

Dr. Bruce Waltke, Psalms, Lecture 28

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This is Dr. Bruce Waltke in his teaching on the book of Psalms. This is session 28, Editing of the Psalter.

In addressing different methods of understanding the Psalms, we looked at the historical context of the Psalms and royal Psalms.

We looked at different forms of Psalms. In the last hour, we looked at the Wisdom Psalms that played a role in the editing of the Psalter. This will become more clear.

We looked at the eschatological, the messianic way of looking at the Psalms. In this lecture, we will be looking at the editing of the book of Psalms, understanding how the book fits together holistically.

Now that we've considered the parts, well, let's begin with prayer. Father, we ask you for the grace for our learning and comprehension. We ask you for strength and energy as we need it. We look to you. We're dependent upon you in Christ's name. Amen.

In this lecture, I will first of all, discuss just briefly the titles of the Psalms.

Then I will discuss the process by which the Psalms were collected and came together until their final composition in the canon. Then finally on page 344, I think, I will discuss the significance of the way these books are put together. The book of Psalms is actually, as we shall see, five books.

It's been divided into five books. But looking at the book as a whole, in the Hebrew Bible, there is no title for the book as such. Normally the books of the Bible are, well, in the Pentateuch, they are named after the first word.

So, the first word in Hebrew of Genesis is Bereshit and that becomes the name. In Exodus, you have Eleh Shemot, which means names. And so, the title of Exodus is picked up.

The second word is Shemot. The first word of Leviticus is Vayiqra, the Lord called. And so that's Leviticus.

In Psalm Numbers 4, it has, in the first verse, it mentions that it was in the wilderness, Bamidbar, and that becomes the title. Numbers begin with Devarim, the words of. But in the book of Psalms, it doesn't work that way.

I must say that for the prophets, they were named after the prophet. So, it's named after Isaiah or Ezekiel or Jeremiah. But in the Hebrew Bible itself, there is no name.

There may be a reference to an earlier stage of the book in Psalm 72, where it says, the prayers of David, the son of Jesse, are ended. And it could be there was an earlier collection that was called the prayers of David. But that seems to be the eggshells, if you please, the eggshell, if you please, of an earlier stage of the book.

The title of the book in the Jewish literature and rabbinic literature is the Zephyr Tehillim. Zephyr meaning book and Tehillim meaning praises. It's sometimes simply shortened down to Tehillim or the construct form, the Tehillim, which means the book of praises.

It got its name, therefore, seemingly from the content of the book because as we said, almost all the Psalms have praise. The only one that doesn't have a praise section as such is Psalm 88. Psalm 88 is called the black sheep of the Psalter.

I must say there was a time when I was troubled by the fact that there was one psalm with no real praise section to it, though it does mention God's work in Israel's history. Just a brief reference to it. Until one time when I was very tired and very discouraged, I didn't even have the energy to pray.

I realized that at least the psalm had the energy to pray and that in itself is redemptive. I was thankful for that. But the psalms, you have whole psalms that are praise, you have grateful songs of praise.

I said, even the psalms of lament are couched in praise. So, it's very fitting that the book is called The Book of Praises. In the Septuagint it's referred to as a hymns, I think, a hymns.

The title Psalms is really derived from one of the major codices of the Septuagint, which is the Codex Vaticanus referred to as Codex B. It dates to between 350 and 400 thereabouts. There the title of it is the Psalmoi. That is a transliteration or translation of at the heading of the Psalms, the Psalm of David, for example, the Hebrew word is mizmor.

That is translated over into Psalmoi. That becomes, well, in the Codex Vaticanus, it's the Psalmoi, Psalms. In the Codex Alexandrinus, which dates about 400 A.D., it's called Psalterion.

Out of that we developed the name Psalter. So sometimes due to that Greek influence, it's referred to as the book of Psalms. Other times it can be referred to as the Psalter.

Jerome, when he translated it, called it *Leva Psalmorum*, the book of Psalms. He took that evidently from the Greek term *Psalmoi*. So in any case, it's called the book of Psalms, which technically speaking in English, it's through Greek and through Latin, and into the English it's called the book of Psalms.

Strictly speaking, as we saw Psalms or *mizmor* meant a song sung to the accompaniment of a stringed instrument. But since the note of praise is so strong in the book that Psalm now it denotes a song sung to the stringed instrument, the note of praise is so strong that Psalm connotes a song of praise. So that kind of gives you the background to the title of the book.

So I talked about the Hebrew title, the rabbinic, and subsequent Hebrew literature going at praises that in the Greek Bible, in the *Codex Vaticanus*, it's called *Psalmoi*. In the *Codex Alexandrinus*, it's called *Psalterium*, which comes over into English as *Psalter*. And in the Latin Jerome called it *Leva Psalmorum* or simply *Psalmoi*.

So, it is denoted, that should be denoted a song sung to the accompaniment of musical instruments, but it connotes a sacred song or a hymn. So that introduces us finally in the last lecture, I take to take up the title of the book that we've been studying all this time.

The second step we're going to talk about is how did the book come together, the process of its collection. Someone has well said that you can think of its collection as the way drops of rain develop into springs and into small streams. They go into brooks and then they go into little rivers and into larger rivers and finally into the sea. So, we're going to be, it starts out with these individual psalms and they become collected and they become collected into books until finally we have the canon.

So, we're going to be looking at this process and looking at the stages by which the book came together. The first stage, of course, was the individual songs or the individual psalms. As we noted, some were actually composed for the temple, namely the psalms of praises.

