249</sup> The call to reform in Ps 50 is apparently either rejected or accepted at this point. This is particularly well-illustrated by the repetition of שׂים “put” (50:23; 52:9). As previously noted, Ps 50 calls for a reformation (i.e., “putting” in order) of ways. However, in Ps 52 the wicked man has neglected to “make” (שׂים) God his refuge.<sup>250</sup> The “boasting” and misplaced “trust” in riches portrayed in Ps 49:7 (Eng. v. 6) is repeated here in Ps 52 (vv. 3, 9 [Eng. vv. 1, 7]). However, now this relates to an individual who

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<sup>248</sup>The mention of his waiting for God’s name among the godly indicates a waiting period. The following context supports this, as it functions to indicate a time of waiting before the eschatological vision is to be fully realized.

<sup>249</sup>Creach argues that Ps 52 reaches an antithesis with the synonymous key term “refuge.” Instead of seeking refuge in God, which constitutes the “supreme virtue” in the Psalter, the wicked seek refuge in riches and destruction. Creach, *Yahweh as Refuge*, 48.

<sup>250</sup>This adds another reminder that the reformation in Ps 50 is basically relational, as also exemplified in Ps 51.

has supposedly heard the call of Ps 50.<sup>251</sup> The rejected call stands pointedly in contrast to the approval of the קָטִיף “godly” ones (52:11) who were previously judged (Ps 50:5), but are now placed in contrast to the wickedness of the “mighty one.” The emphatic usage of אֲנִי “I” supports this development, from the recognized sinner in Ps 51:5 to his presence in the house of God in Ps 52:10. Furthermore, the initial reference to קָטִף “steadfast love,” which the psalmist earlier implored for his personal forgiveness (51:3), now functions to illustrate the rejected offer—and also to contrast the wicked and the righteous (52:3, 10).

Furthermore, the usage of גִּבּוֹר “mighty man” (45:4; 52:3) places Ps 52 in a significant narrative contrast to Ps 45. This heroic figure, the divine Messiah, now meets the antagonist of the “mighty,” boastful man (Ps 52).<sup>252</sup> Many parallels add support to this contrastive link. The Messiah is described as “loving” (אָהֵב) righteousness and hating wickedness, while the mighty man “loves” (אָהֵב) evil more than good.<sup>253</sup> Thus the appearance of the mighty man functions as an anti-messianic figure, which introduces the war section against the righteous (Pss 52–59), rather than offering union and peace, as does the Messiah.

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<sup>251</sup>From a narrative perspective, Ps 52 stands after the initial presentation of the two outcomes in life (Ps 49), the call to reformation (Ps 50), and the exemplary repentance (Ps 51). The similarities in the description of the wicked in Ps 52 with Ps 49 suggest that the intervening psalms had no effect on the psalmist’s standpoint. On the contrary, the righteous individual moved from the call for reformation and repentance to being accepted and within the presence of God. Thus, the deliverance from death (Ps 49) must therefore also include a renewal of heart and mind (cf. Ps 51), as also implied in Ps 52.

<sup>252</sup>The psalm title describes Doeg the Edomite as the historical context for Ps 52, and therefore poses the historical background to its composition, although many scholars have questioned it. Cf. Cohen, *The Psalms*, 165.

<sup>253</sup>טוֹב “good” also links these two psalms, although used in a different context (45:2; 52:5, 11). אָהֵב is used six times in Book II (39 times in the Psalter). The contrastive usages of this relatively rare lexeme add force to the linkage.

In summary, Ps 52 has two primary functions: (1) to present a rejected-and-repeated warning, and (2) to introduce the appearance of an anti-messianic figure. Psalm 52 also paves the way for the climax of conflicts in Ps 55 where the war between the two main characters (or groups) seems to peak.<sup>254</sup> Past realities are then seen as failing (Ps 55), something already introduced in Ps 52. The wicked are portrayed as seeking refuge in their riches, rather than God, previously thought to be a safe refuge. Furthermore, the hero reappears as the anti-messianic counterpart, who seeks war, rather than peace and safety. Finally, events are described as troublesome, in contrast to the hope of the first section. Thus, the narrative of Book II takes a dramatic shift from describing the hope and longing for the kingdom of God, to portraying painful present realities.

The subsequent psalms (Pss 52–59) continue the same argument, where three main points are made: (1) the antagonist, “the mighty one,” is not alone (i.e., he has associates); (2) the righteous have to go through severe trials; and (3) human responses to this conflict (trust, refuge) are promoted. In other words, these psalms describe the ways in which believers are to live while waiting for the kingdom of God to appear. Psalms 54–59 portray similar concerns of enemies, while Pss 60–63 form significant links back to the Korah section, and function as a second hinge unit in the book. The third main section follows, and it also begins with a Hope Psalm (Ps 62), which is paired with Ps 63. Then comes an additional hinge unit (Ps 64), introducing the the subsequent praise section (Pss 65–68). Psalms 69–72 then form an extended conclusion, while the

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<sup>254</sup>Psalm 55 portrays the climax of deepest distress in the second main section of Book II. Here the city is portrayed as endangered from within, even by a former friend. Old confidences are broken down, the city and the friend have become enemies, and the king seeks help from God. This stands as a clear contrast to the past idyllic and powerful city of God in the eschatological vision.

Solomonic Ps 72 functions as the conclusion proper.

### Psalm 53

Psalm 53 follows Ps 52 in thematic sequence,<sup>255</sup> despite having only a few links between them. They appear to function as a paired introduction to the prayers of David. Both psalms also function as rejected calls. Wilson designates Ps 53 as the “Foolish Resistance to Repentance.”<sup>256</sup> Fools are those who have no knowledge, having neglected to heed the wisdom of Ps 49. Nor have they followed the admonition to reform and to call upon God, as spoken of in Ps 50. Thus, these people stand rejected and condemned, like the “mighty man” of Ps 52. Psalm 53 is furthermore a duplicate of Ps 14 in Book I, which adds a significant connection between these two books.<sup>257</sup>

Psalm 53 may be divided into five strophes (vv. 2, 3–4, 5, 6, 7 [Eng. vv. 1, 2–3, 4, 5, 6]).<sup>258</sup> The first strophe describes the fool’s rejection of God’s existence, as well as the fool’s corrupt nature (v. 2). The second strophe portrays God’s investigation of all humankind in order to see if there are any wise people who seek after God (v. 3); his verdict is negative. All people (foolish and wise) have turned aside and are corrupt (v. 4). Thus the entire world is held guilty before God. However, in v. 5, the psalmist makes a division between the wicked and “my people.” The wicked are described as (1) unwise,

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<sup>255</sup>Vesco notes that Ps 53 continues the same themes as in Ps 52. Vesco, *Le psautier de David*, 487.

<sup>256</sup>Wilson, *Psalms Volume 1*, 83.

<sup>257</sup>Wilson notes that the changes in usage of divine names in this psalm are often “taken as one of the clearest evidences of the existence of an Elohisic Psalter.” *Ibid.*, 791.

<sup>258</sup>Terrien, *The Psalms*, 414–5. Terrien’s structure is appealing, with the first two strophes ending similarly, and the fifth strophe likewise easily identifiable by a change of subject matter.

(2) consuming the people of God, and (3) not calling upon God. In other words, God is now recognizing two groups of people, despite his initial verdict. Verse 6 follows with the fate of the wicked: (1) dreadful fear, (2) scattered bones, (3) shame, and (4) divine rejection. The final verse (v. 7) gives a prayer wish that God would bring his salvation out of Zion. Significantly, this event would coincide with God bringing back his captives, thereby causing joy in Israel through their deliverance. Thus, although it begins with a negative verdict, the psalm ends with hope in God's deliverance of his people (i.e., those who are accepted by God).

### Lexical-Thematic Links

There are only a few lexical links between Pss 52 and 53. The psalm title, *בְּשִׁבִיל* “contemplative poem,” connects this psalm to both the immediately preceding, as well as the subsequent psalms (Pss 52, 53, 54, 55).<sup>259</sup> However, a major linkage is found with the repetitions of *טוֹב* “good thing” (52:2, 11; 53:2, 4) and *עֲשֵׂה* “good” (52:4, 11; 53:2, 4),<sup>260</sup> both of which are found paired within these two psalms.<sup>261</sup> Another linkage can be added with the repetition of *רֹאֵה* “see” (52:8; 53:3). In addition to these infrequent lexical links, clear thematic links can be observed. For example, Terrien argues that the phrase “there is no God” is thematically linked to the previous psalm because “both poems disparaged

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<sup>259</sup>This psalm title occurs also in Pss 42, 44, and 45.

<sup>260</sup>This lexeme (also repeated in Pss 50:21; 51:6) is further emphasized through the repeated phrase *אֵין עֹשֶׂה טוֹב* “there is no one who does good” in Ps 53:2, 4, and the added phrase *אֵין גַּם-אֶחָד* “not even one” (v. 4). Thus, Ps 53 emphasizes three times the lack of goodness in humankind.

<sup>261</sup>Zenger summarizes the similarities: “The ‘hero’ in Psalm 52 has two elements in common with the fools in Psalm 53: the ‘hero’ *does* intrigue (52:4) and prefers evil to *good* (52:5); similarly, the fool *does* nothing *good* (53:2, 4). In addition, the ‘hero’ uses ‘words that devour’ (52:6), comparable to ‘eating up my people’ in 53:5.” Hossfeld and Zenger, *Psalms* 2, 34.

the fool who said in his heart, ‘There is no God.’”<sup>262</sup> Both psalms also begin with a summary statement on the wicked, and end with a hope for the righteous.<sup>263</sup> The main parts of Pss 52–53 denounce the wicked and their character traits, as well as contrasting them with the people of God.

In addition, Ps 53 has many repetitions shared with the hinge section. These are: (1) לֵב “heart” (49:4; 51:12, 19; 53: 2), (2) אֵין “nothing” (50:22; 53:2 [2x]), (3) the phrase בְּנֵי אָדָם “son of man” (49:3; 53:3), (4) אָכַל “eat, devour” (50:3, 13; 53:5 [2x]), (5) קָרָא “call” (49:12; 50:1, 4, 15; 53:5), (6) עֲצָם “bones” (51:10; 53:6), (7) יִשְׂרָאֵל “Israel” (50:7; 53:7 [2x]), (8) צִיּוֹן “Zion” (50:2; 51:20; 53:7), (9) שׁוּב “return” (51:14, 15; 53:7) and (10) גִּיל “rejoice” (51:10; 53:7). Some exclusive links also can be noted to the extended introduction: (1) סוּג “turn aside” (44:19; 53:4), (2) פִּעַל “do” (44:2 [2x]; 53:5), (3) לֶחֶם “bread” (42:4; 53:5), (4) בּוֹשׁ “shame” (44:8; 53:6), and (5) יְשׁוּעָה “salvation” (42:6, 12; 43:5; 44:5; 53:7).

### Shape Function

In order to understand the function of Ps 53, it is helpful to see how its duplicate (Ps 14) is used in Book I. As it appears, they seem to form a similar argument in both books. In Book I, Ps 14 functions as a conclusion in a group of psalms that function as a

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<sup>262</sup>Terrien, *The Psalms*, 414.

<sup>263</sup>The hope in Ps 53 also closely resembles the hope in Ps 51, with its repeated reference to Zion and possibly also a post-exilic restoration. In Ps 51, God is petitioned to build the walls of Israel, which could refer to the post-exilic restoration (see above). In Ps 53, God is asked to restore the captive people, which appears to refer to the post-exilic restoration.

military success narrative about the wicked battling against the righteous.<sup>264</sup> Beginning in Ps 11, the wicked try to avert the righteous from their refuge in God, and get them to flee to an unsafe dwelling. The temple and throne of God are in heaven, where he tests humanity. The context appears to be both historical and eschatological. God rains snares on the wicked (historical), and their portion will be fire and brimstone (eschatological). In contrast, the righteous will see God's face (also eschatological). Psalm 12 portrays the godly people as disappearing from the earth. Although falsehood prevails on earth, God is again affirmed as being active, and he brings the righteous to safety. The situation worsens in Ps 13 with the psalmist's urgent plea for God to come and help. His painful lament begins with "How long, O Lord? Will you forget me forever?" (v. 1). He is about to die, and the enemies are about to rejoice. However, he still "trusts" in God's love, and, in the concluding verse, speaks of God's wonderful deeds towards him. Then follows the duplicate Ps 14, which portrays all people as having turned aside from God. The enemy devours the people of God, eating them as bread. Book II appears to thematically compress these four psalms from Book I into two psalms (Pss 52–53). The situation of war and eschatological perspective is clearly pointed out in Ps 52 (similar to Ps 11), and both sequences end with the duplicate psalm. Furthermore, it is interesting that both sequences of psalms follow an emphatic judgment statement (Pss 9–10, 50), placing the

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<sup>264</sup>Psalms 11–14 form a separate unit within Book II. It is separated from the previous judgment argument in Pss 6–10 surrounding the climax psalm in praise of God's original creation order (Ps 8). The frame psalms each portray divine distance (Pss 6, 10). Pss 15–24 introduce the next unit, with Pss 15 and 24 functioning as frames. Cf. also William P. Brown, "'Here Comes the Sun': The Metaphorical Theology of Psalms 15-24," in *The Composition of the Book of Psalms* (ed. Erich Zenger; BETL 238; Leuven: Peeters, 2019), 259-77; Alphonso Groenewald, "The Ethical 'Way' of Psalm 16," in *Composition of the Book of Psalms*, 504-6, 509-10; Hendrik Koorevaar, "The Psalter as a Structured Theological Story with the Aid of Subscripts and Superscripts," in *The Composition of the Book of Psalms*, 589.

war in the context of judgment. Psalm 10 adds the painful aspect of divine distance (similar to Pss 13, 42–44).<sup>265</sup>

The sequence of Pss 52 and 53 add a significant narrative effect with the influence of the “mighty man” in Ps 52. His role as instigator of evil is now felt worldwide. The repetitions of עשה “do” and טוב “good” suggest that at the heart of this great controversy is spiritual and moral warfare. It may be seen as a contrast between the kingdom of God (Pss 46–48) and kingdom of wickedness (Pss 52–59).

Furthermore, Ps 53 adds a significant development to themes of the hinge section. The foolish are again mentioned, as in Ps 49, but now their inner rebellious thoughts are described in greater detail. This forms a significant contrast to the inner desires of the petitioner in Ps 51. While the לב “heart” of the psalmist meditates on wisdom in Ps 49, the “heart” of the fool speaks against God, saying there is no God (Ps 53). In Ps 51, the speaker prays for a clean heart, having recognized that the only sacrifice God desires is a broken spirit. Significantly, this repentance is absent in Ps 53. Psalm 53:5 asks whether the wicked do not ידע “know,” emphasizing their lack of knowledge.<sup>266</sup> God already has been declared as making “known” wisdom (51:8), which suggests that the ignorance of the wicked is inexcusable. In contrast, the repentant sinner in Ps 51 “knew” his sinfulness (v. 5). Thus, a sharp intellectual and spiritual contrast distinguishes Ps 53 from the hinge

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<sup>265</sup>These various contexts need therefore to be considered. Particularly, there is a need of studying these four themes: (1) divine judgment, (2) divine distance, (3) the great controversy theme (i.e., the apparent success of enemies), and (4) a period of anxious waiting.

<sup>266</sup>As noted earlier in Ps 51, ידע “know” (44:22; 46:11; 48:4, 50:11; 51:5, 8; 53:5) occurs various times in Book II. Particularly relevant for Ps 53 is the call to acknowledge God (Ps 46), which is later followed by David’s repentance as he acknowledges his sin against God (Ps 51). Psalm 53 here adds a significant contrast with the lack of understanding among the wicked (v. 5).



section. In other words, the argument is that the wicked have not heeded the instructions and warnings, nor taken note of the example of the righteous.<sup>267</sup> In fact, the situation has worsened from merely “forgetting” God (50:22), to actually denying his existence (53:2).<sup>268</sup> The wicked people are therefore more clearly destined to punishment and dying (cf. Ps 49). They are unrepentant (cf. Ps 51) and, from a narrative perspective, appear to follow in the footsteps of the “mighty man” (Ps 52). Initially, this refers to all humanity, but as in Ps 49, there is hope for the righteous wise.

Psalms 52–53 also form a significant development with respect to hope. Whereas the speaker in Ps 52 personally sought refuge in God, Ps 53 describes no such act. Rather, he appears to make no act on his own. While the wicked deny God’s existence and do not call upon God, the righteous are merely mentioned passively as those against whom the wicked make war and those who are delivered by God. However, the final verse does call them to action—to praise. It is noteworthy that the “fear” of the wicked is emphasized. The wicked greatly fear, although there is nothing to fear (v. 6). Thus, they appear to over-act—fearing and eating, as well as foolishly speaking and doing evil.

Despite this drastic increase of wickedness, and the initial decline of hope, Ps 53 still contains a clear statement of hope. This is shaped as a more general announcement at the end of the psalm concerning Israel’s future restoration.<sup>269</sup> The idyllic picture of the

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<sup>267</sup>This is further supported by the repeated בְּנֵי אָדָם “son of man” (49:2; 53:3), which in Ps 49 is linked to hearing the wisdom message (49:3), but which is obviously neglected, as stated in Ps 53. Here God investigates humankind to see if there is any person who understands and seeks him (53:3).

<sup>268</sup>This development is further supported by the repeated אֵי “nothing” (50:22; 53:2 [2x]). In Ps 50, those who forget God find no deliverance, while in Ps 53, they do not even seek it.

<sup>269</sup>As previously mentioned, Ps 52 concludes with a personal statement of hope in contrast to the mighty man; Ps 53 likewise ends with a statement of hope, but about Israel’s future restoration.

righteous man within the temple (Ps 52) has therefore changed, and the mention of the restoration of Israel possibly implies exile and therefore connotations of God's punishment and condemnation. From a shape perspective, the narrative context of Ps 53 is possibly similar to the trials and hopes portrayed in Pss 42–44.<sup>270</sup> The renewal is, however, expected, and this takes place in and from Zion. This links back to the eschatological vision in which God dwells in Zion and brings peace and deliverance to his people.

Structurally, Ps 51 ends in a similar way with a restored-Israel perspective. This places Pss 51 and 53 as significant (possibly exilic) hope frames around the second Hope Psalm (Ps 52). The development from Ps 51 to Pss 52–53 likewise shows a close connection, moving from the wish to teach sinners (Ps 51), to actually addressing sinners (Pss 52–53). Thus, Pss 52–53 function as a transmission argument, in which teaching the wicked forms the next step in the theological argument in the book. However, this teaching is quickly rejected. Already at the outset of Ps 52, and more fully in Ps 53, the wicked firmly develop in their opposition to God. The function of these two psalms therefore clearly seems to be to introduce the following section (Pss 54–57), in which the great war plays out in greater detail.

#### Psalm 54

The second main section of Book II can be divided into four units: (1) Psalms 52–53 form the introduction, (2) Pss 54–57 portray the great battle between good and evil,

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<sup>270</sup>The verb שׁוּב “return” (44:11; 51:14, 15; 53:7) is used to portray military trials in Ps 44 and the returning of joy in Ps 51:14. Here in Ps 53:7, these two aspects are combined as the psalmist speaks of the return from exile and the joy it will bring.

(3) Pss 58–59 form the conclusion, and (4) Pss 60–61 function as a hinge section, closely linked to the third Hope Psalm. The main section (Pss 54–57) describes a series of battles against the righteous, and includes various statements of trust as well as curses.<sup>271</sup> The two final psalms (Pss 58–59) conclude with similar concerns as in Pss 51–53, which thereby form a frame around the main section. Psalm 54 introduces the main argument of this section; these psalms (of lament) portray the great controversy between the righteous and the wicked.<sup>272</sup> This introductory psalm brings to focus the individual (i.e., David) in his struggles with the enemy. The narrative argument then moves to Ps 55, which forms the climax in the great conflict.

Psalm 54 may be divided into three strophes (vv. 3–5, 6–7, 8–9),<sup>273</sup> with each concluding with a reason for the previous statement. The first strophe contains a petition, asking God for three things: (1) deliverance by his name, (2) vindication by his strength, and (3) an audience with God. The reason the psalmist then gives for these petitions is that his enemies (or strangers) are seeking to do harm to him. These enemies are then further identified as those who “have not set God before them” (v. 3). The second strophe portrays the speaker’s faith in God’s help and support, arguing that God recompenses for the evil of his enemies. Another petition follows, in which the psalmist asks God to annihilate his enemies (by his truth). The final strophe adds the psalmist’s vow to

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<sup>271</sup>The curses can be found in most of these psalms (Pss 54–59), except for Ps 57.

<sup>272</sup>Despite the thematic shift and apparent shape division (based on the duplicate psalm in Book I), some manuscripts join Ps 54 with Ps 53. Cf. Mitchell, *The Message of the Psalter*, 29.

<sup>273</sup>Fokkelman, *The Psalms in Form*, 63.

sacrifice and praise, repeating God’s “name” in connection with his vow to praise.<sup>274</sup> This is followed by a final reason, namely, that God has delivered him from all his enemies.

### Lexical-Thematic Links

There are only three lexical repetitions between Pss 53–54 (except for “God”). The clearest one is טוב “good,” which now links three consecutive psalms (52:5, 11; 53:2, 4; 54:8).<sup>275</sup> The other two are שׁוּב “return” (53:7; 54:7) and רָאָה “see” (53:3; 54:9), which are both repeated in the hinge section. Thematically, Ps 54:5 depicts the strangers who arise against the righteous as those who do not put God before them. This places it in a thematic linkage to the fool in Ps 53:2, who does not recognize God.<sup>276</sup> The theme of recompense links Ps 54 with the final verses of Ps 53, which describe God’s rejection and scattering of his foes. Both psalms also envision a future deliverance and restoration for either Israel (Ps 53) or the psalmist (Ps 54).

Psalm 54 also links to either the hinge section or to Ps 52 (i.e., the previous Hope Psalm). Most significant of these are: (1) דִּין “judge” (50:4; 54:3), (2) נַפְשׁ “soul” (49:9, 16, 19; 54:5, 6), (3) שׁוּב “put” (50:23; 52:9; 54:5, 6), (4) הִנֵּה “behold” (52:9; 54:6), (5) אֲדֹנָי “lord” (51:17; 54:6), (6) סִמְךָ “support” (51:14; 54:6), (7) אֱמֻנָה “truth” (51:8; 54:7),

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<sup>274</sup>The repetition of “name” in the first and third strophe functions as an inclusion here.

<sup>275</sup>Psalms 52:11 and 54:8 contain a similar context where God’s “name” (שֵׁם) is being described as “good.” Wilson argues that they share a confidence in God’s name. Wilson, *Psalms Volume 1*, 797-8.

<sup>276</sup>Delitzsch, *Biblical Commentary on the Psalms*, 2:152; Schaefer, *Psalms*, 135. Wilson combines Pss 52–54 with the shared theme of enemies with no regard for God. Wilson, *Psalms Volume 1*, 797.

(8) זבח “sacrifice” (50:5, 8, 14, 23; 51:18, 19, 21),<sup>277</sup> (9) יהוה “YHWH” (50:1; 54:8) and (10) צָרָה “distress” (50:15; 54:9). To this may be added the possible linkage between גְּבוּרָה “strength” (54:3) and גִּבּוֹר “mighty man” (52:3). Finally, some lexemes also connect to the extended introduction. For example: (1) תְּפִלָּה “prayer” (42:9; 54:4), (2) זָר “stranger” (44:21; 54:5), (3) קוּם “arise” (44:6, 27; 54:5), and, in particular, (4) אֱמֻנָה “truth” (43:3).<sup>278</sup>

### Shape Function

Psalms 54 introduces personal warfare against the righteous, spoken by king David (cf. title). These psalms appear to function as representing a larger messianic battle against enemies (cf. Ps 2), or more generally speaking of a cosmic battle between good and evil. In other words, these battles could portray the warfare between two main characters already mentioned in Book II—the Messiah in Ps 45 and the boastful antagonist in Ps 52.<sup>279</sup> From a narrative perspective, the enemies in Book II may therefore all be one group of people, under the leadership of the “mighty man.” They are the ones who taunt the righteous in Ps 42-43, and take the innocent captive in Ps 44,<sup>280</sup> who later flee before God in Pss 46 and 48, and whose wickedness were perhaps initially inspired

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<sup>277</sup>This lexeme occurs frequently in the hinge section, and with only this other location in Book II (54:7).

<sup>278</sup>Cf. also Pss 45:5; 51:8; 54:7.

<sup>279</sup>Alternatively, the identities of individuals may be less significant, surpassed by the function of the battle section within the Book II argument.

<sup>280</sup>This is further supported by the repeated lexeme זָר “stranger” (44:21; 54:5). Other lexical support may be seen in the exclusive links with קוּם “arise” (44:6, 27; 54:5), and also the repeated אֹיֵב “enemy” (42:10; 43:2; 44:17; 45:6; 54:9).

by the mighty man's rebellion (cf. Ps 52–53).<sup>281</sup> As noted earlier, the context in Ps 44:21 appears to refer to the New Testament persecutions. Similarly, Ps 54 introduces the eschatological warfare sequence (Pss 54–59). Psalm 54 also contains hints of eschatology by maintaining that God will recompense the wicked and that he looks “with satisfaction” upon the wicked (i.e., implying their destruction).

The prayer for deliverance and vindication is strongly based on God's name, power, and faithfulness, which the speaker invokes as helps and for judgment. These theological attributes form significant links to earlier psalms. The power of God is most clearly seen in Pss 42–44 with their water and warrior imageries, as well as in Ps 45 with the victory of the Messiah. Furthermore, in Pss 46–48, there is submission of the enemy and divine judgment (Ps 54). Closely linked is the usage of “name” in Ps 44:6 as a power against the enemies. “Name” has been used in manifold ways in Book II. First, it is praised (44:9),<sup>282</sup> then remembered (44:21; 45:18), then waited upon (52:11), and now it is invoked as a means of deliverance (54:3).<sup>283</sup> Furthermore, the טוב “goodness” of God's name (52:11; 54:8) stands in marked contrast to the intervening Ps 53 (vv. 2, 4), in which no one is good. Thus the Ps 52–53–54 sequence reveals a significant theological argument that it is only God who is good, not humans. Finally, God's faithfulness links

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<sup>281</sup>The mighty man seems prominent, although appearing later in Book II. However, his presentation within the first psalm of the second section, which emphatically describes this war, could indicate not only prominence, but also his initiative role. This is supported by the following psalm, in which all people are considered evil—apparently signifying their entire corruption by the mighty man (from a narrative perspective).

<sup>282</sup>In Ps 48:11, praise and name are compared.

<sup>283</sup>In addition, Ps 49:12 repeats “name,” but in reference to the enemies as they call their properties after their names. The context however is more a derision of this act of insistence—believing that they will remain forever, when they will not.

significantly to Ps 43:3 where it is also used as a divine aid. Other links are Pss 45:5 (faithful cause), 51:8 (God desires truth in us), and Ps 54, where God is invoked to recompense and destroy, based on his faithfulness.

The narrative sequence from the hinge section continues with added nuances. The previous call to judgment (Ps 50) is now invoked through the repetition of דין “judge” (50:4; 54:3).<sup>284</sup> This judgment call involved putting (שים) ways in order (50:23). However, the mighty man does not “make” (שים) God his refuge (52:9) nor do the wicked in Ps 54:5 set (שים) God before them. The lexeme הנה “behold” in Ps 52:9 sets up a contrast between the mighty man’s refusal to seek refuge in God and the righteous individual’s act of seeking God as his helper and support (54:6).<sup>285</sup> In this context, God is now considered to be his support (סניך), while in Ps 51:17, God’s support was petitioned for, showing another development. The righteous are also now זבח “sacrificing” (54:8), which was earlier spoken of in the hinge section (cf. Pss 50, 51). Perhaps this sacrifice is understood to be part of that future time when the sacrifices of Israel will again be acceptable to God (cf. Ps 51)—thereby adding chronology to the argument.

## Psalm 55

Psalm 55 functions as the climax, or rather the anti-climax,<sup>286</sup> of the great controversy section, and seemingly also as the negative highpoint for all of Book

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<sup>284</sup>The repetition of יהוה “YHWH” also may be used here to link back to Ps 50:1, where God acts as a judge.

<sup>285</sup>From a shape perspective, it is interesting that “behold” is used earlier to denote the assembly of the wicked in Ps 48:5.

<sup>286</sup>Anti-climax is here used in the sense of negative climax about the peak of the controversy, and stands as a thematic contrast to the center of the Korah Collection (i.e., the eschatological vision).

II.<sup>287</sup> Thematically, Ps 55 describes an archenemy of the righteous, an antagonist like the one in Ps 52. The battle is now even more intensified than before, and the temple is no longer sought after as a place of security (cf. Pss 42-43, 46-48). Instead, the righteous speaker sees the wilderness as safe because it is far from the city. There are significant changes to the security of the city, which, in the eschatological vision, had been clearly defined as solid. Old friends have turned into enemies, and there is violence within the city.<sup>288</sup> Structurally, the end of Ps 55 contains a similar “but I” contrast similar to Ps 52. The contrasted element is again “trust.” Furthermore, many lexical bonds also can be seen to Ps 49, which seems to place the present conflict in a spiritual realm.

Psalm 55 divides into four main stanzas. The first stanza (vv. 2-9 [Eng. vv. 1-8]) contains three strophes, beginning with the speaker’s initial petition for divine audience and a brief reason why it is desired (vv. 2-4 [Eng. vv. 1-3]). It is followed by a description of the psalmist’s fear (vv. 5-6 [Eng. vv. 4-5]) and his desire for a safe refuge (vv. 7-9 [Eng. vv. 6-8]). The second stanza (vv. 10-16 [Eng. vv. 9-15]) contains another petition, asking for divine judgment (v. 10 [Eng. v. 9]), and is again followed by a reason for the request (vv. 11-12 [Eng. vv. 10-11]). Then there is a description of the psalmist’s enemy (vv. 13-15 [Eng. vv. 12-14]), and the psalm concludes with another petition for

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<sup>287</sup>When considering that the first and third sections each contain eschatological visions of God’s kingdom, this anticlimax at the center of the great controversy section shows a clear anti-climactic contrast to these two positive peaks, and therefore appears to be the climax of not only this section, but also of the entire Book II. This also may have further significance for Book III, where hope appears lost and the controversy continues to rage even more severely than in Book II.

<sup>288</sup>The “city” is more than merely a historical city in Israel; there is an ideological and eschatological aspect to it too in the Psalter. For example, in Ps 101, David is portrayed as having a deep desire to annihilate all wicked people from the land and also from the city (cf. v. 8).



divine judgment (v. 16 [Eng. v. 15]).<sup>289</sup> The third stanza (vv. 17–22 [Eng. vv. 16–21]) contains a praise section where the psalmist organizes his thoughts as an ABAB sequence (vv. 17–20 [Eng. vv. 16–19]) involving (A) divine deliverance and (B) divine hearing.<sup>290</sup> The first AB sequence (vv. 17–18 [Eng. vv. 16–17]) is introduced by the psalmist’s personal dedication to calling upon God, set in contrast to the previous description through the introductory **וְאֵלַי** which is translated “As for me” (v. 17 [Eng. v. 16]). The *Selah* in the middle of v. 20 (Eng. v. 19) signals a shift of topic, turning to a description of the enemy (vv. 20b–22 [Eng. vv. 19b–21]). The inserted “and they do not fear him” also functions to signal this change, possibly understanding their “no fear” of God as their primary fault, as well as their being violators of his covenant. The final two verses constitute the conclusion (vv. 23–24 [Eng. vv. 22–23]). Here the psalmist first gives the audience a word of advice, asking them to cast their burdens upon God. This is followed by a promise, after which the psalmist comes with a final note of divine retribution (shortening of days), to which he adds his personal testimony regarding his own choice to trust in God: “But I will trust in You.” This places his emphatic statement in contrast to the “no fear” of God described earlier in the psalm (v. 20 [Eng. v. 19]). This anti-climactic psalm therefore also contains an emphatic statement of trust using a hope synonym, in its conclusion, thus again reminiscent of Ps 52 where the words “trust” and “hope” also feature in the concluding argument.

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<sup>289</sup>The two central strophes are each introduced by **כִּי** “for,” and are framed by two petitions for judgment, thus creating an ABBA structure.

<sup>290</sup>The A units consist of vv. 17, 19 (Eng. vv. 16, 18), and the B units, vv. 18, 20 (Eng. vv. 17, 19).

## Lexical-Thematic Links

Psalm 55 contains much new vocabulary, some of which reappears later in Book II. Considering the length of the psalm, it is remarkable that only a few lexemes link back to the previous psalm. The few lexical links that do occur between Pss 54–55 are also less noticeable: (1) two words in near context, *אֵזֶן* “give ear” and *תְּפִלָּה* “prayer” (54:4; 55:2), (2) *אֵיב* “enemy” (54:9; 55:4, 13), (3) *הִנֵּה* “behold” (54:6; 55:8), and two names for God *אֲדֹנָי* “lord” (54:6; 55:10) and *יְהוָה* “YHWH” (54:8; 55:17, 23). There are, however, similar thematic motifs between the two psalms. They are both petitions for God’s deliverance,<sup>291</sup> and are concerned with the justice of God in recompensing people according to their deeds. There are noticeable differences as well. The length of the two psalms differs significantly, and there is an intensification of problems in Ps 55. Furthermore, the identity of the enemies differs; whereas in Ps 54 they are strangers, in Ps 55, it is the psalmist’s friend and spiritual companion who turns against him.

Psalm 55 also contains a number of links to earlier psalms in Book II. However, there is no tendency to favor either (1) the previous psalm, (2) the hinge section, (3) the extended introduction,<sup>292</sup> or (4) a combination of these.<sup>293</sup> Instead, Ps 55 repeats words

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<sup>291</sup>Wilson, *Psalms Volume I*, 807. Tate argues that Pss 54–55 are lament psalms, but contain “strong statements of assurance and exhortation,” which he argues moves them towards the “thanksgiving genre.” Tate, *Psalms 51–100*, 55.

<sup>292</sup>Links to the extended introduction are: *כִּסָּה* “cover” (44:16, 20; 55:6); *שָׁכַן* “settle down” (44:14; 55:7); *רִיב* “strife” (43:1 [2x]; 55:10); *יּוֹמָם* “by day” (42:4, 9; 55:11), the phrase *יּוֹמָם וּלְיָלֵהָ* “by day and night” (42:4; 55:11); *חָרַף* “reproach” (42:11; 44:17; 55:13); *הִלַּךְ* “walk” (42:10; 43:2; 46:15; 55:15); *הִמְזָה* “murmur” particularly emphatic in Ps 42–43 (42:6, 12; 43:5; 55:18); *קָדְמָם* “formerly” (44:2; 55:20).

<sup>293</sup>Some lexemes link back to the extended introduction and the hinge section. For example, *מִדְּרָגָה* “deceit” (43:1; 50:19; 52:6; 55:12, 24); *סָתַר* “hide” (44:25; 51:11; 54:2; 55:13); the personal pronoun *אַתָּה* “you” (43:2; 44:3, 5; 50:17; 55:14, 24), which is used in poetry for emphasis, and twice in Ps 55; and finally, *חַיִּים* “life” (42:3, 9; 49:19; 52:7; 55:16) and the name of God *יְהוָה* (42:9; 46:8, 9, 12; 47:3, 6; 48:2, 9; 50:1; 54:8; 55:17, 23).

scattered throughout the book. It may be therefore that this psalm constitutes a summary psalm. It also introduces a number of new words which are repeated later in the book. One of the earlier psalms that links to Ps 55 is Ps 46. Both of these psalms contain the less common lexeme מוט “totter” (46:3, 6, 7; 55:4, 23), as well as the thematically noticeable עיר “city” (46:5; 48:2, 9 [2x]; 55:10). In both, the psalmist confesses trust in God despite extreme circumstances. However, the lexeme בטח “trust” (52:9, 10; 55:24) links Ps 55 more closely with Ps 52, where it structurally stands as a contrastive conclusion (as also in Ps 55). Other repeated lexemes found in Ps 52 are: (1) הָנָה “desire” (52:4, 9; 55:12) and (2) צַדִּיק “righteous” (52:8; 55:23). Furthermore, the contrastive usage of the personal pronoun אֲנִי “I” creates a significant link to Ps 52 (52:10, 55:17, 24). In each of these cases, the psalmist contrasts his own fate with that of the wicked. Links to other psalms also exist. The wishful sigh, הֲיִיתָ “oh that!” also highlights a noticeable linkage between Pss 55 and 53 (53:7; 55:7). Then there is the significant theological word בְּרִית “covenant,” which adds a linkage between Pss 55 and 50 (50:5, 16; 55:21). To this may be added נשא “lift up” (50:16; 55:13). Significantly, the repetition of חוֹמָה “wall” links Pss 55 and 51 (51:20; 55:11). Finally, numerous links can be found to Ps 49, for example: (1) מוֹת “death” (49:11, 15, 18; 55:5, 16), (2) שְׁאוֹל “Sheol” (49:15 [2x], 16; 55:16), (3) the theological term פְּדָה “ransom” (44:27; 49:8 [2x], 16; 55:19), (4) ירד “go down” (49:18; 55:16, 24), (5) שְׁחַת “pit” (49:10; 55:23), (6) סָבַב “go about” (49:6; 55:11), and (7) לִין “lodge, abide” (49:13; 55:8).

Structurally, “trust” concludes Ps 55, where it also stands as a contrast between the psalmist’s own trust in God and the “no fear” of God attributed to the wicked. This links Ps 55 significantly to earlier psalms where these two motifs are prominent. As

noted, “trust” is particularly prominent in Ps 52, and in both cases the psalm ends with a contrastive statement of hope. However, “trust” also is found in Pss 44 and 49. In this latter psalm, the psalmist contrasts his “no fear” (49:6) with the rich man’s misguided “trust.” In Pss 49 and 55, death is also a central motif supported by many lexical links related to death. Themes of trust, fear, and death are closely interlinking these three psalms (Pss 49, 52, 55), as the rich, powerful man, the mighty man, and the archenemy make war against the righteous.

### **Shape Function**

Psalm 55 neatly follows Ps 54 in narrative sequence. The request for God to hear the psalmist’s prayer (Ps 54) continues in Ps 55, supported by the repetition of אִזְנוֹ “give ear” and תְּפִלָּה “prayer” (54:4; 55:2). There is a clear intensification of the psalmist’s trials, as the enemies, which were earlier seen as defeated (54:9), now cause more perplexities.<sup>294</sup> The psalmist, who first stated his confidence in God (Ps 54), now longs to flee to a distant location (Ps 55). However, this first reaction to flee is later exchanged with confidence in God as his help. The repetitions of אֲדֹנָי “lord” (54:6; 55:10) and יהוה “YHWH” (54:8; 55:17, 23) also support a development between Pss 54–55. The God who was the psalmist’s help and reason for praise in Ps 54, is again found in the psalmist’s petitions and statements of confidence in Ps 55, as he asks that God would favorably answer when humans turn to him (in “calling” and “casting cares”). Thus, Pss 54–55 appear to form a sequence of progression, supported by some repetitions.

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<sup>294</sup>This is supported by the repetition of אֵיב “enemy” (54:9; 55:4, 13), as well as הִנֵּה “behold” (54:6; 55:8), which link these two psalms.

Psalm 55 is located approximately at the center of Book II, where it functions to bring to focus a surprising turn of events. It reveals a climactic crisis to the previously mentioned prosperity of the messianic king in the Korahite section. The great conflict between good and evil has now reached its climax. The speaker is betrayed by his intimate friend with whom earlier he had worshiped (perhaps referring to Ps 42-43), and the city, which was previously described as a source of delight and strength (Pss 46-48), is now full of sin and wickedness. Four words are used to describe the situation: violence, strife, wickedness, and trouble (55:10-11). The betrayal of a close friend forms a significant parallel with the ending of Book I, where there is another description of a close friend's betrayal (Ps 41). Thus, the topic of betrayal is found structurally placed in significant locations in the Psalter's two first books. Psalm 41 concludes Book I, and Ps 55 functions as an "anti-climax" in Book II. Furthermore, they are significantly connected thematically, and both function as messianic references. These psalms are traditionally considered to be fulfilled in Judas's betrayal of Jesus, while the original context may refer to Ahithophel.<sup>295</sup> Significantly, Kirkpatrick questions: "Would David have called Ahithophel 'a man mine equal', even though the king's confidential adviser

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<sup>295</sup>Judas's betrayal (cf. John 13:18) is portrayed as a fulfillment of Ps 41:10 [Eng. v. 9]). Cf. also Delitzsch who argues that the OT Judas is Ahithophel in reference to Ps 55. Delitzsch, *Biblical Commentary on the Psalms*, 2:156. Wilson refers to one manuscript of the Latin Vulgate which has the heading "The Voice of Christ against the Chiefs of the Jews and the Traitor Judas." Cf. Wilson, *Psalms Volume 1*, 807. Within the original context, David's counselor Ahithophel is often perceived as the actual betrayer of David, after he defected to Absalom. As Tate here argues: "The title ascribes the Psalm to David, and it has been commonly supposed to refer to David's relationship with Ahithophel during the rebellion of Absalom." Tate, *Psalms 51-100*, 55. However, Tate notes that the description and tone in this psalm does not fully describe this event. "The circumstances in the Psalm do not fit well with the narratives which refer to Ahithophel. For example, the prayer of David in 2 Sam 15:31 has a different tone from that of the Psalm, and the Psalm supposes that the speaker is in the city, while in 2 Sam 15:30 David only knew of the treachery of Ahithophel after he left Jerusalem." Ibid. Cf. also Kirkpatrick, *The Book of Psalms*, 307.

was styled his ‘friend’ (2 Sam. 15:37; 16:17)?”<sup>296</sup> It seems very likely that the identity of the speaker is altogether different. Furthermore, the psalm contains battle imagery portraying enemies on the walls and in the streets, and the king experiences extreme fear, unto death. This suggests that the enemy plays a much larger role than what either Judas or Ahithophel played. The psalmist’s former friend who had previously worshipped with him<sup>297</sup> is considered his עֵרֶךְ “order, estimate” (figurative for “equal”),<sup>298</sup> and yet tries to exalt himself over him, which rather points to a character already introduced in Book II. From the shape context, the mighty man or the anti-hero from Ps 52 seems a fitting character.<sup>299</sup> This boastful figure is called גִּבּוֹר “mighty one,” and thereby parallels the messianic figure in Ps 45, who is also called the same (i.e., גִּבּוֹר “mighty one”). These two characters, though widely different, are thereby termed equal within the narrative of Book II. This is followed by Ps 53, which appears to portray the effect this man has on others (his followers), including his use of intensely anti-God statements (“There is no God,” Ps 53:1) and direct warfare against the people of God (eating them as bread, Ps 53:4). Thus, these psalms (Pss 52–55) suggest that a rebellion has begun against the messianic figure of Ps 45 and his followers. The culmination of the battle is found in Ps

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<sup>296</sup>Kirkpatrick, *The Book of Psalms*, 307.

<sup>297</sup>This places a link to Ps 42-43 where the psalmist longed to worship in the “throne.”

<sup>298</sup>This may not imply equal status or exact nature. For example, the LXX translates this with ἰσόψυχος “of like soul or mind.” Delitzsch argues that the expression used אָנוּשׁ כְּעֵרֶכִי (instead of אִישׁ כְּעֵרֶכִי): “Does not make him feel his kingly eminence, but places himself in the relation to him of a man to man, putting him on the same level with himself and treating him as his equal. . . . equal to the worth at which I am estimated, that is to say, equally valued with myself.” Delitzsch, *Biblical Commentary on the Psalms*, 2:160. Mays describes this man as being a “covenant partner of his intimate circle.” Mays, *Psalms*, 207.

<sup>299</sup>The contrastive usage of the personal pronoun “I” in both Pss 52 and 55 against the enemy adds a noticeable linkage between these two psalms. Twice the psalmist contrasts himself in Ps 55 (vv. 17, 24), while only once in Ps 52 (v. 10).

55, which corresponds with the reappearance of the antagonist, seemingly identical with the one in Ps 52. This archenemy violates common friendship “covenants”—making war with his friends, and speaking smoothly though he intends evil. From the singular, the psalm then moves to plural enemies, suggesting that the speaker’s war against his friend is larger than that between two people (55:15–16 [Eng. vv. 14–15]).<sup>300</sup> This again reveals a more influential enemy than Judas, who influenced no one. Furthermore, the reference to death, punishment, and the other many links to Ps 49 suggest that the entire context may portray a cosmic spiritual battle.<sup>301</sup> This is also supported by the use of the lexeme פְּדוּתָהּ “ransom” when speaking about God’s deliverance from this battle (v. 19). Additional hints can be found in the subsequent psalm in which the war continues.

Psalm 55 contains a significant argument for the hope discussion. The petitioner, who is greatly afraid, no longer finds the city safe, even though it had been a source of refuge and strength earlier in the book. His immediate reaction to flee is nevertheless overcome by confidence in God as his helper. He concludes with a personal statement of trust, placing a structural linkage back to Ps 52, which also ends with trust as well as hope. In addition, based on the regular sequencing of Hope Psalms in Book II, this psalm (at the center of the book) is immediately followed by a psalm (Ps 56) which interestingly

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<sup>300</sup>This also may be supported by the interesting conclusion to v. 20 (Eng. v. 19). This verse begins with stating that God hears and afflicts them, and is followed by two references describing God’s eternal non-changing character. This is then followed by a contrast: “And who do not fear God.” This is in many ways similar to the second line in Ps 52:3 where God’s steadfast enduring love is contrasted with the question regarding the mighty man. Thus, in both instances, God’s character is mocked by their refusal to recognize. These contrasts link the archenemy and his follower’s behavior as one and the same.

<sup>301</sup>In Ezek 28:11-19, there is a similar exaltation of a sinful man, who had also lived on the mountain of God, but fell from perfection to meet his destruction. Traditionally, this account has been interpreted in reference to Lucifer’s fall. Psalm 55 could refer to the same battle, thereby going beyond the historical individual to portraying a cosmic battle between Satan and Jesus, and between their followers.

contains an “anti-hope” reference, using a lexeme for hope in an unusual way. Instead of the psalmist “hoping” for God, the enemies are קוּה “waiting for” his soul in order to bring him harm (56:7 [Eng. v. 6]). Thus, the enemy in Book II not only constructs a misguided trust in riches, but also a misguided hope in destruction. Psalms 55–56 therefore form a surprising thematic climactic crisis where the unexpected and unusual occurs with regard to safety of the city, friendship, and hope. Hope now relates to immorality, expressing the desire to kill rather than to seek God and his salvation.

In summary, based on the intensification of war and the contrast to safety occurring in Ps 55, it seems that Ps 55 functions as the climax in the great controversy argument, and is possibly paired with Ps 56. The two main characters in Book II (i.e., the archenemy of Ps 52 and his “equal,” the messianic figure of Ps 45) reappear in Ps 55 in a mighty battle.<sup>302</sup> The battle is an ongoing spiritual battle between life and death (Ps 49), and seemingly between the Messiah and his spiritual counterpart, Lucifer. This battle begins with a breach of friendship and continues until God destroys the psalmist’s enemies. This ultimately brings about a peaceful, global eschatological kingdom on earth. However, although the shape of Book II portrays this cosmic battle on a larger scale (cf. also Ps 56), the battle is also fought on an historical level, and is experienced by individuals in the ongoing battle between good and evil.<sup>303</sup> The subsequent psalms continue this controversy.

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<sup>302</sup>The “divine” reference to the Messiah in Ps 45 stands as a contrast to the boasts of the mighty man, and the later statement “there is no God.” Thus, it appears from the shape context that the battle is between these two individuals, and although they are called equal here, they nevertheless are not. Likewise, even if the historical David, out of human kindness, would consider others to be friends and equals, it would still not make them so.

<sup>303</sup>E.g., David in his life with Ahithopel, the New Testament Messiah with Judas, and each living individual who fights on one side or the other.



## Psalm 56

Psalm 56 has a large number of links with Ps 55, marking a significant shift in the lexical tendency, which becomes even clearer when compared to the three previous psalms (Pss 52–54), which have only a few links observed with the adjoining psalms. Significantly, the affirmed trust in Ps 55 is now strengthened in Ps 56. Structurally, Ps 56 functions as a hinge psalm. It adds significant support to the anti-climax of Ps 55—particularly adding some hints about the anti-hero, the cosmic war, and a misguided hope. Furthermore, it also introduces a sequence of responses to this climax.<sup>304</sup>

Psalm 56 divides into four strophes and two refrains. The first strophe (vv. 2–4 [Eng. vv. 1–2]) contains a petition to God, with the psalmist asking God to have mercy on him, as he is being intensely oppressed by enemies. Verse 4 (Eng. v. 3) functions as a hinge unit leading up to the refrain, saying: “When I am afraid I will put my trust in You” (v. 4 [Eng. v. 3]). The first refrain (v. 5 [Eng. v. 4]) then continues this theme of confidence, but first the psalmist praises God. The central section before the second refrain (vv. 11–12 [Eng. vv. 10–11]) is divided into two strophes (vv. 6–8, 9–10 [Eng. vv. 5–7, 8–9]). Each strophe consists of arguments for divine justice. The first strophe describes the acts of the wicked, followed by a petition for their destruction (vv. 6–8).

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<sup>304</sup>In support of a change, Wilson notes a genre (title) linkage between Pss 56–60. Wilson, “Evidence of Editorial Division,” 342.

The second strophe portrays the psalmist's recognition that God has seen his tears and that God remembers (vv. 9–10). This is then followed by a statement of trust in God's deliverance, which will simultaneously bring down the enemies. Following the second refrain, which contains an extended praise section, the psalmist comes with a deep theological statement (vv. 13–14 [Eng. vv. 12–13]). First, he promises to keep his vows of thanksgiving, then he gives the reason that God had delivered him from death and stumbling. He then concludes with the purpose of his deliverance, namely that he was to walk before God “in the light of the living.” Thus, his entire life finds its true fulfillment in his deliverance as a continual walk before God.

### Lexical-Thematic Links

A number of repetitions occur between Pss 55 and 56, and also linking back to Pss 49, 50 and 52, as well as to the extended introduction.<sup>305</sup> Links that join Pss 55–56 are: (1) The linkage of יוֹנָה “dove” in Ps 55:7 with the title in Ps 56:1,<sup>306</sup> (2) the rare occurrence of אָנוּשׁ “man” in both psalms (55:14; 56:2),<sup>307</sup> (3) the repetition of rare synonymous words נָדַד “flee, wander” (55:8) and נוֹדַד “wandering” (56:9) located in these two psalms, and (4) the theologically significant repeated lexeme יִרָא “fear” (55:20, 56:4,

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<sup>305</sup>For example, (1) לָחַץ “oppress” is found four times in Book II, three times as a noun in the extended introduction (42:10; 43:2; 44:25, and in Ps 56:2); (2) פָּלַט “escape” (43:1; 56:8); (3) דְּמִעָה “tears” (42:4; 56:9); (4) הֵלַךְ “walk” (42:10; 43:2; 46:9; 55:15; 56:14); and (5) תוֹדָה “thanksgiving” (42:5; 50:14, 23; 56:13). A few lexemes are found only in this setion of Book II (i.e., not in the Korah section): (1) שׂוֹמֵר “watcher” (54:7; 56:3), (2) נָעַל “deliver” (50:22; 51:16; 54:9; 56:14), and (3) קוֹה “hope” (52:11; 56:7).

<sup>306</sup>Delitzsch, *Biblical Commentary on the Psalms*, 2:166.

<sup>307</sup>This forms a possible noticeable linkage because of its rare appearance in Book II—only used in one other location (Ps 66:12).

5, 12), which is also noticeably linked with two Korah Psalms (46:3; 49:6, 17).<sup>308</sup>

Another theological key word is (5) בטח “trust” (55:24; 56:4, 5, 12), which also links to two other psalms (49:7, 52:9, 10), but which in Pss 55–56 is emphasized by the addition of אני “I” (55:24; 56:4). The synonym קוה “hope” instead links to Ps 52 (52:11; 56:7). (6) ירד “Go down” (55:16, 24; 56:8) also contains a significant link to Ps 55, as well as to Ps 49:18. (7) The noticeable lexeme מות “death” links Ps 55–56, as well as Pss 48–49 (48:15; 49:11, 15, 18; 55:5, 16; 56:14). (8) הלך “Walk” makes its first reappearance (55:15; 56:14) since the Korah section (cf. Pss 42:10; 43:2; 46:9). (9) In addition, און “trouble, wickedness” (53:5; 55:4, 11; 56:8) forms a linkage. (10) Finally, the name of God יהוה “YHWH” links particularly Pss 54–56 (55:17, 23; 56:11), though earlier references can be found (50:1; 54:8).

Some significant links not shared with Ps 55 should be added:

1. The theologically significant word אור “light” appears at the end of Ps 56 (v. 14) and links particularly to earlier and significant occurrences in Pss 43:3, 44:4 and 49:20.<sup>309</sup>
2. The previously mentioned קוה “hope” links to the previous psalm of hope (52:11; 56:7).
3. Psalms 51 and 56 begin with the similar phrase אלהים תנני “Be gracious with me,” and the verb חנן “be gracious” is not found in other psalms in Book II prior to Ps 56.

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<sup>308</sup>This lexeme is used in various other locations in Book II: Pss 45:5; 46:3; 47:3; 49:6, 17; 52:8; 55:8; 55:20; 56:4, 5, 12.

<sup>309</sup>This occurs together with (2) חי “living” (56:14), which links particularly to Pss 42-43 and 49 (42:3, 9; 49:19), and also to Ps 52 (v. 7), although also to the preceding Ps 55 (v. 16).

