

Dr. Ted Hildebrandt, Praise In Book II, Session 1

Canonical Context

© 2024 Ted Hildebrandt

This is Dr. Ted Hildebrandt in his teaching on the praise of God in book two of the Psalter. This is session number one, the canonical context of book two of the Psalter.

Good afternoon. We are exploring a kind of a mini-series of lectures on the praise of God in book two of the Psalter. That's basically Psalms 42 to Psalm 72. This is an expansion of an article that I've written for Kregel that'll be published in 2018 called The Biblical Foundation of Worship.

Thanks for joining us. By way of an introduction, I'll be reading a lot of this back and forth because this comes from the article of the book. We begin with a description of the canonical context of book two in terms of its characteristics and flow as a unit.

Next, we will examine the three main characters of the book of Psalms, the king, the psalmist, and the enemy. The treacherous enemy taunts, shames, and seeks to trap, devour, and destroy the psalmist. The psalmist cries out for deliverance and protection.

The divine or human king rescues, protects, and renders justice. The psalmist then praises the divine king. The cultic context of book two also will be examined as a context in which the praise of God is expressed in the temple through sacrifices, and music, among the festive congregation.

We will then demonstrate that the lament is often a basis for praise and even imprecation is frequently linked with praise. Next, the praises themselves will be examined in a discussion on the call to praise, the cause to praise, how to praise, and the place of praise. Finally, these presentations will close with some implications for modern worship and the praise of God in book two of the Psalter.

And now here's the introduction. I should have been clicking the button as we go through, but we'll be talking about the canonical context of the book. That's our mini presentation for today.

Then next time we'll go on to the three main characters, the king, the psalmist, and the enemy. The cultic context of Psalms and particularly we'll see that in book two of the Psalter. We'll do lament as the basis of praise.

Then we'll also suggest that imprecation as a basis for praise. Then after we do those, then we'll actually look at the praises themselves, the call to praise, the cause to

praise, how to praise, and the place of praise. And then finally, our seventh presentation will be the implications for modern worship.

So those are just by way of introduction. And then we want to talk about now the canonical context of book two of the Psalter. The Hebrew title for the book of Psalms is called Tehillim, which simply means praises.

And you're familiar with the word already because it's built off a root called Halel, which is a word that we've heard many times. Hallelujah. And so that's praise Yah or praise the Lord.

The book of Psalms is parallel with the Torah or the Pentateuch by its division into five books. And so, these books, if you look at this, we can see there's book one is Psalm chapter one through 41, largely Davidic Psalms. Book two, a second collection of David, Psalm 42 to Psalm 72.

Book three is Psalm 73 to Psalm 89 and book four from 90 to 106. And finally book five, Psalm 107 to Psalm 150. Each book is marked with concluding markers of praise and then also a double Amen.

And so, this is how we know the unit the book has stopped and moved on. Compare the following closing verses of each of the books. And so, what I've done is I've pulled up each one of the closing verses.

So here, for example, is the end of book one and this is chapter 40 verse 13. It says, praise be to the Lord, the God of Israel from everlasting to everlasting. Amen and Amen.

And that's how book one ends. And so, you can see that if you put up book two, book two ends in chapter 72 verse 20 and it says, praise be to the Lord God, the God of Israel who alone does marvelous deeds. Praise, and you've got another praise.

So, it's actually a dual praise here. Be to his glorious name forever. May the whole earth be filled with his glory.

Amen and Amen. And then actually Psalm 72.20 actually signs off with this. This concludes the prayers of David, son of Jesse.

And that's how book two ends, a very clear ending there. This concludes the prayers of David. Book three, similar, you've got ends in Psalm 89 verse 52.

Praise be the Lord forever. Amen and Amen. So that one ends with a double amen and a praise.

Book four, similar, chapter 106 verse 48, praise be to the Lord, the God of Israel from everlasting to everlasting. Let all the people say, Amen. Praise the Lord.

And so, you get a single amen there. And then finally, book five ends in Psalm 150, which is the last Psalm. And Psalm 150 then has a litany of praise the Lord, praise the Lord, praise the Lord.

