

## Dr. Bruce Waltke, Psalms, Lecture 12

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This is Dr. Bruce Waltke in his teaching on the book of Psalms. This is session number 12, Petition Psalms, Lament, Enemy, and Motifs.

We're learning different approaches to the Psalms from the historical approach and we're in the form critical approach.

We noted there are three principal kinds of Psalms. There are hymns, praise of God in general, grateful songs of praise, and petition Psalms. There's a former psalm that Gunkel didn't discuss that I think is important and that Mowinckel picks up on and that is instruction Psalms that periodically the editors threw in a psalm exhorting that exhort to be abiding in the law of the Lord.

They threw in the first psalm as an introduction that this psalm is for those, this book is for those who meditate in the word of God. So, there really is another kind and that is instruction psalms. So, in my mind, there are actually four kinds of psalms.

There are praise psalms, there's grateful praise for specific acts, there are petition psalms, and there are instruction psalms. The Chronicler didn't mention the instruction psalms and it could well be they were added later. I don't know.

It's pure speculation. So, we talked about one dominant type and that is the hymn. We also exegeted a psalm just now, Psalm 92, which is a psalm of grateful praise.

We're now on page 130 of your notes. It's a huge section of your syllabus. I'm going to have to go through it in seven-league boots really, because there's a mess of material here.

Basically, what I've done is that Gunkel being this German scholar of so much detail, I simply scanned a lot of his work and it will give you so much detail about the psalms. But I feel it's important in a course where you're introducing the psalms that you get a broad view. You get a taste of the psalms.

I think that the hymns give you a good taste of that genre within the Psalter. The petitions are the dominant sound within the psalms. What I do is from Gunkel, I just list all these psalms.

Then I tried to think about them. Basically, I'm just basically giving you Gunkel's detailed work. I could just kind of skim through it with you.

This lecture on the Petition Psalms, I've divided it into three main sections. The first one is part one, which is an introduction, which covers most of the basic material. Part two on page 162, I take up a major problem within the Petition Psalms.

That is the problem where the psalmist prays that God will punish the enemy. These are called imprecatory psalms. They are inconsistent with Jesus' teaching about turning the other cheek.

They're asking God to bring judgment on the wicked. You do not get that in the New Testament. I'll say more about that.

It's problematic for many Christian people that the psalmist should say, God bash their teeth, take their babies and smash them on the rocks, and so forth. Christians back off from that. It's an issue that needs to be addressed and I'm going to address it.

That's on page 162, part two, Implicatory Psalms. I've given that a distinctive section. I wish I had added a third section at the end of the chapter, which would be on the theology of the Psalms.

I touched the theology of Petition Psalms. I just like to summarize at the end, part three, that is not in your notes, just some fundamental ideas about the theology that we can get out of the Petition Psalms. But now, first of all, some introductory matters.

First of all, it's a matter of how do you refer to this genre? What's the name of it? Then I'm going to actually look at the individual lament songs from Numeral 2. After I used Gunkel and I likened him to taking a flower and just ripping it all apart. You're like a botanist looking at all the details and in the process, you lose the flower. But maybe after we understand the stamen and the leaves and the roots and all, we'll have a better appreciation for the flower.

So, that's how I kind of feel we're doing it. We're just ripping the whole thing apart and we kind of no longer have the aroma of the flower or the beauty of the flower. But we'll put it, hopefully you'll put it back together again and enjoy the fragrance of it.

But we're going to go now to the, after the individual laments on page 140. I talked briefly about communal laments where the whole nation is in difficulty. There's a mixture between the individual and the community.

Gunkel called it mixed. He had trouble understanding that. That's because he didn't understand a royal interpretation.

If you understand the I is the king, you can understand the mixture with the we and the people because they're in corporate solidarity with one another. But there are some that are just community laments and that's on page 140. A major motif of the petition Psalms is the mention of the enemy.

And so, I thought it'd be worth our while to mention the enemy on page 141. And you see the top of the page, Roman numeral four. So, after we have the nomenclature and we have the Roman numeral two, the individual lament, the community lament, I thought it worth it to have a whole section on the enemy.

So that's Roman numeral four. And then finally on page 145, I discuss the motifs of the petition psalms. That's just as the praise psalms have a call for praise and cause for praise.

And then usually a renewed call for praise, that's their motifs. The petition psalms have distinct elements too in this botanical analysis of the part, but they have an address. They have a lament, they have a petition and they have praise at the end of them.

And they're all worth reflecting on. And so, we'll consider the motifs of the petition psalms. So that's where we're going with the individual lament psalms.

We're going to be looking at, well, in this chapter, we'll be looking first of all, at the individual lament psalms, then communal, then we'll reflect on the enemy and then we'll reflect on the motifs. So those are the broad views and we'll probably get lost in root, but there's so much detail here. But hopefully, we'll keep our heads above the water and I can keep us all breathing through it.

We're about to take a deep plunge into the Psalter at this point. All right. Under the individual laments, what we're going to be setting, and discussing is first of all, very quickly, what psalms, the identification, the capital A, the identification stands for the identification of the psalms.

What psalms are we talking about? A second question we're going to address, that Gunkel addresses is who is the individual? The I. And in his day, it was thought the I was not an individual, but it was a whole community that referred to itself as I and not an individual. So we have on B, the identification of the individual. Then on page 31, we're going to be talking about the life setting.

