

JOURNEY TO THE KINGDOM: THE THREE-FOLD COMPOSITIONAL ARC OF BOOK II OF THE PSALTER

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ABSTRACT: Employing the methodology of Editorial Criticism, this article seeks to demonstrate that Book II of the Psalter (i.e., Psalms 42-72) consists of three parallel, compositional arcs that take the form of a journey. Based on key-word links, as well as clear organizational clues found in the superscriptions, the psalms of Book II are deliberately arranged to portray three parallel depictions of the same progression of events. Mirroring the general sequence of eschatological events portrayed in the prophets, Book II presents a three-fold analogous deliverance out of exile into a global kingdom ruled by the Davidic king. While each journey highlights one compelling facet of that future kingdom, together they provide a multi-perspectival and even complementary vision of the future which signals a renewed hope in the Davidic promises. Thus, this article will argue that the design of Book II of the Psalter does not extol the glorious days of a bygone era, but rather orients the reader to anticipate the ultimate eschatological fulfillment of what God had guaranteed in the future. The net effect of these compositional arcs (or journeys) for the readers would inevitably be to sustain them through the disorienting experiences of captivity and provide invincible hope for the age to come.

KEY WORDS: Editorial Criticism, the Psalter, Eschatology, kingdom, the Messiah.

Introduction: Understanding What the Psalter Is

What is the Psalter? It is ‘mehr als ein Kompendium aus Einzelsalmen’ (Ballhorn 2004: 11), but instead, is ‘the product of a systematic, purposeful and theologically motivated arrangement of individual psalms’ (Wilson 1993: 43). This is the essence of Editorial Criticism of the Psalter, namely, that the Psalter’s final form has a deliberate, overarching, literary design that communicates a theological message. Put another way, the editorial-critical approach attempts to identify not only the intentional design of the Hebrew Psalter, but also to ‘determine its interpretive significance’ (Smith

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2022: 1). And yet, as would be expected, even among editorial-critical lines, opinions vary when it comes to defining the overall purpose of the Psalter. Gerald Wilson argues, for instance, that the Psalter addresses the rise and fall of the Davidic promise by directing hope away from human kings and finding hope in YHWH alone (Wilson, 1993: 76). DeClaissé-Walford states that the Psalter is a five-book narration of the history of ancient Israel (deClaissé-Walford 1995: 5). Jerome Creach contends that the schema of the Psalter represents an editorial interest in the *ḥāsâ*, ('refuge') word group which communicates reliance upon Yahweh as the ultimate act of piety (Creach 1996: 23). Jamie Grant sees the deliberate juxtaposition of royal and Torah psalms throughout the Psalter as portraying the ultimate fulfillment of the ideal king in Deuteronomy 17:14-20 (Grant 2004: 2).

While each of these approaches are helpful for recognizing legitimate features of the Psalter's shape, there is yet a crucial element that deserves attention, namely, its *eschatological* focus and arrangement. There are at least five clues within the Psalter that an eschatological impulse was a factor in the sculpting of the Psalter. First, the note of eschatological judgment appears in Psalm 1:5 and reaches to the end of the Psalter in 149. Second, a clear eschatological element in the Psalter flows from the structural prominence of Psalm 2 and the Davidic king, whose future kingdom can be traced throughout the Psalter. Third, the royal psalms at the seams of the Psalter (cf. 41, 72, 89, 106) all have a future hope embedded within them. In addition, the prominent placing of these royal psalms at the seams augment their eschatological emphasis. Mitchell does not miss the significance of these royal/Davidic psalms in their strategic placement, for 'when the Psalter was redacted, the house of David was in eclipse. The redactor must, therefore, have meant these psalms to refer to a Davidic scion not yet come' (Mitchell 2006: 528). Fourth, many psalms seem to be intrinsically ultimate in content, the language of which transcends any actual historical setting. Childs rightly points out that 'one of the striking features of the Psalter in its canonical form is the large number of psalms which sound dominant eschatological notes' (Childs 1979: 517). Fifth, the Psalter was shaped in an eschatologically conscientious milieu, and thus, it is unsurprising to find within it an eschatological optimism and hope. Mitchell notes that 'Messianic expectation dominates second-temple period history and literature in general. We might, therefore, expect it to be the dominant theme of the Psalter, which was compiled in its final form in this period' (Mitchell 2006: 529). Considering this evidence, therefore, when reading the Psalter 'we are forced into understanding it eschatologically' (Vincent 1999: 66). Childs declares that 'the final form of the Psalter is highly eschatological in nature,' and that it 'looks toward the future and passionately yearns for its arrival' (Childs 1979: 518).