4. The rare lexeme and theologically loaded עֶקֶב “heel” forms a linkage to Ps 49 (49:6; 56:7).

Furthermore, הלל “boast” or “praise” (49:7; 52:3; 56:5, 11 [2x]) and אָדָם “man” (45:3; 49:3, 13, 21; 53:3; 56:12) should be added. In addition, various links can be found particularly to Ps 50 such as בָּשָׂר “flesh” (50:13; 56:5), סָפַר “count” (50:16; 56:9), and three words occurring together: נָדָר “vow,” שָׁלַם “repay,” and תּוֹדָה “thanksgiving” (50:14; 56:13).<sup>310</sup>

Structurally, בטח “trust” is a noticeable theme in Pss 55 and 56. Psalm 55 ends with a firm statement of “trust,” and Ps 56 begins with “trust” as the first act against the enemy’s “trampling.” This creates a noticeable linkage between the two psalms. Trust is furthermore emphasized in each of the refrains in Ps 56.<sup>311</sup> The special usage of יִרָא “fear” also links Pss 55–56, and particularly links to Pss 46 and 49. In Ps 46:3, the psalmist makes a firm statement that he is not going to fear, and in Ps 49:6 the rhetorical question “why should I fear?” is asked. In Ps 56, the psalmist makes similar statements of firm confidence in God. He argues that he will go to God in “trust” when he is afraid (v. 4), and that he will “trust” and “not be afraid” (vv. 5, 12). Psalm 55 uses this “fear” lexeme differently and speaks of the wicked “not fearing” God (v. 20 [Eng. v. 19]). Another significant theme in Ps 56 is death and the netherworld, which adds a significant link between Pss 55–56, but also to Ps 49. Thematically, this is prevalent (particularly in Pss 49 and 55) with various lexemes for the death: (1) מָוֶת “death” (49:11, 15, 18; 55:5,

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<sup>310</sup>“Thanksgiving” is also repeated in Ps 50:23.

<sup>311</sup>Mays argues that “Psalm 56 is a prayer for help in which statements of trust dominate. . . . Repetition makes the statements of trust the theme of the psalm.” Mays, *Psalms*, 207–8.

16, 56:14), (2) שְׁאוֹל “Sheol” (49:15 [2x], 16; 55:16), and (3) the phrase לְבֵאֵר שְׁחַת “to the pit of destruction” (55:24), with the lexeme שְׁחַת “pit” also found in 49:10. Finally, the occurrence of imprecations in Pss 54–56 adds another linkage between Pss 55–56.<sup>312</sup>

### Shape Function

The intensity of the battle in Ps 55 continues in Ps 56. This is particularly shown by frequent repetitions of כָּל “all” and יוֹם “day” in Ps 56. In effect, they portray not only severe troubles, but also a prolonged longing and waiting for relief. As mentioned, Ps 56 functions as a hinge psalm, linked to Ps 55, as well as to the subsequent psalms. Its significance as a climactic unit is based on two arguments. First, the immoral usage of קוּה “hope” supports the climactic function of this psalm, together with Ps 55, both of which are found approximately at the center of Book II. Second, the emphatic and rare lexeme שָׁאף “crush” (56:2, 3) is used to describe the enemy’s trampling. This resembles the prophecy in Gen 3:15, where a synonym using similar Hebrew letters is used (שִׁוִּי “bruise”). Appearing later in the psalm and lending further support is another linkage to Gen 3:15 with the repetition of עֵקֶב “heel.”<sup>313</sup> Thus Ps 56 contains lexical connotations of a cosmic battle between the devil and the messianic seed as described in Gen 3. This supports the cosmic battle theory set out in Pss 52 and 55, which portray an antagonist who stands as a main character in opposition to the previously mentioned Messiah (Ps 45) in Book II. In other words, Ps 56 continues the same narrative development of a

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<sup>312</sup>Schaefer, *Psalms*, 139.

<sup>313</sup>Christian tradition understands Gen 3:15 as a protoevangelium. Derek Kidner, *Genesis* (TOTC 1; Downers Grove, Ill.: InterVarsity, 1967), 70.

cosmic battle, thereby adding further support to the theory.

As noted, Ps 55 concludes with a statement of trust—**וְאֵנִי אֶבְטַח בְּךָ**—“But I will trust in you.” Psalm 56 has three noticeable theological repetitions of “trust” (vv. 4, 5, 12), two of which occur in the refrains. Psalm 56 concludes with the hope of walking before God in the “light of the living.” This, along with the final phrase of trust in Ps 55 and the trust emphasis in Ps 56, suggests, from a narrative perspective, that Ps 56 makes a strong trust response to Ps 55. This is supported by Ps 57, which also makes a similar response to the conflict, but by using the synonym “refuge” instead. Thus, Pss 56–57 appear to function as initial responses to the great conflict. In addition, Ps 57 concludes with a praise unit, which possibly points forward to a *third* narrative response to the conflict—namely, the praise section (Pss 65–68), which comes later in the book.

The shape of Book II so far can be summarized as containing three significant parts: (1) an eschatological vision of God’s universal kingdom (Pss 46–48), (2) theological keys of entry psalms (Pss 45, 49–51), and (3) the great controversy between good and evil, or between the Messiah and Lucifer (Pss 52–56), which further develops the enemy conflict found in the extended introduction (Pss 42–44).

### Psalm 57

Psalm 57 is closely linked to Ps 56, and particularly through the introductions of these two psalms.<sup>314</sup> Noticeably, they both begin with the introductory phrase “Be gracious to me.” Psalms 56 and 57 also emphasize synonyms for “hope” (“trust,” “hope,”

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<sup>314</sup>There are lexical and thematic repetitions that particularly connect the introductions of the two psalms.

“refuge”). Following a psalm of emphatic trust and misdirected hope, Ps 57 begins with the psalmist seeking refuge in God.

Psalm 57 has five strophes and two refrains. The first strophe (v. 2 [Eng. v. 1]) contains the psalmist’s petition for mercy based on his act of seeking refuge in God. The second strophe (vv. 3–4 [Eng. vv. 2–3]) describes his call for help and God’s answer. The answer contains two parts, divided by *Selah*.<sup>315</sup> First, the psalmist describes God’s deliverance in general terms, then he specifies two divine attributes employed to his rescue (רַחֲמֵי “steadfast love” and אֱמֻנָה “faithfulness”). In the third strophe (v. 5 [Eng. v. 4]), the psalmist describes his enemies as lions, who breathe fire and whose teeth and tongues are weapons of destruction. This is followed by the first refrain (v. 6 [Eng. v. 5]), which praises God for his exalted position in heaven and on earth. The fourth strophe (v. 7 [Eng. v. 6]) portrays the enemies’ attempts to ensnare the psalmist, but instead they fall into the pit themselves. This is followed by a praise section (vv. 8–11 [Eng. vv. 7–10]) and the refrain (v. 12 [Eng. v. 11]). The praise section may be further divided, based on thematic differences (vv. 8–9, 10–11 [Eng. vv. 7–8, 9–10]), or alternatively, read as one long strophe praising God. Step by step, the psalmist describes his firm intention to praise.<sup>316</sup> The reason given for this is again the previously mentioned divine aids (v. 4)—God’s steadfast love and his truth (v. 11 [Eng. v. 10]). Thus, the main section of the

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<sup>315</sup>סְלַח “selah” sometimes functions to divide units, but the shared theme, as well as the repeated שְׁלַח “send,” connects the two parts surrounding the “selah” so that it may function as a pause, to add a second description for emphasis.

<sup>316</sup>He begins to describe his firm intention to praise (v. 8), before he calls upon his instruments to accompany him in his praise (v. 9). Then again for the third time he expresses his intent to praise (v. 10), now adding the audience (all nations), before giving the reason for his praise (v. 11).

psalm is framed by these two attributes, which are then preceded by an introduction (v. 2) and concluded by the final refrain (v. 12).

### Lexical-Thematic Links

Psalms 56–57 contain two particularly strong lexical links. First, both psalms begin with a similar plea for divine grace אֶל־הוָי אֲלֶהֱיִים “Be gracious to me” (56:2, 57:2).<sup>317</sup> Second, the introductions to both psalms (56:2-3; 57:4) contain a rare Hebrew word שִׁאֵף “to trample,”<sup>318</sup> which is found nowhere else in Book II.<sup>319</sup> Furthermore, there is also the title linkage of מִכְתָּם “*mikhtam*” between Pss 56–60.<sup>320</sup> Thematically, Pss 56–57 emphasize two “hope” synonyms—Ps 56 emphasizes “trust,” while Ps 57 emphasizes “refuge,” which furthermore occurs at the beginning of the psalm. Both psalms also portray difficult circumstances with enemies surrounding the speaker,<sup>321</sup> as well as promises of “thanksgiving” (56:13; 57:10).<sup>322</sup> Significantly, Ps 57 also forms lexical links to Ps 55, particularly with the repeated חָרַף “reproach” (55:13; 57:4). Furthermore, the repetition of הָיָה “desire, destruction” links with both Pss 52 and 55 (52:5, 9; 55:12;

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<sup>317</sup>Delitzsch, *Biblical Commentary on the Psalms*, 2:173; Schaefer, *Psalms*, 141. The verb is furthermore located in Ps 51:3.

<sup>318</sup>Ibid.

<sup>319</sup>The only other location in the Psalter is found in Ps 119:131.

<sup>320</sup>Schaefer, *Psalms*, 139. Wilson notes how Pss 56–60 not only share the “*Mikhtam*” title, but also contain many other similarities in their titles. Wilson, *Psalms Volume 1*, 830.

<sup>321</sup>“Like Psalms 54–56, Psalm 57 is a prayer for deliverance from the slanderous attacks of the enemy.” Wilson, *Psalms Volume 1*, 830.

<sup>322</sup>These are linked through repeated cognates תוֹדָה “thanksgiving” and יָדָה “praise” (46:13 [Eng. v. 12]; 57:10 [Eng. v. 9]). Cf. Schaefer, *Psalms*, 141.



57:2),<sup>323</sup> as does also the divine name אֱל “God” (52:3, 7; 55:20; 57:3), which also links back to Pss 42–44. Finally, the verb נפל “fall” also adds a linkage between Pss 55 and 57 (55:5; 57:7). Psalms 56–57 also contain a number of links back to Ps 42–43. There is the reappearance of significant lexemes such as אור “light” (56:14), אֱמֶת “truth” (57:4),<sup>324</sup> and חֶסֶד “loving-kindness” (57:4)—the latter two again appear in the context of divine aids.<sup>325</sup> In addition, the emphatic repetition of עור “awake” in Ps 57:9 [3x] possibly links back to the psalmist’s petition in Ps 44:24. Furthermore, there is a synonym linkage between the שיח “cast down” (i.e., depressed) soul in Ps 42:6, 12 (and in Ps 43:5) and the כָּפַף “bent” or “afflicted” soul in Ps 57:7.<sup>326</sup>

## Shape Function

Following the reversal of security in the anti-climax of Ps 55,<sup>327</sup> Pss 56–57 function as initial responses to the conflict.<sup>328</sup> As mentioned, Ps 56 emphasizes trust, and

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<sup>323</sup>Schaefer, *Psalms*, 141.

<sup>324</sup>Delitzsch argues instead that this (57:11) links to Ps 36:6, supported by its similar context of measuring these qualities of “faithfulness” and “truth” according to heaven—although a synonym is used אֱמוּנָה “reliability.” He adds another linkage between these two psalms through seeking refuge in the shadow of God’s wings (36:8; 57:2). Delitzsch, *Biblical Commentary on the Psalms*, 2:173.

<sup>325</sup>חֶסֶד “steadfast love” (42:9; 44:27; 48:10; 51:3; 52:3, 10; 57:4, 11), אֱמֶת “truth” (43:3; 45:5; 51:8; 54:7; 57:4, 11), and אור “light” (43:3; 44:4; 49:20; 56:14).

<sup>326</sup>Other linkages could be added, for example, שיר “sing” (42:9; 47:8), כִּנּוּר “lyre” (43:4; 49:5; 57:9), and אֲמִיּוֹת “nations” (44:15; 57:10).

<sup>327</sup>The city of refuge and strength (cf. Pss 46, 48) has now become sinful and dangerous. The former friend and spiritual companion that went with him to the temple (possibly present in Ps 42–43) has become an enemy and wicked. Even the significant theological concept of hope is now used to describe the enemies and their wicked intentions (cf. Ps 56:7).

<sup>328</sup>Significantly, Tate notes how there is a strong element of confidence in this psalm, which moves it closer to a thanksgiving psalm. Tate, *Psalms 51–100*, 75. Thus, the positive response is already strongly present in the psalm itself.

Ps 57, the seeking of refuge in God. It is notably the first time this significant key-word סָחַח “seek refuge” appears as a verb in Book II, after being emphatically used in Book I. Its first nominal usage (מִחְסֵה “refuge”) in Book II is found in the opening line in the first eschatological psalm (Ps 46:2 [Eng. v. 1]), where God’s refuge is described.<sup>329</sup> Thus, two contexts can be mentioned for this psalm and its emphasis on refuge: (1) Book I and (2) Pss 46–48. The eschatological vision portraying God as a refuge and all that entails—the secure city and universal peace—is now brought back to the mind of the reader. Thus, while experiencing the present conflict with the enemies, who walk around the city (Ps 55), the psalmist turns to this hope for the future. Furthermore, the reappearance of “seeking refuge” is found in thirteen psalms in Book I.<sup>330</sup> The first and most noticeable appearance is found in the paired-psalm introduction (Pss 1–2). There it is significantly found within the concluding “blessed”-frame (cf. Ps 2:12), which follows the call to submit to the Messiah. Theologically, this is crucial, as it emphasizes seeking refuge as a vital response to God for all nations, and it is formulated as a blessing—with “blessed” emphatically framing the paired introduction (1:1, 2:12). The universal call in earlier psalms (e.g., Pss 46–48, 50) therefore is maintained also in this psalm through this linkage.

Psalm 57 concludes with praise, which functions as another response to God. From a narrative perspective, this possibly signals the upcoming praise section in the third part of Book II, which adds a more lengthy response. Furthermore, the praise in Ps

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<sup>329</sup>The verbal appearance of סָחַח “seek refuge” in Ps 57 therefore links back to this psalm.

<sup>330</sup>The verbal form is used in twelve psalms (15x) and once as a noun (cf. Chapter 2).

57 emphasizes the desire for God to be exalted over the heavens and for his glory to be manifest upon earth. This will be ultimately realized in the universal kingdom of God, as presented earlier in the book, and which is also emphasized in the upcoming praise section.

Psalm 57 contains a number of lexical and thematic links to the extended introduction (Pss 42–44). In fact, several of the subsequent psalms have a similar tendency, particularly Pss 60–63, which mark the second main division in the book. Thus, it may be that these links from Ps 57 function to signal this future division.<sup>331</sup> These flashbacks appear to function also as narrative pauses in the book, for the purpose of reflection and recollection of the past, before praise and future hopes are declared. These links are theologically significant, for example, by the repetition of the two divine attributes and their significance as divine aids. However, there is a slight nuance in the use of “steadfast love” (instead of “light”), which is more commonly used with “faithfulness,” and which also links to the climactic statement in Ps 42:9 (Eng. v. 8). This post-anti-climactic statement of Ps 57 thereby shows a marked linkage to the introductory psalm and its climax. Theologically, this psalm linkage functions to place the expected deliverance described in Ps 42-43 as still in the future in relation to Ps 57. In other words, the hope of deliverance continues as a future expectation. As noted earlier, Book II contains a future-oriented emphasis, with the eschatological vision and hopes not yet fulfilled, and, as will be seen later in the book, with another eschatological section (Pss 65–68). Thus, the book leans towards being eschatological in its entire focus. The hope of

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<sup>331</sup>Alternatively, these many links to the extended introduction from various psalms (as already noted) reveal the thematic significance of these initial psalms for the interpretation of Book II.

deliverance, the eternal praise, and the visions of the kingdom of God still are not actualized. The present reality is, however, the great controversy, which is situated at the center of the book. However, there appears to be partial fulfillment, as noted in Ps 57. The enemies fall into the pit that they have dug (v. 7 [Eng. v. 6]), indicating that God's acts of deliverance do occur on a smaller scale within the great conflict setting. This portrayal of deliverance in Ps 57 is followed by praises, describing what the psalmist longed for in Ps 42-43, and towards which the book moves (Pss 65–68), as does the entire Psalter at its ultimate conclusion (cf. Pss 146–150). Thus, Ps 57 also functions as a *foretaste* of later praises.

Two lexemes used may add some significance to the shape function of Ps 57. The word נָבֵל “harp” (57:9) perhaps could function as an artistic linkage to the נָבֵל “fool” earlier in the collection (53:2), in that they both use the same three Hebrew letters נבל. Thus the foolish speaking of this fool at the introduction to the great controversy meets its concluding counterpart in the psalmist's praise. Perhaps the same concluding function can be attributed to כַּנּוֹר “lyre,” found in Ps 49:5 as the psalmist expresses his riddles about life and death, but which is now serving as the counterpart to Ps 57:9 as the psalmist praises God.

In summary, the psalmist's first act in Ps 57 is to seek refuge in God (v. 2), linking back to Ps 46, after which he expresses his hope of divine “deliverance” (v. 4). He again refers to the divine aids (“steadfast love” and “faithfulness”) before praising God, which was his desire in Ps 42-43. Thus, a clear linkage to Ps 42-43 is established, even before the psalmist begins to praise God, and renders his praise as partial fulfillment of his longing in Ps 42-43. In like manner, the eschatological vision (Pss 46–48) was also

considered part of the psalmist's hope in Ps 42-43 to be in the presence of God in his temple, and now this context is also brought to mind, as he seeks refuge in God amidst the great conflict.

### Psalm 58

Psalm 58 contains various rare lexemes not found elsewhere in Book II. In addition, many lexemes link to the previous psalm (Ps 57), the hinge section (Pss 49-51) or the anti-climax (Ps 55). Significantly, Ps 58 also contains thematic similarities to Pss 51-53 in the direct address and description of the ungodly and their sinfulness, thus structurally forming a framing pattern around the anti-climax. Together with the following psalm, Pss 58-59 function as the concluding frame in the great controversy argument (Pss 54-57), with Pss [51]52-53 introducing it.<sup>332</sup> The enemy's sinfulness in Ps 58 is placed significantly parallel to the psalmist's sin in Ps 51, but instead of being forgiven, the enemy is judged and sentenced. The divine judgment comes as a response to the wicked who did not heed the warnings of either the hinge section (Pss 49-51) or the direct address (Pss 52-53), but continue in their wickedness and in making war against the godly.

The psalm may be divided into four strophes (vv. 2-3, 4-6, 7-9, 10-12 [Eng. vv. 1-2, 3-5, 6-8, 9-11]).<sup>333</sup> The psalmist addresses the wicked in the first strophe (vv. 2-3). He then describes the wicked in the second strophe (vv. 4-6). The third strophe (vv. 7-9)

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<sup>332</sup>Although Ps 51 does not actually introduce the opposition, the links to this psalm in Ps 58 suggest that the repentance and purity sought for by the psalmist in Ps 51 are by contrast not desired by the wicked.

<sup>333</sup>Wilson combines the first two strophes. Wilson, *Psalms Volume 1*, 840.

is a petition for God to punish his enemies, ending with imprecations. The fourth strophe (vv. 10–12) describes the rejoicing of the righteous, as well as presenting a recognition of God’s judgments.

### Lexical-Thematic Links

Psalms 57–58 are linked together through various noticeable repetitions. These are: (1) שׁן “teeth” (45:9; 57:5; 58:7), (2) the synonyms לָבִי “lion” (57:5) and כַּפִּיר “young lion” (58:7), (3) בְּנֵי אָדָם “sons of men” (57:5; 58:2),<sup>334</sup> (4) לֵב “heart” (51:12, 19; 53:2; 55:5, 22; 57:8 [2x]; 58:3),<sup>335</sup> (5) אֶרֶץ “earth, land” (52:7; 57:6, 12; 58:3, 12),<sup>336</sup> (6) בֹּל “not” (44:15; 46:6; 49:13; 57:10; 58:9), and (7) פֶּעַם “foot, footstep” (57:7; 58:11).

Both Pss 57 and 58 have the same reference to the בְּנֵי אָדָם “sons of men” (57:5; 58:2 [12]). In Ps 58, these are addressed and described, particularly regarding the pervasive wickedness attributed to their tongues,<sup>337</sup> but also to their secret hearts. In a similar way, Ps 57 describes their wicked mouths and their secret devising of traps. Significantly, both psalms also contain the title אַל-תִּשְׁחָח “do not destroy,” which is found in the titles of Pss 57–59, thereby forming a noticeable linkage between the titles. Furthermore, Pss 56–60 all have the מִכְתָּם “*mikhtam*” title as well. Thus, lexically, Pss 57–58 are closely linked.

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<sup>334</sup>The final verse of Ps 58 also contains an occurrence of אָדָם “man” (without the “son of”), thus forming a frame around the psalm.

<sup>335</sup>לֵב “heart” is used 21 times in Book II, but nevertheless seems to form a noticeable linkage between Pss 57 and 58 through the emphatic usage in Ps 57.

<sup>336</sup>אֶרֶץ “earth” is repeated 43 times in Book II, but shows a noticeable linkage between Pss 57–58, particularly through its double repetition in each, and its location within the refrain in Ps 57.

<sup>337</sup>Like Ps 52, Ps 58 evaluates the words of the wicked and judges them.

Thematically, these two otherwise widely different psalms share the theme of recompense and the subsequent rejoicing of the righteous. However, the deliverance is portrayed differently. Psalm 57 portrays God’s part in delivering the psalmist (v. 4 [Eng. v. 3]), while the wicked (perhaps without divine intervention) fall into their own traps. Psalm 58, on the other hand, describes God’s active role as a judge, who is also directly involved in meting out vengeance (v. 10 [Eng. v. 9]). Finally, both psalms conclude with a praise section.

Psalm 58 also contains links to the anti-climactic psalm (Ps 55). Particularly noticeable is the repetition of the rare word **הַמָּס** “violence” (55:10; 58:3), which is found only once more in Book II (Ps 72:14). Two other links may be added: (1) **רָשָׁע** “wicked” (55:4; 58:4, 11) and (2) **נָפַל** “fall” (55:5; 57:7). Many links also can be noted to the hinge section. For example: (1) **חָרָשׁ** “silent, deaf” (50:3, 21; 58:5), (2) **חָכָם** “be wise” (49:11; 58:6), (3) **פֶּה** “mouth” (49:4, 14; 50:16, 19; 51:17; 55:22; 58:7),<sup>338</sup> (4) **דָּרַךְ** “tread” or “road” (49:14; 50:23; 51:15; 58:8),<sup>339</sup> (5) **שֶׁשׁ** “sun” (50:1; 58:9), (6) **בִּיַן** “discern” (49:21; 50:10; 58:10), (7) **שָׁעַר** “sweep away” (50:3; 58:10), and (8) **דָּם** “blood” (50:13; 51:16; 58:11).<sup>340</sup> Furthermore, the emphatic **אַךְ** “surely” also forms a thematic-lexical linkage between Pss 49:16 and 58:12 (2x). Finally, there are repetition links to both the hinge section and the extended introduction. The lexeme **שָׁפַט** “judge” (43:1; 50:6; 51:6;

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<sup>338</sup>**פֶּה** “mouth” is primarily seen as a link to the hinge section (where it is frequently repeated).

<sup>339</sup>**דָּרַךְ** “tread” in Ps 58:8 describes the performed act upon the arrow, whereas the three references in the hinge section are different, describing “road.” However, despite different lexemes, the similarity of root letters, along with the context in 58:8 where the Hebrew word **הָלַךְ** “walk” is used, may support a secondary linkage back to the three lexemes in the hinge section.

<sup>340</sup>“Blood” is also repeated in the final verse of the anti-climax psalm (Ps 55:24).

58:2, 12) is also thematically and structurally significant for Ps 58.<sup>341</sup>

### Shape Function

From a narrative reading, בְּנֵי אָדָם “sons of men,” which were described in the previous psalm (Ps 57) are now directly addressed (Ps 58).<sup>342</sup> In Ps 58, they are placed in parallel with possibly אֱלֹהִים or אֱלֹהִים “gods” (cf. textual variants),<sup>343</sup> and thereby possibly adding a reference to the “mighty one” in Ps 52.<sup>344</sup> This psalm may function to describe the fate of the wicked as “sealed” (Wilson).<sup>345</sup> The final verse also concludes with a human recognition of God’s judgments. The references to being sinful from birth in Ps 58, and to sin and guilt in Ps 59 (see below), suggest that these two psalms link back to Ps 51, continuing the framing pattern as discussed above (cf. Ps 57). Thus, the themes of sinfulness and the dialogue with sinners form a framing pattern around the anti-climax within the second main section in Book II.<sup>346</sup> As will be discussed below, the following

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<sup>341</sup>Structurally, this lexeme frames the psalm (vv. 2, 12). To this may be added a few exclusive links to the extended introduction: (1) יָא “yea” (44:10; 58:3), (2) עֲוֹלָה “injustice” (43:1; 58:3), (3) בֶּטֶן “belly” (44:2; 58:4), and (4) נִקְמָה “vengeance” (44:17; 58:11).

<sup>342</sup>Whether the psalm describes the traditional enemies of Israel, or the entire human race, is unclear. However, the pervasiveness of evil described as originating from the conception and birth links Ps 58:4 (Eng. v. 3) with Ps 51. Thus, the psalm may in fact portray humanity in general terms (cf. Ps 52)—including Israelites (cf. Pss 51, 55) and their traditionally heathen enemies (cf. Ps 53).

<sup>343</sup>As testified in some manuscripts. The MT has אָלֶם “silence.” See also discussion in Tate, *Psalms 51–100*, 82–3.

<sup>344</sup>Schaefer, *Psalms*, 143.

<sup>345</sup>Cf. Wilson, *Psalms Volume 1*, 841–42. Perhaps this is supported by the fact that their recognition of divine judgment comes *after* the event.

<sup>346</sup>The emphatic כִּי “surely” forms a thematic and lexical linkage between Pss 49:16 and 58:12 (2x), where the fates of the righteous are recognized. Likewise, the repeated שָׁ “there is” (53:3; 58:12) forms a significant thematic linkage between two different contexts describing God’s investigation of the earth for judgment. Thus, Ps 58 seems to link back to earlier discussions of retributive judgments by using lexical links to thematically similar contexts in Book II.



psalm (Ps 59) functions as a hinge. It concludes the frame with another linkage to Ps 51, but also contains a thematic linkage with the subsequent psalm (Ps 60), which introduces the next four psalms (Pss 60–63) that signal the third division in Book II.

### Psalm 59

Psalm 59 contains many links to various sections in Book II. Some of these links are clearer than others, but there is no tendency toward a particular psalm or section. Instead, it seems that Ps 59 functions as a summary psalm with links all over the book. Significantly, this psalm appears before a new phase or division is introduced in Pss 60–63, and therefore fits as a conclusion. Psalm 59 (particularly in vv. 4–5) continues the framing pattern discussed above, and it concludes the great controversy argument. The repeated themes of sin and guilt form parallels to Ps 51. In addition, there are also noticeable links between the refrain in Ps 59 and Ps 55, the anti-climax, with the shared motif of the attack on the city. Psalm 59 also functions to point forward to psalms that follow, particularly linking to Ps 61.

Psalm 59 may be divided into two main movements (vv. 2-8/9, 10–18), or four stanzas (vv. 2–6, 7–11, 12–14, 15–18).<sup>347</sup> The difficulty lies in how to interpret the two types of refrains, whether they function as refrains on the stanza level or as minor interruptions within major movements. The first strophe (vv. 2–3 [Eng. vv. 1–2]) contains a petition for God to deliver, and is introduced with the phrase “deliver me,” followed by

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<sup>347</sup>Psalm 59 contains an intricate structure, and it is difficult to choose between two good solutions. If one considers Ps 59 as constituting two movements, various elements are repeated in these two in similar order, and v. 9 may be considered a climactic statement. On the other hand, if one considers its four stanzas, this is supported by two stanzas with similar sequences (vv. 7-11, 15-18) and two other stanzas with petitions (vv. 2-6, 12-14), which thereby form an ABAB sequence. This structure does not contain a climactic statement, nor does its structure align with the above.

two definitions of the psalmist's enemies. The second strophe (vv. 4–6 [Eng. vv. 3–5]) contains three structurally interlinked subject matters.<sup>348</sup> The psalmist first describes the enemy's ambush. This is followed by a statement of his own innocence, and a petition for God to awake to deliver and to punish. These first two strophes also could be joined into a separate stanza. This is then followed by the first refrain (v. 7 [Eng. v. 6]), which describes the enemies as dogs howling and wandering around the city. A supplementary verse (v. 8 [Eng. v. 7]) may be added to the refrain.<sup>349</sup> Verse 8 adds a further description of the enemy as those who carelessly say, "Who hears?" This appears to conclude the first main movement, perhaps with v. 9 (Eng. v. 8) added as well. Verse 9 adds a significant comment that God laughs at the enemies. This is notably missing in the second movement, which has a similar sequence otherwise. This verse may therefore form a hinge between the two movements.<sup>350</sup> The second movement (vv. 10–18 [Eng. vv. 9–17]) appears to begin with v. 10 (Eng. v. 9).<sup>351</sup> The first strophe (vv. 10–11 [Eng. vv.

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<sup>348</sup>Structurally, v. 4 forms a clear division from the above two verses which form a clear unit. Verses 4–6 contain a linking sequence of ideas, where v. 4 begins with one, but concludes with the following subject matter. Likewise, v. 5 continues this idea, but then concludes with a third matter. Verse 6 also continues the same idea as in v. 5b, but here it comes last in the verse and is followed by the refrain, which forms a separate unit. Thus, the psalmist connects vv. 4–6 as one strophe, rather than three, within the first stanza.

<sup>349</sup>The next refrain is also followed by an additional remark on the enemies, so that, despite their differences in content, these two supplements may form a part of the two refrains.

<sup>350</sup>In fact, if v. 9 had come after vv. 10–11a (which are also repeated in the concluding strophe), the two movements would have been almost identical.

<sup>351</sup>Verses 10–11a (Eng. vv. 9–10a) are later almost repeated in vv. 17–18a (Eng. vv. 16–17a), which may suggest a framing function around the second movement. Another possibility is to consider vv. 10–11a (Eng. vv. 9–10a) as joined with vv. 7–9 (Eng. vv. 6–8), functioning as the psalmist's reaction (i.e., structurally as part of the second stanza). This is supported by the exact same sequence in vv. 15–18 (Eng. vv. 14–17). Here the "but as for me" (v. 17 [Eng. v. 16]) more clearly links to the previous stanza as a contrastive statement. Verses 9–11 are introduced with "but you," while vv. 17–18 begin with "but as for me." Furthermore, these are reactions to the growling enemies. Thus vv. 7–11 and 15–18 in fact may be considered as unified stanzas through similar sequencing.

9–10]) describes the psalmist’s faith in God, who is his stronghold, and, in his kindness, recompenses his enemies. The next strophe (vv. 12–14 [Eng. vv. 11–13]) contains three sets of petitions all related to the destruction of the enemy. The first and third give specific reasons for these requests—that Israel might not forget, and that all nations will know.<sup>352</sup> This is again followed by the refrain (v. 15 [Eng. v. 14]) with the enemies howling, and by a supplementary note (v. 16 [Eng. v. 15]), which also describes the enemy as growling—but for lack of food. Then comes the psalmist’s contrastive statement, “But as for me,” which introduces vv. 17–18 (Eng. vv. 16–17). These two verses are linked through shared repetitions of (1) עֵז “strength,” (2) מְשֻׁבָּב “stronghold,” (3) חֶסֶד “steadfast love,” and (4) synonyms for praise: שִׁיר “sing” (v. 17), רִנָּן “shout with joy” (v. 17), and זָמַר “praise” (v. 18). Verse 18 (Eng. v. 17) is almost identical with vv. 10–11a (Eng. vv. 9–10a), but cuts them short.<sup>353</sup> This suggests a frame, and supports the second movement.

### Lexical-Thematic Links

Psalm 59 shows linkages to various psalms, some of which are more noticeable than others. For example, both עוֹר “arouse” (44:24; 57:9 [3x]; 59:5) and קִיץ “awake” (44:24; 59:6) are found in Pss 44 and 59, and “arouse” is found three times in Ps 57.<sup>354</sup>

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<sup>352</sup>Alternatively, this second strophe in the second movement may be considered as the third stanza in parallel to his earlier petition in vv. 2–6.

<sup>353</sup>What is not repeated is God’s approach to him and not letting him see his enemies (i.e., defeated). Structurally, vv. 15–18 form the fourth stanza, but together with vv. 10–14 they form the second movement.

<sup>354</sup>This linkage may suggest a framing of the Korah and David (section one) as an attempt to connect these for the purpose of closure (cf. below with links to Ps 51); the added linkage also may suggest (along with the following psalms) the introduction of the third division. To this may be added that only two

Furthermore, the repetition of the personal pronoun אֲנִי “I” links various psalms together, particularly with the contrastive usage in Pss 52, 55, 56, and 59.<sup>355</sup> There are also other strong links between Pss 55 and 59, particularly through words used in the refrains of Ps 59 (vv. 7, 15): (1) עֶרֶב “evening” (55:18; 59:7, 15), (2) הַמָּוֶה “murmur” (55:18; 59:7, 15), (3) סָבַב “surround” (55:11; 59:7, 15), and (4) עִיר “city” (55:10; 59:7, 15).<sup>356</sup> Two significant theological lexemes are repeated in Ps 59, and link noticeably to earlier psalms: (1) מִשְׁצָבָה “stronghold” (46:8, 12; 48:4; 59:10, 17, 18) and (2) חֶסֶד “loving-kindness” (42:9; 44:27; 48:10; 51:3; 52:3, 10; 57:4, 11; 59:11, 17, 18). Furthermore, these two lexemes are emphasized in Ps 59, and are located in close proximity (vv. 10–11, 18–19). In contrast, links to the previous psalm (Ps 58) are not as strong, and only a few less noticeable repetitions can be observed: (1) פָּעַל “do” (58:3; 59:3), (2) דָּם “blood” (58:11; 59:3), and the frequently occurring lexemes (3) דְּבָר “word” (58:2, 4; 59:4, 13), and (4) אֶרֶץ “land” (58:3, 12; 59:14).<sup>357</sup> However, Pss 58–59 are both songs of complaint, and Wilson points out that “Psalm 59 continues the string of laments that go back to Psalm 54.”<sup>358</sup> Thematically, both Pss 58–59 also share the concept of divine retribution.

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links are found (exclusively) to the extended introduction: (1) הָרַג “kill” (44:23; 59:12) and (2) צָרָה “distress” (42:11; 59:17).

<sup>355</sup>Contrastive usage: Pss 52:10; 55:17, 24; 56:4; 59:17. Non-contrastive usage: Pss 45:2; 51:5.

<sup>356</sup>All lexemes in the refrain, except שׁוּב “return” and כָּלֵב “dog” (which has no previous linkage in Book II), contain linkages to Ps 55. Many other links can be noted between Pss 55 and 59 (cf. Appendix A).

<sup>357</sup>To this may be added the lexeme חֶמֶה “heat, rage,” which is found in Ps 59:14, and possibly could be linked with the previous psalm (58:5 [2x]), but where the meaning is “poison.”

<sup>358</sup>Wilson, *Psalms Volume I*, 848. Schaefer argues that Pss 58–59 are “complaints, which alternate between descriptions of the wicked or enemies (58:3–5; 59:3–4a, 6–7, 14–15) and a curse (58:6–9), or a prayer for vindication reminiscent of a curse (59:1–2, 4b–5, 10b–13).” Schaefer, *Psalms*, 144.

Furthermore, they are each concerned with the entire world recognizing God's rule. Psalm 58 concludes with people acknowledging divine retribution and God's role as a judge. In Ps 59, the psalmist requests that God punish the wicked in order that the world acknowledges his reign (vv. 12–14 [Eng. vv. 11–13]).<sup>359</sup> Thus, thematically, Pss 58–59 are closely related, despite their difference in style and vocabulary.

### Shape Function

Psalms 58–59 form a narrative sequence. For example, Schaefer suggests that “the injustice of the powerful (58:1–2) becomes the source of the poet's suffering (59:1–4).”<sup>360</sup> A more significant relationship can be observed concerning their global issues. The psalmist of Ps 59 petitions that God punish the world (v. 6 [Eng. v. 5]), and that all humankind may know that God is the ruler in Israel (v. 14 [Eng. v. 13]), which is also a concern in Ps 58. However, the title in Ps 59 refers to David's trials with Saul as the context. This tension supports the argument that David and his battles function to portray a much larger cause. Thus, the universal perspective indicates that even the editor did not consider David to be merely recording his own battles, but rather illustrating a greater conflict that eventually would lead to the universal reign of God.<sup>361</sup> This function of individual psalms is already implied in Ps 51, with its shift to national concerns at the end of the psalm. Furthermore, Ps 51 was also followed by two psalms speaking of

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<sup>359</sup>The psalmist appears to change his mind, stating first, “Do not slay them,” and then shortly afterwards, “Destroy them in wrath.” However, it seems like he is asking for their punishment to go in stages: (1) dispersion, (2) shame (“caught in their pride”), and (3) destruction.

<sup>360</sup>Schaefer, *Psalms*, 144.

<sup>361</sup>The titles, although closely connected to these psalms, therefore appear to function to emphasize *thematic* concerns of the Psalter—particularly emphasizing the great conflict in Davidic psalms.

(unidentified) wicked rich people (Ps 52) and a global wickedness (Ps 53).<sup>362</sup> Thus, one function of Ps 59 is to support the great controversy argument in Book II.

Furthermore, certain key lexemes are found at structurally significant locations in Book II, some of which support the concluding function of Ps 59. For example, שכח “forget,” located in Pss 42–45, is again repeated here in Ps 59, as well as in Ps 50 (42:10; 44:18, 21, 25; 45:11; 50:22; 59:12). These three locations—extended introduction, center of hinge section, end of first David section—suggest that certain words may function as structural and key theological pillars in the book, similar to the proposed hope lexemes. A similar structural positioning of lexemes can be seen with גישל “rule,” which is also found at the beginning or end of these sections (44:15; 49:5, 13, 21; 59:14). Other lexemes may be added as secondary support, for example, שחק “laugh” (52:8; 59:9)<sup>363</sup> and its parallel לעג “mock” (44:14; 59:9).<sup>364</sup> These two lexemes add significant narrative elements to Book II. Israel was mocked (לעג) in Ps 44:14, but in Ps 52:8, a new development has occurred. The righteous are portrayed as laughing (שחק) at the wicked while they are being punished. Thus, the eschatological vision gives God’s people hope beyond what they can see, a hope that differs from mere temporal deliverances as performed in the past

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<sup>362</sup>Global concerns are also present in the refrains of Ps 57, as David longs for God’s glory to fill the entire world.

<sup>363</sup>Although these are not exactly located in 51 and 59, they nevertheless show a noticeable support for these major boundaries in Book II.

<sup>364</sup>Further links to the hinge section support this framing pattern. The emphatic usage of עָשָׂה “transgression” in Ps 51 (thematically and lexically) forms a noticeable linkage to Ps 59 (51:3, 5, 15; 59:4), followed by the linkage of חַטָּאת “sin” (51:4, 5; 59:4, 13)—both of these lexemes occur only in these two psalms in Book II, with the exception of עָשָׂה, which is also later repeated in 65:4. This strengthens the linkage between these two psalms (Pss 51, 59). Likewise, עָוֹן “guilt” forms a clear linkage to the hinge section and in particular to Ps 51 (49:6; 51:4, 7, 11; 59:5). Two other lexemes may add support: לֵאמֹר “lest” (50:22; 59:12) and הִנֵּן “give a ringing sound” (51:16; 59:17).

(cf. Ps 44), but which extends beyond to the eschatological time of divine judgment. This even involves the “city” motif again for the third time in Book II (“city of God” in Pss 46–48, “city of sin” in Pss 57 and 59). The two final verses in Ps 58 could perhaps be interpreted as the end-time, final judgment.<sup>365</sup> Furthermore, the theme of innocent suffering in Ps 59, together with the linkage of the triple repetition of פְּשָׁעַ “transgression” in Ps 51 and its occurrence in Ps 59:4, forms a significant thematic development from Ps 44. As previously noted, the context appears first to be exilic, but the innocent suffering does not fit that context, and possibly refers to later Christian persecutions and martyrdom. Structurally, this concept of innocent suffering in Ps 59 seems to join with the following Ps 60 to create a similar exilic-Christian mixture of reference, adding also another structural frame between the first two main sections in Book II.

In summary, Ps 59 functions as a conclusion to the previous great controversy argument. Similarities may be observed between Pss 52–53 and 58–59, which suggest an AB . . . AB framing. The four central psalms then may be divided in two. Psalms 54–55 portray the intensification of the conflict, while Pss 56–57 give a response to this conflict, which continues to rage. The narrative sequence of Pss 52–59 can therefore be outlined as in table 13.

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<sup>365</sup>In addition, Ps 59 links to Ps 2, with the shared idea of God laughing at the enemies, and with the repetitions of שָׂחַק “laugh” and לֵעַג “mock, have in derision” (2:4, 59:9), giving another hint of an eschatological context.

**Table 13. Section 2**

Frame 1		Great Conflict		Response to Conflict		Frame 2	
Ps 52 (A)	Ps 53 (B)	Ps 54	Ps 55	Ps 56	Ps 57	Ps 58 (A)	Ps 59 (B)

Psalm 60

Psalm 60 contains various unique lexemes not found elsewhere in Book II, along with a few repetitions frequently seen in previous psalms. Thematically, this psalm also has links back to Ps 44. In fact, Ps 60 is the first of four psalms that link noticeably back to the extended introduction. All of this indicates a third major division in the book.

The psalm may be divided into three strophes of four verses each (vv. 3–6, 7–10, 11–14 [Eng. vv. 1–4, 5–8, 9–12]).<sup>366</sup> The first and third strophes are prayers related to the present situation (laments, petitions), while the central strophe is a prophetic announcement.<sup>367</sup> The first strophe describes God’s rejection of Israel, intermixed with pleas for restoration. The strophe concludes with God’s act of favor, placing a sign or banner over those who fear him (vv. 3–6 [Eng. vv. 1–4]).<sup>368</sup> The second strophe (vv. 5–8

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<sup>366</sup>Terrien, *The Psalms*, 446–7; Wilson, *Psalms Volume 1*, 859. This structure coincides with the duplication of psalm units. Psalms 60:7–14 and 108:7–14 are duplicates, although they each have different introductions (60:3–6; 108:2–6). The introduction of Ps 108 (vv. 2–6) is furthermore a duplicate of Ps 57:8–12. Thus, parts of Pss 57 and 60 form Ps 108 (which is the second Psalm in Book V).

<sup>367</sup>Terrien, *The Psalms*, 447; Wilson, *Psalms Volume 1*, 859.

<sup>368</sup>Wilson discusses two ways in which the banner could be understood in this context. (1) It either continues the negative description, where the banner “exposes Israel to the firepower,” or (2) it shows a change in God, now being favorable. Wilson, *Psalms Volume 1*, 861. Although Wilson personally favors the former, the latter argument seems to support the movement towards divine grace as seen in the central strophe and also in the final strophe. The first strophe contains laments with inserted petitions in the first part, and divine grace in the latter part. Likewise, the final strophe begins with describing divine rejection, but ends with statements of faith in divine help. Consequently, the psalmist seeks to portray divine help as subsequent to divine rejection—either from personal experience in single or multiple battles, or as a general principle. A third option is that the entire psalm is to be considered prophetic. The psalmist, looking into



[Eng. vv. 7–10]) may be divided in three parts. It begins with a petition for God to “save” and “answer,” which is formulated as a reason: “That your beloved may be delivered” (v. 7 [Eng. v. 5]). This forms a hinge between the previous strophe and the prophetic announcement that comes with the solution to the conflict. Verses 8–9 (Eng. vv. 6–7) portray God’s promise of divine favor towards Israel, and v. 10 (Eng. v. 8) describes his disfavor against the enemies of Israel. The third strophe (vv. 11–14 [Eng. vv. 9–12]) is introduced with two parallel questions—“Who will bring me into the besieged city? Who will lead me to Edom?”—which are followed by the assertion of the reality of God’s rejection and refusal to go with them into battle (parallel to Ps 44:10). The psalmist then adds a final plea, followed by his declaration of a firm faith in God’s help in battle.

### Lexical-Thematic Links

Lexical links to the previous psalm are less noticeable, consisting mostly of frequently used lexemes.<sup>369</sup> However, one significant lexical repetition forms a crucial link to the previous psalm, namely, עִיר “city” (59:7, 15; 60:11). Furthermore, there is a thematic shift of reference between Pss 59 and 60. Earlier in the book, there was a description of an eschatological city of God (46:5; 48:2, 9 [2x]), and now it shifts from an attacked Israelite city in Ps 59 (vv. 7, 15; cf. also 55:10) to a city of Edom in Ps 60 (v. 11). Despite the shift in reference, Pss 59–60 share a common military theme.<sup>370</sup> Psalm

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the future, possibly towards the exile, prophetically sees divine favor as the final act, and the central strophe clarifies in this vision.

<sup>369</sup>Lexical links between Pss 59-60: (1) רָאָה “see” (59:5, 11; 60:5), (2) דַּבֵּר “speak” (59:13; 60:8), (3) אַתָּה “you” (59:6, 9; 60:12), (4) שׁוּב “return” (59:7, 15; 60:3), (5) יִשַׁע “deliver” (59:3; 60:7), (6) מִי “who” (59:8; 60:11 [2x]), (7) צְבָא “hosts” (59:6; 60:12), and (8) חֵיל “strength” (59:12; 60:14).

<sup>370</sup>Schaefer notes the shared military language which is “woven” throughout these two psalms. Schaefer, *Psalms*, 146.

59 describes the enemies howling and wandering around the city, while Ps 60 describes an Israelite military collapse before their enemies, as well as their desire to conquer Edom.<sup>371</sup> Psalm 60 also contains two remarkable and rare repetitions shared with Ps 58. These are found in close proximity: (1) סִיר “pot” (58:10; 60:10) and (2) רָחַץ “wash” (58:11; 60:10).

Psalm 60 furthermore shares lexemes and themes with Ps 44, which are significant for the narrative development of Book II. The most noticeable repetition is נָחַ “reject,” which is found only within the extended introduction (43:2; 44:10, 24) and Ps 60 (vv. 3, 12). This is supported by other thematic similarities between the two contexts. For example, the “rejection” is closely connected with God’s refusal to go out with the Israelites in battle, repeating the phrase וְלֹא־תֵצֵא (אֱלֹהִים) בְּצַבָּאוֹתֵינוּ “and will You not go forth with our armies (O God)?” (44:10; 60:12). Psalms 59–60 also emphasize the “adversary,” altogether repeating צָר “distress” five times (44:6, 8, 11; 45:13; 60:13, 14). In both psalms, God is the medium through which the enemies are בוֹס “trampled” (44:6; 60:14), and through the יְמִיַן “right hand” of God they (Israel and “the beloved ones”) are saved (44:4; 60:7).<sup>372</sup> Both Pss 44 and 60 also conclude with a petition for God to be their עֲזָרָה “help” (44:27; 60:13). Certain lexemes such as the previously mentioned עֲזָרָה “help” (46:2) reveal a close connection with Ps 46. In addition, three words used in Ps 60:4 all link to Ps 46 (though to different verses): (1) רָעַשׁ “quake” (46:4; 60:4), (2) שָׁבַר

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<sup>371</sup>The identities of the enemies differ in the two psalms, according to the titles, as well as the content. The title of Ps 59 refers to Saul’s soldiers, and the psalm also contains petitions against the nations. Both the title and content of Ps 60 refer to the Edomites as the enemy.

<sup>372</sup>Cf. also Pss 45:5, 10; 48:11.

“breaking” (46:10; 60:4), (3) **נודט** “totter” (46:3, 6, 7; 60:4).<sup>373</sup>

Structurally, the theological synonym for refuge, **מְעוֹז** “protection,” forms an interesting link between the beginning of the first two main sections in the book and the end of the second (43:2; 52:9; 60:9). This is further supported by the rare repetition of **חַלֵּץ** “draw out, deliver” (50:15; 60:7) found towards the end of sections 1 and 2 in Book II.<sup>374</sup> Two synonyms for “leading” also demonstrate a significant narrative sequence with Ps 60. In Ps 45, the bride was **יָבֵל** “led” to the king, and in Ps 60, the psalmist asks God to be led to Edom (45:15, 16; 60:11). The synonym **נָהַג** “lead” (43:3; 60:11) links the same event of leading to Edom with leading to the temple in Ps 42-43.<sup>375</sup>

### **Shape Function**

The communal Ps 60 stands out, following as it does several psalms describing an individual’s struggles with enemies, and particularly after repeated statements of faith (Pss 56, 57), including the previous psalm’s joyful conclusion:

But as for me, I shall sing of Your strength; Yes, I shall joyfully sing of Your lovingkindness in the morning, for You have been my stronghold and a refuge in the day of my distress. O my strength, I will sing praises to You; for God is my stronghold, the God who shows me lovingkindness. (Ps 59:16-17)

In sharp contrast, Ps 60 begins with “O God, You have rejected us. You have broken us; You have been angry; O, restore us.” It is particularly the national prayer that stands in tension with the previous psalms (cf. also Pss 42–44 sequence). Its different style may

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<sup>373</sup>Cf. also Ps 55:4, 23.

<sup>374</sup>This lexeme is found only in these two locations in Book II, and 12 times in the Psalter.

<sup>375</sup>In these earlier cases, a military victory concludes both the sequence of religious pilgrimage (Ps 42-43) and the marriage ceremony (Ps 45), which concludes with global dominion. Here in Ps 60, they are brought together with the close proximity of the two repeated lexemes.

also be observed; it contains a prophetic section in which God speaks. On the other hand, Ps 60, with its focus on divine rejection, national distress, and a central prediction, also fits well as a concluding psalm in this section. Psalm 60 also forms a suitable sequence to the previous psalm with its individual prayer for national concerns. The prayer for national restoration is particularly relevant after portraying the nation's city in sin and distress regarding its Messiah. The prayer for restoration may be both political and spiritual, both of which are also prayed for in Ps 51. Thus, the second main section (first Davidic section) of Book II contains a surrounding frame of restoration for Israel. Furthermore, the linkage to Ps 44 is also quite remarkable. As in Ps 44, in Ps 60, God again refuses to lead in battle, as the divine covenant king is expected to do. Instead, the people are scattered and experiencing military defeat.<sup>376</sup> This divine rejection of military leadership in Pss 44 and 60 is a good example of the tendency in Pss 60–63 to thematically link back to the extended introduction. But thematically, the order is inverted, so that links to Ps 44 come before links to Ps 42–43 (cf. Ps 61).

This location of Ps 60 and the many links to the extended introduction support the unity of the composition of Book II, with its two main collections (Korahite, Davidic) significantly corresponding with each other. The difference in Ps 60 is the added prophetic element, which is lacking in Ps 44. On the other hand, the aspect of innocence (cf. Ps 44) is lacking in Ps 60; however, the joining of Pss 59–60 may imply its presence (cf. Ps 59:4–5 [Eng. vv. 3–4]). Thus, from a narrative perspective, Ps 60 recaptures Ps 44, but adds the prophetic element of divine favor in sequence with their rejection. This element then corresponds with the function of the eschatological vision in Pss 45–49.

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<sup>376</sup>Wilson, *Psalms Volume 1*, 860.

Book II is therefore structured in a complex manner, and yet there are many added frames and linkages between sections, even between different collections.

The final verse in Ps 60 marks a noteworthy narrative development related to the שׂאף “trampling” of the enemy in Pss 56–57 (56:2, 3; 57:4), with the re-appearance of a synonym בוט “tread down, trample,” which also was used in Ps 44 (44:6; 60:14). In Pss 44 and 60, the psalmist affirms that military success over enemies (i.e., “trampling”) is possible through God, and also affirms the inability of mere human efforts to gain success. In Pss 56–57, the enemies are portrayed as trampling upon the petitioner. Thus, the great controversy, portrayed as a trampling, is now meeting its end in the final verse of Ps 60. The subsequent psalms portray waiting for God in a way similar to that found in Ps 42-43, thus bringing the circle to a close, before the praise section begins in the concluding verses of Ps 64.

### Psalm 61

Psalm 61 introduces the second hinge unit in Book II (Pss 61–63), moving from the great conflict argument (section 2) to the praise psalms (section 3).<sup>377</sup> These hinge psalms are characterized by their noticeable links to the introduction of Book II (Ps 42-43). Psalm 61 also contains links to other psalms. That these links are evenly distributed suggests that Ps 61 also functions as a summary psalm. A number of new lexemes are introduced that point forward to subsequent psalms as well.

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<sup>377</sup>Psalm 60 is not considered part of the hinge section (Pss 61-63), although still forming the same trend back to the extended introduction. As mentioned, Ps 60 links to Ps 44, while Pss 61–63 link to Ps 42-43. Psalm 60 is rather functioning as a hinge unit prior to the hinge section.

Psalm 61 divides itself into two main strophes (vv. 2–5, 6–9 [Eng. vv. 1–4, 5–8]) coinciding with the musical term *Selah* in v. 5.<sup>378</sup> The first strophe may be divided into two subunits, forming a linear sequence. The first two verses portray the psalmist crying to God, petitioning for an audience (vv. 2–3a [Eng. vv. 1–2a]), ending with a petition for God to lead him to the rock which is higher than him (v. 3b [Eng. v. 2b]). This request leads the argument to the next subunit where the psalmist describes God as his “refuge” in the past, following with a petition to dwell in God’s tent forever, and to find “refuge” under the wings of God (vv. 4–5 [Eng. vv. 3–4]). The second strophe is structured in an ABBA sequence. The A sections (vv. 6, 9 [Eng. vv. 5, 8]) contain references to making vows.<sup>379</sup> The central two B verses (vv. 7–8 [Eng. vv. 6–7]) portray a petition for God to prolong the king’s life. These verses have significant messianic implications,<sup>380</sup> describing the Messiah’s eternal reign, in which he receives all those who fear God (i.e., he receives people as his inheritance).