Where do these psalms originate? And that will be on page 131. C. So after we have the nomenclature and we have the identification, or after we have the identification of psalms, the identification of the I, we thereupon discuss the various life settings from which they emerge. We'll be talking about that, some eight different settings that we find.

So that's kind of the outline of the individual lament. That's going to take us quite a way all the way over to page 140 with the communal lament. I think it was page 140.

First of all, then let's talk about the, what psalms are we talking about? There are some, about 50 psalms, a third of the Psalter. By the way, of the third, I think 47 of them mentioned the enemy. So, you could see only three of them, one of which was Psalm 4, didn't mention the enemy.

It was a different kind of crisis. The crisis was not an enemy. The crisis was a drought, as we saw.

So, I think it's worth our while to note that this is a large number. So, I write the lament or petition. Oh, first of all, nomenclature.

Remember I said the five elements were address, complaint or lament, petition, and praise at the end. So therefore, it can be named after one of these motifs that run through all of these psalms. Actually lament can be divided between actually lamenting a situation.

That's for example, lamenting your sin, a penitential psalm versus a complaint that you're protesting. This is not right. This is injustice.

So it goes beyond a lament, but it's a complaint. So, they're sometimes called lament psalms, sometimes called complaint psalms, and the constant motif. So, you have this kind of different terminology because of these different motifs that are found in this kind of a psalm.

Well, I think the literature goes both ways on this between lament or complaint and petition. So, I may find, you may find me switching around myself according to what I feel at the moment. But I think I've given it the title petition psalms.

So, you have praise psalms and petition psalms. But then Roman numeral two, the individual laments, and the A under that is the identification and which is the dominant kind of psalm that we have in the Psalter. It's the largest genre of psalm.

It's about 50 out of 150. I made a comment on this in the last hour, quoting from R. W. L. Mobley. He notes that, quote, the predominance of laments at the very heart of Israel's prayers means that the problems that give rise to lament are not something marginal or unusual, but rather are central to the life of faith.

Moreover, they show that the experience of anguish and puzzlement in the life of faith is not a sign of deficient faith, something to be outgrown or put behind one, but

rather is intrinsic to the very nature of faith. So, the difficulties and distresses of life are at the heart of our faith. It's the triumph of God in our distress.

It's here that I discuss this notion that we discussed yesterday, that it is absolutely essential that there is a gap between virtue and its rewards. For if God rewarded our virtue immediately, we would use God. We would worship him, not for who he is, but simply for our own self-gratification.

Instead of our being his servant, he would become our servant. That's how we would use God. I think it's worth a while here to pause on that because Moses is dealing with that, with the people of Israel, that their prosperity is the invidious enemy of their spiritual life.

That as Agor said, don't give me too much. For if I have too much, I will say, who is the Lord? I don't need him anymore. It's when we are in need and in distress that we need God.

This gapping enables us not to confound worship and morality with pleasure. Because otherwise, if he rewarded us immediately, it would be all for our pleasure and not for our spiritual good. So, take a look at Deuteronomy chapter eight, where God is taught, giving us an example of how he deals with us.

He says in verse eight, chapter eight in verse one, be careful to follow every command I'm giving you today, so that you may live and increase and may enter and possess the land the Lord promised on oath to your ancestors. Now, remember how the Lord your God led you all the way in the wilderness these 40 years. He did that to humble you, to make you dependent upon him and not self-sufficient.

He did it to humble you and to test you, to know what you're really about, to test you in order to know what was in your heart, whether or not you would keep his commands. He humbled you, causing you to hunger and then feeding you with manna. It was something unique.

You couldn't go back to traditions. It was your own experience, which neither you nor your ancestors have known. To teach you that man does not live on bread alone, but in every word that comes from the mouth of the Lord.

So he humbled you, tested you in that wilderness where there was deprivation. So, you would know to depend upon God. That means to obey God and depend upon his word and live according to his word.

He warns the people that prosperity can be the invidious enemy of their lives. In verse 10, when you have eaten and are satisfied, praise the Lord your God for the good land he has given you. Be careful, this is when you prosper, that you do not

forget the Lord your God failing to observe his commands, his laws, and his degrees that I'm giving you this day.

This is our depravity. Otherwise, when you eat and are satisfied, when you build fine houses and settle down, and when your herds and flocks grow large and your silver and gold increase and all you have is multiplied, then your hearts will become proud and you will forget the Lord your God who brought you out of Egypt, out of the land of slavery. He led you through the vast and dreadful wilderness, that thirsty waterless land with venomous snakes and scorpions.

He brought you out of the rock. He gave you manna to eat in the wilderness, something your ancestors had never known to humble and test you so that in the end it may go well with you. Here's the danger.

You may say to yourself, my power and the strength of my hands have produced this wealth for me. But remember the Lord your God, for it is he who gives you the ability to produce wealth. So confirms his covenant, which he swore to your ancestors as it is this day.

It's a danger that we will forget God and that we will be self-confidence, and self-assured. And as I say, we will use God for our pleasure. Hence, there is a gap where we must go through suffering to build our character.