The Psalter and the Davidic covenant

Before defining the Psalter, it is necessary to first explore the role of the Davidic covenant in the Psalter and the promised king to emerge from his line. Despite the prevalent claim in Psalms' scholarship that the Psalter portrays the failure and rejection of the Davidic covenant, the opposite seems to be the case. Instead, the Davidic promises and covenant are upheld as Israel's primary grounds for hope and find their legitimacy and security precisely in the sovereign reign of YHWH. Put another way, 'the reign of Yahweh does not erase the Davidic promise but ensures it' (Gundersen 2015: 5). Although Psalm 89 is thought by Wilson, McCann, deClaisé-Walford, and others to indicate that the Davidic covenant has 'come to nothing' (Wilson 1985: 213), the actual evidence seems to present a strong case to the contrary. For instance, the final section of Psalm 89 does not end in lament but in supplication, and in supplication is implied hope. Hope thus 'remains that Yahweh's covenant loyalty will reverse this deplorable condition' (Snearly 2016: 101). Next, while Book IV does predominantly highlight the sovereign reign of YHWH, this should not be construed as a rejection of a future Davidic kingdom, but instead 'consistent with the program introduced at the beginning of the Psalter' in which YHWH rules together with the king whom he appoints as his earthly representative (Snearly 2016: 101). The Psalter repeatedly displays the Davidic king and YHWH in complementary roles and that 'das Königtum JHWHs mit dem menschlichen (davidischen) Königtum Hand in Hand geht und sich in ihm manifestiert' (Krusche 2019: 343). Finally, David doesn't disappear in either Books IV or V, but instead reemerges and is reasserted in the strongest terms. For instance, Davidic superscriptions appear in Book IV in Psalms 101 and 103. The untitled Psalm 102 between these two Davidic Psalms suggest that 101-103 be understood as Davidic. More Davidic titles appear in Book V, both opening and closing the Book (108-10, 122, 124, 131, 133, 138-45). Psalm 110 restates the kingship of David, while 132 affirms the Covenant with David with unmistakable clarity. By Book V, Mitchell declares, 'David is unmistakably back on the throne' (Mitchell 2003: 79). Psalms 110, 132 and 144 depict a Davidic king, not as conquered, but as conquering, ruling from Zion, judging the nations, and singing a new song to God (144:9-10).

What, then, can we say the Psalter is? In light of the evidence above and the editorial-critical methodology presented below, I offer the following description of the Psalter and its theological message: *the Psalter is a carefully crafted, deliberately arranged collection of psalms with an eschatological orientation, which thus reflects Israel's hope of a Davidic king whose arrival and future kingdom on the earth will bring about Israel's restoration, the nations' redemption, and the removal of the wicked from the earth.* Described another way, the Psalter reflects an eschatological vision of a global, Messianic kingdom that will end the reign of sin and terror in the world.

Although describing the Psalter a bit differently than the definition above, Mitchell likewise declares that the Hebrew Psalter was ‘designed by its redactors as a purposefully ordered arrangement of lyrics with...a sequence of eschatological events. These include Israel in exile, the attack of the nations...the appearing of a messianic superhero...the establishment of his *malikut* from Zion, the prosperity of Israel and the homage of the nations’ (Mitchell 2003: 15). Snearly also argues for an eschatological agenda for the Psalter: ‘Essentially, the Psalter teaches that there is a heavenly king who has appointed an earthly vice-regent to establish his kingdom in a world of unruly kings’ (Snearly 2016: 4). Finally, Ho describes the Psalter a ‘prophetic and understanding and unfurling of the Davidic covenant’ that leads to ‘the paradisaical garden-city of bliss’ at the end of the age (Ho 2019: 6). To justify and defend these claims, however, brings us to the issue of methodology.

Editorial Criticism: Seeing the Artistic Arrangement of the Psalter

Although *Formgeschichte* (or *Gattungsforschung*) was the dominant approach of Psalms scholarship for well over a century, the 1980s set ablaze an alternative *canonical* approach, which understood the Psalter as a book, or as a complete text with its own context. That is, Canonical or Editorial Criticism (otherwise known as *Psalter-exegese*) is a methodology that, when applied to the Psalter, recognizes its *intentional* structure and shape.

As an approach, Editorial Criticism draws attention to the embedded linguistic, literary, and thematic links between adjacent psalms, of which random as an explanation is simply not sufficient. Thus, the strength of the editorial-critical methodology is its robust examination of the text *itself*, rather than in hypothetical antecedent forms of the text. To put it another way, Editorial Criticism gives the so-called final form of the text a special dignity, not only because it is the least speculative stage in the process of redaction but also because the editorial critic detects an unmistakable architecture found in the arrangement of the text itself. For instance, Psalms 1 and 2 set the royal (and even eschatological) agenda for the Psalter as a whole; Psalms 146-50 provide the praise-filled culmination of the Psalter; strategically placed doxologies divide the Psalter into five distinct books (Psalms 41:14; 72:18-19; 89:53; 106:48; 145:20-21); and Books I-III are bound by royal psalms at their seams (Psalms 2, 72, 89).

In addition to these macrostructural clues, editorial critics also recognize smaller groups of psalms within the five books of the Psalter bound together by linguistic, thematic, literary, and theological links. Gundersen calls these keyword links ‘lexical ligaments’ which invite the reader of the psalms to walk a ‘lexical bridge from one psalm to the next, comparing and contrasting the respective landscapes’ (Gundersen 2015: 51). Editorial critics, however, have worked hard to distinguish between

what are merely ‘incidental repetitions’ and those keyword connections within psalm groups that suggest deliberate design and juxtaposition. One of the criteria for these thematic and theological links is when it can be demonstrated that those links ‘do not occur with the same frequency in other parts of the Psalter’ (Sneally 2016: 3). In other words, it is a keyword’s *concentration*, or its rarity with close proximity that suggests intentionality. Examples of this will be given below in the psalm group 42-49.

Before moving on to the contribution of Book II to the Psalter, however, one more methodological consideration is worthy of mention, namely, the role of superscriptions. While often considered secondary additions with ‘no use as critical guides’ (Toy 1886: 73), editorial critics believe them to be ‘the macrostructural key’ to unveiling the Psalter’s shape (Ho 2019: 102). Zenger notes well that ‘Die gemeinsamen redaktionellen Überschriften über einer Abfolge von Einzelsalmen... sind ein wichtiges Indiz für die Annahme einer gezielten Zusammenstellung von Psalmen zu Psalmenreihen, Psalmengruppen und Teilpsaltern’ (Zenger 2008: 627). Koorevaar asserts that the Psalter is a structured theological story that uses the superscriptions as a central tool (Koorevaar 2010: 579-92). The titles function not only as a macrostructuring device at the level of larger psalm groups (e.g., Korahite, Davidic, Asaphite) but also at the level of smaller subgroups within these larger groups (E.g., the ‘song’ group of psalms (45-48) within the larger ‘sons of Korah’ group of 42-49).

