

THE UNITY OF PSALM 19



. By

TERENCE JAMES KLEVEN, B.A.

A Thesis

Submitted to the School of Graduate Studies

in Partial Fulfilment of the Requirements

for the Degree

Master of Arts

McMaster University

April, 1981

MASTER OF ARTS (1978)  
(Religious Studies)

MCMASTER UNIVERSITY  
Hamilton, Ontario

TITLE: The Unity of Psalm 19

AUTHOR: Terence James Kleven, B.A. (University of Calgary)

SUPERVISOR: Professor A.E. Combs

NUMBER OF PAGES: vii, 83

### Abstract

The unity of Psalm 19 has been questioned because of different content, form and divine names in two sections of the Psalm. The purpose of this thesis is to show that there is a conceptual unity to the Psalm. Each of the chapters responds to one of the three problems listed above.

The first chapter argues that the Psalm is unified by a theme of instruction. The heavens instruct men about the knowledge which the Creator possesses and which is displayed in the created order. The sun is a picture of the relevatory character of this knowledge. Through the use of carefully chosen terms in the latter part of the Psalm, the light imagery is shown to be present in law. The law of the Lord is also a source of instruction.

The second chapter argues that the parallelism of the Psalm is constructed in such a way as to focus the Psalm upon law. However, the parallelism itself cannot be used to suggest that the two sections of the Psalm are independent. This argument entails a criticism of several form-critical studies of the Psalm inasmuch as these studies have used the change in the type of parallelism in the Psalm as a factor which indicates that two independent forms are present in the Psalm.

The third chapter argues that the Psalm displays an assimilation of the idea of Creator into the idea of a

Law-Giver. The most visible literary characteristic which shows the assimilation of these theological conceptions is found in the final colon of the Psalm. There are two epithets which summarise the two theological conceptions of the Psalm and their placement in apposition to the divine name YHWH draws together these conceptions in the deity YHWH.

### Acknowledgements

I wish to thank Dr. A. E. Combs for his patience and criticism during the supervision of this thesis. I also wish to thank Dr. A. M. Cooper who gave generously of his time to improve this work. Doctors R.W.E. Forrest and T. R. Hobbs also read most of the manuscript and they gave many constructive comments during the early stages of its formation.

I am also grateful for the loyalty of my family. They have been a constant encouragement throughout my university studies. I also wish to thank Sherry Quirk and Bettina Feltgen who helped in the translation of several German articles.

### Abbreviations

<u>CBQ</u>	<u>Catholic Biblical Quarterly.</u>
<u>CJT</u>	<u>Canadian Journal of Theology.</u>
<u>HUCA</u>	<u>Hebrew Union College Annual.</u>
<u>JBL</u>	<u>Journal of Biblical Literature.</u>
<u>JBR</u>	<u>Journal of Bible and Religion.</u>
<u>JEOL</u>	<u>Joarbericht van het Vooraziatisch-Egyptisch Genootschap Ex Oriente Lux.</u>
<u>JQR</u>	<u>Jewish Quarterly Review.</u>
<u>JR</u>	<u>Journal of Religion.</u>
<u>JSS</u>	<u>Journal of Semitic Studies.</u>
<u>SJT</u>	<u>Scottish Journal of Theology.</u>
<u>TB</u>	<u>Tyndale Bulletin.</u>
<u>Th</u>	<u>Theology.</u>
<u>TL</u>	<u>Theologische Literaturzeitung.</u>
<u>VT</u>	<u>Vetus Testamentum.</u>
<u>VTSup</u>	<u>Supplements to Vetus Testamentum.</u>
<u>ZAW</u>	<u>Zeitschrift für die alttestamentliche Wissenschaft.</u>

## Table of Contents

I	Introduction
II	Chapter One: Theme
III	Chapter Two: Form
IV	Chapter Three: Theology
V	Summary
	Bibliography

## Introduction

### I. The Problem

The interpretation of Psalm 19 is determined by the question of the relation between verses 2-7 and verses 8-15. Recent secondary literature on the Psalm is divided over the degree of continuity between these two parts of the Psalm. While all scholars agree that the two poems are now combined in Psalm 19, many argue that they were originally independent. Other scholars affirm the literary and conceptual integrity of the entire Psalm, while either admitting that the Psalm is a combination of two originally independent poems or remaining ambiguous over the questions of the origins of these poems or the way in which they came together.

This introduction is a review of the most important secondary literature on the Psalm. The introduction is divided into three sections. First, the literary characteristics which contribute to the idea that the Psalm is disunified are summarized. I review two theories which suggest that the Psalm was originally two independent poems. Second, the articles which attempt to show the unity of the Psalm are examined. Third, the direction of this thesis is explained in light of the problems and merits of the interpretations in the secondary literature.



## II. Principles of Disunity

The characteristics of the Psalm which suggest that the Psalm is disunified are most clearly expressed in an article written by Julian Morgenstern.<sup>1</sup> The article is addressed to both Psalm 8 and Psalm 19A. Morgenstern introduces the section of the article on Psalm 19A in the following manner:

Of modern commentators apparently only Cheyne and Ehrlich regard the whole of Ps. 19 as a literary unit. All other scholars seem to agree that vv. 2-7 and 8-15 originally constituted two completely independent poems, which in some indeterminable way came to be united in the Psalter as a single poem. The two poems have absolutely nothing in common in thought-content and little, if anything, in form. That they were originally two separate and totally unrelated poems can not be gainsaid.<sup>2</sup>

In this introduction, Morgenstern identifies two characteristics of the Psalm which lead him to affirm that the Psalm is not unified. First, the two parts have nothing in common in thought-content and, second, there is little in common in form. Later in the article, Morgenstern outlines a third characteristic which also contributes to the idea that the Psalm is disunified. The divine name El shows that Psalm 19A is not Yahwistic in origin.

---

1. J. Morgenstern, "Psalms 8 and 19A", HUCA, XIX (1945-46). pp. 491-523.

2. Ibid., pp. 506-507.

Inasmuch as there is in this entire poem not the slightest intimation of Yahweh, it is impossible not to infer that at first this poem, or at least its source or pattern, was entirely non-Yahwistic, and dealt with 'El as the supreme world-deity. And granting this, the next natural inference is that the poem was ultimately of non-Israelite origin.<sup>3</sup>

Morgenstern acknowledges that El becomes identified with YHWH.

That in biblical literature El was, by a syncretistic process, identified with Yahweh is, of course, well established.<sup>4</sup>

Yet he does not suggest that this syncretistic process is at work in Psalm 19. The name El indicates the foreign origin of verses 2-7 and therefore the discontinuity of these verses with verses 8-15. In summary, these three characteristics, content, form and divine names, are the literary features of the Psalm which lead to the conclusion that the Psalm is disunified.

Other scholars give similar descriptions of the Psalm although there are minor variations in the terms that they use. A. Weiser states:

Psalm 19 consists of two independent songs which in subject-matter, mood, language and metre differ from each other so much that they cannot be composed by the same author.<sup>5</sup>

---

3. Ibid., p. 515.

4. Ibid.

5. A. Weiser, The Psalms, The Old Testament Library, trans. Herbert Hartwell, (Philadelphia: The Westminster Press, 1962), p. 197. The question of metre is excluded from this study because our understanding of Hebrew metre is highly speculative.

The exact distinction that Weiser is making between subject-matter, mood and language is unclear. Yet the terms are his way of describing the discontinuity between the two sections. Gerhard Von Rad makes the following statement with regard to Psalm 19.

A whole world separates the ancient hymn from this new psalm in praise of Torah.<sup>6</sup>

Von Rad recognizes that Psalm 19 is an attempt to decrease the separation between creation and law but suggests that the Psalm is not entirely successful.

Here, once again, there is a certain lowering of tension between the universal and the particular, even though it be at the cost of what is theologically and stylistically a harsh break in the poem.<sup>7</sup>

For Von Rad, there remains a tension or discontinuity between verses 2-7 and verses 8-15. A. A. Anderson speaks of the relation between the two sections of the Psalm in the following manner:

It has been argued that Psalm 19 consists of two more or less independent poems. The main reasons for this suggestion are the difference in the contents, style, and metre.<sup>8</sup>

Anderson agrees that a break takes place in the Psalm and

---

6. Gerhard Von Rad, The Form-Critical Problem of the Hexateuch, trans. E. W. Trueman Dicken, (Edinburgh: Oliver & Boyd, 1965) p. 157.

7. Ibid.

8. A. A. Anderson, Psalms, Vol. I. (Somerset; Purnell & Sons Ltd., 1972), p. 167.

that the changes are accurately described by the terms 'content' and 'style'. Each of these four scholars agree on the characteristics of the Psalm which suggest that the Psalm is disunified. Changes in content, form or style and theology characterise the Psalm. Although all three characteristics are not present in each scholar's description, there is general agreement on the principles which suggest a discontinuity in the Psalm.<sup>9</sup>

Scholars explain these changes with theories of the nature of the original composition of the Psalm. There are two theories suggested. J. van der Ploeg summarizes these theories.

It is generally thought by modern interpreters that part B is quite distinct in origin from part A; some even think that it forms a psalm apart, and they treat it like this in their commentaries (e.g., Gunkel). Others think that part B was composed much later than part A, as a continuation of it.<sup>10</sup>

The first theory is that the Psalm consists of two originally independent poems. This theory is suggested by Morgenstern<sup>11</sup>,

---

9. The review of the secondary literature in this paragraph is an attempt to be representative but not exhaustive.

10. J. van der Ploeg, "Psalm XIX and Some of Its Problems", JEOL, 17 (1964), pp. 193-201.

11. Morgenstern, op. cit., p. 506f.

2

Gunkel<sup>12</sup>, Weiser<sup>13</sup>, and Briggs<sup>14</sup>. It is also suggested that the first section of the Psalm was originally not an Israelite poem but was related to ancient Near Eastern theology and cult.<sup>15</sup> The motive for the arrangement of the two poems in one Psalm is not always stated by these scholars. Morgenstern believes we cannot know how or why the two poems came together.<sup>16</sup> A. Weiser<sup>17</sup> and C. A. Briggs<sup>18</sup> maintain that the two poems were united for use in public worship. The second theory is that the second poem was written after the first poem and that the author of the second poem had the first poem either in front of him or in mind when he wrote.

This second solution is suggested by Gerhard Von Rad<sup>19</sup> and S. Mowinckel<sup>20</sup>. Mowinckel summarises this position

---

12. Hermann Gunkel, "Psalm 19: 1-6: An Interpretation", Biblical World, 21 (1903), pp. 281-283.

13. Weiser, op. cit., p. 197.

14. C. A. Briggs and E. G. Briggs, The Book of Psalms, (New York: Charles Scribners Sons, 1906), Vol. I, p. 163.

15. Van der Ploeg, op. cit., p. 193.

16. Morgenstern, loc. cit.

17. Weiser, loc. cit.

18. Briggs, loc. cit.

19. Von Rad, loc. cit.

20. S. Mowinckel, The Psalms in Israel's Worship, trans. D. R. AP-Thomas, (Nashville: Abingdon, 1962), Vol. I, pp. 90-91.

very well by describing the second poem as a sequel to the first poem.

Both of the above theories maintain a difference between the present textual unity and the original unity. While both theories recognise that the two poems are now incorporated in one Psalm in the Hebrew text, the present proximity of the two poems is not original. The significance of these theories of the nature of the composition of the Psalm is that the literary characteristics of the text are explained in light of the origins of the two poems.

Without necessarily refuting these compositional theories of the origin of the Psalm, this thesis endeavours to demonstrate the conceptual unity of the Psalm. In order to establish a conceptual unity, the three characteristics which tend to separate the parts of the Psalm must be shown to function creatively in the explanation of the Psalm's content. The greatest strength of the demonstration of the conceptual unity consists in the fact that all parts of the Psalm are incorporated into its interpretation. In contrast, the two solutions which are outlined above provide at best only minimal contact between verses 2-7 and verses 8-15. In Von Rad's account, the heavens and law are in a theological tension as to the true source of the nature of deity.<sup>21</sup>

---

21. Von Rad, Old Testament Theology, trans. G.M.D. Stalker, (New York: Harper and Row, 1965), Vol. I, p.

However, he does not explain the purpose of the description of the sun. S. Mowinckel, in contrast to Von Rad, accounts for the presence of the sun, but ignores verses 2-5b.<sup>22</sup>

A. Weiser attempts to find a point of contact by translating the word *lp* as law, although the suggestion is speculative.<sup>23</sup> C. A. Briggs suggests the contrast between the glory of El in creation and the glory of Yahweh in law on the basis of their use together in the cult, but only after he has defined the first part as a hymn and the second part as a wisdom poem.<sup>24</sup> A conceptual approach to the Psalm does not seek a single point of contact between the two parts of the Psalm, but a thorough consideration of all that is contained therein.