And then what happens at the very end is you get the concluding word of the whole Psalter is praise the Lord or Hallelujah is the last word of the book of the Psalter. This study will examine the features and uniqueness of the worship of God in book two of the Psalter, Psalm 42 through Psalm 72. So, we'll be just looking at book two.

These books, by the way, are parallel to the Mosaic law. So, there are five books of the Torah. And so here we have five books then paralleling in the Psalms.

The Psalms were again developed with the Psalms of David. David's about a thousand BC and the last Psalms are going to be exilic or post-exilic around 586 or thereabouts or a little bit after 586. So the book of Psalms was put together over a period of like 400 years.

And so we're going to be looking at the features of book two, but largely there are five books of the Mosaic Pentateuch. And there's then a response of five books of the Psalms. The Davidic titles dominate book one.

And so we have the titles from chapters three to 41 are largely Davidic titles. This is called the first Davidic collection. However, there is a bit more diversity in book two with a second Davidic collection and that's in chapters 50 through 70.

But in the second book, in the first chapters 42 to 49, we have the Sons of Korah. And these Sons of Korah are found in number 16 where the ground opens up and swallows Korah. But then apparently, later on, they were priestly guys who were involved in some of the psalmic type worship, cultic worship there.

So, Psalms 42 and 43 are linked. 43 is actually an orphan psalm. And what's an orphan psalm? An orphan psalm is a psalm that has no title to it.

And in the opening pair, the psalm pair, the refrain, why my soul are you downcast? Why are you so disturbed within me? Put your hope in God for I will yet praise him my Savior and my God. And this refrain then of why are you downcast my soul is found in chapter 42, verse 5, chapter 42:11, and also in 43:5 linking chapters 42 and 43 into what I would call a psalm pair. Thus 42 and 43 form a psalm pair similar to the pairs that are found in Psalm chapters 1 and 2 or Psalm chapters 9 through 10.

Psalms 42 through 43, 44 and 45 are labeled all Maskils. And so, 42, 43, 44, and 45 are all Maskils or instructional psalms. Psalms 42, 43 through 49 all have the title for the director of music.

And so, these titles link these ones from basically 42 to 49. There is one psalm of Asaph in Psalm 50 that is most likely pulled forward from the Asaph collection. The Asaph collection is Psalms 73 through 83.

So why is Psalm 50 pulled forward like that away from the Asaph collection even though it is an Asaph psalm? It is largely because of its thematic connection with the adjacent Psalm 51 in book two. In Psalm 50, God has no need for their sacrifices as he owns the cattle on a thousand hills. In Psalm 51, David offers a good sacrifice of a broken and contrite heart.

And so there's a contrast between different sacrifices between Psalm 50 and Psalm 51 where David offers a good sacrifice, which is a broken and contrite heart. Psalm 51 through 70 is called the second Davidic collection. So let me see if I've got that up.

We've got the Maskil for the director of music and we probably should go back and look at this. I'm sorry, I should be pressing the button. But largely the Asaph Psalm 50 is an Asaph one which is pulled forward because of its connection with Psalm 51.

Psalm 50 is the very famous psalm that he owns the cattle on a thousand hills. And that's put in a context largely that basically God needs nothing. He doesn't need your food.

I don't need your sacrifices as food. If I wanted food, I've got it, I own the cattle on a thousand hills. David then says this is how you give a good sacrifice.

And so that's kind of where we are with that. Now, David offers a good sacrifice and Psalm 51 to 70. Let's see if I've got this.

Yeah, there it is. Psalm 51 through 70. We've got the second, what's called the second Davidic collection.

And again, for the music director is predominant as a title in 51 to 62 and 64 to 70. Psalm 71 is an orphan psalm. And it's basically a prayer that David be not abandoned in his old age.

And then Psalm 72, it's kind of interesting. Let me go back to the notes here. Book two concludes with a psalm of King Solomon, David's son, and the statement, this concludes the prayers of David's son of Jesse.

What you have in Psalm 71 is basically David, who's a feeble old man at this point saying, Lord, don't abandon me in my old age. And then what the response between Psalm 71 and Psalm 72 is largely then Solomon picks up with King Solomon in Psalm 72. So, there's a similar movement here between Psalm 71 and Psalm 72.