So, I write on page 130, that the gap between virtue and its reward is essential to the spiritual life. With prayers answered immediately, the petitioner would confound pleasure with morality. We would selfishly use God by capping virtue and its rewards, and the spiritual life is developed.

Here's Paul, more than that, we rejoice in our sufferings, knowing that sufferings produce endurance and endurance produces character, and character produces hope. Hope does not put us to shame because God's love has been poured out into our hearts through the Holy Spirit who has been given to us. So, it's a way of God saving us as we turn and learn to be dependent upon him.

This I suggest is at the very heart of the book of Psalms. In all of these Psalms, they triumph in praise. As we'll see, they never lament without praise.

It's always in the context of, we know our God. That is the difference with Job. Job complained without any praise to God.

He just found fault with God and God was displeased and rebuked him. At the end, Job had to repent of his pride of putting God in the dock of having answered to him. So, there's a big difference.

So, in other words, what we're learning is that complaint is normative and even protest is normative, but always to be pleasing to God with praise, never losing confidence in him, being confident that he is doing a good work in us through it all. That takes faith. Without faith, it is impossible to please God.

So, it develops our spiritual life. That's the A. The B, the identification of the I, the point here is clearly, now Gunkel doesn't understand the I is the king often, but he does argue persuasively that it is an individual. He writes it was the gravest mistake that some research in general could have made when they completely misunderstood such lively individual poetry and universally related the I of the complaint songs to the community.

Without understanding it referred to the individual. He's addressing academia of his time. He says it's so natural.

It's even self-evident. And on page 131, this is true in other religions and other poetry. In the superscript, it's a complaint song, for example, of 102 of the one suffering when he is despised and pours out of his concern.

The speaker D is often differentiated from the rest of the community. For example, you have removed my friends from me. And then he gives the data.

He says it is the king clearly speaking in Psalm 18 and so forth. So it is the I. The I, what he's missing is the king. Then that leads us to the life setting from which they arose and what kind of distress do they find themselves? Some of the Psalms were written for the temple.

We'll see that on page 132. And some Psalms were written and composed at some distance from the temple. They were not all composed immediately for the temple.

They all came to be used at the temple, but they were composed quite far away from the temple. Even the enemies are removed from the sanctuary. So the temple on page 132 and at a distance from the temple is on page 132.

Some Psalms, you could see number three there sung at a considerable distance from the sanctuary. And then the enemies are far removed sometimes from the immediate area. Number four, the portrayal of enemies removed from the sanctuary.

Some Psalms are composed on the sickbed, Psalm 134, page 134. Also on page 135, that number six, usually the situation is a matter of life and death situations. It's a critical moment of life and death.

Number seven is sometimes it's composed because of sin. You're aware of sin in your life and you're either your conscience is bothering you or you're in deep distress. Number eight, page 138 deals with other kinds of internal distress that we can look at.

And then nine is the enemies, which is a situation of enemies. And these may go together and that demands a separate, that's on page 140. So that's the eight different, there's nine points.

And the first point, well, the first part we didn't mention is he mechanizes that it's not always easy to identify the situation because they use figurative language that leaves it open to all sorts of applications. That's number one. So going back then to page 131, having gotten a broad view of these nine points, but eight situations.

So, the first point Gunkel is making, it's not easy to recognize all the time what the setting is because of the general expression and metaphors. Although when I put brackets in, I've been giving you mostly this gigantic work by Gunkel, which is recognized by all scholarship as foundational data. Most can be easily fitted into David's sufferings at the hands of, and David had three principal times of suffering at the hands of Saul and at the hands of Absalom.

So, several of the Psalms arise out of the enemy of Saul and the enemy of Absalom. And there are others like Doag, the Edomite and so forth. Now we begin with several Psalms passages and place the prayer in the temple.

That's where they were set. So, for example, Psalm 5, but I, by your great grace may enter your house and bow down and worship before you, before your holy temple. Obviously, the king is praying at the temple.

That's the setting. Again, he'll say in Psalm 28, look when I raise my hands toward your holy sanctuary, they may be offered in the morning at dawn sacrifice. As in Psalm 5 again, in the morning Lord, you hear my voice.

In the morning, I lay my request before you and wait expectantly. The time of prayer is asking God to judge the situation and make a decision. The morning in the ancient years was the time of judgment.

They held court with the morning sun in the light. It was symbolic. So, in the light of the sun, everything could be exposed.

And that was the time when you held court in the morning. In fact, in the Mesopotamian religion, the shamash, the sun is the judge God, because he brings everything into the light of day. And so he's in the morning and now he's looking to



God as a judge to look on a situation, consider it, make a judgment and deliver me, that sort of a thing.

They were also offered in the evening as for example, Psalm 141, may my prayer be set before you like incense. May the lifting up of my hands be like the evening sacrifice. And so probably he's praying in the evening in that particular case.

In Psalm 4, remember the end of the Psalm is, I will go, for you, O Lord, I will go to sleep for you, O Lord, make me dwell in safety. And the Psalm is an evening prayer as he's going to bed. And in this drought and in this crisis, he goes to sleep without an answer, but trusting the Lord.

And that was Psalm 4. But some Psalms of number three on page 132, they're sung at a considerable distance from the sanctuary. Maybe he's held captive by an adversary. This would be Psalm 42 and 43.