In the end, Editorial Criticism values the superscriptions as interpretational signals and literary lenses through which a deliberate architecture and arrangement of the psalms can be detected. The conviction of this article is that the superscriptions even function as a navigation system for the Psalter’s plotline, helping to guide the reader on a literary journey towards the ultimate destination of a global kingdom. Examples of this will be provided below—especially in the investigation of Psalms 42-49. With these basic methodological considerations addressed, therefore, we are now ready to consider Book II and its unique contribution to the storyline of the Psalter.

Book II of the Psalter: A Three-Fold Compositional Arc to the Kingdom

Book II (Psalms 42-72) has been a notoriously challenging segment of the Psalter for editorial critics, both for its size and sheer diversity of content. Attard notes that the ‘great variety of psalms contained’ within Book II make a holistic understanding of this collection a ‘significantly challenging task’ (Attard 2016: 19). For these reasons, it seems, Book II has not received the same amount of intense, psalm-by-psalm analysis as other books in the Psalter, and thus, efforts to determine its redactional agenda have been far and few between. Attard rightly laments that ‘not enough thought has

been given to the literary and hermeneutical unity of Book II in its entirety' (Attard 2016: 18). An additional challenge to discerning Book II's theological message is posed by the repeated 'mood shift from lament to rejoicing and back to lament that occurs at successive junctures in this collection' (Attard 2016: 19). It is precisely in these 'mood shifts' and 'successive junctures,' however, where the macrostructural significance of Book II is found. By utilizing the above methodology that identifies links between psalms, as well as organizational clues found in the superscriptions, this article identifies within Book II of the Psalter three distinct but parallel arrangements of psalms that take the form of a journey. As will be argued below, these are not three different journeys, but the *same* journey to the *same* destination from three different perspectives. Each of these literary journeys *begin* in the vicious despair of exile and *end* in the victorious delight of a future kingdom.

The aim of this article, therefore, is to consider the structure of Book II of the Psalter and its overall theological message. Composed of three parallel compositional arcs, each of which possesses a narrative impulse and an eschatologically oriented agenda, this article will propose that each compositional arc portrays a literary journey out of exile into an eschatological kingdom. The aim of these journeys for the reader, therefore, is a renewed hope in the Davidic promises which, from the time of the Babylonian captivity onwards, seemed destined to fail. If 'the editorial purpose of the Psalter was to address the problem posed by exile and dispersion' (McCann 1993: 104), Book II, is thus shaped to solve this problem by providing a multi-perspectival portrayal out of exile into a global kingdom. Put another way, the portrayal of a journey out of exile into future kingdom would promote 'confidence in a deeply held belief that nearly fractured under the weight of lived experience' (Smith 2022: 120).

While the three literary journeys of Book II have great semantic and theological overlap with one another, they also have particular features that make them distinct. These features are not merely differences in length, but also in their particular emphases about the kingdom destination. The first journey (i.e., Psalms 42-49) has as its focus the presence, proximity, and nearness to God in the temple in Zion. The second journey (i.e., Psalms 50-68) emphasizes a global vision of the nations bowing down in satisfied submission to YHWH's king as he rules from Zion. The third and final journey (i.e., Psalms 69-72) concerns itself primarily with the Davidic king *himself*—both his exemplary, royal character, as well as his staggering, global achievement of bringing *shalom* to the ends of the earth. The net effect of all three journeys *together*, therefore, is a multi-perspectival, and even complementary vision of the kingdom. Thus, the organizational principle at work in Book II is what Smith calls 'analogous literary progression' (Smith 2022: 166). That is, adjacent groupings of psalms that offer different, but complementary perspectives on one and the same event. This pro-

vides a three-dimensional or ‘surround sound’ effect that enables the reader to visualize the same event from multiple angles (Gentry 2015: 231). While this article will seek to demonstrate the shape of all three compositional arcs, it will focus primarily on the first of these (Psalms 42-49) to prove this article’s contention about the shape and eschatological agenda of Book II. Below will be a summary of the three literary journeys (or compositional arcs) that comprise Book II. This will not be an exhaustive exegetical treatment of the psalms nor of the many keyword links that bind them together, but rather a synopsis of each compositional arc and the parallel narrative that unfolds in each. After a brief demonstration of each of the three compositional arcs, the remainder of the article will be given to a detailed display of the 42-49 psalm group to prove this article’s contention about the shape and agenda of Book II.

Compositional Arc #1: Psalms 42-49—Longing for the Presence of God in the City of God

Psalms 42-49 are not just linked together by the superscription ‘By the sons of Korah,’ but they are also linked by numerous keyword connections throughout that give the collection a narrative shape. Psalms 42-44 begin the journey as a subgroup by opening the journey in a state of tension and conflict. These opening psalms are not only connected at the superscription level with the designation of *maskil*, but also share the tone of despair as the psalmist suffers in exile under enemy hostility.

This is seen, for instance, in 42:5 as the writer remembers previously joyful times leading a great crowd in worship at the temple. He does this, however, ‘from the land of Jordan, and the peaks of Hermon; from the mountain of Mizar’ (42:7). These geographical references reveal that psalmist is not physical present at the Jerusalem temple, but instead, is driven away into an exile by hostile enemies. Twice he declares his soul to be in despair (cf. vv. 6, 11) and his enemies mock him in v. 11 with the scoffing question, ‘Where is your God?’ The rest of the Korah collection is then devoted to answering this very question.