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<sup>378</sup>Terrien, *The Psalms*, 452–3. Wilson’s structure differs (vv. 2–6, 7–8, 9 [Eng. vv. 1–5, 6–7, 8]). Wilson, *Psalms Volume 1*, 868.

<sup>379</sup>Despite Wilson’s different strophic structure, where he sees these two verses in two separate units (the first with the first stanza, the second with the concluding vow), he nevertheless considers these two verses to be functioning as an inclusio around the second stanza (on the outside). Wilson, *Psalms Volume 1*, 870.

<sup>380</sup>William Bellinger re-reads Ps 61 in a messianic sense: “The reinterpretation of the Psalm in light of the exile emphasized hope for the future. The hope for the king and for God’s protection in the future are notable in this Psalm and could be applied at any juncture of the community’s story. . . . Ps 61:7–8 certainly initially referred to the Davidic king and dynasty in Jerusalem, but by the time of the compilation of the Psalter, there was no king in Jerusalem. The community had come to understand such references to the king as messianic ones bearing witness to hope for the messianic kingdom. The canonical Psalm 61 would have provided significant hope for the future for the early Jewish community.” William H. Bellinger, *A Hermeneutic of Curiosity and Readings of Psalm 61* (Studies in Old Testament Interpretation 1; Macon, Ga.: Mercer University Press, 1995), 64. However, the aspect of “eternal” dominion seems to suggest its messianism already inherent in the psalm, rather than based upon its preservation in the Psalter.

## Lexical-Thematic Links

Only a few lexemes link to the previous psalm: (1) אֶרֶץ “land” (60:4; 61:3), (2) נחה “lead” (43:3; 60:11; 61:3), (3) אַתָּה “you” (60:12; 61:6), (4) נתן “give” (60:6; 61:6), (5) יִרָא “fear” (60:6; 61:6),<sup>381</sup> and (6) לֵב “heart” (59:3; 60:3). A more noticeable linkage is to Ps 59, revealing almost identical sentences:

כִּי־הָיִיתָ מִשְׁגָּב לִי וּמָנוֹס בְּיוֹם צָר־לִי: (59:17b)

כִּי־הָיִיתָ מִחֶסֶד לִי מִגִּדְל־עַז מִפְּנֵי אֹיֵב: (61:4)

In addition, heavily emphasized words such as חֶסֶד “steadfast love” (59:11, 17, 18; 61:8)<sup>382</sup> and עַז “strength” (59:4, 10, 17, 18; 61:4)<sup>383</sup> reveal strong links to Ps 59. Furthermore, synonyms for “setting on high” are used in both psalms in petitions requesting safety: שָׁנַב “set on high” (59:2) and רָוַם “be high” (61:3). Thus it appears that Ps 60, with its seemingly odd national lament, interferes with an otherwise neat sequence between Pss 59 and 61.

Psalm 61 also contains various significant links with the extended introduction. The combination of lexemes such as the above-mentioned חֶסֶד “steadfast love,” אֱמֻנָה “faithfulness” (43:3; 61:8),<sup>384</sup> and נחה “lead” (43:3; 61:3),<sup>385</sup> suggests a noticeable

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<sup>381</sup>Schaefer, *Psalms*, 148.

<sup>382</sup>Cf. also Pss 42:9; 44:27; 48:10; 51:3; 52:10; 57:4, 11. There is a strong link to Pss 59 (where it is emphasized), and to Ps 42-43, where God’s steadfast love is found at the climax. God is again appointing two of his other attributes as helpers (Ps 61), as in Ps 42-43. In both contexts, the word pair אֱמֻנָה “faithfulness” is again repeated, although in Ps 42-43, not in close proximity (although structurally emphasized).

<sup>383</sup>Cf. also Ps 46:2.

<sup>384</sup>Cf. also Pss 45:5; 51:8; 54:7; 57:4, 11.

<sup>385</sup>Note also the reference to the previous psalm (60:11).

linkage back to Ps 42-43, where the psalmist asked God to “lead” him to the temple through his light and “faithfulness,” and with God’s “steadfast love” also extending from God at the climax of the psalm. This is supported by other lexemes such as (1) רָנָה “ringing cry” (42:5; 61:2),<sup>386</sup> (2) תְּפִלָּה “prayer” (42:9; 61:2), (3) כֵּן “so” (42:2; 61:9), (4) the reappearance of the theologically significant word מֶלֶךְ “king” (44:5; 61:7),<sup>387</sup> (5) עוֹלָם “long duration” (44:9; 61:5, 8), and (6) סָתַר “cover” (44:25; 61:5). Several of these links also are found in Ps 45.<sup>388</sup> Another clear linkage may be seen between Pss 57 and 61. Two verses in particular share a number of noticeable connections. The petitioner חָסָה “seeks refuge” (57:2 [2x]; 61:5) under the כַּנְּפֵי “wings” (57:2; 61:5) of God, and the synonyms צֵל “shadow” (57:2) and סָתַר “covering” (61:5) add further correspondence. A linkage between these two psalms is further supported by “steadfast love” and “faithfulness,” both of which are sent from God to deliver the psalmist (57:4); these form clear parallels to Ps 43:3 (where “light” replaces “steadfast love”). In addition, two more lexemes link Pss 57 and 61: קָרָא “call” (57:3; 61:3) and רוּם “be high” (57:6, 12; 61:3).<sup>389</sup>

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<sup>386</sup>In both psalms, this cry is from a distance. In Ps 42, he recollects this crying in a distant past, while in Ps 61, the person crying is geographically distant. This lexeme also occurs in Ps 47:2.

<sup>387</sup>Even though מֶלֶךְ “king” occurs more than 20 times in the Psalter, it is densely used in only a few psalms, and therefore increases noticeable linkages. Cf. also Pss 45:2, 6, 10, 12, 14, 15, 16; 47:3, 7, 8, 9; 48:3, 5.

<sup>388</sup>Psalm 45 also repeats “king,” “steadfast love,” “enemy,” and “long duration,” which are emphasized in Ps 45. This psalm is significant for the narrative analysis below.

<sup>389</sup>Cf. also Ps 46:11 [2x]. Various other repetitions, many of which are rare, can be found, but these do not as clearly link to one particular psalm (as with the above three psalms). For example, (1) קָשַׁב “give attention” (55:3; 61:2), (2) קָצָה “extremity” (46:10; 61:3), (3) צוּר “rock” (49:15; 61:3), (4) מְחֹסֶה “refuge” (46:2; 61:4), (5) מִגְדָּל “tower” (48:13; 61:4), (6) אֹהֶל “tent” (52:7; 61:5), (7) נִדָּר “vow” (50:14; 56:13; 61:6, 9), and (8) שָׁלַם “repay” (50:14; 56:13; 61:9). The “vow” appears at crucial structural locations in Book II. First, it appears in the hinge section between the Korah section and David section (50:14), then it occurs at the climax of the David 1 section (Ps 56:13), followed by Ps 61:6, 9, which appears to function as a summary in the first sub-section of the David collection. For other links to Ps 60, see the Appendix A, table 39.



Psalms 60 and 61, as different as they may first appear, nevertheless form a logical, thematic sequence, particularly when considering an earlier and similar sequence in Pss 42–45. The rejection by God in Ps 60 is followed by a firm confidence in God’s response in Ps 61— hearing the psalmist’s prayer, and giving him an inheritance. Though the psalmist’s prayer was at first faint and from a far distance in Ps 61 (cf. Ps 42-43), there is a movement within his prayer into the presence of God, to the “shelter of Your wings” (v. 4). This is followed by an expression of the psalmist’s hope for the eschatological “king.” This forms a parallel with Ps 60 where the distance to God (i.e., rejection) is followed by a hope statement (the prophecy). Both psalms contain military expressions. Psalm 60 contains a prayer for military success, while Ps 61 appears to be subsequent to a battle, portraying God as a “tower of strength” against the enemies (v. 3). The reference to “king” also links to Ps 60, where Judah is portrayed as the “scepter.” Psalm 61 links the hope of the king with Ps 45, portraying an eternal reign for this messianic king.

### **Shape Function**

The development in Pss 60–61 shows a significant narrative progression. Individually, as well as joined, they form a coherent argument (cf. also Pss 44–45). God first rejects Israel, but then makes a messianic promise (Ps 60). The next psalm describes God’s hearing the psalmist’s “faint” vows, which is again followed by a messianic statement (Ps 61). In both instances, God first appears distant—either hostile or unresponsive—and this is then followed by a messianic statement. In addition, the two psalms form a logical narrative sequence, where divine rejection is followed by God’s faint hearing. However, the final four verses in Ps 61 express not only the coming of the

Messiah (cf. Ps 60), but also his eternal reign. Thus again, Ps 61 forms a logical sequence to Ps 60, which portrays the initial stages of acceptance and moves into complete reception. The glorious past of God's supposed military leadership, implied in Ps 60, is followed (i.e., experienced) in the present by a period of silence and reproach, before a future approval is experienced. Thus, Ps 60 forms a parallel with the function of Ps 45, regarding God's acceptance and joining with the people, after having been present and then distant to Israel (Ps 44). Psalm 61 adds an eschatological perspective to this hope.

Psalms 60–61 function as a necessary step in the theological hope argument in Book II. As previously mentioned, within the second section, the great controversy raged between a righteous individual (i.e., the eschatological Messiah, Ps 45) and the antagonist (Pss 52, 55). Psalm 61 contains a significant sentence **נָתַתָּ יְהוָה יְרֵאֵי שְׁמֶךָ** “You have given me the inheritance of those who fear Your name” (v. 6 [Eng. v. 5]). This signifies that the protagonist has now secured his inheritance after his battle with the enemy. This inheritance is not the land, but those people who were previously rejected and undeserving. The Messiah also receives an eternal kingdom (parallel to God's eschatological kingdom).

Furthermore, Ps 61 functions as a development in the messianic argument. As mentioned, Ps 45 describes the union between the Messiah and his bride, but only briefly portraying the future reign. On the other hand, Ps 72 is a prayer for the future reign of the Messiah with some reflection of its longevity. Psalm 61 stands in the middle, and resembles this prayer for the Messiah, but also speaking of his long (eternal) reign. Messiah is thereby portrayed in each of the three main sections in Book II, and Ps 61 seems to function as a bridge between them.

Structurally, at the conclusion of the second section, there is a sudden shift from an individual lament (Ps 59), to a national lament (Ps 60), before concluding with another individual Psalm (Ps 61). The communal prayer seems to function as a bridge between the great controversy (Ps 59) and the future victory of the Messiah (Ps 61). Without the Messiah's reconciling work, as exemplified by Ps 45, the people would remain in disfavor. In summary, both Pss 45 and 60 function to signify the salvific hope in Book II, which is closely related to the work of the Messiah in establishing an eschatological kingdom on earth.

In addition, Pss 60–61 form a structural conclusion to the second section in Book II. The final hinge psalm (Ps 51) in section 1 introduced the Davidic Psalms with a heartfelt prayer for forgiveness and restoration, not only for the individual, but also for the community (cf. Ps 51), and now again at the end of section 2, there is a prayer for restoration for the community (Ps 60). This is then followed by a concluding psalm (Ps 61) that links heavily to Ps 42-43. Thus structurally, Pss 60–61 function as concluding frames not only of Ps 51, but also of the extended introduction. As a conclusion to section 2, it is significant that Ps 61 repeats a synonym for hope—"refuge." This lexeme is used not only in Ps 61, but also in Pss 57 and 59. Thus, the second main section of Book II emphasizes "seeking refuge" as the proper response to the great conflict with the enemy. This then leads to the next psalm, where not only hope, but also refuge and trust reappear together—each structurally emphasized in the third Hope Psalm (Ps 62).

Finally, from a narrative perspective, three psalms (Pss 57, 59, 61), which are linked lexically, are surprisingly interrupted by psalms that add complications to the development, but which also bring predictions of mercy. In Pss 59 and 61, the psalmist

seeks “refuge” in God, and Ps 60 appears as an interruption. Likewise, Ps 57 also portrays seeking refuge in God, but also adds the description of “under Your wings” (Eng. Ps 57:1). This is followed by another interruption, where Ps 58 addresses the wicked, denouncing their wickedness and predicting their destruction. This linking of non-adjointing psalms (ABABA) has been noted before, but here it appears specifically noticeable. The function of these links could be to make sure that Pss 60–61 are read with the previous section, rather than with Pss 62–63. As additional support, the messianic predictions in Pss 60–61 also function as a concluding note of hope in the third section. This follows the pattern of sections 1 and 3, with a sequence of conflict-hope (as will be discussed later). These two points (lexical links, structural shape) then allow for Ps 62 to introduce the third section, forming a small disjunction between Ps 61 and the otherwise similar psalms (Pss 62–63). Thus, Ps 62 stands in the middle of a hinge section, introducing section 3, with a hinge frame surrounding it.

### **Third Hope Psalm (Ps 62)**

Psalm 62 is a significant psalm of hope. Structurally and theologically, hope forms a significant turning point within this psalm. From a shape perspective, Ps 62 appears at the intersection of the third major unit in the book which contains mainly praises, and concludes with a messianic-eschatological hope. The refrains appear to be fronted in order to emphasize the psalmist’s hope in God. At the center, the psalmist expresses his hope in God before urging others to follow him in similar acts of trusting and seeking refuge in God.

## Lexical-Thematic Links

Various significant lexical links to the previous psalm can be observed, further supported by the shared thematic emphasis on refuge and security: (1) צִיֹּר “rock” (61:3; 62:3, 7, 8), (2) מְחֻסָּה “refuge” (61:4; 62:8, 9), and (3) עֹז “strength” (61:4; 62:8, 12). Another “refuge” synonym, מְשָׁנֶה “stronghold,” shows a linkage back to Ps 59 (59:10, 17, 18; 62:3, 7). The theologically significant lexeme, חֶסֶד “steadfast love,” which is already repeated several times in Book II, also links Pss 61–62 closer together (61:8; 62:13).<sup>390</sup> This is further supported by two other repetitions: (1) שָׁלַם “repay” (61:9; 62:13) and (2) לֵב “heart” (61:3; 62:9, 11). Schaefer argues that Pss 61–62 share motifs such as “the soul’s closeness to God, longing for God, the insignificance of earthly life, and the waning concern for enemies.”<sup>391</sup>

Psalm 62 also links to other psalms. Based on Ps 62’s emphatic usage of אָדָּם “surely” (vv. 2, 3, 5, 6, 7, 10), there may be a connection to either Ps 49 or 58 (49:16; 58:12 [2x]).<sup>392</sup> The refrains emphasize another less-frequent word that has occurred twice already in Book II. The psalmist states that he will not הִזָּז “totter” (62:3, 7), which reminds us of Pss 55 and 60 (55:4, 23; 60:4). Theologically, the repetition of בָּטַח “trust” (62:9, 11) points back to its four previous occurrences in Pss 49, 52, 55 and 56 (particularly emphasized in the last three psalms).<sup>393</sup> Likewise, “salvation” (יְשׁוּעָה, יִשׁוּעַ)

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<sup>390</sup>Schaefer notes that these also occur at the end of these two psalms. Schaefer, *Psalms*, 149. Other previous references are: Pss 42:9; 44:27; 48:10; 51:3; 52:3, 10; 57:4, 11; 59:11, 19, 18.

<sup>391</sup>Schaefer, *Psalms*, 149.

<sup>392</sup>This emphatic repetition in Ps 62 marks a “genuine faith commitment.” Tate, *Psalms 51–100*, 122.

<sup>393</sup>Pss 49:7; 52:9, 10; 55:24; 56:4, 5, 12.

links back to various psalms. Thus, it appears again that Ps 62 does not specifically refer back to one specific psalm, but rather to various earlier psalms.

Structurally, hope is again emphasized within the refrains, and forms a significant linkage to Ps 42-43. Various themes are again repeated, as shown by Weiser: “As in Psalms 42 and 43, this hymn [Ps 62], too, is filled with conflicting emotions because of the struggle going on between despair and trust in God, only here the trust in God is more markedly the dominant central position in the Psalm, and by it the poet is able in spirit to master his affliction.”<sup>394</sup> Hope is furthermore connected with salvation, on various levels, intricately bound to it, and lexically replacing it in the second refrain. This salvation focus creates a significant linkage to the psalmist’s previous prayers for deliverance. Another thematic linkage to earlier psalms is the concept of divine retribution, which links particularly to Pss 49 and 58 (Pss 49, 58:12 [Eng. v. 11]; 62:13 [Eng. v. 12]).

### Shape Function

Psalms 60–63 form noteworthy linkages,<sup>395</sup> particularly through their shared thematic similarities with Pss 42–44. The Psalter again portrays a deep longing for God amidst difficulties (Ps 62, cf. Ps 42-43). Paired with Ps 63, the psalms again express thirst for God amidst threats (Pss 62–63, cf. Ps 42-43). In addition, Ps 61 contains a plea for God to send his “loving-kindness” and “truth” to preserve the psalmist, so that he can praise God forever (cf. Ps 42-43).<sup>396</sup> All of these aspects point to the similar context in Ps

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<sup>394</sup>Weiser, *The Psalms*, 447.

<sup>395</sup>Cohen, *The Psalms*, 197.

<sup>396</sup>As previously mentioned, Ps 60 also contains significant links with Ps 44, with the shared theme of divine rejection within a military context.

42-43, and create a strong shape linkage between these five psalms (Pss 42-43, 61-63). The primary function of these psalms in the third section is to indicate the third main section in the Psalter. Thus, Ps 60 could be included here with its links to Ps 44. The third section contains other similarities with the first section, most significantly through another eschatological section at the center of the third section. Thus Book II can be seen as basically a chiasmic arrangement, where each of the three main sections form an *ABA* sequence by means of strong links between the introductions of both sections, and through their shared eschatological focus at the center.

A linear sequence also may be observed, as theological aspects from the first and second sections combine in the third section. Each section appears to build upon the previous. As discussed above, the eschatological vision in the first section is brought into the present great conflict by means of a theological hinge section. This joyful eschatological vision appears to color the firm hope seen in Ps 52. Furthermore, the vision also functions as a necessary background to be treasured while facing present trials in the second section. This is illustrated in the responses following the anticlimax (cf. Pss 56-57). Likewise, the pain expressed in the second hinge section appears to have been effected by the previous lament section. After a long section of trials with the enemy, and where the fulfillment of hope appears to tarry, it seems a natural location to place these hinge psalms that again portray the great thirst and longing for God's presence. Thus, the function of Ps 62 is therefore also to be seen as a response to a prolonged wait amidst trials—and where hope is again kindled as God is again affirmed as recompensing humankind.

The structural function of Ps 62, as the introductory psalm of the third section, is supported by the reappearance of the theological and lexical key concept of hope, as well as the reappearance of the musical term *מְזִמּוֹר* “melody,” which supports the joining of Ps 62 with the subsequent psalms (Pss 62–68). However, the repeated lexeme “refuge” in Pss 61–62, along with multiple links to Ps 42–43, suggest that a smooth transition is taking place. In other words, Ps 62 is framed by similar psalms (Pss 61, 63), forming a stronger linkage to Ps 42–43, but the emphasis is still on Ps 62 and its hope, trust and refuge.

Psalm 62 forms a similar theological argument to that found in the first psalm of the second section (Ps 52). Both psalms portray the wicked (and boastful) as placing their trust in riches, and contrast this with the trust and hope in God of the righteous. Psalms 52 and 62 depict human beings according to their basic nature, and how they are finally judged.<sup>397</sup> Divine retribution is a common theme,<sup>398</sup> possibly eschatological too.<sup>399</sup> Both

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<sup>397</sup>Weiser argues about the depth of sinful human nature: “The poet is aware of the contradictory character of human nature; he is aware of that ultimate lie which deprives man of any trustworthiness. And when he extends his grave indictment to all men, there is no reason to assume that in passing this pessimistic judgment on man he has in view only the behaviour of his adversaries but wants to exempt himself from it. The profundity of the religious truth expressed in this psalm consists in the very fact that the psalmist knows that to see through the eyes of God means to get to the root of all things, of men and, last but not least, of one’s own self, and to see life without any camouflage or self-deception as it actually is in its unadorned truth.” Weiser, *The Psalms*, 451, quoted in Tate, *Psalms 51–100*, 122.

<sup>398</sup>Although there is a different lexeme used in Ps 62, the idea of recompense is linked back to previous psalms (cf. Pss 49–50; Ps 54:5), and structurally, Ps 62 comes after psalms of judgment.

<sup>399</sup>An eschatological context appears to be the case for both psalms. With regard to Ps 52, this has to do with the uprooting of the wicked, observed by the righteous, but with Ps 62, its wider context (cf. Pss 61, 63) possibly hints at an end-time perspective in this psalm also.



have judgment motives as basic motivators for hope, balanced with firm trust in God's רַחֲמֵי "loving-kindness" (fronted in Ps 52, concluded in Ps 62) and his power (God's acts/judgments in Ps 52, and God's power in final judgment Ps 62). Thus, both of these two psalms, structurally placed at the beginning of the second and third sections, form a clear parallel, supporting the idea that the third section not only links back to the first psalm of the first section, but also to the first in the second section.

Book II contains a number of psalms describing the city and its various related issues—the king, people, river (Ps 46), towers (Ps 48), ramparts (Ps 48), palace (Ps 48), throne (Ps 47), and walls (Ps 55). In Ps 62, the psalmist describes himself as a leaning wall that the enemies try to break down. This links back to the anti-climax of the second section, suggesting that the great controversy continues, as it has throughout the entire book. The king<sup>400</sup> trusts in God, when under attack. In this situation, hope appears to be portrayed as extreme hope. The king is depicted as threatened to death, portraying himself as walls tumbling down (perhaps indicating a city under attack),<sup>401</sup> and yet, he expresses a strong faith in God, taking refuge in him who provides safety in unsafe circumstances. The language seems to express a prolonged battle experience—similar to that portrayed in the second section. Thus, it seems as if this psalm reflects a hope-against-hope attitude, using metaphors for things that seem threatening on earth, but not with God.<sup>402</sup>

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<sup>400</sup>Eaton notes how Pss 61 and 63 each speak of a king, thereby placing Ps 62 in the literary context of kingship. Eaton, *The Psalms*, 232.

<sup>401</sup>Ibid.

<sup>402</sup>This reminds us of an earlier example in Book II. In Ps 52, the subscription describes a historical context in which Doeg kills a priest of God. The psalm itself portrays a strong hope in God, and

## Psalm 63

Psalm 63 contains various lexical links to the previous psalm (Ps 62), as well as back to Ps 42-43, as do those other two psalms. Psalm 63 portrays a deep thirst for God (cf. Ps 42-43). This thirst, together with Ps 62's self-encouraged waiting for God, leads to the implication that in the final shape of Book II there is an attempt to establish a clear thematic linkage between these two psalm contexts (Pss 42-43, 62-63). This linkage appears to be for both theological and structural purposes.

Psalm 63 may be divided into six strophes (vv. 2, 3-4, 5-6, 7-9, 10-11, 12 [Eng. vv. 1, 2-3, 4-5, 6-8, 9-10, 11]) or two movements (vv. 2-9, 10-12 [Eng. vv. 1-8, 9-11]).<sup>403</sup> It is introduced with an expression of thirst and longing for God in a place without water (v. 2 [Eng. v. 1]). This is followed by four verses that are closely connected, and yet possibly may be divided into two separate strophes through the fronted and repeated  $\text{כֵּן}$  "thus" (vv. 3, 5 [Eng. vv. 2, 4]). The second strophe (vv. 3-4 [Eng. vv. 2-4]) links seeing God's glory and strength in the temple with God's goodness, which is better than life, and which leads the psalmist to praise. The third strophe (vv. 5-6 [Eng. vv. 4-5]) first portrays the psalmist's desire to "bless" God (repeated from the previous verse) and then describes the lifting up of his hands; he praises God because he is well-nourished. The following fourth strophe portrays the psalmist's personal walk with God (vv. 7-9 [Eng. vv. 6-8]). The psalmist first describes his "remembrance" of

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ironically, he still finds the temple safe—i.e., metaphorically, at the heart of the killings. A similar contrastive hope seems to be the case here in Ps 62.

<sup>403</sup>See Schaefer, who argues that the first movement describes the "nostalgia for and intimacy with God," while the second portrays "the enemies' defeat and the king's and his allies' fortune." Schaefer, *Psalms*, 152.

God during the night, as he meditates on him. This is based on God’s “help,” and the psalmist therefore praises God from under God’s wings (possibly implying a response to previous protection). This then connects to the psalmist’s continued desire to cling to God, who upholds him. The fifth strophe is introduced by a contrastive statement (vv. 10–11 [Eng. vv. 9–10]): In contrast to his walk, the wicked (with a fronted pronoun) wish to destroy him. They will go into the lower parts of the earth, having fallen by the sword and been devoured by wild animals (foxes). The final strophe adds a surprising statement about the king, adding a royal conclusion similar to that found in Ps 61. The king will rejoice, and others will too, because those who speak lies will be stopped (v. 12 [Eng. v. 11]).

### Lexical-Thematic Links

Psalms 62–63 are closely connected, first by the shared title **מְזִמּוֹר** “psalm” (also linking Pss 47–51, 62–68).<sup>404</sup> Second, a number of significant lexemes are repeated: (1) **עֹז** “strength” (62:8, 12; 63:3), (2) **כְּבוֹד** “glory” (62:8; 63:3), (3) **חֶסֶד** “steadfast love” (62:13; 63:4), (4) **בֵּרַךְ** “bless” (62:5; 63:5).<sup>405</sup> Third, metaphors of thirsting or waiting for God link both Pss 62 and 63 closely with Ps 42-43, supporting the linkage of Pss 62–63.<sup>406</sup>

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<sup>404</sup>Cf. Wilson, “Evidence of Editorial Division,” 341.

<sup>405</sup>To these may be added: (1) **פֶּה** “mouth” (62:5; 63:6, 12), (2) **הֵמָּה** “they” (62:10; 63:10), and (3) **דַּבֵּר** “speak,” which occur in both psalms (62:12; 63:12). The synonyms of deception may also form an additional linkage between the two psalms: **טְעָר** “deception” (63:12) and **כְּזָב** “falsehood” (62:5, 10). With only one other occurrence of **כְּזָב** “falsehood” (in Ps 58:4), the linkage to the following psalm seems stronger.

<sup>406</sup>Structurally, the thirsting metaphor is found first in both Pss 42-43 and 63.

The linkage to Ps 42-43 is particularly supported by two noticeable lexical repetitions: (1) צמא “be thirsty” (42:3; 63:2) and (2) זכר “remember” (42:5, 7; 63:7).

Other lexemes may be added: (1) the frequently used, yet emphasized נפש “soul,” which is also repeated in Ps 62 (42:2, 3, 5, 6, 7, 12; 43:5; 62:2, 6; 63:2, 6, 9, 10); (2) מים “water” (42:2; 63:2); (3) קדש “sacredness, sanctuary” (43:3; 63:3); (4) עזרה “help” (44:27; 63:8); (5) רבק “cling” (44:26; 63:9); and (6) שקר “deception” (44:18; 63:12). Thematically, the synonyms כמה “faint (with longing) for”<sup>407</sup> (63:2) and ערנו “long for” (42:2) form another linkage.<sup>408</sup>

Furthermore, some lexemes link noticeably to a number of psalms. The repetition of a significant key word מלך “king” in Ps 63 adds links back to its first occurrence in Ps 44:5, and also to its emphatic usages in Pss 45, 47, and 48, before its reappearance in the conclusions of Pss 61 and 63 (61:7; 63:12). Likewise, the repeated lexemes צל “shadow” (57:2; 63:8) and כנף “wing” (57:2; 61:5; 63:8), which portray a security under God’s wings, add a significant thematic linkage between Pss 57 and 63 in particular, as well as to Ps 61. These and other links between Pss 61 and 63 have been noted by Wilson:

“Various connections link Psalm 63 with Psalm 61. These include the ‘divine name theology’ (63:4; cf. 61:5, 8), taking shelter under God’s ‘wings’ (63:7; cf. 61:4), a vow to

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<sup>407</sup>Brown, Driver, and Briggs, “Faint,” *BDB*, 484.

<sup>408</sup>In addition, less clear links are formed through various supporting repetitions: (1) כן “so” (42:2; 48:6, 9, 11; 61:9; 63:3, 5), (2) חיים “life” (42:3, 9; 49:19; 52:7; 55:16; 56:14; 58:10; 63:4, 5), (3) כף “palm” (44:21; 47:2; 63:5), (4) הלל “praise” (44:9; 48:2; 49:7; 52:3; 56:5, 11 [2x]; 63:6, 12), (5) ימין “right hand” (44:4; 45:5, 10; 48:11; 60:7; 63:9), (6) יד “hand” (44:3; 49:16; 55:21; 58:3; 63:11), and (7) חרב “sword” (44:4, 7; 45:4; 57:5; 59:8; 63:11).

endless praise of God's name (63:4; cf. 61:8), and a shift to third-person reference to the king at the end (63:11; cf. 61:6-7).<sup>409</sup>

### Shape Function

Psalms 61–63 contain remarkable features that link back to Ps 42-43 through various lexical and thematic repetitions. One common feature in all three is the repetition of *חֶסֶד* “steadfast love.” Structurally, Pss 62–63 function as a paired introduction to the third major section of the Psalter—although they are closely connected to the two previous psalms (Pss 60–61) in their linking trend. Psalms 61 and 63 contains various links supporting the framing function of these psalms around Ps 62. Thematically, in Pss 62–63, the longing for God is expressed as a quiet waiting (Ps 62), and as a thirst for God (Ps 63). Whereas the waiting has become calmer in comparison to Ps 42-43, the thirst still remains intense. The royal motive found in Ps 61 is again repeated, indicating a possible *royal framing* of the third Hope Psalm. These various links suggest that these psalms form an emphatic theological statement of longing, hope and need for God's presence and help.<sup>410</sup>

Three other shape contexts need to be mentioned. In Ps 63:9, the soul is portrayed as *דבק* “clinging” to God, which is reminiscent of Ps 44:26, where the only other

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<sup>409</sup>Wilson, *Psalms Volume 1*, 889.

<sup>410</sup>The structural sequence between Pss 60–63 appears to be ABAB. However, these psalms are connected in a multiple ways. Psalm 60 differs from the other three psalms, supported also with its linkage to Ps 44, rather than Ps 42-43, suggesting an ABBB sequence. Furthermore, Pss 61–62 emphatically repeat the key word “refuge,” suggesting a possible ABBA or ABBC linkage. What is clear is that these psalms are meant to be read together, despite the major structural division taking place here. The effect of this hinge section is to smoothen this transition, as well as emphasize the recurring motifs of hope, longing, and need.

repetition of this word (in Book II) is found. Here Israel clings to the ground, a metaphor for nearly perishing, which stands in sharp contrast to the psalmist's clinging described in Ps 63. This may suggest a narrative sequence having taken place between the two psalms. Prior to God's salvation plan (Pss 45–49), Israel was lost. Now, even after prolonged fighting with enemies (section 2), there is still hope in this God, who provides a secure future for his people. The argument in Book II so far has been to foster a clear concept of hope, and now, as the psalmist clings to God as his secure help and refuge, he continues to foster this hope. This leads to a subsequent praise section, which thematically expands upon this (cf. Pss 64–68).

A second hope context is seen in Ps 52. As previously mentioned, Ps 62 links back to this second Hope Psalm (Ps 52). Likewise, Ps 63:4 appears to form a connection with this psalm. In both, the values of the speaker are contrasted with the value system of the wicked. There is a repetition of ideas, using the lexeme טוב "good" (52:5, 11; 63:4) and a reference to the sanctuary (52:10; 63:3). Furthermore, the psalmist affirms his commitment to either trust, praise, or bless God forever (52:10–11, 63:5). From a narrative perspective, a more mature faith is portrayed in Ps 63, where the psalmist speaks from experience (having seen God's strength and glory in the sanctuary). He also now affirms that the loving-kindness of God is better than life itself (vv. 3–4).

Furthermore, the psalmist's thirst appears to be quickly quenched, following this experience; even though there are no water springs going over him (cf. Ps 42-43), he is satisfied with "fatness." Finally, the idea that God is a refuge (Pss 61–62) and a help (Ps 63) places these three psalms in a linkage to Ps 46 as a third context. The introductory line of Ps 46 places these two concepts in close proximity, as well as being thematically

substantial for the psalm itself. Thus Ps 63 links back to the first eschatological vision in Book II.

#### Psalm 64

Psalm 64 stands in the middle of two sections. The previous psalms (Pss [60]61–63) form a hinge unit, and the subsequent psalms begin the praise section (Pss 65–68). Thematically, Ps 64 resembles Ps 52, thereby adding further connections between these two sections in Book II.

Psalm 64 creates a well-knit unity among its verses. The psalmist begins with an appeal for God to listen and hide him (vv. 2–3 [Eng. vv. 1–2]). He closely connects this with a description of the wicked intentions of the enemies against the “blameless” (vv. 4–5 [Eng. vv. 3–4]). He uses military language to portray the “bitter” words of the wicked. This easily moves into the next description of the pervasiveness of their wickedness (vv. 6–7 [Eng. vv. 5–6]). They strengthen themselves in evil, plotting together, and saying “who can see them?” This is followed by their search for more evil, and a note on the depths of the human heart (i.e., the pervasiveness of human wickedness, which runs deep under the surface). This is followed by a clear shift in the psalm (vv. 8–9 [Eng. vv. 7–8]); God intervenes, shooting at the wicked and they fall (v. 8). Their tongues go against them, and the people who see this flee (v. 9). Finally, all people will fear and declare the works of God (v. 10 [Eng. v. 9]). This is connected with the final verse (v. 11 [Eng. v. 10]), which describes the righteous and upright in heart as those who are glad in the Lord, as they seek “refuge” in him.

## Lexical-Thematic Links

Only a few more noticeable lexemes link to the previous Psalm: (1) חַיִּים “life” (63:4, 5; 64:2), (2) חֶרֶב “sword” (63:11, 64:4),<sup>411</sup> (3) שָׂמַח “rejoice” (63:12; 64:11), and (4) הִלֵּל “boast” (63:6, 12; 64:11).<sup>412</sup> Furthermore, Schaefer argues that the “rejoicing” and “exulting” adds a linkage between the psalm endings, forming an echo between them.<sup>413</sup> Thematically, there is also a reference to noise and the use of voice in these two adjoining psalms.<sup>414</sup>

Psalm 64 links to various earlier psalms that portray the wicked and the great controversy theme (cf. Pss 52–59).<sup>415</sup> There are a number of particularly noticeable links between Ps 64 and the anti-climactic psalm (Ps 55), for example, through the exclusive repetition of שִׁיחַ “complaint” (55:3, 18; 64:2), which is also found in close proximity with קוֹל “voice” in both locations (55:4, 18; 64:2). Likewise סָתַר “hide” links Pss 64 and 55 (55:13; 64:3), and also provides the only two occurrences of סוּדָר “counsel” in Book II (55:15; 64:3).<sup>416</sup> Another exclusive linkage is נָדַד “flee” (55:8; 64:9), and finally, also the

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<sup>411</sup>Schaefer sees the repletion of “sword” as an “ironic illustration of retribution.” Schaefer, *Psalms*, 154.

<sup>412</sup>In addition, less noticeable links may be added: (1) דִּבֶּר “speak,” (2) הָיָה “be,” (3) רָאָה “see,” and (4) כָּל “all” (see Appendix A for references).

<sup>413</sup>Schaefer, *Psalms*, 154.

<sup>414</sup>Wilson, *Psalms Volume 1*, 897–8.

<sup>415</sup>Wilson sees a linkage to the Pss 56–68 connection. “Psalm 64 is also part of the larger complex of Psalms 56–68, in which God’s mighty acts demonstrate his power over all the earth so that an increasingly expansive group joins in praising him.” Wilson, *Psalms Volume 1*, 898.

<sup>416</sup>“Counsel” is used in a different manner in these two contexts—one speaks of a friendly “fellowship,” while the other speaks of an enemy “counsel” (against him).



repetition of צַדִּיק “righteous” (55:23; 64:11).<sup>417</sup>

A significant key word reappears in Ps 64 related to hope. The synonym verb חָסָה “seek refuge” (57:2 [2x]; 61:5; 64:11; 71:1) and the noun מְחֻסָּה “refuge” (46:2; 61:4; 62:8, 9; 71:7) can be found in altogether six psalms in Book II; two of these are Hope Psalms (Pss 62, 71).<sup>418</sup>

### Shape Function

Wilson argues that Ps 64 continues the pleading for deliverance, which began in the previous psalm (Ps 63).<sup>419</sup> Truly, the prayer continues but it also concludes with praise, which adds a linkage to the subsequent psalms. Psalm 64 therefore functions as a hinge psalm, moving from the previous hinge section (Pss 60–63) and its lamenting tone, towards the following praise section (Pss 65–68). As a conclusion to the previous laments, Ps 64 forms an extension to the distance from and need for God, as well as providing hope for divine resolution. The psalmist argues that the wicked and their acts

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<sup>417</sup>A number of frequently used lexemes may add further linkage between Pss 55 and 64: (1) אִישׁ “man” (43:1; 49:3, 8, 17; 55:24; 59:3; 62:4, 10, 13; 64:7); (2) אֹיֵב “enemy” (42:10; 43:2; 44:17; 45:6; 54:9; 55: 4, 13; 56:10; 59:2; 61:4; 64:2); (3) אָוֶן “wickedness” (53:5; 55:4, 11; 56:8; 59:3, 6; 64:3); (4) אֲשֶׁר “which” (55:15, 20; 64:4), although occurring 16 times elsewhere in Book II; (5) לְשׁוֹן “tongue” (45:2; 50:19; 51:16; 52:4, 6; 55:10; 57:5; 64:4, 9); and (6) קָרֵב “inward part” (46:6; 48:10; 49:12; 51:12; 55:5, 11, 12, 16, 19, 22; 62:2; 64:7), which adds another linkage to Ps 55, in which these three root letters occur four times with the meaning of “inward part” and twice as “battle.”

<sup>418</sup>Other links to various earlier psalms may be considered. Two synonyms for “deeds” are used three times in Ps 64, and these link to various psalms: (1) פָּעַל “do” (44:2 [2x]; 53:5; 58:3; 59:3; 64:3, 10), and (2) its nominal synonym מַעֲשֵׂה “deed” (45:2; 62:13; 64:10). Psalm 64 places the evil deeds in contrast to the deeds of God, which are then declared by the righteous. The works of God are recorded in Ps 44, while the evil works of the wicked are portrayed in Pss 53, 58, 59, 62 (alternatively neutral). In addition, a few rare words are repeated (only twice in Book II): (1) נָצַר “guard” (61:8; 64:2), (2) רָעַע “be evil” (44:3; 64:3), (3) שָׁנָן “sharpen” (45:6; 64:4). Others may be added: (1) פָּחַד “dread” (53:6 [3x]; 64:23), (2) עוֹלָה “unrighteousness” (43:1; 58:3; 64:7), (3) עֵמֶק “deep” (60:8; 64:7), (4) יָשָׁר “upright” (49:15; 64:11), and (5) חָץ “arrow” (45:6; 57:5; 58:8; 64:4, 8).

<sup>419</sup>Wilson, *Psalms Volume 1*, 897.

will be destroyed, and that the righteous will again be glad. Significantly, the psalm also piles up various lexemes from many earlier psalms apparently in order to sum up ideas. In Ps 64, the righteous שׂמח “rejoice,” which links back to the joy of the Messiah (45:9; 63:12), and the joyful city of God (46:5; 48:12), as well as to the joy of Israel when delivered from captivity (53:7) and when they see God’s vengeance upon the wicked (58:11). As previously mentioned, seeking “refuge” also connects to earlier psalms (Pss 46, 57, 61, 62, 64). This includes the first psalm in the eschatological vision (Ps 46), the initial response to the anti-climax (Ps 57) and the previous Hope Psalm (Ps 62). Thus, both the rejoicing and the seeking refuge add links to the eschatological vision, as well as responses to the anti-climax psalm.

Psalm 64 also functions as a bridge (or prelude) to the subsequent praise section. Despite the overall emphasis on the great controversy in this psalm, it nevertheless ends with a note of hope that God will act and the wicked fall—thus vv. 10-11 have a prelude function. This act of God will then bring joy and praises for the righteous. Thus, the following praise section appears to begin with the great controversy completed. The praise section is therefore a response to this hope, continuing from the conclusion in Ps 64.

Another function of Ps 64 may be to form a second crisis in Book II; this is supported by the many links to Ps 55. However, the conflict is quickly resolved and moved towards praise. If this psalm is interpreted as a climactic crisis, it contains a significant parallel to the second section and its crisis. The present crisis is found in unexpected circumstances and in close proximity to the righteous seeking refuge in God. As in Ps 55, here there is also an unusual disruption of safety. The city and earlier

friendships were broken in Ps 55, while here in Ps 64, the wicked shoot un-expectedly from their hidden locations. Thus, in both psalms there is extreme and unexpected danger. An alternative explanation for these links to Ps 55, as well as other psalms, may be that they give a thematic update at the beginning of the third section. In other words, the praises are now closely connected to these past experiences, particularly to the great conflict. Thus, structurally, as well as theologically, Ps 64 may form a significant introduction to the praises, which basically form the main component in the third section of Book II.

### Psalm 65

Psalms 65–68 form a remarkable praise section prior to the close of Book II. These psalms stand at the heart of the argument of the third section, and form a unity of genre and content. Creach describes them as praises for divine blessings.<sup>420</sup> While Wilson frequently joins these psalms into a much larger group (Pss 56–68),<sup>421</sup> he also considers these four to be closely related, having a global focus, and a “growing crescendo of praise” that speaks of the salvation of all nations.<sup>422</sup> In addition to introducing the praise section, Ps 65 also functions as another summary psalm in the book, with its many lexical-thematic links to earlier psalms. It repeats themes such as (1) divine forgiveness,

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<sup>420</sup>He argues: “Psalms 65–68 form a row of works that give thanks and praise for blessings bestowed on the community. Much of the material in these Psalms is concerned with national issues such as the harvest (Pss. 65:10–14; 67:7–8) and God’s protection of Israel (Ps. 66:8–12).” Creach, *Yahweh as Refuge*, 81. Similarly, Book I also appears to have a praise section (Pss 29–34) towards the end.

<sup>421</sup>Wilson, *Psalms Volume 1*, 915.

<sup>422</sup>Shared themes according to Wilson: “(1) a focus on ‘all the earth’ and ‘all the peoples of the earth’ (66:1, 3, 8; 65:2, 5, 8; 67:2–5, 7); (2) the growing crescendo of praise to God (66:1–2, 4, 8, 20; 65:1, 8, 13; 67:3–5); (3) the universal fear of God (66:16; 65:8; 67:7); and (4) the salvation of the nations (65:2–3, 5; 66:4; 67:2).” *Ibid.*, 920–21.

(2) making vows, (3) dwelling in God's presence, (4) global concerns, (5) great joy, and even (6) God's control over the waters (cf. Ps 42-43).

These praise psalms share common vocabulary (as well as themes) that is particularly noticeable in these psalms, for example, בָּרַךְ “bless,” which is repeated seventeen times in Book II, but only four times prior to Ps 65 and thirteen times after Ps 64.<sup>423</sup> Although repeated frequently elsewhere (14 times), יִרָא “fear” adds another shared lexeme, with seven repetitions within the praise section (65:6, 9; 66:3, 5, 16; 67:8; 68:36). Furthermore, these praise psalms also share the titles of שִׁיר “song” (65:1; 66:1; 67:1; 68:1)<sup>424</sup> and מְזִמּוֹר “psalm” (Pss 62-68), the latter of which links back to the third Hope Psalm.

Psalm 65 is divided into five strophes according to thematic changes (vv. 2–4, 5–6, 7–9, 10–11, 12–14 [Eng. vv. 1–3, 4–5, 6–8, 9–10, 11–13]). The first two strophes are thematically similar, as are the last three strophes, thereby dividing the psalm in two main sections. The psalm begins with a silent waiting before God, but then parallels this with praises in Zion, as well as making vows before God (v. 2). The following verse reveals a connection between God's act of hearing prayers and people coming to God. In other words, God has heard human prayers and is now being approached by the people (v. 3). The following verse (v. 4) gives the background to v. 3 (preceding it in time). Verse 4 then adds the theologically significant themes of atonement and forgiveness, without

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<sup>423</sup>Pss 45:3; 49:19; 62:5; 63:5; 65:11; 66:8, 20; 67:2, 7, 8; 68:20, 27, 36; 72:15, 17, 18, 19.

<sup>424</sup>שִׁיר “song” occurs also in Pss 65:14 and 68:5, 26, 33 within the praise section. In other locations, it is used as a title or in text in Pss 42:9; 45:1; 46:1; 48:1; 57:8; 59:17; 69:31.

which the approach to Zion might not have occurred, nor the praise either.<sup>425</sup> The context appears to be eschatological with “all flesh” coming before God, praising him in Zion. The second strophe begins with a possible division through the “blessed” formula in v. 5, but otherwise continues the same argument as before. The psalmist now emphasizes the blessedness of being in the presence of God, and clarifies who these fortunate ones are (i.e., those chosen by God).<sup>426</sup> Verse 6 describes how God answers prayers through his awesome acts. This verse also adds another emphasis on the global nature of these acts which cause all peoples from the farthest corners of the earth to put their trust in God. The second part of the psalm (vv. 7–14 [Eng. vv. 6-13]) contains a praise section which portrays God’s power and majesty as experienced by nature and the peoples. Verses 7–9 function as an introduction, describing God’s blessings as he establishes the mountains and stills the waters through his power, resulting in praise and awe by the population of the entire world. Verses 10–11 describe God’s “visitation” to the earth, which he waters and makes to grow. Verses 12–14 likewise portray God’s acts in nature, but this time he is described as adorning and blessing it (“crowning” and “clothing”) with grain, animals, and bountiful blessings.

### **Lexical-Thematic Links**

Psalm 65 has no lexical connection with the previous psalm. Schaefer describes

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<sup>425</sup>It appears that vv. 2–4 are reversed in chronological order, so that in actual time God first forgives humankind, and then people pray and God answers them.

<sup>426</sup>The question is whether he speaks of the earthly priests in the earthly temple, or refers to an eschatological time when God will specifically choose some people to bring close to him. The latter seems a better fit for the shape context.

Ps 65 as “isolated from the preceding Psalms.”<sup>427</sup> However, one lexical exception may be mentioned about the theological term **סָרַח** “fear.” Fear, introduced in the praise unit of Ps 64, constitutes a significant unifier throughout the entire praise section (64:10; 65:6, 9; 66:3, 5, 16; 67:8; 68:36). There are some thematic bonds between Pss 64 and 65. Significantly, the theme of praise connects the latter part of Ps 64 with Ps 65.<sup>428</sup>

Thematically, Pss 64–65 are also connected by the shared theme of the hiddenness and visibility of God’s acts. In Ps 64, the psalmist asks God to “hide” him from “secret counsels” (v. 3), from those who shoot at him from a “secret” place (v. 5), laying “secret” snares (v. 6). The wicked speak, saying “who can see them?” (v. 6) and they “search out” injustice (v. 7). This is then followed by a description of the inward man and the depths of the heart (v. 7), which are all hidden to other people (implied meaning). Yet, with great effort, the wicked seek out its depths to create more evil. However, God begins to act against the wicked in such a way that everybody *sees* (vv. 9–10). They respond with “fear” and “declare” his works (v. 10). The righteous are “glad” and “take refuge” in God, rejoicing in God (v. 11). The hiddenness and secrecy in Ps 64 stand in a significant relationship with the “covering over” (atoning) of sin in Ps 65:4. Likewise, the visible acts of God in both psalms form a linkage. Finally, the ending of Ps 64, with its global recognition of God’s acts, forms another thematic link. Chronologically, the praise section at the end of Ps 64, which is the last of the lament psalms, fits well with the praise of Ps 65, which begins the praise section, linking them sequentially.

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<sup>427</sup>Schaefer, *Psalms*, 156.

<sup>428</sup>Wilson argues that this praise has been growing ever since Ps 56, although that may be stretching it. Wilson, *Psalms Volume 1*, 905.

Psalm 65 also contains many rare lexemes that are used only once in Book II. One such lexeme is אֲשֶׁר־י “blessed” (65:5), which is repeated eight times in Book I, where it forms a structurally significant key word.<sup>429</sup> Thus, this single occurrence of “blessedness” adds a significant linkage back to the emphasis of this lexeme in Book I, and most notably to Pss 1–2. This is further supported by the repetition of פְּלִיגַי “channel” in v. 10, which is also used in Ps 1 (v. 3), as well as in Pss 46:5 in Book II.<sup>430</sup>

In addition, Ps 65 forms many links to various parts of Book II.<sup>431</sup> Wilson notes how the concept of temple thematically connects Ps 65 with previous psalms: “Psalm 65 brings together a number of themes that are characteristic of the grouping of Psalms 56–72.”<sup>432</sup> On the other hand, the theologically significant lexeme, צִיּוֹן “Zion,” links to much earlier psalms in Book II (48:3, 12, 13; 50:2; 51:20; 53:7; 65:2). Another key lexeme, נִדְרָה “vow” (50:14, 56:13, 61:6, 9, 65:2), which appears to be significant for the shape of the

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<sup>429</sup>“Blessed” forms a significant frame in Book I, located in the paired introduction and conclusion (Pss 1:1; 2:12; 40:5; 41:2). In the second half of the book, there is also a cluster of psalms with this lexeme (32:1, 2; 33:12; 34:9), which could function as a possible climax section (a topic for future research). “Blessed” is furthermore found four times in Book III, two times in Book IV, and eleven times in Book V, thus making Books I and V the primary linking points.

<sup>430</sup>Alternative meaning of this root is found in Ps 55:10.

<sup>431</sup>Exclusive (less frequent) links to the Korah sections are: (1) בחר “choose” (47:5; 65:5), (2) קָדוֹשׁ “holy” (46:5; 65:5), (3) הַיְכָל “temple” (45:9, 16; 48:10; 65:5), (4) קֶצֶו “end” (48:11; 65:6), (5) יָם “sea” (46:3; 65:6, 8), (6) גַּל “wave” (42:8; 65:8), (7) הַמְּוִן “sound, multitude” (42:5; 65:8), (8) לְאָם “people” (44:3; 47:4; 65:8), (9) מוֹג “melt” (46:7; 65:11), (10) חָגַר “gird” (45:4; 65:13), (11) צֹאן “sheep” (44:12, 23; 49:15; 65:14), and (12) כִּפֶּר “cover” (49:8; 65:4), which occur only twice in Book II. Exclusive (less frequent) links to David (section 2): (1) גִּבּוֹר “strong” (52:9 [n]; 65:4 [vb]) and גְּבוּרָה “strength” (54:3; 65:7), (2) שָׁכַן “settle down” (55:7; 65:5), (3) עֲנָה “answer” (55:3, 20; 60:7; 65:6), (4) בִּקֵּר “visit” (59:6; 65:10), (5) שָׁנָה “year” (61:7; 65:12), (6) מִדְּבָר “wilderness” (55:8; 63:1 [title]; 65:13), and (7) עֲטִיב “feeble” (61:3; 65:14). Furthermore, exclusive (less-frequent) links to David (section 3): (1) דּוֹמֵה “still waiting” (62:2; 65:2), and (2) הֶשְׂעוֹן “fatness” (63:6; 65:12). This may be supported by other lexemes (although not exclusively): (1) שָׂבַע “satisfied” (59:16; 63:6; 65:5), and (2) רָן “give a ringing cry” (51:16; 59:17; 63:8; 65:9).

<sup>432</sup>Wilson, *Psalms Volume 1*, 909.

Psalter, adds further links to earlier sections.<sup>433</sup> In addition, the theologically emphasized theme of sin and repentance in Ps 51 adds another noticeable lexical tie with the now repeated lexemes, עֲוֹן “iniquity” (49:6; 51:4, 7, 11; 59:5; 65:4) and פְּשָׁע “transgression” (51:3, 5, 15; 59:4; 65:4). The thematic linkage of forgiveness and atonement [כַּפֵּר] in Pss 49 and 51 forms another connection, as well as does the theme of the goodness of being in the house of God (cf. Pss 42–44, 46–48) and the emphasis on global worship (Pss 46–48).

### **Shape Function**

Apart from thematic links to the previous psalm, Ps 65 adds many thematic links to various psalms in Book II. In fact, Ps 65 appears to function as a climactic praise song within the David collection, starting with forgiveness, followed by blessedness, presence of God, the global span of God’s influence, and the fear of God.<sup>434</sup> The most significant thematic link concerns the question of atonement. Previously noted, Ps 49 emphasizes the inability of humans to make atonement and thereby live forever, and yet, God provides “redemption” for their souls. This process, or theological act of deliverance, appears to be explained in Ps 65 in the terms of a divine “atonement.” The global aspect is an important link back to the eschatological vision in Pss 46–48, but here in Ps 65, it more clearly adds the forgiveness of sins to this global gathering. Those being “atoned for” by God, rather than by human beings (Ps 49), thereby find their eternal joys in God’s presence, fulfilling

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<sup>433</sup>As has been noted in an earlier footnote, נָדָר “vow” occurs in structurally significant psalms in Book II, and contains a theological idea that seems to be emphasized in these psalms.