The hymns were probably composed for the temple. The songs of grateful praise to accompany the total sacrifice. So, you had the word of praise along with the sacrifice of praise.

Those were originally intended for the temple, but David's lament seemed to be composed away from the temple in various experiences, especially when it was seven of the psalms when he was contested with Saul and he was out in the wilderness. So, they didn't particularly have the temple in view, but because he was such a charismatic figure and he had written, evidently somebody wrote down these poems that he had composed. That led to the second stage for all the psalms that they are handed over to the chief musician.

So even lament psalms are handed over to the chief musicians. The chief musician adopted it therefore for the democratization. They may have referred to David individually and for the king, but they were also becoming democratized so that all the people could sing the psalms at the temple, or at least the priests could sing the psalms at the temple, or the king could sing the psalms at the temple.

Probably, as we said, many of them were antiphonal. So, you had the priest singing, you had the people singing, you had the king singing, and probably a priest or a prophet represented God and gave the voice of God within the psalms. So, you have the first stage is the individual psalms either for the temple or away from the temple, the laments.

Then you have the second stage where they are now adopted and used in the temple. The other detail on top of page 337, where I talk about some of the Qumran scrolls and that's a little bit too detailed for an introduction to the book of Psalms. I'm going to skip that.

The third stage is these are now seemingly, the third stage seems to be that they were collected into groups. In this section, I'm discussing into what kind of groups are they collected. So, I talk about how they were collected by author or by genre, and then one of the difficulties in the Psalms is known as the Elohist Psalter.

They seem to be collected somehow with reference to the name Elohim. I'll get into that in some detail. There were other techniques that were thematic groupings and other techniques of grouping.

I look at some of those other techniques. I'm really dependent to a large extent here on Gerard Wilson's Yale doctoral dissertation written on the Brevet Childs who dealt with the editing of the Psalter. You have that reference in your bibliography.

The fourth stage is that they will be collected. Then we have them into groups and seemingly the almost last stage, they are collected into five groups, five books, as I said. And we'll look at that.

And finally, we have the canon itself, the Masoretic, what actually becomes the book itself in the canon of the Old Testament and then of Holy Scripture. Well, let's look at that in more detail then, as we look at how it came together in the third stage of how they were collected into groups. Wilson points out that the process of collecting occurred early to judge from the cuneiform parallels as early as 2334 to 2279 in BC, before Christ, if not earlier.

So, the evidence from Mesopotamia is that this grouping occurred very early in the history of the formation of the Psalter. One way they are grouped is by way of authorship. The Chronicler mentions two authors.

He talks about David and he talks about Asaph as being two principal authors of the Psalms. Very interesting. He says there, he talks about how they were under the hands of David and Asaph.

And so, it raises the question, what does it mean that it was under the hands of David and Asaph? And probably it's referring to Chironomy where you directed the music by your hands. So, you would have hand signals for how you should sing it. So that's the way it expresses it, under the hands of David and of Asaph.

So here you have, most of the Psalms are by David and you have the whole first book pretty well after the introduction in Psalms 1 and 2, 3 through 41 are all by David. There are two anonymous Psalms in that collection. They are 10 and 33.

10 is not a particular problem because it actually was originally a part of Psalm 9. Originally Psalms 9 and 10 were one psalm. Psalm 33 is a little bit more problematic because it's an orphan psalm in there without authorship being indicated to it. The Psalms by David, the David, also occur in Book II in 51 through 65.

And again, in 68 through 70. And then you have in 72 that closes Book II, you have this is by Solomon. And yet that psalm seems to have been in the wind with a Davidic collection.

And that's where we have this final editorial notice, the prayers of David, son of Jesse are ended. We have more psalms by David in Books III and IV. And I make a note of that in the footnote 477.

But in other words, the important point here is one way of collecting the psalms is by authorship. And one of the main collections is those that belong to David or they are by David. There's another collection that belongs to the sons of Korach.

This is found in Books II and III. And so, in Book II that opens the book, Psalms 42 and 43, as I said, was originally one psalm and Psalms 42, 43 through 49 are by the sons of Korach. We'll come back to that when we talk about the Elohist Psalter.

Also, by the sons of Korach in Book III, this time are Psalms 84, 85, 87, and 88. The Psalms of Asaph are Psalms 50, 73 through 83. And the oldest psalm in the Psalter is Psalm 90, which is by Moses, the man of God.

So, one way of collecting the material is by means of the author. They are also collected by means of their genre. So, some collections are put together by Ms. Moore being psalm.

I give you those smaller collections, 3 through 6 rather, 19 through 24, and so forth. We already looked at the Michtam in Psalms 56 through 60. Then some are called Maskil to make prudent or skillful.

Exactly some of these superscripts, we don't know exactly how to translate them. But here you have the collection of the Maskil 42, 43 through 46, 52 through 55. But these are smaller collections seemingly within the authorial collections.

A third grouping that is quite problematic is the so-called Elohist Psalter. The Elohist Psalter extends from Psalms 42 through 83. It's called the Elohist Psalter because in the other psalms outside of these 42 psalms, the primary name for God is his name that is used with reference to be the God of Israel, namely Yahweh or I AM or usually translated the LORD in capital letters.

That is the primary way of referring to God. He's the God of Israel. So just as Marduk was the personal God of Babylon, Yahweh is the personal God of Israel for he formed the nation.

He adopted the nation as his family. He became a father to them and they became a son to him. Another imagery, he became as a husband to them and they became as a bride to him.

So, you have these two different images of Israel's relationship to their covenant-keeping God, whose name is I AM, and the significance of whose name we have discussed in another lecture. But in the Elohist Psalter, the primary name is Elohim. This refers to God in his transcendence.