And so basically what you've got is the first Kings and first Kings one where God talks about the feebleness and that. So, you probably, want to note that connection between Psalm 71 where David is feeble and God praying God does not abandon him, and Psalm 72 where Solomon then picks up in strength and goes out for justice and ruling as a king. Very, very similar to 1 Kings 1 where David is feeble and he's Abishag and all that situation is taking place.

And Solomon then takes up in 1 Kings chapters two and three. So, book three features the Psalms of Asaph and it's chapters 73 through 83. And next what I'd like to look at, and this is what's called the Elohist Psalter.

The Elohist Psalter is Psalm 42 through Psalm 83. This designation is born out of the observation of the infrequent use of the divine name Yahweh. That's why it's called the Elohist Psalter because Yahweh only occurs 27 times in book two.

Yahweh is translated LORD, capital L, capital O, capital R, capital D. The increase in the use of Elohim, Elohim is translated God to 131 times. So, you have 27 times Yahweh, which is very minimal in the Psalms to 131, which is huge in the book of Psalms. The Elohist Psalter is Psalm 42 through 83.

This is in contrast to the five-to-one ratio of Yahweh to Elohim in the rest of the Psalter. In other words, in the rest of the Psalter, Yahweh is used five times, and Elohim, God is only used one time to every five times for Elohim. So, it's about Yahweh used 260 times to Elohim used about 56 times.

There's a chart then that I want to do this and kind of get a flavor for this. Here's Books one, four, and five favor Yahweh about six to one. And then books two and three favor Elohim about six to one.

So, there's a clear difference and that's why it's called the Elohist Psalter because the name Elohim is featured in this book. Now I want to put up a chart that makes this, this is a graph that makes it really clear, and then just talk about this. So you have book one, book one, the usages of Yahweh are about 85 times.

The use of Yahweh is translated Lord. The use of Elohim is only 15 times. Over here in book four, Yahweh is used 86 times, and Elohim, God, is only 14 times.

In Book five, Yahweh is used 89 times and Elohim is used only 11 times. Now look at the contrast. So, in Books one, four, and five, Yahweh is predominantly used six to one.

But in book two, where we are, notice that Yahweh is only used 14 times and Elohim is used 86 times. The same thing with book A of part book three, it's used 13 times for Yahweh, and 45 times for Elohim. And so, you can see these two sections why they put them together and call this the Elohistic.

Elohim, the name God, Elohim, God is used predominantly in book two and the first part of book three. And the second part of book three then flips it back the other way, two to one, 31 to 16, Yahweh 31, Elohim 16. And so that's basically just describing the Elohistic Psalter and the heightened emphasis on Elohim.

We're going to see in book two, which is where we are. Now there's another proof of this. And I want to just bring this up.

What we have in the Psalms is parallel, almost identical Psalms, Psalm 14 and Psalm 53. They're almost identical Psalms, word for word, identical. Psalm 14 and Psalm 53.

Psalm 14 is in book one, Psalm 53 is in book two. So, I want to compare the two Psalms to see if there have been some switches made. And indeed what we find is there are switches made.

And so, walk with me through this. I'll walk you through this. So, we've got Psalm 14 compared to Psalm 53.

Now Psalm 53 is in the Elohistic Psalter and Psalm 14 is in the first book. So that's going to favor Yahweh. And so, what you have is it says, the Lord looks down from heaven.

Lord here would be Yahweh. We translate the word Yahweh into Lord. Now when you jump over to chapter 53, it says, this is the exact same verse.

It says, that God or Elohim looks down from heaven. So, you can see there's been a very clear switch from the name Yahweh to the name Elohim, God, in these two verses that are exactly parallel. So a similar thing happens here in verse 14.

And who do not call on the Lord (Yahweh)? And then when you look over in Psalm 53, it says, who do not call on God (Elohim)? So again, you see Yahweh is used here for Lord and over here Elohim is used for God. So, you see Psalm 53 is consistent. It's just not random.

It's consistent in how these things are shifted. The same thing in 14:7. By the way, you guys may know that in Psalm 14, and Psalm 53, the fool has said in his heart, there is no God. That's in both Psalms 14 and 53.