<sup>434</sup>Cf. also Ps 68, which also appears to function as the climax of section 3.



the longings of Ps 42-43, as well as the eschatological vision of Pss 46–48. This global aspect continues in the praise section, so that it not only functions as a praise section, but also as the second eschatological vision in Book II. God is again portrayed as king and as judge over the nations, and global submission is more joyfully felt.

Three introductory themes: (1) a silent waiting for God, (2) praise in Zion, and (3) paying vows before God (v. 2 [Eng. v. 1]) also suggest a possible new development. Waiting for God is either a new act of expectation before God finally acts, or it may also represent the waiting for God to act during hardships and trials (as represented by the previous lament section). Thus, this psalm, even with its introductory verse, stands as a fitting introduction to the praise section in Book II, as well as a concluding note to the previous section. It is in the expectation of an immediate divine act that brings forth the praise and paying of vows. Thus, Ps 65 stands apart from the previous psalms of lament, introducing the following praise section.

In addition, Ps 65 also contains theologically significant developments from earlier psalms. First, the psalm begins by adding links to the previous psalm, adding a significant continuity, or sequence, from lament to praise.<sup>435</sup> Second, Ps 65 also looks back to the first hinge section, where the psalmist finds his primary content for praise – namely in forgiveness and atonement. Third, it turns to the eschatological vision (in section 1), adding links through the themes of being in God’s presence and the globally unified praise and adoration of God.<sup>436</sup> Fourth, it also reaches all the way back to the

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<sup>435</sup>This shift encaptures the two last sections of Book II, which are basically laments (section 2) and praises (section 3).

<sup>436</sup>These links support the function of the praise section as a second eschatological vision.

introductory psalm with the imagery (rare words) of “waves” and “sound, multitude.” The silent waiting found at the beginning of Ps 65 may therefore thematically correspond to the waiting and longings of Ps 42-43. Psalm 65 seems therefore to function as another summary psalm in Book II. Thus, it is God’s acts in the past, his forgiveness, his deliverance, and his answers to prayer that lay the *grounds* for praise. More emphatically, it is God’s powerful acts in nature and his constant care for it by numerous blessings that bring the entire world to rejoice in God. By portraying God’s constant care for nature, the psalmist thereby re-interprets and forgets past difficulties, as well as distance from God, and now sees God as the one who truly is visible and worthy of all praise. This stands in contrast to how he viewed God at the outset of Book II, where God was distant and yet powerful over nature to perform his will, and the psalmist’s hope was not yet fulfilled, and his salvation still only a distant hope.

#### Psalm 66

Psalm 66 combines various themes from earlier psalms resembling thereby Ps 65. God’s works are also praised; there is a universal praise along with feigned obedience. Past trials and testing are mentioned, which God used to refine Israel. The psalm concludes with God answering prayers, because the psalmist had not regarded the wickedness in his heart. Thus, Ps 66 continues to bring divine blessings and approval, as well as global praise to the forefront—adding the required purity of heart for answers to prayer.

Psalm 66 may be subdivided into four strophes, according to the term סֵלָה “*Selah*”

(vv. 4, 7, 15).<sup>437</sup> The first strophe begins with a global call to praise (vv. 1–3a), which is followed by a reason for this praise, namely, the works of God and his power (v. 3). It then concludes with a vision of global worship and praise (v. 4). The praise section portrays even enemies giving “feigned obedience” (v. 3b). Thus, the entire world is subjected to God, some joyfully praising God, while others submit through mere recognition of God’s power. The second strophe (vv. 5–7) likewise begins with a call, inviting people to come and see the awesome works of God (v. 5). The psalmist then describes the deliverance through the Red Sea (v. 6), before the focus shifts to the eternal reign of God and his control of (keeping an eye on) the nations (v. 7ab). This is followed by a warning against their uprising (v. 7c). The “seeing” therefore includes looking back into Israel’s past as well as into the future, where God’s reign will be stable and secure.

The third strophe (vv. 8–15) is the longest, and is apparently intended as one long argument. It begins with a call to bless and praise God (v. 8), and is followed by a description of various acts of God. First, God is the one who preserves life in his people, and prevents their feet from failing (v. 9). Second, God refines his people like silver (v. 10). Third, the psalmist explains that God previously permitted past hostile acts towards Israel, adding suffering and defeat to their experience (vv. 11–12ab), but also finally delivers his people (v. 12c). The next three verses are thematically similar, speaking about going to God’s temple, offering and paying vows there (vv. 13–15). The link to the previous trials is noted, as the vows were made during trials. Thus, the third strophe seems to contain three smaller units that form a single argument. There is an introductory

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<sup>437</sup>It appears that סלה “*Selah*” sometimes functions as a strophic divider, as is the case here. In addition to these three strophes, there is a fourth strophe that does not conclude with “*Selah*.”

call, which is followed by the various acts of God worthy of praise, a trial for Israel followed by their salvation, and finally the psalmist's desire to enter into the temple to pay the vows made earlier and to offer sacrifices. The fourth and final strophe (vv. 16–20) also begins with a call to “come,” but this time it is as a summons for the righteous only, and it is for them to hear the psalmist's personal testimony (v. 16). Thus, each of the four strophes begins either with a call to praise, or with a summons to come and see or hear, thereby forming an ABAB sequence. After the call in the fourth strophe to hear, the psalmist describes his praise (v. 17), which would not have been heard by God if he had been sinning (v. 18). However, he firmly states that God has heard his prayer (v. 19), thereby implying his innocence. The psalmist then blesses God for neither rejecting his prayers, nor taking away God's “steadfast love” from him (v. 20).<sup>438</sup>

### **Lexical-Thematic Links**

Psalm 66 contains various noticeable linkages to Ps 65. One of the clearest links is the repetition רייע “raise a shout” (65:14; 66:1), which appears as the second to last word in Ps 65 and then as the first word in Ps 66.<sup>439</sup> Their close proximity at the contact points of these two psalms structurally joins them more emphatically. The psalm title שיר “song” further adds links to the previous psalm, as well as connecting it to the following two (65:1; 66:1; 67:1; 68:1). As mentioned, ברך “bless” is also noticeably present in these

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<sup>438</sup>The lexeme “bless” is again repeated, which also introduces the third strophe (v. 8). This final verse also could be considered to be a short concluding fifth strophe. However, its subject matter clearly unites with the fourth strophe, particularly to the previous verse (v. 19). However, it may have a double function, as an emphatic final note, despite being part of the fourth strophe. The presence of the theologically significant word חסד “steadfast love” adds noticeability to this conclusion.

<sup>439</sup>Cf. Schaefer for other lexical links describing singing and praising. Schaefer, *Psalms*, 160.

praise songs,<sup>440</sup> as is ירא “fear.”<sup>441</sup> Furthermore, שלם “repay” and נָדָר “vow” also connect the two psalms (Pss 66:13; 65:2). A number of other repetitions can be seen between the two psalms—particularly noticeable when considering the almost total lack of shared repetitions between the previous two psalms (Pss 64–65). There are also other (less noticeable) lexical repetitions: (1) תְּפִלָּה “prayer” (65:3; 66:19, 20), (2) תְּהִלָּה “praise” (65:2; 66:2, 8), (3) יָם “sea” (65:6, 8; 66:6), (4) בּוֹא “come” (65:3; 66:11, 12, 13), (5) בַּיִת “house” (65:5; 66:13),<sup>442</sup> (6) גְּבוּרָה “strength” (65:7; 66:7), (7) בֶּקֶר “morning” (65:9; 66:15), (8) רַב “great” (48:3; 49:7; 51:3; 52:9; 55:19; 56:3; 62:3; 65:10; 66:3), (9) מַיִם “water” (65:10; 66:12), (10) אֶרֶץ “land” (65:6, 10; 66:1, 4),<sup>443</sup> and (11) בַּיִת “house” (65:5; 66:13).

In addition, some thematic links also exist between these two psalms. Both Pss 65 and 66 refer to the forgiveness of sins as a basis of praise. In Ps 65, this comes early, while in Ps 66 it comes last, in the psalmist’s personal testimony. Likewise, the mention of performing “vows” comes first in Ps 65 and last in Ps 66. These repetitions therefore form a structural frame within the psalms. Furthermore, both psalms also focus on the global aspect.<sup>444</sup> Whereas Ps 65 describes the entire world as “trusting” and “fearing”

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<sup>440</sup>“Blessed” is used only four times prior to the praise section (45:3; 49:19; 62:5; 63:5), nine times within the praise section (65:11; 66:8, 20; 67:2, 7, 8; 68:20, 27, 36), and four times in Ps 72 (vv. 15, 17, 18, 19).

<sup>441</sup>“Fear” forms a unifying lexeme in these praise psalms (64:10; 65:6, 9; 66:3, 5, 16; 67:8; 68:36).

<sup>442</sup>Schaefer seems to argue for a stronger linkage with this repetition of “house.” Cf. Schaefer, *Psalms*, 160. Other locations of this word: 42:5; 45:11; 49:12, 17; 50:9; 52:2, 10; 55:15.

<sup>443</sup>This is a frequently occurring lexeme in Book II (43 times), but adds an additional link to Ps 65.

<sup>444</sup>Cf. Wilson, who here discusses four common concepts in his psalm grouping (Pss 56–68): According to him, this group shares certain themes: (1) universal concern for the whole earth and the nations of the earth (66:1, 4; 67:2, 3, 4, 5, 7); (2) glory and praise to God’s “name” (66:1, 4); (3) the

God (vv. 6, 9 [Eng. vv. 5, 8]), Ps 66 adds the call to universal praise (vv. 4, 8). Likewise, Ps 65 describes the nations as coming to God (v. 3 [Eng. v. 2]), while Ps 66 gives a call for humankind to come to God. Furthermore, both psalms describe God's wonderful deeds, both in nature (Ps 65) and in the history of Israel (Ps 66). However, only Ps 66 adds the painful acts of God, which cause suffering for Israel, but through which God restores his people. Both psalms also describe God as hearing prayers (65:3 [Eng. v. 2]; 66:19), and the blessings he gives. Psalm 65 contains mainly positive blessings for those whom God brings near (v. 5 [Eng. v. 4]) and for those who experience his agricultural blessings (vv. 10–14 [Eng. vv. 9–13]) or answered prayers (v. 3 [Eng. v. 2]). In addition, there is the blessing of forgiveness (v. 4 [Eng. v. 3]). On the other hand, Ps 66 combines God's hearing with God's forgiveness (vv. 18–20), without which God would not hear (v. 18). The blessings are also portrayed as mixed with acts of deliverance (v. 6), divine kingship (v. 7), and preserving life (v. 9), as well as the negative acts of "testing" (v. 10) and "oppression" (vv. 11-12). In both psalms, the temple plays a significant role for the righteous. In Ps 65, God brings his chosen ones near him to dwell in the temple, while in Ps 66, the righteous pay their vows and sacrifices to God. Psalm 66 furthermore continues like Ps 65 to praise God by flashbacks to earlier sections of Book II. There are clear similarities to the eschatological vision in the first section of Book II, for example, by the "global praise" focus (vv. 4, 8), as mentioned above. Furthermore, God's past salvation acts (v. 6) and present troubles (vv. 9–12) are also reminders of the extended introduction (Ps 44). The hope of being delivered (vv. 12–13) or the hope of coming into

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offering of sacrifices in the temple and the fulfillment of vows (66:13-15); (4) the acknowledgment of God's power by the nations and their involvement in praising God for his just rule (66:1, 4, 8; 67:3, 4, 5). Wilson, *Psalms Volume 1*, 915.

God's presence (vv. 13–15) is another similarity to the introductory psalm (Ps 42–43).

Psalm 66 also has significant links to the praise prelude in Ps 64 (i.e., vv. 10–11). Psalm 66:3 repeats the lexeme מַעֲשֵׂה “work” from Ps 64:10.<sup>445</sup> This is further supported by the repetition of שִׂמְחָה “rejoice” (64:11; 66:6). This lexeme also continues into the following psalms (67:5; 68:4; 69:33; 70:5), including two non-praise psalms (Pss 69, 70). Finally, the repetition of לֵב “heart” adds another linkage between the two (64:7, 11; 66:18).

Psalm 66 also contains lexical links back to Pss 46–48, for example, with the call to come הֵלֵךְ (lit. “walk”). This lexeme particularly connects Pss 46:9 and 66:5, 16.<sup>446</sup> The linkage is further emphasized with the repetition of מַפְעֵלָה “works,” which occurs only in Book II in these two psalms (46:9; 66:5). The thematically significant aspect of עֹז “strength” likewise joins these two psalms (46:2; 66:3), and to this may be added מִזַּט “shaking” (46:3, 6, 7; 66:9). Furthermore, other links can be found between Ps 66 and the eschatological vision in Pss 46–48: The rare repetitions of (1) נְהַר “river” (46:5; 66:6), (2) אֵשׁ “fire” (46:10; 66:12), and (3) רֵגֶל “foot” (47:4; 66:6, 9).<sup>447</sup> The theological concept of kingship is also noted in this psalm with the repetition of מִשַׁל “rule” (Ps 66:7), which also links with the previous eschatological vision, as well as Ps 59:14 (cf. also Pss 45–48, 61,

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<sup>445</sup>This strengthens the link between the praise psalms and the praise conclusion found in Ps 64, which appears to function as an introduction for the following praise section.

<sup>446</sup>הֵלֵךְ “walk” is used in various other locations (42:10; 43:2; 55:15; 56:14; 58:8, 9) but not specifically as a call to come, as in Pss 46 and 66.

<sup>447</sup>To this may be added others: (1) גּוֹי “nation” (46:7, 11; 47:9; 66:7), (2) רָם “be high” (46:11 [2x]; 66:7, 17), (3) קוֹל “voice” (46:7; 47:2, 6; 66:8, 19), (4) מַיִם “water” (46:4; 66:12), (5) עֹלָה “whole burnt-offering” (47:6, 10; 66:13, 15 [2x]), (6) עָבַר “pass over” (48:5; 66:6), (7) עוֹלָם “forever” (48:9, 15; 66:7), and (8) סָפַר “count, recount” (48:13, 14; 66:16).

63). In Ps 66, God's rule is described as global, subjecting the nations, which is similar to the description of the eschatological vision (Pss 46–48).

Finally, significant for the narrative sequence is the repetition of חוה "worship" (45:12; 66:4), and the key word חֶסֶד "steadfast love" (66:20), which occurs at various places in Book II.<sup>448</sup> To this may be added the special usage of כחש "deceive" (59:13; 66:3 [feign submission]). These three lexemes link to various previous locations and again support the summary function of this praise section, where earlier motifs are now brought back as things to be praised.

### **Shape Function**

A significant shape function of Ps 66 is to bring previous aspects to the fore for praise (similar to Ps 65). God is here praised for his mighty works and his power, which force enemies to submit. God is also worshiped for having protected his people from failing, and for turning hardships into blessings. God is specifically praised for hearing prayers from the righteous (Ps 66) and the forgiven (cf. Ps 65). Thus, the praise section functions as the goal and the conclusion of many earlier psalms. Even the act of praising fulfills previous desires (cf. Ps 42-43). The narrative time appears to be the same as within the eschatological vision, where the wicked are subdued (cf. Ps 46), although they are not yet incorporated into Israel (cf. Ps 47).

Other narrative purposes may be mentioned. Psalm 66 is the second location of the word חוה "worship" in Book II (Ps 66:4), and therefore forms an interesting link back

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<sup>448</sup>Cf. Pss 42:9; 44:27; 48:10; 51:3; 52:3, 10; 57:4, 11; 59:11, 17, 18; 61:8; 62:13; 63:4.



to Ps 45:12, where the bride was encouraged to worship her royal king and groom. Psalm 66 now describes the entire world as praising God, who is their king. The third and final appearance of this lexeme occurs in Ps 72:11, where all the kings of the earth worship the messianic king. This suggests that worship is a significant key term in Book II, and is closely connected with the messianic figure of Pss 45 and 72. The divine aspect is also noted in Pss 45 and 66 in particular, as is the global aspect of each of the three psalms—although in Ps 45, this aspect is particularly captured through the mention of the children of the king. Thus, Ps 66 forms a central link between these two other messianic psalms, but emphasizes that it is God who is to be praised as the ruler of the earth. Thus, lexically as well as thematically, the dual focus of Book II—the kingship of God and the Messiah—is upheld.

Another repetition adds significant insights into the narrative organization of Book II. The lexeme הֵלֵךְ “walk” first occurs in the description of the mournful walk of the righteous in Ps 42-43 (42:10; 43:2), and is then followed by the eschatological vision in 46:9, where it issues a call to come and see the destructive מַפְעָלָה “works” of God. At the anticlimax of Book II, the psalmist complains that his friend, who used to walk with him in worship (55:15), has now betrayed him. A few intermittent psalms with this lexeme are of less interest (56:14; 58:8, 9), but then in Ps 66:5, 16, the psalmist again calls people to come and see or hear about God’s awesome deeds.<sup>449</sup> Thus, “walking” finds a fitting conclusion in both of the two eschatological visions, in the shape of summons to see the mighty works of God.

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<sup>449</sup>Furthermore, v. 5 also contains the second occurrence of מַפְעָלָה “works” in the book (see above).

## Psalm 67

Psalm 67 continues with the same themes found in the two previous praise psalms. There are the universal praises (Pss 65–67),<sup>450</sup> as well as calls to praise (Pss 66, 67). Furthermore, Ps 67 also portrays God’s blessing upon the land, along with the joy (Pss 65, 67). Those who “fear” God are specifically noted (Pss 66, 67). What is new in Ps 67 is that God is portrayed as the “judge” and “guide,” rather than being described as the “reigning” monarch (cf. Ps 66).

Psalm 67 divides into three strophes with a recurring refrain. The first strophe (vv. 2–3 [Eng. vv. 1–2]) contains a prayer for God to bless Israel, followed by the reason—that the world may know the ways of God and his salvation. This is followed by the refrain (v. 4 [Eng. v. 3]), which gives an emphatic desire for universal praise of God. The second strophe (v. 6 [Eng. v. 4]) depicts the global judgment of God as a joyful occasion for the nations. Here God also is described as one who guides the nations (i.e., not only Israel). This is followed by a repetition of the refrain (v. 6 [Eng. v. 5]). The final strophe (vv. 7–8 [Eng. vv. 6–7]) describes God’s blessings on earth. These blessings are apparently on Israel (“us”) for the benefit of the nations in order that they may also “fear” God.<sup>451</sup> The prayer for God to bless (first strophe) appears now to have been heard (third strophe), probably as a result of the previous judgment in the second strophe.

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<sup>450</sup>Wilson notes how universal praise links Pss 66–67, although Ps 65 also should be included with “the universal recognition” of God. Cf. Wilson, *Psalms Volume 1*, 905, 915.

<sup>451</sup>Wilson notes how the Abrahamic blessing may have inspired this linkage between Pss 66–67. However, Israel’s blessing comes after, or is closely connected with the extension of the salvation to all nations. “Psalm 66 evidences a similar understanding that blessing on God’s people is linked with the extension of his salvation to the whole earth (66:1–4; cf. 67:2) and that the blessings of the land will come when ‘all the peoples’ praise God (66:8–12; cf. 67:5–6).” Wilson, *Psalms Volume 1*, 925.

## Lexical-Thematic Links

Psalms 66 and 67 contain a few links to the previous psalm. Three lexical links that continue throughout the praise section are also found here: (1) בָּרַךְ “bless” (65:11; 66:8, 20; 67:2, 7, 8; 68:20, 27, 36),<sup>452</sup> (2) שִׂמְחָה “rejoice” (64:11; 66:6; 67:5; 68:4), and (3) יִרָא “fear” (64:10; 65:6, 9; 66:3, 5, 16; 67:8; 68:36). Two other links can be added: (1) גּוֹי “nation” (66:7; 67:3) and (2) לְאָמָּה “people” (65:8; 67:5 [2x]). Apart from these lexical links, there are also some thematic similarities between Pss 66–67. The call for universal praise is again made. This is emphasized in Ps 67 through a repeated refrain (vv. 4, 6 [Eng. vv. 3, 5]). The nature of this global praise is similar to that of the previous psalm. In both psalms, it is particularly God’s favorable acts towards Israel that lead to global praise among the gentiles (66:5–7; 67:2–3 [Eng. vv. 1–2]). Psalm 67 also links back to Ps 65, particularly with the last two verses. In Ps 67, God’s blessings are described in the form of agricultural blessings, which cause the earth to “fear” God (vv. 7–8 [Eng. vv. 6–7]). Psalm 65 has a similar context, but adds the creative acts of God (vv. 7–8 [Eng. vv. 6–7]). This is then followed by a universal “fear,” standing in awe before God (v. 9 [Eng. v. 8]), and a description of God’s blessings in nature (vv. 10–14 [Eng. vv. 9–13]). Most lexical links can be found with a number of earlier psalms.<sup>453</sup>

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<sup>452</sup>Schaefer notes that “bless” is found at the end of Ps 66 and in the beginning of Ps 67. Schaefer, *Psalms*, 162. This strengthens their linkage.

<sup>453</sup>(1) חַנּוּן “be gracious” (51:3; 56:2; 57:2 [2x]; 59:6; 67:2), (2) the verbal form אָוִיר “cause to shine” in 67:2 has links back to the noun “light” (43:3; 44:4; 49:20; 56:14), (3) יָדַע “to know” (44:22; 46:11; 48:4; 50:11; 51:5, 8; 53:5; 55:14; 56:10; 59:14; 67:3), (4) דֶּרֶךְ “way” (49:14; 50:23; 51:15; 58:8; 64:4; 67:3), (5) יְשׁוּעָה “salvation” (42:6, 12; 43:5; 44:5; 53:7; 62:2, 3, 7; 67:3), (6) יָדָה “praise” (42:6, 12; 43:4, 5; 44:9; 45:18; 49:19; 52:11; 54:8; 57:10; 67:4 [2x], 6 [2x]), (7) רִנָּן “give a ringing cry (in joy)” (51:16; 59:17; 63:8; 65:9; 67:5), (8) שָׁפֵט “judge” (43:1; 50:6; 51:6; 58:2, 12; 67:5), (9) מִישׁוֹר “uprightness” (45:7; 67:5), (10) נָחָה “lead” (43:3; 60:11; 61:3; 67:5) and (11) אָפַס “end” (59:14; 67:8).

## Shape Function

Wilson argues that Pss 66–67 form a “fitting transition” from Pss 56–65 to Ps 68, which is a climactic psalm. He furthermore argues that Ps 68 concludes the growing universal praise and the recognition of God’s power and authority found in these psalms (i.e., Pss 56–68).<sup>454</sup> However, it seems best to consider Ps 67 within the context of the praise section (Pss 65–68). Here, Pss 66–67 function as a transition from the mighty acts of God (Ps 65), to the eschatological vision portraying God’s entry into the sanctuary (Ps 68). The sequence of God’s judgment (Ps 66:7) and God’s reign (Ps 67:5 [Eng. v. 4]) comes after descriptions of divine forgiveness (Pss 65–66). This may suggest that these psalms argue that God’s creation and his many other blessings (Ps 65), as well as God’s mighty acts on behalf of Israel (Ps 66), have been sufficiently witnessed by the nations in order that they too can be forgiven. The call to praise God in Ps 66 is therefore more than a call to “feigned” obedience (66:3), but is a sincere salvation call, as evident in Ps 67. Thus, again salvation is offered and again rejected, as seen before in Book II.

The lexical usage of אִוֵּר “light” in Book II is intriguing. Of its five occurrences, two deal with life and death issues (49:20, 56:14), and the other three form a special linkage between introductory Pss 42–44 and Ps 67.<sup>455</sup> In Ps 43:3, “light” is seen as a guide to lead the psalmist to the temple, and in Ps 44, it is the means of deliverance during Israel’s possession of the land. These two functions of light are then merged in Ps

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<sup>454</sup>Wilson, *Psalms Volume 1*, 926.

<sup>455</sup>This linkage to the introductory psalms is also supported by the emphatic usage of יָדָה “give thanks, praise” in the refrains of Ps 67, as also seen in the main refrains in Ps 42–43. In total, this lexeme occurs four times in each of these two psalms. It is their emphasis in both of these psalms that links them closer than do the other occurrences of this lexeme in Book II (Pss 44:9, 45:18, 49:19, 52:11, 54:8, 57:10, 71:22).

67, as in vv. 2–3, the psalmist asks for divine light to shine upon the people, for the reason of sharing the knowledge of God’s ways and his deliverance throughout the earth. Thus, from a narrative perspective, it seems as if the individual journey towards the temple in Ps 42-43 is now enlarged in Ps 67 (cf. also Ps 65:5 [Eng. v. 4]) to include the entire world, which again adds an eschatological note to Ps 42-43. In this global context, the enemies are nowhere to be found except in submission to the divine king—thus also fulfilling the vision of Ps 2.

### Psalm 68

Psalm 68 is the last of the praise songs, and contains many rare words.<sup>456</sup> It is longer than the previous three psalms and slightly different. Mays argues that its principal theme is God’s role as a warrior and a king, and that the psalm portrays “the warrior God who saves his people and brings in his kingdom.”<sup>457</sup> The deliverance is portrayed in physical terms, consisting of a march from Sinai, through the wilderness and battles with the nations, until finally entering the sanctuary.<sup>458</sup> Significantly, Ps 68 holds a future prediction of God’s universal reign over the earth. Cohen states that Ps 68 “stands as a monument of the invincible faith and inextinguishable hopes of Israel, and a prophecy of

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<sup>456</sup>Mays argues concerning this psalm: “It has an unusual density of uncertain texts, rare words, allusive language, and shifting styles.” Mays, *Psalms*, 225. Cf. also Schaefer, *Psalms*, 163. Dahood notes that this psalm is “widely admitted as textually and exegetically the most difficult and obscure of all the Psalms.” Dahood, *Psalms II*, 133. Albright proposes that Ps 68 is a collection of thirty psalms, stating: “Psalm 68 has always been considered with justice as the most difficult of all the Psalms.” William Foxwell Albright, “A Catalogue of Early Hebrew Lyric Poems,” *HUCA* 23 (1950-51): 1-39.

<sup>457</sup>“The victory and the reign of the divine warrior are its underlying theme.” Mays, *Psalms*, 225.

<sup>458</sup>Mays argues that “Psalm 68 focuses on the march from Sinai through the wilderness and the battles with the nations who opposed the progress of God and Israel to the sanctuary that represents God’s rule over Israel and the kingdoms of the world.” *Ibid.*

spiritual glories in part realized, in part yet to come.”<sup>459</sup>

Psalm 68 contains a complex structure with much overlapping between units. The structure is therefore difficult to recognize, as Wilson also notes: “There is no question that the psalm is challenging and that a satisfying structure is difficult to delineate.”<sup>460</sup> However, some thematic divisions can be observed. Frequently paired strophes merge into larger units in this psalm. The first three strophes are clearly joined, and therefore possibly form the first stanza unit. Verses 2–3 (Eng. vv. 1–2) contain a prayer for God to arise, and for his enemies be scattered and driven away. Verse 4 (Eng. v. 3) stands as a contrastive call for the righteous to rejoice before God—enemies fleeing *before* God are contrasted with the righteous rejoicing *before* God. The call and the related prepositions therefore link the two units together as expected responses to God’s powerful acts in v. 2. This leads to the next verse (v. 5 (Eng. v. 4) where there is a call to sing and exult in God. This may either conclude the previous strophe, or introduce the following. As an introduction, it stands as the proper praise response to God’s care for the fatherless, widows, the lonely, and prisoners (vv. 6–7 [Eng. vv. 5–6]), instead of responding to God’s judgments on the wicked (as it would if it were functioning as a conclusion)—or possibly it is responding to both. God is now portrayed as a judge, seated in his holy temple, providing homes and setting captives free. This is contrasted with the portrayal of the stubborn, who live in a parched land (v. 7b). In other words, these people are without water and find themselves outside God’s rich blessings.

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<sup>459</sup>Cohen, *The Psalms*, 209.

<sup>460</sup>Wilson, *Psalms Volume 1*, 934.

The second stanza (vv. 8–11 [Eng. vv. 7–10]) may be further subdivided into two strophes, describing God’s leading and bringing Israel through the wilderness. Each strophe contains rain metaphors. First, the powerful presence of God brings about earthquakes and rain (vv. 8–9), and second, God’s nurturing for Israel is likewise portrayed as rain for the parched ground (vv. 10–11). The third stanza begins with a God-given message to be proclaimed, which is immediately answered by a multitude of women proclaiming it (vv. 12–13 [Eng. vv. 11–12]).<sup>461</sup> The response to this call is similar to the way in which people respond to a great army: kings flee and spoils are shared.<sup>462</sup> This may link with the following vv. 14–15 (Eng. vv. 13–14), where Israel is settling into the land, portrayed in rich metaphors such as wings of a dove which are covered with silver and gold. Again, there is a mention of the scattered kings, as well as the falling of snow.

The following fourth stanza begins with a description of the tall mountain of Bashan, which is metaphorically the envy of the other mountains. The mountain is considered to be the dwelling of God (vv. 16–17 [Eng. vv. 15–16]). Verses 18–19 (Eng. vv. 17–18) then describe God’s enormous military army, and his dwelling upon Sinai. This is paralleled with God’s ascension on high, as he leads captives and receives gifts from people. The fifth stanza presents a theological statement about salvation (vv. 20–21 [Eng. vv. 19–20]). God is portrayed as carrying the burdens of humankind, bringing salvation even from death. This is followed by another reference to the enemies, but they

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<sup>461</sup>Alternatively, Longman sees these women as singing victory songs. Longman, *Psalms*, 259. However, “bear tidings” seems to suggest more than mere singing. Preaching also seems to correspond better with the “word” given by God to be preached.

<sup>462</sup>The spoil is then shared with those who stayed behind. Tate, *Psalms 51–100*, 178.

are less favorably portrayed (vv. 22–24 [Eng. vv. 21–23]). Instead of giving gifts, the wicked are now scattered (v. 22), gathered (v. 23) and destroyed (v. 24). The context suggests a post-mortem judgment that gathers the people from the depths of the sea in order to punish.

The next stanza (sixth) begins with God’s procession as a king into the sanctuary (similar to v. 19 [Eng. v. 18]) as something that was witnessed and celebrated with music (vv. 25–26 [Eng. vv. 24–25]). Then the congregation blesses God, who is the fountain of Israel (vv. 27–28 [Eng. vv. 26–27]). Tribal princes of Israel are mentioned, including Benjamin (who rules), Judah, Zebulun, and Naphtali. This procession stands as a parallel to the previous procession which described God’s army instead of the congregation. Gifts are again given.

The seventh stanza begins with a command by God, retold by the psalmist, followed by a call to God—both of which are commanded to “strength” (vv. 29–30 [Eng. vv. 28–29]). The mention of kings bringing gifts to God (v. 30) connects back to v. 19 (Eng. v. 18). The next two verses (vv. 31–32 [Eng. vv. 30–31]) may form a similar sequence, in which God first shows his strength by rebuking the beasts and scattering the peoples, followed by gentiles turning to God. However, instead of gifts, envoys arrive from Egypt and Ethiopia (lit. Cush), who stretch out their hands to God.

The concluding (eighth) stanza consists of four verses of praise. Verses 33–34 (Eng. vv. 32–33) contain a universal call for the nations to praise God, who rides upon the highest heavens. The psalm concludes with vv. 35–36 (Eng. vv. 34–35), which are similar in structure to vv. 29–30 (Eng. vv. 28–29). Here the psalmist calls people to ascribe strength to God (v. 35), and this is followed by an acknowledgment of God’s



dwelling in the sanctuary (v. 36). The psalm then ends with a description of God as one who gives strength to the people, followed by a blessing on God (also v. 36).

In short, the units of Ps 68 can be described as prayers for God to arise (vv. 2–3 [Eng. vv. 1–2]), and for the righteous to rejoice (vv. 4–5 [Eng. vv. 3–4]). Then come descriptions of God’s care for the needy (vv. 6–7 [Eng. vv. 5–6]), God’s leadership and power (vv. 8–9 [Eng. vv. 7–8]), and again God’s providence and care (vv. 10–11 [Eng. vv. 9–10]). This is followed by the announcement of good tidings and the flight of the enemies (vv. 12–13 [Eng. vv. 11–12]), blessings in settlement (vv. 14–15 [Eng. vv. 13–14]), and the envy of God’s dwelling (vv. 16–17 [Eng. vv. 15–16]). Then the psalmist portrays God’s ascent of and reception on Sinai (vv. 18–19 [Eng. vv. 17–18]), affirms divine deliverance from death (vv. 20–21 [Eng. vv. 19–20]), and describes an eschatological gathering and punishment (vv. 22–24 [Eng. vv. 21–23]). God’s procession to the temple (vv. 25–26 [Eng. vv. 24–25]), where God is blessed by Israel (vv. 27–28 [Eng. vv. 26–27]), is mentioned again, and God is described as commanding strength and is given gifts (vv. 29–30 [Eng. vv. 28–29]). God then scatters the peoples, and the nations seek God (vv. 31–32 [Eng. vv. 30–31]). Finally, there is a universal call to praise God (vv. 33–34 [Eng. vv. 32–33]), and a call to ascribe strength to God (vv. 35–36 [Eng. vv. 34–35]).

### **Lexical-Thematic Links**

One characteristic of this psalm is that it contains many of the rare Hebrew words

in the Psalter, several of which reappear elsewhere in Book II.<sup>463</sup> Psalm 68 also contains the three key repetitions with the other praise psalms: (1) בָּרַךְ “bless” (65:11; 66:8, 20; 67:2, 7, 8; 68:20, 27, 36),<sup>464</sup> (2) שָׂמַח “rejoice” (64:11; 66:6; 67:5; 68:4),<sup>465</sup> and (3) יִרָא “fear” (64:10; 65:6, 9; 66:3, 5, 16; 67:8; 68:36). There are otherwise only a few lexemes repeated from the previous psalm, particularly noteworthy due to the length of the psalm. Two of the noticeable repetitions are (1) the theologically significant lexeme יְשׁוּעָה “salvation” (67:3; 68:20) and (2) the title שִׁיר “song,” which appear in Pss 65–68, but which are also used within Ps 68 itself (vv. 5, 26, 33). In addition, there are some common (less noticeable) links to the previous psalm; however, because of their frequent repetition within Ps 68 they become more noteworthy, for example, פָּנֶיךָ “face” (67:2; 68:2, 3 [2x], 4, 5, 8, 9), עַם “people” (67: 4 [2x], 5, 6 [2x]; 68:8, 31 [2x], 36), אֶרֶץ “land” (67: 3, 5, 7, 8; 68:9, 33), and נָתַן “give” (67:7; 68:12, 34, 35, 36).

Psalm 68 also links to other praise psalms—particularly to Ps 66. Some of the

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<sup>463</sup>Some of these rare words are of specific interest because they occur elsewhere in Book II. For example, קָרַר “stubborn,” which is found only four times, three of these in Book II. It appears first in Ps 66:7, then twice in Ps 68 (vv. 7, 19). Another rare lexeme is the verb רָעַשׁ “quake,” a word used only six times in the Psalter, with four of these in Book II (46:4, 60:4, 68:9, 72:16). In addition, v. 10 contains נְדָבָה “free-will offering,” here with the meaning of “generous” (i.e., speaking of rain), used only four times in the psalms, twice in Book II (54:8, 68:10). Then the lexeme נָדַד “flee” appears five times in the Psalter, four of these in Book II (55:8, 64:9, 68:13[2x]) and נָהַג “pasture” or “dwelling” is used twice in Book II (65:13, 68:13) out of six occurrences in the Psalter. The Hebrew word for “dove” (יִינֵה) occurs three times in the Psalter, all in Book II (55:7, 56:1, 68:14). Furthermore, v. 15 contains פָּרֵשׂ “spread out,” which is used five times in the Psalter, twice in Book II (44:21, 68:15), and the root שָׁלַג “snow” appears four times in the Psalter, twice in Book II (51:9, 68:15). The lexeme for “dog” (כְּלָב) appears five times in the Psalter, three of these in Book II (59:7, 15, 68:24), while the last two are found in Ps 22 (vv. 17, 21). In addition, the lexeme יָבֵל “conduct, lead” is used six times in the Psalter, four of these in Book II (45:15, 16, 60:11, 68:30).

<sup>464</sup>There are only a few earlier locations (45:3; 49:19; 62:5; 63:5), while the majority are found within the praise section, and also in Ps 72 (vv. 15, 17, 18, 19).

<sup>465</sup>In addition, earlier psalms (45:9; 46:5; 48:12; 53:7; 58:11; 63:12). The nominal form שִׂמְחָה “joy” does not link with other praise psalms (43:4; 45:16; 51:10; 68:4).

more noticeable links are (1) סָרַר “be stubborn” (66:7; 68:7, 19) and (2) כֶּסֶף “silver” (66:10; 68:14, 31), both of which are used only in these two locations in Book II.<sup>466</sup> Other connections to Ps 65 can be noticed, for example, (1) שִׁיר “song” (65:14; 68:5, 26, 33) and (2) הַיְקָל “temple” (65:5; 68:30).<sup>467</sup> Furthermore, the prelude to the praise section (Ps 64) also has a few connections to the concluding praise psalm (Ps 68). Four lexical links can be noted (including key praise terms): (1) צַדִּיק “righteous” (64:11; 68:4), (2) יִרָא “fear” (64:10; 65:6, 9; 66:3, 5, 16; 67:8; 68:36), (3) שִׂמְחָה “rejoice” (64:11; 66:6; 67:5; 68:4), as well as (4) the divine name, יהוה “YHWH” (64:11; 68:17, 21, 27).<sup>468</sup>

Psalm 68 contains theological lexemes for kingship. Lexemes such as מֶלֶךְ “king,”<sup>469</sup> רָדָה “rule” (49:15; 68:28), and שָׂר “chief” (45:17; 68:28 [3x]) are used, linking back to various earlier psalms. Other interesting lexemes include the metaphorical usage of הָר “mountain,”<sup>470</sup> and the recurring mention of עֹז “strength” (68:29, 34, 35[2x], 36), which is also emphasized in two psalms in particular (Pss 59; 68), and appears to link

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<sup>466</sup>More common links can be added: (1) אֵיב “enemy” (66:3; 68:2, 22, 24), (2) אֵש “fire” (66:12; 68:3), (3) זָמַר “make music” (66:2, 4 [2x]; 68:5, 33), (4) שֵׁם “name” (66:2, 4, 6; 68:5 [2x]; 28), (5) רָכַב “ride” (66:12; 68:5, 18, 34), (6) יָצָא “go out” (66:12; 68:7, 8), (7) אָמַר “say” (66:3; 68:12, 23), (8) אֲדֹנָי “lord” (66:18; 68:12, 18, 20, 21, 23, 33), (9) אָדָם “man” (66:5; 68:19), (10) רֹאשׁ “head” (66:12; 68:22), (11) הֶלֶךְ “walk” (66:5, 16; 68:22), (12) רֶגֶל “foot” (66:6, 9; 68:24), (13) לְשׁוֹן “tongue” (66:17; 68:24).

<sup>467</sup>Cf. Appendix A for more links between Pss 65 and 58.

<sup>468</sup>In addition, אָדָם “man” (64:10; 68:19) and פָּעַל “do, make” (64:3, 10; 68:29) also add linkage between Pss 64 and 68.

<sup>469</sup>This lexeme is used 25 times in Book II, but is concentrated in only eight psalms, and in four of these occur four or more times, including Ps 68 (44:5; 45:2, 6, 10, 12, 14, 15, 16; 47:3, 7, 8, 9; 48:3, 5; 61:7; 63:12; 68:13, 15, 25, 30; 72:1 [2x]; 10 [2x], 11).

<sup>470</sup>This lexeme occurs 18 times in eight psalms, and six of these are in Ps 68 (42:7; 43:3; 46:3, 4; 48:2, 3, 12; 50:10, 11; 65:7; 68:16 [4x], 17 [2x]; 72:3, 16). To this may be added related theological terms such as “temple” and Sinai—references for God’s dwelling places.

also to Pss 61–63.<sup>471</sup> Furthermore, its verbal form, עזז “strong” (52:9; 68:29), adds a possible linkage to Ps 52. Another key word is the root רכב “ride,” used as a participle for “rider” twice (vv. 5, 34), and as a noun, “chariot,” once (v. 18). This lexeme is used eight times in the Psalter, five of which are found in Book II. Significantly, this lexeme is found in Ps 45:5, in relation to the messianic figure riding forth victoriously. This similarity of imagery used to describe both the messianic and divine figures adds a significant linkage between the two psalms. In addition, many other psalms come to mind when reading Ps 68. The parched land and the rain remind one of the previous thirst and water imagery in Pss 42–43 and 63. The mention of God’s dwelling place also links back to Ps 42–43, as well as Pss 45–48 and the praise song, Ps 65. Furthermore, the king motif and the procession are particularly reminiscent of the wedding in Ps 45, but also of the eschatological vision of God’s eternal kingdom. God as a דין “judge” (50:4; 54:3; 68:6) links back to Ps 50 in particular, but also to the synonym שפט “judge” in the previous psalm (67:5). The good tidings and the escape from death link to Ps 49. The destruction of enemies by אש “fire” recalls Ps 46, and the reference to שלג “snow” adds a linkage to Ps 51 (51:9; 68:15).

Furthermore, shared lexemes also may be seen between Pss 1 and 68. The Psalter contains three instances of נדד “drive about”—twice in Ps 68:3 and once in Ps 1:4—creating a link between them. The occurrences of אבד “perish” in Pss 68:3 and 1:6 (along

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<sup>471</sup>Cf. Pss 46:2; 59:4, 10, 17, 18; 61:4; 62:12; 63:3; 66:3, and also Ps 71:7.

with Ps 2:12) give additional support to this linkage.<sup>472</sup> The subsequent verse contains צַדִּיק “righteous,” which also is found in both psalms (1:5, 6).<sup>473</sup> Significantly, another reference to the “righteous” is made in the final verse of Ps 64, immediately prior to the praise section (Pss 65–68). The encouragement for the righteous to seek refuge in God and to praise him seems therefore to be the basis and reason for the praise section—and links back to the introductory psalm of righteous living.

### Shape Function

Psalm 68 is the final psalm within the praise section—a group of psalms that are characterized by their apparent function of summarizing previous reasons for praise.<sup>474</sup> The many lexical and thematic links from Ps 68 suggest that this psalm in particular forms a conclusion, not only to the praise section, but also thematically to the entire Book II, as a pre-conclusion immediately preceding the extended conclusion, which provides the final messianic note (Pss 69–72). Along with the other praise songs, Ps 68 functions as an eschatological vision with links to the previous eschatological vision (section 1) that portrays God’s power and kingship. Structurally, these two eschatological sections frame the great controversy section in the middle of the book (section 2).

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<sup>472</sup>The lexeme אבד “perish” does, however, occur various other places in the Psalter, most noticeably with its four occurrences in Ps 9 (Book I). In Book II, the only other occurrence is found in Psalm 49:11.

<sup>473</sup>The lexeme צַדִּיק “righteous” appears most frequently in Book I (25 times), secondly in Book V (14 times), then Book II (8 times) and Book IV (4 times) and Book III (once).

<sup>474</sup>In contrast, Wilson argues that Pss 61–67 form a thematic unit. Wilson, *Psalms Volume 1*, 867. Although Ps 61 closely links with Pss 62–63 by shared links to Ps 42-43, there are other concerns that suggest that Ps 62 introduces the next section—primarily with the Hope Psalm. In addition, Ps 68 should be considered as part of the praise section, supported by the extended conclusion beginning with Ps 69.

Psalm 68 places a special focus upon God’s role as a warrior,<sup>475</sup> which adds a clear linkage to Ps 44. Thus, God, who had earlier led military battles for Israel, but then was absent for some time (Ps 44), is again actively fighting for Israel (Ps 68). At the center of Ps 68 there is a significant theological statement regarding the ascension of God as king, deliverer and judge.<sup>476</sup> Deliverance is notably understood as an escape from death (cf. also Ps 49).<sup>477</sup> Furthermore, the lexical choice of עָמַס “load,” which God carries, is also found within this context of deliverance. While this word is not used elsewhere in the Psalter, a significant repetition of this word is found in Isa 46:3, where God is portrayed as carrying Israel in his womb as an act of deliverance.<sup>478</sup> In both Isaiah and Ps 68, this divine act (of carrying a load) is understood to be constant—a daily act of God. Thus, these concepts of deliverance, with God carrying a burden, humankind escaping death, and the context of judgment, all suggest that Ps 68 speaks of a grand salvation plan—of ultimate redemption, rather than merely temporary help. Earlier in Book II, similar hints of this salvation have been made, though not as clearly as in this psalm. Psalm 45 portrays a union between God and his bride, the church, and in Ps 49,

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<sup>475</sup>Mays, *Psalms*, 225.

<sup>476</sup>God’s ascent frames these two other roles (deliverer and judge). God’s ascent and reception to Sinai (vv. 18–19 [Eng. vv. 17–18]), divine deliverance from death (vv. 20–21 [Eng. vv. 19–20]), eschatological gathering and punishment (vv. 22–24 [Eng. vv. 21–23]), and God’s procession to the temple (vv. 25–26 [Eng. vv. 24–25]).

<sup>477</sup>Scholars consider the deliverance from death as present deliverance, rather than eschatological deliverance from an ultimate destruction of God’s enemies. Mays, *Psalms*, 226–7; Wilson, *Psalms Volume I*, 940; Tate, *Psalms 51–100*, 181.

<sup>478</sup>“Listen to Me, O house of Jacob, And all the remnant of the house of Israel, You who have been borne [עָמַס] by Me from birth and have been carried from the womb; Even to your old age I will be the same, and even to your graying years I will bear you! I have done it, and I will carry you; and I will bear you and I will deliver you” (Isa 46:3-4). The immediate context describes Israel as carrying a heavy burden, and because they could not rescue themselves they went into exile. Thus, it appears that God’s burden of carrying Israel includes going with them through exile, and later to freedom.

there was a hint that God would deliver humankind from final death, although no explanation was then given. Psalm 68 adds more clarity to these various hints in Book II about *how* God brings about the salvation from death and incorporates humankind into the eschatological kingdom of God. Although it is merely one piece of a puzzle, Ps 68 depicts God as taking upon himself a load, without specifying what this load is. However, the immediate context in the psalm portrays God's salvation and humankind's escape from death (vv. 20–21 [Eng. vv. 19–20]). The gathering of people from the depths of the sea also apparently suggests an eschatological, post-mortem judgment (vv. 23–24 [Eng. vv. 22–23]). Thus, it seems that the eschatological argument in Book II finds its climactic praise statement here with a description of not only God's ascent and procession into his temple, but also of his personal efforts in delivering humankind from death. This description indicates that this is not understood as merely a union, but also through God's carrying a load for humankind. The parting of the ways of the righteous and wicked is also seen here (cf. also Ps 1) with the final judgment.

The procession to the temple for which the psalmist longed in Ps 42-43 is now expanded into a more glorious vision of God's own ascent and entry into the temple. Being in the very presence of God within the temple is exactly what the petitioner envisioned for himself. The need for God's personal accession tells us that not only is God now present, thereby partially fulfilling the longings of Ps 42-43, but like a king, he now also sits as the universal monarch, who is to be globally praised (cf. v. 33 [Eng. v. 32]). Other links can be seen between the two psalms. For example, the mention of tall mountains at Bashan, which links to the mention of Mt. Hermon (i.e., the highest mountain of Bashan), thereby connecting Ps 68 with Ps 42-43 with its description of the

peaks of Mt. Hermon (Ps 42:7 [Eng. v. 6]).<sup>479</sup> The contrastive usage of parched land and rain adds another linkage to Ps 42-43, as well as to Ps 63, where the need for water is also emphasized. Psalm 68 portrays God as providing the waters. A related word, מְקוֹר, “spring, fountain,” occurs only twice in the Psalter, once in Book I and once here in Book II. In Ps 68, it is used to describe the “fountain of Israel” (v. 27 [Eng. v. 26]), and in Ps 36, the “fountain of life,” which is found within the house of God and his river (cf. Ps 36:10 [Eng. v. 9]). In Book II, a river in the presence of God is particularly mentioned in Ps 46. Thus, it appears that the eschatological reading of Ps 68 continues, also bringing back imagery from earlier psalms.

One final aspect is that Ps 68 portrays the wicked as gathered for judgment and punishment, thereby also confirming the warnings against the wicked found earlier in Book II. The fire that Israel experienced (as a cleansing) earlier within the praise section (66:12) is now brought upon the wicked (68:3) for judgment. Furthermore, they אָבַד “perish,” using the same word as in Ps 1. This lexeme is used only twice in Book II (49:11; 68:3), thereby forming a clear linkage and sequence between them. In Ps 49, all humankind “perishes” unless God provides an escape—which he does. Here in Ps 68, the wicked perish, while the righteous rejoice before God—and they escape later in the psalm. Finally, this lexeme “perish” also is found noticeably in Pss 1–2, which introduce the entire Psalter. Thus, again, Ps 68 functions to sum up or conclude significant theological aspects of the Psalter, even of the prelude to the Psalter itself.

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<sup>479</sup>Cohen states: “Doubtless Hermon is intended which is over 9,000 feet high and dominates the surrounding country of Bashan.” Cohen, *The Psalms*, 211.



### Fourth Hope Psalm (Ps 69)

Psalm 69 stands in stark contrast to the previous praise section.<sup>480</sup> From a shape perspective, Ps 69 functions as a supporting Hope Psalm with its repetition of hope. It furthermore introduces the final four psalms that constitute the extended conclusion to Book II. Three of these four psalms contain significant similarities with the final two psalms in Book I. Psalm 69 presents a similar description of sinking in “mire” and “waiting” for God to deliver, as in Ps 40,<sup>481</sup> and Ps 70 is a duplicate of Ps 40:14–18. Psalm 71 portrays old age and the hope of being in God’s presence—ideas paralleling those of Ps 41. Thus, Books I and II contain similar endings—particularly noticeable through the duplicate psalms. However, Book II adds a final concluding element that is not matched in Book I’s conclusion—Ps 72.<sup>482</sup>

#### Lexical-Thematic Links

Psalm 69 contains numerous links to Ps 68, suggesting a strong linkage, despite the many differences. In fact, the number of links to the previous psalm is significant and worthy of detailed attention. Some of the more rare repetitions are (1) מְצוּלָה “deep” (68:23; 69:3,16),<sup>483</sup> (2) ראש “head” (68:22; 69:5), (3) שנא “hate” (68:2; 69:5, 15), (4) צָבָא

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<sup>480</sup>Wilson, *Psalms Volume 1*, 949.

<sup>481</sup>Delitzsch writes: “These two Psalms [Pss 40, 69] are closely related as twin-Psalms: in both the poet describes his suffering as a sinking into a miry pit; in both we meet with the same depreciation of ceremonial sacrifice; the same method of denoting a great multitude, ‘more than the hairs of my head,’ 68: 5, 40:13; and the same prospect of the faith in the saints being strengthened, 69:33, 7, 40:17, 4.” Delitzsch, *Biblical Commentary on the Psalms*, 2:275.

<sup>482</sup>For a structural analysis of Ps 69, see Chapter 3.

<sup>483</sup>מְצוּלָה “depth” is found five times in the Psalter, three of these in Book II (68:23, 69:3, 16), marking a linkage between Pss 68–69. In the first psalm, God’s delivering acts include the depths, while in Ps 69, the depth is used in the context of individual drowning, but where the psalm itself ends with praising

“host” (68:12, 13; 69:7), (5) יִשְׂרָאֵל “Israel” (68:9, 27, 35, 36; 69:7), (6) תְּרַפָּה “reproach” (68:8; 69:10, 11, 20, 21), (7) לְמַעַן “in order to” (68:24; 69:19), (8) צַדִּיק “righteous” (68:4; 69:29), (9) יְשׁוּעָה “salvation” (68:20; 69:30), (10) אֶסִּיר “prisoner” (68:7; 69:34), (11) יָם “sea” (68:23; 69:35), (12) יְהוּדָה “Judah” (68:28; 69:36), and (13) שָׁכַן “settle down” (68:7, 17, 19; 69:37). Some emphasized lexemes add further linkage: (1) אֹיֵב “enemy” (68:2, 22, 24; 69:5, 19), (2) שׁוֹב “return” (68:23 [2x]; 69:5), (3) אַתָּה “you” (68:10; 69:6, 20, 27), (4) אֲדֹנָי “lord” (68:12, 18, 20, 21, 23, 33; 69:7), (5) יְהוָה “YHWH” (68: 17, 21, 27; 69:7, 14, 17, 32, 34), (6) פָּנֶה “face” (68:2, 3 [2x], 4, 5, 8, 9; 69:8, 17, 18, 23), (7) בַּיִת “house” (68:7, 13; 69:10), (8) נָתַן “give” (68:12, 34, 35, 36; 69:12, 22, 28), (9) יָשַׁב “sit, dwell” (68:7, 11, 17; 69:13, 26, 36), (10) שִׁיר “song” (1 [title], 5, 26, 33; 69:31), (11) שִׂמְחָה “rejoice” (68:4; 69:33), (12) שָׁמַיִם “heaven” (68:9, 34 [2x]; 69:35), and (13) אֶרֶץ “land” (68:9, 33; 69:35).<sup>484</sup>

In addition, there are a number of images that show clear links with previous psalms (including Ps 68). First, the imagery of thirst adds significant linkage to Pss 42–43 and 63. The latter share a lexical repetition with צָמָא “thirst” (63:2; 69:22). Second, the imagery of bondage (אֶסִּיר “prisoner”) links Pss 68–69 in particular, but the idea of captivity is also discussed earlier in Ps 53.<sup>485</sup> Third, Ps 69 portrays God as building up the cities of Judah so that they can dwell there (69:36). This links back to Ps 51, where God

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God for his kind acts of deliverance. The יָם “sea” also occurs in Pss 68:23 and 69:35. “Sea” occurs also in Pss 46:3, 65:6, 7, and 66:6.