It refers simply to God, the one God who is overall. So, you can refer to your mother, you can refer to her as mother. There is no other, or you can have your mother's name.

So, in the same way, you can refer to God as God for the essence of who he is, or you can use his name Yahweh that he is the eternal one and makes himself known through his relationship with Israel. Here I give you the statistics in Psalms 1 through 41, and remember the Elohist Psalter is 42 through 83. In Psalms 1 through 41 and 84 through 150, the personal name of God in his relationship to Israel, Yahweh, which means I AM, occurs 584 times.

But in the Elohist Psalter, his name occurs that, oh, in those Psalms, the name I AM occurs 584 times and the title Elohim, simply God, occurs 94 times. But in the

Elohistic Psalter, the name I AM occurs 45 times and the name Elohim occurs 210 times. So, you have a very distinctive concentration or change of the divine name.

And furthermore, the use of the alternate name mostly occurs in parallelism. In other words, the parallel to Yahweh would be Elohim. In the other books outside of these Elohistic Psalter, Yahweh is normally in the A verse set and Elohim is in the B verse set.

But in the Elohistic Psalter, Elohim is in the A verse set and Yahweh is in the B verse set. So there's a very distinctive cast on these 42 books. In fact, there are synoptic Psalms that occur outside the Elohistic Psalter and within the Elohistic Psalter.

This is illustrated. I give you Psalm 14 and Psalm 53. You can see how in Psalm 53, Elohim is used rather than the Lord or Yahweh.

Here's the Psalm. It's by David. The fool says in his heart, there is no God.

They are corrupt. Their deeds are vile. There is no one who does good.

I think you may recognize that from Romans 3. This is where Paul uses the psalm in order to show that all the sinners, there is none who does good. And so, he's teaching doctrine through the psalm. Notice how it refers to God here.

He uses the psalm, this is Psalm 14, the Lord, that is Yahweh, looks down from heaven on all of humankind to see if there are any who understand, any who seek God. Notice how the Lord is in the A verse set, God is in the B verse set. All have turned away.

All have become corrupt. There is no one who does good, not even one. Do all these evildoers know nothing? They devour my people as though eating bread.

They never call on the name of the Lord. But there they are, overwhelmed with dread for God is present in the company of the righteous. You evildoers frustrate the plans of the poor, but note the proper name, the Lord is their refuge.

All that salvation for Israel would come out of Zion when the Lord restores the fort, his people. Let Jacob rejoice and Israel be glad. Now here's the psalm in the Elohistic Psalter.

The fool says in his heart, it's a masculine now of David, the fool says in his heart, there is no God. They are corrupt and their ways are vile. There is no one who does good.

Now note, whereas in Psalm 14, it said, the Lord looks down from heaven. Here we read, God looks down from heaven on all mankind to see if there are any who understand, any who seek after God. Everyone has turned away.

All have become corrupt. There is no one who does good, not even one. Do all these evildoers know nothing? They devour my people as though eating bread.

They never call on God. Whereas in Psalm 14, it says, they never call on the Lord. But there they are overwhelmed with dread where there was nothing to dread.

God scattered the bones of those who attacked you. You put them to shame for God despised them. All that salvation for Israel would come out of Zion when God restores the fortunes of his people.

Notice that in verse seven of Psalm 14, all that salvation for Israel would come out of Zion when the Lord restores his people. But let Jacob rejoice and Israel be glad. So, I think it's very clear.

There's a very conscious change of name from the personal name of Israel to the more abstract generic term for God, who is the transcendent creator of all things. I'm assuming that in Wellhausen, that this is all E stuff like J E P D. No, no, this has no connection to that. No, that's not because that is only in the way the Pentateuch, J, E, and D are only in the Pentateuch, or with some like Von Rad, it includes the Hexateuch. He includes Joshua within it. So, no, this has no connection to that.

Now, when we look at this Elohist Psalter, one can see that it has a Davidic core from 51 to 72 and is surrounded by two Levitical collections.

First of all, by the Korahites, as we said, by the sons of Korah, that is 42 through 49. Then you have the Asaphic Psalms by Asaph from 73 to 83. So, it seems to be, it's around a Davidic core with the two Levitical choirs on either side of it.

But what's of interest to us is that there are 42 Psalms and they begin at Psalm 42. So, what gives with the number 42? Why do we have, they begin at Psalm 42 and we have 42 Psalms. Well, numbers have symbolic significance.

As best I can see, and I agree with others here, the number 42 refers to premature judgment. You have it, for example, why is it mentioned that when Elisha called down the bears on the children, the boys at Bethel who were jeering and mocking him, 42 boys were killed. It's 42.

When Jehu kills off the Judeans who were coming up to Samaria, he kills 42 of the Judeans in that case. So, the number 42 figures prominently in ancient Near Eastern collections of poetry. In this collection, there are 42 Psalms.

It begins with Psalms 42 and elsewhere in the Old Testament, the numeral 42 is used in the context of judgment or premature death. So, for example, in Judges 12.6, where the Jephthah took revenge on the Ephraimites at the fords of the Jordan, there were 42,000 Ephraimites. But again, they're put to death with the number 42.

I already mentioned the children in 2 Kings 2.24. And then with the relatives of Ahaziah in 2 Kings 10.14. And it may have some bearing on the scene in Revelation where the beast rules for 42 months after which he is destroyed, after that is in the middle of the seven years. In any case, I think that we can make a case that 42 is a premature judgment. So why is there this 42? And I think that it's right, probably with Burnett, that there may be a lamenting of the destruction of the temple, that it may be reflecting that.