### III. Secondary Literature on the Unity of the Psalm

Several articles argue for the unity of the Psalm. These articles are a movement toward the conceptual integrity of the Psalm, although several assume that the Psalm was originally two separate poems. The articles follow four lines of argumentation. First, several articles draw parallels between the description and use of the sun in Psalm 19 and in other Near Eastern literature in order to explain the purpose of the sun in Psalm 19. Second, the unity of the Psalm is recommended on the basis of the association of each section

---

22. Mowinckel, loc. cit.

23. Weiser, loc. cit.

24. Briggs, loc. cit.

of the Psalm with a common date. Third, it is suggested that the second part of the Psalm employs the sun as an analogue in the explanations of law. Fourth, the analogy between the sun and law is interpreted in relation to a particular view of Covenant theology. The strengths and weaknesses of each of these arguments are examined below.

#### A. Sun-imagery

Three scholars suggest that the relation between the two sections of the Psalm is established on the basis of parallels with Mesopotamian Šamaš literature. The relation between the sun and law is examined in the Šamaš literature and this relation is transferred to Psalm 19. O. Schroeder was the first scholar to make this parallel.<sup>25</sup> He believes that the two sections of the Psalm were originally independent. He maintains that the first section was a Canaanite sun-hymn which had affinities with the Šamaš literature. Although the sun-hymn is adapted for use in Psalm 19, the original colors are still visible through what Schroeder calls a whitewash (Tünche). Despite the independent origins, Schroeder argues that the two sections belong together for two reasons: 1) the occurrence of the word 'hidden' (נִסְתָּר) in both sections of the Psalm and 2) the use of the sun as an analogue of justice in both the Near Eastern literature and Psalm 19. Schroeder's primary concern is to establish the

---

25. O. Schroeder, "Zu Psalm 19", ZAW, XXXIX (1914), pp. 69-70.



analogy in the Near Eastern texts and to show that it is also present in Psalm 19. L. Dürr builds upon Schroeder's suggestion by examining several other Near Eastern texts and by extending his examination of sun-imagery to the biblical literature.<sup>26</sup> N. Sarna accepts the conclusions of Schroeder and Dürr and discusses parallels between the terminology used in the Near Eastern sun-god literature and Psalm 19.<sup>27</sup> Sarna concludes his article with the affirmation that Psalm 19 is an anti-sun-god polemic, although he does not make this argument in the article.

The argument for the unity of the Psalm on the basis of Near-Eastern parallels is weak for two reasons. First, the parallel between the Šamaš hymn and Psalm 19 assumes that whenever the sun is present in Near Eastern literature, whether biblical or non-biblical, a common understanding of the sun is implied. If the sun is thought of in a different way in the two texts, then its use as an analogue may not be identical. For example, the sun is a deity in the Šamaš literature but it is not a deity in Psalm 19. In order for the parallel to be convincing, the articles must give an account of the differences which exist between the two texts

---

26. L. Dürr, "Zur Frage nach der Einheit von Ps. 19", Sellin Festschrift. Beiträge zur Religionsgeschichte und Archäologie Palästinas. Leipzig, 1927, pp. 37-48.

27. N. Sarna, "Psalm XIX and the Near Eastern Sun-God Literature". (Jerusalem: Fourth World Congress of Jewish Studies, 1967), pp. 171-175.

and show how the same analogy is nevertheless present in both. The articles do not present solutions to this problem. Second, even if the analogy between the sun and justice exists in the Near Eastern literature, the analogy must receive full explanation within the Psalm itself. The articles do not explore the implications of the analogy.

#### B. Dating

There is only one article which attempts to show the unity of the Psalm on the basis of the date of each section. Alfons Deissler argues that Psalm 19 belongs to the post-exilic period because 1) a number of words in the Psalm are used primarily in wisdom literature, 2) several terms are Aramaic and 3) the verses contain mythological allusions (Anspielungen).<sup>28</sup> According to Deissler, each set of evidence is indicative of a late date. Wisdom tradition and literature are late developments in Israelite religion. Aramaic diction is from a late period when Aramaic was in widespread usage. Mythological allusions are found only in texts after 600 B.C.E. Deissler's argument for the unity of the Psalm is based solely on the orientation of the sections of the Psalm to a common date.

Deissler's article contains both strengths and weaknesses. He is correct in suggesting that the first

---

28. Alfons Deissler, "Zur Datierung und Situierung der kosmischen Hymnen", Groß, Heinrich and Mußner, Franz, ed., Lex Tua Veritas, Festschrift für Hubert Junker, 9 (Saarbrücken: Paulinus-Verlag Trier, 1961), pp. 47-58.

section of the Psalm is concerned with wisdom. His article is weak for two reasons. First, Deissler does not show how the diction, which he attributes to a wisdom context, is controlled by the content of the entire Psalm. If the Psalm is a wisdom Psalm, then it must be shown how each section contributes to the subject of wisdom. Second, his methods for establishing a date are questionable. John F. Priest argues that the post-exilic date for the wisdom literature is incorrect. He maintains that sections of Proverbs, at least, are pre-exilic.<sup>29</sup> Nor is Deissler clear as to what mythological allusions are present in verses 2-7. Given these problems, Deissler's endeavour to argue for the unity of the Psalm on the basis of date is unconvincing.

#### C. Diction and Light Imagery

Although a number of commentators of the Psalm maintain that the second part of the Psalm contains light imagery, the most significant contribution along this line is made in a short article by J. A. Eaton.<sup>30</sup> Eaton is in agreement with Schroeder, Dürr and Sarna that the sun is an analogue in Psalm 19. However, his argument should be distinguished from

---

29. J. F. Priest, "Where is Wisdom to be Placed", JBR, xxi (1963), pp. 275-282.

30. J. A. Eaton, "Some Questions of Philology and Exegesis in the Psalms", SJT, 19 (1968), pp. 603-609.

the arguments of these other scholars in two ways. First, Eaton limits his discussion to the explanation of the meaning of certain key terms of the Psalm. Second, he does not propose that the sun is an analogue of justice but that the light of the sun is an analogue of discernment. The law causes illumination for the servant just as the sun illumines the physical order. Eaton's argument is correct and is incorporated into the first chapter of this thesis. His discussion of particular terms, namely, 'pure' (כָּרֵם), 'clean' (טָהוֹרָה) and 'warned' (נִזְהָר) is presented and evaluated at that point in chapter one. This thesis adds to Eaton's argument by giving a fuller explanation of the use of the analogue in the Psalm.

#### D. Covenant and Light Imagery

Harold Fisch applies a particular approach to the study of imagery in literature in general to the study of imagery in biblical texts.<sup>31</sup> He calls this approach 'oblique'. He suggests that there are ambiguities which are characteristic of the use of key words, concepts and images in a play or poem which literature utilises to present and resolve a problem.

---

31. Harold Fisch, "The Analogy of Nature, A Note on the Structure of Old Testament Imagery", JTS, 6 (1955), pp. 151-173.

Fisch states that the oblique approach is the most profitable in the study of imagery. He then uses this approach to interpret certain imagery in the Old Testament. In particular, he seeks to explain "....the image of the natural order as analogous to the character and function of Law in the sphere of God-Israel."<sup>32</sup>

Fisch's study of Old Testament imagery is in the context of Covenant. In response to several scholars concerning the relationship between Covenant and nature, he writes: "....it remains true that the imaginative vocabulary of the Old Testament itself when dealing with the world of nature is the vocabulary of Covenant....".<sup>33</sup> According to Fisch, there are two features of Covenant, history and Law. The two features form a dialectic. History, on the one hand, is characterised by movement and becoming. Fisch compares history to the plot of a play. The plot starts at a particular point, develops and reaches a conclusion. Law, on the other hand, is characterised by permanence and immutability. The natural order is used as an analogue of these two features. The work of God with the Cosmos and Israel are parallel activities. The natural order as an analogue of

---

32. Ibid., p. 161.

33. Ibid., p. 165.

law functions as a moral imperative which admonishes and challenges Israel to fulfill the obligations to the Covenant.

Fisch then applies this oblique approach to literature and the Covenant orientation of the Old Testament literature to the study of particular Psalms which contain nature imagery. Psalm 19 is his first example. Fisch suggests that the sun is a symbol of order, perfection and accomplished design. This view of the sun is then transferred to the sphere of the Law. The transformation is accomplished by the use of "ambiguously compressed phrases"<sup>34</sup> in the latter part of the Psalm. The terms or phrases are: 'bright' (הַיָּרֵךְ), 'warned' (נִרְאָה), 'hidden' (סֵתֵר and סֵתֵרֶיךָ), 'keep back' (שֹׁמֵר). On this basis, Fisch concluded that Psalm 19 is a unity in tone, purpose and vision.<sup>35</sup>

Fisch can be criticised on several counts. First, he employs two general theories to the study of specific texts. He begins with an oblique approach to literature and he uses Covenant as an organizational principle for Old Testament theology. Second, in his explanation of Psalm 19, he describes the sun as a picture of order but does not support this view through an explanation of verses 5c-7. Third, verses 2-5b are excluded from his discussion of the Psalm.

---

34. Ibid., p. 171.

35. Ibid., p. 172.

### Summary

All studies on the unity of Psalm 19 have both problems and merits. The problems are summarised as follows. First, there is an attempt to explain the Psalm by reference to literature outside Psalm 19. This literature may be from the Near East in general or from the rest of the Old Testament. The sun-imagery of the Psalm is compared to other literature without showing clearly that the sun assumes the same role in all this literature. Specific diction is studied in other literature without explaining how the Psalm directs the interpretations of these particular words. Second, a common date is assigned to each section even though the criteria for dating are questionable. Third, verses 2-5b are almost completely ignored.

The merits are summarised as follows. First, Deissler suggests that there is a strong wisdom element in the Psalm. Second, Eaton's article shows that several terms in verses 8-15 combined the ideas of understanding and illumination and are the basis for the analogy between the sun and law.

### III. Directions for this Study

This study is guided by both the defects and positive contributions of other studies of the Psalm. The primary orientation of this study is to explain the literary characteristics of the Psalm with respect to the Psalm itself. This approach is described earlier in this introduction as a conceptual approach. It excludes both the attempt to explain

the characteristics of the Psalm according to compositional theories and the random use of other literature, whether biblical or non-biblical, outside the Psalm.

The purpose of this study is to show the unity of Psalm 19. The unity is demonstrated by three arguments. The arguments may be summarised as thematic, literary and theological. The arguments respond to three kinds of evidence given to indicate that the Psalm is not a unity as outlined above.

The first chapter shows that the Psalm is unified by the theme of instruction. The theme is introduced in verses 2-5b. The theme is composed of: 1) the equation of the glory of El with knowledge and 2) the use of diction which indicates that the speech of creation is declarative. The purpose of the section on creation is to compel the servant to recognise the certainty of the knowledge which El possesses and which is demonstrated in his work of creation. The certainty of this knowledge is attested by 1) the boundless knowledge of El and 2) a sense of time in the Psalm in which the knowledge of El is shown to remain unchanged throughout the passage of time. The sun in verses 5c-7 is an analogue of instruction. The law illumines the servant just as the sun illumines the physical order. The analogue serves as a link between the knowledge of El manifest in creation and the wisdom of YHWH manifest in law.



The second chapter shows that the poetic form in the Psalm is used to emphasise the theme of the Psalm. Poetic form is the form that is created by parallelism. This parallelism is altered in the Psalm in a way that forms units of poetry. The units are used to heighten the perfection and importance of law. This chapter also includes criticism of several form-critical accounts of form in the Psalm inasmuch as these accounts of form are offered as evidence that the Psalm is not a unity. These accounts fail to appreciate the constructive purpose that poetic form has in the entire Psalm.

The third chapter argues that the Psalm is monotheistic. In order to show that the Psalm is monotheistic, it must be argued that the different divine names, El and YHWH, do not indicate separate or competing theological conceptions. I suggest that the divine names indicate different functions of a single deity rather than two separate deities. Furthermore, there are two epithets in the final colon of the Psalm which both summarise the theological conceptions of the Psalm and unite these conceptions in the divine name YHWH. The epithet 'rock' affirms the certainty of the instruction of deity and the epithet 'redeemer' acknowledges the redemptive character of His instruction.

The use of a number of terms which are used in this thesis need qualification. Several terms are used in the description of biblical poetry. The definitions of

'synonymous parallelism' and 'compensation' are from G. B. Gray's book, The Forms of Hebrew Poetry.<sup>36</sup> The definition of the terms 'colon' and 'caesura' are from A. M. Cooper's thesis, Biblical Poetics: A Linguistic Approach.<sup>37</sup> The divine names, El and YHWH, are transliterated until it is argued how the Psalm brings together these theological conceptions.

The Revised Standard Version of the English Bible is used throughout this thesis unless otherwise noted. The RSV may be accepted as an adequate translation of the Psalm. One change in translation is argued in the course of this study.