The fool has said in his heart, there is no God. So here when the Lord restores the fortress of his people, you can see it's Yahweh. And what would you expect? Just guess over here.

You would expect when God, Elohim restores the fortunes of his people. And so, you see the Psalm that's an exact parallel of each other. And you see how consistently it moves from Yahweh in the first book to God, Elohim in the second book.

And that's why it's called the Elohist Psalter. And it's just a fascinating thing. We're looking at book two.

And so this is one of the features of that book. Now we want another, I'm just going to sketch a flow of these of book one or book two rather. Another shaping of the canonical context in book two may be sketched loosely as follows.

Psalm 42 and Psalm 43 is an introduction to Book Two. So, in Psalms 42 and 43, we said 43 was an orphan psalm. Those two psalms blend together into a pair because of the refrains.

The refrains are exactly the same in those two psalms. And so those two go into a pair. And then what the question they're asking here is expressing the desire to be with God as a deer pants after water.

So, my soul pants after thee, O God, that kind of a thing. He remembers God's people in procession in the festive throng. But now the psalmist faces exile and chaotic waters below Mount Hermon in the north, 42:6, and is cut off from God's temple slash altar being twice taunted and haunted by the question.

And this is the major question coming out of 42 and 43. He's taunted by the enemy. Where is your God? And this then in 42 and 43, his soul pants after God, but yet he's up in the north, up in the up below Mount Hermon and his enemy then taunts him.

And this statement even haunts him. Where is your God? The psalmist hopes for a return to the altar where God, where the psalmist can once again, praise God with lyre in the house of God. Psalm 43:4. That hope guides and sustains the psalmist's thrice repeated refrain, quote, for I will yet praise him.

I will yet praise him. Three times the refrain is separated by about six verses each time in the refrain in Psalm 42:5, 11, and 43:5 verse five, which binds these two Psalms, 42 and three into a pair, even as Psalm 1 and Psalm 2 were bound into an

introductory Psalm pair. So, Psalm 1 and 2 introduced Book 1 and actually Psalm 1 and 2 introduced the whole Psalter.

But 42 and 43 introduced Book 2 with that same kind of pairing technique that was used in 1 and 2. And also Psalms 9 and 10 also are bound together in a pair. Psalm 44 follows and we want to pick up this with Psalm 44 follows the individual petition or lament of the Psalm couplet 42.3, 43 with a communal petition moving from a, quote, I, me, my to a we, us, our. So, one is individual, 42, 43 is individual lament.

And then what you have in 44 is what's called a communal lament. We, us, our, first-person plural rather than first-person singular, as they lament the defeat before their enemies as a result of the rejection and absence of divine support. So, in Psalm 42, we read in the first person style.

Let me see if I've got this up. Yeah, 42 we read, why my soul are you downcast? I say to God, my rock, notice the first person I, my, I say to God, my rock, why have you forgotten me? First person singular. There is a significant movement in Psalm 44 to the first-person plural, we, us, our.

And so, we read there, we have heard it with our ears, O God, our ancestors have told us, our hearts had not turned back. Our feet had not strayed from your path, but you crushed us and made us a haunt of jackals. You covered us over with deep darkness.

So, this is called a communal lament because it goes from, instead of being I, me, it's a we, our, us kind of thing. Psalm 45 then moves on to basically a delightful marriage of the king and the praise of the king in Psalm 45. Now, one of the big questions that the guy, that Book Two introduces is he's haunted by the question, taunted by the enemy.

Where is your God? So in 46 through 48, it shifts and it shifts then over to Zion, the place where God dwells. So where is your God? Now his answer in 46 through 48 shifts to where is your God? The presentation of Zion, the city of God, chapter 46, verse four, chapter 48, verses one, two, and eight as quote, the holy place where the Most High dwells. God is within her.

God is within whom? Within Zion. And so, this is chapter 46 verses four and five. God reigns over the nations.

So, he's not limited to Zion. He rules over the nations. And so, 47 kind of has a little bit of a corrective there.

46, God rules in Zion and 47 is basically that God will rule over all nations. And so out from Zion, God's worship and God's exaltation goes to move to the ends of the earth

from Zion. Centering his presence on his holy mountain, Mount Zion, and it's called, quote, the city of the great king, the city of the great king in chapter 48, verse two.