It says to lament the destruction of the temple in 587. And then there's not only the Psalms of lament in the Levitical corpus, in this Elohist corpus, but it's to express hope for renewal beyond it. Both political collections begin with lament, either of absence from the temple, Psalm 42, why are you cast down on my soul? We looked at that Psalm.

He's away from the temple or not finding God's will or either the absence from the temple or absence from God's favor, as we saw in Psalm 73. Psalm 73 begins the third book of the Psalter. So the first Psalm of the second book is about the absence of the temple.

And the first Psalm of Psalm 73, of book three, Psalm 73 shows God for Israel. But for me, my feet had almost slipped when I saw the prosperity of the wicked. I've been afflicted all day long.

They in turn are followed in both cases by communal laments of defeat. We looked at Psalm 44, we accounted as sheep for the slaughter, for example, and of the destruction of the temple, where they come in with their axes and hew it down and destroy it. It's Psalm 74.

The Asaph collection, that is 73 through 83, contains other communal laments. I'm not sure what happened here with, that should be, I think 79, 80, and 83. Psalm 83 concludes with a plea for God to deal with national enemies and to assert God's world-encompassing sovereignty.

This I'm taking out of Joel Burnett's study, 42 Songs for Elohim, an Organizing Principle in the Shaping of the Elohist Psalter in JSOT in 2006. Again, looking at the Elohist Psalter on page 310, we note here, there is also the Songs of Zion that give hope. So, in the midst of this destruction, in the same collection, we have Songs of Zion, which are giving people hope in the midst of death.

It is suggested therefore that Psalms 84 through 89, they're not part of the Elohistic Psalter, but they're part of Book III. They are actually an appendix to it. It's in that collection that we have the darkest Psalm in the Psalter, which is Psalm 88.

In Psalm 89, we have the failure of the house of David that he gave the covenant to David, but David's crown is rolling in the dust as the psalmist expresses it. So, the failure of the Davidic covenant is most sorely lamented in Psalm 89, but there are also Songs of Zion as in Psalms 84, and 87. So it seems to be a mixture of death and hope.

It seems to be a mixture of the destruction of the temple, communal lament, the prosperity of the wicked, I'm in exile, the army goes down in defeat, all these Psalms. But at the same time, we get these Songs of Zion mixed into it so that they have to restore hope that Zion is a city of God and it will be restored. The Elohistic Psalter is, as you can see, somewhat problematic.

That's the best, in my judgment, in understanding it. Years when I taught the book of Psalms, I simply said, I didn't understand it. But I think I'm beginning to agree with this Burnett study that it probably is reflecting.

There are a lot of dark Psalms, including the destruction of the temple and 74, 79, and so forth. But at the same time, we have the Songs of Zion that give hope. That's as best I can do with it at this time.

Then I conclude by saying the combination of death and life gives it an eschatological messianic hope for Jerusalem and the temple after its destruction. So, I think that's how the book functions. I've been reading some of the minor prophets and it seems that even those that have a real emphasis on judgment always throw in hope.

It's kind of a biblical pattern, isn't it? You never just talk about nothing but judgment, because there's always hope at the end of judgment. That's right. That's exactly, that's true of all the prophetic material.

So, for example, in Micah, which I'm more familiar with. That's the one I was thinking of. Pardon? That was the one I was thinking of.

Okay. Well, in Micah, you get these whole series of oracles of judgment. Actually, I see the book of divided into three parts.

The first section is chapters one through, let's see, well, actually it's one through two. It begins with Hero Israel and you have a whole series of accusations and judgment. And then you have the one hope at the end of chapter 12, where you have the Lord will break out of Zion and you have the remnant.

Then you get the second one, chapter three, Hero Israel. And we get three oracles against the leadership, the rulers against the priests, against the prophets, and finally destruction of Jerusalem. But then you get four and five, which is filled with the remnant that's going to be restored and they'll become a mighty nation.

And that's where we get, but you Bethlehem, though you be little among the thousands of Judah, yet out of you will come forth for me, one who is to be the ruler of Israel, who is from of old, from everlasting. And the same thing happens in the third section, chapters six, seven through eight. It's all accusation and judgment, but then it ends with a composite song of victory at the end of it.

So exactly right. It's the same thing. I mean, it's a neat pattern for preaching too.

But even if you're preaching through a judgmental passage, there needs to be hope expressed. Right. Yeah.

Because if there's no salvation, the psalmist would say, who can stand, who could endure? If it's all just judgment, you just throw in your hands. Well, that's it. We have no hope.

Right. Yes. That's very, very good.

Another way of grouping. So, I've talked about grouping by author, grouping by genre, grouping by the use of Elohim in contrast to Yahweh. Another one is by thematic grouping.

There's a way in Hebrew, the Semitic thinking that they put material together that is somewhat homogeneous. I think you get some insight into the grouping of homogeneous material in our alphabet, for example, where our English alphabet is based upon really a Semitic alphabet. So, for example, we will have H-I-J.

Well, H-I-J-K. The word, the I comes from the Hebrew word, yod. And the word, the K comes from the Hebrew word, caph.

Yod, which comes over into our I through the Greek alphabet refers to the hand. And in Hebrew, it refers from the elbow to the fingertip. That's the I. The K is the Hebrew word, caph.

And that refers to the palm of the hand and the two are put together. For example, when you get to M and N, the Hebrew word that from which the M comes, the Hebrew word is mayim, which means water. And then the nun means fish.