---

36. G. B. Gray, The Forms of Hebrew Poetry, ed. Harry M. Orlinsky, The Library of Biblical Studies, intro, by D. N. Freedman, (New York: Ktav Publishing House, 1972).

37. A. M. Cooper, Biblical Poetics: A Linguistic Approach, (Yale University: unpublished doctoral dissertation, 1976), p. 7.

## CHAPTER ONE

### I. Introduction

The purpose of this chapter is to show that Psalm 19 is unified by the theme of instruction. The Princeton Encyclopedia of Poetry and Poetics defines theme in the following manner. "Theme is equivalent to a summary statement of the main course of action or line of thought and feeling that is depicted in a poem."<sup>1</sup> It further states that theme may be used as a principle for unity in a poem. In respect to Psalm 19, the theme contributes to the conceptual unity of the Psalm because it identifies a line of thought in the Psalm.

The theme of Psalm 19 is instruction. Verse 13 focuses upon the central question of the Psalm. Verse 13 asks: "Who can discern error?" The Psalm affirms that the law is the most perfect form of instruction and that YHWH causes discernment of all error.

While the theme thus receives expression in verses 8-15 of the Psalm, the theme is also present in verses 2-7. This chapter concentrates upon the demonstration of the theme in verses 2-7 because the relation of these verses to

---

1. Alex Preminger, ed., Princeton Encyclopedia of Poetry and Poetics, Enlarged Edition, (New Jersey: Princeton University Press, 1974), p. 987.

the theme of instruction is most ambiguous. This chapter shows that the theme is introduced in verses 2-5b. The theme in these verses is composed of: 1) the equation of the glory of El with knowledge and 2) the representation of the speech of creation as declarative. The theme is set in creation in order to establish the certainty of the knowledge which El possesses. The certainty of the knowledge of El is attested by: 1) the sense of time in the Psalm in which the knowledge of El is shown to remain unchanged through the passage of time and 2) the boundless knowledge of El manifest in the extremities of the created order. This chapter also shows that verses 5c-7 utilise an analogue from creation which explains both the knowledge of El and the wisdom of YHWH and serves as a link between verses 2-5b and verses 8-15. The analogy transfers the certainty of the knowledge of El to the wisdom of YHWH. Verses 2-7 use creation in order to show that character and authority of the instruction of the deity and to compel the servant to respond to this instruction.

This chapter is divided into two major sections. The first section examines verses 2-5b and the second section examines verses 5c-7. The Psalm makes a distinction between these two sections in two ways. First, the Psalm focuses upon different parts of creation. The heavens, the firmament, day and night, the earth and the world are the center of attention in verses 2-5b. The sun is the object of creation which is spoken of in verses 5c-7. Second, the literary

function of the two sections changes. Verses 2-5b are a description of creation, although the description is through the use of personification. Verses 5c-7 constitute an analogy which explains the knowledge of El. This chapter follows the distinction that the Psalm makes and explains, the purpose of each section in relation to the entire psalm.<sup>2</sup>

## II. Verses 2-5b: The Speech of Creation

9. This section is divided into three parts. The first part shows that the theme of instruction is present in verses 2-5b. The second part shows why creation speaks and also why a contradiction is used in verse 4. The third part argues that the demonstration of the knowledge of El in creation attests to the certainty of the instruction of El. In summary, verses 2-5b are a confident declaration of the boundless and enduring knowledge of the Creator.

### A. The Presence of the Theme of Instruction

The theme of instruction in the Psalm consists of 1) the equation of the glory of El and knowledge and 2) the representation of the speech of creation as declarative.

The glory of El (  $\text{לִפְנֵי הָאֱלֹהִים}$  ) is defined in verse 3. The repetition from verse 2 to verse 3 draws into relation 'the glory of El' and 'knowledge' (  $\text{דַּעַת}$  ), as the following

---

2. Chapter two shows that this change is also marked by the use of a single colon which is not parallel to other cola. See pp. 41 following.

diagram illustrates.

^ The heavens are telling the glory of God;  
and the firmament proclaims his handiwork.  
Day unto day pours forth speech.  
and night to night declares knowledge.

The parallelism clarifies what the glory of El is. The glory of El is knowledge. This knowledge is evident in His work in creation. For this reason, the translation of as 'handiwork' captures very well the import of these lines.

The English term 'handiwork' gives the sense of craft or skill. This skill presupposes knowledge. The translation therefore communicates that creation is not only the work of El, but that creation shows the knowledge that is used to accomplish this work.

A contrast clarifies this definition of glory. The term 'glory' (תִּכְלָה) is often linked with power or strength in the Psalms. Psalms 24 and 29 repeatedly use the term 'glory'. The glory of deity is defined in the context of battle and kingship. The deity is a warrior. Such a representation is a way of ascribing power to Him. In contrast, Psalm 19 does not contain elements of battle or victory.<sup>3</sup> The Psalm is not primarily concerned with the power of El but the knowledge of El.

There are also two characteristics of the speech of creation which suggest that it is declarative. First, there

---

3. Verse 6 speaks of a 'strong man' (גִּבּוֹר) but the description is of a race and not a war.

are a number of terms in the first verses which describe what is being declared. The terms are 'word' (דָּבָר), 'voice' (קוֹל) and 'words' (דְּבָרִים). In the RSV, the English term 'word' occurs three times in verses 2-5b. That term remains the most ambiguous part of these first verses, yet it is not possible to suggest a better and more explicit translation. The English term 'word' is flat; it is not filled with joy or praise. The heavens declare words; they have a message. Second, the speech of creation goes out in all the earth. If the speech of creation were only praise then the speech would be directed toward the deity. Although verse four does not state that man is the receiver of this declaration, the declaration does not return to the heavens or El. Hence, the direction of speech suggests that the speech is declarative.

To argue that the speech of creation is declarative is to subdue the hymnic aspect of this speech. The Psalm may have been a hymn of ancient Israel: this is not the issue. The Psalm may be used as a hymn even though the speech of creation is declarative and the theme of the Psalm is instruction.

Three commentators also argue for the emphasis on instruction in the early part of the Psalm. A. Deissler writes:

Le psaume XIX appartient à la catégorie des hymnes. Cependant, le schéma hymnique habituel est très librement appliqué. Il est, en même temps, un cantique sapiential.<sup>4</sup>

E. J. Kissane writes:

It [Psalm 19] has a close parallel in psalms which combine the two themes of Yahweh the creator of the world and Yahweh the God of Israel, (cf. 33) and the wisdom of God as manifest in creation and in law (Ecclus. 24).<sup>5</sup>

Gerhard Von Rad also maintains that the speech of creation is declarative.

The most detailed treatment of this kerygma issuing unceasingly from the heavens and the firmament is the first part of Psalm XIX. Indeed, it even insists on the undoubted legitimacy of this witness; day and night are passing it on from creation down to today - an absolutely unbroken chain of tradition.<sup>6</sup>

Von Rad, however, believes that no one hears this message.

....this kerygma is nevertheless a silent one (vs. 4a 3a); therefore Israel's praise is directed by Jahweh's self-revelation given peculiarly to herself.<sup>7</sup>

---

4. Alphonse Deissler, Le Livre des Psaumes, Verbum Salutis, ed. Marhias Delcor, (Paris: Beauchesne, 1966), p. 95.

5. E. J. Kissane, The Book of Psalms, (Dublin: The Richview Press, 19 ), p. 83.

6. Gerhard Von Rad, Old Testament Theology, trans. D.M.G. Stakker, (New York: Harper & Row, 1962), Vol. I, p. 362.

7. Ibid.



Von Rad interprets the effect of the contradiction as an indication of the silence of creation. Man does not learn from creation.<sup>8</sup> Another interpretation of this contradiction is given in the following section. It is sufficient to note at this point that Von Rad agrees with Deissler and Kissane that the emphasis in the early part of the Psalm is on instruction. This interpretation is confirmed by our discussion of the literary characteristics of verses 2-5b.

#### B. The Interpretation of the Speech of Creation

The purpose of the section is to answer two questions. The first question is: What is the purpose of the personification of creation with speech? The second question is: What is the effect of the contradiction in verse 4?

The speech of creation is a personification because it assigns a human characteristic to the objects of creation. The purpose of the personification is to add force to the witness of creation.<sup>9</sup> The personification makes creation active in the presentation of the witness of El. Man is not simply called to see or behold the glory of El; creation actively declares the glory of El to man. This intense

---

8. Ibid., p. 340. Von Rad says that the real secret of creation evades man.

9. John Calvin, Commentary on the Book of Psalms, trans. by J. Anderson, (Edinburgh: Calvin Translation Society, M.DCC.XLV), Vol. 1, p. 308.

declaration is also confirmed in the use of the intensive (Piel) forms of the verbs 'telling' (אָרְבֵּן) and 'declares' (אָמַרְתִּי);

There is a tendency in the English language to translate what creation is doing as verbs of sight. The translators of the AV translated the terms אָרְבֵּן and אָמַרְתִּי as 'sheweth'. Interpretations of the Psalm usually use words such as 'show' or 'reveal' which also reduce the speech aspect of the early verses. Kissane's term 'manifest' is an example of the description of the speech of creation as a way of speaking of revelation. R. Bultmann suggests, in different context, that the difference between speaking and hearing is characteristic of a distinction between Greek and Hebrew thought and shows that the Hebrews placed a higher emphasis on hearing as the way in which one comes to know.<sup>10</sup> However, a major part of the Psalm employs the sense of sight as a way of describing the perfection of law. The way in which the sun brings things to light, namely, through light or seeing, is analogous to the way in which the law brings discernment. The phrase, 'enlightening the eyes' in verse 9 indicates the association of seeing with wisdom. Psalm 19 does not therefore give priority to a certain sense. It is most appropriate

---

10. R. Bultmann, Primitive Christianity, trans. by Rev. R. H. Fuller, (New York: World Publishing, 1956) p. 23.

to translate the Hebrew as verbs of speech, but to recognise that the speech of creation is a personification.

However, the contradiction in verse 4 compounds the interpretation of the speech of creation. The contradiction is heightened by three rhetorical characteristics of the text. First, the term  $\text{שָׁמַע}$  is used in both verses 3 and 4. Second, there is a movement from active forms of the verb to passive forms. Verse 2 and 3 contain Piel and Hiphil verb forms. Verse 5 contains a Qal form. In contrast,  $\text{שָׁמַע}$  in verse 4 is a passive form (Niphal). Third, a verb of hearing ( $\text{שָׁמַע}$ ) is used as opposed to a verb of speech. These three characteristics heighten the contradiction in verse 4.

The contradiction is best interpreted as an oxymoron.<sup>11</sup> An oxymoron is a figure of speech which combines two seemingly contradictory elements.<sup>12</sup> To suggest that the line is an oxymoron is preferable to translating the second colon as a relative clause, "There is no speech, there is no language, where their voice is not heard", because the parallelism of the line is restored if the line is considered an oxymoron. The effect of the oxymoron is to qualify the personification of creation with speech. The speech of creation is not to be

---

11. That the contradiction is an oxymoron is suggested by N. H. Ridderbos Die Psalmen, (New York: Walter de Gruyter, 1972) p. 176.

12. Alex Preminger, ed., Princeton Encyclopedia of Poetry and Poetics, p. 595-596.

misconstrued as actual speech. Although it is not possible to hear the speech of creation, creation's message is not ambiguous. Creation is a witness to the knowledge of the Creator.

In summary, the speech of creation is a personification in order to state in a forceful way that creation manifests the glory of El. The oxymoron affirms that the speech of creation is personification but does not alter the fact that creation is making a declaration.

#### C. The Nature of the Knowledge of El

The knowledge of El is manifest in creation in two ways in order to establish that the knowledge of El is certain. The knowledge of El (1) continues throughout all time and 2) extends to the ends of the earth. Thus, the knowledge of El is enduring and boundless. Both these affirmations are made by an appeal to the character of the created order. Creation itself endures and the phenomenon of creation continues throughout the entire earth.

The psalmist expresses the enduring nature of the knowledge of El through the use of participles in verses 2 and 4 and the two-word phrases 'day unto day' and 'night unto night' which are the subjects of the cola of verse 3. There are two active participles in verse 2 and a passive participle in verse 4. The participles are the main verbs of the cola. As verbs, they express continuous activity.<sup>13</sup>

---

13. C. A. Briggs and E. G. Briggs, The Book of Psalms, (New York: Charles Scribners Sons, 1906), Vol. I, p. 164.

Although the participle in verse 4 is passive, the change in voice does not affect the state of the activity. The tense of these three participles, however, is not indicated by their form although Hebrew grammar books often suggest that the participle should be translated as a present tense.<sup>14</sup> The cues for the translation of tense in English are the two-word phrases which serve as subjects in the two cola of verse 3. The phrases are 'day unto day' (יָמִים יָמִים) and 'night unto night' (לַיְלָה לַיְלָה). The movement of time, expressed in the passage of day and night, declares the knowledge of El. The phrases indicate that the speech of creation is not taking place only at a particular moment, but that the speech of creation continues indefinitely. Time itself does not overcome this declaration because time participates in the declaration. It is now possible to return to the translation of the participles. The tense of the participles is not vague. The participles express action which is continuous throughout all time. The English present tense is the best translation of this continuous activity.