So, Psalm 48 is one of those great Psalms. If you're ever in Jerusalem, Psalm 48 is a great Psalm about Jerusalem and Zion and God's worship that centers there. 46 draws to a close with the divine statement, I will be exalted among the nations, which is then echoed in the psalmist's final response in 47.

So, 46 is connected to 47. End of 46, God says, I will be exalted among the nations. Chapter 47 says the kings of the earth belong to God.

He is greatly exalted. So, this exaltation at the end of 46 is linked then with the exaltation of God among the nations in 47. It is from the temple that the praises of God resound to the end of the earth.

Psalm 48 verse nine. Zion, the Zion motif continues through chapter 51. And this is what's interesting here.

Let me just see, I think I've got these verses. I'm going to show the continuation of the Zion theme, not just through 46 to 48, but it continues beyond that. And so, in 51, at the end of chapter 51, the penitential Psalm of David, it says in verse 18, in your good pleasure, make Zion prosper, build up the walls of Jerusalem.

And so there you get a very strong statement at the end of David's penitential Psalm, after confessing his sin with Bathsheba. You get this statement for building up the walls of Jerusalem. Then you go to chapter 52, which is a kind of really negative Psalm about sin and about evil people and enemies.

And then at the end of it, he switches to the positive side. He says I am like an olive tree flourishing in the house of God. And that house of God then is the temple, of course.

And then Psalm 53 comes in there, O that salvation for Israel would come out of Zion. So here again, you've got the Zion hymn breaking out of the past 48 and going into 51, 52, 53, that motif, and then actually 55 even here. So, 55:14 says it reflects on the processions at the house of God where, quote, we walked among the worshipers, which would be at the festival times when they go up and they ascend up to Jerusalem.

So, you can see that the answer to the question of 42 and 43, where is your God, is responded to in chapters 46 through 55 that God is in Zion, that God is in Zion and his worshipers go up to worship him there, but that he is exalted beyond the nations. And so, this goes back. So, all right, that's a big part of Book Two of the Psalter.

Once God's location in the temple in Zion is established, a wisdom psalm follows exposing the impotence of wealth in the face of death as the wealthy perish just as the beasts in the refrain in Psalm 49.12 and 20. Psalm 50 returns to the theme of Zion 51.50 verse two, where God declares his aseity, clarifying that he has no need of their sacrifices. Why does he have no need? God doesn't eat their food, their sacrifices are not food for God.

Instead, he said, if I wanted food, he said, I own the cattle on a thousand hills. You remember that great song that used to be sung in the churches, Psalm 50 verses nine through 13. David's great penitential Psalm 51 after his affair with Bathsheba clarifies by acknowledging, you do not delight in sacrifice or I would bring it as he presents his sacrifice of a broken and contrite heart as a prerequisite for approaching God.

Psalm 51 then shows how the penitential righteous confess their sins, offering sacrifices from a newly created and cleansed heart. Psalm 51.7 and verse 10. Psalm 51 concludes with a call to prosper Zion and to build the walls of Jerusalem, linking back to the Zion hymns in chapters 46 through 48.

Psalm 50 addresses the righteous. By contrast, 52 through 53 describe the wicked through the figure of Doeg, a murderous Edomite returning to the theme of the futility of those who trust in their wealth, linking back to Psalm 49 verse 20 and further developing the fool who says in his heart, there is no God. Psalm 53 and Psalm 14 we had just made the comparison.

Now there is a new article that has come out by a man named Botha in the Scandinavian Journal of the Old Testament in 2017. The article shows basically how 52 through 55. So, we've been talking kind of like the Zion theme coming out 51 through 55, but Botha has shown how 52 through 55 are linked together.

And so, I just want to kind of run through some of his argumentation. And what he does is he says 52 through 55 are linked together by this term Maskil or a psalm of instruction. And so, you see how the titles of Psalm 52, 53, 54, and I believe 55, yes, 55 similar type things.