Psalms 42 and 43 are one Psalm. There is a refrain that runs through twice in Psalm 42 and at the end of 43. 42 is the addressing lament and 43 is the petition.

The petition was picked off for separate prayer, but it's really one Psalm. 42 and 43 is one Psalm. So, it starts, as the deer pants for streams of water.

So, my soul pants for you, my God. My soul thirsts for God, for the living God. When can I go and meet with God? My tears have been my food day and night while people say to me all day long, where is your God? These things I remember as I pour out my soul.

How I used to go to the house of God under the protection of the Almighty One with shouts of joy and praise among the festive throng. Why my soul are you cast downcast? Why so disturbed within me? Put your hope in God, for I will yet praise him my Savior and my God. My soul is downcast within me.

Therefore, I will remember you from the land of the Jordan, the heights of Haman from Mount Mezhiah. So, in other words, he's in the North country being some reason being held captive. He's longing to go to Jerusalem, to be in the presence of God and worship at the temple.

There in the high Jordan where there are waterfalls, deep calls deep in the roar of your waterfalls, all your waves and breakers have swept over me. By day, the Lord directs his love at night. His song is with me, a prayer to the God of my life.

I say to God, my rock, why have you forgotten me? Why must I go about mourning and being oppressed by the enemy? My bones suffer mortal agony as my foes taunt me, saying to me all day long, where is your God? Why my soul are you downcast?

Why so disturbed within me? Put your hope in God, for I will yet praise him my Savior and my God. That's Psalm 42. And you can see the lament in the psalm.

Now 43, the petition, vindicate me, my God, and plead my cause against an unfaithful nation. Rescue me from those who are deceitful and wicked. You are God, my stronghold.

Why have you rejected me? Why must I go about mourning and oppressed by the enemy? Send your light and your faithful care. Let them lead me. Let them bring me to your holy mountain, to the place where you dwell.

Then I will go to the altar of God, to God, my joy and my delight. I will praise you with the lyre, O God, my God. Why my soul are you downcast? Why so disturbed within me? Put your hope in God, for I will yet praise him my Savior and my God.

Obviously, he's not at the temple. He's longing to get to the temple, but he sings this psalm in a form of exile, longing to get back to the temple. Well, that's also true of other psalms that are listed here.

We've read that. There are certain psalms, I think, and of course we should read them. And that's one of the great psalms that we have.

Sometimes in number four, not developed, the portrayal of the enemies is removed from the sanctuary. What happens here with Gunkel and what he did here was, you can see the data. For example, this is the data, portrayal of the enemies removed from the sanctuary.

We hear that opponents surround him. Footnote 158. There are the psalms where you hear that the foes surround him.

They seek him out. They lie in wait for him. There's the data for it.

159 in the footnote. They gloat over his misfortune. There's the data.

They taunt and laugh at him. 161. When we hear these things, we are not led to a worship service setting, but to a situation of life outside where the one suffering is separated from Yahweh's help and so forth.

So, in other words, Gunkel has amassed all this data and it's there in your footnotes. As you go through this and you read it, you should get a pretty broad view of the Psalter and a feeling for its content. Number six, the setting, the life and death situations.

Gunkel says these prayers do not treat everyday occurrences. Rather they treat the terrible decision between life and death. The relationship between the enemies and the one praying also concerns who will live and who will die and so forth.

That's number six. Number seven setting, page 136. They are penitential sometimes.

Sometimes it's in sickness. The penitential is in sickness. There I gave a whole psalm, Psalm 38, but I won't take time to read the whole psalm, but you have it there in your notes.

These penitential psalms, not only sickness, but they also call attention to the brevity of life. One of the psalms I hope we can touch is Psalm 90, which touches on the brevity of life. Number eight, there are all kinds of internal distresses and desires, namely, a desire to be with God.

There are all kinds of heavy thoughts developed on page 139. There's distress and fate of his people that concern him, page 140. And in some psalms, he seems to be on trial is another setting on page 140.

But the best I can do here is just kind of give a survey of a feeling. If you're familiar with the Psalter, I think you identify that this is really the warp and weft of the Psalter. Page 140, we have community laments and there you have the community laments that are involved on the bottom of the page.

Now we come to page 141 and we talk about the enemies. Here we'll talk about the extensive use of terms. There are many ways of referring to the enemy.

Then most of these terms, B, are going to be defined in moral terms. Then we're going to talk about C, the description of the enemies. Then I'm going to show you remarkably what Mowinckel and Gunkel think, because they reject David and they reject the historical King, what Mowinckel does, what Gunkel does.

It's amazing how he can, with all this data, totally misinterpret it, which takes me back to Hermeneutics on the first day. His pre-understanding leads him to a totally wrong interpretation of the book of Psalms. It's just utterly amazing to me that you can get all this data.

So, I'm going to just give you Mowinckel's interpretation. There are two great scholars. Everybody has to recite in academia, Gunkel and Mowinckel.

Mowinckel is a Norwegian scholar and he was a student of Gunkel. I'll just quote him. It just amazes me.

But anyway, let's talk about the enemies. Here under A, we have the extensive use of terms for the enemy. In addition to simply calling us enemies and without, I put it in a footnote.

So, it's not the overwhelmers. There are all the different words for the enemy and all the references that Gunkel has so carefully identified. It's a massive data.