Setting the trajectory for the rest of the journey, however, are vv. 2, 6 and 12, where the writer not only longs to appear before the presence God, but also fully expects this to happen. He is confident YHWH will intervene with salvation and bring him to the presence of God at the Jerusalem temple.

Psalm 43:3-4 also express the exact same expectation. God will send his light and truth and they will bring him to God’s holy mountain and to the very place where God dwells (v. 3). In v. 4 the psalmist even anticipates coming to the very altar of God where he will worship God as the ‘joy of my rejoicing’ (v. 4).

Psalm 44 is a mix of bitterness and hope all at the same time. Similar to Psalm 42, the psalmist in Psalm 44 remembers the past when YHWH conquered the nations in Canaan (vv. 2-9). Like in Psalm 42, however, this remembering is done scattered among the nations in exile (cf. v. 12). There is a strong note of hope, however, for God's past victories gives the poet and his people hope for the future. What God did in the past in giving His people the land produces the unwavering hope that God will once again crush Israel's enemies and restore them to the land.

The plot twists, however, in Psalm 45 and suddenly we are beholding the coronation of a savior-king described in the language of a wedding ceremony. Here the king arrives, radiant and glorious, armed for battle and ready to rescue his bride, crush her enemies, and bring her into his very palace—the very destination longed for in Psalms 42-44.

It is then in Psalms 46-48 that bring us finally to the longed-for presence of God since Psalm 42. Suddenly in Psalm 46 we see God dwelling inside the city, even in the sanctuary itself (v. 5). The mocking question in Psalm 42 about the absence of Israel's God is now answered in a final, decisive way: he is (or rather, *will be*) in the city of God one day, ruling the nations on the earth. Having then subjected the world kingdoms under his victorious power, Psalm 46:10 pictures for us the final war to end all wars, with God taking his rightful place of supremacy over the earth and the nations.

But if the Korah Psalm group were a film, Psalm 47 is the most obvious next scene, for after YHWH wages war against the violent nations and takes his place in the city in 46, Psalm 47 opens with a summons to the nations to join in the global worship of YHWH (vv. 2-3). The haters of YHWH have now become the worshipers of YHWH, which now explains the mysterious foreign bride who appears in Psalm 45. Thus, Israel *and* the nations will be His people.

The literary journey finally culminates in Psalm 48 as the camera pans back to the city of God, Mt. Zion itself. Here in Psalm 48, we are brought to contemplate the salvation longed for since Psalm 42. Psalm 48 brings us as readers inside of the temple compound where the satisfying presence of God Himself may be experienced. We are summoned to enjoy the towers, citadels and protective walls of Zion (vv. 13-14) to enjoy the presence of God who reigns over all.

Psalm 49, then, concludes the Korah Psalm group—not necessarily as a part of the journey—but as a sober warning to the rebellious nations. The inevitable end of history just displayed in Psalms 46-48 invites an urgent caution to both Israel *and* to the nations, to make nothing their trust but YHWH alone—especially not their riches (cf. vv. 1-10, 17-21).

Compositional Arc #2: Psalms 50-68—The Global Worship of God in the Reign of God

While this second compositional arc is large compared to the ones before and after, it can be broken up into smaller groupings of psalms (i.e., 50-51, 52-60, 61-64, and 65-68). The bases for these smaller groupings are the superscriptional clues as well as numerous keyword links and themes that bind these groups together. At the same time, however, these smaller groups connect together to create the 50-68 collection as a whole, and function as movements to its storyline. Although a large unit, there is valid warrant for viewing 50-68 as a cohesive, intentionally shaped collection. The most compelling reason is the analogous literary progression that mirrors the cohesive collections in 42-49 and 69-71. In other words, Psalms 50-68 contain a parallel narrative arc to the other two groups in Book II. Exilic themes and language pervade the front end (Psalms 50-64) and kingdom themes radiate the latter end (Psalms 65-68). This parallel exile-to-kingdom storyline, then, suggests that 50-68 be understood as a second unified group. Being thus a larger group, this also provides the advantage of developing particular themes at a deeper level. A brief summary of this journey in Psalms 50-68 is found below.

While Psalm 50 opens with the lone and surprising ‘Psalm of Asaph,’ its placement at the very least signals a break from the previous Korah Psalm group—and according to contention of this article, signals the reset of the storyline that progressed through Psalms 42-49. Thus, if the proposal of this article is valid, we should be able to see the same compositional arc unfold through Psalms 50-68. Beginning with Psalms 50-51, however, the journey opens not with a *spatial* or *geographical* focus, but a *theological* one. In other words, Psalm 50 exposes the unfaithfulness and sin that led to exile (cf. 50:8-9, 17, 18-19), while Psalm 51 models the response of repentance one should have in the midst of exile. Should the nation cry out for a clean heart and for a steadfast spirit as David did in his lifetime, they will one day inhabit the restored and rebuilt Jerusalem in the future (cf. vv. 20-21).

Having thus established the reason for exile in Psalm 50, as well as the way of escape out of exile in 51, Psalms 52-60 are a group that clearly portray dangerous and dismal exilic conditions. This is plain not only within the psalms themselves that describe these kinds of conditions (cf. 54:5; 55:10-12; 57:4), but especially also the superscriptions. Six out of the eight historical superscriptions in Book II are in Psalms 52-60 (with Psalm 51 and 63 being the others). The great significance of these superscriptions, however, is that in terms of the redactional shape of Book II, they function as the navigation system through which the story of exile unfolds. Except for Psalm 60, the superscriptions in 52-60 portray David in danger and exile, away

from Jerusalem. These exilic superscriptions are a crucial part of the macrostructural agenda that guides the reader to the restoration to the kingdom portrayed in 65-68.