So these four psalms he links together for the director of music, a Maskil or a psalm of instruction of David when Doeg the Edomite did his nasty stuff. Psalm 53, the title for the director of music according to Mahalat, a Maskil of David. You see how these parallel each other for the director of music again, for the director of music with stringed instruments this time, a Maskil of David, a Maskil of David, a Maskil of David when the Ziphites did their nasty stuff.

For the director of music again, director of music, director of music with stringed instruments, a Maskil of David. Again, four times in the titles of these, tying them together. So, this is going to be a group of psalms tied together, those four.

Okay. Now Psalm 52, before we go on, let me develop some more. The theme of boasting and trusting in riches and power is manifest in Psalm 52.7. See the one who would not take refuge in God, but trusted in abundant riches and sought refuge in wealth as well as by the contrast in Psalm 55.

But you, O God, will bring down the wicked into the pit of corruption. Bloodthirsty and deceitful men will not live out their days. But as for me, I trust in you.

And so, the contrast of those who trust in riches versus those who trust in the Lord in Psalm 52 verses 55. Both are then linked to the trust, boast, and riches with interestingly enough, Jeremiah chapter nine verses 22 to 23. Both are making a connection between Psalm 52 to 55 with Jeremiah 9. I think that connection is a very interesting one and one that should be pursued.

The tongue is a dangerous weapon in Psalm 52 verses two through four, it says, you are plotting destruction. Your tongue is sharp like a sharp razor, you worker of treachery. Then in Psalm 55, the same thing with the tongue.

His speech is smooth as butter, yet war is in his heart. His words are more soothing than oil, yet they are a drawn sword. This also connects with Jeremiah chapter nine, verse seven.

So there seems to be some connection there between these four Psalms and Jeremiah 9. I would suggest that many of the Psalms, especially Psalm one and the connection with Jeremiah 17 should not be overlooked. Big connections between Jeremiah and the Psalter.

Psalm 52 and 54 are linked by a final emphasis on the name of God in chapters 52:9, 9, 54:6. And both Psalm 54 and Psalm 55 begin with a call to God to listen. 54.2 and 55.1 and 2. This string of Maskil Psalms 52 through 55 is followed by a group of Miktam title Psalms and see if we've got this down here. Miktam 56 through 60, it uses this word Miktam.

We don't really know what the word Miktam means, believe it or not. So they don't translate it. They just put it in the text as this is a Miktam.

The director of music in the second Davidic collection, and this is in these Miktams are in Psalm 56 to 60. So 52 to 55 are the Masakil for instruction. Psalms 56 to 60, those are all linked by this term Miktam, which we don't know what it really means.

So, it just calls it a Miktam. Jumping ahead to Psalm 63 is perhaps an answer for his disturbed and divine absence in chapters 42 and 43, which now shifts to, I have seen you in the sanctuary. So, in the first, there's the absence of God.

Where is your God? He goes to Zion in chapters 46 through 52 or 53. And now in 63, he says, I have seen you in the sanctuary vowing to praise you as long as I live with lifted hands. Psalm 63 verse two and verse 13 and following.

Without going through the whole rest of book two in the earlier Psalms, petition, lament, and complaint predominate. As one moves closer to the end, the hymns of praise in Psalms 65 through 68, even as the Psalter. And now just run over and just let me catch this a little bit.

So basically we started out with hymns of lament, communal lament, we, us, our, or individual lament, I, me, my. And now basically what we've got is toward the end of the book are the hymns. And so, 65 through 68 are the hymns.

The hymns are going to be where a and then we said, Psalm 71 is the feeble David, 1 Kings 1. And then the feeble David in 71 is followed by the strength of Solomon. And that's very similar then to 1 Kings 2 through 3, where the feeble David with Abishag and the whole situation there with Solomon becoming king and being the enthronement of Solomon and his brother Adonijah and the struggle there that would happen. But David was feeble.

That same feebleness to the strength of Solomon is seen at the end of the Book 2. And so, this is kind of an interesting connection there. And this also, this connection, book 2 flows from the initial lament of God's absence and distance from the place of praise, Psalm 42 slash 43, to Zion, the city of God, 46 through 48, to wisdom, chapter 49, and then dips into sacrifices, Psalm 50 and 51 and sin in 52 and 53. It laments in 54 through 64 with a pair of be merciful Psalms in 56 and 57, both start out, be merciful to me.