The Q and the R, the Q comes from the Hebrew word, qoph, which means the back of a head where the hair is. And the R comes from resh, which refers to the front of the head. And so, you could see that there is a grouping together here of thought.

And it seems to be that material by the rabbis is collected. The collectors of the Psalms are putting together in some way a homogeneous material as well. So, for example, you can see the alternation of morning prayers and evening prayers in Psalms 3 through 6. So, we looked at Psalm 3, and I awake in the morning.

Psalm 4, I go to sleep at night. Psalm 4, he awaits as a sentry waiting for God to bring justice in the morning. Psalm 6, he floods his bed at night with tears.

So you go morning, night, morning, night. And it maybe it was intended for the morning sacrifice and the evening sacrifice. That's purely speculation.

But again, it's a way of grouping material. So by thematic, you mean not just thematic in terms of the meaning of what's being taught, but metaphors, shared metaphors, images. Yeah.

I'm using it very broadly. Yeah. Okay.

Yeah. Notice how Psalms 7, 8 and 9 go together. You might want to turn there.

Psalm 8 we looked at, O Lord, our Lord, how excellent is your name in all the earth. But look at the Psalm preceding it and the Psalm following it. Here's the end of Psalm 7. We read in Psalm 7.17, I will give thanks to the Lord because of his righteousness.

I will sing the praises of the name of the Lord most high. That's the last verse of 7. Psalm 8 begins, O Lord, our Lord, how excellent is your name in all the earth. And then that is an inclusio and repeated at the end of verse 8, Lord, our Lord, how majestic is your name in all the earth.

And that leads us into Psalm 9. I will give thanks to you, Lord, with all my heart. I will tell of all your wonderful deeds. I will be glad and rejoice in you.

I will sing the praises of your name, O most high, which is very similar to 7.17. So, it seems these are ways in which the material is being brought together. We already looked at Psalms 93 through 99, which are called enthronement psalms because they are referring to God's reign and his victory in establishing the creation. They also speak of his coming and judgment.

There are other ways and techniques by which they're put together. They have the juxtaposition of same or similar in chippets, that is the same ending. So, Psalm 103 and Psalm 104, the beginning of how it starts.

And so, Psalm 103 and 104 both begin and end with the identical phrases, bless the Lord or bless I am O my soul, for example. Another way by other techniques, as I put it here, is another way is unique titles. And one of the famous collections is the Song of Ascents, Psalms 120 through 134, because they all begin with almalot, which means to ascent.

Some debate about what that means, but the general consensus is they were written for pilgrimage, when you made a pilgrimage to Jerusalem and Israel went there three times a year. They're also linked together by catchphrases. And we already saw how Psalms 1 and 2 are brought together.

Psalms 3 and 4 are brought together because I mentioned that Psalm 1 begins with blessed, Psalm 2 ends with blessed. That in Psalm 1, you meditate in the Torah. Psalm 2 refers to the statute.

Psalm 1 refers to meditating and 2:1 is to pray and so forth. We already discussed that. Psalms 3 and 4 bring together because both of them say, I lie down and I sleep in 3:6 and 4:8. And so, it seems as though these catchwords or phrases or words known as concatenation, c-o-n-c-a-t-e-n-a-t-a-o-n concatenation is another way of grouping your material.

Another grouping is by the Hallelujah Psalms. And I give you the groupings here. There are four groups of Hallelujah Psalms, all of which mark the conclusion of Psalter segments.

So, 104 and 1.06 concludes Book 2, I mean, I'm sorry, Book 4. Psalms 146 through 150 conclude Book 5. And there are those who would argue that there is a unit that ends at 117 and another that, well, after the Ascent Psalms of 120 through 134, you have 135. Well, at any rate, so we were talking about how the Psalms came together. And we said the first stage was the individual Psalms either for the temple or away from the temple. But eventually they were all given over almost immediately, I think, to the director of music.

They were all for the temple. And it seems to be that the house of Levi, the different houses like Asaph, well, that's not Levi, he's a descendant of Levi, but the Korathites and so forth. They are a distinct house and they're the singers that would bring this material together.

And they were grouping it in the ways that I've been suggesting it. And this has nothing to do with how they were written. I mean, they weren't writing to put them together.

This is how written ones were. Yeah, I think that it's very similar to the Proverbs that they all were individual, but they were brought together by some forms of association. I think those associations give a richer meaning when we actually see the association.

So even when I talked about the Elohistic Psalter, I was suggesting it has a deeper and richer meaning that pertain to destruction and hope beyond it. The Hallelujah Psalms then indicate the conclusion of segments. And I was talking about that and that the Hodah, I will give grateful praise.

So, hallelujah is used in conclusion, or give thanks to the Lord, Hodah, or give praise to the Lord. They're used for the introduction of segments. Well, anyway, so I talk about how the Psalms came together from individual Psalms and then they were handed over to the temple and they were collected by the Levitical priests in charge of the hymnic singing of the temple.

The fourth stage is the collection of the Psalms into five books. The five books are the first book is Book 1, Psalms 1-41. The second book is Psalms 42-72.

The third book is Psalm 73-89. The fourth book is Psalm 90-106 and Book 5 is 107-150. The evidence that there's a five-book arrangement is that it's seemingly that these Psalms that ended with doxologies ended the book, but they're not boilerplate.

Each doxology is different. So, you might want to take a look at the doxology at the end of Book 1, that would be Psalm 41. We read in the doxology, Praise be to the Lord, the God of Israel from everlasting to everlasting.

I think the priests said that. And the people responded, Amen and Amen, which means true, true, firm, firm. That it ends with praise be to the Lord, the God of Israel from everlasting to everlasting.