So, and B on page 141 is the extensive use of moral terms for the enemy. It might be worthwhile reading that to get a feeling for who the enemy is. You know, when you have it under B, we term it, we think of the enemy as a military enemy.

Oh, yes. And so, you just look at that line of witnesses, shifty, deceitful people. That's very interesting.

Yeah. To break it out into those various designations. That's right.

He's not politically correct. He calls a spade a spade. I put in here the Hebrew words that are there, but you can skip all that.

They do evil. They're villains. They're impudent.

They're arrogant. They're haughty. They're violent, crooked, strong, lying witnesses, evil persons, men of violence, deceitful and shifty.

He labels them in moral terms like that. The enemy is we're in a spiritual war. And I've said yesterday that the earth looks so small, but this is the stage within the entire universe, even though you can't see it from the end of our galaxy with a Hubble telescope, it's just a little stage.

And on this stage, we have the war between justice and injustice, between truth and error, between virtue and vice. And we're in this struggle between Christ and Satan. You don't need a big universe for that.

We're the stage and we're the actors on that stage. And God chose us to be the actors on the path of faith, hope, love, virtue versus self-confidence, selfishness, despair. Only in this world we're in great spiritual warfare.

And when we get to the New Testament, it makes it even clearer. We're wrestling not against flesh and blood, but against principalities and powers. We're fighting against spiritual forces, but that is not as clear in the Old Testament.

It's made clear in the New Testament that behind these evil men, the enemy, there's Satan and the forces of evil. C. He describes the enemy in several ways. He's described the portrayal on the battlefield, that they're the military enemy.

Two, they are imaged as hunters and he, the righteous are like hunted animals. And three, he uses animal, zoomorphic animal imagery for the enemy. They're lions, bulls, dogs.

Four, their crooked ways, their secret opinions, and their disdainful words are grouped together here. Their ways, their opinions, and their words. That's number four.

And number five, they are opposed to God. Going back then on the battlefield, and you can see there are a number, they are an attacking troop. He is surrounded by an enemy army while arrows are shot at him.

The enemies run against them as they would against an overthrown wall. Correspondingly, the sword in the enemy's hand is often mentioned or their bows and arrows. And I think this is literal for the king as he's engaged in a literal battle for his is a carnal kingdom.

He's establishing a physical carnal kingdom. Ours is a more spiritual kingdom. We're not a political nation.

We are a spiritual nation. You are the chosen people. Peter says to the church, you are the holy nation and we are a spiritual temple.

That's all 1 Peter 2.9-10. We talked about that the other day. An image, however, that's being used of their hunters and he's a hunted animal. The opponents lay secret nets before the pious like those that one tends to lay in the animal's pathways.

Then you see 176, all the Psalms. They dig graves in the path so that the unsuspecting will fall into them. All kinds of traps to destroy you.

177, where they chase him like one would chase a wild animal on a hunt. And 178 gives you all. You see the mass material that Gunkel is giving us here to help us to see the psalm.

These lectures are new to me, by the way, I've never taught this way. I just finished Gunkel two months ago in preparation for this course. So, this is not something I've ever, this is new for me to teach it this broadly and with this kind of depth.

We're doing some psalms I've never done before because of the commentary that I'm writing. So, it's been a growing experience for me. It's been good.

The zoomorphic imagery, the animal images, and other passages speak of the enemy as they would about wild beasts, which allows the psalmist's fear of them to be

recognized. This should be, oh, they bear, that should be B-A-R-E. They bear their teeth.

They tear open their mouth and they yearn to feed on his flesh. They are lions that threaten the one from preying as well as enraged bulls or biting dogs. May God crush their bite and shatter their teeth.

We'll see that if we have time in Psalm 3. Then there are crooked ways and secret opinions. Gunkel summarizes all the psalms for us again, where you'll find that motif. He spent years in the psalms.

He is the master of the data. So, we're very privileged to have all of this put before us. This is really, this is in depth.

I'm just cutting the surface. When you come to all these psalms and all these verses, that's plowing deep on a broader level. So, we're very fortunate to have this.

I still think we're plundering the Egyptians, but in any case, they're opposed to God, number five. Now on page 144, who is the enemy? Here's Mowinckel. He interprets the workers of evil, the doers of evil, the evil doers, as we saw in Psalm 92, you know, all who do evil.

He interprets that expression to mean all who cast spells. In other words, in a magical way, they are with their words, they're casting a spell, and that's what's going to destroy them, they are the ones who are magicians. These are magicians who can cast spells to destroy the enemy, and destroy the psalmist.

So, they're magicians. Nobody has followed that, but he spends a lot of time on that. Here's Gunkel.

He speaks of the psalmist as having primitive feelings. What he means by that, he's psychotic, somewhat neurotic, and maybe has paranoia. I should have quoted him more extensively than I did.

This is Gunkel directly. Originally, they were royal but were later adopted metaphorically for the common citizen. So, he's saying in the first temple, they had originated orally and it was for the king.

But what we actually have is for the second temple. This military imagery is a metaphor for the people who are living in the second temple. They are sick, literally sick.