And an echo of thirsting for God, the thirsting for God motif drawn from 42 and then starting 63, the thirsting for God as a deer pants after the water books. It then moves on through several hymns in 65 through 68. And book 2 concludes with a transition from the feeble age of the Psalmist David, Psalm 71, as in 1 Kings 1 to the vibrant King Solomon in Psalm 72 and also similar to 1 Kings 2 and 3. Book 2, which is Psalm 42 to Psalm 72 ends in a way that is characteristic of many books in the Psalms with a double praise and a double amen.

This concludes the prayers of David, the son of Jesse. And so, there's a movement in book 2 like there is in the whole Psalter. In the whole Psalter, they front load the laments.

And so many of the Psalms in the first book, chapters 3 through 41, many of those are Davidic laments. And yet the Psalms end, Psalm 145 to 150, it ends with praises. So, it begins with laments and the whole Psalter then ends with praises.

So does Book 2. It begins with these laments. Where is your God? It goes to Zion and then it concludes with these hymns of praise toward the end of Book 2. And then you have David, this transition between David and Solomon that takes place. And then the book concludes, the prayers of David, son of Jesse are ended.

And then the book concludes with a praise and double amen. So, this is the flow, the lament to praise flow that we've talked about. And so, I just want to go back and just review what we did and then we'll call it a day.

We began by noting that the book of Psalms was called Tehillim. And this Tehillim comes from the word halal, which means hallelujah, as the praise of the Lord. So, the title of the book of Psalms comes from halal, which means praises.

And we talked about that. We talked about the five books of the Psalms or the Psalter matching up with the five books of Moses in the Torah, the Pentateuch. And so, we have book 1, chapters 1 to 40, chapters 42 to 72.

That's the one we're going to be focusing on praises. And then book 3, 73 through 89, book 4, 90 through 106, book 5 concludes it with 107 through 150. The praise, amen, and the prayers of David are ended, and praise and amen.

And each of those books indicates that it's ended. The titles in book 2, we've got what's called the second Davidic collection, Psalm 51 to 70. It's called the second Davidic collection.

The first Davidic collection is Psalms 3 through 41. The sons of Korah are found in chapters 42 through 49. And it concludes with a Psalm of Solomon after an enfeebled David in Psalm 71.

And so, the Elohist Psalter we discussed was a shift from the name Yahweh or Lord in books 1, 4, and 5 to Elohim favored in Psalms 42 through 83. And we compared Psalm 14, the fool has said in his heart to Psalm 53, which says the same thing, but the name shift from Yahweh to Elohim in the Elohist Psalter. The Elohist Psalter is our book 2, verse 40, chapters 42 to 83.

So, there was a shift in name in that. The narrative flow of the book from lament to praise and the question, where is God leading us to Zion and leading us from there to the ends of the world. The link between Psalm 52 and Psalm 53 in the Botha article is Maskil, the tongue as a weapon.

And those three Psalms link together, four Psalms link together very nicely there. Now that's what we're going to talk about today. Our next presentation will

introduce the three main characters of the book of Psalms and also particularly focus our attention on those three characters and how they fit into Book 2 of the Psalter.

And the first will be our enemy. And so, the enemy, basically the enemy will taunt and he will try to trap. He will shame, dishonor, and try to kill, destroy, and use his tongue to destroy.

The enemy will be there in the book of Psalms very strongly. And then the psalmist, the psalmist will plead because he feels helpless before the enemy. The psalmist will become the suppliant who goes to God and says, God, please help me.

So, you have the enemy faced by the psalmist who's being abused here. And then largely God is portrayed as a king. And I want to develop next time when we develop, we'll develop these three things, especially focusing on the metaphor of God as king.

And that metaphor is key to understanding the book of Psalms. Indeed, that metaphor is key to understanding the Old Testament. So, these three characters play a big role and we'll look at those three characters next time.

Thank you. We look forward to being with you in another presentation.

This is Dr. Ted Hildebrandt in his teaching on the praise of God in book two of the Psalter. This is session number one, the canonical context of book two of the Psalter.