I think the response would be Amen and Amen. Then you have a similar doxology at the end of Psalm 72. Here we read, Praise be to the Lord, the God of Israel who alone does marvelous deeds.

Praise be to his glorious name forever. May the whole earth be filled with his glory. And I think the people respond with the Amen and the Amen.

Looking at the last Psalm of Book 3, that would be Psalm 89 and verse 52, we read, Praise be to the Lord forever. And the people respond, Amen and Amen. And finally, the last Book 4 ends in Psalm 106 and Psalm verse 48, Praise be to the Lord, the God of Israel from everlasting to everlasting.

Let all the people say, Amen. There it's quite clear that the people are responding to the final doxology and praise probably sung by the priest. So, these doxologies were probably an original part of the psalm.

And they were chosen because of their doxology to conclude the different books of the psalm. Now, Book 5 doesn't have that kind of doxology because the last five psalms are just sheer praise for the Lord 146 to 150. So almost all those psalms are doxologies and praising God.

The rabbis recognized that they had five books. So, we read from, I'm taking this out of Browdy's work on the Midrash, on the Psalms. As Moses gave the five books of the law to Israel, so David gave the five books of Psalms to Israel.

And therefore, these books are named after their first words. So, Book 1 is entitled, Blessed is the Man. Book 2 is entitled, For the Leader of Maskil.

Book 3 is called, A Psalm of Asaph. Book 4, A Prayer of Moses. And Book 5, Let the Redeemed of the Lord say so.

This is very old. It's not only in the rabbinic literature but at one psalm at Qumran, we actually have this doxology preserved. Another indication of five books, and it's not only that we have these doxologies, but in this case, we have a change of author at the seams.

So in the first book after the introduction, the author is David and that extends almost all the way through the entire first book. The second book begins with Psalm 42, that is by or belongs to the sons of Korah. The third book is by Asaph.

The fourth book is by Moses. The fifth book, seems to be a more artificial division. We're not given an author in Psalm 107.

I think that's about sufficient for our purposes here that we can see there are five books to the Psalter and something of the evidence for it. So, they were recognizing the relationship of David to Moses. As I said, Moses basically gave the cultus and David transformed it into opera.

So, they're seeing the relationship between the five books of Moses and the five books of David in the literature, in the rabbinic literature. You know, there are some talks about Matthew breaking into five divisions. In other words, is this fivefold pattern anywhere else in the canon? I think there's five books in the Megalot.

I think that's right, but I'd have to be, I'm pretty sure that's right. That's what comes to my mind. So, in other words, in Matthew, it could just be a pattern that he, because he's Jewish, he's used to seeing large chunks of five.

All right. Yeah. Well, in the Old Testament, it could be with the Megalot.

You would have the Pentateuch. You would have the five books of the Psalms and you may have five Megalot, which may be the pattern that may impact him. It seems to me that plausible to think in those terms.

If you took some of each of the five books and just compared the vocabulary in Hebrew and the rhythm of the books, things like that, could you tell which ones were from which book? Did they use different vocabulary? Did they use different rhythm when they wrote the books? No, no. I haven't seen anybody attempt that. Some have attempted to put the five books like book one to put it with Genesis, but that doesn't work.

No, and when I discussed Hebrew poetry, you could see I was drawing it from all over. Now there is a contrast between the poetry and the biblical poetry and the Qumran poems that are created centuries later. There is a difference in that poetry.

But in the Psalms themselves, you don't see it. And also, that the Davidic material is all book one is David. As I said, the Elohist Psalter, this Elohist Psalter from that 42 through 83, those 42 Psalms.

It's interesting to me that book three starts sort of in the middle of it, which suggests to me that the division into five books is later than the Elohist Psalter's formation because it is now split up into two books. So, the Elohist Psalter is in book two and in book three. And so, you have Davidic Psalms in book two.

Whether we're not, I don't recall. No, we don't have any Psalms by David in book three or in book four, but we have several Psalms in book five by David, which is book strange because we already had the Psalms of David, the son of Jesse are ended, which reflects an earlier stage in the formation of the book of Psalms. There is a contrast between books one and three and books four and five.

And seemingly books one and three were formed earlier than books four and five. And I tried to put it together there and how they differ, but I don't think I want to develop that any further. It seems to me there's something of a chronological development of this material that book one, which is all by David is probably an earlier collection.

But I don't want to go any further than that. It's a little bit too speculative for me. Stage five, then we looked at the individual Psalms.

We saw that they were all given over to the temple. We saw that the Levites responsible for singing the Psalms, collected them according to genre, author, and

other techniques of collecting material. Then we looked at the fourth stage where these five books and the final stage is the canon itself.

Now in an academic course, I should at least mention that the canon at Qumran, especially one scroll in particular called 11Q psalm. That means it came out of cave 11. And it's the first scroll of the Psalms out of cave 11.

It has eight more Psalms than we have in the Masoretic text. And there's a somewhat different arrangement in the Qumran scroll. This raises the question, did the Qumran community have a different canon than what's preserved in the Masoretic text? You have two schools of thought about that.

Namely, you have Patrick Skehan, this is Shemayahu Talmon, a Roman Catholic, and a Jewish scholar. They think that the Qumran scroll is actually a liturgical. It's not really trying to be the Bible.

It was a creation for the use in the liturgy, but it was never really considered the Bible. Others like Peter Flint and James Sanders, hold there actually was a different canon at Qumran. I think the evidence favors their interpretation because other Qumran scrolls also have some variation and it's doubtful they were all liturgical.