There are three verbs in verses 2-5b which are either Hebrew perfects or imperfects. The verbs which follow the two-word subjects of verses 2-5b are imperfects. However, the use of the imperfects following the subjects 'day unto

---

14. J. Weingreen, A Practical Grammar for Classical Hebrew, 2nd ed., (Oxford: Clarendon Press, 1959), p. 66.

day' and 'night unto night' does not alter the sense of continuous or enduring activity. Nor does the use of the perfect in verse 5-( X Y ^ ) affect this sense. Verse 5 emphasises the destination of the speech of creation rather than its continual nature. This change in emphasis may account for the appearance of the perfect since the purpose of the author is no longer to insist upon the enduring nature of the speech of creation. Hence, the use of the imperfects and perfect does not change the emphasis of the psalmist.

The continual declaration of creation means that there is a permanent and fixed relation between El and creation. Creation itself is unchanging; creation always manifests the knowledge of El, the creator. El and the knowledge He possesses are also unchanging. That the knowledge of El is unchanging means that His knowledge is certain.

The English translation (RSV) is faithful to this sense of time in the Psalm through the use of the English present imperfect and present indefinite tenses.<sup>15</sup> The Piel active participle in verse 2 ( Q ^ 7 9 9 9 ) is translated as an English present imperfect. The present imperfect (is telling)

---

15. For a description of the English use of these tenses see J.M.D. Meiklejohn, The English Language, (London: Simpkin, Marshall, Hamilton, Kent, and Co., 1891), p. 42.

describes action taking place in the present and emphasises that the action is going on at this particular moment. The present imperfect stresses the immediacy of the action and reduces the importance of knowing whether the action proceeds into the future. The remaining four verbs in verses 2-5b, a participle ( טֹלֵךְ and מַבְרִיךְ ), two Hebrew imperfects, ( מְבַרֵךְ and מְבַרֵךְ ), and a perfect ( כָּסָה ), are all translated as English present indefinite verbs. The indefinite state is unclear whether an action is complete or incomplete. It expresses a general principle or that which is true without regard to time. In contrast to the imperfect, the indefinite does not emphasise the momentary nature of the action but elevates the action to a more general truth. The English verb translations therefore capture well the sense of the Hebrew. The English verbs mean that the speech of creation is continual. The use of the imperfect expresses the immediacy of the declaration, yet the limited usage of this verb, and the reliance on the present indefinite, raises the declaration of creation from momentary significance and affirms that the speech of creation continues through all time. The English verbs translate the sense of permanence in the Psalm.

The knowledge of El also extends to the extremities of the earth. This affirmation is made in verse 4. The declaration of creation goes out to 'all the earth' ( כָּל הָאָרֶץ ) and to the 'end of the world' ( לְעֵדֵי הָעוֹלָם ).

The phrase 'all the earth' encompasses the totality of creation. The phrase 'to the end of the world' emphasises that creation extends to the extreme or remote parts of the world. The phrases imply not only distance, but that the particulars of each location are pervaded by the knowledge of El. The knowledge of El is boundless. It is not a local or national phenomenon, just as creation itself is universal. Hence the boundless character of the knowledge of El is another way of establishing its certainty.

In summary, the psalmist's characterisation of the speech of creation shows that the knowledge of El is certain. That the knowledge of El is certain is established through a representation of the speech of creation as 1) that which endures and 2) that which extends to the end of the earth.

#### Summary to Section II, Verses 2-5b

Verses 2-5b introduce the theme of the Psalm. The theme is instruction and is composed of the equation of the glory of El and knowledge and the use of diction which indicates that the speech of creation is declarative. The psalmist uses a personification in order to convey in a forceful manner that creation manifests the glory or knowledge of El. This knowledge is shown to be certain because it 1) continues throughout all time and 2) extends to the extremities of the earth.



### III. Verses 5c-7: The Sun

Verses 5c-7 form a link between verses 2-5b and verses 8-15. The sun is an analogue of the glory of El in verses 2-5b and an analogue of law in verses 8-15. The analogue connects these two sections by being a picture of instruction. Part of the subtlety of the psalmist consists in the movement from a personification of creation to an analogue from creation. The potential confusion lies in the usage of objects from creation. The movement from the heavens to the sun suggests that the orientation of the two sections to the Psalm is identical and thus the analogue is obscured. There is, however, a crucial point of distinction between verses 2-5b and verses 5c-7 and the distinction is not merely the movement from the heavens to the sun. In verses 2-5b, the heavens are personified with speech. In verses 5c-7, the sun does not speak, but the course of the sun is compared with the speech of creation in order to explain the glory of El.

The Oxford English Dictionary defines analogy as the "equivalency or likeness of relations: resemblance of things with regard to some circumstance or effects."<sup>16</sup> In this chapter, the term 'analogue' refers to the actual object

---

16. James Murray, et al., The Oxford English Dictionary, (Oxford: At the Clarendon Press, 1961), Vol. I, p. 364.

which is used to explain something else. In this case, the sun is an analogue in the explanation of the instruction of the deity.

#### A. An Analogue of the Knowledge of El

Two parallels are drawn between the knowledge of El and the course of the sun. These parallels correspond to the two characteristics of the knowledge of El, it endures and is universal.

The enduring character of the knowledge of El is paralleled in the continuous movement of the sun on its course. That the sun's movement is continuous is indicated in the use of the active participle  $\text{X}\text{S}^{\text{t}}$ . The fact that the root  $\text{X}\text{S}^{\text{t}}$  is repeated in verse 5a and verse 6a is the basis for the parallel. The sun's movement is enduring and thus is like the enduring nature of the knowledge of El.

The knowledge of El is also universal, and extends to the ends of the earth. The noun  $\text{H}\text{S}\text{P}$  occurs twice in verse seven, emphasising the extremities of the heavens and the fact that the sun extends to these extremities. Thus the course of the sun is universal and serves as an analogue for the knowledge of God. The repetition of  $\text{H}\text{S}\text{P}$  in verses 5 and 7 is the literary indication of the existence of the analogy.

In summary, the principal effect of the analogue is to parallel the glory of El ( $\text{L}\text{X}\text{ T}\text{H}\text{D}$ ) and the light of the sun. The glory of El, which this Psalm indicates is

knowledge, is like the course of the sun. The knowledge of El endures and is universal. Both these attributes of El's knowledge are affirmed through the use of a doctrine of creation and an analogue from that created order.

#### B. An Analogue of Law

The sun is also used as an analogue of law. The analogy is suggested through the use of light as a picture of discernment. However, the analogy is not limited to a resemblance in only one part. The psalmist expands his description of the sun in order to use several characteristics of the sun to explain the instruction of law. The analogy is broken into five parts: 1) light as discernment; 2) light as perfection; 3) the sun as a source of life; 4) the course of the sun is joyful; 5) the sun as that which endures.

##### 1) Light as Discernment

The most important parallel between the sun and law uses the light of the sun as an analogue of discernment. The parallel is drawn through the placement of the Niphal passive form of the root 'to hide' ( 7570 ) in two key places in the Psalm, verses 7 and 13. In verse 7, 7570 ] is placed in the final colon which describes the course of the sun. Since the course of the sun is continual and extends to the end of the earth, nothing is able to escape from its presence. In

verse 13, the law is applied to the life of the servant. The first colon of verse 13 asks the question: "Who can discern (  $\text{לֹא יִדְעוּ}$  ) error?" The second colon does not answer this question because the answer is obvious; YHWH is the source of discernment. Instead, the second colon emphatically expresses, through the use of the imperative verb "save me" (  $\text{יִשְׁלַח}$  ), the desire of the servant, that he be redeemed from 'hidden things' (  $\text{סֵתֵר}$  ). The repetition of the word 'to hide' (  $\text{סָתַר}$  ) transfers the revealing power of the light of the sun to the realm of discernment. As the light of the sun reveals, the law of YHWH causes true discernment.<sup>17</sup>

The law is able to bring 'hidden things' to light.

The phrase 'enlightening the eyes' (  $\text{לְהַאֲרִיץ עֵינַי}$  ) and the term 'warned' (  $\text{נִחַד}$  ) also draw upon the analogue of light in order to show that law is the true source of wisdom. The phrase 'enlightening the eyes' recognises the association of eyes with instruction. Light is necessary if the servant is to be instructed in all that is right or true.<sup>18</sup>

---

17. S. Mowinckel's statement: "As the sun illuminates the world from one end to another, so the law illuminates man both religiously and morally. As nothing is 'hidden' from the rays of the sun, so the law is 'a light to the mind', so that even the 'simplest' becomes 'wise' and can distinguish between right and wrong." The Psalms in Israel's Worship, trans. D.R. AP-Thomas, (Nashville: Abingdon, 1962), Vol. I, p. 91.

18. P. C. Craigie, unpublished notes on Psalm 1-50, p. 369. See also Psalm 119:105 and Proverbs 6:23 for the idea of word as light.

J. A. Eaton suggests that the term 'warned' (נִרְרַן -Niphal participle, verse 12) means to 'to shine' on the basis of an Arabic word zahara which has that meaning.<sup>19</sup> He cites Daniel 12:3 as an example of the use of נִרְרַן in the sense of light. Eaton is correct although the RSV translation 'warned' should be maintained instead of Eaton's suggested translation, 'illuminated'. The English term 'illuminated' conveys primarily the sense of intellectual discovery, while the term 'warned' includes both mental apprehension and instruction as to proper action. 'Warned' is closer to the purpose of law; law is to instruct in both proper thought and action.

## 2) Light as Perfection

The presentation of the sun as a picture of beauty or perfection in verses 6 and 7 is ambiguous, although the similes of the sun as a bridegroom and an athlete hint at a certain excellence which is characteristic of the sun. The parallel is rather established through the use of the two terms, 'pure' (טָהוֹר -verse 9) and 'clean' (טָהוֹרִים -verse 10). The range of meaning of these two terms in biblical Hebrew

---

19. J. A. Eaton, "Some Questions of Philology and Exegesis in the Psalms", SJT, 19(1968), pp. 603-609.

includes their use as adjectives meaning 'light' and their use in this Psalm shows the deliberate connection which the psalmist makes between the sun and law. Light, however, is not used as an image of discernment, but as an image of perfection.

The adjective 'pure'  $\text{טָהוֹר}$  or  $\text{טָהוֹרִים}$ , occurs only six times in the Old Testament: Psalm 19:9; 24:4; 73:1, Song of Songs 6:9 and Job 11:4. The adjective is used in two senses. First,  $\text{טָהוֹר}$  describes the goodness or truthfulness of people or doctrines. People who are  $\text{טָהוֹר}$  do not swear to what is false (Ps. 24:4) and are innocent before God (Job 11:4 and Ps. 24:4) or have an upright heart.  $\text{טָהוֹר}$  is a characteristic of doctrines in Job 11:4. Second,  $\text{טָהוֹר}$  is used in a physical sense in the Song of Songs 6:9 and 10 in order to describe the beauty of a maiden. She is 'flawless' at birth (6:9), a comment on the perfection and beauty of her physical appearance. In 6:10, this perfection is said to be 'bright' like the sun. The physical perfection is like the perfection of the light of the sun. In Psalm 19 there is a play on these two senses of the word. The light of the sun is perfect and the purity of the instruction of YHWH is like this perfection. The RSV translation of as 'pure' is maintained, in contrast to Eaton's translation as 'brilliant', because the word 'brilliant' captures the light imagery of the term but does not describe the character of law.

Eaton also suggests that 'clean' ( כֹּהֵן ) contains light imagery and should be translated 'radiant'.<sup>20</sup> His evidence is as follows. First, the Aramaic word כֹּהֵן means bright sky. Second, כֹּהֵן means 'brilliance' or 'clearness' in Exodus 24:10 and 'lustre' in Psalm 89:45. Eaton cites an article by J. A. Emerton which supports the view that כֹּהֵן means 'brilliance'.<sup>21</sup> Third, כֹּהֵן has an affinity with כֹּהֵן , כֹּהֵן , כֹּהֵן , all of which are associated with 'brightness'. While it is not clear that כֹּהֵן in Psalm 89:45 should be translated 'lustre', there is sufficient evidence in Emerton's article to show that one of the meanings of כֹּהֵן is 'radiance' or 'brightness'. Hence, there is evidence of another word play which affirms the use of the sun as an analogue of law. The perfection of the sun is transferred to law. And, as in the case of כֹּהֵן and כֹּהֵן the RSV translation is more appropriate as a description of law than a term which makes the connection with the sun.