With the superscription and content of Psalm 60, hope for future vindication and victory begins to emerge. This optimism continues in Psalms 61-64, although the state of exile continues. The storyline is advanced in Psalms 61-64, however, through intensified confidence and trust in God to bring about idyllic global conditions and deliverance to a future kingdom.

This deliverance, then, is powerfully displayed in Psalms 65-68. Linked together by the superscription designation 'Song,' these psalms portray the ideal, eschatological conditions present in the future kingdom. The title of 'Song' is highly significant in the redactional shape of Book II, for it is reserved only for those psalms the content of which is not only optimistic, *but futuristic in their outlook*. Thus, parallel with Psalms 45-48 (which are also designated with the superscription 'Psalm'), Psalms 65-68 portray conditions in what can only be a victorious, global kingdom at the end of the age. These kingdom conditions include the reign of God from Zion (65:2; 66:7; 67:4; 68:17-19, 25, 36), restored worship at the temple (65:5; 66:13-15; 68:25-27), and global worship from all the nations (65:3, 6, 8-9; 66:1-4, 8; 67:1-8; 68:19, 32-33).

Compositional Arc #3: Psalm 69-72—The Global Reign of God Under the Davidic King

The final compositional arc, or journey has the same exilic starting point (cf. Psalm 69:36-37) and the same kingdom destination as the previous two arcs (cf. Psalm 72:1-20 but uses only four psalms to do it. In concentrated form this last journey begins in great danger, surrounded by enemies in Psalm 69, only then to arrive in 72 at arguably the most vivid description of the Davidic kingdom found in the Psalter. In between, of course, we have the expected expressions of urgent trust and cries for deliverance, as well as the anticipated realities of a future restoration. Among these realities are deliverance from all guilt and oppression (cf. 69:7, 8, 10; 70:3; 71:1, 13); restoration of Zion (cf. 69:36); the return Israel to the land (cf. 69:36-37); restored worship at the temple (cf. 69:32; 70:5; 71:21-24), the global rule of YHWH's King over the nations (cf. 72:8-11), as well as renewal of creation and what appears to be the removal of sin's curse from the ground (cf. 69:35-36; 72:16).

David opens Ps 69 in v. 2 with the urgent 'save me!' as he describes his enemies as floods of water that overwhelm him. Those who hate him without cause are more numerous than the hairs of his head (v. 5), and he is the object of slander (v. 12), reproach (v. 7), and bogus accusations (v. 4). Again and again throughout the psalm he pleads for deliverance (cf. vv. 15-19), but it is not until vv. 30-37 where David defines this deliverance which includes, restored worship and celebration at the temple (vv. 31-32); the rescue and deliverance of the humble and needy (vv. 33-34); and finally,

the renewal of creation, salvation of Zion, restoration of Jerusalem, and the return of the people to the land of Israel (vv. 35-37).

Psalm 70 not only matches the urgency of 69 because of clear and present danger, but also it shares the desperate pleas for the salvation of God. It's not until v. 5, however, that David portrays the ultimate outcome and experience of God's future salvation, which he describes as joy, gladness, and the continual exaltation of God.

Psalm 71 is clearly the prayer of an elderly man (cf. vv. 5-6, 17-18) pleading for rescue and deliverance from hostile enemies. Verses 2 and 3 both use 'save me' to ask for God's intervention, but it's not until the final verses of the psalm in vv. 21-24 where we see the fullest expressions of what that future salvation entails. Included in that salvation is praise and singing (v. 22); celebration and shouting for joy (v. 23); and the shame and humiliation of all those who sought to bring him harm and destruction (v. 24).

Finally, Psalm 72 is a prayer of the aging David who hands over the throne to Solomon. In fact, Psalms 71-72 together provide the fitting picture of an elderly David about to cede the throne to his son (Hensley 2018: 55). In the prayer for his son, we are suddenly transported to a kingdom in which are found all of the ultimate eschatological ideals envisioned throughout Book II. In the kingdom destination of Psalm 72 we behold the perfect execution of peace and justice on the earth (vv. 1-4), the global reign of YHWH's king (v. 8), the submission of foreign kings (vv. 10-11), the end of all oppression, violence, and poverty (vv. 12-14), as well as the global renewal and the reversal of the effects of sin curse on the earth (v. 16). What we have contained in Psalm 72, therefore, is nothing less than a future, global kingdom under the reign of a Davidic king. Or, to put it another way, Psalm 72 is a 20-verse way of saying, 'And they lived happily ever after.'

In summary, the repeated "mood shift from lament to rejoicing and back to lament that occurs at successive junctures" (Attard 2016: 19) can be explained in terms of a three-fold *Kompositionsbogen*, each of which possesses a narrative impulse and an eschatologically oriented agenda which has the Davidic promises as its ultimate grounds for hope. By *Kompositionsbogen*, is meant that the themes and content of the individual psalms together form a traceable and cohesive sequence and progression—even a logical storyline, namely one that progresses out of captivity and into a future kingdom. By 'narrative impulse' is meant that the lexical allusions, superscriptions, and the themes within the psalms themselves 'create a narrative impulse which is meta-poetic, i.e., the poetic elements of the Psalter work together to form a narrative which transcends each psalm' (Wallace 2007: 13). Snearly also provides this helpful clarification with regard to the language of 'narrative' activity in the Psalter: 'Although the Psalter does not contain a tight story line in the same sense

that Judges or Kings does, it displays narrative elements and should therefore be read with sensitivity to the story line' (Sneary 2013: 210). With regard to an 'eschatologically oriented agenda,' it's important to note that the anticipated conditions described throughout these three compositional arcs are so intrinsically ultimate in character, that the language far exceeds what has yet to happen on the scene of history. Thus, there is legitimacy to what Mitchell calls the 'Eschatologico-Messianic' approach to the Psalter (Mitchell 2006: 527). Herein lies, therefore, the contribution of Book II to the storyline of the Psalter, namely, a three-fold concentration on the new exodus out of exile and the restoration of the kingdom of Israel under YHWH's king (Barber 2001: 85).