It could be, but the argument is usually made that they were probably canonical. But you have to remember that Qumran was a bit aberrant anyway. It was a distinctive religious sect within Judaism and didn't represent the Temple and Rabbinic Judaism.

So it's possible they had a slightly different canon. I gave you the data there and I give you a footnote about it. But I think for an introduction to the Psalms, that's about as much as we need to do.

I now come to page 344, and this should be Roman numeral three, the significance of shaping the canon. It says, Delitzsch, the collection bears the impress of one ordering mind. That is to say, there was finally some editor who put the whole thing together.

The evidence for that is the way it begins with these two introductory Psalms, Psalm 1 and 2, which is an introduction, and the last five Psalms, which is all praise. It seems as though there's one editor who gave it an introduction and a conclusion and probably arranged it as we finally, in this final form, in which we have it. What happens then is we now have a book and originally the Psalms were the king's and the people's words to God.

But now their words to God in this book within the canon of Scripture comes back as the word of God to the community of faith. And so, in the Psalms, they're celebrating the mighty acts of God, but in the doxology, they're celebrating the mighty words of God. And they're giving praise to God in these words.

So, the priestly editors transformed the Psalms used in temple liturgy to reflective meditation in the synagogue. So, the final form probably takes place in the synagogue for meditation in the synagogue. In other words, when we use the Psalms in preaching, we are totally consistent with the purpose of the final editor who wants us to reflect and probably to preach the entire word of God.

According to Janie, the people's amen no longer responds to the deeds of God, but to the wordy, mighty words of God. Now, what's interesting is it seems as though the Psalms were edited with a focus upon the king. And here's the evidence for that.

Well, we talked about the introduction of Psalms 1 and 2. Psalm 1 could refer to the teachers of the book, but I think it refers to the, when he says he meditates in the Torah day and night, I think he means the Mosaic Torah. But Psalm 2, which is part of the introduction is a coronation liturgy for the king. And we're introduced to the king.

And from there on in, they're all by David except for Psalm 33, which is an anomaly, but they're all by David. And we hear the king in prayer. Psalm 2, they said, ask of me, my son, I'll give the nations for your inheritance.

The ends of the earth is your possession. He extends it to a universal kingdom. And from there on in, we hear the king in prayer, asking God for victory over the nations.

And that would be book one. Book two ends with the prayers of David, the son of Jesse are ended. Interestingly enough, that Psalm itself is by Solomon, but it seems to be included in the prayers of David.

I think it's quite similar to the book of Job where we're told the words of Job are ended, but the words of Job also include the words of Eliphaz, Bildad, and Zophar. But Job is the principal speaker. And the principal prayer in this material would be David because we had a Davidic core, even in book two.

So, you could see the progress because Psalm 2 is a coronation liturgy, ask of me, my son. And notice what happens in Psalm 72, how it expands it now to the universal rule of the king, both universal in time and universal in space. We read Psalm 72, Endow the king with your justice, O God.

See how it begins immediately with the king. It began with Psalm 2, prayers of David end with, endow the king with your justice, O God, the royal son with your righteousness. May he judge your people in righteousness, your afflicted ones with justice.

May the mountains bring prosperity to the people, the hills, the fruit of righteousness. May he defend the afflicted among the people and save the children of the needy. May he crush the oppressor.

May he endure as long as the sun, as long as the moon through all generations. May he be like rain falling on moaning fields, like showers watering the earth. In his days, may the righteous flourish and prosperity abound till the moon is no more.

So, it talks about his universal rule in time. And now it shifts to his universal rule in space. May he rule from sea to sea, from the river to the ends of the earth.

May the desert tribes bow before him and his enemies lick the dust. May the kings of Tarshish, that is with him, the ends of the earth, that Spain and of distant shores bring tribute to him. May the kings of Sheba and Seba present him with gifts.

May all the kings bow down to him and all the nations serve him. So, it begins with an invitation to the king to pray. We see the king at prayer.

It ends with this final prayer for the king that he will establish a kingdom that is eternal and universal in time and universal in space. So typically you're going to get escalation. So, in book one, it's almost always David in distress, but he always emerges in triumph and vows of praise at the end.

Most of the Psalms when we get into the, we've already talked about the Elohistic Psalter with judgment and yet hope in the midst of it. But David's laments always usually move from lament or complaint to praise at the end. Now, when we come into book three, we come into the darkest book of the Psalter.

This is the one that it begins with showing God is good to Israel. But as for me, my feet had almost slipped when I saw the prosperity of the wicked. Then it moves on in Psalm 74 and it begins with the destruction of the temple.

Oh God, why have you rejected us forever? Why does your anger smolder against the sheep of your pasture? Remember the nation you purchased long ago, the people of your inheritance whom you redeemed, Mount Zion, where you dwelt. Turn your steps toward these everlasting ruins. All this destruction the enemy has brought on the sanctuary.

Your foes roared in the place where you met with us. They set up their standard asides. They behaved like men wielding axes to cut through a thicket of trees.

They smashed all the carved paneling with their axes and hatches. They burned your sanctuary to the ground. So, Psalm 4 laments the destruction of the temple.

But then you have some Psalms of praise in the midst of it, but others are also lamenting the destruction of the temple. As we said, Psalm 88, again, is the darkest book in the Psalm. Psalm 89 ends with seemingly the failure of the Davidic covenant.

This is Psalm 89. So, it ends with reference to the king. Again, I'm arguing that the book is arranged around the king.

And so, Psalms 2 and 72 are all about the king. A case can be made for Psalm 41 because it's concerned for the cause of justice. But take a look at some of the material.