But he may also suggest, he's also suggested, they may be psychologically sick. This would be especially true, he says, for the statements about war, taking them literally

forbids one to interchange them with reference to another type, but he thinks they're metaphors. The fact is that the one, praying are not great politicians, but common private citizens.

The model used for these utterances should be sought in the royal complaint songs that are imitated by the individual complaint songs. I think it would go on, the common citizen in his view is sick. In the process, the individual complaint songs lose their literal meaning and become images and symbols.

He cites Psalm 191 on page 145. I think it's a wrong exegesis. There's no reference to demonic powers there.

But now see, I'm quoting, this is him, well, summarizing it. The prayer, there should be a hyphen between the Y and the E, the prayer, the one praying. The prayer is physically sick in his viewpoint, sometimes pathologically and erotically, what Gunkel calls primitive feelings.

Quote, the first thing one should realize, you talk about enemies, is that the one praying characteristically sees himself surrounded by a world of enemies. This world cannot be explained solely on the basis of the passionate exaggeration of the one suffering. One comes closer to understanding them when one proceeds from the original cause of the complaint song, extreme illness, and terrifying mortal danger.

I didn't quote the whole thing, but in other words, then because he's in this psychologically sick, he imagines these are not real enemies for Gunkel. He imagines his enemies. In other words, he has paranoia.

Imagine he's not really surrounded by enemies, but he feels alone as a person may feel. That's the way he feels it. So, the psalmist is not psychologically well.

Dr. Waltke, why do you think that he goes with that interpretation just given the history that he undoubtedly knows of Israel? Why do you think that he would make that interpretation given the fact that he undoubtedly knows the history of Israel? He knows the suffering that happened, whether he knows it or not, but he knows that these sufferings are not real. Why do you think he goes there even given all this data? Does he tell us in his exegesis why he goes there? No, it's not based on it. The whole thing is because, well, that's what I'm saying.

It was so important for the lecture that they were by the king and by David. Now he recognizes that they originated with the royal context, but he draws a conclusion that they really, and this is, we discussed this in another lecture, it goes back to a whole presuppositional base here that this material dates to the second temple. He denies that it's a king.

He says, originally it was a king at war. That's what it was there, but that's not what we have. It's incredible.

So, this is for a people in the second temple. He came to that out of a higher criticism from the time of Wellhausen. That's the whole background, but he's convinced that this is a second temple when they don't have a king.

So, this is the individual. So now what's wrong with the individual? And he starts with the presupposition he's physically sick. Okay.

So, if a person is physically sick, then who are his enemies? And he draws a conclusion they're in his head. It's incredible. Why would you spend all this detail about the righteous if they're psychotic, neurotic, or paranoia? Why would you do all this? That's what astounds me to come to this kind of conclusion that this is a person who's physically sick.

He imagines all this, which is not mental well-being. So, the enemy is no longer, and what happens is the enemy is no longer all these moral terms. What happens is that really the pious, we'll see this, the pious are the poor and the wicked are the rich.

We end up in a class warfare. It's incredible what happens. And this goes on in later literature because he's assumed the pious is poor and it's assumed that the rich are wicked.

So therefore, the pious is also fighting against the psalmist whose pious is fighting against the rich. And we end up with a class warfare. I mean, this is such a bastardization of the Psalter.

I can scarcely stand it. This is scholarship so-called. So let me just, here he comes.

The penitential Psalms, how do you explain that? They are an instinctive egotistical feeling of sin. It's egotistical that I'm that important. The conflict he says is due to class warfare.

The pious are poor and it's against the rich. And so, the religious contrast for the pious are convinced the rich are wicked and so forth. So, to my mind, it's like the Mona Lisa that I said the first day.

And the whole problem is, I don't think he has a right under pre-honor. I think it's hard. How you can come to this, there's something wrong with your heart, my mind.

And that's pre-understanding. That's why my first lecture was on hermeneutics and spiritual understanding. It's critical to the interpretation of the Psalms.



And we'll discuss the, yeah, now we'll go to the motifs that we have. This is on page 145. And I hope to get a broad view of the Psalter and a broad view is going to take into account these enemies.

But now we're looking at the petition Psalms and we are looking here at, we looked at the moral terms. We looked at the various life settings from which they arose, which I found, I and then we looked at who these enemies are as part of the life settings. He's with enemies all around him as part of his life setting.

And now we're looking at the motifs of this kind of a Psalm and there are five motifs. There's the address that's on page 146. There is the lament that's on page 147.

There's petition. We discussed that on page 148. And then you have to go a long way to page 186.

We come to confidence, the fourth motif, of confidence. I think that's on page, no, one page must be 156. Yeah, on page 156.

We're going to get Melanie through the syllabus here with seven-league boots. And finally, the conclusion of the Psalm, we discuss on page 160. All right.

First of all, the motif for the address. So, we have the address, the lament. And I don't like the order that Kunkel used here.

I frankly would order it this way, but I followed his introduction. You have address, lament, confidence, petition. In other words, confidence normally comes in between the lament and the petition so that one prays with confidence and with faith.

And then it will end up with a conclusion that we'll look at. So let's reflect on each of those. First of all, the address or the summons to God.

And that's just some basically information. I don't think I need to develop that further on page 146, reflections on the address to God. Page 147, we have the lament or the complaint.