Psalms 42-49: An Exegetical Analysis of Compositional Arc #1

Having examined the macrostructure of Book II as a whole, with its repeated, three-fold analogous journey out of exile into a future kingdom, this article will conclude with a more rigorous exegetical analysis of the first compositional arc in Psalms 42-49. This analysis is necessary for the argument of the article since Editorial Criticism lives and dies, as it were, on the 'careful and exhaustive analysis of the linguistic and thematic relationships between individual psalms' (Wilson 1993: 48). As 'an evidence-based discipline,' Editorial Criticism seeks 'to ground hypotheses in the data that arises from the text' (Sneary 2016: 19). Thus, through a more robust investigation of each psalm in the 42-49 collection, the aim in this final section is to make a persuasive case for *both* deliberate arrangement of these psalms (i.e., through the mosaic of linguistic, thematic, and theological links), *and* the narrative journey they collectively portray. Although the storyline contained in the journeys of the Book II collection is not as tightly woven as the narratives found in, for example, Judges or Kings, it does display 'narrative elements and should be read with sensitivity to the storyline' (Sneary 2013: 210).

Psalms 42-44: Danger in Exile

Psalms 42-44 begin the journey portrayed within the psalms of Korah by opening in a state of tension and conflict—and ultimately, of captivity in a foreign land. These opening psalms are not only connected at the superscription level with the designation *maskil* but share also the tone of despair and danger as the writer suffers in exile under the hand of oppressors.

The writer begins in 42:2-3 by expressing his thirst for God, but it is a thirst that longs for God from a distance—that is, the psalmist suffers in exile away from God's presence at the temple. In v. 3, he articulates the deepest desire of his soul, namely to 'appear before God' at the temple. Filled with weeping (v. 4), despair (vv. 6, 12), and facing oppression and disgrace from enemies (vv. 10-11), the psalmist aches to

be home ‘from the land of Jordan, and the peaks of Hermon—from the mountain of Mizar’ (v. 7). The pain being driven away from God’s temple presence in Jerusalem is compounded by his memories of once leading jubilant crowds to the temple for worship (v. 5). And yet, it isn’t just Psalm 42, but 42-44 that portray the agony of exile.

For instance, through various expressions in Psalm 43, the physical distance from the presence of God is also seen. In v. 3 the writer anticipates that one day he will again return to God’s ‘holy mountain,’ His ‘dwelling places, and even “the altar of God’ itself—thus, indicating that the psalmist writes from the perspective of exile. Psalm 44:12 also uses explicit exilic terminology as the psalmist declares: ‘You made us like sheep for the slaughter, and You scattered us among the nations’ (cf. vv. 15, 20). Clearly, the psalm group of 42-44 is linked together by the theme of exile and captivity. Steiner also sees the painful thread of exile woven throughout Psalms 42-44:

One regards Ps 42/43 and Ps 44 as a conscious composition, declaring intertextually why the worshiper finds himself in the land of Jordan and in the mountains of Hermon and longing to reach out for the temple (42,7). He is one who, through the loss of war, is scattered among the nations (Ps 44, 12), (Steiner 2019: 227-28).

In addition to the dismal theme of exile, is the accompanying feelings of abandonment by God, expressed throughout Psalms 42-44 in a series of despairing questions. The table below gathers these questions together.

Table 1: Questions of Despair from Psalms 42-44.

42:3	‘When shall I come and appear before God?’
42:6	‘Why are you in despair, O my soul, and why have you become disturbed within me?’
42:10	‘Why have You [i.e., God] forgotten me? Why shall I go mourning because of the oppression of the enemy?’
42:12	‘Why are you in despair, O my soul, and why have you become disturbed within me?’
43:2	‘Why have You [i.e., God] abandoned me? Why shall I walk around mourning because of the oppression of the enemy?’
43:5	‘Why are you in despair, O my soul, and why have you become disturbed within me?’
44:24	‘Arouse Yourself! Why do You sleep, O Lord?’
44:25	‘Why do You hide Yourself and forget our affliction and our oppression?’

When examining the 42-44 collection carefully, however, a progressive intensification of the exilic dilemma can be detected. For instance, the ‘enemy’ and ‘adversary’ of 42:10-11, are even seen in 43:1 to be ‘a nation not godly’—that is, a collective, unified threat. Psalm 44 even expands on this to describe *multiple* nations (among whom Israel is scattered (cf. vv. 12, 15) who also show God’s people hatred (v. 8) and mockery (v. 14). Furthermore, Psalm 44 reveals not just an individual in exile, but even the entire nation of Israel. The ‘I’ of 42-43 has changed to an afflicted ‘we’ in 44. In addition, Psalm 44 contains the most numerous expressions of the predicament of exile (displayed in the table below).

Table 2: Expressions of Exile in Psalm 44.

v. 10	‘You also rejected us, and You put us to shame, and You did not go out with our armies.’
v. 11	‘You caused us to turn back from the adversary, and from the ones who hate us have taken the plunder for themselves.’
v. 12	‘You make us like sheep for slaughter, and among the nations You scattered us.’
v. 13	‘You sold Your people for no profit, and You made no profit with our price.’
v. 14	‘You make us a reproach to our neighbors, a reviling and ridicule to those around us.’
v. 15	‘You make us a proverb among the nations, a shaking of the head among the peoples.’
v. 16	‘All of the day my reproach is before me, and You covered my face in shame.’
v. 20	‘For You crushed us in the place of jackals, and You covered over us with the shadow of death.’
v. 25	‘Why do You hide Your face? Why do You forget our affliction and our torment?’