### 3) The Sun as a Source of Life

In verse 6, the sun is represented as full of vigor and life. The verse uses two similes. The first simile is

---

20. Ibid.

21. J. A. Emerton, "The Meaning of כֹּהֵן in Lamentations 4:1", ZAW, 79(1967), pp. 233-236.

one of the potency of the bridegroom as he leaves the wedding chamber. The second simile is of the joy and strength of a young man as he runs a race. Both similes are examples of abundant life. In verse 8, the phrase 'reviving the life' ( וַיְחַיֵּה ) states that the law is a source of life.

'Reviving the life' is translated on the basis of an article written by D.J.A. Clines.<sup>22</sup> Clines shows that the root 'to turn back, to return' ( חָזַר ) and the noun 'soul, life' ( נֶפֶשׁ ) are used together in reference to food in Lamentations 1:11 and 19. The soul is what is revived when one eats. He concludes that the law is like food in that it is essential for the preservation of life. With the translation 'reviving the life', Clines attempts to retain the sense of physical rejuvenation.

#### 4) The Sun as Joy

Verse 6 describes the course of the sun as one of joy, like the wedding chamber of the bridegroom and the vigorous athlete who rejoices ( וַיִּשְׂמַח ) in his strength and in the victory of the race. The law also is a source of joy to the servant. The law is able to cause the heart to rejoice (verse 9- וַיִּשְׂמַח ).

#### 5) The Sun Endures

In verses 5c-7, the sun is continuous in its course in the heavens. The psalmist expresses the continuous

---

22. D.J.A. Clines, "The Tree of Life and the Law of Yahweh", VT, 24(1974), pp. 8-14.



activity of the sun through the use of an active participle (X<sub>2</sub><sup>i</sup>). In verses 8-10, the phrase 'enduring forever' (לְעוֹלָם וָעֶד) and the active participles indicate that the instruction of the law continues through time. Except for the finite verb in verse 10 (יִפְתָּח), all the verbs in the two-word phrases which complete the lines of verses 8-10 are active participles. The participles mark a continuity of expression between verses 5c-7 and verses 8-10. The participles in verses 5c-7, and also in verses 2-5b, are used to indicate the enduring character of the knowledge of El. The effect of the use of the participles continues in verses 8-10. They function to transfer the affirmation of the enduring character of the sun to law. Hence, the participles are one way in which the psalmist impresses the analogue of the sun onto law. The law endures through time, like the course of the sun.

#### Summary of the Analogue

The sun is employed as an analogue of the knowledge of El in two ways. The sun, like the knowledge of El, is boundless and enduring. The sun is also used as an analogue of law. The analogue is initiated through the repetition of

the verb 'to hide' in verses 7 and 13. The analogue is used primarily to parallel light and discernment. Several other characteristics of the sun expand the analogy. The light of the sun is perfect, the sun is a picture of life and the course of the sun is one of joy. Finally, the enduring character of the sun is like the enduring character of law.

The analogue is a link between verses 2-5b and 8-15. The sun establishes a continuity in the knowledge manifest in creation and the wisdom manifest in law. Knowledge, wisdom or instruction are represented by the image of the sun. Through the image of the sun, the certainty of the knowledge of El is transferred to the law. The law also reveals all things.

### Conclusions

The theme of the Psalm is instruction. The psalmist seeks to present an answer to the question: "Who can discern error?" or "In what or in whom does true instruction lie?" He begins the psalm with creation because creation is an example of the knowledge of deity. This knowledge is enduring and boundless, an expression of its certainty. It is certain because it causes all things to be manifest or made

known. The transfer of the knowledge of Creator to law adds authority to the instruction present in law. Thus, the psalmist uses creation to heighten the servant's understanding of knowledge of deity. The most perfect expression of that knowledge however is present in law; law instructs the servant.

## CHAPTER TWO

### Introduction

The purpose of this chapter is to show that changes in parallelism create units of poetry in the Psalm and that these units of poetry emphasise the theme of the Psalm. Following a study of parallelism, I examine the appropriateness of form-critical study of Psalm 19. I argue that the Psalm does not follow a typical hymn form and that particular studies of the Psalm have used the units of poetry in the Psalm as an indication of the forms of the Psalm.<sup>1</sup> However, these studies have failed to explain the relation between a style of parallelism and form: the creative literary purpose of parallelism in the Psalm is undetected.

### I. Form: Parallelism

J. Muilenburg suggests that repetition is the major feature of Hebrew rhetoric and style.<sup>2</sup> Repetition is fostered

---

1. Gerhard Von Rad, The Form Critical Problem of the Hexateuch, trans. by Rev. E. W. Trueman Dicken, (New York); McGraw Hill Book Co., 1966) p. 157. J. Morgenstern "Psalm 8 and 19A", HUCA, XIX, (1945-46), p. 507.

2. J. Muilenburg, "A Study in Hebrew Rhetoric: Repetition and Style", VT, I(1953), p. 103.

in Hebrew poetry through the juxtaposition of synonymous parallelism. Muilenburg maintains that synonymous parallelism does not produce redundancy, but that something new is always added in the repeated cola or half-line which "....enriches it, deepens it, transforms it by adding fresh nuances and bringing in new elements, renders it more complete and vivid and telling."<sup>3</sup> Parallelism in biblical poetry is generally between two cola which make up one line of poetry. Psalm 19 contains examples of this form of repetition, but, in contrast to the usual parallelism between two cola, Psalm 19 contains a unit of poetry in which the parallelism is extended over six lines. This change in degree and manner of parallelism sets verses eight through ten apart from the lines of poetry preceding and following them and causes some commentators to say that the Psalm is not a unity.

The first seven verses of the poem contain typical forms of parallelism. Each line is composed of two cola which are in synonymous parallelism. Verses five and seven each contain a third colon which is not parallel to the other two cola of that line. These third cola mark transitions in the Psalm. In verse 5, the subject changes from the speech of the heavens and the firmament to the course of the sun.

---

3. Ibid., p. 98.

In verse 7, the third colon summarises the characteristics of the sun and prepares the poem for another transition, a change from the sun to law.

Since there are substantial changes in the form of parallelism in verses 8-10, the traditional terminology, cola and line, used to describe biblical poetry is less appropriate. The three verses contain six lines, each consisting of a nominal sentence and a participial clause. The final two-word phrase of the last line is an exception. The phrase is not a participial clause, but contains a finite verb and an adverb. Each line contains five terms, the first three are separated from the last two by a caesura. Each term is in synonymous parallelism with the corresponding terms in the five other lines, but not in parallelism with the term in the rest of each line. Therefore, the lines are not composed of two cola which contain parallel terms. The parallelism exists between the lines and continues throughout all six lines of poetry.

The purpose of the change in parallelism is to create a unit of poetry in which there is a high degree of repetition. There is repetition of 1) the forms of certain words, 2) syntax and 3) diction. I explain these elements below. Each line contains the construct form of the synonyms of law. All but the last line contain an active participle. Three of the five participles are Hiphil forms and express a causal relation between the attributes of law and the servant. It

is probable that a fourth participle, Piel in form is also causative since the Piel may also be causative. It is impossible to suggest a causal relation between the fifth participle and its antecedent because it is in a Qal form. The lines are also identical or almost identical in syntax. Each line begins with a nominal sentence and concludes with a participial clause. Since the last of the six lines contains a finite verb, it is the only exception to this pattern. Furthermore, the diction of each line is composed of words which are closely equivalent in meaning but which also add something new. The divine name YHWH occurs in each of the six lines and always in relation to law or its synonyms. If we examine the terms vertically in the unit of poetry, we find certain common features which link each list of terms. The first group of terms - law, testimony, precepts, commandments, fear and judgement - describes the instruction which belongs to YHWH and which is given to His servant in law. The term 'fear' in this context appears to be out of place, since 'fear' is a human passion rather than a description of divine instruction. 'Fear' is appropriate, however, because fear, which is the beginning of wisdom for the Israelites (Prov.

1:7), is also that which is taught by YHWH. Just as man learns instruction, he learns also to fear God.<sup>4</sup> The predicates of each of the six nominal sentences describe attributes of law. The law is perfect, sure, right, pure, clean and true. These attributes are synonymous in that they represent what is positive or good about law. The first four participles express the power of law over the human. The law revives the life, makes the simple wise, rejoices the heart and enlightens the eyes. The concluding phrases of the last two lines do not speak of the effect of the law on the human but further express attributes of law, endurance and righteousness. The reason for the variation in the two lines concluding the unit is unclear, yet the variation does not disrupt the thought or literary structure of the unit.

The repetition fostered by the construction of this unit is used creatively by the Psalmist. It emphasises and provides a sense of completion to this unit of poetry and is employed as a mnemonic device. These elements are explained below.

The repetition is used for emphasis and clarity.<sup>5</sup>

---

4. M. Weinfeld points out that fear of God is something taught in the book of Deuteronomy and is also found in Babylonian texts. "That fear of God is to be taught is found also in a wisdom text, Ps. 34:12 'I will teach you the fear of the Lord' *הוֹרֵא אֶת יְהוָה לְיִרְאָתוֹ*", but there *הוֹרֵא* refers to general moral behaviour, while in Deuteronomy it refers to the covenantal law." Deuteronomy and the Deuteronomist School, (Oxford: At the Clarendon Press, 1972), p. 279.

5. Muilenburg, op. cit., p. 101.



The positive qualities of law are the point of attention for six lines, a third of the entire Psalm. These numerous qualities overwhelm the reader with the greatness of law. And not only are the qualities of law numerous, they are intimately linked with all that it is to be human, with life, with joy, with wisdom. The psalmist allows no mistake; the law is essential. The repetition adds authority to the presentation of law and is a device used to compel the reader to respond.

The regularity of the lines gives a sense of literary completion and perfection which, in turn, produces a sense of the completeness and perfection of law. Just as strict adherence to a certain length of line and a certain number and ordering of terms in that line forms a complete unit, even a unit unto itself, so the law is set aside as something special, self-sufficient and perfectly ordered.

The repetition is a mnemonic device.<sup>6</sup> The law, that which is most important, should be remembered. It is appropriate that a unit of poetry which extols law should possess a high degree of repetition. Moreover, the psalmist assumes that the memory of law is essential to obedience. The way to obedience is to instruct in a way that the law will be ever

---

6. Ibid., p. 100.

present to the mind of the servant. The key to that instruction is repetition.

The two lines in verse eleven are similar to those lines preceding and yet are sufficiently different so that they do not form part of the six-line unit. The parallelism continues to be between lines rather than cola, but the parallelism is only between two lines. The lines do not continue to list synonyms for law, but set up a comparison of law with wealth and with honey. The second colon in each line expresses the comparison in an intensified fashion: "More to be desired are they than gold, even much fine gold." The effect of the similarity of the poetic lines with the six-line unit of poetry and the effect of the difference between these two lines and the six-line unit causes verse 11 to be a point of transition between verses 10 and 12.

Verses 12-14 resume a more typical form of poetry, parallelism between two cola (parallel bicola). The parallelism, however, is not even and regular like the parallelism in verses 2-7. The poetry is erratic due to the radical alteration in linguistic forms and syntax between respective parallel cola so that there is not a regular correspondence of members in the cola. Verse 12, for example, contains a subject, a passive verb (Niphal) and the agent in the first colon, while the second colon contains a participial phrase followed by a nominal sentence.

This erratic parallelism creates a quickened style which adds intensity to what is being said. The best example of this quickened style is in verse thirteen: the first colon asks a question, the second colon does not answer the question but proceeds to the implication of the answer. The servant desires that he be saved from hidden things. The lacuna between the cola makes the verse concise, the transition rapid.

The style is intensified further through the use of the particle  $\text{וְ}$  ('moreover') and imperative forms of the verbs.  $\text{וְ}$  is found twice in verses 11-14. The particle is used often for the purpose of intensification of thought and may often occur at the climax of a poem.<sup>7</sup> The English translation 'moreover' is better than the conjunction 'and' because it makes the line more forceful. The exclamation mark which the RSV supplies at the end of the first line of verse fourteen is an aid in the English translation in order to show an intensification of the line. There are two imperative verbs, 'Clear me' (  $\text{יִפְּקֵן}$  ) and 'Keep back' (  $\text{יִשְׁמַרְךָ}$  ) which give a sense of urgency to the requests of the servant.  $\text{יִפְּקֵן}$  is in the Piel stem which further intensifies the imperative. The servant realises the power and authority of law and

---

7. BDB, p. 169, 3. See also Pss. 23:4, 25:3, 119:23 and 24.

desires emphatically that he be kept from possible error. It is this urgent realisation of the servant which is expressed in the poetry of verses 11-14 and which tends to destroy the regularity of the parallelism.