<sup>484</sup>The combination of “heaven” and “earth” supports a linkage between Pss 68–69, despite being used numerous times in Book II (particularly “earth”).

<sup>485</sup>אֶסִּיר “prisoner” is used twice in Book II and five times in the Psalter. The context in Pss 68 and 69 is the same, in which God is favorable towards the prisoners, thereby strengthening the linkage further.

is asked to בנה “build” the walls of Jerusalem (51:20). Finally, a less noticeable lexeme might be considered, צַדִּיק “righteous,” which is located in Pss 68:4 and 69:29, forming a possible linkage.<sup>486</sup> Furthermore, Ps 69 also has some lexemes repeated within the praise section. There is the repetition of שמח “rejoice” (64:11; 66:6; 67:5; 68:4; 69:33),<sup>487</sup> ישועה “salvation” (67:3; 68:20; 69:30),<sup>488</sup> and also צַדִּיק “righteous” (64:11; 68:4; 69:29).<sup>489</sup>

In addition, there are theologically repeated words in Ps 69 which are notably significant for the shape of Book II. Two theological lexemes that have already been noted as significant and reappear in Ps 69 are חסד “steadfast love” (69:14, 17)<sup>490</sup> and אֱמוּנָה “faithfulness” (69:14).<sup>491</sup> These link to a number of earlier psalms. The repetition of פדה “ransom, redeem” in Ps 69:19 adds clear links back to Ps 49 (vv. 8 [2x], 16) and also to Ps 55 (v. 19). Furthermore, the repetition of the key word קוה “hope” links Ps 69:7, 21 with Pss 52:11 and 56:7.

### Shape Function

Psalm 69 returns to the theme of conflict with enemies, which was the emphasis prior to the praise section. The righteous man again suffers at the hands of God and human beings. Interestingly, the New Testament interprets Ps 69 as portraying the

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<sup>486</sup>This word occurs in different contexts and is used eight times in Book II.

<sup>487</sup>Earlier references are Pss 45:9; 46:5; 48:12; 53:7; 58:11; 63:12.

<sup>488</sup>This lexeme is particularly emphasized in Pss 42-43 and 62 (42:6, 12; 43:5; 62:2, 3, 7), but also found in Pss 44:5; 53:7.

<sup>489</sup>Cf. also Pss 52:8; 55:23; 58:11, 12.

<sup>490</sup>Cf. also Pss 42:9; 44:27; 48:10; 51:3; 52:3, 10; 57:4, 11; 59: 11, 17, 18; 61: 8; 62:13; 63:4; 66:20.

<sup>491</sup>Cf. also Pss 43:3; 45:5; 51:8; 54:7; 57:4, 11; 61:8.

sufferings of the Messiah.<sup>492</sup> Delitzsch characterizes the entire psalm as “typically Prophetic.”<sup>493</sup> One particular connection to the previous psalm is theologically interesting for the shape argument, as well as for a messianic reading. This concerns the “carrying” motif. The burden that God carried in Ps 68:19 appears to be further explained in Ps 69, particularly with a messianic, predictive reading of the psalm. Thus, the burden of חַרְפָּה “reproach” in Ps 69:8 may be the load that God carries in Ps 68. Psalm 69 describes this reproach as being caused by God, and it appears that he suffers the reproach of those who reproach God (v. 10)—i.e., like the substitutionary suffering of the NT Messiah. Psalm 69 also contains lexemes of divine “ransom,” adding further support to the predictive interpretation of Ps 69. In Book II, this lexeme was notably used earlier to portray deliverance from death. Thus, it appears that Ps 69 functions to further explain the salvation of humankind—but by adding messianic suffering to the picture.

Structurally, Ps 69 introduces the extended conclusion of Book II. It introduces this section with a portrayal of the Messiah’s suffering—as it is understood by New Testament writers. This includes a curse section against people who reject and mistreat the suffering man, followed by more curses in the subsequent psalm (Ps 70). Psalm 71 portrays a petition for help against the enemies and describes further opportunities for

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<sup>492</sup>This psalm has been called the “passion psalm,” to which the New Testament frequently refers with regard to the death of Jesus. Various points link Jesus’ life with Ps 69: (1) Jesus’ enemies hate without cause (Ps 69:5; John 15:25), (2) Jesus’ zeal for the temple (Ps 69:10; John 2:17), (3) Jesus bore willingly this reproach (Ps 69:10; Rom 15:3), (4) rejection by Judas (Ps 69:26; Acts 1:20), (5) the rejection by Israel (Ps 69:23; Rom 11:9)—all of these being quoted in the New Testament. To this may be added various other connotations: (1) mockery by soldiers (Ps 69:13; Matt 27:27–30), and (2) Jesus being offered vinegar (Ps 69:22; Mark 15:23; John 19:28–29). Delitzsch, *Biblical Commentary on the Psalms*, 2:277–8.

<sup>493</sup>He explains this “typically prophetic” as “in as far as it is a declaration of a history of life and suffering moulded by God into a factual prediction concerning Jesus the Christ, whether it be the story of a king or a prophet; and in as far as the Spirit of prophecy has even moulded the declaration itself into the language of prophecy concerning the future One.” Delitzsch, *Biblical Commentary on the Psalms*, 2:278.

witness. Psalm 72 concludes with another messianic psalm, but this time portraying the Messiah's triumphant and eternal kingship.

The significant key word of קוּה "hope" reappears in Ps 69 (and Ps 71), thereby also introducing the extended conclusion with the theme of hope. However, it is not structurally prominent as in the other Hope Psalms. However, with its three occurrences, the word is nevertheless thematically prominent. In Ps 69, this hope contains two perspectives. First, the speaker petitions that those who hope in God will not become ashamed (v. 7). Second, he himself hopes for sympathy, although finds none (v. 21). In addition, the synonym יָחַל "hope" is used in v. 4 (cf. also Ps 71:14), which describes the speaker's prolonged and sorrowful waiting—similar to the way it is used in Ps 42-43 (42:6, 12; 43:5). Hope is here directed to God, as is often the case. Thus, it seems that the two lexemes for "hope" have been selected to portray two or three types of hoping. The waiting for God uses the same lexeme as in Ps 42-43, while the unusual hope usages link back to the psalm that introduced the Messiah's archenemy (Ps 52). Then later, this lexeme is repeated by the enemy's misuse of hope—as the followers of the archenemy wait to take the psalmist's life.

The rewards of the righteous and wicked appear to be closely connected with how they respond to the Messiah in his need. The precatory wishes link several of these psalms, and they appear to form a judgment context in relation to the Messiah's suffering. The final Hope Psalm (Ps 71) adds the image of a long tradition of steadfast hope, illustrated by the long-lived individual. However, it also portrays a longing to be able to live even longer into the future, in order to inform the next generation. This adds another hint to the problem of death, thereby forming the second death sting to the argument in

Book II (cf. also Ps 48). Again there is a solution; immediately following is a vision of the Messiah's universal reign. This reminds us of how Pss 45 and 49 brought about a solution to the problems of Pss 42–44, as well as to the death problem at the end of the first eschatological vision (cf. Ps 48). Hope in this initial psalm within the extended conclusion reveals a close connection to the Messiah; the people of God see their personal hopes fulfilled through their relationship to him. This adds another key for gaining entry into the kingdom of God—namely, by accepting the Messiah (or rather by not discarding the suffering Messiah). Ultimately, Pss 69 and 72 form an interesting development of the messianic hope argument in Book II, describing the Messiah's initial sufferings and his eternal glories. In between are two psalms that portray the serious waiting period—during the time in which the great controversy rages. Thus, the extended conclusion functions as a miniature argument of Book II.

### Psalm 70

Psalm 70 may be seen as a “desperate plea for deliverance” (Wilson),<sup>494</sup> or as a “heartfelt sigh,” as Schaefer puts it.<sup>495</sup> It is a psalm that contains curses for the enemies and blessings for the righteous. Furthermore, Ps 70 is a partial duplicate of Ps 40 (vv. 14–18), both of which appear towards the end of a book in the Psalter (Books I and II). It is argued that Ps 70 should be combined with Ps 71 (cf. Chapter 3). Wilson proposes that Ps 70 forms the introduction to Ps 71, or rather, to the combination of Pss 70 and 71.<sup>496</sup>

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<sup>494</sup>Wilson, *Psalms Volume 1*, 966.

<sup>495</sup>Schaefer, *Psalms*, 170.

<sup>496</sup>Wilson, *Psalms Volume 1*, 966. Wilson notes how ancient manuscripts combine Pss 70–71.

Furthermore, Ps 70 functions as a hinge psalm with lexical links to both Pss 69 and 71, joining these three prayers closely together.

Psalm 70 is divided into four strophes (vv. 2, 3–4, 5, 6 [Eng. vv. 1, 2–3, 4, 5]). Structurally, they appear to form a chiasm.<sup>497</sup> The first strophe contains a petition for God to quickly help the psalmist (v. 2), and this is followed by the second strophe of imprecatory wishes (vv. 3–4). This stands as a contrast to the following prayer of blessings on those who seek God (v. 5). The psalm concludes with a description of the psalmist’s need, as well as a renewed prayer for quick deliverance.

### Lexical-Thematic Links

Psalm 70 contains many links to Ps 69, which is particularly significant since Ps 70 contains only five verses. Some of these links are more noticeable than others: (1) נצל “deliver” (69:15 [2x]; 70:2), (2) יהוה “YHWH” (69:7, 14, 17, 32, 34; 70:2, 6), (3) בוש “be ashamed” (69:7; 70:3), (4) בקש “seek” (69:7; 70:3, 5), (5) נפש “soul” (69:2, 11, 19; 70:3), (6) כלם “be humiliated” (69:7; 70:3), (7) שוב “return” (69:5; 70:4), (8) בִּשְׁת “shame” (69:20; 70:4), (9) שמח “rejoice” (69:33; 70:5), (10) כל “all” (69:20, 35; 70:5), (11) תמיד “continuity” (69:24; 70:5), (12) גדל “grow up” (69:31; 70:5), (13) אהב “love” (69:37; 70:5), (14) ישועה “salvation” (69:30; 70:5), (15) אני “I” (69:14, 30; 70:6), (16) עני “afflicted” (69:30; 70:6), (17) אֶבְיוֹן “needy” (69:34; 70:6), and (18) אַתָּה “you” (69:6, 20, 27; 70:6). Thematically, Pss 69 and 70 also share curse prayers (vv. 23–26 [Eng. vv. 22–25]; vv. 3–4 [Eng. vv. 2–3]). Significantly, a few lexemes also appear to cluster in this

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<sup>497</sup>Schaefer, *Psalms*, 168–9.

section of Book II. The lexeme עָנִי “poor” appears seven times in Book II: first in Ps 44:25, with the next three occurrences in Pss 68–70 (68:11, 69:30, 70:6). Its synonym, אֶבְיֹֹן “needy, poor,” also occurs in Pss 69–70 (69:34, 70:6). These two, עָנִי “poor” (69:30, 70:6) and אֶבְיֹֹן “needy” (69:34, 70:6), reappear in Ps 72, where the former occurs three times (vv. 2, 4, 12), and the latter four times (vv. 4, 12, 13 [2x]). Similar to Ps 69, Ps 70 also contains links to the praise section. For example, the repetitions of שׂוֹשׁ “exult” and שִׂמְחָה “glad” are repeated in both Pss 68:4 and 70:5. This is supported by many other repetitions between these two psalms in particular (cf. Appendix A).

### **Shape Function**

Psalm 70 functions in three ways. First, Ps 70 functions to indicate the closing of the book—similar to its duplicate psalm in Book I (Ps 40:13-17). Second, within the extended conclusion, it functions as a hinge psalm between the three psalms of petition (Pss 69–71) and before the concluding psalm of blessings (Ps 72). Third, it functions to thematically emphasize that God will again make distinct the two (God-willed) outcomes in life, depicted in Ps 1, as the psalmist prays for the curse of the wicked and the blessing upon the righteous.

### **Fifth Hope Psalm (Ps 71)**

Psalm 71 is the second-last psalm in Book II, just prior to the glorious eschatological-messianic prayer in Ps 72. Some consider Ps 71 to be a messianic passion psalm, similar to Ps 69, or they emphasize the joining of Pss 70 and 71.<sup>498</sup> These

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<sup>498</sup>Cf. Mitchell, *The Message of the Psalter*, 29; Tate, *Psalms 51–100*, 211; Wilson, *Psalms Volume 1*, 965-6. Wilson states that “Psalms 70 and 71 are combined in many ancient manuscripts,



connections add a significant urgency to Ps 71, as well as emphasize the blessings and curses in this context. Hope is again structurally emphatic, as in all previous Hope Psalms, except for Ps 69 (cf. Chapter 3). Psalm 71 functions as the final step in the three-part petition for deliverance in the extended conclusion (Pss 69–71). The second part of Ps 71 looks forward in hope and adds a significant linkage to the following psalm. Thus, Ps 71 forms an important linkage to the final psalm unit in Book II, as well as joining Pss 69–72 closer together.

### Lexical-Thematic Links

Lexical and thematic links join Pss 70 and 71 closely together,<sup>499</sup> as well as connecting with Ps 69. Scholars mention the repeated prayer for the “shaming” (בוש) of the enemies (Pss 70–71),<sup>500</sup> which is a significant key word in Ps 71 (cf. Chapter 3). Wilson notes how “the theme of shame and disgrace as a result of the attacks of the enemy stitch together Psalms 69 and 70–71.”<sup>501</sup> The nominal form בִּשְׁתָּה “shame” links Ps 69:20 with 70:4, while the verbal form בּוֹשׁ “shame” links all three psalms (69:7, 70:3, 71:1, 13, 24). Furthermore, in Ps 69:7, the verbal form is placed in parallel with the rarer word כָּלַם “humiliate,” which is also used in Ps 70 (69:7; 70:3),<sup>502</sup> and thereby

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indicating they were (in some traditions at least) read as a single Psalm.” Ibid., 965. Cf. also Mitchell, *The Message of the Psalter*, 29. The lack of title further supports their possible early connection. In the Septuagint, the psalm has the title “τὸ Δαυεὶδ, ὁ ὄντων ὠναδὸβ καὶ τὸν πρῶτον ἀχμαλωτισθέντων.” Briggs and Briggs, *A Critical and Exegetical Commentary*, 125.

<sup>499</sup>Schaefer, *Psalms*, 170; Wilson, *Psalms Volume 1*, 965.

<sup>500</sup>Schaefer, *Psalms*, 170; Tate, *Psalms 51–100*, 211; Wilson, *Psalms Volume 1*, 965.

<sup>501</sup>Wilson, *Psalms Volume 1*, 952.

<sup>502</sup>This lexeme is used only six times in the Psalter, and three times within Book II (44:10; 69:7; 70:3).

strengthens the linkage. Psalms 69 and 71 also contain the nominal form פְּלִמָּה “insult” (69:8, 20, 71:13), along with another synonym חִרְפָּה “reproach,” emphasized in Ps 69 with four repetitions (69:8, 10, 11, 20, 21, 71:13). In addition, חָפַר “be abased, ashamed” adds another linkage between Pss 70 and 71 (70:3; 71:24).<sup>503</sup> Thus, various synonyms for shame join these psalms together. Furthermore, חוּשׁ “haste” also creates a noticeable linkage between Pss 70 and 71.<sup>504</sup> In Ps 70, it forms an inclusion together with the root עוּר “help,” with the alternative forms עֲזָרָה found in v. 2 and עֲזַר in v. 6. In Ps 71, both “haste” and “help” (עֲזָרָה) are found in v. 12, thus forming a strong linkage between the two psalms. To this may be added a related lexeme, פָּלַט “escape,” which is repeated in Pss 70:6, 71:2, 4, as well as בָּקַשׁ “seek,” which links Pss 69–71 (69:7, 70:3, 5; 71:13, 24).<sup>505</sup> The brevity of Psalm 70 and the particular contrastive usage of “seeking” lend emphasis to this word within its context, and noticeability is added also through its repetition in adjoining psalms. Another word that links not only these psalms, but moves also into Pss 72, 73, and 74, is the lexeme תָּמִיד “continuity” (69:24, 70:5, 71:3, 6, 14, 72:15, 73:23, 74:23).<sup>506</sup> The personal pronoun אֲנִי “I” also should be considered a link between Pss 69–71, noticeable through its structural, emphatic usage. In Ps 69 it functions to structurally indicate the beginning of the second and third movements (vv.

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<sup>503</sup>This lexeme is repeated eight times in the Psalter, six times in Book I, and twice in Book II. A final synonym בִּזָּה “despise” is located in Ps 69:34, but not in Pss 70–71.

<sup>504</sup>Schaefer, *Psalms*, 170; Tate, *Psalms 51–100*, 211; Wilson, *Psalms Volume 1*, 965.

<sup>505</sup>Schaefer notes how the parallel expressions of “seeking” harm link Pss 70–71. Schaefer, *Psalms*, 170.

<sup>506</sup>Wilson, *Psalms Volume 1*, 966.

14, 30). In Ps 70:6, it functions as an emphatic final argument prior to the final plea. Again, in Ps 71, it introduces the second movement (v. 14), as well as the conclusion (v. 22).<sup>507</sup> Other supportive links can be added such as (1) רָעָה “evil” (70:3; 71:13, 20, 24), (2) נַפְשׁ “soul” (70:3; 71:10, 13, 23), (3) שׁוּב “turn” (69:5, 70:4, 71:20 [2x]), and (4) אָמַר “say” (70:4, 5, 71:10, 11).

Psalm 71 also has lexemes and concepts that link to earlier psalms. Most significantly, two hope lexemes in Ps 71 link with other Hope Psalms. The word תִּקְוָה “hope” in Ps 71:5 links with Ps 62:6, as well as with the verbal form קוּה “hope” in Ps 52:11. The lexeme יִהְיֶה “hope” links Ps 71:14 with Ps 69 (v. 4), as well as with Ps 42–43 (42:6, 12; 43:5).<sup>508</sup>

In addition, the concepts of power and strength find a noticeable linkage to Pss 66 and 68. Verse 7 contains the lexeme עֹז “strength,” which is emphasized in Ps 68, but is also found in each of these three psalms (66:3; 68:29, 34, 35 [2x], 36; 71:7). In addition, vv. 16 and 18 contain גְּבוּרָה “strength,” which is also found in Ps 66 (v. 7). Psalm 71 also forms a link with Ps 44, with its repeated זְרוּעַ “arm, strength” (44:4 [2x]; 71:18).

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<sup>507</sup>A similar usage is partly the case for the personal pronoun אַתָּה “you,” which in Ps 69:6, 20 functions to introduce a unit within the movements, but not in v. 27. In Ps 70:6 it also combines with “I” to form the final plea, but instead of introducing, it concludes the plea. But in Ps 68:10 there seems to be no structural purpose other than interpretive emphasis. Likewise in Ps 71:5, 6, 7, where the three adjoining verses include this pronoun more for emphasis in the prayer than structural emphasis. However, the repetitions have the effect of marking its noticeability in Ps 71, and could possibly remind the readers of its structural emphasis in Pss 69 and 70, particularly since personal pronouns are added in biblical Hebrew for emphasis, and are not strictly necessary. However, its frequency in the Psalter (more than 100 times) might still deter it from being recognized as a linkage between two or three psalms.

<sup>508</sup>Thus, from a shape perspective, Ps 71 links back to each of the four previous Hope Psalms in Book II. Psalm 71, as the last of these Hope Psalms, therefore forms a fitting conclusion to this emphasis on hope.

Furthermore, Ps 71 speaks about God's פלא "mighty acts" (v. 17), which link to similar sentiments in Ps 44.

The rare word תְּהוֹמוֹת "depth" connects Ps 71 with the first psalm in Book II (42:8; 71:20). The imagery of being in the depths of the earth links Ps 71 also with Ps 69, where the psalmist is in the deep waters (vv. 15–16 [Eng. vv. 14–15]). Theologically, the context in Ps 71 hints at a resurrection, thereby linking it particularly to Ps 49.<sup>509</sup> Thus, the first and final Korah Psalm finds a thematic conclusion in the end of Book II. The concluding verse in Ps 71 (v. 24) contains another clear linkage to the introduction of the Psalter, repeating הִגֵּד "murmur, meditate" (Pss 1:2; 2:1). In Book II this word is also found in Ps 63:7, where the individual meditates on God's word during the night, as prescribed in Psalm 1. In summary, Ps 71 contains links to various psalms, such as Pss 42–44 (52, 62), 68–70, but also to Pss 1–2.<sup>510</sup>

### Shape Function

Psalm 71 functions as the third prayer for deliverance within the extended conclusion. In each of the three prayers, the psalmist speaks out of intense pain. Psalm 69 portrayed the intense trials and heartfelt petitions for deliverance. Psalm 70 was a heartfelt sigh praying for God's quick deliverance, asking for divine curses upon the enemies. Psalm 71 adds the painfulness of prolonged waiting for God's answer—increasing the intensity of these previous prayers. This sequence seems to have the

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<sup>509</sup>This is further supported by two lexical links: (1) רָאָה "see" (49:10, 11, 20; 71:20) and (2) חָיָה "live" (49:10; 71:20).

<sup>510</sup>Other links have been noted—particularly to Ps 22, as well as Pss 31, 35 and 40. Eaton, *The Psalms*, 259; Tate, *Psalms 51–100*, 211. Tate adds other psalms as well to his outline.

intention of portraying a prolonged and intense controversy, but one in which hope is still alive. Significantly, these psalms stand immediately prior to the blessedness of the messianic kingdom described in Ps 72.<sup>511</sup> The urgency is particularly emphasized through prayers for quick answers. Although delay seems to be expected, as illustrated through the year-long prayers of the psalmist, which span from birth, through youth and to old age—it continues into the next generation. Thus, Psalm 71 functions primarily to encourage continued patience, as well as to inspire readers to share their hope with the next generation.

Psalm 71 is sometimes considered to be a summary psalm, containing quotes from other psalms.<sup>512</sup> The special usage of two key words in Ps 71 appears to link back to each of the previous psalms of hope, as mentioned above. The lexeme תִּקְוָה “hope” links Ps 71 with Pss 52 and 62, while יָחַל “hope” links with Pss 42-43 and 69. From a lexical perspective, Ps 71 therefore appears to function as a summary psalm within the regular “hope” structure of Book II. Psalms 69–72 all can be assumed to be describing hope, two of them because they contain hope lexemes (Pss 69, 71), and also because of the added theme of hope in the eschatological-messianic psalm (Ps 72). Psalm 70 joins with Ps 71, but also adds the hope-related prospect of future blessings and curses. In any case, Book II is clearly ending on a note of hope—structurally noticeable in Ps 71.

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<sup>511</sup>Wilson argues that the joining of Pss 70–71 adds clarification to the meaning of Ps 70. He suggests that the old age in Ps 71 adds the reason for the psalmist’s distress in Ps 70. “Without the addition of Psalm 71, the reason for this sense of urgency remains unclear, since the distress described (70:2–3) centers around those seeking to disgrace and ruin the Psalmist, who are publicly wagging their heads in knowing disapproval over a shameful situation. Psalm 71 makes clear that it is the Psalmist’s advancing years (71:9, 18) that heighten the need for immediate action lest his tenuous hold on life slip away altogether.” Wilson, *Psalms Volume 1*, 967.

<sup>512</sup>Eaton denies this summary reading. Eaton, *The Psalms*, 259.

If Ps 71 is to be considered messianic, as Mays suggests,<sup>513</sup> or royal, as proposed by Eaton,<sup>514</sup> then Ps 71 also forms a significant connection to the following Ps 72. Eaton argues that the king here “hopes for renewal of life and the royal ‘greatness’ he knew as ruler in God’s cause.”<sup>515</sup> Together, Pss 71-72 could therefore form a paired conclusion. Eaton also argues that Ps 42-43 is royal, thereby forming a royal-messianic frame around the entire book (if correctly interpreted). If Eaton’s suggestion about the royal nature of Ps 42-43 is correct, then this psalm, along with the following royal psalms (Pss 44–45),<sup>516</sup> creates an extended kingly frame around the book (Pss 42–45, 69–72).<sup>517</sup>

## Psalm 72

Psalm 72 is the last psalm in Book II, and is attributed to Solomon.<sup>518</sup>

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<sup>513</sup>Mays explains how a messianic reading can (and has been) understood: “Psalm 71 repeats sentences and motifs that appear in Psalms 22 and 31 (compare vv. 1–3 with 31:1–3; v. 6 with 22:10; v. 12 with 22:11). Because both are used in telling the passion story, Psalm 71 has also been associated with the passion of Jesus and the services of Holy Week.” Mays, *Psalms*, 234.

<sup>514</sup>Eaton, *The Psalms*, 259.

<sup>515</sup>*Ibid.*, 260.

<sup>516</sup>Eaton argues that since the individual in Ps 42-43 deals with nations (43:1) and leads in the progression, he cannot be a regular individual, but is more likely a king. Eaton, *The Psalms*, 180.

<sup>517</sup>This framing function around Book II is further supported by the usage of the rare word תְּהוֹמוֹת “depth” in Pss 42 and 71 (as mentioned earlier).

<sup>518</sup>Childs argues that within the literary context of the Psalter, Ps 72 has gained a new function as a prayer (by David) for the Solomonic reign. Childs, *Introduction to the Old Testament*, 517. However, the title attributes Ps 72 to Solomon as the author, while the postscript in v. 20 is sometimes connected with David—as an editorial insertion to indicate the conclusion of Davidic psalms (Wilson). This is argued, despite the occurrence of Davidic psalms later in the Psalter, as well as non-Davidic psalms being found earlier than this postscript. Others argue that the function of the subscript is not to mark the end of an earlier collection (Mitchell) as Wilson argues. Instead, as Mitchell points out, various scholars have interpreted this v. 20 differently. He refers to Kimhi, Rashi, Ibn Ezra, Calvin, Forbes, and Hengstenberg. Mitchell, *The Message of the Psalter*, 68. If Solomonic authorship is to be maintained (as here argued), the reference to the son seems to point more accurately to the future messianic reign, which the psalmist sees as far succeeding his own reign and the reign of his own son. In other words, the messianic promise is not considered fulfilled in Solomon, who also considered it as pertaining to a future reference.

Thematically it is messianic, and therefore links with the three previous psalms (particularly, Ps 69). However, it is remarkably different from the preceding psalms. Instead of portraying the sufferings of the Messiah (cf. Ps 69), it looks forward to the golden age of the universal reign of the Messiah, similar to the eschatological visions in Pss 46–48 and 65–68, although in those, God was the reigning monarch.

The psalm may be divided into six strophes (vv. 1–4, 5–7, 8–11, 12–14, 15–17, 18–20). The first strophe (vv. 1–4) introduces the prayer for the royal son and his role as a righteous judge and deliverer. These verses are connected by repeated lexemes such as (1) מִשְׁפָּט, מִשְׁפָּט, דִּין “judgment,” (2) צְדָקָה, צְדָקָה “righteousness,” (3) אֶבְיֹן, עָנִי “needy,” and (4) עַם “people.” The second strophe (vv. 5–7) turns to the wished-for reaction and reception of the people. Rich imagery is used to portray the perpetuity of the Messiah’s reign (vv. 5, 7) and the flourishing conditions (vv. 6–7). This strophe begins with a prayer that the fear of God should last as long as the sun, and ends with a prayer that the blessings of the Messiah will endure as long as the moon. At the center, the Messiah is described as the rain, which makes the ground to flourish. The third strophe (vv. 8–11) repeats the reference to the Messiah’s kingship. Now Solomon prays that the Messiah’s reign shall be global (vv. 8, 11) and that his enemies will show reverence (v. 9), as well as that kings will bring gifts (v. 10), bowing down before him (v. 11). The final three strophes repeat concepts from the initial three. The fourth strophe (vv. 12–14) again portrays the Messiah as being concerned with the afflicted, echoing the first strophe. The emphasis now is on the Messiah’s role as deliverer, rather than as judge.<sup>519</sup>

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<sup>519</sup>The first strophe concludes with a reference to his act of deliverance, although the primary focus is on his judging role.

Three lexemes of deliverance connect these three verses: (1) נציל “deliver” (v. 12), (2) ישע “deliver” (v. 13), and (3) גאל “redeem” (v. 14).<sup>520</sup> The fifth strophe (vv. 15–17) resembles the second and third strophes. Verse 15 combines the giving of gifts from the third strophe with the aspect of perpetuity from the second. Verse 16 portrays an agricultural blessing upon the people, and describes the people flourishing. This then links back to the Messiah’s role described as the rain in the second strophe. Verse 17 again returns to a prayer for the Messiah’s perpetual reign, the effects of which are again compared with the duration of the sun, although this is regarded as the increase of his name. The final note in this strophe is a prayer that all peoples will be blessed through him.<sup>521</sup> This is followed by the final strophe (vv. 18–19 [20]), which is an extended doxology praising God for his works, his name, and his glory—which the psalmist prays will fill the whole earth. This is followed by the supposed postscript in v. 20, but which rather portrays David’s longing for this event to happen (i.e., that his prayers will be fulfilled when the reign of the Messiah is consummated).

### Lexical-Thematic Links

Psalm 72 contains a number of links to Ps 71. One of the more noticeable links is the repetition of צדקה “righteousness,” which forms a key word in Ps 71 with five repetitions (vv. 2, 15, 16, 19, 24), including in the final verse. The reappearance of this word in the introduction of Ps 72 (vv. 1, 3) suggests a strong linkage between the two

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<sup>520</sup>Verse 13 also contains the lexeme חוס “look compassionately, spare.”

<sup>521</sup>This blessing appears to allude to the Abrahamic blessing בך כל משפחת האדמה הארצה “in you all the families of the earth will be blessed” (Gen 12:3) .



psalms.<sup>522</sup> This is supported by the cognate noun צְדָקָה “righteousness” (v. 2).

Furthermore, these two psalms are also joined by a rare lexeme, which has only two occurrences in Book II—namely, in Pss 71 and 72. This lexeme פְּלִא “wonderful things” therefore adds another noticeable linkage between them (71:17; 72:18), even though it is part of the doxology. This is supported by two other lexemes also within the doxology: (1) מָלֵא “be full, fill” (v. 19), and (2) כִּלֶּה “be complete” (v. 20). These lexemes add a noticeable linkage between the conclusion of Ps 72 and Ps 71. Thus, both the introduction and the conclusion show clear linkage with Ps 71. Various other lexemes add linkages between Pss 71 and 72, for example, the two synonyms יִשַׁע “deliver” (71:2, 3; 72:4, 13), and נָצַל “deliver” (71:2, 11; 72:12), the less frequent דֹּר “generation” (71:18; 72:5 [2x]), and תְּמִיד “continuity” (71:3, 6, 14; 72:15), as well as יִשְׂרָאֵל “Israel” (71:22; 72:18).<sup>523</sup> Furthermore, the lack of somebody to deliver or help adds a thematic linkage between Pss 71 and 72, also supported by the repeated lexeme אֵין “nothing” (71:11; 72:12).

Some lexemes link not only Pss 71 and 72, but support the unity of the final segment (Pss 69–72). For example, גָּאֵל “redeem” (69:19; 72:14) and עִיר “city” (69:36; 72:16) are found in the first and last psalms.<sup>524</sup> The lexeme נַפְשׁ “soul” is located in each

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<sup>522</sup>This is also found in Pss 51:16 and 69:28.

<sup>523</sup>In addition, the lexeme בָּר “separation” occurs in Pss 71:16 and 72:18. Its usage here deals with God’s unique acts, while in Ps 51:6 (its only other occurrence in Book II), it speaks of David’s sin against God alone. For more links, cf. Appendix A, table 50.

<sup>524</sup>The metaphorical mountains that נָשָׂא “carry” peace (72:3) may also link back to the “carrying” of reproach in Ps 69:8.

of the four psalms (69:2, 11, 19; 70:3; 71:10, 13, 23; 72:13, 14).<sup>525</sup>

Psalm 72 also shows a number of significant links to various psalms in Book II. The key theological concepts of kingship link Ps 72 not only to the extended introduction (Ps 44), the messianic psalm (Ps 45), and the eschatological vision (Pss 47, 48), but also to Pss 61, 63 and 68 with their repetition of מֶלֶךְ “king” and רָדָה “rule.”<sup>526</sup> The link to Ps 61 is also particularly interesting, since both contain prayers for the prolonged life of the king (61:7, 72:5, 7, 17). Various other lexemes add linkage, for example, those discussing judgment (מִשְׁפָּט “judgment,” שָׁפַט “judge,” דִּין “judge”), which link to Ps 50, in particular, but also to various other psalms (cf. Pss 48, 51, 54, 58, 67, 68).

### Shape Function

As noted, Ps 72 appears to be a song of Solomon, according to its title, but contains an eschatological vision of the Messianic Age to come. Although the psalmist initially refers to himself as the king, he describes the royal son who will inherit a global and eternal kingdom. Clearly Solomon does not claim the messianic role for himself, nor for his own son,<sup>527</sup> but rather points to the far future, to the one who will fulfill this vision. In other words, Solomon shares the same vision as previously presented in Book II, which claims that a future Messiah will reign over the entire world (cf. Ps 45). This

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<sup>525</sup>To this may be added lexemes already mentioned above, such as נָצַל “deliver” (69:15 [2x]; 70:2; 71:2, 11; 72:12) and תְּמִיד “continuity” (69:24; 70:5; 71:3, 6, 14; 72:15). The divine name יְהוָה “YHWH” is likewise found in all four psalms (69:7, 14, 17, 32, 34; 70:2, 6; 71:1, 5, 16; 72:18), although also emphatically in Ps 68 (vv. 17, 21, 27).

<sup>526</sup>רָדָה “have dominion” links to Pss 49:15 and 68:28.

<sup>527</sup>Ironically his own son lost half the kingdom when he began to reign, thus hardly fitting the image in this psalm.

emphasis on the messianic reign stands in interesting parallel to the eschatological visions of God's eternal kingship. These two kingdoms are described in similar terms, and resemble the dual kingship in Ps 2, where God and the Messiah are portrayed as co-reigning over the world. Thus, Book II, in its final shape, is consistent with the introductory psalm, with its double hope of an eternal and global reign of God and his Messiah. The hope in Book II forms a significantly coherent link with this introductory vision (Pss 1–2). In other words, Book II does not support a development of Israel's hopes from one aspect to the other (i.e., from messianic to divine kingship), as is proposed by Wilson (and others). Scholars who argue for such a development should find Book II's dual emphasis difficult to explain, as well as the intent of Ps 2, if they do not support the double emphasis for the entire Psalter. The content of Book II and its thematic parallel with Pss 1–2—which are supposedly late insertions—therefore support a unified theology within the Psalter. Book II also affirms that it was not the human king, but rather the eschatological Messiah, who encompassed their hopes from the very start, something that is also hinted at in Psalm 2.<sup>528</sup>

Psalm 72 also significantly answers the hopes of Ps 42-43 (as did the eschatological visions earlier). Schreiner argues that the hope of Ps 42-43 is now prayed for to become a reality through the Messiah: “Here Solomon prays that the hope expressed in Psalm 42-43 would become a reality through ‘the royal son’ (72:1).”<sup>529</sup> He also argues that the blessings on Abraham (Gen 12:3) also will be fulfilled in this

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<sup>528</sup>Psalm 2 describes a universal reign, as well as God's special relationship to his son. No human king has ever reigned over all the nations, and thus, clearly a reference to the future Messiah needs to be implied.

<sup>529</sup>Schreiner, *The King in His Beauty*, 260.

messianic reign (cf. also Ps 47), as alluded to in Ps 72:17.<sup>530</sup>

Notably, the final psalm does not contain any hope lexemes, which have otherwise been found at regular intervals throughout Book II—in every tenth psalm (Pss 42-43, 52, 62). Instead, “hope” is located in two previous psalms close to Ps 72 (Pss 69, 71), while Ps 72 itself expresses this hope in a majestic vision for the future. Thus, each of the last four psalms concludes with a hope emphasis. Psalm 69 connects hope with the suffering Messiah, and Pss 70–71 add the cursing of enemies and a prolonged waiting, before the messianic vision appears in Ps 72. Arguably, these psalms have been placed together to give a firm statement of hope, portraying various related aspects. Furthermore, the eschatological vision of Messiah’s global reign (Ps 72) connects to previous eschatological visions. Links to the first vision (Pss 46–48) thereby add a strong messianic frame around the lament and praise sections of the book.<sup>531</sup> Psalm 72 also contains a significant link to the second hinge section. Furthermore, Ps 61 prays for the prolonged life of the king, as does Ps 72. In Ps 61, David prays that God will appoint חַסְדֵּךְ “loving-kindness” and אֱמֶתֶךָ “truth” to preserve him (the king), thus significantly linking this individual with the petitioner of Ps 42-43. This supports the three-part structure of

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<sup>530</sup>“Then the people will prosper and enjoy peace. The universal blessing to Abraham will become a reality: ‘May he have dominion from sea to sea, and from the River to the ends of the earth’ (72:8), and ‘May people be blessed in him, all nations call him blessed!’ (72:17). And the prophecy of the serpent being crushed would come true. For all peoples and kings will serve him, and his ‘enemies would lick the dust’ (72:9). When this prophecy becomes a reality, then the Lord’s name would be blessed forever, and ‘the whole earth’ would ‘be filled with his glory’ (72:9). The whole earth would become God’s temple over which he reigned and in which he lived.” Ibid., 260–61.

<sup>531</sup>Some of the lexical support for a framing in Book II: (1) עָפָר “dust” (44:26 and 72:9), (2) מְנִחָה “gift” (45:13; 72:10), (3) חִיָּה “homage” (45:12; 72:11), and (4) זָהָב “gold” (45:14; 72:15). In addition, perhaps also the reference to Tarshish (תַּרְשִׁישׁ), which is found only twice in the Psalter, adds a linkage (72:10; 48:4).

the book, and may propose even more complexities than discussed here.

Certain repetitions add other significant functions to Ps 72. Previously in Book II, עֲזַר “help” had been used in reference to God’s help for the city (46:6), or for the individual (54:6), but in Ps 72:12, the king is the one to help those who do not receive help by others in their time of need. Thus, ultimately, the king will have the same function as God in taking care of the needy and poor, and in bringing deliverance and help to them. Another lexeme, used emphatically in Ps 49, is יָקָר “precious,” and it is found first in v. 9, and in the following two refrains (vv. 13, 21). This may add a significant link to its usage in Ps 72:14, where the blood of the wicked is precious to God. Thus, Ps 72 appears to conclude the previous discussion in Ps 49, which describes the destiny of the righteous and the wicked. In addition, the four occurrences of בָּרַךְ “bless” (72:15, 17, 18, 19) add a linkage from Ps 72 to the praise section in Book II, where nine out of its seventeen occurrences in Book II are found.<sup>532</sup> Thus, a fitting conclusion to these praises is formed, placing their ultimate focus on the Messiah and his blessings for humankind.

### **Conclusion**

The David collection (Pss 51–59) portrays a significant theological continuation to the Korah collection. Hope again reappears at the introduction of two main sections of this collection. From a narrative point of view, the repentant voice in the hinge section (Ps 51), which proposes to teach others about forgiveness and restoration (v. 15), begins to do so in the following psalms. Psalm 52 directly addresses the wickedness of the

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<sup>532</sup>Cf. Appendix A.

mighty man, the antagonist himself, while Ps 53 indirectly describes the folly and pervasiveness of human guilt. Both psalms add a discussion of divine recompense. These are warning messages to the wicked, before which the psalmist turns to God, offering urgent prayers for personal deliverance. The speaker places his hope in God even at the outset of his argument (Ps 52), using imagery that recollects the righteous in Ps 1. The main argument within the first section is the great controversy between good and evil. Psalm 54 is a brief psalm that introduces the lengthier Ps 55. Both are prayers for help against the enemy, but Ps 54 portrays the enemy as strangers, while Ps 55, the anti-climax of this section, adds a surprising turn of events. The enemy is now a friend, and the peaceful city is full of strife and no longer a place of refuge. Furthermore, the lexeme of “hope” within the following psalm (56:7) is no longer used to describe relation to God, but is used rather to describe the enemies and their “hopes” of killing the innocent individual. Psalms 56 and 57 then form the responses to this crisis by emphasizing “trust” (Ps 56). This comes immediately after Ps 55, in which the psalmist had already placed his trust in God.

The second response is to seek “refuge” in God (Ps 57). This stands as a contrast to seeking refuge in the wilderness, as initially portrayed in Ps 55. These responses are then followed by another address to the wicked (Ps 58), again repeating their expected judgments. This forms a significant frame (Pss 52-53, 58) within the first section of the David collection (see table 14). A second frame unit is formed with Pss 51 and 59, as each contains references to sin and guilt. However, Ps 59 also has various thematic and lexical links to the great conflict psalm (Ps 55). Thus, Ps 59 links to both Pss 51, 52 and 55.

**Table 14. Section 2 (partial)**

Frame 1		Plea/Great Conflict		Response/Conflict		Frame 2	
Ps 52	Ps 53	Ps 54	Ps 55	Ps 56	Ps 57	Ps 58	Ps 59
Address Death Witness	Food Fear Attack	Stranger	“Friend” Refuge Trust City	Trust “Waited” Not fear Death	Refuge	Address Death Witness	Food City Attack

Psalms 61–63 form a hinge section between the great controversy argument (Pss 52–59) and the following praise section (Pss 64/65–68). This hinge section is united by shared reflections on Ps 42-43 (see table 15). The purpose may seem to remember the introductory hopes and longing for God’s presence, before the following section again envisions these future hopes with songs of praises.

**Table 15. Hinge II section (with links to Ps 42-43)**

Ps 61	Ps 62	Ps 63
Faint Distance God’s tent “Steadfast love” “Faithfulness”	“Waiting” (synonyms) Salvation “Steadfast love”	Thirst Yearning Sanctuary “Steadfast love” “Soul”

The praise section of Pss 64/65–68 portrays a universal call to worship God, celebrating that God hears prayers, and that he is the judge and king of the entire world (see table 16). There are many thematic parallels between the praise section and the first eschatological vision (Pss 46–48). In fact, these psalms function as the second eschatological vision in Book II.

**Table 16. David IIIb section (partial)**

Hinge	Praise Section			
Ps 64	Ps 65	Ps 66	Ps 67	Ps 68
Rejoice	Bless	Bless	Bless	Bless
Fear	Fear	Rejoice	Rejoice	Rejoice
Works	Trust	Fear	Fear	Fear
Refuge	Strength	Works	Judge	Judge
Righteous	All people	Strength	Give	Strength
All people		Give	Nations	Give
		Peoples	Peoples	Righteous
				Kingdoms

The concluding psalms (Pss 69–71 [72]) share similarities with Pss 40–41, which concluded Book I (see table 17). They stand as a messianic-eschatological conclusion, particularly with Ps 69 (suffering Messiah) and Ps 72 (victorious Messiah).

**Table 17. Extended conclusion (with links to Pss 40–41)**

Ps 69 [Ps 40]	Ps 70 [Ps 40]	Ps 71 [Ps 41]	Ps 72
Mire Waiting Suffering	Partial Duplicate	Near Death Presence	[Universal, blessed, eternal reign of the Messiah]

The narrative shape analysis of Book II has revealed valuable insights as to the function not only of “hope” and its related synonyms (“trust,” “refuge”), but also various other key concepts such as “kingship” and God’s steadfast “love” and “faithfulness.” The function of hope is particularly portrayed as bringing comfort to present difficult situations, including conflict with enemies and distance from God. The synonyms “trust” and “refuge” function to support acts of response to these trials, and are particularly



noticeable subsequent to the anti-climax in Ps 55, but also frequently located within the hope psalms.

## CHAPTER 5

### CONCLUSIONS

The study of the shape of Book II has demonstrated a highly eschatological focus in the arrangement of its contents. Particularly interesting are the usage of hope lexemes and the two eschatological visions, which form significant structural and theological components within Book II.

#### **Shape Approach**

The specific approach used in this study has proven valuable, particularly for Book II, in which key lexemes have a structurally prominent function. The study has applied seven basic analyses: (1) lexicographical, (2) comparative, (3) statistical, (4) structural, (5) theological, (6) repetition, and (7) literary function. In short, the study consists of analyzing key words, considering their meaning and structural function within individual psalms and within a wider shape context. Modern shape analyses often neglect to note the frequent links between a particular psalm and previous, non-adjointing psalms. A fuller lexical analysis has proven valuable and crucial to the interpretation of the shape of Book II (cf. also summary in Appendix A). Furthermore, the *theological argument approach* (with sensitivity to narrative impulses) has likewise proven a useful model for interpreting the overall message and function of the book. I, therefore, propose that this should be used to interpret the entire Psalter. Instead of arguing that the Psalter describes

an historical shift in Israel's faith and focus, the Psalter is more readily shaped as a theological argument—as Book II also confirms.

### **Chapter Summary**

Each of the five chapters of this study discusses and analyzes significant aspects for understanding the shape of Book II. Chapter 1 serves as an introduction to the project, presenting the problem and purpose statements and the methodology, as well as offering a brief scholarly discussion. It also gives a justification for the selection of scholars who have been considered, stressing their relevance to the discussion of the shape of the Psalter, and in relation to its theme of hope. Two opposite poles of approach receive mention: (1) Wilson's historical view, with its emphasis on the fall of the Davidic covenant; and (2) Mitchell's predictive eschatological program. Chapter 2 presents lexical analyses of the meanings of "hope" and its related synonyms, "trust" and "refuge," as well as considering their locations within the Psalter. Particularly noteworthy is the fact that in Book II, psalms with a hope lexeme appear at regular intervals, including at the seams of the book (Pss 42-43, 52, 62, 69, 71). Chapter 3 analyzes the structure and theology of these Hope Psalms, showing the structural and theological significance of the theme within each of these psalms, and suggesting that hope could form a possible key word for the entire shape of Book II. Pointedly, the first psalm of the book (Ps 42-43) contains such a strong emphasis on hope that the entire psalm could be understood as revolving around the theme. The introduction to Book II, therefore, begins with a clear emphatic hope statement. Each of the following Hope Psalms has a similar structural and theological prominence of hope—except for Ps 69. This psalm appears instead to form an additional supportive leg in the extended conclusion before Ps 71,

where hope is again structurally and theologically prominent. With its portrayal of the vicarious suffering of the Messiah for the people, Ps 69 nevertheless supplies Book II with a significant messianic concept for the theology of hope. Chapter 4 considers how these Hope Psalms function within the wider context, showing that the concept of hope is highly significant, not only for these five individual psalms, but for the entire argument of Book II. In other words, Book II could be interpreted as a messianic-eschatological argument. Thus, the present shape analysis of Book II offers a significant alternative to Wilson's theory, and leans towards Mitchell's eschatological predictive approach. Furthermore, this study adds significant support for a unified theology of the Psalter and its shape, arguing that a *dual* kingship model runs through the entire book—as is set out in the introductory Ps 2. This dual kingship model, depicting the co-sovereignty of God and his Messiah, is placed in a future, eschatological context in Book II.

### **Structured Around Hope**

This study has demonstrated that the regular occurrences of hope lexemes in Book II structurally support a three-part division of the book (42-51, 52-61, 62-72). Significantly, each division begins with a Hope Psalm, and the book concludes with two Hope Psalms. These three divisions are furthermore supported by (1) authorship changes, (2) genre (title/form critical) changes, and (3) thematic changes. In addition, synonyms for “hope” (בטח “trust,” חסה “refuge”) add further support, as well as two hinge sections that smoothen the transitions between sections.

Authorship changes particularly support the first main division in Book II between the Sons of Korah collection (Pss 42–49) and the David II collection (Pss 51–70/71). The transition is smoothened by the first hinge section (Pss 49-51), which,

although containing three authors (Sons of Korah, Asaph, David), nevertheless functions as a single (hinge) unit. The second main division contains no authorship change, but includes another hinge section. This second hinge section is formed through strong thematic links between Pss 61–63 and the introduction (Ps 42-43), and functions as a narrative flashback.

The second main division is introduced with a Hope Psalm (Ps 52), although some would argue that Ps 52 is closely connected to the previous psalms (closing off the hinge section instead). However, thematically, it appears to introduce the great conflict of the second section. The third division has an overlap between the hinge section and the third Hope Psalm (Ps 62). However, Psalms 61 and 63 form a frame around it, emphasizing it further. In addition, Pss 62 and 63 appear to form a paired introduction, with the Hope Psalm taking the lead.

The second and third divisions contain a noticeable shift in genres (i.e., form-critical genres). The second division presents a conflict argument with several lament psalms, while the third division contains an eschatological praise argument with praise songs. The title genres also support these three divisions. The title genre *מְזִמּוֹר* “melody” links together Pss 47–51 before the second Hope Psalm (Ps 52), as well as Pss 62–68, which introduce the third division. Furthermore, the title *מִשְׁכָּל* “contemplative poem” partially unites the first section (Pss 42, 44–45), and introduces the second section (Pss 52–55). The lexeme *שִׁיר* “song” links other psalms in the first division (Pss 45–46, 48), as well as songs in the third division (Pss 65–68). Furthermore, the second division is also united by the title *מִכְתָּם* “*mikhtam*” (Pss 56–60). Thus, in addition to authorship changes and Hope Psalms, various genres, whether genre titles or form-critical genres, support the

three divisions of Book II.

### **Theologically Shaped Around Hope**

This study also shows that Book II is theologically shaped around hope, arguing for a present hope for the future. Each section in Book II begins with a Hope Psalm that constitutes a theologically significant introduction to the argument of the division.

Furthermore, within each of these psalms, hope is structurally and theologically prominent (except for Ps 69), employing lexemes for hope.

### **Hope, Trust, Refuge Argument**

Book II contains a unique usage of “hope,” “trust,” and “refuge,” which form a significant component of the theological and narrative argument in Book II. The locations of these synonyms within the overall argument will be briefly summarized here. The first Hope Psalm emphasizes hope within its three refrains (Ps 42-43). The subsequent psalm contains a reference to trust, as the psalmist confirms his reliance upon God rather than human military powers. The first eschatological vision contains the first refuge reference, emphasizing the safety of the eschatological city of God (cf. also Ps 48). The final key lexeme in the Korah collection is found in Ps 49, where it describes a misdirected trust in wealth, which amounts to nothing when facing death. Table 18 illustrates the locations of these “hope” synonyms in the first section of Book II.

The second Hope Psalm, which introduces the second section, concludes with a hope statement. This is further supported by two reappearances of “trust.” The wicked person’s misdirected trust in riches is contrasted with the righteous speaker’s trust in God’s loving-kindness. The next appearance of “trust” is found within the anti-climax

**Table 18. First main section of book II**

	Extended Introduction		Key 1 Frame	Eschatological Vision			Key 2 Frame	Hinge Section	
	42-43	44	45	46	47	48	49	50	51
Hope	יחל [3x]								
Trust		בטח					בטח		
Refuge				מחסה					

(Ps 55), where the righteous concludes with a personal statement of trust as he seeks God’s protection against his enemies. The subsequent two psalms function as further responses to these trials by trusting (Ps 56) and taking refuge in God (Ps 57). Both lexemes are emphasized in these psalms. Psalm 56 also contains an anti-hope statement, as the wicked hope to harm the righteous—instead of hoping in God, which is its positive and common usage in Book II. Table 19 shows these synonyms and how they relate to the shape of the second section. Psalm 61 is missing here, and is instead placed with the other hinge psalms (cf. table 20). Significantly, this concluding psalm also contains lexemes for “refuge.”

**Table 19. Second main section of book II**

	Frame 1		Plea/Conflict		Response/Conflict		Frame 2		Hinge
	Ps 52	Ps 53	Ps 54	Ps 55	Ps 56	Ps 57	Ps 58	Ps 59	Ps 60
Hope	קוה				קוה				
Trust	בטח [2x]			בטח	בטח [3x]				
Refuge						חסה [2x]			

The third Hope Psalm (Ps 62) is immediately preceded by a psalm (Ps 61) with two references to refuge. The psalmist declares that God has been his refuge in the past, and he now seeks to take refuge in God for the future as well. Psalm 62 contains each of these three key synonyms. The refrains emphasize hope and show a literary shift from salvation to hope. This is aided by another synonym of “hope,” in vv. 2 and 6—“still waiting” (דָּוַמְנָה, דְּוַמְנָה). The psalm first describes the psalmist’s trials, but within the second refrain, hope is introduced, and markedly changes the following. The shift is to one of confidence in God, and emphasizes the lexemes of “trust” and “refuge.” Another example of misdirected trust (and possibly misdirected hope) reappears in Book II with “do not vainly hope in robbery” (62:11), although no actual lexeme for “hope” is used (cf. translations of this psalm). The next reappearance of “refuge” occurs in Ps 64, which functions as a hinge psalm between the second hinge unit (Pss 61–63) and the following praise section (Pss 65–68). It is particularly the conclusion that links to the praise section. This is also where “refuge” reappears, pointing ahead to future praises. The first praise psalm also describes God as the “trust” of the entire world. See table 20 for the distribution of these three hope synonyms within Pss 61–68.

**Table 20. Third main section of book II**

	Hinge Section			Hinge	Praise Section			
	Ps 61	Ps 62	Ps 63	Ps 64	Ps 65	Ps 66	Ps 67	Ps 68
Hope		תִּקְוָה						
Trust		בַּטָּח [2x]			מִבְטָח			
Refuge	מִחְסֵה, חֹסֶה	מִחְסֵה [2x]		חֹסֶה				



The final two Hope Psalms (Pss 69, 71) each contains numerous lexemes for “hope” (see table 21). Psalm 69 contains three references, which, although they are not structurally prominent, portray the Messiah’s hope as he directs his confidence to God, as he considers (on behalf of) the righteous, and as he looks for sympathy in humankind. On the other hand, hope is structurally prominent in Ps 71, where it introduces the two main movements. Furthermore, the psalm also begins with seeking refuge in God, and later on describes God as the psalmist’s refuge and confidence.