And the only point I want to make in the lecture is point number four, that there are three common sub-motifs to the complaint that is worthwhile. The first one is that God appears to be absent as in the famous Psalm 122. But for example, you will read, I've been cast out from before your eyes.

Footnote 123 gives you the verse. The Lord will not hear me. This is the way you feel.

Verses. Why, O Lord, do you stand in the distance? Why do you hide yourself in times of distress? Psalm 10.1. My God, my God, why have you forsaken me? Psalm 122.1.

So, there's the data that the psalmist feels abandoned by God, as we do. There are times when you pray.

It seems to me sometimes, it's like St. Louis says, you knock on the door and the door never opens. You knock until your knuckles are bloody raw. And it's though, and when you examine it, and it doesn't open.

When you examine it more closely, it seems to be double-bolted. When you look upstairs, it's as though the lights are out. Nobody's at home.

That is not an abnormal spiritual experience. That's why the Psalms are so popular because they're honest. We can identify with these emotions and these theories because he gives expression to him and he's able to bring us back to a posture of faith in the midst of it.

He not only feels God is absent, but he feels the enemy is too strong. There are too many of them. And sometimes when I look at the news media and I look at my world, I must admit the enemy seems too strong.

You wonder how in the world can this ever be righted? How in the world can this ever be changed? And we identify with that the enemy is just too strong. But the spirit that is in us is greater than the spirit that is against us. Ultimately, God will not be defeated.

That's what the Psalms are about. We will overcome. And thirdly, I cannot cope and I'm at the point of death.

I can't go on anymore. I need your intervention. So, I think those points are worth mentioning in the Romance section here.

Now we come to the heart of it. And this is the major part of it. I know it's going to go all the way from 148 to 156, was it? So, something like that, as we think about the petition.

So, what we're going to talk about here is that this is the most significant part. Number one, they usually have a general prayer for God simply to hear. He's coming before the court of God and prayer is asking for judgment and intervene.

He's asking for God to hear his case. So, he can present the case before him to look. He uses some pretty strong language sometimes.

The main point is that God will have compassion and help me or deliver me. And I want to come back to that. The fourth point that is on page 149 is the specific observable references.

We can skip that entirely. Number five in the petition, he's seeking justice before the judge's bench. Number six, he introduces his petition.

Number seven, it talks about two unique specific situations or threes. You have to distinguish between confessional petitions and protest petitions. I'll come back to that.

Well, and number eight, he talks about wishes. We can skip that. Number nine, petitions and wishes directed against the enemy.

We're going to handle that in a whole separate section in the Imprecatory Psalms. This is on page 152. Number 10 on page 154, he debunks Melanchol's view of magic.

Number 11, he takes up on reproachful questions, how long O Lord and so forth. Number 12 is the rationale for divine intervention. Let's go back to page 148, that kind of where we're going.

So, number one, it is the most significant aspect. Number two, he's asking God to hear his case, hear his prayer, look. He feels sometimes God is asleep and wake up and see what's happening here.

Very, very dramatic. The main part is that God will help him and deliver him or a very crucial idea is to deliver. That's a crucial word, deliver me.

You'll have the word translated deliver, save, rescue. This goes back to the name for Jesus, Yahshua. Yahshua, Hoshia, it has two ideas to it.

The first idea, and maybe you'd be better off, all this is written down. Maybe you'd be better off instead of trying to read and listen to me, you might be better off just listening and know it's in the notes here. And you go back to it.

The two ideas to Yahshua, the first idea is that there will be a military intervention that God will intervene. The second idea that's always present is it has a juridical notion as well because it's right. So, when he asked to be delivered, he's asking God to intervene and rescue him.

The second idea always present with it is because it is right. Those are the basic ideas that are in these notes here. I try to argue the case following Sawyer's argument.

There is one point though, on page 149, that we should comment that we pray God to rescue us from our situation because it's just. But then I add to that the responsibility to deliver for the cause of justice fell directly upon the King and above all upon I Am. If God fails to help the innocent sufferer, the afflicted is put to shame.

But now note the wronged party, however, has the responsibility to cry out as in the case of rape. If a woman is raped and she doesn't cry out, she's partly guilty. So, therefore, you have to cry out when you are in this situation.

This is why the psalmist frequently emphasizes that they have raised their voice in response, I Am is counted upon to uphold the course of justice. So, we'll let it go at that. Maybe I said that too strongly, but when you're making a judgment about rape, it has to be shown that the woman cried out to be delivered.

But I don't want to get into that whole law. That's a much bigger discussion. But the point is when you are in distress, you have a responsibility to cry out.

There's something wrong if you don't cry out. Let's let it go at that. And that's what I'm making the point in that paragraph.

Number seven, particular situations that I think are worth commenting on. The particular situation can be a confessional petition. That's you're confessing and you're petitioning that God will forgive you.

And so we have, these are some of them, forgive all my sin, blot out my wickedness. Forgive me, O Lord, forgive me. Do not snatch me up with my sins.

Do not be angry with me forever. Do not preserve my wicked deeds. These are all confessions.

So, if you're suffering and you think it's for your sin, then we come to God, we petition him confident he will forgive us. And in the New Testament, we learn the basis for that is the atonement of Christ. So, we never stay in sin.