The scenario portrayed by 42-44, therefore, is indeed bleak and dismal. Estranged from God, longing for the temple, languishing in exile, and surrounded by enemies, Book II opens with a situation that demands resolution. And yet, a resolution is precisely the outcome that Psalms 42-44 expect. DeClaissé-Walford (1997: 71) agrees: ‘The community that shaped the Psalter placed the collection of psalms beginning with Psalm 42 in its position in the Psalter to remind the readers/hearers that within

their present despair is the hope found in YHWH.' There are, therefore, at least two factors present in Psalms 42-44 that indicate anticipation of future deliverance.

First, the lexical link *bô* ("to come, to go, to bring") is used to point to a future deliverance from the current exilic predicament. The poet cries out in 42:3: 'When will I *come* [*bô*] and appear before God?' The question ('when') holds out the possibility of an eventual rescue from present danger and deliverance into the very presence of God. This assurance of future deliverance grows, however, in 43:3-4:

Send Your light and Your truth, they will guide me—they will bring me [*yěbî'ûnî*] to Your holy mountain and to Your dwelling places. And I will go [*'ābōw 'ā*] to the altar of God—to God, the joy of my rejoicing, and I will praise you with the lyre, O God my God.

Here the writer's two uses of *bô* express the certainty of future restoration. In these verses the psalmist also expands on the meaning of God's presence in 42:3 with the mention of God's 'holy mountain,' His 'dwelling places,' and even at His very altar. This is nothing less than the confident expectation of a return from exile. The psalmist is sure of future deliverance to the presence of God where he will find unspeakable joy and praise. As will be demonstrated below in Psalms 45-48, we see this very deliverance actually portrayed, with all of the longings of the psalmist fulfilled in full: enemies vanquished, Israel restored, YHWH reigning as king upon Zion, and the nearness and proximity to God's presence in His very palace.

The second factor in Psalms 42-44 that anticipates future deliverance is the remembrance of God's past deliverances. These memories of God's faithful intervention in the past function as a basis of hope for the future. For instance, in 42:5 the psalmist reflects upon the days when he used to lead jubilant crowds up to the 'house of God' for worship. This return to the house and presence of God, however, is precisely what the psalmist expects (and portrayed in Psalms 45-48). In vv. 6 and 12 of Psalm 42, he exhorts his own soul to 'hope in God.' In both cases he states the reason for this hope: 'for again I will praise Him for the saving acts of His presence.' The 'again' (*'ōd*) combined with the futuristic focused imperfect 'I will praise Him' (*'ōwdennû*) reveals his confidence. The substance of this confidence, however, is the very 'salvation of His presence' (*yěšû 'ōwt pānāyw*) that will once again intervene with saving power that ensure his future deliverance (cf. 43:5). Steiner also notes the significance of God's past deliverance for the future: 'Ebenso wie das Gedenken an Gott sein zukünftiges Handeln antizipiert, so ist die Erinnerung an die vergangenen Tempelbesuche eine Hoffnung auf den nächsten Tempelbesuch und damit auf die Erfahrung der Nähe Gottes' (Steiner 2019: 223).

Psalm 44 also uses God's past deliverance as assurance for the future. This is seen even in the structure of the psalm as a whole: verses 2-9 remember God's past salvation as Israel entered the land of Canaan after the exodus; vv. 10-27 describe the present experience of exile and rejection by God (Steiner 2019: 223). The connection between these two parts is crucial as the salvation described in Israel's past sets the trajectory for the salvation anticipated in the future. Maier frames the psalm's perspective in this way: 'Der erste Teil des Psalms (vv. 2-9) erinnert an die Heilstaten der Frühgeschichte, in der Gott die fremden Nationen vor Israel vertrieb und es im Land ansiedelte. Dieser Rückblick stärkt ... die Hoffnung auf eine bessere Zukunft' (Maier 2010: 656). Thus, as the writer remembers the past victories of YHWH when He conquered the nations of Canaan, the psalmist gains assurance that YHWH will again bring final deliverance in the future. Süssenhach says, 'der früheren, heilvollen Gotteserfahrung zum einen die Kontrastfolie, auf deren Hintergrund sich die Klage bzw. Anklage artikuliert, zum anderen aber auch den Schlüssel zu einer erneuten Selbstvergewisserung und Hoffnung auf eine bessere Zukunft' (Süssenhach 2004: 365). Clearly the exiled sufferer anticipates a deliverance and victory similar to what Israel had experienced in the past. This 'bessere Zukunft' is both anticipated and requested in 44:27: 'Rise up to be our help and redeem us for the sake of Your lovingkindness.' The request for redemption (*pādā*) is a request for the release from captivity and God's lovingkindness (*hesed*) is assurance of His covenant faithfulness. Thus, even while scattered among the nations (v. 12), the psalmist has full confidence in the redeeming and restoring work of God in the future. The psalmist and his people will once again return to the house and altar of God where He dwells on His holy mountain (cf. 42:5; 43:3-4). This, then, brings us to the next stage in the compositional arc of the journey in Psalm 45.

Psalm 45: The Coronation of the King

Psalm 45 functions as the major turning point in the Korah collection in which all of the dilemmas and dangers – and even the despairing questions posed in 42-44 (see table 1) – find their resolution in 45-48. Maier calls Psalm 45 a *Zwischenstation* (Maier 2010: 657), and Attard describes it as a 'hinge' (Attard 2016: 51). Postell calls Psalm 45 a 'bridge' between the divine absence in Psalms 42-44 and the divine presence in Psalms 46-48 (Postell 2023: 104).