**Table 21. Extended conclusion**

	Extended Conclusion			
	69	70	71	72
Hope	יָחַל, קִוָּה [2x]		יָחַל, תִּקְוָה	
Trust			מִבְטָח	
Refuge			מִחְסֵה, חֹסֶה	

In summary, it is clear that, lexically, hope is not merely emphasized in individual psalms (cf. Chapter 3), but significantly functions within the shape of Book II to describe longings for God, to create contrasts of attitudes, to promote correct responses to difficulties, and to inspire hope for a better future. In other words, an attitude of hope forms a vital part of Book II.

### Hope-Based Arguments

Each of the three main sections contains unique arguments for hope, through the initial Hope Psalms and the overall argument of each section. The first main section begins with a song in which the psalmist deliberately turns to hope in God (Ps 42-43). Three times, this hope drives the psalmist towards his desired goal of being in God's

presence, despite trying circumstances. Structurally and theologically, hope is central to this psalm, although the exact nature of the psalmist's hope is yet undefined. It appears to be a present salvific concern, hoping for personal salvation. However, the following eschatological vision suggests, through various links, that the fulfillment of this initial hope is found within the eschatological vision of God's future reign. Psalm 42-43 is followed by Ps 44, which intensifies the distance from God with his rejection of Israel, even though Israel is without fault. However, this distance is soon followed by a beautiful vision of God's powerful city and his universal reign upon earth (Pss 46–48), which now clearly fulfills not only the hope of Ps 42-43, but also Ps 44 with God's role as a military leader successfully subjecting the enemies of Israel. The vision is framed by two psalms (Pss 45, 49), which portray how this hope becomes a reality. Psalm 45 describes a union with the so-called "divine" Messiah, and Ps 49 portrays an unusual deliverance from death. Theologically, this implies that the kingdom of God is to be understood not as a regular kingly succession, but as a theological union between the Messiah and humankind—or rather union with the elect, since the wicked are excluded. Furthermore, the kingdom of God is eternal, even for its inhabitants. The nature of hope is here more diverse. The salvific-messianic hope-frame surrounds the eschatological hope. Then Hinge I moves this future-vision argument into a present application. In other words, these hinge psalms portray a need for deliverance from death (Ps 49), for personal and national reformation (Ps 50), and for repentance (Ps 51). Thematically, hope is here formulated as an urgent call for divine-human co-operation, without which there would be no hope.

The second division of Book II describes the continued conflicts with enemies

and places this theme in the foreground (cf. Pss 52–61). The first Hope Psalm significantly introduces the mighty man (Ps 52), who represents the antagonist of the previously mentioned Messiah. Meanwhile, the righteous speaker envisions himself as a tree in the house of God, trusting and hoping in him. “Hope” with its synonyms of “trust” and “refuge” are structurally and theologically placed in contrast to this mighty foe. The nature of hope now can be understood on two levels. On one hand, these psalms are mostly all individual calls for personal deliverance. On the other hand, within the shape context of Book II, the psalms of the second section portray the great controversy, which has a clear eschatological end to it. The great cosmic conflict reaches an anti-climax in Ps 55, where the security of the city collapses, and the desert becomes the desired place for shelter. Yet this psalm concludes with a clear expression of trust in God. Two psalms (Pss 56–57) that also emphasize this type of response (trust and refuge) follow this. The second section then moves to Ps 60, which again describes God’s rejection of Israel (cf. Ps 44), but also messianic hope—with the “Judah is my scepter” prediction (v. 7). The following psalm (Ps 61) adds a statement of hope, portraying God as a faithful “refuge” to the petitioner. However, he longs to be protected by God, as under his “wings.” The psalm then takes a messianic turn, where the speaker’s inheritance is portrayed as those who fear God’s name (similar to Ps 69). His kingdom (although shifting to third person) is then described as an eschatological kingdom (lasting forever). The second section therefore ends with an eschatological hope as a conclusion to the great conflict argument. Again, links from later psalms, hearkening back to Ps 42–43, appear to suggest that the initial unspecified hope of this psalm should be understood eschatologically. Psalm 60, with the appointed “loving-kindness” and “truth,” seems to add further support for an

eschatological understanding of Ps 42-43.

The following Hinge 2 section (Pss 61–63) contains many noticeable links back to Ps 42-43, with its longing and thirsting for God’s presence. These links frame the third Hope Psalm (Ps 62), which introduces the third section of Book II. The psalm’s hope argument initially begins with salvific hope, but eventually places this within an eschatological context, pointing towards a future judgment and recompense, as noted in the concluding refrain. Hope is again structurally and theologically prominent in this psalm; noticeably, it increases the confidence level at the center of the psalm. After Pss 62–63, which appear to form a paired introduction, there is another hinge psalm (Ps 64), which functions as another bridge unit between the previous complaints and the following praises. A second eschatological vision now presents itself in Book II, this time in the format of praises to God (Pss 65–68). These psalms portray God’s universal reign of peace and prosperity, again placing eschatological hope in prominence.

### Peaks of Hope

Each of the three main sections in Book II contains a central hope-related theological argument. The first and third sections focus on the future kingdom of God, while the central argument (second section) portrays the present great conflict with the enemy. Each argument contains a climactic psalm. Section 1 finds its climactic hope statement with the gentiles, seemingly uniting with Israel, praising God as king (Ps 47). The central section finds an anti-climactic account, in which the gloomy reality contrasts with the idyllic picture of God’s secure city. There is no safety, peace, or joy there when compared to the eschatological vision of God’s city in the two other sections.

Section 3 has its climax in the final praise (Ps 68). Psalm 68 seems particularly

fitting, with its portrayal of God's progression into the sanctuary. God is here portrayed as blessing the land with water—fulfilling exactly the needs of the initial thirst described in Psalm 42-43. He gives life, carries the burdens of humanity, and lets people escape death, as also seen in Ps 49. The enemy is defeated and unblessed—a contrast to section 2. Thus, Ps 68 functions as an elevated climactic summary psalm, in which hopes and dreams from each of the previous sections are fulfilled.

The concluding psalms, which form the extended conclusion (Pss 69–72) to Book II, and also conclude the third section, contain another peak of hope. Lexemes for “hope” are now used in Ps 69, and possibly also in Ps 71, to portray the Messiah's hope in his suffering. His hope has been, and continues to be, steady, despite the great controversy that continues to rage (Pss 69–71). The final psalm (Ps 72) in Book II concludes with a majestic expression of eschatological-messianic hope. It differs from earlier statements of God's reign, focusing on the eternal reign of the Messiah, which is also global and prosperous. Thus Ps 72 portrays the final climax of Book II with an eternal messianic kingdom, which parallels the description of the kingdom of God (Pss 46–48, 65–68), thereby supporting a dual kingship model similar to the one in Ps 2. This implies that Book II contains a strong messianic-eschatological hope argument.

### Conflict-Hope Circles

The description of Book II can be summarized as containing several circles of conflict-hope sequences. As noted, section 1 begins with a portrayal of present trials of distance and rejection (Pss 42–44). This is then followed by the first eschatological vision (Pss 45–49). Section 2 likewise begins with the great controversy conflict (Pss 52–61), but concludes with notes of messianic-eschatological hope (Pss 60–61). Finally, section 3

begins with a conflict (Pss 62–64), but this is followed by a second eschatological vision (Pss 65–68). The extended conclusion also forms a similar sequence. As noted, it begins with the suffering Messiah (Pss 69–71) and concludes with a future hope for his kingdom (Ps 72). Thus, the entire book forms a movement within its primary parts towards hope. The book also contains a macro movement from lament to praise, similar to the overall movement of the Psalter (cf. Brueggemann). As noted, sections 1 and 2 contain mostly laments, while section 3 contains primarily praises.

### **Theological and Existential Implications**

In this study we have noted that biblical hope is more than a system of beliefs about the future, instead emotions and attitudes are actively involved. There is an element of waiting to hope, particularly with a certain eagerness or anticipation for a better future. Even patience or watchfulness is expressed through biblical hope. Since hope is significantly based on God, his word and character, this invites further confidence that what is hoped for will actually occur. Closely related to biblical trust and taking refuge in God, hope takes one step further, by going beyond the present, and by faith taking hold of what lays ahead.

#### **Hope as a Faith Expression**

Hope is a faith expression about the future, whether the near future or the eschaton. Hope is based on God and originates from him. As he speaks (and acts) words of promise, people are invited to respond by faith in God and in his future plans for them. As Moltmann argued, hope is “nothing else than the expectation of those things which

faith has believed to have been truly promised by God,”<sup>1</sup> Furthermore, contrary to Brueggemann, God makes the first step towards hope. Hope also is not based on impulsive acts or new attitudes in God (Brueggemann), but are consistent with his first statement of hope in Gen 3:15 and restoring the paradise ideal in Gen 1-2. Without God first offering hope, mankind would have no inclination towards him, nor would they have any grounds for hope. In other words, Ps 42-43 with its strong self-motivating hope could not have existed without God first offering hope.

God’s character is intricately involved, because he acts according to it. He is a loving, faithful, and forgiving God who desires to fulfill human longings, and to restore mankind to his intimate presence. Thus, hope is deeply relational, and it intends to restore broken relationships. The distance caused by sin is not part of God’s plan. Instead, his promises and acts are all focused on saving mankind from their sins and their consequences (both now and forever). Human hope response is therefore a longing to be in the very presence of this loving God and in a world where he reigns.

In Book II hope is portrayed as not only a union with the Messiah, but also as a hope through the suffering Messiah. Hope is thus offered, but there is a price, a ransom to be paid, a heavy load to be carried—obstacles that humans cannot solve by themselves. Hope therefore also has darker sides to it. It is costly and painful to God who pays the price. Hope is thus closely connected to salvation. There is a decision to be made, whether or not to accept this hope for the future. Those who hope in God will see their hopes fulfilled, and come into the presence of God (as Moltmann argued). On the other hand, all unbelievers are ultimately without hope. They placed their confidence on earthly

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<sup>1</sup>Moltmann, *Theology of Hope*, 20.

matters and their destiny is the grave. Thus, hope in the Psalms is used mostly for this special future-oriented faith-relation between God and mankind.

The hope that the Psalter gives is therefore universal, but exclusive. It is given as a call to all mankind, but *not* all mankind receive the hope. Hope is not something humans naturally possess, but something outside of them, as a promised *gift*, which they may or may not gain access to. Naturally, even despite many efforts, it is *not* hope by itself that brings mankind into God's presence (cf. Ps 42-43), but God must be involved. Significantly in Ps 42-43, the psalmist shifts his attention from human efforts to God's love and help in bringing him there. Humans cannot by their own mental powers of visualization create this future for themselves. Although hope is sometimes used in the sense of attitudes or wishes which may or may not actually come true (Pss 56, 68), biblical hope is more commonly describing a real future possibility, which God gives. Mankind then gains access by accepting and nurturing of this hope.

#### Attitudes of Hope

The attitude of hope and its rewards (i.e., fulfillment of hopes) are theologically crucial elements within Book II. The first psalm emphasizes self-motivation towards hope amidst distressful circumstances. Hope is portrayed as a necessary attitude to persevere amidst trials and reach the desired goal. The fulfillment of hope is found in a future appearance before God in which the individual praises him. Thus, a complete fulfillment of even the hopes of Ps 42-43 is to be found within this eschatological context. In other words, the psalmist does not see his hopes fulfilled except in what this vision portrays. Apparently, distance from God and rejection first must be theologically solved before the psalmist's hopes can become realized. Theologically, this seems to be



the significance of the argument within the first and third main sections, where Hope Psalms are succeeded by eschatological visions of God's universal kingdom.

The second section also describes hope as a significant attitude within the context of the great conflict. The attitude of hope, expressed also with the synonyms "trust" and "refuge," is presented as significant responses to the great conflict with the enemy. In other words, the enemy is to be overcome through hope. Again, this is presented as the correct attitude in order to persevere until the desired fulfillment of hope is reached. Hope is furthermore portrayed as a significant contrastive attitude towards a wholly present-oriented, worldly trust. In fact, hope, trust, and refuge all appear in the initial Hope Psalm as crucial characteristics for combating the antagonist. Thus, the act of hoping not only forms a link to future hopes and longings, but also highlights a characteristic that should be nurtured during the present great controversy. This nurturing is particularly emphasized in the first and third Hope Psalms, where there is a conscious self-encouragement to hope or silently wait for God.

Finally, the extended conclusion adds the messianic context of hope, where the fulfillment of hope is crucially linked to the response to the suffering individual, which is interpreted to be the Messiah himself (Ps 69). By not discarding the Messiah, the individual can safely move past the imprecatory statements, which portray the alternative fate, and move towards the kingdom of the Messiah (Ps 72). This expresses the ultimate fulfillment of hope not only for the suffering Messiah (Ps 69), but also for his people. In sum, hope stands as a significant attitude towards the future, towards the present, and towards the Messiah, who ultimately holds the final key to the future glories. In other

words, by keeping hope alive in the present, humankind can envision a better future for itself.

### Existential Responsibilities

The eschatological hope in Book II shows a major contrast between present realities and future glories of God's eternal kingdom. Thus, what man is presently experiencing as commonly accepted and prosperous is rather the *abnormal* (post-fall) experience. Hope shows that what originally was, no longer is, and yet will come again. Human beings cannot therefore trust, hope, or take refuge in what this world has to offer. What is normally experienced leads to death, and is therefore insufficient to guide people to this future hope. Instead, there must be a grasping out in faith towards the unseen, the promised hope by God.

Furthermore, as Moltmann argued, hope is "revolutionizing and transforming the present."<sup>2</sup> Thus, representatives of this future kingdom of God should naturally promote hope in whatever way possible—taking care of nature, speaking of hope, and acting out hope (Brueggemann), in order to influence others to hope. Hope is a moral virtue that needs to be nurtured, although not necessarily always neat and clean. Sometimes hope expressions are piercing laments to God of present pain and injustices, hoping that God would act according to his love and faithfulness (in the present).

The hope presented in Book II shows that humans were originally meant for a close fellowship with God, and for praising him. Joy and peace are daily experiences in this future prospect. Thus, each joyful encounter with God in this present world, whether

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<sup>2</sup>Moltmann, *Theology of Hope*, 16.

during prayer and praise or otherwise, gives a small foretaste of this future. Each act of kindness likewise demonstrates what this kingdom of God will be like. Hope is therefore central to faith (Moltmann), it firmly holds onto present relationships with God (by faith), and deeply longs for a more intimate, restored relationship with him in the future. It claims the past and insists on a restoration to glory, even in the present. Hope is furthermore contrary to sin, it cannot co-exist with it, but brings humanity out from it. Finally, hope perseveres, impatiently seeking to hasten the coming of the kingdom of God.

### **Future Shape Scholarship**

Future scholarship would benefit greatly from similar eschatological and messianic shape analyses of the Psalter—particularly, those that consider theological arguments. Further research on the function of Books II and IV and their eschatological focus, as well as their relationship to the other books, also would be useful. Such research would be particularly beneficial if Books II and IV were studied in relation to the great controversy themes found in Books I and III, where hope appears obstructed, and yet fully alive. The importance of Ps 89 as a theologically significant statement of hope, despite momentary delays and rejection, cannot be overstated. Hope is firmly argued in this very psalm, despite the opposition to the idea raised by critical voices in scholarship. One of the needs for future research is to reconsider how Book III continues the “rejection” motif of Book II, by still maintaining a firm hope in the future, despite apparent delays and failures, as exemplified by its introductory psalm (Ps 73).

APPENDIX A

LEXICAL REPETITIONS IN BOOK II

**Table 22: Ps 44**

<b>Book II</b>	<b>Ps 42-43</b>	<b>Ps 44</b>
יום 'day'	42:4, 11	2 (2t), 9, 16, 23
אתה 'you'	43:2	3, 5
גוי 'nation'	43:1	3, 12, 15
שלש 'send'	43:3	3
ארץ 'land'	42:7	4, 26
אור 'light'	43:3	4
פנה 'face'	42:3, 6, 12; 43:5	4, 16, 17, 25
צוה 'lay charge'	42:9	5
ישועה 'salvation'	42:6, 12; 43:5	5 (ישע 'save' vv. 4, 7, 8)
ידה 'throw, praise'	42:6, 12; 43:4, 5	9
זנח 'reject'	43:2	10, 24
עם 'people'	42:9	13
קול 'voice'	42:5, 8	17
חרף 'reproach'	42:11	17
איב 'enemy'	42:10; 43:2	17
בוא 'enter'	42:3; 43:3, 4	18
שכח 'forget'	42:10	18, 21, 25
אל 'God'	42:3, 9, 10; 43:4	21
מה 'what'	42:6,10 (2t), 12 (2t); 43:2 (2t), 5 (2t)	24, 25
לחץ 'oppression'	42:10; 43:2	25
שיח 'sink down'	42:6, 7, 12; 43:5	26
נפש 'soul'	42:2, 3, 5, 6, 7, 12; 43:5	26
חסד 'steadfast love'	42:9	27

Table 23: Ps 45

Book II	Ps 42-43	Ps 44	Ps 45
אמר 'say'	42: 4, 10, 11		2
לב 'heart'		19, 22	2, 6
מֶלֶךְ 'king'		5	2, 6, 10, 12, 14, 15, 16
ספר 'recount'/ 'scribe'		2	2
עַל-כֵּן 'therefore'	42:7		3, 8, 18
עוֹלָם 'long duration'		9	3, 7, 18
חֶרֶב 'sword'		4, 7	4
אֱמֻנָה 'truth'	43:3		5
יָמִין 'right hand'		4	5
עַם 'people'		13	6, 11, 13, 18
אֵיב 'enemy'	42:10; 43:2	17	6
שָׂנֵא 'hate'		8, 11	8
שָׁמַע 'hear'		2	11
רָאָה 'see'	42:3		11
נָטָה 'stretch out'		19	11
אָזֶן 'ear'		2	11
שָׁכַח 'forget'	42:10	18, 21, 25	11
בַּיִת 'house'	42:5		11
אָב 'father'		2	11, 17
הוּא 'he'		5, 22	12
צָר 'adversary'/ 'Tyre'		6, 8, 11	13
פָּנָה 'face'	42:3, 6, 12; 43:5	4, 16, 17, 25	13
בּוֹא 'enter'	42:3; 43:3, 4	18	15, 16
שִׂמְחָה 'gladness'	43:4		16
גִּיל 'rejoicing'	43:4		16
הִיָּה 'be'	42:4		17
אֶרֶץ 'land'	42:7	4, 26	17
זָכַר 'remember'	42:5, 7		18
שֵׁם 'name'		6, 9, 21	18
יָדָה 'praise'	42:6, 12; 43:4, 5	9	18

Table 24: Ps 46

Book II	Ps 42-43	Ps 44	Ps 45	Ps 46
עֲזָרָה 'help'		27		2, (עזר v. 6)
עַל-כֵּן 'therefore'	42:7		3, 8, 18	3
יִרָא 'fear/' 'awesesome'			5	3
אֶרֶץ 'land'	42:7	4, 26	17	3, 7, 9, 10, 11
הַר 'mountain'	42:7; 43:3			3, 4
לֵב 'heart'		19, 22	2, 6	3
הִמָּה 'murmur'	42:6, 12; 43:5			4, 7
מַיִם 'water'	42:2			4
סֵלָה 'Selah'		9		4, 8, 12
שָׂמַח 'rejoice'			9	5
מִשְׁכָּן 'dwelling place'	43:3			5
בֵּל 'not'		15		6
גוֹי 'nation'	43:1	3, 12, 15		7, 11
נָתַן 'give'		12		7
קוֹל 'voice'	42:5, 8	17		7
יְהוָה 'Lord'	42:9			8, 9, 12
צָבָא 'host'		10		8, 12
עִם 'with'	42:9			8, 12
יַעֲקֹב Jacob		5		8, 12
הֵלֵךְ 'walk'	42:10; 43:2			9
שָׂם 'put'		14, 15		9
קִשָּׁת 'bow'		7		10
יָדַע 'know'		22		11

Table 25: Ps 47

Book II	Pss 42-44	45	46	47
עַם 'people'	44:13	6, 11, 13, 18		2, 4, 10 (2t)
כַּף 'hand'	44:21			2
קוֹל 'voice'	42:5, 8; 44:17		7	2, 6
רִנָּה 'ringing cry, joy'	42:5			2
יְהוָה 'Lord'	42:9		8, 9, 12	3, 6
עֲלִיּוֹן 'Most High'			5	3
יִרָא 'fear'		5	3	3
מֶלֶךְ 'king'	44:5	2, 6, 10, 12, 14, 15, 16		3, 7, 8, 9
אֶרֶץ 'land'	42:7; 44:4, 26	17	3,7, 9, 10, 11	3, 8, 10
דִּבֶּר 'speak'		2, 5		4
תַּחַת 'under'		6, 17		4 (2t)
לְאֻם 'people'	44:3			4
יַעֲקֹב 'Jacob'	44:5		8, 12	5
אֶהֱבֶה 'love'		8		5
סֵלָה 'Selah'	44:9		4, 8, 12	5
מִשְׁכִּיל 'complative pom'	42:1; 44:1	1		8
גּוֹי 'nation'	43:1; 44:3, 12, 15		7, 11	9
כִּסֵּא 'trone'		7		9
קֹדֶשׁ 'sacred'	43:3			9
מְאֹד 'very'			2	10



Table 26: Ps 48

Book II	Pss 42-44	Ps 45	Ps 46	Ps 47	Ps 48
גָּדוֹל 'great'				3	2
יהוה 'Lord'	42:9		8, 9, 12	3, 6	2, 9
הלל 'boast, praise'	44:9				48:2
מְאֹד 'very'			2	17	2
עִיר 'city'			5		2, 9 (2t)
הַר 'mountain'	42:7; 43:3		3, 4		2, 3, 12
קִדְּשׁ 'holiness'	43:3			9	2
יָפֵה 'beautiful'		3			3
אֶרֶץ 'land'	42:7; 44:4, 26	17	3, 7, 9, 10, 11	3, 8, 10	3, 11
מֶלֶךְ 'king'	44:5	2, 6, 10, 12, 14, 15, 16		3, 7, 8, 9	3, 5
יָדַע 'know'	44:22		11		4
מִשְׁגָּב 'stronghold'			8, 12		4
עָבַר 'pass over'	42:5, 8				5
הֵם 'they'	43:3				6
רָאָה 'see'	42:3	11			6, 9
כֵּן 'thus'	42:2				6, 9, 11
שָׁבַר 'break'			10		8
אֲשֶׁר 'which'	44:19		9	5	9
שָׁמַע 'hear'	44:2	11			9
צָבָא 'host'	44:10		8, 12		9
עוֹלָם 'forever'	44:9	3, 7, 18			9, 15
סֵלָה 'Selah'	44:9		4, 8, 12	5	9
חֲסֵד 'steadfast love'	42:9; 44:27				10
קִרְבַּי 'midst'			6		10
הַיְכָל 'palace, temple'		9, 16			10
שֵׁם 'name'	44:6, 9, 21	18			11
צְדָקָה 'righteousness'		5, 8			11
יְמִין 'right hand'	44:4	5, 10			11
שָׂמַח 'be glad'		9	5		12
גִּיל 'rejoice'	43:4	16			12
בַּת 'daughter'		10, 11, 13, 14			12

Table 26—Continued.

<b>Book II</b>	<b>Pss 42-44</b>	<b>Ps 45</b>	<b>Ps 46</b>	<b>Ps 47</b>	<b>Ps 48</b>
ספר 'count, recount'	44:2	2			13, 14
שית 'put'		17			14
לב 'heart'	44:19, 22	2, 6	3		14
דור 'period'		18 (2t)			14
זה 'this'	44:18, 22				15
הוא 'he'	44:5, 22	12			15

Table 27: Ps 49

Book II	Ps 42-44	Ps 45	Pss 46-47	Ps 48	Ps 49
שמע 'hear'	44:2	11		9	2
זה 'this'	44:18, 22			15	2, 14
כל 'all'	42:4, 8, 11; 44:9, 16, 18, 23	9, 14, 17, 18	47: 2, 3, 8	3	2 (2t), 18
עם 'people'	44:13	6, 11, 13, 18	47: 2, 4, 10 (2t)		2
אזן 'give ear'	44:2	11			2, 5
ישב 'dwell'			47: 9		2
בן 'son'		3, 17			3 (2t)
אדם 'man'		3			3, 13, 21
איש 'man'	43:1				3, 8, 17
עשיר 'rich'		13			3
דבר 'speak'		2, 5	47:4		4
לב 'heart'	44:19, 22	2, 6	46:3	14	4
נטה 'stretch out'	44:19	11			5
מָשָׁל 'proverb'	44:15				5
כַּנּוּר 'lyre'	43:4				5
מָה 'what, why'	42:6, 10 (2t), 12 (2t); 43:2 (2t), 5 (2t); 44:24, 25				6
ירא 'fear'		5	46: 3; 47:3		6, 17
יום 'day'	42:4, 11; 44:2 (2t), 9, 16, 23				6
עָקַב 'overreacher'/ 'Jacob'	44:5		46: 8, 12; 47: 5		6
סבב 'go around'				13	6
בטח 'trust'	44:7				7
רב 'abundance'				3	7
הלל 'boast, praise'	44:9			2	7
פדה 'ransom'	44:27				8 (2t), 16
נָתַן 'give'	44:12		46: 7		8
יקר 'precious'		10			9, 13, 21
נֶפֶשׁ 'soul'	42:2, 3, 5, 6, 7, 12; 43:5; 44:26				16, 19
עוֹלָם 'long duration'	44:9	3, 7, 18		9, 15	9, 12

Table 27—Continued.

Book II	Ps 42-44	Ps 45	Pss 46-47	Ps 48	Ps 49
עוד 'continuance, again'	42:6, 12; 43:5				10
נִצָּח 'endurance'	44:24				10, 20
ראה 'see'	42:3	11		6, 9	10, 11, 20
מות 'die'				15	11, 15, 18
אֲחֵר 'another'		15			11, 14, 18
קִרְבִּי 'inward part'			46: 6	10	12
בית 'house'	42:5, 11				12, 17
מִשְׁכָּן 'dwelling place'	43:3		46: 5		12
דֹּר 'generation'		18 (2t)		14	12 (2t), 20
קרא 'call'	42:8				12
שֵׁם 'name'	44:6, 9, 21	18		11	12
בֹּל 'not'	44:15	6			13
רצה 'be pleased with'	44:4				14
סֵלָה 'Selah'	44:9		46: 4, 8, 12; 47: 5	9	14, 16
צֹאן 'sheep'	44:12, 23				15
בֹּקֵר 'morning'			46:6		15
יָד 'hand'	44:3				16
רבה 'be much'	44:13				17
חַי 'life'	42:3, 9				19
בֵּרַךְ 'bless'		3			19
ידה 'praise'	42:6, 12; 43:4, 5; 44:9	18			19
בוא 'enter'	42:3; 43:3, 4; 44:18	15, 16			20
אָב 'father'	44:2; 45:11, 17				20
אֹר 'light'	43:3; 44:4				20

Table 28: Ps 50

Book II	Pss 42-44	Ps 45	Pss 46-48	Ps 49	Ps 50
אסף 'Asaph, gather'			47:10		1, 5
אל 'God'	42:3, 9, 10; 43:4; 44:21				1
יהוה 'Lord'	42:9		46:8, 9, 12; 47:3, 6; 48:2, 9		1
דבר 'speak'		2, 5	47:4		1, 7, 17, 20
קרא 'call'	42:8			12	1, 4, 15
ארץ 'land, earth'	42:7; 44:4, 26	17	46:3, 7, 9, 10, 11; 47:3, 8, 10; 48:3, 11		1, 4
ציון 'Zion'			48:3, 12, 13		2
יפי 'beauty'		12			2
בוא 'enter'	42:3; 43:3, 4; 44:18	15, 16		20	3
אש 'fire'			46:10		3
סביב 'around'	44:14				3
מאד 'very'			46:2; 47:10; 48:2		3
עם 'people'	44:13	45:6, 11, 13, 18	47:2, 4, 10 (2t)	2	4, 7
חסיד 'pious'	43:1				5
ברית 'covenant'	44:18				5, 16
צדק 'righteousness'		5, 8	48:11		6
שפט 'judge'	43:1				6
הוא 'he'	44:5, 22	12	48:15		6
סלה 'Selah'	44:9		46:4, 8, 12; 47:5; 48:9	14, 16	6
שמע 'hear'	44:2	11	48:9	2	7
אנכי 'I'			46:11		7
נגד 'before'	44:16				8
לקח 'take'				16, 18	9
בית 'house'	42:5	11		12, 17	9
חיה 'animals, living thing', חיה 'live'				10	10
בהמה 'beast'				13, 21	10

Table 28—Continued.

Book II	Pss 42-44	Ps 45	Pss 46-48	Ps 49	Ps 50
הַר 'mountain'	42:7; 43:3		46:3, 4; 48:2, 3, 12		10, 11
יָדַע 'know'	44:22		46:11; 48:4		11
אָמַר 'say'	42:4, 10, 11	2			12, 16
מָלֵא 'fullness'			48:11		12
תּוֹדָה 'thanksgiving'	42:5				14, 23
עֲלִיּוֹן 'Most High'			46:5; 47:3		14
יּוֹם 'day'	42:4, 11; 44:2 (2t), 9, 16, 23			6	15
צָרָה 'distress'			46:2		15
רָשָׁע 'wicked'		8			16
מָה 'what'	42:6, 10 (2t), 12 (2t); 43:2 (2t), 5 (2t); 44:24, 25			6	16
סָפַר 'count, recount'	44:2	2	48:13, 14		16
פֶּה 'mouth'				4, 14	16, 19
אַתָּה 'you'	43:2; 44:3, 5				17
שָׂנֵא 'hate'	44:8, 11	8			17
אַחֵר 'after'		15		11, 14, 18	17
רָאָה 'see'	42:3	11	48:6, 9	10, 11, 20	18, 23
רִצָּה 'be pleased'	44:4			14	18
שָׁלַח 'send'	43:3; 44:3				19
רָעָה 'evil'		15		15	19
לְשׁוֹן 'tongue'		2			19
מִרְמָה 'deceit'	43:1				19
יָשַׁב 'sit'			47:9	2	20
אָח 'brother'				8	20
בֵּן 'son'		3, 17		3 (2t)	20
נָתַן 'give'	44:12		46:7	8	20
אֵלֶּה 'these'	42:5				21
דָּמָה 'be like'			48:10		21
הָיָה 'be'	42:4	17			21 (2t)

Table 28—Continued.

<b>Book II</b>	<b>Pss 42-44</b>	<b>Ps 45</b>	<b>Pss 46-48</b>	<b>Ps 49</b>	<b>Ps 50</b>
בין 'discern'				21	22
זֶה 'this'	44:18, 22		48:15	2, 14	22
שכח 'forget'	42:10; 44:18, 21, 25	11			22
שים 'put'	44:14, 15		46:9		23
דֶּרֶךְ 'way'				14	23
יִשַׁע 'deliver'	44:4, 7, 8				23

Table 29: Ps 51

Book II	Ps 49	Ps 50	Ps 51
רב 'abundance'	7		3
רבה 'be much'	17		4
עֲוֹן 'iniquity'	6		4, 7, 11
יָדַע 'know'		11	5, 8
נִגְדַּל 'before'		8	5
תָּמִיד 'continously'		8	5
רָע 'evil'	6		6
עֵין 'eye'		21	6
עָשָׂה 'do'		21	6
צָדִיק 'righteous'		6	6, 21
דִּבֶּר 'speak'	4	1, 7, 17, 20	6
שֹׁפֵט 'judge'		6	6
אִם 'mother'		20	7
חֵכְמָה 'wisdom'	4		8
שָׁמַע 'hear'	2	7	10
פָּנָה 'face, before'		3	11, 13
כָּל 'all'	2 [2x], 18	10, 11	11
לֵב 'heart'	4		12, 19
קָרַב 'inward part'	12		12
שָׁלַךְ 'throw'		17	13
לָקַח 'take'	16, 18	9	13
יִשְׁע 'salvation'		23	14
דֶּרֶךְ 'way'	14	23	15
נָצַל 'deliver'		22	16
דָּם 'blood'		13	16
לְשׁוֹן 'tongue'		19	16
פָּתַח 'open'	5		17
פֶּה 'mouth'	4, 14	16, 19	17
נִגְדַּל 'declare'		6	17
זָבַח 'sacrifice'		5, 8, 14, 23	18, 19, 21
עֹלָה 'whole burnt-offering'		8	18, 21 [2x]
רָצָה 'be pleased with'	14	18	18
יָטֵב 'be good'	19		20
צִיּוֹן 'Zion'		2	20
פָּר 'young bull'		9	21



Table 30: Ps 52

Book II	Ps 49-50	Ps 51	Ps 52
בוא 'enter'	49:20; 50:3	2 [2x] in title	2 [2x] in title
נגד 'declare'	50:6	17	2
מָה 'what, why'	49:6; 50:16		3
הלל 'boast'	49:7		3
רעה 'evil'	49:15; 50:19		3
חֶסֶד 'steadfast love'		3	3, 10
אֵל 'God'	50:1		3, 7
כל 'all'	49:2 [2x], 18; 50:10, 11	11	3, 6
יום 'day'	49:6; 50:15		3
לְשׁוֹן 'tongue'	50:19	16	4, 6
עשה 'do'	50:21	6	4, 11
רע 'evil'	49:6	6	5
דבר 'speak'	49:4; 50:1, 7, 17, 20	6	5, 6
צְדָקָה 'righteousness'	50:6	6, 21	5
סֵלָה <i>Selah</i>	49:14, 16; 50:6		5, 7
מִרְמָה 'deceit'	50:19		6
גַּם 'also'	49:3 [2x]		7
נֶצַח 'everlastingness'	49:10, 20		7
אֶרֶץ 'land'	50:1, 4		7
חַי 'alive'	49:19		7
ראה 'see'	49:10, 11, 20; 50:18, 23		8
ירא 'fear'	49:6, 17		8
שים 'put'	50:23		9
אֱלֹהִים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23	3, 12, 16 [2x], 19 [2x]	9, 10 [2x]
בטח 'trust'	49:7		9, 10
רב 'abundance'	49:7	3	9
עֲשׂוּר 'riches'	49:7, 17		9
אֲנִי 'I'		5	10
בית 'house'	49:12, 17; 50:9		10
עוֹלָם 'long duration'	49:9, 12		10, 11
עַד 'until'	49:20 [2x]; 50:1		10
ידה 'priase'	49:19		11
שֵׁם 'name'	49:12		11
נֶגֶד 'before'	50:8	5	11
חָסִיד 'pious'	50:5		11

Table 31: Ps 53

Book II	Ps 49-51	Ps 52	Ps 53
אמר 'say'	50:12, 16	2 (title)	2
לב 'heart'	49:4; 51:12, 19		2
אין 'there is not'	50:22		2 [2x], 4 [2x]
אלהים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]	9, 10 [2x]	2, 3 [2x], 5, 6 [2x], 7
שחת 'pit'/ 'ruin'	49:10		2
עשה 'do'	50:21; 51:6	4, 11	2, 4
טוב 'good'		5, 11	2, 4
שמים 'heaven'	50:4, 6		3
בן 'son'	49:3 [2x]; 50:20		3
אדם 'man'	49:3, 13, 21		3
ראה 'see'	49:10, 11, 20; 50:18, 23	8	3
כל 'all'	49:2 [2x], 18; 50:10, 11; 51:11	3,6	4
גם 'also'	49:3 [2x]	7	4
ידע 'know'	50:11; 51:5, 8		5
אכל 'eat'	50:3, 13		5 [2x]
עם 'people'	49:2; 50:4, 7		5, 7
קרא 'call'	49:12; 50:1, 4, 15		5
היה 'be'	50:21 (2t)		6
עצם 'bone'	51:10		6
נתן 'give'	49:8; 50:20; 51:18		7
ציון 'Zion'	50:2; 51:20		7
ישראל 'Israel'	50:7		7 [2x]
שוב 'return'	51:14, 15		7
גיל 'rejoice'	51:10		7

Table 32: Ps 54

Book II	Pss 49-52	Ps 53	Ps 54
אלהים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]	2, 3 [2x], 5, 6 [2x], 7	3, 4, 5, 6
שם 'name'	49:12; 52:11		3, 8
ישע 'deliver'	50:23; 51:14		3
דין 'judge'	50:4		3
שמע 'hear'	49:2; 50:7; 51:10		4
אזן 'give ear'	49:2, 5		4
אמר 'say'	50:12, 16		4
פה 'mouth'	49:4, 14; 50:16, 19; 51:17		4
נפש 'soul'	49:9, 16, 19		5, 6
שים 'put'	50:23; 52:9		5
נגד 'before'	50:8; 51:5; 52:11		5
הנה 'behold'	52:9		6
אדני 'lord'	51:17		6
סמך 'sustain'	51:17		6
שוב 'turn'	51:14, 15	7	7
רע 'evil'	49:6; 51:6; 52:5		7
אמת 'faithfulness'	51:8		7
זבח 'sacrifice'	50:5, 8, 14, 23; 51:18, 19, 21		8
ידה 'praise'	49:19; 52:11		8
יהוה 'Lord'	50:1		8
טוב 'good'	52:5, 11	2, 4	8
צרה 'distress'	50:15		9
נצל 'deliver'	50:22; 51:16		9
ראה 'see'	49:10, 11, 20; 50:18, 23; 52:8	3	9
עין 'eye'	50:21; 51:6		9

Table 33: Ps 55

Book II	Pss 49-53	Ps 54	Ps 55
אָזן 'give ear'	49:2, 5	4	2
אֱלֹהִים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7	3, 4, 5, 6	2, 15, 17, 20, 24
תְּפִלָּה 'prayer'		4	2
אֵיב 'enemy'		9	4, 13
פָּנָה 'face'	50:3; 51:11, 13		4
רָשָׁע 'wicked'	50:16		4
אָוֶן 'trouble'	53:5		4, 11
לֵב 'heart'	49:4; 51:12, 19; 53:2		5, 22
חִיל 'writhe'	51:7		5
קִרְבַּי 'inward part'	49:12; 51:12		5, 11, 12, 16, [19, 22 as 'battle, war']
מוֹת 'death'	49:11, 15, 18		5, 16
בּוֹא 'come'	49:20; 50:3		6
אָמַר 'say'	50:12, 16; 53:2	4	7
מִי 'who'	53:7		7
נָתַן 'give'	49:8; 50:20; 51:16; 53:7		7, 23
עוֹף 'fly'/ 'flying creature'	50:11		7
הִנֵּה 'behold'	52:9	6	8
לִין 'lodge, abide'	49:13		8
סֵלָה ' <i>Selah</i> '	49:14, 16; 50:6; 52:5, 7	5	8, 20
רוּחַ 'wind, spirit'	51:12, 13, 14, 19		9
בִּלְעַ 'swallow'	52:6		10
אֲדֹנָי 'lord'	51:17	6	10
רָאָה 'see'	49:10, 11, 20; 50:18, 23; 52:8; 53:3	9	10
סָבַב 'go about'	49:6		11
חוֹמָה 'wall'	51:20		11
הִיָּה 'desire'	52:4, 9		12
מִרְמָה 'deceit'	50:19; 52:6		12, 24
נִשָּׂא 'lift'	50:16		13

Table 33—Continued.

Book II	Pss 49-53	Ps 54	Ps 55
שנא 'hate'	50:17		13
סתר 'hide'	51:11	2 [title]	13
אתָּה 'you'	50:17		14, 24
ערך 'arrange' / 'estimate'	50:21		14
ידע 'know'	50:11; 51:5, 8; 53:5		14
יחדו 'together'	53:4		15
בית 'house'	49:12, 17; 50:9; 52:2, 10		15
ירד 'go down'	49:18		16, 24
שְׁאוֹל 'Sheol'	49:15 [2x], 16		16
חַי [חַיִּים] 'alive' emph. 'life'	49:19; 52:7		16
רָעָה 'evil'	49:15; 50:19; 52:3		16
אֲנִי 'I'	51:5; 52:10		17, 24
קרא 'call'	49:12; 50:1, 4, 15; 53:5		17
יהוה 'Lord'	50:1	8	17, 23
ישע 'deliver'	50:23; 51:14	3	17
בֶּקֶר 'morning'	49:15		18
שמע 'hear'	49:2; 50:7; 51:10	4	18, 20
פדה 'ransom'	49:8 [2x], 16		19
נֶפֶשׁ 'soul'	49:9, 16, 19	5, 6	19
רב 'much'	49:7; 51:3; 52:9		19
היה 'be'	50:21 [2x]; 53:6		19
עִמָּד 'with'	50:11		19
אֵל 'God'	50:1; 52:3, 7		20
ישב 'sit'	49:2; 50:20		20
אֵין 'nothing'	50:22; 53:2 [2x]; 4 [2x]		20
לְמוֹ 'to'	49:14		20
ירא 'fear'	49:6, 17; 52:8		20
שלח 'send'	50:19		21
יָד 'hand'	49:16		21
בְּרִית 'covenant'	50:5, 16		21
חלק [1] 'divide' / [2] 'smooth'	50:18		22
פֶּה 'mouth'	49:4, 14; 50:16, 19; 51:17	4	22

Table 33—Continued.

<b>Book II</b>	<b>Pss 49-53</b>	<b>Ps 54</b>	<b>Ps 55</b>
דבר 'speak'	49:4; 50:1, 7, 17, 20; 51:6; 52:5, 6		22
שָׁלַךְ 'throw'	50:17; 51:13		23
הוא 'he'	50:6		23
עוֹלָם 'long duration'	49:9, 12; 52:10, 11		23
צַדִּיק 'righteous'	52:8		23
שִׁחַת 'pit'	49:10; 53:2		24
אִישׁ 'man'	49:3, 8, 17		24
דָּם 'blood'	50:13; 51:16		24
יוֹם 'day'	49:6; 50:15; 52:3		24
בטח 'trust'	49:7; 52:9, 10		24

Table 34: Ps 56

Book II	Pss 49-54	Ps 55	Ps 56
יוֹנָה 'dove, Jonah'		7	1 [title]
חַנּוּן 'be gracious'	51:3		2
אֱלֹהִים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7; 54: 3, 4, 5, 6	2, 15, 17, 20, 24	2, 5 [2x], 8, 10, 11, 12, 13, 14
אָנוּשׁ 'man'		15	2
כָּל 'all'	49:2 [2x], 18; 50:10, 11; 51:11; 52:3, 6; 53:4; 54:9		2, 3, 6 [2x]
יוֹם 'day'	49:6; 50:15; 52:3	24	2, 3, 4, 6, 10
שׁוֹרֵר 'watcher'	54:7		3
רַב 'much, many'	49:7; 51:3; 52:9	19	3
יִרָא 'fear'	49:6, 17; 52:8	20	4, 5, 12
אֲנִי 'I'	51:5; 52:10	17, 24	4
בַּטַּח 'trust'	49:7; 52:9, 10	24	4, 5, 12
הִלֵּל 'be boastful, praise'	49:7; 52:3		5, 11 [2x]
דַּבֵּר 'speak'	49:4; 50:1, 7, 17, 20; 51:6; 52:5, 6	22	5, 6, 11 [2x]
מָה 'what'	49:6; 50:15; 52:3		5, 12
עָשָׂה 'do'	50:21; 51:6; 52:4, 11; 53:2, 4		5, 12
בָּשָׂר 'flesh'	50:13		5
רָע 'evil'	49:6; 51:6; 52:5; 54:7		6
הֵם 'they'		22	7
עָקֵב 'heel'	49:6		7
אֲשֶׁר 'who, which'		15, 20	7
קוּהַ 'wait for, hope'	52:11		7
נַפְשׁ 'soul'	49:9, 16, 19; 54:5, 6	19	7, 14
אָוֶן 'wickedness'	53:5	4, 11	8
אָף 'nose, anger'		4	8
עַם 'people'	49:2; 50:4, 7; 53:5, 7		8
יֵרֵד 'go down'	49:18	16, 24	8
סָפַר 'count, recount'	50:16		9 (and v. 9 also: סִפְרָה 'book')

Table 34—Continued.

Book II	Pss 49-54	Ps 55	Ps 56
אַתָּה 'you'	50:17	14, 24	9
שׂים 'put'	50:23; 52:9; 54:5		9
אָז 'then'	51:21 [2x]		10
שׁוּב 'turn back'	51:14, 15; 53:7; 54:7		10
אֵיב 'enemy'	54:9	4, 13	10
קרא 'call'	49:12; 50:1, 4, 15; 53:5	17	10
זֶה 'this'	49:2, 14; 50:22		10
יָדַע 'know'	50:11; 51:5, 8; 53:5	14	10
יְהוָה 'LORD'	50:1; 54:8	17, 23	11
אָדָם 'man'	49:3, 13, 21; 53:3		12
נָדַר 'vow'	50:14		13
שָׁלַם 'repay'	50:14		13
תּוֹדָה 'thanksgiving'	50:14, 23		13
נָצַל 'deliver'	50:22; 51:16; 54:9		14
מָוֶת 'death'	49:11, 15, 18	5, 16	14
הֵלֵךְ 'walk'		15	14
פָּנָה 'face'	50:3; 51:11, 13	4	14
אֹר 'light'	49:20		14
חַי 'alive'/emph. חַיִּים 'life'	49:19; 52:7	16	14



Table 35: Ps 57

Book II	Pss 49-55	Ps 56	Ps 57
שַׁחַח 'pit' [synonym שִׁיחָה 'pit' in 57:7]	49:10; 53:2; 55:24		1 (title) [שִׁיחָה 'pit' v. 7]
מִכְתָּם 'Mikhtam'		1 (title)	1 (title)
שָׂאוּל 'Saul'	52:2 (title); 54:2 (title)		1 (title)
חַנּוּן 'be gracious'	51:3	2	2 [2x]
אֱלֹהִים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7; 54: 3, 4, 5, 6; 55: 2, 15, 17, 20, 24	2, 5 [2x], 8, 10, 11, 12, 13, 14	2, 3, 4, 6, 8, 12
נַפֶּשׁ 'soul'	49:9, 16, 19; 54:5, 6; 55: 19	7, 14	2, 5, 7
עַד 'until'	49:20 [2x]; 50:1; 52:10		2, 11 [2x]
תְּהַה 'desire, destruction'	52:5, 9; 55:12		2
קָרָא 'call'	49:12; 50:1, 4, 15; 53:5; 55: 17	10	3
עֲלִיוֹן 'Most High'	50:14		3
אֵל 'God'	50:1; 52:3, 7; 55: 20		3
שָׁלַח 'send'	50:19; 55:21		4 [2x]
שָׁמַיִם 'heaven'	50:4, 6; 53:3		4, 6, 11, 12
יִשַׁע 'deliver'	50:23; 51:14; 54:3; 55:15		4
חָרַף 'reproach'	55:13		4
שָׂאָף 'crush'		2, 3	4
סִלָּה 'Selah'	49:14, 16; 50:6; 52:5, 7; 54:5; 55:8, 20		4, 7
חֶסֶד 'steadfast love'	51: 3; 52:3, 10		4, 11
אֱמֻנָה 'faithfulness'	51:8; 54:7		4, 11
בֵּן 'son'	49:3 [2x]; 50:20; 53:3		5
אָדָם 'man'	49:3, 13, 21; 53:3	12	5
לְשׁוֹן 'tongue'	50:19; 51:16; 52:4, 6; 55:10		5

Table 35—Continued.

Book II	Pss 49-55	Ps 56	Ps 57
כָּל 'all'	49:2 [2x], 18; 50:10, 11; 51:11; 52:3, 6; 53:4; 54:9	2, 3, 6 [2x]	6, 12
אֶרֶץ 'land'	50:1, 4; 52:7		6, 12
כְּבוֹד 'glory'	49:17, 18		6, 9, 12
כוֹן 'be firm'	51:12		7, 8 [2x]
פָּנֵה 'face'	50:3; 51:11, 13; 55:4	14	7
נָפַל 'fall'	55:5		7
לֵב 'heart'	49:4; 51:12, 19; 53:2; 55:22		8 [2x]
כִּנּוֹר 'lyre'	49:5		9
יִדָּה 'praise'	49:19; 52:11; 54:8		10
עַם 'people' [synonym אֲמִים 'people' 57:10]	49:2; 50:4, 7; 53:5, 7	8	10 [plus a synonym אֲמִים 'people' 57:10]
אֲדֹנָי 'lord'	51:17; 54:6; 55:10		10
בֵּל 'not'	49:13		10

Table 36: Ps 58

Book II	Pss 49-56	Ps 57	Ps 58
אל־תִּשְׁחַת 'do not destroy'		1 (title)	1 (title)
שחַת 'destroy'	49:10; 53:2; 55:24	1 (see above)	1 (see above)
מִכְתָּם 'Mikhtam'	56:1 (title)	1 (title)	1 (title)
אֵלִים 'silence'	56: 1 (title)		2
צְדָק 'righteousness' (see below [v. 11] צְדִיק 'righteous')	50:6; 51:6, 21; 52:5		2
דַּבֵּר 'speak'	49:4; 50:1, 7, 17, 20; 51:6; 52:5, 6; 55:22; 56: 5, 6, 11 [2x]		2, 4
שֹׁפֵט 'judge'	50:6; 51:6		2, 12
בֵּן 'son'	49:3 [2x]; 50:20; 53:3	5	2
אָדָם 'man'	49:3, 13, 21; 53:3; 56: 12	5	2, 12
לֵב 'heart'	49:4; 51:12, 19; 53:2; 55:5, 22	8 [2x]	3
פָּעַל 'do'	53:5		3
אֶרֶץ 'land'	50:1, 4; 52:7	6, 12	3, 12
חָמָס 'violence'	55:10		3
יָד 'hand'	49:16; 55:21		3
זָר 'be a stranger'	54:5		4
רָשָׁע 'wicked'	50:16; 55:4		4, 11
לָמוֹ 'to them/him'	49:14; 55:20; 56:8		5, 8
כְּמוֹ 'like'	50:21		5, 8 [2x], 9, 10 [2]
חָרָשׁ 'silent'	50:3, 21		5
אָזַן 'give ear'	49:2, 5; 54:4; 55:2		5
אֲשֶׁר 'who'	55:15, 20; 56:7		6
שָׁמַע 'hear'	49:2; 50:7; 51:10; 54:4; 55:18, 20		6
קוֹל 'voice'	55:4, 18		6
חָכָם 'be wise'	49:11		6

Table 36—Continued.

Book II	Pss 49-56	Ps 57	Ps 58
אלהים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7; 54: 3, 4, 5, 6; 55: 2, 15, 17, 20, 24; 56: 2, 5 [2x], 8, 10, 11, 12, 13, 14	2, 3, 4, 6, 8, 12	7, 12
שן 'tooth'		5	7
פה 'mouth'	49:4, 14; 50:16, 19; 51:17; 54:4; 55:22		7
נתן 'pull down'	52:7		7
יהוה 'LORD'	50:1; 54:8; 55:17, 23; 56:11		7
מאס 'reject'	53:6		8
הלך 'walk'	55:15; 56:14		8, 9
דרך 'tread'/'way'	49:14; 50:23; 51:5		8
חץ 'arrow'		5	8
נפל 'fall'/'abortion'	55:5; 57:7		9 [נפל]
בל 'not'	49:13; 57:10		9
שמש 'sun'	50:1		9
בין 'discern'	49:21; 50:22		10
חי 'living'	49:19; 52:7; 55:16; 56:14		10
שער 'sweep away'	50:3		10
שמח 'rejoice'	53:7		11
צדיק 'righteous'	52:8; 55:23		11, 12
פעם 'foot'		7	11
דם 'blood'	50:13; 51:16; 55:24		11
אמר 'say'	50:12, 16; 53:3; 54:4; 55:7		12
אך 'surely'	49:16		12 [2x]
יש 'existence, is'	53:3		12

**Table 37: Ps 59**

<b>Book II</b>	<b>Pss 49-57</b>	<b>Ps 58</b>	<b>Ps 59</b>
אל־תִּשְׁחַח 'do not destroy'	57: 1 (title)	1 (title)	1 (title)
שחח 'destroy'	49:10; 53:2; 55:24; 57: 1 (title)	1 (see above)	1 (see above)
מִכְתָּם 'Mikhtam'	Ps 56:1 (title); 57: 1(title)	1 (title)	1 (title)
נצַל 'deliver'	50:22; 51:16; 54:9; 56:14		2, 3
אֵיב 'enemy'	54:9; 55:4, 13; 56:10		2
אֱלֹהִים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7; 54: 3, 4, 5, 6; 55: 2, 15, 17, 20, 24; 56: 2, 5 [2x], 8, 10, 11, 12, 13, 14; 57: 2, 3, 4, 6, 8, 12	7, 12	2, 6 [2x], 10, 11 [2x], 14, 18 [2x]
קום 'arise'	54:5		2
פעַל 'do'	53:5	3	3
אָוֶן 'trouble, wickedness'	53:5; 55:4, 11; 56:8		3, 6
אִישׁ 'man'	49:3, 8, 17; 55:24		3
דָּם 'blod'	50:13; 51:16; 55:24	11	3
ישַׁע 'deliver'	50:23; 51:14; 54:3; 55:17; 57:4		3
הִנֵּה 'behold'	52:9; 54:6; 55:8		4, 8
נַפְשׁ 'soul'	49:9, 16, 19; 54:5, 6; 55: 19; 56: 7, 14	2, 5, 7	4
גֹּר 'sojourn'	56:7		4
פְּשַׁע 'transgression'	51:3, 5, 15		4
חַטָּאת 'sin'	51:4, 5		4, 13
יְהוָה 'LORD'	50:1; 54:8; 55:17, 23; 56:11	7	4, 6, 9
עֲוֹן 'iniquity'	49:6; 51:4, 7, 11		5
כּוֹן 'be firm'	51:12; 57:7, 8 [2x]		5
עוֹר 'arouse'	57:9		5

Table 37—Continued.