If God didn't forgive us, we'd be, we would be solidified in sin. There'd be no deliverance. If the prodigal doesn't have a home to go to, he has no hope.

But we always have a home to go to when we have been prodigal. There is always salvation. And that's where these penitential psalms come in that you have there.

But there are other psalms that are protest. They know they are innocent. And that's the second group.

Here you have some of their words, test me, examine, this is literal, my kidneys and my heart. The kidneys are the seat of emotions. I'll let you figure out why that is.

He urges the divine judge to vindicate me. The one praying beseeches I am to recognize his innocence and not to leave him to fall to the fate of sinners. So, these are protest psalms.

And these are difficult because who can say I am innocent? And we all know that we are sinful, but you cannot live in ambiguity to have confidence. You have to know either you're forgiven or you're innocent. And if you're innocent, you can pray, it is right that I will be delivered.

You see, unless you have that confidence that you're innocent, it's difficult to pray to deliver me, which has that juridical aspect to it because it's right. Now, David will pray and he will say, forgive my hidden sins. Paul says, I don't judge myself, but I know my hidden sins are forgiven.

And if I know of a sin, then I must confess it. And then I need a penitential song. But if I know I don't have any guilt and I know I'm walking with the Lord and I'm trusting him to cleanse me from all my sin, then I can say, I'm innocent and God do what's right by me in this situation.

The third thing is that he petitions God for conversion and protection against sin. I'll let it go with that. I'm going to leave now the petition section.

And we're on page 156, the confidence section. And therefore, you have expressions. The confidence is based on who God is, number one.

It's based on what God has done for the Psalmist. And as I said, this is page 157. God has a great track record.

We'll see that when we do Psalm 22. On page 158, we have the reasons for confidence. All of this is rich material.

There's so much material here, but the reason for confidence is because of who God is. He's holy, righteous, just. And the reason is his own personal experience for confidence that God has delivered him in the past.

The third, so the first reason for confidence is God's being. The second is his personal experience and what God has done. And I would extend it beyond that.

Third on page 159, he has confidence because he knows who he is. He knows his election. He knows he's the king.

So the first reason for confidence, I know who God is. My second reason for confidence is I know what God has done. I should have, I think that could be done better than in the notes, but that's how I want to put it now.

I know what God has done, his great works in history, his mighty acts. The third, he knows who he is, that he has a glory bestowed upon him. I have confidence because I know who I am.

I'm a child of God by the promises of God. Fourth, he knows the Godless have no, find no place with I Am. Then he discusses the rationale for innocence and so forth.

I've got to skip that. Then we have some thoughts about the conclusion. The only point I want to make here about the conclusion is on page 161.

This is, so we looked at the address. We looked at the lament and all of that. We looked at the petitions and all of that.

We looked at the confidence and now we're at the conclusion. Often, they end with absolute certainty. God answered their prayer.

That's what we're raising here, the data first, and then the explanation for the data. Here's the data. I trust your grace.

I am like a green olive tree in the house of I Am. I trust I Am's grace forever and ever. You bless the righteous, O Lord, with salvation and protect him like a shield.

You crown him with favor. The Lord is my shield that protects me. With the help of the honest heart, the Lord judges the righteous and repays the one who curses every day and so forth.

They end up with absolute confidence in several of them, not all, but in many of them. Psalm 4, he ended up going to sleep absolutely confident. What's the explanation for this transformation? Some say that there was a priestly oracle, as in the case of Hannah, a priest said, God had answered your prayer.

That's what gave them that sort of confidence. That's one explanation. I don't buy that because I think that would have been indicated in the text.

There's no indication of that. So, I don't go back to Hannah for an explanation. I think it's the psychology of faith that they are assured in their heart.

I think it's the psychology of faith. I think Gunkel is right here. In the prayer itself, a wonderful metamorphosis is completed unconsciously and unintentionally, often quite suddenly.

The feeling of uncertainty and reservation is dissolved by the happy awareness of protection and being hidden in the hand of a protective higher power. That's Gunkel. Certainty breaks through doubt and questioning.

From the fear comes confidence and from the anxiety and timidity comes the courage of rejoicing in the future. Desires and wishes become internal assets and possessions. From this experience, Luther writes to Melanchthon, I have prayed for you.

I have felt the amen in my heart. From this experience, Calvin formulated the rule of prayer in the midst of misgivings, fear, and wavering. We should force ourselves to pray until we find illumination, which calms us.

If our hearts waver and are disturbed, we may not give up until faith proceeds victoriously from the battle. I don't fully agree. I believe we should pray for confidence and that we end with confidence, but not all the Psalms end that way.

That's the problem I have. But not all the Psalms end with the certainty of being heard. Maybe I should think about this again.

I'm not saying this too well. I don't think we should be obliged to pray through until we receive that certainty. I just don't see that running through all the Psalms.

That's an area I need to think more about. I want to think more about what I'm saying here. I'm a little bit.

That's a good thing about being a man. So, as in the court of the law, don't listen to, as in the court of the law, don't listen to that. Remove that from your verdict.

So, when I'm saying this, I don't feel comfortable with what I'm saying. Something's wrong. So, I don't have confidence in what I'm saying.

This is Dr. Bruce Waltke in his teaching on the book of Psalms. This is session number 12, Petition Psalms, Lament, Enemy, and Motifs.