The parallelism is in contrast to the even, regular lines in verses 8-10. Verses 11-14 mark a third section or movement in the Psalm and accordingly the parallelism is responsive to the import of the lines.

Verse fifteen concludes the Psalm. The verse contains three cola, of which the first two cola are in synonymous parallelism. The terms of the first two cola are equivalent, except for the verb, 'to be' (  $\text{h}^{\text{y}}$  ) which is shared by both lines, and hence the parallelism is more regular and even than verses 11-14. The regular parallelism aids in the development of meditation or prayer. The presence of a third colon, which marked points of transition in verses 5 and 7, signifies the end of the Psalm.

#### Summary

The changes in form in Psalm 19 are definable in terms of changes in parallelism. When the form of the Psalm is accounted for in terms of parallelism, there is no reason to suggest that the Psalm is disunified on the basis of form. Throughout the Psalm, the forms of parallelism are a creative literary device used by the author to serve the import of the Psalm.

The Psalm is introduced by regular forms of biblical parallelism. A unit of poetry is formed in verses 8-10 through an alteration in parallelism. The parallelism fosters increased repetition. The repetition focuses the emphasis of the Psalm, forms a unit of literary perfection that parallels the moral perfection of law and impresses the importance of law on the memory of the reader or listener. The parallelism in verses 11-14 resumes the style of parallelism found in verses 2-7, although the verses give a sense of intensity as the law is applied by the servant, an intensity which diminishes the regularity of parallelism. Verse fifteen contains more regular parallelism, in harmony with the prayerful request of the servant that his word might be in accordance with the will of God. The erratic nature of the parallelism is reduced as the servant makes his prayerful request.

## II. Form Criticism

This section examines the form-critical study of the Psalm. The writing of three authors who employ form-critical methodology, K. Koch, S. Mowinckel and A. Weiser, are summarised and evaluated. K. Koch provides an outline of the general characteristics of the psalm types as defined by form criticism and a theoretical background for form-critical study. Koch's definition of the hymn is the focus of study because Psalm 19, either as a whole or verses 2-7, is

generally thought to be a hymn.<sup>8</sup> S. Mowinckel and A. Weiser are two authors who apply form-critical methodology to Psalm 19.

A) K. Koch

K. Koch states that the hymn type has three characteristics.<sup>9</sup> The hymn begins with an invitation to praise (Part A) within which there is a propensity for plural imperative verbs. The reason for the invitation follows (Part B). Part B is introduced by the particle, 'for'. The longest section of the hymn, Part C, develops the thematic sentence by recounting the deeds of God. Part C often uses active particles and is followed by the perfect tense. Koch regards these characteristics as the sine qua non of a hymn type.

These three sections, A, B, and C, are essential parts of an Israelite hymn and their sequence is inalterable, although it can be

---

8. G. Fohrer, Introduction to the Old Testament, initiated by E. Sellin, trans. by D. E. Green (Nashville: Abingdon, 1968), p. 286. Fohrer says that verses 2-7 are a hymn and verses 8-15 are a didactic poem.

9. Klaus Koch, The Growth of Biblical Tradition, trans. by S. M. Cupitt, (New York: Charles Scribner's Sons, 1969), pp. 159-163. See also S. Mowinckel, The Psalms in Israel's Worship, trans. by D. R. AP-Thomas, (Nashville: Abingdon, 1962), vol. I, pp. 81-90; A. Weiser, The Psalms, Old Testament Library, trans. by Herbert Hartwell, (Philadelphia: Fortress Press, 1962), p. 53; John H. Hayes, ed., Old Testament Form Criticism, (San Antonio: Trinity University Press, 1974), pp. 207-209.

repeated a second time for greater effect, as in Ps. xlvii.<sup>10</sup>

Psalm 19, however, does not exhibit these characteristics as a whole or in any particular section. The Psalm does not begin with an invitation to praise (Part A). The verbs of verses two and three are not in the imperative form. The reason for praise does not follow and the particle 'for' is absent from the entire Psalm. The recounting of the deeds of God (Part C) is present in a certain form. The first section recalls the activity of El in creation and the second section deals with the law which was given by YHWH. Psalm 19 as a whole contains many active participles which supports the conclusion that Part C of the hymn is present. Nevertheless, a substantial part of the hymn type is not in the Psalm and therefore it is not possible to define the Psalm as a hymn on the basis of a fixed form or its linguistic features.<sup>11</sup> Moreover, it is impossible to define the first or second section of the Psalm as a hymn because the individual sections do not have hymn forms.

B) S. Mowinckel

Mowinckel maintains that the starting point for the study of the Psalms is the identification of fixed forms.<sup>12</sup>

---

10. Koch, op. cit., p. 163.

11. For a more detailed discussion of the verbs in verses 2-5b see chapter one, part I, section 2.

12. Mowinckel, op. cit., p. 25. Note also that the discussion of form and cult is near the beginning of his work, in the second chapter.

Since, for Mowinckel, a particular form is rooted in a particular social situation, when the form is identified, it may be associated with the appropriate situation. The interpretation of the psalm proceeds on that basis.<sup>13</sup>

Mowinckel is aware of the difficulties of defining form in Psalm 19. He offers a theory which accounts for different forms in the Psalm, while also recognising points of contact between the two forms. Mowinckel suggests that verses 2-7 were written early and verses 8-15 were written later as a sequel to the first part.

Mowinckel defines the first section of the Psalm as a hymn.<sup>14</sup> He calls the hymn a fragment because the complete form of the hymn is absent.<sup>15</sup> He suggests that this early hymn was written by a great poet who was not confined by the conventions of form.

The oldest and most characteristic, the most artistically superior and poetically powerful hymns in the Old Testament - e.g., Jdg. 5; Pss. 8; 19A; 68 - are the most difficult to subject to the general rule of style described above. The great poet is often heedless of conventional rules.<sup>16</sup>

The designation of verses 2-7 as a hymn fragment and the

---

13. Ibid., pp. 23-25.

14. Ibid., pp. 90 and 97.

15. Ibid., vol. II, p. 267.

16. Ibid., vol. I, p. 97.



suggestion that the verses are early and written by a great poet are not identical accounts of the absence of form in the Psalm. The term 'fragment' presupposes another context, a context that would supply the parts of the hymn which are lacking in Psalm 19: 2-7. The attribution of verses 2-7 to the truly great poet suggests that the context may not have been necessary, that the poet wrote a poem which was a unit unto itself and independent of conventional style. It is not necessary in the second case to see verses 2-7 as a fragment. Mowinckel does not resolve that point of conflict although in either case he recognises and attempts to deal with the problem of lack of form. The suggestion that verses 2-7 are a fragment is weak because it is conjectural. There is no proof of the existence of another context, whether Israelite or in the Near East in general, to which the fragment belongs. The suggestion that the verses were written by a great poet is conjectural because it assumes, on the basis of exceptions, that great poets in Israel did not heed rules of form. In either case a problem remains: it is not possible to define verses 2-7 as a hymn on the basis of form.

According to Mowinckel, Psalm 19: 8-15 was written by a group of learned psalmographers.<sup>17</sup> Since Psalm 19: 8-15

---

17. *Ibid.*, vol. II, pp. 104-125. The translation into English is 'learned psalmography' which should be 'psalmographers' since psalmography is what one has written and not the collective term for the authors.

has definite links with wisdom, there is a relation established between Psalm 19: 8-15 and wisdom literature.<sup>18</sup> The wisdom literature is not cultic and therefore conventions of style were not maintained. Mowinckel states that a disintegration of style is indicative of the learned psalmographers.<sup>19</sup> The form of the second part of the Psalm, then, does not follow conventional rules and the abandonment of style suggests that the Psalm is from the wisdom tradition.

Mowinckel's suggestions show his understanding that Psalm 19 does not contain a fixed or conventional form. He does not adequately explain the theory that great poets abandon style or the reason why style is to be abandoned by the wisdom tradition. He does not explore the implications for the interpretation of the Psalm as a unity given the fact that traditional form patterns are wholly absent.

Mowinckel's sequel theory allows for the use of the hymn by learned psalmographers who were aware of the sun-imagery in the hymn and employed it in the presentation of law.<sup>20</sup> Mowinckel is definite in his recognition of the link between the two parts of the Psalm. He writes:

As the sun illumines the world from one end to the other, so the law illumines man, both religiously and morally. As nothing is

---

18. Ibid., p. 104.

19. Ibid., p. 111.

20. Ibid., p. 90.

'hidden' from the rays of the sun, so the law is a 'light to the mind', so that even the simplest becomes 'wise' and can distinguish between right and wrong.<sup>21</sup>

Mowinckel further states that law is the "...fundamental law of all existence which lies in the plan of creation."<sup>22</sup> In either of these statements, which attempt to show the relation of the two sections, verses 2-5b are ignored. Further ambiguity is cast upon the connection of law to verses 2-5b when Mowinckel rejects Aalen's suggestion that the sun, moon and stars proclaim the creative glory of God by their obedience to a system of laws (huggim).<sup>23</sup> Therefore, while Mowinckel recognises a point of contact between the two sections of the Psalm, there are parts of the first section, verses 2-5b, which remain unrelated to law.

The problem of Mowinckel's sequel theory is that it begins with the idea that the forms of Psalm 19 arise from different social situations, one cultic and the other non-cultic; therefore, they are not intimately woven together. Although Mowinckel recognises the problem of form in the Psalm, he assumes that the forms that are present indicate diverse social settings. Mowinckel's definition of form remains vague, and does not take account of the parallelism of the Psalm.

---

21. Ibid., p. 91.

22. Ibid., .

23. Ibid., vol. II, p. 167.

C) A. Weiser

Weiser's theoretical understanding of form is different from Mowinckel's. Whereas Mowinckel began with the study of form and its relation to social situation, Weiser affirms that there is a covenant ideology which informs the character of Old Testament traditions and the Israelite cult.<sup>24</sup> The definition of types in the Psalms is determined by these covenantal traditions. Form supplements the definition of type rather than being the point of departure.<sup>25</sup>

Weiser does not comment on the lack of formal structure in the Psalm but suggests that the Psalm is composed of two independent hymns. The reason for the disunity is stated as follows:

Psalm 19 consists of two independent songs which in subject-matter, mood, language and metre differ from each other so much that they cannot be composed by the same author.<sup>26</sup>

While Weiser does not state that the cause of disunity is the form of the Psalm, he identifies form in the second hymn and states that the form confuses the content.

In respect of the predominance of form over subject-matter caused by a playful impulse rather than the poet's creative power - the psalm is quite surpassed by Psalm 119.<sup>27</sup>

---

24. Weiser, op. cit., p. 40.

25. Ibid., p. 54.

26. Ibid., p. 197.

27. Ibid.

Weiser's statement reflects a negative view of form: the least use of form is playful as opposed to creative. The form in Psalm 19 does not supplement the definition of the Psalm as a hymn nor does it supplement the content of the Psalm. Weiser's view of form in Psalm 19 is inadequate because he does not define form clearly and yet assumes that the presence of this type of form is distractive. He fails to acknowledge the constructive use of form in the Psalm.<sup>28</sup>

### III. Conclusions

The first section of this chapter shows that changes in parallelism form units of poetry in the Psalm. In the second section it is shown that the application of form critical methodology is problematic because the Psalm does not follow a conventional pattern. Despite the difficulty of defining form in the Psalm, Mowinckel and Weiser have given an account of what the form is; Mowinckel uses form as an argument for disunity, Weiser says that form is playful. Neither account of form adequately appreciates the literary purpose of form as explicated in section I. The units of poetry should not be considered a point of disintegration of

---

28. Weiser criticises the form of the acrostic psalms as well. He states that the acrostic arrangement is artificial and causes a disunity of thought, op. cit., pp. 238, 698 and 827.

the Psalm, but are used intentionally by the author to heighten in the intent of the entire Psalm.

The unity of the Psalm has been denied because of the changes in form in verses 8-10. It is the central argument of this chapter that the parallelism of these verses creates a poetic style whose beauty is found in an ability to focus and clarify that which the Psalm intends to say.<sup>29</sup> The parallelism fosters repetition at a point in the Psalm which is the most crucial, the presentation of law. The form changes with content between verses 7 and 8 because the form serves the emphasis of the Psalm. If form is defined in this way, it cannot be used as an argument for the disunity of the Psalm.