Book II	Pss 49-57	Ps 58	Ps 59
קרא 'call'	49:12; 50:1, 4, 15; 53:5; 55:17; 56:10; 57:3		5
ראה 'see'	49:10, 11, 20; 50:18, 23; 52:8; 53:3; 54:9; 55:10		5, 11
אתה 'you'	50:17; 55:14, 24; 56:9		6, 9
יִשְׂרָאֵל 'Israel'	50:7; 53:7 [2x]		6
כל 'all'	49:2 [2x], 18; 50:10, 11; 51:11; 52:3, 6; 53:4; 54:9; 56: 2, 3, 6 [2x]; 57: 6, 12		6 [2x], 9
חנן 'be gracious'	51:3; 56:2; 57:2 [2x]		6
סֵלָה 'Selah'	49:14, 16; 50:6; 52:5, 7; 54:5; 55:8, 20; 57: 4, 7		6, 14
שוב 'return'	51:14, 15; 53:7; 54:7; 56:10		7, 15
ערב 'evening'	55:18		7, 15
המה 'murmur'	55:18		7, 15
סבב 'go around'	49:6; 55:11		7, 15
עיר 'city'	55:10		7, 15
פה 'mouth'	49:4, 14; 50:16, 19; 51:17; 54:4; 55:22	7	8, 13
חרב 'sword'	57:5		8
שפה 'lip'	51:17		8, 13
מי 'who?'	53:7; 55:7		8
שמע 'hear'	49:2; 50:7; 51:10; 54:4; 55:18, 20	6	8
שחק 'laugh'	52:8		9
לָמוֹ 'to them/him'	49:14; 55:20; 56:8	5, 8	9
שמר 'watch'	56:7		1 (title), 10
חֶסֶד 'steadfast love'	51:3; 52:3, 10; 57:4, 11		11, 17, 18
קדם 'be in front'	55:20		11
שׁוֹרֵר 'watcher'	54:7; 56:3		11
פֶּן 'lest'	50:22		12

שכח 'forget'	50:22		12
עם 'people'	49:2; 50:4, 7; 53:5, 7; 56:8; 57:10		12

Table 37—Continued.

Book II	Pss 49-57	Ps 58	Ps 59
חיל 'strength'	49:7, 11; 51:7; 55:5		12
אֲדֹנָי 'lord'	51:17; 54:6; 55:10; 57:10		12
ירד 'go down'	49:18; 55:16, 24; 56:8;		12
דבר 'speak'	49:4; 50:1, 7, 17, 20; 51:6; 52:5, 6; 55:22; 56: 5, 6, 11 [2x]	2, 4	13
ספר 'recount'	50:16; 56:9		13
חַמָּה 'heat, rage'	58:5 [2x]		14
אִין 'nothing'	50:22; 53:2 [2x], 4 [2x]; 55:20		14
ידע 'know'	50:11; 51:5, 8; 53:5; 55:14; 56:10		14
מִשְׁלַל (I) 'represent, rule,' (II) 'proverb,' (III) 'rule'	49:5, 13, 21		14
יַעֲקֹב 'Jacob'	53:7		14
אֶרֶץ 'land'	50:1, 4; 52:7; 57: 6, 12	3, 12	14
הֵם 'they'	55:22; 56:7		16
אכל 'eat'	50:3, 13; 53:5 [2x]		16
אם 'if'	50:12, 18		16
לִין 'lodge'	49:13; 55:8		16
אֲנִי 'I'	51:5; 52:10; 55:17, 24; 56:4		17
שיר 'sing'	57:8		17
רַנֵּן 'give a ringing cry'	51:16		17
בֹּקֶר 'morning'	49:15; 55:18		17
הָיָה 'be'	50:21 [2x]; 53:6; 55:19		17
יום 'day'	49:6; 50:15; 52:3; 55:24; 56:2, 3, 4, 6, 10		17
זמר 'make music'	57:8, 10		18





**Table 38: Ps 60**

<b>Book II</b>	<b>Pss 49-58</b>	<b>Ps 59</b>	<b>Ps 60</b>
מִכְתָּם 'Mikhtam'	56:1 (title); 57:1 (title); 58:1 (title)	1 (title)	1 (title)
למד 'teach'	51:15		1 (title)
אֱלֹהִים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7; 54: 3, 4, 5, 6; 55: 2, 15, 17, 20, 24; 56: 2, 5 [2x], 8, 10, 11, 12, 13, 14; 57: 2, 3, 4, 6, 8, 12; 58: 7, 12	2, 6 [2x], 10, 11 [2x], 14, 18 [2x]	3, 8, 12 [2x], 14
שוב 'return'	51:14, 15; 53:7; 54:7; 56:10	7, 15	3
אֶרֶץ 'land'	50:1, 4; 52:7; 57: 6, 12; 58:3, 12	14	4
שבר 'break'	51:19 [2x]		4
מוט 'totter'	55:4, 23		4
ראה 'see'	49:10, 11, 20; 50:18, 23; 52:8; 53:3; 54:9; 55:10	5, 11	5
עם 'people'	49:2; 50:4, 7; 53:5, 7; 56:8; 57:10	12	5
נתן 'give'	49:8; 50:20; 51:16; 53:7; 55:7, 23		6
ירא 'fear'	49:6, 17; 52:8; 55:20; 56: 4, 5, 12		6
פָּנֶה 'face'	50:3; 51:11, 13; 55:4; 56:14; 57:7		6
סֵלָה 'Selah'	49:14, 16; 50:6; 52:5, 7; 54:5; 55:8, 20; 57: 4, 7	6, 14	6
לְמַעַן 'for the sake of'	51:6		7
חֲלִיץ 'deliver'	50:15		7
ישע 'deliver'	50:23; 51:14; 54:3; 55:17; 57:4	3	7
ענה 'answer'	55:3, 20		7

Table 38—Continued.

<b>Book II</b>	<b>Pss 49-58</b>	<b>Ps 59</b>	<b>Ps 60</b>
דבר 'speak'	49:4; 50:1, 7, 17, 20; 51:6; 52:5, 6; 55:22; 56: 5, 6, 11 [2x]; 58: 2, 4	13	8
קִדְּשׁ 'holiness'	51:13		8
חִלַּק (I) 'divide,' (II) 'be smooth'	50:18; 55:22		8
מְעוֹז 'place of safety'	52:9		9
סִיר 'pot'	58:10		10
רָחַץ 'wash'	58:11		10
שָׁלַךְ 'throw'	50:17; 51:13; 55:23		10
מִי 'who'	53:7; 55:7; 59:8		11 [2x]
עִיר 'city'	55:10	7, 15	11
עַד 'until'	49:20 [2x]; 50:1; 52:10; 57:2, 11 [2x]		11
אַתָּה 'you'	50:17; 55:14, 24; 56:9	6, 9	12
צָבָא 'army'	59:6		12
יֵהֵב 'give'	55:23		13
שׁוּא 'emptiness'	55:16		13
הַשׁוּעָה 'deliverance'	51:16		13
אָדָם 'man'	49:3, 13, 21; 53:3; 56:12; 57:5	2, 12	13
עָשָׂה 'do'	50:21; 51:6; 52:4, 11; 53:2, 4; 56:5, 12		14
חֵיִל 'strength'	49:7, 11; 51:7; 55:5	12	14
הוּא 'he'	50:6; 55:23		14

Table 39: Ps 61

Book II	Pss 49-59	Ps 60	Ps 61
נגינה 'music'	54:1 (title); 55:1 (title)		61:1 (title)
שמע 'hear'	49:2; 50:7; 51:10; 54:4; 55:18, 20; 58:6; 59:8		2, 6
אלהים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7; 54: 3, 4, 5, 6; 55: 2, 15, 17, 20, 24; 56: 2, 5 [2x], 8, 10, 11, 12, 13, 14; 57: 2, 3, 4, 6, 8, 12; 58: 7, 12; 59: 2, 6 [2x], 10, 11 [2x], 14, 18 [2x]	3, 8, 12 [2x], 14	2, 6, 8
קשב 'incline'	55:3		2
תפלה 'prayer'	54:4; 55:2		2
ארץ 'land'	50:1, 4; 52:7; 57: 6, 12; 58:3, 12; 59:14	4	3
קרא 'call'	49:12; 50:1, 4, 15; 53:5; 55:17; 56:10; 57:3; 59:5		3
לב 'heart'	49:4; 51:12, 19; 53:2; 55:5, 22; 57:8 [2x]	3	3
צור 'rock'	49:15		3
רומ 'be high'	57:6, 12		3
נחה 'lead'		11	3
היה 'be'	50:21 [2x]; 53:6; 55:19; 59:17		4
עז 'strength'	59:4, 10, 17, 18		4
פנה 'face'	50:3; 51:11, 13; 55:4; 56:14; 57:7	6	4, 8
איב 'enemy'	54:9; 55:4, 13; 56:10; 59:2		4
גור 'sojourn'	56:7; 59:4		5
אהל 'tent'	52:7		5
עולם 'long duration'	49:9, 12; 52:10, 11; 55:23		5, 8

Table 39—Continued.

Book II	Pss 49-59	Ps 60	Ps 61
חָסָה 'seek refuge'	57:2 [2x]		5
סָתַר 'hide'	51:11; 54:2; 55:13		5
כַּנָּף 'wing'	57:2		5
סֵלָה ' <i>Selah</i> '	49:14, 16; 50:6; 52:5, 7; 54:5; 55:8, 20; 57: 4, 7; 59: 6, 14	6	5
אַתָּה 'you'	50:17; 55:14, 24; 56:9; 59:6, 9	12	6
נִדַּר 'vow'	50:14; 56:13		6, 9
נָתַן 'give'	49:8; 50:20; 51:16; 53:7; 55:7, 23	6	6
יִרָא 'fear'	49:6, 17; 52:8; 55:20; 56: 4, 5, 12	6	6
שֵׁם 'name'	49:12; 52:11; 53:6; 54:3, 8		6, 9
יּוֹם 'day'	49:6; 50:15; 52:3; 55:24; 56:2, 3, 4, 6, 10; 59:17		7 [2x], 9 [2x]
כְּמוֹ 'like'	50:21; 58:5, 8 [2x], 9, 10 [2x]		7
דּוֹר 'period'	49:12 [2x], 20		7 [2x]
יָשַׁב 'sit'	49:2; 50:20; 55:20		8
חֶסֶד 'steadfast love'	51:3; 52:3, 10; 57:4, 11; 59: 11, 17, 18		8
אַמֶּת 'faithfulness'	51:8; 54:7; 57:4, 11		8
זָמַר 'make music'	57:8, 10; 59:18		9
עַד 'until'	49:20 [2x]; 50:1; 52:10; 57:2, 11 [2x]	11	9
שָׁלַם 'repay'	50:14; 56:13		9

Table 40: Ps 62

Book II	Pss 49-60	Ps 61	Ps 62
מִזְמוֹר 'melody'	49:1 (title); 50:1 (title); 51:1 (title)		1 (title)
אֵד 'surely'	49:16; 58:12 [2x]		2, 3, 5, 6, 7, 10
אֱלֹהִים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7; 54: 3, 4, 5, 6; 55: 2, 15, 17, 20, 24; 56: 2, 5 [2x], 8, 10, 11, 12, 13, 14; 57: 2, 3, 4, 6, 8, 12; 58: 7, 12; 59: 2, 6 [2x], 10, 11 [2x], 14, 18 [2x]; 60: 3, 8, 12 [2x], 14	2, 6, 8	2, 6, 8 [2x], 9, 12 [2x]
נֶפֶשׁ 'soul'	49:9, 16, 19; 54:5, 6; 55: 19; 56: 7, 14; 58: 2, 5, 7	4	2, 6
יְשׁוּעָה 'salvation'	53:7		2, 3, 7
הוּא 'he'	50:6; 55:23; 60:14		3, 7
צוּר 'rock'	49:15	3	3, 7, 8
מִשְׁגָּב 'secure height'	59:10, 17, 18		3, 7
מוֹט 'totter'	55:4, 23; 60:4		3, 7
רַב 'much'	49:7; 51:3; 52:9; 55:19; 56:3		3
עַד 'until'	49:20 [2x]; 50:1; 52:10; 57:2, 11 [2x]; 60:11	9	4
אִישׁ 'man'	49:3, 8, 17; 55:24; 59:3		4, 10, 13
כָּל 'all'	49:2 [2x], 18; 50:10, 11; 51:11; 52:3, 6; 53:4; 54:9; 56: 2, 3, 6 [2x]; 57:6, 12; 59: 6 [2x], 9		4, 9
נִטָּה 'stretch out'	49:5		4
רָצָה 'be pleased with'	49:14; 50:18; 51:18		5
כְּזָב 'falsehood'	58:4		5, 10

Table 40—Continued.

Book II	Pss 49-60	Ps 61	Ps 62
פֶּה 'mouth'	49:4, 14; 50:16, 19; 51:17; 54:4; 55:22; 58:7; 59:8, 13		5
בֵּרַךְ 'bless'	49:19		5
קָרַב 'midst'	49:12; 51:12; 55:5, 11, 12, 16		5
סֵלָה ' <i>Selah</i> '	49:14, 16; 50:6; 52:5, 7; 54:5; 55:8, 20; 57: 4, 7; 59: 6, 14; 60:6	5	5, 9
יִשַׁע 'deliver'	50:23; 51:14; 54:3; 55:17; 57:4; 59:3; 60:7		8
כְּבוֹד 'glory'	49:17, 18; 57:6, 9, 12		8
עֹז 'strength'	59:4, 10, 17, 18	4	8, 12
מַחְסֵה 'refuge'		4	8, 9
בִּטְחָה 'trust'	49:7; 52: 9, 10; 55:24; 56:4, 5, 12		9, 11
עַם 'people'	49:2; 50:4, 7; 53:5, 7; 56:8; 57:10; 59:12; 60:5		9
פָּנָה 'face'	50:3; 51:11, 13; 55:4; 56:14; 57:7; 60:6	4, 8	9
לֵב 'heart'	49:4; 51:12, 19; 53:2; 55:5, 22; 57:8 [2x]; 60:3	3	9 [לבב 'heart'], 11
בֵּן 'son'	49:3 [2x]; 50:20; 53:3; 57:5; 58:2		10 [2x]
אָדָם 'man'	49:3, 13, 21; 53:3; 56: 12; 57:5; 58:2, 12; 60:13		10
עֲלֵה 'go up'	50:8; 51:18, 21 [2x]		10
הֵם 'they'	55:22; 56:7; 59:16		10
יַחַד 'together'	49:3, 11		10
חֵיל 'strength'	49:7, 11; 51:7; 55:5; 59:12; 60:14		11
אֶחָד 'one'	53:4		12

Table 40—Continued.

<b>Book II</b>	<b>Pss 49-60</b>	<b>Ps 61</b>	<b>Ps 62</b>
דבר 'speak'	49:4; 50:1, 7, 17, 20; 51:6; 52:5, 6; 55:22; 56: 5, 6, 11 [2x]; 58: 2, 4; 59:13; 60:8		12
שמע 'hear'	49:2; 50:7; 51:10; 54:4; 55:18, 20; 58:6; 59:8; 61:2, 6		12
אֲדֹנָי 'lord'	51:17; 54:6; 55:10; 57:10; 59:12		13
חֶסֶד 'steadfast love'	51:3; 52:3, 10; 57:4, 11; 59: 11, 17, 18	8	13
אַתָּה 'you'	50:17; 55:14, 24; 56:9; 59:6, 9; 60:12	6	13
שלם 'repay'	50:15; 56:13	9	13

Table 41: Ps 63

Book II	Pss 49-61	Ps 62	Ps 63
מִדְבָּר 'wilderness'	55:8		1 (title)
יְהוּדָה 'Judah'	60:9		1 (title)
אֱלֹהִים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7; 54: 3, 4, 5, 6; 55: 2, 15, 17, 20, 24; 56: 2, 5 [2x], 8, 10, 11, 12, 13, 14; 57: 2, 3, 4, 6, 8, 12; 58: 7, 12; 59: 2, 6 [2x], 10, 11 [2x], 14, 18 [2x]; 60: 3, 8, 12 [2x], 14; 61: 2, 6, 8	2, 6, 8 [2x], 9, 12 [2x]	2, 12
אֵל 'God'	50:1; 52:3, 7; 55: 20; 57:3		2
אַתָּה 'you'	50:17; 55:14, 24; 56:9; 59:6, 9; 60:12; 61:6	13	2
שׁוּחַר 'look early'	57:9		2
נַפְשׁ 'soul'	49:9, 16, 19; 54:5, 6; 55: 19; 56: 7, 14; 58: 2, 5, 7; 59:4	2, 6	2, 6, 9, 10
בָּשָׂר 'flesh'	50:13; 56:5		2
אֶרֶץ 'land'	50:1, 4; 52:7; 57: 6, 12; 58:3, 12; 59:14; 60:4; 61:3		2, 10
בְּלִי 'without'	59:5		2
מַיִם 'water'	58:8		2
כֵּן 'so'	61:9		3, 5
קִדְשׁ 'holiness'	51:13; 60:8		3
חִזָּה 'see'	58:9, 11		3
רָאָה 'see'	49:10, 11, 20; 50:18, 23; 52:8; 53:3; 54:9; 55:10; 59: 5, 11; 60:5		3
עֹז 'strength'	59:4, 10, 17, 18; 61: 4	8, 12	3



Table 41—Continued.

Book II	Pss 49-61	Ps 62	Ps 63
כְּבוֹד 'glory'	49:17, 18; 57:6, 9, 12	8	3
טוֹב 'good'	52:5, 11; 53:2, 4; 54:8		4
חֶסֶד 'steadfast love'	51:3; 52:3, 10; 57:4, 11; 59: 11, 17, 18; 61: 8	13	4
חַי 'living'	49:19; 52:7; 55:16; 56:14; 58:10		4, 5
שִׁפְהָ 'lip'	51:17; 59:8, 13		4, 6
בֵּרַךְ 'bless'	49:19; 62:5		5
שֵׁם 'name'	49:12; 52:11; 53:6; 54:3, 8; 61:6, 9		5
נִשָּׂא 'lift'	50:16; 55:13		5
כְּמוֹ 'like'	50:21; 58:5, 8 [2x], 9, 10 [2x]; 61:7		6
שָׂבַע 'satisfied'	59:16		6
הִלֵּל 'be boastful, praise'	49:7; 52:3; 56:5, 11 [2x]		6, 12
פֶּה 'mouth'	49:4, 14; 50:16, 19; 51:17; 54:4; 55:22; 58:7; 59:8, 13	5	6, 12
אִם 'if'	50:12, 18; 59:16		7
הָיָה 'be'	50:21 [2x]; 53:6; 55:19; 59:17; 61:4		8, 11
עֲזָרָה 'help'	60:13		8
צֶלַע 'shadow'	57:2		8
כַּנְף 'wing'	57:2; 61:5		8
רִנֵּן 'give a ringing cry'	51:16; 59:17		8
אַחֵר 'behind, after'	49:11, 14, 18; 50:17		9
יְמִין 'right hand'	60:7		9
הֵם 'they'	55:22; 56:7; 59:16	10	10
בִּקֵּשׁ 'seek'	54:5		10
בֹּא 'come'	49:20; 50:3; 55:6		10
יָד 'hand'	49:16; 55:21; 58:3		11
חֶרֶב 'sword'	57:5; 59:8		11
מֶלֶךְ 'king'	61:7		12
שִׂמְחָה 'rejoice'	53:7; 58:11		12

Table 41—Continued.

<b>Book II</b>	<b>Pss 49-61</b>	<b>Ps 62</b>	<b>Ps 63</b>
כל 'all'	49:2 [2x], 18; 50:10, 11; 51:11; 52:3, 6; 53:4; 54:9; 56: 2, 3, 6 [2x]; 57:6, 12; 59: 6 [2x], 9	4, 9	12
דבר 'speak'	49:4; 50:1, 7, 17, 20; 51:6; 52:5, 6; 55:22; 56: 5, 6, 11 [2x]; 58: 2, 4; 59:13; 60:8	12	12
שקר 'deception'	52:5		12

Table 42: Ps 64

Book II	Pss 51-62	Ps 63	Ps 64
שמע 'hear'	49:2; 50:7; 51:10; 54:4; 55:18, 20; 58:6; 59:8; 61:2, 6; 62:12		2
אלהים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7; 54: 3, 4, 5, 6; 55: 2, 15, 17, 20, 24; 56: 2, 5 [2x], 8, 10, 11, 12, 13, 14; 57: 2, 3, 4, 6, 8, 12; 58: 7, 12; 59: 2, 6 [2x], 10, 11 [2x], 14, 18 [2x]; 60: 3, 8, 12 [2x], 14; 61: 2, 6, 8; 62: 2, 6, 8 [2x], 9, 12 [2x]	2, 12	2, 8, 10
קול 'voice'	55:4, 18; 58:6		2
שִׁיחַ 'complaint'	55:3, 18		2
פֶּחַד 'dread'	53:6 [3x]		2
אֵיב 'enemy'	54:9; 55:4, 13; 56:10; 59:2; 61:4		2
נֹצַר 'watch'	61:8		2
חַי 'living'	49:19; 52:7; 55:16; 56:14; 58:10	4, 5	2
סִתַּר 'hide'	51:11; 54:2; 55:13; 61:5		3
סוּד 'council'	55:15		3
פִּעַל 'do'	53:5; 58:3; 59:3		3, 10
אָוֶן 'wickedness'	53:5; 55:4, 11; 56:8; 59:3, 6		3
אֲשֶׁר 'who'	55:15, 20; 56:7; 58:6		4
חֶרֶב 'sword'	57:5; 59:8	11	4
לְשׁוֹן 'tongue'	50:19; 51:16; 52:4, 6; 55:10; 57:5		4, 9
דָּרַךְ 'tread'	49:14; 50:23; 51:15; 58:8		4
חֵץ 'arrow'	57:5; 58:8		4, 8

Table 42—Continued.

Book II	Pss 51-62	Ps 63	Ps 64
דבר 'speak'	49:4; 50:1, 7, 17, 20; 51:6; 52:5, 6; 55:22; 56: 5, 6, 11 [2x]; 58: 2, 4; 59:13; 60:8; 62:12	12	4, 6
ירא 'fear'	49:6, 17; 52:8; 55:20; 56: 4, 5, 12; 60:6; 61:6		5, 10
לָמוֹ 'to them/him'	49:14; 55:20; 56:8; 58:5, 8; 59:9		6
רע 'evil'	49:6; 51:6; 52:5; 54:7; 56:6		6
ספר 'recount'	50:16; 56:9; 59:13		6
אמר 'say'	50:12, 16; 53:3; 54:4; 55:7; 58:12		6
מי 'who'	53:7; 55:7; 59:8; 60:11[2x]		6
ראה 'see'	49:10, 11, 20; 50:18, 23; 52:8; 53:3; 54:9; 55:10; 59: 5, 11; 60:5	3	6, 9
עוֹלָה 'injustice'	58:3		7
קִרְב 'midst'	49:12; 51:12; 55:5, 11, 12, 16; 62:5		7
איש 'man'	49:3, 8, 17; 55:24; 59:3; 62: 4, 10, 13		7
לב 'heart'	49:4; 51:12, 19; 53:2; 55:5, 22; 57:8 [2x]; 60:3; 61:3; 62:11		7, 11
עֲמֹק 'deep'	60:8 [עֲמֹק 'valley']		7
היה 'be'	50:21 [2x]; 53:6; 55:19; 59:17; 61:4	8, 11	8
נָדַד 'retreat, flee'	55:8		9
כָּל 'all'	49:2 [2x], 18; 50:10, 11; 51:11; 52:3, 6; 53:4; 54:9; 56: 2, 3, 6 [2x]; 57:6, 12; 59: 6 [2x], 9; 62:4, 9	12	9, 10, 11

ירא 'fear'	49:6, 17; 52:8; 55:20; 56: 4, 5, 12; 60:6; 61:6		10
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Table 42—Continued.

<b>Book II</b>	<b>Pss 51-62</b>	<b>Ps 63</b>	<b>Ps 64</b>
אָדָם 'man'	49:3, 13, 21; 53:3; 56: 12; 57:5; 58:2, 12; 60:13; 62:10		10
נגד 'declare'	50:6; 51:17; 52:2		10
מַעֲשֵׂה 'deed'	62:13		10
שָׂכַל 'be prudent'	53:3		10
שמח 'rejoice'	53:7; 58:11	12	11
צְדִיק 'righteous'	52:8; 55:23; 58:11, 12		11
יהוה 'LORD'	50:1; 54:8; 55:17, 23; 56:11; 58:7; 59:4, 6, 9		11
חסה 'seek refuge'	57:2 [2x]; 61:5		11
הלל 'be boastful, praise'	49:7; 52:3; 56:5, 11 [2x]	6, 12	11
יָשָׁר 'upright'	49:15		11

Table 43: Ps 65

Book II	Pss 49-63	Ps 64	Ps 65
דומיה 'silence, still waiting'	62:2		2
תהלה 'praise'	51:17		2
אלהים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7; 54: 3, 4, 5, 6; 55: 2, 15, 17, 20, 24; 56: 2, 5 [2x], 8, 10, 11, 12, 13, 14; 57: 2, 3, 4, 6, 8, 12; 58: 7, 12; 59: 2, 6 [2x], 10, 11 [2x], 14, 18 [2x]; 60: 3, 8, 12 [2x], 14; 61: 2, 6, 8; 62: 2, 6, 8 [2x], 9, 12 [2x]; 63: 2, 12	2, 8, 10	2, 6, 10
ציון 'Zion'	50:2; 51:20; 53:7		2
שלם 'repay'	50:14; 56:13; 61:9; 62:13		2
נדב 'vow'	50:14; 56:13; 61:6, 9		2
שמע 'hear'	49:2; 50:7; 51:10; 54:4; 55:18, 20; 58:6; 59:8; 61:2, 6; 62:12	2	3
תפלה 'prayer'	54:4; 55:2; 61:2		3
עד 'until'	49:20 [2x]; 50:1; 52:10; 57:2, 11 [2x]; 60:11; 61:9; 62:4		3
כל 'all'	49:2 [2x], 18; 50:10, 11; 51:11; 52:3, 6; 53:4; 54:9; 56: 2, 3, 6 [2x]; 57:6, 12; 59: 6 [2x], 9; 62:4, 9; 63:12	9, 10, 11	3, 6
בשר 'flesh'	50:13; 56:5; 63:2		3
בוא 'come'	49:20; 50:3; 55:6; 63:10		3

Table 43—Continued.

Book II	Pss 49-63	Ps 64	Ps 65
דבר 'speak'	49:4; 50:1, 7, 17, 20; 51:6; 52:5, 6; 55:22; 56: 5, 6, 11 [2x]; 58: 2, 4; 59:13; 60:8; 62:12; 63:12	4, 6	4
עוֹן 'iniquity'	49:6; 51:4, 7, 11; 59:5		4
גבר 'be strong'	52:3, 9 ['mighty man,' 'man']		4
פֶּשַׁע 'transgression'	51:3, 5, 15; 59:4		4
אַתָּה 'you'	50:17; 55:14, 24; 56:9; 59:6, 9; 60:12; 61:6; 62:13; 63:2		4
כִּפֵּר 'cover'	49:8		4
קָרַב 'midst'	49:12; 51:12; 55:5, 11, 12, 16; 62:5	7	5 ['come near']
שָׁכַן 'dwell'	55:7		5
שָׂבַע 'be sated'	59:16; 63:6		5
טוֹב 'good'	52:5, 11; 53:2, 4; 54:8; 63:4		5 [טוֹב 'good things']
בַּיִת 'house'	49:12, 17; 50:9; 52:2, 10; 55:15		5
יִרָא 'fear'	49:6, 17; 52:8; 55:20; 56: 4, 5, 12; 60:6; 61:6	10	6, 9
צַדִּיק 'righteous'	50:6; 51:6, 21; 52:5; 58:2		6
עֲנֵה 'answer'	55:3, 20; 60:7		6
יִשַׁע 'deliver'	50:23; 51:14; 54:3; 55:17; 57:4; 59:3; 60:7; 62:8		6
אֶרֶץ 'land'	50:1, 4; 52:7; 57: 6, 12; 58:3, 12; 59:14; 60:4; 61:3; 63: 2, 10		6, 10
רְחוֹק 'distant'	56:1 (title)		6
כּוֹן 'be firm'	51:12; 57:7, 8 [2x]; 59:5		7, 10 [2x]
הַר 'mountain'	50:10, 11		7
גְּבוּרָה 'strength'	54:3		7

שבח 'still'	63:4 [II 'praise']		8 [I 'still']
ישב 'sit, dwell'	49:2; 50:20; 55:20; 61:8		9

Table 43—Continued.

<b>Book II</b>	<b>Pss 49-63</b>	<b>Ps 64</b>	<b>Ps 65</b>
בֶּקֶר 'morning'	49:15; 55:18; 59:17		9
עֶרֶב 'evening'	55:18; 59:7, 15		9
רִנָּן 'give a ringing cry'	51:16; 59:17; 63:8		9
פָּקַד 'visit'	59:6		10
רַב 'much'	49:7; 51:3; 52:9; 55:19; 56:3; 62:3		10
עֲשֵׂר 'be rich'	49:7, 17; 52:9		10
פְּלֵג 'channel'	55:10 ['divide']		10
מָלֵא 'full'	50:12		10
מַיִם 'water'	58:8; 63:2		10
כֵּן 'so'	61:9; 63:3, 5		10
בֵּרַךְ 'bless'	49:19; 62:5; 63:5		11
שָׁנָה 'year'	61:7		12
דֶּשֶׁן 'fatness'	63:6		12
מִדְבָּר 'wilderness'	55:8; 63:1 [title]		13
גִּיל 'rejoice'	51:10; 53:7		13
צֹאן 'flock'	49:15		14
עֲמֻק 'valley'	60:8; 64:7 ['deep']		14
עֲטַף 'envelope oneself'	61:3 ['be feeble']		14
רָוַע 'raise a shout'	60:10		14
אֵף 'also'	55:4; 56:8; 58:3		14
שִׁיר 'song'	57:8; 59:17		1 (title); 14



**Table 44: Ps 66**

<b>Book II</b>	<b>Pss 49-64</b>	<b>Ps 65</b>	<b>Ps 66</b>
שִׁיר 'song'	57:8; 59:17	1 (title); 14	1 (title)
רוע 'raise a shout'	60:10	14	1
אֱלֹהִים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7; 54: 3, 4, 5, 6; 55: 2, 15, 17, 20, 24; 56: 2, 5 [2x], 8, 10, 11, 12, 13, 14; 57: 2, 3, 4, 6, 8, 12; 58: 7, 12; 59: 2, 6 [2x], 10, 11 [2x], 14, 18 [2x]; 60: 3, 8, 12 [2x], 14; 61: 2, 6, 8; 62: 2, 6, 8 [2x], 9, 12 [2x]; 63: 2, 12; 64: 2, 8, 10	2, 6, 10	1, 3, 5, 8, 10, 16, 19, 20
כָּל 'all'	49:2 [2x], 18; 50:10, 11; 51:11; 52:3, 6; 53:4; 54:9; 56: 2, 3, 6 [2x]; 57:6, 12; 59: 6 [2x], 9; 62:4, 9; 63:12; 64: 9, 10, 11	3, 6	1, 4, 16
אֶרֶץ 'land'	50:1, 4; 52:7; 57: 6, 12; 58:3, 12; 59:14; 60:4; 61:3; 63: 2, 10	6, 10	1, 4
זמר 'make music'	57:8, 10; 59:18; 61:9		2, 4 [2x]
כְּבוֹד 'glory'	49:17, 18; 57:6, 9, 12; 62:8; 63:3		2 [2x]
שֵׁם 'name'	49:12; 52:11; 53:6; 54:3, 8; 61:6, 9; 63:5		2, 4, 6
שִׁים 'put'	50:23; 52:9; 54:5; 56:9		2, 9, 11
תְּהִלָּה 'praise'	51:17	2	2, 8
אמר 'say'	50:12, 16; 53:3; 54:4; 55:7; 58:12; 64:6		3

מָה 'what'	49:6; 50:15; 52:3; 56:5, 12		3
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Table 44—Continued.

Book II	Pss 49-64	Ps 65	Ps 66
ירא 'fear'	49:6, 17; 52:8; 55:20; 56: 4, 5, 12; 60:6; 61:6; 64:10	6, 9	3, 5, 16
מעשה 'deed'	62:13; 64:10		3
רב 'much'	49:7; 51:3; 52:9; 55:19; 56:3; 62:3	10	3
עז 'strength'	59:4, 10, 17, 18; 61: 4; 62:8, 12; 63:3		3
כחש 'decieve'	59:13		3
איב 'enemy'	54:9; 55:4, 13; 56:10; 59:2; 61:4; 64:2		3
סְלָה 'Selah'	49:14, 16; 50:6; 52:5, 7; 54:5; 55:8, 20; 57: 4, 7; 59: 6, 14; 60:6; 61:5; 62:5, 9		4, 7, 15
הלך 'walk'	55:15; 56:14; 58:8, 9		5, 16
ראה 'see'	49:10, 11, 20; 50:18, 23; 52:8; 53:3; 54:9; 55:10; 59: 5, 11; 60:5; 63:3; 64:6, 9		5, 18
בן 'son'	49:3 [2x]; 50:20; 53:3; 57:5; 58:2; 62: 10 [2x]		5
אָדָם 'man'	49:3, 13, 21; 53:3; 56: 12; 57:5; 58:2, 12; 60:13; 62:10; 64:10		5
ים 'sea'		6, 8	6
עבר 'pass over'	57:2		6
רגל 'foot'	56:14		6, 9
שָׁם 'there'	53:6		6
שמח 'rejoice'	53:7; 58:11; 63:12; 64:11		6
משל 'rule'	59:14		7
גְבוּרָה 'strength'	54:3	7	7

עולם 'long duration'	49:9, 12; 52:10, 11; 55:23; 61: 5, 8		7
עין 'eye'	50:21; 51:6; 54:9		7

Table 44—Continued.

Book II	Pss 49-64	Ps 65	Ps 66
גוי 'nation'	59:6, 9		7
רום 'be high'	57:6, 12; 61:3		7, 17
ברך 'bless'	49:19; 62:5; 63:5	11	8, 20
עם 'people'	49:2; 50:4, 7; 53:5, 7; 56:8; 57:10; 59:12; 60:5; 62:9		8
שמע 'hear'	49:2; 50:7; 51:10; 54:4; 55:18, 20; 58:6; 59:8; 61:2, 6; 62:12; 64:2	3	8, 16, 18, 19
קול 'voice'	55:4, 18; 58:6; 64:2		8, 19
נפש 'soul'	49:9, 16, 19; 54:5, 6; 55: 19; 56: 7, 14; 58: 2, 5, 7; 59:4; 62:2, 6; 63: 2, 6, 9, 10		9, 16
חי 'living'	49:19; 52:7; 55:16; 56:14; 58:10; 63:4, 5; 64:2		9
נתן 'give'	49:8; 50:20; 51:16; 53:7; 55:7, 23; 60:6; 61:6		9
מוט 'totter'	55:4, 23; 60:4; 62:3, 7		9
בוא 'come'	49:20; 50:3; 55:6; 63:10	3	11, 12, 13
אנוש 'man'	55:14; 56:2		12
ראש 'head'	60:9		12
אש 'fire'	50:3		12
מים 'water'	58:8; 63:2	10	12
יצא 'go out'	60:12		12
בית 'house'	49:12, 17; 50:9; 52:2, 10; 55:15	5	13
עלה 'burnt offering'	50:8; 51: 18, 21 [2x] [once: 'go up']; 62:10		13, 15 [2x] [once: 'go up']
אשר 'who'	55:15, 20; 56:7; 58:6; 64:4		14, 16, 20

שִׁפָּה 'lip'	51:17; 59:8, 13; 63:4, 6		14
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Table 44—Continued.

Book II	Pss 49-64	Ps 65	Ps 66
דבר 'speak'	49:4; 50:1, 7, 17, 20; 51:6; 52:5, 6; 55:22; 56: 5, 6, 11 [2x]; 58: 2, 4; 59:13; 60:8; 62:12; 63:12; 64:4, 6	4	14
פֶּה 'mouth'	49:4, 14; 50:16, 19; 51:17; 54:4; 55:22; 58:7; 59:8, 13; 62:5; 63:6, 12		14, 17
צָר 'adversary' 'narrow'	60:13, 14		14
עִם 'with'	50:18 [2x]; 54:2		15 [2x]
עָשָׂה 'do'	50:21; 51:6; 52:4, 11; 53:2, 4; 56:5, 12; 60:14		15, 16
עֲחֹד 'male goat'	50:9, 13		15
סָפַר 'recount'	50:16; 56:9; 59:13; 64:6		16
קָרָא 'call'	49:12; 50:1, 4, 15; 53:5; 55:17; 56:10; 57:3; 59:5; 61:3		17
לְשׁוֹן 'tongue'	50:19; 51:16; 52:4, 6; 55:10; 57:5; 64:4, 9		17
אָוֶן 'wickedness'	53:5; 55:4, 11; 56:8; 59:3, 6; 64:3		18
אִם 'if'	50:12, 18; 59:16; 63:7		18
לֵב 'heart'	49:4; 51:12, 19; 53:2; 55:5, 22; 57:8 [2x]; 60:3; 61:3; 62:11; 64:7, 11		18
אֲדֹנָי 'lord'	51:17; 54:6; 55:10; 57:10; 59:12; 62:13		18
קָשַׁב 'incline'	55:3; 61:2		19
תְּפִלָּה 'prayer'	54:4; 55:2; 61:2	3	19, 20

חֶסֶד 'steadfast love'	51:3; 52:3, 10; 57:4, 11; 59: 11, 17, 18; 61: 8; 62:13; 64:4		20
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**Table 45: Ps 67**

<b>Book II</b>	<b>Pss 49-65</b>	<b>Ps 66</b>	<b>Ps 67</b>
שִׁיר 'song'	57:8; 59:17; 65: 1 (title); 14	1 (title)	1 (title)
אֱלֹהִים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7; 54: 3, 4, 5, 6; 55: 2, 15, 17, 20, 24; 56: 2, 5 [2x], 8, 10, 11, 12, 13, 14; 57: 2, 3, 4, 6, 8, 12; 58: 7, 12; 59: 2, 6 [2x], 10, 11 [2x], 14, 18 [2x]; 60: 3, 8, 12 [2x], 14; 61: 2, 6, 8; 62: 2, 6, 8 [2x], 9, 12 [2x]; 63: 2, 12; 64: 2, 8, 10; 65:2, 6, 10	1, 3, 5, 8, 10, 16, 19, 20	2, 4, 6, 7 [2x], 8
חַנּוּן 'be gracious'	51:3; 56:2; 57:2 [2x]; 59:6		2
בֵּרַךְ 'bless'	49:19; 62:5; 63:5; 65:11	8, 20	2, 7, 8
אוֹר 'be light'	49:20; 56:14		2
פָּנֶה 'face'	50:3; 51:11, 13; 55:4; 56:14; 57:7; 60:6; 61:4, 8; 62:9		2
סֵלָה ' <i>Selah</i> '	49:14, 16; 50:6; 52:5, 7; 54:5; 55:8, 20; 57: 4, 7; 59: 6, 14; 60:6; 61:5; 62:5, 9	4, 7, 15	2, 5
יָדַע 'know'	50:11; 51:5, 8; 53:5; 55:14; 56:10; 59:14		3
אֶרֶץ 'land'	50:1, 4; 52:7; 57: 6, 12; 58:3, 12; 59:14; 60:4; 61:3; 63: 2, 10; 65:6, 10	1, 4	3, 5, 7, 8
דֶּרֶךְ 'road'	49:14; 50:23; 51:15; 58:8 ['tread'], 64:4 ['tread']		3

Table 45—Continued.

Book II	Pss 49-65	Ps 66	Ps 67
כָּל 'all'	49:2 [2x], 18; 50:10, 11; 51:11; 52:3, 6; 53:4; 54:9; 56: 2, 3, 6 [2x]; 57:6, 12; 59: 6 [2x], 9; 62:4, 9; 63:12; 64: 9, 10, 11; 65:3, 6	1, 4, 16	3, 4, 6, 8
גוֹי 'nation'	59:6, 9	7	3
יְשׁוּעָה 'salvation'	53:7; 62:2, 3, 7		3
יִדְדָה 'praise'	49:19; 52:11; 54:8; 57:10		4 [2x], 6 [2x]
עַם 'people'	49:2; 50:4, 7; 53:5, 7; 56:8; 57:10; 59:12; 60:5; 62:9	8	4 [2x], 5, 6 [2x]
יִדְדָה 'praise'	49:19; 52:11; 54:8; 57:10		4 [2x], 6 [2x]
שִׂמְחָה 'rejoice'	53:7; 58:11; 63:12; 64:11	6	5
רִנָּן 'give a ringing cry'	51:16; 59:17; 63:8; 65:9		5
לְאָמָּם 'people'	65:8		5 [2x]
שֹׁפֵט 'judge'	50:6; 51:6; 58:2, 12		5
נָחָה 'lead'	60:11; 61:3		5
נָתַן 'give'	49:8; 50:20; 51:16; 53:7; 55:7, 23; 60:6; 61:6	9	7
יִרָא 'fear'	49:6, 17; 52:8; 55:20; 56: 4, 5, 12; 60:6; 61:6; 64:10; 65: 6, 9	3, 5, 16	8
אֶפֶס 'end'	59:14		8

Table 46: Ps 68

Book II	Pss 49-66	Ps 67	Ps 68
שִׁיר 'song'	57:8; 59:17; 65: 1 (title); 14; 66:1 (title)	1 (title)	1 (title), 5, 26, 33
קוּם 'arise'	54:5; 59:2		2
אֱלֹהִים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7; 54: 3, 4, 5, 6; 55: 2, 15, 17, 20, 24; 56: 2, 5 [2x], 8, 10, 11, 12, 13, 14; 57: 2, 3, 4, 6, 8, 12; 58: 7, 12; 59: 2, 6 [2x], 10, 11 [2x], 14, 18 [2x]; 60: 3, 8, 12 [2x], 14; 61: 2, 6, 8; 62: 2, 6, 8 [2x], 9, 12 [2x]; 63: 2, 12; 64: 2, 8, 10; 65:2, 6, 10; 66: 1, 3, 5, 8, 10, 16, 19, 20	2, 4, 6, 7 [2x], 8	2, 3, 4, 5, 6, 7, 8, 9 [3x], 10, 11, 16, 17, 18, 19, 22, 25, 27, 29 [2x], 32, 33, 35, 36 [2x]
אֵיב 'enemy'	54:9; 55:4, 13; 56:10; 59:2; 61:4; 64:2	3	2, 22, 24
שָׂנֵא 'hate'	50:17, 55:13		2
פָּנָה 'face'	50:3; 51:11, 13; 55:4; 56:14; 57:7; 60:6; 61:4, 8; 62:9	2	2, 3 [2x], 4, 5, 8, 9 [2x]
אֵשׁ 'fire'	50:3; 66:12		3
אָבַד 'perish'	49:11		3
רָשָׁע 'wicked'	50:16; 55:4; 58:4, 11		3
צְדִיק 'righteous'	52:8; 55:23; 58:11, 12; 64:11		4
שִׂמְחָה 'rejoice'	53:7; 58:11; 63:12; 64:11; 66:6	5	4
שִׂמְחָה 'joy'	51:10		4
זָמַר 'make music'	57:8, 10; 59:18; 61:9; 66: 2, 4 [2x]		5, 33
שֵׁם 'name'	49:12; 52:11; 53:6; 54:3, 8; 61:6, 9; 63:5; 66:2, 4, 6		5 [2x]



רכב 'ride'	66:12		5, 18, 34
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Table 46—Continued.

Book II	Pss 49-66	Ps 67	Ps 68
עלז 'exult'	60:8		5
אב 'father'	49:20		5
דין 'judge'	50:4; 54:3		6
קדש 'holiness'	51:13; 60:8; 63:3		6, 18, 25
ישב 'sit, dwell'	49:2; 50:20; 55:20; 61:8; 65:9		7, 11, 17
בית 'house'	49:12, 17; 50:9; 52:2, 10; 55:15; 65:5; 66:13		7, 13
יצא 'go out'	60:12; 66:12		7, 8
אף 'surely'	49:16; 58:12 [2x]; 62: 2, 3, 5, 6, 7, 10		7, 22
סרר 'be stubborn, rebellious'	66:7		7, 19
שכן 'settle down'	55:7; 65:5		7, 17, 19
עם 'people'	49:2; 50:4, 7; 53:5, 7; 56:8; 57:10; 59:12; 60:5; 62:9; 66:8	4 [2x], 5, 6 [2x]	8, 31 [2x], 36
סְלָה 'Selah'	49:14, 16; 50:6; 52:5, 7; 54:5; 55:8, 20; 57: 4, 7; 59: 6, 14; 60:6; 61:5; 62:5, 9; 66:4, 7, 15	2, 5	8, 20, 33
ארץ 'land'	50:1, 4; 52:7; 57: 6, 12; 58:3, 12; 59:14; 60:4; 61:3; 63: 2, 10; 65:6, 10; 66:1, 4	3, 5, 7, 8	9, 33
רעש 'quake'	60:4		9
אף 'also, yea'	55:4 ['anger']; 56:8 ['anger']; 58:3; 65:15		9, 17, 19
שמים 'heaven'	50:4, 6; 53:3; 57:4, 6, 11, 12		9, 34 [2x]
זה 'this'	49:2, 14; 50:22; 56:10		9
יִשְׂרָאֵל 'Israel'	50:7; 53:7 [2x]; 59:6		9, 27, 35, 36
נדבה 'freewill- offering'	54:8		10

אַתָּה 'you'	50:17; 55:14, 24; 56:9; 59:6, 9; 60:12; 61:6; 62:13; 63:2; 65:4		10, 32 ['come']
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Table 46—Continued.

Book II	Pss 49-66	Ps 67	Ps 68
כוֹן 'be firm'	51:12; 57:7, 8 [2x]; 59:5; 65: 7, 10 [2x]		10, 11
חַיָּה 'animal'	49:10; 50:10		11, 31
טוֹבָה 'good things'	65:12		11
אֲדֹנָי 'lord'	51:17; 54:6; 55:10; 57:10; 59:12; 62:13; 66:18		12, 18, 20, 21, 23, 33
נָתַן 'give'	49:8; 50:20; 51:16; 53:7; 55:7, 23; 60:6; 61:6; 66:9	7	12, 34, 35, 36
אָמַר 'say'	50:12, 16; 53:3; 54:4; 55:7; 58:12; 64:6; 66:3		12, 22
בָּשָׂר 'flesh'	50:13; 56:5; 63:2; 65:3		12 ['bear tidings']
צָבָא 'army, host'	59:6; 60:12		12, 13
רַב 'much'	49:7; 51:3; 52:9; 55:19; 56:3; 62:3; 65:10; 66:3		12
מֶלֶךְ 'king'	61:7; 63:12		13, 15, 25, 30
נָדַד 'flee'	55:8; 64:9		13 [2x]
נָוָה 'dwell'	65:13 ['pasture']		13
חָלַק 'divide, share'	50:18; 55:22 ['smooth']; 60:8		13
אִם 'if'	50:12, 18; 59:16; 63:7; 66:18		14
שָׁכַב 'lie down'	57:5		14
כַּנְף 'wing'	57:2; 61:5; 63:8		14
יוֹנָה 'dove'	55:7; 56:1 [title]		14
כֶּסֶף 'silver'	66:10		14, 31
שֶׁלֶג 'snow'	51:9		15
הָר 'moutain'	50:10, 11; 65:7		16 [4x], 17 [2x]
מָה 'what'	49:6; 50:15; 52:3; 56:5, 12; 66:3		17

יהוה 'LORD'	50:1; 54:8; 55:17, 23; 56:11; 58:7; 59:4, 6, 9; 64:11		17, 21, 27
נֶצַח 'perpetuity'	49:10, 20; 52:7		17
אַלֶּף 'thousand'	50:10; 60:2 [title]		18
עלה 'go up'	51:21; 66:15		19

Table 46—Continued.

Book II	Pss 49-66	Ps 67	Ps 68
קָרוֹם 'height'	56:3		19
לָקַח 'take'	49:16, 18; 50:9; 51:13		19
אָדָם 'man'	49:3, 13, 21; 53:3; 56: 12; 57:5; 58:2, 12; 60:13; 62:10; 64:10; 66:5		19
בָּרַךְ 'bless'	49:19; 62:5; 63:5; 65:11; 66:8, 20	2, 7, 8	20, 27, 36
יוֹם 'day'	49:6; 50:15; 52:3; 55:24; 56:2, 3, 4, 6, 10; 59:17; 61:7 [2x], 9 [2x]		20 [2x]
אֵל 'God'	50:1; 52:3, 7; 55: 20; 57:3; 63:2		20, 21 [2x], 25, 36
יְשׁוּעָה 'salvation'	53:7; 62:2, 3, 7	3	20
מָוֶת 'death'	49:11, 15, 18; 55:5, 16; 56:14; 59:1 [title]		21
רֹאשׁ 'head'	60:9; 66:12		22
הֵלֵךְ 'walk'	55:15; 56:14; 58:8, 9; 66:5, 16		22
שׁוּב 'return'	51:14, 15; 53:7; 54:7; 56:10; 59:7, 15; 60:2, 3		23 [2x]
יָם 'sea'	65:6, 8; 66:6		23
לְמַעַן 'in order that'	51:6; 60:7		24
רֵגֶל 'foot'	56:14; 66:6, 9		24
דָּם 'blood'	50:13; 51:16; 55:24; 58:11; 59:3		24
לְשׁוֹן 'tongue'	50:19; 51:16; 52:4, 6; 55:10; 57:5; 64:4, 9; 66:17		24
כָּלֵב 'dog'	59:7, 15		24

ראה 'see'	49:10, 11, 20; 50:18, 23; 52:8; 53:3; 54:9; 55:10; 59: 5, 11; 60:5; 63:3; 64:6, 9; 66:5, 18		25
קדם 'be in front'	55:20 ['front, east']; 59:11		26, 34 ['front, east']

Table 46—Continued.

Book II	Pss 49-66	Ps 67	Ps 68
אַחַר 'after'	49:11, 14, 18; 50:17; 63:9		26
תֵּנּוּךְ 'midst'	57:5, 7		26
שָׁם 'there'	53:6; 66:6		28
רדה 'have dominion'	49:15		28
יהודה 'Judah'	60:9; 63:1 [title]		28
עֹז 'strength'	59:4, 10, 17, 18; 61:4; 62:8, 12; 63:3; 66:3		29, 34, 35 [2x], 36 [2x]
עֹזֵז 'be strong'	52:9		29
זֶה 'this'	62:12		29
פִּעַל 'do'	53:5; 58:3; 59:3; 64:3, 10		29
הַיְכָל 'palace, temple'	65:5		30
יְרוּשָׁלַם 'Jerusalem'	51:20		30
יַבֵּל 'bear along'	60:11		30
אַבִּיר 'mighty'	50:13		31
קָרַב 'battle'	55:19; 22		31
חִפְּץ 'delight in'	51:8, 18, 21		31
רוּץ 'run'	59:5		32
יָד 'hand'	49:16; 55:21; 58:3; 63:11		32
הֵן 'behold'	51:7, 8		34
קוֹל 'voice'	55:4, 18; 58:6; 64:2; 66:8, 19		34 [2x]
שָׁחַק 'cloud'	57:11		35
ירא 'fear'	49:6, 17; 52:8; 55:20; 56: 4, 5, 12; 60:6; 61:6; 64:10; 65: 6, 9; 66:3, 5, 16	8	36

הוא 'he'	50:6; 55:23; 60:14; 62:3, 7		36
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Table 47: Ps 69

Book II	Pss 49-67	Ps 68	Ps 69
שִׁישָׁן 'lily'	60:1 [title]		1 [title]
יִשַׁע 'deliver'	50:23; 51:14; 54:3; 55:17; 57:4; 59:3; 60:7; 62:8; 65:6		2, 14, 36
אֱלֹהִים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7; 54: 3, 4, 5, 6; 55: 2, 15, 17, 20, 24; 56: 2, 5 [2x], 8, 10, 11, 12, 13, 14; 57: 2, 3, 4, 6, 8, 12; 58: 7, 12; 59: 2, 6 [2x], 10, 11 [2x], 14, 18 [2x]; 60: 3, 8, 12 [2x], 14; 61: 2, 6, 8; 62: 2, 6, 8 [2x], 9, 12 [2x]; 63: 2, 12; 64: 2, 8, 10; 65:2, 6, 10; 66: 1, 3, 5, 8, 10, 16, 19, 20; 67: 2, 4, 6, 7 [2x], 8	2, 3, 4, 5, 6, 7, 8, 9 [3x], 10, 11, 16, 17, 18, 19, 22, 25, 27, 29 [2x], 32, 33, 35, 36 [2x]	2, 4, 6, 7, 14, 30, 31, 33, 36,
בֹּא 'come'	49:20; 50:3; 55:6; 63:10; 65:3; 66:11, 12, 13		2, 3, 28
מַיִם 'water'	58:8; 63:2; 65:10; 66:12		2, 3, 15, 16
עַד 'until'	49:20 [2x]; 50:1; 52:10; 57:2, 11 [2x]; 60:11; 61:9; 62:4; 65:3		2
נַפְשׁ 'soul'	49:9, 16, 19; 54:5, 6; 55: 19; 56: 7, 14; 58:2, 5, 7; 59:4; 62:2, 6; 63:2, 6, 9, 10; 66:9, 16		2, 11, 19
מְצוּלָה 'deep'		23	3, 16
אֵין 'nothing'	50:22; 53:2 [2x], 4 [2x]; 55:20; 59:14		2, 21
קרא 'call'	49:12; 50:1, 4, 15; 53:5; 55:17; 56:10; 57:3; 59:5; 61:3; 66:17		4
כִּלְה 'be complete'	59:14 [2x]		4
עֵין 'eye'	50:21; 51:6; 54:9; 66:7		4, 24

Table 47—Continued.