You can see how now, whereas Psalm 72 ended with a prayer for a universal kingdom, yet in 89, it's a failure. So, we read in Psalm 89, I will sing of the Lord's great love forever. With my mouth, I will make your faithfulness known to all generations.

I will declare that your love stands firm forever, that you have established your faithfulness in heaven above. So, he's going to make a tremendous complaint that God has abandoned his people, but it's always couched in praise. That's one of the points I've been making.

You have said, I have made a covenant with my chosen one. I've sworn to David my servant. I will establish your line forever and make your throne through all generations.

And so, he recites here the Davidic covenant and God's covenant to the house of David. For example, in verse 19, once you spoke in a vision to your faithful people, you said, I bestowed strength on a warrior. I've raised up a young man from among the people.

I found David my servant and with my sacred oil, I have anointed him. My hand will sustain him. Surely my arm will strengthen him.

The enemy will not get the better of him. The wicked will not oppress him. I will crush his foes before him and strike down his adversaries.

My loyal love will be with him. And through my name, his horn will be exalted. I will set his hand over the seas and his right hand over the rivers and so forth.

Then he gives the stipulations of the covenant in verse 30, if his sons forsake my law and do not follow my statutes, if they violate my decrees and fail to keep my commandments, I will punish their sin with a rod, their iniquity with flogging. But in verse 35, he says, once for all, oh, verse 33, but I will not take my love from him. Nor will I ever betray my faithfulness.

I will not violate my covenant or alter what my lips have uttered. Once and for all, I have sworn by my holiness. I will not lie to David that his line will continue forever and his throne endure before me like the sun.

It will be established forever like the moon, the faithful witness in the skies. But now comes the lament, but you have rejected. You have spurned.

You have been very angry with your anointed one. You have renounced the covenant with your servant and have defiled his crown in the dust. You've broken through all his walls and reduced his strongholds to ruin.

All who pass by have plundered him and he's become the scorn of his neighbors. You've exalted the right hand of the foe. And so he ends with the Davidic covenant seemingly to have failed as the punishment is now inflicted on the house of David.

And that's where book three ends. It ends with the failure of the Davidic covenant with the exile. I'm arguing with Wilson, it's around the king to a large extent.

I think you can see that clearly in Psalm 2, Psalm 72, and Psalm 89 at the conclusion of book three. But something happens here and immediately we go to Moses whom God used to found the nation. And that's where you get, O God, I hope an age has passed.

Though the Davidic house has failed and not kept covenant, nevertheless, God does not fail. And so he begins with, Lord, you have been our dwelling place throughout all generations before the mountains were born or you brought forth the whole world from everlasting to everlasting. You are God.

And it's in this context that we get the enthronement Psalms that God reigns. So even though the house of David fails, God does not fail. He still reigns.

And he is the one who will ultimately bring judgment to the earth. This seems to be if book three is written in light of the exile, book four seems to be written perhaps during the exile. And they're looking back to God who founded the nation.

Moses was only mentioned once in Psalms, in books one through three, I think it's Psalm 77. In book four, he's mentioned seven times. In other words, it's going back to beginnings again.

And God transcends the house of David. Their existence does not depend upon the house of David. Their existence depends upon the living God.

Psalm 106 that ends book four is that they ask God to redeem them seemingly from exile. Look at Psalm 106 and verse 47, save us Lord our God, and gather us from the

nations that we may give thanks to your holy name and glory in your name. And then you get the doxology.

So, the closing prayer of book four, where they go back to Moses and God has transcended. Now they're asking God to gather them, those who are in the diaspora, to gather them from the nations. Book five picks up on that.

And book the first verse of Psalm 107 matches the last verse of Psalm 106. Psalm 107, give thanks to the Lord for he is good. His love endures forever.

Let the redeemed of the Lord tell their story, those redeemed from the hand of the foe. Notice those he gathered from the lands, from the east and west, from north and south. So, book four ended that gather us from the nations.

And then book five begins, he gathered those he gathered from the lands, from east and west, from north to south, when he brought his people back. And within this context, we get some more messianic Psalms. It's in this book that we get the great Psalm 110, that there is to be a king who is to rule from sea to sea and shore to shore and who rules to the ends of the earth.

So, I think you could see that the king plays a very important role in the book of Psalms. And I think, as we spoke on the messianic Psalms, that they ultimately speak about our Lord who fulfills them. And I think that's a good note on which to end the course.

And we'll stop it there. Can you close in prayer? Sure. Father, thank you that you gave us a sure word of prophecy, both in prophetic word and in type.

Thank you, Lord, that they speak about the Son in whom you are well pleased. The Son that you've moved our hearts, that we place our trust in him. Thank you that he is building his kingdom and that you've chosen us who were nobodies with no pedigree.

You've chosen us to be part of this kingdom. And you've put in our hearts, the love for you, the love for our neighbor, the love for righteousness. And you put in our hearts, the discernment to discern between truth and error, between truth and falsehood.

Thank you that we've had this time together in the book of Psalms where we've learned of you. We've learned the wisdom and we've learned about our Lord. And so Lord, you've answered our prayer.

We ask you to add substance to our faith. We pray, Lord, we may experience ardor to our virtue, that we may have more confidence in our confessions, and that we will

be nerved to fidelity when we are tested. Thank you to each student that participates in this class.

Praise be to you, Lord. And may all the students say, Amen and Amen. In Christ's name, Amen.

This is Dr. Bruce Waltke in his teaching on the book of Psalms. This is session 28, Editing of the Psalter.