Changes in parallelism have implications for the form-critical study of Psalm 19. These changes in parallelism create units of poetry, the units which form-critical studies

---

29. R. Lowth suggests that the sacred poetry of the Hebrews uses common and clear language and imagery. "...we shall, I think, find cause to wonder that in writings of so great antiquity, and in such an unlimited use of figurative expression, there should yet appear so much purity and perspicuity, both in sentiment and language." The Lectures of Sacred Poetry, trans. by G. Gregory\* (Boston: Joseph T. Buckenham, 1815), p. 77. Ian Robinson argues that this is also one of the primary characteristics of the Authorized Version of the Bible which is a tribute to the clarity of translation that the early English translators of the Bible achieved. Ian Robinson, The Survival of English, (London: Cambridge University Press, 1973), p. 27.

use to define form and, hence, to separate the Psalm. .  
K. Koch's book, The Growth of Biblical Tradition,<sup>30</sup> shows a  
clear separation between form-critical methodology and  
parallelism. One section of the book explains parallelism,  
but it does not explain why parallelism is discussed in a  
book about form-critical methodology. S. Mowinckel defines  
these units of poetry as different forms or genres, but does  
not show the relation between a particular kind of parallelism  
and a particular form. If a certain kind of parallelism  
arises from a certain social situation, then his definition  
of form in the Psalm would be persuasive. The association of  
a parallelism with form remains unfounded. For A. Weiser,  
the two kinds of parallelism found in Psalm 19 exist in the  
hymn form, the change in parallelism indicating that there  
are two hymns in Psalm 19. In conclusion, these form-critical  
approaches are unclear as to the relation between parallelism  
and the definition of form, and yet use changes in parallel-  
ism in Psalm 19 to indicate that there are two separate forms.

---

30. Koch, op. cit., pp. 159-163.

## CHAPTER THREE

### Introduction

The purpose of this chapter is to show that the Psalm is monotheistic. Although the two sections of the Psalm contain different divine names, El and YHWH, the names do not indicate polytheism nor are the theological conceptions in tension or competition. The divine names are used in conjunction with different functions of deity, those functions being creator and law-giver. This chapter attempts to show that these functions should be understood as functions of a single deity and that the conception of El the creator is taken over by the conception of YHWH the law-giver. The divine epithets at the conclusion of the Psalm summarise the theological functions in one deity. The argument of this chapter is not totally independent of the argument of chapter one and at an important point the conclusions of chapter one form a part of the argument here. What is added in this chapter is an introduction into the issues of the divine names in the Old Testament literature in general and a discussion of the Psalm in relation to these issues.

The number of studies done on the problems of monotheism in Old Testament scholarship are monumental. Two articles introduce these issues. The first article is written by Otto Eissfeldt and is entitled, "El and Yahweh". In the article, Eissfeldt presents the problems in understanding



the use of the divine names in respect to the cultures surrounding Israel. The second article, written by J. G. McConville, responds briefly to the theory that there are two independent theologies present in the Old Testament, a 'name'-theology and a 'glory'-theology. These articles form a basis for this chapter in that they provide possible suggestions as to the relation between El and YHWH.

There are three sections to this chapter. The first section summarises the major arguments of these two articles. Eissfeldt argues that both Patriarchal and Mosaic religion are basically monotheistic and that there is an appropriation of the characteristics of El in the deity YHWH. McConville argues that what appears to be two theologies in the Old Testament are actually two functions of one deity. McConville suggests that the 'glory'-tradition also constitutes a theophany or manifestation of God. The second section defines the term theophany as it applies to verses 2-7 and suggests that a doctrine of creation is used to reveal an attribute of El, namely, knowledge. The third section shows how the epithets summarise the theological conceptions of the Psalm and combine these conceptions in a single deity, YHWH.

A. The use of the divine names in Old Testament literature in general.

1) O. Eissfeldt

Eissfeldt's article serves as a foundation of this

chapter for two reasons.<sup>1</sup> First, there is a comparative element in the examination of the evidence. The article assumes that Canaanite theological conceptions are a background to the Old Testament literature, but at the same time the article maintains that the writers of Old Testament literature are selective in the appropriation of Canaanite ideas. Eissfeldt notes that the set of ideas associated with Ba'al is rejected, while those ideas associated with El are seen as compatible with YHWH.

This difference in the attitude of Yahweh to Ba'al on the one hand, and to El on the other, must have some reason, and this can only be looked for in the fact that unlike Ba'al who threatened to become dangerous to Yahweh by encroaching upon his monarchic status as God of Israel, El was never conceived of as a rival to Yahweh.<sup>2</sup>

Moreover, Eissfeldt maintains that the conception of El is an enhancement rather than a restriction of the authority of YHWH.<sup>3</sup> He suggests that there is a gradual appropriation of the conception of God as El in the deity of YHWH.

According to Eissfeldt, the most significant of the characteristics of El which YHWH appropriates are El's functions as creator of the world and king of the other gods.<sup>4</sup>

---

1. Otto Eissfeldt, "El and Yahweh", JSS, 1(1956), pp. 25-37.

2. Ibid., p. 26.

3. Ibid.,

4. Ibid., p. 36.

These functions were originally thought to be alien to YHWH, but over a period of time the assimilation was complete. Eissfeldt maintains that this process of assimilation may be observed in the Old Testament literature, although certain texts exhibit a greater tension between the two conceptions than other texts.<sup>5</sup> While Eissfeldt does not comment on the Psalm with respect to this problem of assimilation, the fact that the unity of the Psalm has been denied shows that a certain tension between the two conceptions has been perceived. My argument for the unity of the Psalm is an attempt to show that while tension may be evident, there are principles of order in the Psalm which overcome this tension.

The second reason for using Eissfeldt's article as a foundation of this chapter is that Eissfeldt generally accepts that both Patriarchal and Mosaic religion are monotheistic. The adverb 'generally' qualifies the above statement because Eissfeldt is less clear about this issue. Eissfeldt disagrees with the position maintained by Gunkel, Baudissin and Alt who state that Patriarchal religion is polytheistic and that each god or numina is associated with a local shrine. Eissfeldt criticises this position because the polytheistic interpretation undervalues the connection of these numina with the one

---

5. Ibid.

god, El. Moreover, even though Eissfeldt recognises that tensions may exist between theological conceptions, the argument that the texts are trying to diminish this tension overcomes the view that the tension indicates polytheism.

In summary, Eissfeldt's article is the basis for this chapter because it argues that 1) a transformation is taking place in the Old Testament text and 2) Israelite religion on the whole is monotheistic.

2) J. G. McConville

McConville's article examines what are thought to be two theological traditions in the Old Testament; one is designed by the 'name' of God, YHWH, and the other by the 'glory' of God.<sup>6</sup> The article focuses on the book of Deuteronomy, but the traditions are examined in the other parts of the Bible as well. The distinction between these two theologies is based upon the source theory for the construction of Old Testament literature. One source uses the divine name YHWH, another source uses the divine name El, and is associated with a 'glory'-tradition. McConville argues for a closer association of these two theological movements and attributes any distinction between them as a distinction between different functions of a single deity as opposed to distinct theological conceptions in conflict with one another.<sup>7</sup>

---

6. J. G. McConville, "God's 'Name' and God's 'Glory'", TB, 30(1979), pp. 149-163.

7. Ibid., p. 161.

Thus, McConville is presenting a monotheistic interpretation of these two traditions.

McConville's article is important in this chapter because it suggests possible functions for each of the two theological presentations. YHWH is a divine name that is used in contexts of personal devotion and in which the psalmist expresses trust or love or simply calls upon God.<sup>8</sup> The term 'glory' and the attendant divine name El are used in theophanies of God. McConville defines theophany as an unusual or dramatic manifestation of God.<sup>9</sup> The theophany brings terror to those to whom God appears. However, McConville also notes that the manifestation does not need to be dramatic or unusual, but simply expresses the loftiness or majesty of God. He cites Psalm 19:2f as one of three examples of this undramatic manifestation of the 'glory' of God.<sup>10</sup> While McConville does not spell out the relation between a theophany of God and a doctrine of creation, the expression of the glory of God in Psalm 19 is directly related to an understanding of the heavens and earth as created. The next

---

8. Ibid., p. 158.

9. Ibid., p. 156-157.

10. Ibid., p. 158.

section of this chapter explores that relationship.<sup>11</sup>

McConville's examination of the divine names differs from the examination of O. Eissfeldt because McConville restricts his argument to the evidence and theories that have developed with regard to the biblical texts themselves and he ignores other Near Eastern material.

### B. Psalm 19 and Theophany

The suggestions in the articles present only themes and formulations of the problem in biblical literature in general. These formulations may or may not be present in Psalm 19 and must be shown to exist on internal evidence in the Psalm.

The Oxford English Dictionary defines a theophany "...as the manifestation or appearance of God to man." In Psalm 19 the theophany is associated with the manifestation of God in or through nature, and specifically through a doctrine of creation. God's character is manifest in his activity as a creator. The lineaments for a doctrine of creation are set out by the phrases 'his handiwork' ( מַעֲשֵׂה ) ( יָדָיו ) and the sentence "He set a tent in them for the sun" ( לִשְׁכַּת שֶׁם אֱהָל זָהָם ).

---

11. The association of the term 'glory' with theophany is found in most secondary literature. See A. Weiser The Psalms, (Philadelphia: The Westminster Press, 1962), p. 29; J. Barr, "Theophany and anthropomorphism in the Old Testament", VTS, 7(1959), p. 35f.

The relation between El and creation is defined by the word 'handiwork', a term from human labor. El forms and shapes the created order in a way that is similar to the work that a human does with his hands. This description of creation, however, does not imply an unusual manifestation of El in his work. El's work is ordinary; it is like the work that men do with their hands. Also, El's work is not momentary. If El's work is creation then it is not a manifestation that takes place at any single point in time.

The sentence, "He set a tent in them for the sun", is one of the most obscure lines in the Psalm. The sentence contains the only verb, the verb 'to set', which describes El's creative activity. However, a similar sentence or thought is used elsewhere in biblical literature. The sentence "He who stretches out the heavens", occurs seven times in Deutero-Isaiah. An article by Norman C. Habel explains the significance of the use of this term in Deutero-Isaiah.<sup>12</sup> According to Habel, the statement belongs to an ancient mythic pattern and is a primary image of the way in which creation is conceived in ancient Israel.<sup>13</sup> This pattern is described as a struggle with chaos (Chaoskampf). YHWH is the victor and creation is established. However, the element of

---

12. Norman C. Habel, "He Who Stretches Out the Heavens", CEQ, 34(1972), p. 417-430.

13. Ibid., p. 418.

struggle is lacking in Psalm 19. Moreover, the divine name used is El and not YHWH. The absence of struggle and victory does not mean that the introduction of the Psalm has no mythic pattern and imagery, yet it does not emphasise the struggle aspect of the pattern. The image does imply theophany..

...it is clear that Yahweh's creative activity in stretching out the heavens is viewed as intimately related to his advent in theophanic splendor to be creator and Lord.<sup>14</sup>

Habel develops the affirmation that theophany indicates divine kingship. The issue of kingship is beyond the scope of this study. What is essential here is to show that Habel draws a relation between a statement about creation and theophany. Habel summarises the purpose of the heavens as follows, although he uses the divine name YHWH in his description.

Thus, it would seem that according to this tradition, the heavens are created to be Yahweh's own domain, his special realm of self-disclosure.<sup>15</sup>

Habel does not simply state that this self-disclosure need be unusual or dramatic, and he is thus in agreement with McConville at this point. The image of the heavens being stretched out like a tent is, like the phrase 'his handiwork', the application of a common human activity to a divine act.

---

14. Ibid., p. 423.

15. Ibid.



The theophany or manifestation of God continues to manifest the character of God without being altered or changed in any particular way. The first chapter showed that creation revealed the knowledge which the creator possessed. That revelation is a manifestation or theophany of God. The knowledge is not shown in the normal course of events, but in the arrangement and order witnessed at all times. Verses 2-7, therefore, constitute a theophany, but only if theophany does not necessarily imply a dramatic manifestation of El.

To say that creation manifests the character of the Creator is to say that there is a theology, an understanding of El, which is learned from nature. This is a form of natural theology. A non-dramatic manifestation or theophany of El is a theology derived from nature. Battista Mondin provides a definition of natural theology in an exposition of the principle of analogy in Protestant and Catholic thought.

Aquinas' justification of theological language rests on his interpretation of the God-creature relationship. According to his interpretation of this relationship, finite reality (creatures) points to God, since it is caused by God. Being caused by God, finite reality bears some similarity to Him because every effect resembles its cause.<sup>16</sup>

If nature resembles God then nature can be used in the construction of a theology.

---

16. Battista Mondin, The Principle of Analogy in Protestant and Catholic Theology, (The Hague: Martinus Nijhoff, 1963), p. 85.

C. "Q Lord, my Rock and my Redeemer"

The final colon of the Psalm contains the most visible literary characteristic that shows that the Psalm is combining two theological conceptions or theological functions into one deity. The colon uses the divine name YHWH as the designation of this deity. The colon is introduced by the name YHWH and completed by two epithets placed in apposition to the divine name. The epithets summarise the two functions of the deity presented in the Psalm.