Book II	Pss 49-67	Ps 68	Ps 69
רב 'much'	49:7; 51:3; 52:9; 55:19; 56:3; 62:3; 65:10; 66:3	12	5 ['be many'], 14, 17
ראש 'head'	60:9; 66:12	22	5, 22 ['poison']
שנא 'hate'	50:17; 55:13	2	5, 15
צמת 'exterminate'	54:7		5
איב 'enemy'	54:9; 55:4, 13; 56:10; 59:2; 61:4; 64:2; 67:3	2, 22, 24	5, 19
שקר 'deception'	52:5; 63:12		5
אשר 'who'	55:15, 20; 56:7; 58:6; 64:4; 66: 14, 16, 20		5, 27
גזל 'rob'	62:11		5
אז 'then'	51:21 [2x]; 56:10		5
שוב 'return'	51:14, 15; 53:7; 54:7; 56:10; 59:7, 15; 67:3	23 [2x]	5
אתה 'you'	50:17; 55:14, 24; 56:9; 59:6, 9; 60:12; 61:6; 62:13; 63:2; 65:4	10, 32 ['come']	6, 20, 27
ידע 'know'	50:11; 51:5, 8; 53:5; 55:14; 56:10; 59:14; 67:3		6, 20
בוש 'be ashamed'	53:6		7, 20 [בשׂת 'shame']
קיה 'wait'	52:11; 56:7		7, 21
אדני 'lord'	51:17; 54:6; 55:10; 57:10; 59:12; 62:13; 66:18	12, 18, 20, 21, 23, 33	7
יהוה 'LORD'	50:1; 54:8; 55:17, 23; 56:11; 58:7; 59:4, 6, 9; 64:11	17, 21, 27	7, 14, 17, 32, 34
צבא 'hosts'	59:6; 60:12	12, 13	7
בקש 'seek'	54:5; 63:10		7
ישראל 'Israel'	50:7; 53:7 [2x]; 59:6	9, 27, 35, 36	7
נשא 'lift'	50:16; 55:13; 63:5		8
כסה 'cover'	55:6		8
פנה 'face'	50:3; 51:11, 13; 55:4; 56:14; 57:7; 60:6; 61:4, 8; 62:9; 67:2	2, 3 [2x], 4, 5, 8, 9 [2x]	8, 17, 18, 23
זור 'be a stranger'	58:4		9
היה 'be'	50:21 [2x]; 53:6; 55:19; 59:17; 61:4; 63:8, 11; 64:8		9, 11, 12, 23, 26 [2x]

Table 47—Continued.

Book II	Pss 49-67	Ps 68	Ps 69
אָח 'brother'	49:8; 50:20		9
בֶּן 'son'	49:3 [2x]; 50:20; 53:3; 57:5; 58:2; 62: 10 [2x]; 66:5		9
אִם 'mother'	50:20; 51:7		9
בַּיִת 'house'	49:12, 17; 50:9; 52:2, 10; 55:15; 65:5; 66:13	7, 13	10
אָכַל 'eat'	50:3, 13; 53:5 [2x]; 59:16		10
חֲרָפָה 'reproach'	(see next lexeme)		8, 10, 11, 20, 21
חָרַף 'reproach'	55:13; 57:4		10
נָפַל 'fall'	55:5; 57:7; 58:9		10
נָתַן 'give'	49:8; 50:20; 51:16; 53:7; 55:7, 23; 60:6; 61:6; 66:9; 67:7	12, 34, 35, 36	12, 22, 28
מִשְׁל 'proverb'	49:5		12
שִׁיחַ 'complain'	55:3, 18; 64:2		13
יָשַׁב 'sit, dwell'	49:2; 50:20; 55:20; 61:8; 65:9	7, 11, 17	13, 26, 36
נְגִינָה 'music'	54:1 [title]; 55: 1 [title]; 61:1 [title]; 67: 1 [title]		13
שָׁתָה 'drink'	50:13		13
אֲנִי 'I'	51:5; 52:10; 55:17, 24; 56:4; 59:17		14, 30
תְּפִלָּה 'prayer'	54:4; 55:2; 61:2; 65:3; 66:19, 20		14
עַתָּה 'time'	62:9		14
רְצוֹן 'favor'	51:20		14
חֶסֶד 'steadfast love'	51:3; 52:3, 10; 57:4, 11; 59: 11, 17, 18; 61: 8; 62:13; 63:4; 66:20		14, 17
עֲנֵה 'answer'	55:3, 20; 60:7; 65:6		14, 17, 18
אֱמוּנָה 'faithfulness'	51:8; 54:7; 57:4, 11; 61:8		14
נָצַל 'deliver'	50:22; 51:16; 54:9; 56:14; 59:2, 3		15 [2x]
בלַע 'swallow down'	52:6; 55:10		16
בְּאֵר 'well'	55:24		16



Table 47—Continued.

Book II	Pss 49-67	Ps 68	Ps 69
פֶּה 'mouth'	49:4, 14; 50:16, 19; 51:17; 54:4; 55:22; 58:7; 59:8, 13; 62:5; 63:6, 12; 66: 14, 17		16
טוֹב 'good'	52:5, 11; 53:2, 4; 54:8; 63:4; 65:5		17
רַחֲמִים 'compassion'	51:3		17
סִתַּר 'hide'	51:11; 54:2; 55:13; 61:5; 64:3		18
צָרַר 'be restricted'	49:17 ['straits']		18, 20 ['show hostility']
קָרַב 'midst'	49:12; 51:12; 55:5, 11, 12, 16; 62:5; 64:7; 65: 5 ['come near']		19 ['come near']
לְמַעַן 'in order to'	51:6; 60:7	24	19
פְּדָה 'ransom'	49:8 [2x], 16; 55:19		19
נִגַּד 'before'	50:8; 51:5; 52:11; 54:5		20
כֹּל 'all'	49:2 [2x], 18; 50:10, 11; 51:11; 52:3, 6; 53:4; 54:9; 56: 2, 3, 6 [2x]; 57:6, 12; 59: 6 [2x], 9; 62:4, 9; 63:12; 64: 9, 10, 11; 65:3, 6; 66: 1, 4, 16; 67: 3, 4, 6, 8		20, 35
שָׁבַר 'break'	51:19 [2x]; 60:4		21
לֵב 'heart'	49:4; 51:12, 19; 53:2; 55:5, 22; 57:8 [2x]; 60:3; 61:3; 62:9 [לֵבָב], 11; 64:7, 11; 66:18		21, 33 [לֵבָב 'heart']
נִוָּד 'wander'	56:9		21
צָמָא 'thirst'	63:2		22
שָׁקָה 'cause to drink'	60:5		22
שָׁלוֹם 'peace'	55:19, 21		23
מוֹקֵשׁ 'bait'	64:6		23
רָאָה 'see'	49:10, 11, 20; 50:18, 23; 52:8; 53:3; 54:9; 55:10; 59: 5, 11; 60:5;		24, 33

	63:3; 64:6, 9; 66:5, 18; 68:25		
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Table 47—Continued.

Book II	Pss 49-67	Ps 68	Ps 69
מְתַנִּים 'loins'	66:11		24
תְּמִיד 'continuity'	50:8; 51:5		24
שָׁפַךְ 'pour out'	62:9		25
חֲרוֹן 'burning anger'	58:10		25
אַף 'anger'	55:4; 56:8		25
אֹהֶל 'tent'	52:7; 61:5		26
נָכָה 'smite'	60:2		27
חָלַל 'pierce/ 'profane'	55:21		27
סָפַר 'recount'	50:16; 56:9; 59:13; 64:6; 66:16		27, 29 ['book']
עֲוֹן 'iniquity'	49:6; 51:4, 7, 11; 59:5; 65:4		28 [2x]
צְדָקָה 'righteousness'	51:16		28
מָחָה 'wipe out'	51:3, 11		29
חַי 'living'	49:19; 52:7; 55:16; 56:14; 58:10; 63:4, 5; 64:2; 66:9		29
עִם 'with'	50:18 [2x]; 54:2; 66: 15 [2x]		29
צְדִיק 'righteous'	52:8; 55:23; 58:11, 12; 64:11	4	29
עָנִי 'poor, afflicted'	68:11		30, 33 [עָנִי 'poor']
יְשׁוּעָה 'salvation'	53:7; 62:2, 3, 7; 67:3	20	30
שָׁנָה 'high, set high'	59:2		30
הִלָּל 'be boastful, praise'	49:7; 52:3; 56:5, 11 [2x]; 63:6, 12; 64:11		31, 35
שֵׁם 'name'	49:12; 52:11; 53:6; 54:3, 8; 61:6, 9; 63:5; 66:2, 4, 6; 68:5 [2x]		31, 36, 37
שִׁיר 'song'	57:8; 59:17; 65: 1 (title); 14; 66:1 (title); 67: 1 (title)	1 (title), 5, 26, 33	31
גָדַל 'grow up, become great'	55:13		31

תּוֹדָה 'thanksgiving'	50:14, 23; 56:13		31
יֵטֵב 'be good'	49:19; 51:20		32
פֶּרֶן 'young bull'	50:9; 51:21		32

Table 47—Continued.

<b>Book II</b>	<b>Pss 49-67</b>	<b>Ps 68</b>	<b>Ps 69</b>
שִׂמְחָה 'rejoice'	53:7; 58:11; 63:12; 64:11; 66:6; 67:5	4	33
דַּרַשׁ 'seek'	53:3		33
שָׁמַע 'hear'	49:2; 50:7; 51:10; 54:4; 55:18, 20; 58:6; 59:8; 61:2, 6; 62:12; 64:2; 65:3; 66: 8, 16, 18, 19		34
אֶבְיוֹן 'needy'	49:3		34
אֶסִיר 'prisoner'		7	34
בוֹזֵה 'despise'	51:19		34
שָׁמַיִם 'heaven'	50:4, 6; 53:3; 57:4, 6, 11, 12	9, 34 [2x]	35
אֶרֶץ 'land'	50:1, 4; 52:7; 57: 6, 12; 58:3, 12; 59:14; 60:4; 61:3; 63: 2, 10; 65:6, 10; 66:1, 4; 67:3, 5, 7, 8	9, 33	35
יָם 'sea'	65:6, 8; 66:6	23	35
צִיּוֹן 'Zion'	50:2; 51:20; 53:7; 65:2		36
בָּנָה 'build'	51:20		36
עִיר 'city'	55:10; 59:7, 15; 60:11		36
יְהוּדָה 'Judah'	60:9; 63:1 [title]	28	36
אָהַב 'love'	52:5, 6		37
שָׁכַן 'settle down'	55:7; 65:5	7, 17, 19	37

**Table 48: Ps 70**

<b>Book II</b>	<b>Pss 49-68</b>	<b>Ps 69</b>	<b>Ps 70</b>
זכר 'remember'	63:7		1 [title]
אלהים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7; 54: 3, 4, 5, 6; 55: 2, 15, 17, 20, 24; 56: 2, 5 [2x], 8, 10, 11, 12, 13, 14; 57: 2, 3, 4, 6, 8, 12; 58: 7, 12; 59: 2, 6 [2x], 10, 11 [2x], 14, 18 [2x]; 60: 3, 8, 12 [2x], 14; 61: 2, 6, 8; 62: 2, 6, 8 [2x], 9, 12 [2x]; 63: 2, 12; 64: 2, 8, 10; 65:2, 6, 10; 66: 1, 3, 5, 8, 10, 16, 19, 20; 67: 2, 4, 6, 7 [2x], 8; 68: 2, 3, 4, 5, 6, 7, 8, 9 [3x], 10, 11, 16, 17, 18, 19, 22, 25, 27, 29 [2x], 32, 33, 35, 36 [2x]	2, 4, 6, 7, 14, 30, 31, 33, 36,	2, 5, 6
נצל 'deliver'	50:22; 51:16; 54:9; 56:14; 59:2, 3	15 [2x]	2
יהוה 'LORD'	50:1; 54:8; 55:17, 23; 56:11; 58:7; 59:4, 6, 9; 64:11; 68: 17, 21, 27	7, 14, 17, 32, 34	2, 6
עזר 'help'	54:6; 60:13; 63:8		2, 6
חוש 'make haste'	55:9		2, 6
בוש 'be ashamed'	53:6	7	3
בקש 'seek'	54:5; 63:10	7	3, 5
נפש 'soul'	49:9, 16, 19; 54:5, 6; 55: 19; 56: 7, 14; 58:2, 5, 7; 59:4; 62:2, 6; 63:2, 6, 9, 10; 66:9, 16	2, 11, 19	3
סוג 'move away, backslide'	53:4		3
אחור 'back part'	56:10		3
כלם 'be humiliated'		7	3
חפץ 'delight in'	51:8, 18, 21; 68:31		3

Table 48—Continued.

Book II	Pss 49-68	Ps 69	Ps 70
רָעָה 'evil'	49:15; 50:19; 52:3; 55:16		3
שׁוּב 'return'	51:14, 15; 53:7; 54:7; 56:10; 59:7, 15; 67:3; 68:23 [2x]	5	4
עֲקֵב 'consequence'	49:6 ['overreacher']; 56:7 ['heel']		4
בְּשֹׁת 'shame'		20	4
אָמַר 'say'	50:12, 16; 53:3; 54:4; 55:7; 58:12; 64:6; 66:3; 68: 12, 22		4, 5
שׁוֹשׁ 'exult'	68:4		5
שָׂמַח 'rejoice'	53:7; 58:11; 63:12; 64:11; 66:6; 67:5; 68:4	33	5
כָּל 'all'	49:2 [2x], 18; 50:10, 11; 51:11; 52:3, 6; 53:4; 54:9; 56: 2, 3, 6 [2x]; 57:6, 12; 59: 6 [2x], 9; 62:4, 9; 63:12; 64: 9, 10, 11; 65:3, 6; 66: 1, 4, 16; 67: 3, 4, 6, 8	20, 35	5
תָּמִיד 'continuity'	50:8; 51:5	24	5
גָּדַל 'grow up'	55:13	31	5
אָהַב 'love'	52:5, 6	37	5
יְשׁוּעָה 'salvation'	53:7; 62:2, 3, 7; 67:3; 68:20	30	5
אֲנִי 'I'	51:5; 52:10; 55:17, 24; 56:4; 59:17	14, 30	6
עָנִי 'afflicted'	68:11	30	6
אֲבִיוֹן 'needy'	49:3	34	6
פָּלַט 'escape, deliver'	56:8		6
אַתָּה 'you'	50:17; 55:14, 24; 56:9; 59:6, 9; 60:12; 61:6; 62:13; 63:2; 65:4; 68:10, 32 ['come']	6, 20, 27	6
אַחֵר 'after, behind' [cf. v. 3 אַחֲרָי]	49:14; 18; 50:17; 63:9; 68:26		6 ['remain behind, delay']



Table 49: Ps 71

Book II	Pss 49-69	Ps 70	Ps 71
יהוה 'LORD'	50:1; 54:8; 55:17, 23; 56:11; 58:7; 59:4, 6, 9; 64:11; 68: 17, 21, 27; 69: 7, 14, 17, 32, 34	2, 6	1, 5, 16
חסה 'seek refuge'	57:2 [2x]; 61:5; 64:11		1
בוש 'be ashamed'	53:6; 69:7	3	1, 3, 24
עולם 'long duration'	49:9, 12; 52:10, 11; 55:23; 61:5, 8; 66:7		1
צדקה 'righteousness'	51:16; 69:28		2, 15, 16, 19, 24
נצל 'deliver'	50:22; 51:16; 54:9; 56:14; 59:2, 3; 69: 15 [2x]	2	2, 11
פלט 'escape, deliver'	56:8	6	2, 4
נטה 'stretch out'	49:5; 62:4		2
אזן 'ear'	49:2, 5; 54:4; 55:2; 58:5		2
ישע 'deliver'	50:23; 51:14; 54:3; 55:17; 57:4; 59:3; 60:7; 62:8; 65:6; 69: 2, 14, 36		2, 3
היה 'be'	50:21 [2x]; 53:6; 55:19; 59:17; 61:4; 63:8, 11; 64:8; 69: 9, 11, 12, 23, 26 [2x]		3, 7
צור 'rock'	49:15; 61:3; 62:3, 7, 8		3
מנוון 'dwelling'	68:6		3
בוא 'come'	49:20; 50:3; 55:6; 63:10; 65:3; 66:11, 12, 13; 69:2, 3, 28		3, 16, 18
תמיד 'continuity'	50:8; 51:5; 69:24	5	3, 6, 14
צוה 'command'	68:29		3
מצודה 'stronghold'	66:11		3
אתה 'you'	50:17; 55:14, 24; 56:9; 59:6, 9; 60:12; 61:6; 62:13; 63:2; 65:4; 68:10, 32 ['come']; 69:6, 20, 27	6	3, 5, 6, 7

Table 49—Continued.

Book II	Pss 49-69	Ps 70	Ps 71
אלהים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7; 54: 3, 4, 5, 6; 55: 2, 15, 17, 20, 24; 56: 2, 5 [2x], 8, 10, 11, 12, 13, 14; 57: 2, 3, 4, 6, 8, 12; 58: 7, 12; 59: 2, 6 [2x], 10, 11 [2x], 14, 18 [2x]; 60: 3, 8, 12 [2x], 14; 61: 2, 6, 8; 62: 2, 6, 8 [2x], 9, 12 [2x]; 63: 2, 12; 64: 2, 8, 10; 65:2, 6, 10; 66: 1, 3, 5, 8, 10, 16, 19, 20; 67: 2, 4, 6, 7 [2x], 8; 68: 2, 3, 4, 5, 6, 7, 8, 9 [3x], 10, 11, 16, 17, 18, 19, 22, 25, 27, 29 [2x], 32, 33, 35, 36 [2x]; 69: 2, 4, 6, 7, 14, 30, 31, 33, 36	2, 5, 6	4, 12 [2x], 17, 18, 19 [2x], 22
יד 'hand'	49:16; 55:21; 58:3; 63:11; 68:32		4
רשע 'wicked'	50:16; 55:4; 58:4, 11; 68:3		4
פֶּה 'palm'	63:5		4
עוֹל 'act wrongfully'	53:2 ['injustice']		4
חמוץ 'be ruthless'	69:22 ['vinegar']		4
תְּקוּוּהָ 'hope'	62:6		5
אֲדֹנָי 'lord'	51:17; 54:6; 55:10; 57:10; 59:12; 62:13; 66:18; 68:12, 18, 20, 21, 23, 33; 69:7		5, 16
מִבְטָח 'confidence'	65:6		5
סִמָּךְ 'lean'	51:14; 54:6		6
בֶּטֶן 'womb'	58:4		6
אִם 'mother'	50:20; 51:7; 69:9		6
תְּהִלָּה 'praise'	51:17; 65:2; 66:2, 8		6, 8, 14



Table 49—Continued.

Book II	Pss 49-69	Ps 70	Ps 71
רב 'much'	49:7; 51:3; 52:9; 55:19; 56:3; 62:3; 65:10; 66:3; 68:12	14, 17	7, 20
מִחְסָה 'refuge'	61:4; 62:8, 9		7
עֹז 'strength'	59:4, 10, 17, 18; 61: 4; 62:8, 12; 63:3; 66:3; 68:29, 34, 35 [2x], 36 [2x]		7
מלא 'be full'	50:12; 65:10		8
פֶּה 'mouth'	49:4, 14; 50:16, 19; 51:17; 54:4; 55:22; 58:7; 59:8, 13; 62:5; 63:6, 12; 66: 14, 17; 69:16		8, 15
כָּל 'all'	49:2 [2x], 18; 50:10, 11; 51:11; 52:3, 6; 53:4; 54:9; 56: 2, 3, 6 [2x]; 57:6, 12; 59: 6 [2x], 9; 62:4, 9; 63:12; 64: 9, 10, 11; 65:3, 6; 66: 1, 4, 16; 67: 3, 4, 6, 8; 69: 20, 35	5	8, 14, 15, 18, 24
יּוֹם 'day'	49:6; 50:15; 52:3; 55:24; 56:2, 3, 4, 6, 10; 59:17; 61:7 [2x], 9 [2x]; 68:20 [2x]		8, 15, 24
שָׁלַךְ 'throw'	50:17; 51:13; 55:23; 60:10		9
עֵת 'time'	62:9; 69:14		9
כָּלָה 'be complete'	59:14 [2x]; 69:4		9, 13
כֹּחַ 'strength'	65:7		9
עָזַב 'forsake'	49:11		9, 11, 18
אָמַר 'say'	50:12, 16; 53:3; 54:4; 55:7; 58:12; 64:6; 66:3; 68: 12, 22	4, 5	10, 11
אֵיב 'enemy'	54:9; 55:4, 13; 56:10; 59:2; 61:4; 64:2; 67:3; 68: 2, 22, 24; 69:5, 19		10
שָׁמַר 'keep, watch'	56:7; 59:1 [title], 10		10

Table 49—Continued.

Book II	Pss 49-69	Ps 70	Ps 71
נַפְשׁ 'soul'	49:9, 16, 19; 54:5, 6; 55: 19; 56: 7, 14; 58:2, 5, 7; 59:4; 62:2, 6; 63:2, 6, 9, 10; 66:9, 16; 69: 2, 11, 19	3	10, 13, 23
יעץ 'advice'	62:5		10
יחדו 'together'	53:4; 55:15		10
רדף 'pursue'	69:27		11
אין 'nothing'	50:22; 53:2 [2x], 4 [2x]; 55:20; 59:14; 69: 2, 21		11
רחק 'be far, distant'	55:8		12
עזרה 'help'	60:13; 63:8	2	12
חוש 'make haste'	55:9	2, 6	12
חרפה 'reproach'	69:8, 10, 11, 20, 21		13
כלמה 'insult'	69:8, 20		13
בקש 'seek'	54:5; 63:10; 69:7	3, 5	13, 24
רעה 'evil'	49:15; 50:19; 52:3; 55:16	3	13, 20, 24
אני 'I'	51:5; 52:10; 55:17, 24; 56:4; 59:17; 69: 14, 30	6	14, 22
יחל 'wait'	69:4		14
יסף 'add'	61:7		14
ספר 'recount'	50:16; 56:9; 59:13; 64:6; 66:16; 69: 27, 29 ['book']		15
השועה 'deliverance'	51:16; 60:13		15
ידע 'know'	50:11; 51:5, 8; 53:5; 55:14; 56:10; 59:14; 67:3; 69: 6, 20		15
גבורה 'strength'	54:3; 65:7; 66:7		16, 18
זכר 'remember'	63:7	1 [title]	16
בד 'separation'	51:6		16
למד 'learn, teach'	51:15; 60:1 [title]		17
עד 'until'	49:20 [2x]; 50:1; 52:10; 57:2, 11 [2x]; 60:11; 61:9; 62:4; 65:3; 69:2		17, 18 [2x], 19
נגד 'declare'	50:6; 51:17; 52:2; 64:10		17, 18
גם 'also'	49:3 [2x]; 52:7; 53:4		18, 22, 24

Table 49—Continued.

Book II	Pss 49-69	Ps 70	Ps 71
דור 'generation'	49:12 [2x], 20; 61:7 [2x]		18
קָרוֹם 'height'	56:3; 68:19		19
אֲשֶׁר 'who'	55:15, 20; 56:7; 58:6; 64:4; 66: 14, 16, 20; 69: 5, 27		19, 20, 23
עֲשֵׂה 'do'	50:21; 51:6; 52:4, 11; 53:2, 4; 56:5, 12; 60:14; 66: 15, 16		19
גָּדוֹל 'great'	57:11		19
מִי 'who'	53:7; 55:7; 59:8; 60:11 [2x]; 64:6		19
כְּמוֹ 'like'	50:21; 58:5, 8 [2x]; 9, 10 [2x]; 61:7; 63:6		19
רָאה 'see'	49:10, 11, 20; 50:18, 23; 52:8; 53:3; 54:9; 55:10; 59: 5, 11; 60:5; 63:3; 64:6, 9; 66:5, 18; 68:25; 69:24, 33		20
צָרָה 'straits'	50:15; 54:9		20
שׁוּב 'return'	51:14, 15; 53:7; 54:7; 56:10; 59:7, 15; 67:3; 68:23 [2x]; 69:5	4	20 [2x]
חַיָּה 'live'	49:10; 50:10; 68:11, 31; 69:33		20
אֶרֶץ 'land'	50:1, 4; 52:7; 57: 6, 12; 58:3, 12; 59:14; 60:4; 61:3; 63: 2, 10; 65:6, 10; 66:1, 4; 67:3, 5, 7, 8; 68: 9, 33; 69:35		20
עֲלֵה 'go up'	51:21; 66:15; 68:19		20
רַבָּה 'be many'	49:17; 51:4		21
סָבַב 'turn about'	49:6; 55:11; 59:7, 15		21
נָחַם 'console'	69:21		21
יִדָּה 'praise'	49:19; 52:11; 54:8; 57:10; 67:4 [2x], 6 [2x]		22
נִבֵּל 'harp'	53:2 ['fool']; 57:9		22
אֱמֻנָה 'faithfulness'	51:8; 54:7; 57:4, 11; 61:8; 69:14		22

זמר 'make music'	57:8, 10; 59:18; 61:9; 66: 2, 4 [2x]; 68:5, 33		22, 23
כַּנּוֹר 'lyre'	49:5; 57:9		22

Table 49—Continued.

<b>Book II</b>	<b>Pss 49-69</b>	<b>Ps 70</b>	<b>Ps 71</b>
קָדוֹשׁ 'holy'	65:5		22
יִשְׂרָאֵל 'Israel'	50:7; 53:7 [2x]; 59:6; 68: 9, 27, 35, 36; 69:7		22
רִנָּן 'give a ringing cry'	51:16; 59:17; 63:8; 65:9; 67:5		23
שִׁפָּה 'lip'	51:17; 59:8, 13; 63:4, 6; 66:14		23
פְּדוּת 'ransom'	49:8 [2x]; 16; 55:19; 69:19		23
לְשׁוֹן 'tongue'	50:19; 51:16; 52:4, 6; 55:10; 57:5; 64:4, 9; 66:17; 68:24		24
הִגָּה 'moan, speak'	63:7		24
חִפּוּי 'be ashamed'		3	24

**Table 50: Ps 72**

<b>Book II</b>	<b>Pss 49-70</b>	<b>Ps 71</b>	<b>Ps 72</b>
אלהים 'God'	49:8, 16; 50:1, 2, 3, 6, 7 [2x], 14, 16, 23; 3, 12, 16 [2x], 19 [2x]; 52: 9, 10 [2x]; 53: 2, 3 [2x], 5, 6 [2x], 7; 54: 3, 4, 5, 6; 55: 2, 15, 17, 20, 24; 56: 2, 5 [2x], 8, 10, 11, 12, 13, 14; 57: 2, 3, 4, 6, 8, 12; 58: 7, 12; 59: 2, 6 [2x], 10, 11 [2x], 14, 18 [2x]; 60: 3, 8, 12 [2x], 14; 61: 2, 6, 8; 62: 2, 6, 8 [2x], 9, 12 [2x]; 63: 2, 12; 64: 2, 8, 10; 65:2, 6, 10; 66: 1, 3, 5, 8, 10, 16, 19, 20; 67: 2, 4, 6, 7 [2x], 8; 68: 2, 3, 4, 5, 6, 7, 8, 9 [3x], 10, 11, 16, 17, 18, 19, 22, 25, 27, 29 [2x], 32, 33, 35, 36 [2x]; 69: 2, 4, 6, 7, 14, 30, 31, 33, 36; 70: 2, 5, 6	4, 12 [2x], 17, 18, 19 [2x], 22	1, 18 [2x]
משפט 'judgment'	48:12		1, 2
מלך 'king'	61:7; 63:12; 68:13, 15, 25, 30		1 [2x], 10 [2x], 11
נתן 'give'	49:8; 50:20; 51:16; 53:7; 55:7, 23; 60:6; 61:6; 66:9; 67:7; 68: 12, 34, 35, 36; 69: 12, 22, 28		1, 15
צדקה 'righteousness'	51:16; 69:28	2, 15, 16, 19, 24	1, 3
בן 'son'	49:3 [2x]; 50:20; 53:3; 57:5; 58:2; 62: 10 [2x]; 66:5; 69:9		1, 4, 20 [postscript]
דין 'judge'	50:4; 54:3; 68:6		2

Table 50—Continued.

Book II	Pss 49-70	Ps 71	Ps 72
עַם 'people'	49:2; 50:4, 7; 53:5, 7; 56:8; 57:10; 59:12; 60:5; 62:9; 66:8; 67: 4 [2x], 5, 6 [2x]; 68: 8, 31 [2x], 36		2, 3, 4, 5
צְדָקָה 'righteousness'	50:6; 51:6, 21; 52:5; 58:2; 65:6		2
עֲנִי 'poor'	68:11; 69:30; 70:6		2, 4, 12
נָשָׂא 'lift, carry'	50:16; 55:13; 63:5; 69:8		3
הַר 'mountain'	50:10, 11; 65:7; 68:16 [4x], 17 [2x]		3, 16
שְׁלוֹמִים 'peace'	55:19, 21; 69:23		3, 7
גְּבֻעָה 'hill'	65:13		3
שֹׁפֵט 'judge'	50:6; 51:6; 58:2, 12; 67:5		4
יִשַׁע 'deliver'	50:23; 51:14; 54:3; 55:17; 57:4; 59:3; 60:7; 62:8; 65:6; 69: 2, 14, 36	2, 3	4, 13
אֲבִיוֹן 'needy'	49:3; 69:34; 70:6		4, 12, 13 [2x]
עֲשָׂק 'oppress'	62:11		4
יִרָא 'fear'	49:6, 17; 52:8; 55:20; 56: 4, 5, 12; 60:6; 61:6; 64:10; 65: 6, 9; 66:3, 5, 16; 67:8; 68:36		5
עִם 'with'	50:18 [2x]; 54:2; 66: 15 [2x]; 69:29		5
שֶׁמֶשׁ 'sun'	50:1; 58:9		5, 17
פָּנָה 'face'	50:3; 51:11, 13; 55:4; 56:14; 57:7; 60:6; 61:4, 8; 62:9; 67:2; 68: 2, 3 [2x], 4, 5, 8, 9 [2x]; 69: 8, 17, 18, 23		5, 9, 17
דּוֹר 'generation'	49:12 [2x], 20; 61:7 [2x]	18	5 [2x]
יֵרֵד 'go down'	49:18; 55:16, 24; 56:8; 59:12		6

Table 50—Continued.

Book II	Pss 49-70	Ps 71	Ps 72
רַבִּיבִים 'copious showers'	65:11		6
אֶרֶץ 'land'	50:1, 4; 52:7; 57: 6, 12; 58:3, 12; 59:14; 60:4; 61:3; 63: 2, 10; 65:6, 10; 66:1, 4; 67:3, 5, 7, 8; 68: 9, 33; 69:35	20	6, 8, 16 [2x], 19
יּוֹם 'day'	49:6; 50:15; 52:3; 55:24; 56:2, 3, 4, 6, 10; 59:17; 61:7 [2x], 9 [2x]; 68:20 [2x]	8, 15, 24	7, 15
צַדִּיק 'righteous'	52:8; 55:23; 58:11, 12; 64:11; 68:4; 69:29		7
רַב 'much'	49:7; 51:3; 52:9; 55:19; 56:3; 62:3; 65:10; 66:3; 68:12; 70:14, 17	7, 20	7
עַד 'until'	49:20 [2x]; 50:1; 52:10; 57:2, 11 [2x]; 60:11; 61:9; 62:4; 65:3; 69:2	17, 18 [2x], 19	7, 8 [2x]
בְּלִי 'wearing out, without'	59:5; 63:2		7
רָדָה 'have dominion'	49:15; 68:28		8
יָם 'sea'	65:6, 8; 66:6; 68:23; 69:35		8 [2x]
נָהָר 'river'	66:6		8
אֶפֶס 'end'	59:14; 67:8		8
אֵיב 'enemy'	54:9; 55:4, 13; 56:10; 59:2; 61:4; 64:2; 67:3; 68: 2, 22, 24; 69:5, 19	10	9
שׁוּב 'return'	51:14, 15; 53:7; 54:7; 56:10; 59:7, 15; 67:3; 68:23 [2x]; 69:5; 70:4	20 [2x]	10

Table 50—Continued.

Book II	Pss 49-70	Ps 71	Ps 72
קָרַב 'midst'	49:12; 51:12; 55:5, 11, 12, 16; 62:5; 64:7; 65: 5 ['come near']; 69: 19 ['come near']		10 ['come near']
שָׁחָה 'bow down'	66:4		11
כָּל 'all'	49:2 [2x], 18; 50:10, 11; 51:11; 52:3, 6; 53:4; 54:9; 56: 2, 3, 6 [2x]; 57:6, 12; 59: 6 [2x], 9; 62:4, 9; 63:12; 64: 9, 10, 11; 65:3, 6; 66: 1, 4, 16; 67: 3, 4, 6, 8; 69: 20, 35; 70:5	8, 14, 15, 18, 24	11 [2x], 15, 17, 19
גוֹי 'nation'	59:6, 9; 66:7; 67:3		11, 17
עָבַד 'work, serve'	69:18, 37		11
נָצַל 'deliver'	50:22; 51:16; 54:9; 56:14; 59:2, 3; 69: 15 [2x]; 70:2	2, 11	12
אֵין 'nothing'	50:22; 53:2 [2x], 4 [2x]; 55:20; 59:14; 69: 2, 21	11	12
עִזָּר 'help'	54:6; 70:6		12
נַפְשׁ 'soul'	49:9, 16, 19; 54:5, 6; 55: 19; 56: 7, 14; 58:2, 5, 7; 59:4; 62:2, 6; 63:2, 6, 9, 10; 66:9, 16; 69: 2, 11, 19; 70:3	10, 13, 23	13, 14
תָּדַךְ 'oppression'	55:12		14
חַמָּס 'violence'	55:10; 58:3		14
גָּאֵל 'redeem'	69:19		14
יָקָר 'be precious'	49:9, 13, 21		14
דָּם 'blood'	50:13; 51:16; 55:24; 58:11; 59:3; 68:24		14
עַיִן 'eye'	50:21; 51:6; 54:9; 66:7; 69:4, 24		14
חַיָּה 'live'	49:10; 50:10; 68:11, 31; 69:33	20	15
תְּמִיד 'continuity'	50:8; 51:5; 69:24; 70:5	3, 6, 14	15



Table 50—Continued.

Book II	Pss 49-70	Ps 71	Ps 72
ברך 'bless'	49:19; 62:5; 63:5; 65:11; 66:8, 20; 67: 2, 7, 8; 68:20, 27, 36		15, 17, 18, 19
היה 'be'	50:21 [2x]; 53:6; 55:19; 59:17; 61:4; 63:8, 11; 64:8; 69: 9, 11, 12, 23, 26 [2x]	3, 7	16, 17
בר 'grain'	64:14		16
ראש 'head'	60:9; 66:12; 68:22; 69:5, 22		16
רעש 'quake'	60:4; 68:9		16
פְּרִי 'fruit'	58:12		16
עִיר 'city'	55:10; 59:7, 15; 60:11; 69:36		16
שֵׁם 'name'	49:12; 52:11; 53:6; 54:3, 8; 61:6, 9; 63:5; 66:2, 4, 6; 68:5 [2x]; 69:31, 36, 37		17 [2x], 19
יהוה 'LORD'	50:1; 54:8; 55:17, 23; 56:11; 58:7; 59:4, 6, 9; 64:11; 68: 17, 21, 27; 69: 7, 14, 17, 32, 34; 70: 2, 6	1, 5, 16	18
יִשְׂרָאֵל 'Israel'	50:7; 53:7 [2x]; 59:6; 68: 9, 27, 35, 36; 69:7	22	18
עשה 'do'	50:21; 51:6; 52:4, 11; 53:2, 4; 56:5, 12; 60:14; 66: 15, 16	19	18
פלא 'be extraordinary'		17	18
בַּד 'alone'	51:6	16	18
כְּבוֹד 'glory'	49:17, 18; 57:6, 9, 12; 62:8; 63:3; 66: 2 [2x]		19 [2x]
מלא 'be full, fill'	50:12; 65:10	8	19
כלה 'be complete'	59:14 [2x]; 69:4	9, 13	20 [postscript]

תפילה 'prayer'	54:4; 55:2; 61:2; 65:3; 66:19, 20; 69: 14		20 [postscript]
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### Summary

The repetition analysis in Chapter 4 reveals a complexity of links between individual psalms in Book II. Some of these are more noticeable (e.g., key theological terms) than others, but repetitions nevertheless shows a tendency towards certain earlier psalms. The Korah section begins with three psalms that contain noticeable links to the previous psalm. Psalm 43 links clearly back to Psalm 42—suggesting that they form a single unit, and Psalm 44 links back to Psalm 42-43. The subsequent psalms continue to show signs of connection with the previous psalm, but more noticeably they link to earlier psalms. Psalm 46 links to Psalm 42-43, Psalm 47 links to Psalm 45, Psalm 48 links to Psalm 46, and finally Psalm 49 links to Psalms 42–44. The hinge section begins with Psalm 49 with its links to Psalms 42–44 and 48, but then continues with two psalms that function both to link the hinge section closer, but also to summarize psalms with links added to all previous psalms in Book II. The complexity of lexical links continues throughout the remaining book. Psalm 52, although linking to the previous psalm, also links to Psalms 42–44 through key lexical terms, to Psalm 49 through dense repetitions in a few verses, as well as to other psalms. Psalm 53 likewise contains lexical and thematic links to Psalm 52, although most lexical links connect with the hinge section (Pss 49–51). The rarity of lexical links between adjoining psalms becomes particularly noticeable between Psalms 53–55. Each of these psalms links to other psalms, and the lengthy Psalm 55 appears to link both ways—as a conclusion to various psalms, as well as introducing new lexemes. Then a shift occurs with Psalm 56 with numerous lexical links to the

preceding psalm—as well as to Psalms 42–44, 49, 50, and 52 in particular. Psalm 57 likewise links noticeably with its preceding psalm, and together (Ps 56–57), they form various links to Psalm 42-43 (possibly also to Ps 44). The following psalm, Psalm 58 links to its preceding Psalm (Ps 57) as well as the hinge section and Psalm 55. Although Psalm 59 has no strong linkage to Psalm 58, the two nevertheless combine well thematically. This psalm also contains links to Psalms 44 and 55. The following hinge psalm (Ps 60) likewise forms links to Psalms 44 and 55, as well as also to Psalms 48 and 51. There seems to be very little in common between Psalms 59 and 60, except for one noticeable repetition (“city”), although the word is used quite differently in these psalms. Psalm 61 hardly links with its preceding psalm, except in a logical, thematic sequence—following the patterns of Book II’s introduction (especially Pss 44–45). Psalm 61 links particularly to three primary areas, to Psalms 42–45, 57 and 59. Psalm 62 links to its previous psalm thematically as well as lexically, but it also contains links to various psalms throughout Book II. Structurally, hope is again located within the refrains, as in Psalm 42-43. Psalm 63 likewise links to Psalm 42-43, and also to Psalms 44 and 57, as well as other psalms. It also remains closely linked with its previous psalm, forming a hinge section with it and the following psalm. The following hinge psalm (Ps 64) barely links with Psalm 63, instead showing links to the great conflict psalms, particularly to the anti-climax (Ps 55). Psalm 65 contains no real connection to Psalm 64, except that Psalm 64 appears to introduce the praise section. Instead, Psalm 65 has many links to previous psalms. Psalm 66, on the other hand, shows a clear linkage to Psalm 65, containing a number of noticeable links, including a connection at the edges (end of Ps 65, beginning of Ps 66). Psalms 67 and 68 likewise share only a few common lexemes (shared in the

praise section) with their previous Psalms 66 and 67. Instead, Psalms 67 and 68 contain links all over Book II. The extended conclusion begins with a psalm with a strong linkage to Psalm 68, as well as to various noticeable locations in Book II through shared theological key words and imageries. Psalm 70 likewise links to the previous psalm and the praise section, and contains various lexemes that are particularly clustered in this part of the book. Psalm 71 contains strong links to both Psalms 69 and 70, as well as clear links to various other psalms. Significantly, the two lexemes for “hope” are used in Psalm 71, linking this psalm to all previous Hope Psalms. Power and strength are also emphasized, linking particularly to Psalms 66 and 68. Certain parallels can also be found to Psalm 41, thereby supporting the previous psalm’s (Ps 70) linkage to its duplicate psalm section (Ps 40:14–18 [Eng. vv. 13–17]). The final psalm contains many links to its previous psalm, some more noticeable than others. Furthermore, various lexemes support the extended conclusion segment. The reappearance of “king” likewise links to many previous psalms, particularly to Ps 61, which contains a similar prayer for the king’s life.

In conclusion, lexical links between individual psalms in Book II show interesting patterns. Sometimes they link to the previous psalm, othertimes the link is found two psalms before it, or in even earlier psalms. In some cases, they apparently link to multiple psalms, almost functioning as summary psalms. These repetitions show the complexities of links and possible meanings. What is significant for the shape of Book II is that certain key words reappear and seem to develop throughout the book, either for structural or theological purposes.

APPENDIX B

STRUCTURAL OUTLINE OF HOPE PSALMS  
(IN ENGLISH)

**Table 51: Psalm 42-43**

Strophe 1

1 As the deer pants for the water brooks,  
So my soul pants for You, O God.  
2 My soul thirsts for God, for the living God;  
When shall I come and appear before God?  
3 My tears have been my food day and night,  
While *they* say to me all day long, “Where is your God?”  
4 These things I remember and I pour out my soul within me.  
For I used to go along with the throng  
*and* lead them in procession to the house of God,  
With the voice of joy and thanksgiving, a multitude keeping festival.

Refrain 1

5 Why are you in despair, O my soul?  
And *why* have you become disturbed within me?  
Hope in God, for I shall again praise Him  
*For* the help of His presence.

Strophe 2

6 O my God, my soul is in despair within me;  
Therefore I remember You from the land of the Jordan  
And the peaks of Hermon, from Mount Mizar.  
7 Deep calls to deep at the sound of Your waterfalls;  
All Your breakers and Your waves have rolled over me.  
8 The LORD will command His lovingkindness in the daytime;  
And His song will be with me in the night,  
A prayer to the God of my life. [Climax]  
9 I will say to God my rock, “Why have You forgotten me?  
Why do I go mourning because of the oppression of the enemy?”  
10 As a shattering of my bones, my adversaries revile me,  
While they say to me all day long, “Where is your God?”

Refrain 2

11 Why are you in despair, O my soul?  
And why have you become disturbed within me?  
Hope in God, for I shall yet praise Him,  
The help of my countenance and my God.

Table 51—*Continued.*

Strophe 3 (Psalm 43)

1 Vindicate me, O God, and plead my case against an ungodly nation; O deliver me from the deceitful and unjust man!

2 For You are the God of my strength; why have You rejected me? Why do I go mourning because of the oppression of the enemy?

3 O send out Your light and Your truth, let them lead me; Let them bring me to Your holy hill And to Your dwelling places.

4 Then I will go to the altar of God, To God my exceeding joy; And upon the lyre I shall praise You, O God, my God.

Refrain 3

5 Why are you in despair, O my soul?  
And why are you disturbed within me?  
Hope in God, for I shall again praise Him,  
The help of my countenance and my God.

**Table 52: PSALM 52**

Strophe 1

1 Why do you boast in evil, O mighty man?  
The lovingkindness of God *endures* all day long.  
2 Your tongue devises destruction,  
Like a sharp razor, O worker of deceit.  
3 You love evil more than good,  
Falsehood more than speaking what is right. Selah.  
4 You love all words that devour,  
O deceitful tongue.

Strophe 2

5 But God will break you down forever;  
He will snatch you up and tear you away from *your* tent,  
And uproot you from the land of the living. Selah.  
6 The righteous will see and fear,  
And will laugh at him, *saying*,  
7 “Behold, the man who would not make God his refuge,  
But trusted in the abundance of his riches  
*And* was strong in his *evil* desire.”

Strophe 3

8 But as for me, I am like a green olive tree in the house of God;  
I trust in the lovingkindness of God forever and ever.  
9 I will give You thanks forever, because You have done *it*,  
And I will wait on Your name, for *it is* good, in the presence of Your godly ones.



**Table 53: PSALM 62**

Refrain 1

1 My soul *waits* in silence for God only;  
From Him is my salvation.  
2 He only is my rock and my salvation,  
My stronghold; I shall not be greatly shaken.

Strophe 1

3 How long will you assail a man,  
That you may murder *him*, all of you,  
Like a leaning wall, like a tottering fence?  
4 They have counseled only to thrust him down from his high position;  
They delight in falsehood;  
They bless with their mouth,  
But inwardly they curse. Selah.

Refrain 2

5 My soul, wait in silence for God only,  
For my hope is from Him.  
6 He only is my rock and my salvation,  
My stronghold; I shall not be shaken.

Strophe 2

7 On God my salvation and my glory *rest*;  
The rock of my strength, my refuge is in God.  
8 Trust in Him at all times, O people;  
Pour out your heart before Him;  
God is a refuge for us. Selah.

Strophe 3

9 Men of low degree are only vanity and men of rank are a lie;  
In the balances they go up;  
They are together lighter than breath.  
10 Do not trust in oppression  
And do not vainly hope in robbery;  
If riches increase, do not set *your heart upon them*.

Table 53—*Continued.*

Refrain 3

11 Once God has spoken;  
Twice I have heard this:  
That power belongs to God;  
12 And lovingkindness is Yours, O Lord,  
For You recompense a man according to his work.

**Table 54: PSALM 69**

Movement 1

Strophe 1

1 Save me, O God,  
For the waters have threatened my life.  
2 I have sunk in deep mire, and there is no foothold;  
I have come into deep waters, and a flood overflows me.  
3 I am weary with my crying; my throat is parched;  
My eyes fail while I wait for my God.  
4 Those who hate me without a cause are more than the hairs of my head;  
Those who would destroy me are powerful, being wrongfully my enemies;  
What I did not steal, I then have to restore.

Strophe 2

5 O God, it is You who knows my folly,  
And my wrongs are not hidden from You.  
6 May those who wait for You not be ashamed through me, O Lord GOD of hosts;  
May those who seek You not be dishonored through me, O God of Israel,  
7 Because for Your sake I have borne reproach;  
Dishonor has covered my face.  
8 I have become estranged from my brothers  
And an alien to my mother's sons.  
9 For zeal for Your house has consumed me,  
And the reproaches of those who reproach You have fallen on me.  
10 When I wept in my soul with fasting,  
It became my reproach.  
11 When I made sackcloth my clothing,  
I became a byword to them.  
12 Those who sit in the gate talk about me,  
And I *am* the song of the drunkards.

Table 54—*Continued.*

Movement 2

Strophe 1

13 But as for me, my prayer is to You, O LORD, at an acceptable time;  
O God, in the greatness of Your lovingkindness,  
Answer me with Your saving truth.

14 Deliver me from the mire and do not let me sink;  
May I be delivered from my foes and from the deep waters.

15 May the flood of water not overflow me  
Nor the deep swallow me up,  
Nor the pit shut its mouth on me.

16 Answer me, O LORD, for Your lovingkindness is good;  
According to the greatness of Your compassion, turn to me,

17 And do not hide Your face from Your servant,  
For I am in distress; answer me quickly.

18 Oh draw near to my soul *and* redeem it;  
Ransom me because of my enemies!

Strophe 2

19 You know my reproach and my shame and my dishonor;  
All my adversaries are before You.

20 Reproach has broken my heart and I am so sick.  
And I looked for sympathy, but there was none,  
And for comforters, but I found none.

21 They also gave me gall for my food  
And for my thirst they gave me vinegar to drink.

22 May their table before them become a snare;  
And when they are in peace, *may it become* a trap.

23 May their eyes grow dim so that they cannot see,  
And make their loins shake continually.

24 Pour out Your indignation on them,  
And may Your burning anger overtake them.

25 May their camp be desolate;  
May none dwell in their tents.

26 For they have persecuted him whom You Yourself have smitten,  
And they tell of the pain of those whom You have wounded.

27 Add iniquity to their iniquity,  
And may they not come into Your righteousness.

28 May they be blotted out of the book of life  
And may they not be recorded with the righteous.

Table 54—*Continued.*

Movement 3

29 But I am afflicted and in pain;  
May Your salvation, O God, set me *securely* on high. [Subunit 1]

30 I will praise the name of God with song  
And magnify Him with thanksgiving.

31 And it will please the LORD better than an ox  
*Or* a young bull with horns and hoofs.

32 The humble have seen *it and* are glad;  
You who seek God, let your heart revive.

33 For the LORD hears the needy  
And does not despise His *who are* prisoners. [Subunit 2]

34 Let heaven and earth praise Him,  
The seas and everything that moves in them.

35 For God will save Zion and build the cities of Judah,  
That they may dwell there and possess it.

36 The descendants of His servants will inherit it,  
And those who love His name will dwell in it. [Subunit 3]

## Table 55: PSALM 71

### Prologue

1 In You, O LORD, I have taken refuge;  
Let me never be ashamed.  
2 In Your righteousness deliver me and rescue me;  
Incline Your ear to me and save me.  
3 Be to me a rock of habitation to which I may continually come;  
You have given commandment to save me,  
For You are my rock and my fortress.  
4 Rescue me, O my God, out of the hand of the wicked,  
Out of the grasp of the wrongdoer and ruthless man,

### Movement 1

5 For You are my hope;  
O Lord GOD, *You are* my confidence from my youth.  
6 By You I have been sustained from *my* birth;  
You are He who took me from my mother's womb;  
My praise is continually of You.  
7 I have become a marvel to many,  
For You are my strong refuge.  
8 My mouth is filled with Your praise  
And with Your glory all day long.  
9 Do not cast me off in the time of old age;  
Do not forsake me when my strength fails.  
10 For my enemies have spoken against me;  
And those who watch for my life have consulted together,  
11 Saying, "God has forsaken him;  
Pursue and seize him, for there is no one to deliver."  
12 O God, do not be far from me;  
O my God, hasten to my help!  
13 Let those who are adversaries of my soul be ashamed *and* consumed;  
Let them be covered with reproach and dishonor, who seek to injure me.

Table 55—*Continued.*

Movement 2

14 But as for me, I will hope continually,  
And will praise You yet more and more.  
15 My mouth shall tell of Your righteousness  
*And* of Your salvation all day long;  
For I do not know the sum *of them*.  
16 I will come with the mighty deeds of the Lord GOD;  
I will make mention of Your righteousness, Yours alone.  
17 O God, You have taught me from my youth,  
And I still declare Your wondrous deeds.  
18 And even when *I am* old and gray, O God, do not forsake me,  
Until I declare Your strength to *this* generation,  
Your power to all who are to come.  
19 For Your righteousness, O God, *reaches* to the heavens,  
You who have done great things;  
O God, who is like You?  
20 You who have shown me many troubles and distresses  
Will revive me again,  
And will bring me up again from the depths of the earth.  
21 May You increase my greatness  
And turn *to* comfort me.

Epilogue

22 I will also praise You with <sup>a</sup>a harp,  
*Even* Your truth, O my God;  
To You I will sing praises with the lyre,  
O Holy One of Israel.  
23 My lips will shout for joy when I sing praises to You;  
And my soul, which You have redeemed.  
24 My tongue also will utter Your righteousness all day long;  
For they are ashamed, for they are humiliated who seek my hurt.

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## CURRICULUM VITAE

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### Education

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2005 Winter Ulpan (5 weeks), Hebrew University, Jerusalem  
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### Work Experience

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2008 – 2009 Hebrew I-II, Andrews University, MI  
Spring 2008 Research Assistant for Dr. R. Davidson, Andrews University, MI  
Fall 2007 Hebrew, University of Tromsø, Norway  
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### Unpublished Graduate Papers

- Methodological Issues in Chiastic Research: A Study of Psalms 7 and 25 (thesis)
- Roles in Genesis 18:23-32: Is God the Teacher or the Student?
- Tensions and Allusions in the Tassel Command: A Study of Numbers 15:39-40 in Its Literary Context
- Did Moses Rebel Against God Like the Israelites Did? A Study of the Nature of Moses' Sin in Num. 20:12
- The Enigma of the Character of Balaam: A Narrative Reading of Numbers 22-24
- The Stanza-Structure of Deuteronomy 32
- Exegesis of Ezekiel 19:2-14
- God's Plan with the Storm: A Literary Analysis of Jonah 1
- How the LXX Translates Psalm 1
- Strophic and Chiastic Structures of Psalm 3
- The Structure of 4Q171: Are the Vacats in the Psalm Peshet Inserted According to Strophic Boundaries within Psalm 37?
- A Structural-Theological Approach to the Psalter: A Study of Hope in Psalms 42-43 and 71
- End-time Spirituality of Endurance and Hope: A Study of YIOMONH in the Psalms and Revelation
- The Translation of Hope in the Greek Psalter: A Structural Analysis of Psalm 129 [130]