The first epithet summarises the first section of the Psalm. A rock is used as a picture of that which is solid, sure and unchanging. Chapter one argues that the knowledge of El is certain because it is present throughout the created order and the knowledge persists throughout time. The knowledge which El possesses is like a rock; His knowledge is solid, sure and unchanging. Thus, the epithet emphasises the central characteristic of the deity of El. El as Creator demonstrates that He possesses knowledge. The epithet is in apposition to YHWH and is, therefore, ascribing this creative function of deity to YHWH. In this case, the concept of Creator is transferred to YHWH. The term 'transferred' is appropriate because it allows that the theological unity of the Psalm is not evident throughout. There is a process of assimilation of the two theological functions which are present in the Psalm. Moreover, the placement of the epithet as the first of two epithets is in accordance with the order

The second epithet, 'my redeemer', emphasises the second section of the Psalm. The verbs in verses 13-14 describe what redemption is. Redemption 'clears' (  $\text{נִפְּקָה}$  ) or 'keeps back' (  $\text{נִשְׁמַר}$  ) the servant from errors. Redemption is conceived as proper instruction. The source of redemption is law. The law informs and instructs and thus redeems the servant. The law prevents the servant from being ruled by errors. This redemptive instruction is present always and does not change. Redemption is not a future event but an event that takes place in the life of the servant, daily as his words conform to the purposes of the Lord. The goal of redemption is expressed in the verbs, 'I shall be blameless and innocent' (  $\text{נִפְּקָה וְנִשְׁמַר}$  ). 'Blameless' harks back to the description of law in verse 8 (  $\text{הַחֹק הַיָּשָׁר}$  ). If the servant accepts the authority of law he becomes like the law. As in the placement of the first epithet, the second epithet corresponds to the order of theological presentation of the Psalm.

76

### Summary

The names El and Yahweh are used in conjunction with different functions of deity, Creator and Law-giver. Although the two functions of deity are present within the Psalm, the psalmist is striving to show that there is in fact only one deity. The name, YHWH, is the most perfect expression of this deity.

Psalm 19 is a text which agrees with Eissfeldt's view that YHWH appropriates the functions of El. A primary function which is assimilated into YHWH is the function of Creator. Psalm 19 exhibits both a distinction between the functions of Creator and Redeemer and the assimilation of one function into the other.

### Summary to Thesis

The purpose of this study is to show the unity of Psalm 19. Chapter one reviews recent secondary literature which has been written on the Psalm. In those articles which suggested that the Psalm is disunified, three principles of disunity are isolated. First, there is no continuity in content. Second, the form of the Psalm changes. Third, two divine names, El and YHWH, are used. Several other articles gave suggestions as to the unity of the Psalm; some of these suggestions are inappropriate, others were developed in the rest of the thesis.

Three arguments are presented in the three chapters of the thesis; each argument corresponds to a particular principle of disunity. The first chapter isolates a theme in the Psalm: the Psalm is united by a theme of instruction. The second chapter shows that the poetic form of the Psalm is used to enhance the theme. The third chapter argues that the divine names are used in the context of different theological functions and that these functions are drawn together in the final colon of the Psalm by two epithets which summarise the theological characteristics in each section. The use of the divine names and epithets indicate both a recognition of a distinction in theological function and also the assimilation of functions into one deity.

## BIBLIOGRAPHY

### A. Texts and Lexicons

Biblia Hebraica. 3rd ed. Rud. Kittel (ed.). Stuttgart: Privileg. Wurt. Bibelanstalt, 1954.

Brown, F. Driver, S. F. and Briggs, C. A. A Hebrew and English Lexicon of the Old Testament. Boston and New York: Houghton Mifflin Company, 1955.

The Holy Bible. Revised Standard Version. Edited by Herbert G. May and Bruce M. Metzger. New York: Oxford University Press, 1962.

### B. Periodicals

Clifford, Richard J. "The Tent of El and the Israelite Tent of Meeting", CBQ, 33 (1971), 221-227.

Clines, D.J.A. "The Tree of Knowledge and the Law of Yahweh (Psalm XIX)", VT, 24 (1974), 8-14.

Craigie, P. C. "The Comparison of Hebrew Poetry: Psalm 104 in the Light of Egyptian and Ugaritic Poetry", Semitics, 4 (1974), 10-21.

----- "Hebrew Thought about God and Nature and its Contemporary Significance", CJT, 16 (1970), 3-11.

----- "Nature and Law: Ps. 19: 1-15", unpublished commentary, 358-372.

----- "Psalm XXIX in the Hebrew Poetic Tradition", VT, 22 (1972), 143-151.

Donner, Herbert. "Ugaritismen in der Psalmenforschung", ZAW, 79 (1967), 322-350.

Eaton, J. H. "Notes and Studies", SJT, NS 19 (1968), 604-609.

Eissfeldt, Otto. "El and Yahweh", JSS, 1 (1956), 25-37.

Fisch, Harold. "The Analogy of Nature, A Note on the Structure of Old Testament Imagery", JTS, 6 (1955), 161-173.

- Fisher, Loren R. "Creation at Ugarit and in the Old Testament", JBL, 15 (1965), 313-324.
- Freedman, David N. "Archaic Forms in Early Hebrew Poetry", ZAW, 72 (1960), 101-107.
- Gunkel, Hermann. "Psalm 19: 1-6: An Interpretation", Biblical World, 21 (1903), 281-283.
- Habel, Norman C. "He Who stretches out the Heavens", CBQ, 34 (1972), 417-430.
- Jirku, Anton. "Die Sprache der Gottheit in der Natur", TL, 10 (1951), 631.
- McCarthy, Dennis J. "'Creation' Motifs in Ancient Hebrew Poetry", CBQ, 29 (1967), 393-406.
- McConville, J. Gordon. "God's 'Name' and God's 'Glory'", TB, 30 (1979), 149-163.
- McNeill, John T. "Natural Law in the Thought of Luther", Church History, 10 (1941), 211-227.
- "Natural Law in the Teaching of the Reformers", JR, 26 (1946), 168-182.
- Morgenstern, Julian. "Psalm 8 and 19A", HUCA, XIX (1945-46), 491-523.
- Mowinckel, Sigmund. "Psalm Criticism between 1900 and 1935", VT, 5 (1955), 13-33.
- Muilenburg, James. "A Study in Hebrew Rhetoric: Repetition and Style", VT, I (1953), 97-111.
- "Form Criticism and Beyond", JBL, 88 (1969), 1-18.
- "Psalm 47", JBL, 63 (1944), 235-256.
- Murphy, Roland E. "A New Classification of Literary Forms in the Psalms", CBQ, 21 (1959), 83-87.
- Priest, John F. "Where is Wisdom to be Placed?" JBR, xxi (1963), 275-282.
- Schroeder, Otto. "Zu Psalm 19", ZAW, XXXIX (1914), 69-70.

Segal, M. H. "El, Elohim and YHWH in the Bible", JQR,  
46 (1955), 89-115.

van der Ploeg, J. "Psalm XIX and Some of Its Problems",  
JEOL, 17 (1964), 193-201.

Windsor, Gwyneth. "Theophany", Th, 75 (1972), 411-16.

#### C. Articles in Collections

Deissler, Alfons. "Zur Datierung und Situierung der  
kosmischen Hymnen, Pss 8, 19, 29", Lex Tua Veritas  
von Heinrich Groß und Franz Mußner, eds. Festschrift  
für Herbert Junker, Paulinas-Verlag Trier, 1961.

Durr, Lorenz. "Zur Frage nach der Einheit von Psalm 19",  
Sellin Festschrift. Beiträge zur Religionsgeschichte  
und Archäologie Palastinos, Leipzig: 1927, 37-48.

Eliot, T. S. "Religion & Literature", Essays: Ancient and  
Modern. London: Faber and Faber Limited, 1936,  
93-112.

Fohrer, Georg. "The Personal Structure of Biblical Faith",  
Fourth World Congress of Jewish Studies: Papers Vol. I.  
Jerusalem: P.E.C. Printing Works Ltd., 1967, 161-166.

Sager, Steven G. "'Sun' and 'Light' Imagery in Ps. 19";  
Jewish Civilization: Essays and Studies, Ed. by  
Ronald A. Brauner, Vol. I, Philadelphia: Reconstructionist  
Rabbinical College, 1979, 53-92.

Sarna, N. "Psalm XIX and Near Eastern Sun-god Literature",  
Fourth World Congress of Jewish Studies: Vol. I,  
Jerusalem: P.E.C. Printing Works Ltd., 1967, 171-175.

van Zyl, A. H. "Psalm 19", Biblical Essays: Proceedings of  
the Ninth Meeting of the Ou-Testamentiese Werkgemeenskap  
in "Suid-Afrika", 1966, 142-158.

#### D. Books

Anderson, A. A. The Book of Psalms. New Century Bible.  
London: Marshall, Morgan & Scott, 1972, Vol. I,  
167-173.

Barr, James. Old and New in Interpretation. New York:  
Harper & Row, Publishers, 1966.



- . The Semantics of Biblical Language. Oxford:  
Oxford University Press, 1961.
- Briggs, C. A. The Book of Psalms. The International  
Critical Commentary. New York: Scribner's Sons,  
1906.
- Calvin, John. The Book of Psalms. trans. by Rev. J.  
Anderson, Edinburgh: Calvin Translation Society,  
M.DCCC.XLV.
- Combs, A. E. The Creation Motif in the Enthronement Psalms.  
Ann Arbor: University Microfilms, Inc., 1964.
- Craigie, P. C. Earliest Israelite Religion: A Study of the  
Song of the Sea. McMaster University: unpublished  
doctoral dissertation, 1970.
- Dahood, Mitchell. Psalm I, 1-50. The Anchor Bible. New  
York: Doubleday & Company, Inc., 1966.
- Delitzsch, Franz. The Psalms. trans. Rev. Francis Boulton,  
Clark's Theological Library. Edinburgh: T. & T.  
Clark, MDCCCLXXX, Vol. I.
- Eaton, J. H. The Psalms. Torch Bible Commentaries.  
Norwich: Fletcher & Son Ltd., 1979.
- Forrest, R.W.E. The Creation Motif in the Book of Job.  
McMaster University: unpublished doctoral dissertation.
- Frankfort, H. et al. Before Philosophy. Baltimore: Penguin  
Books, 1946, 11-38, 237-263.
- Gamme, John G., et al. Israelite Wisdom. Theological and  
Literary Essays in Honor of Samuel Terrien. New  
York: Scholars Press, 1978, 25-33, 43-57.
- Gevirtz, Stanley. Patterns in the Early Poetry of Israel.  
Chicago: The University of Chicago Press, 1963.
- Gray, G. B. The Forms of Hebrew Poetry. ed. Harry M.  
Orlinsky, The Library of Biblical Studies, intro.  
by D. N. Freedman. United States: Klar Publishing  
House, 1972.

Gunkel, Hermann. The Psalms. Biblical Series. Edited by John Reumann. Introduced by James Muilenburg. Translated by Thomas M. Horner. Philadelphia: Fortress Press, 1967.

Kissane, Monsignor Edward J. The Book of Psalms. Dublin: The Richview Press, 1964.

Kirkpatrick, A. F. The Psalms. Edited by J.J.S. Perowne. The Cambridge Bible for Schools and Colleges. Cambridge: Cambridge University Press, 1892, Book I.

Koch, Klaus. The Growth of Biblical Tradition: The Form-Critical Method. Translated by S. M. Cupitt. New York: Scribner's Sons, 1969, ed. 2.

Lowth, Robert. The Sacred Poetry of the Hebrews. trans. G. Gregory. Boston: Joseph T. Buckingham, 1815.

Mowinckel, Sigmund. The Psalms in Israel's Worship. trans. D. R. AP-Thomas. Nashville: Abingdon, 1962, vol. I and II.

Osterley, W.O.E. The Psalms. New York: The MacMillan Company, 1939, vol. I.

Ridderbos, Nic. H. Die Psalmen. New York: Walter de Gruyter, 1972, 173-178.

Simpson, D.C. ed. The Psalmists. London: Oxford University Press, 1926.

Von Rad, Gerhard. The Form-Critical Problem of the Hexateuch. Translated by Rev. E.W. Trueman Dicken. London: Oliver & Boyd, 1965, 131-165.

----- Wisdom in Israel. New York: Abingdon Press, 1972.

Vriezen, Th. C. An Outline of Old Testament Theology. Massachusetts: Charles T. Branford Company, 1958, 148-198.

Weiser, Artur. The Psalms: A Commentary. Old Testament Library. Translated by Herbert Hartwell. Kent: W. & J. MacKay & Co. Ltd., 1959.

Weinfeld, Moshe. Deuteronomy and the Deuteronomistic School. Oxford: Clarendon Press, 1972.

Westermann, Claus. The Praise of God in the Psalms. Translated by Keith R. Crim. Richmond: John Knox Press, 1965.