Although much mystery and interpretive debate surrounds this psalm, it is reasonable to see Psalm 45 as a poetic depiction of the coronation and arrival of YHWH's king. Portrayed in the language of a wedding ceremony, the king arrives to the palace, resplendent in majesty (v. 3), armed for battle (vv. 4-6), with multiple brides (i.e., Israel and the nations) waiting for his arrival (vv. 10-17). Süssenhach argues that Psalm 45 should be interpreted allegorically as 'the king YHWH and his bride

Zion' (Süssenbach 2004: 366). Thus, the contrast of this happy wedding song with the preceding psalms could scarcely be stronger (Maier 2010, 657). Steiner adds: 'Der glandzvolle Inhalt des Psalms steht konträr zu den Klagen und Bitten in Ps 42–44' (Steiner 2019, 228). Attard describes Psalm 45 like this: 'The unprecedented scene that commences with Ps 45 and continues until Ps 48 transports the reader to another view of reality with respect to Ps 42–44' (Attard 2016: 51). That view of reality, I argue, is nothing less than the desired location expressed in Psalms 42–44, namely, the presence of YHWH in Jerusalem (cf. 42:3, 6; 43:3–4). Thus, there are three primary ways that Psalm 45 signals a transition in the compositional arc that leads to an eschatological kingdom displayed in Psalms 46–48.

First, the title of *šîr yēdîdôt* ('song of the beloved') signals at the outset a reversal of the previous gloom and despair. The mention of *šîr* points back to 42:9 when the psalmist declared that God's 'song' (*šîrô*) would accompany him even in his misery as he waited for deliverance, thus suggesting that the songs one sings when stranded in exile are the very 'songs' of 45–48 (all of which except 47 are described as *šîr*). Also, it cannot be accidental, that Psalms 45–48 are all titled as *šîr*, and all portray the future victory and reign of YHWH over the earth (cf. Psalms 65–68). This suggests that the songs to sing to sustain the soul in exile, are songs of the kingdom to come.

A second way that Psalm 45 signals a transition to the kingdom is the king himself—called by Maier, *Der Messias König* (Maier 2010: 657). Not only is he described as a king with an eternal throne (vv. 2, 7), as well as a mighty warrior girded with weapons (vv. 4, 6), but also, it seems, is himself divine. In vv. 7–8 the king is both described as God himself, but simultaneously distinct from God: 'Your throne, O God, is forever and ever; the scepter of uprightness is the scepter of your kingdom... Therefore, God – your God – anointed you with the oil of gladness above your companions.' It is challenging to understand how the king could be both God and be anointed by God simultaneously. Either the king is himself divine; or as God's representative he is God-like as he exercises God's power and authority on the earth. This tension is not as difficult to reconcile, however, as it first appears. For instance, scholars point out that while YHWH's reign is a predominant theme in the Psalter, his rule also includes the representative reign of the Davidic monarch on the earth (Howard 1997: 207). Howard goes on to note that theme of God as king manifests itself in the dual expressions of YHWH's divine kingship and the Davidic kings' human kingship, 'both of which find their earthly expression at Zion' (Howard 1997: 207). In fact, as Cole states, David was promised a role 'indistinguishable from that of YHWH' (Cole 2000: 231). In the end, although the king bears an identity that is distinct from God (vv. 2, 6, 10, 12, 14–16), he is also identified as God. The two being conflated together in this psalm, therefore, is a crucial pivot point to the rest of the Korah collection. In

46-48 we see God himself arrive to the planet as king, conquer enemies, establish a global kingdom, be worshiped by the nations, and thus perform all duties of a king (cf. 47:3, 8, 9; 48:3). It is, thus, his defeat of the enemies on the battlefield (45:4-6) and his enthronement in the palace (45:7-10) that turn the cries of divine abandonment and distance (Psalms 42:4, 10-11; 43:2; 44:10, 24) into 'a glorious celebration of God's presence in his chosen city' (Psalms 46:5-6; 48:2-4) (Postell 2023: 104).

A third way that Psalm 45 signals a reversal of the dismal situation of exile portrayed in 42-44 is the mention of joy and delight brought by the king's arrival. In v. 16 the king appears, radiant and glorious, armed for battle, and marries his numerous brides (i.e., Israel and the nations) his palace—the very destination longed for in Psalms 42-44. This moment is portrayed in v. 16: 'They were led with joy and rejoicing; they were brought into the palace of the king.' It is worth noting that *šimḥâ* ("joy"), *gîl* ("rejoicing") and *bw'* ("bring") all occur in Psalms 43:4, thus indicating that the king's arrival and marriage in his palace, is the fulfillment of the longing for God's presence in 42-44. Also, the sword and arrows of the king in 45:4-6 contrasts with 44:7-8 in which both the sword and bow of men were useless to bring about victory over Canaan. Instead, it was YHWH's 'right hand' (*yāmîn*) alone that could bring about deliverance. In Psalm 45, however, the sword and arrows of the king *are* sufficient to bring about deliverance and his 'right hand' (*yāmîn*) will perform wonders for his people (cf. v. 5).

In the end, Psalm 45 also poetically portrays, not only the salvation and deliverance of Israel from exile, but also preview of the nations' subjection to the king, described in v. 18: 'I will cause Your name to be remembered in all generations, therefore the peoples will praise You forever and ever.' Thus, Psalm 45 functions as a crucial turning point in the *Kompositionsbogen* of 42-49. Portrayed metaphorically as a marriage, Psalm 45 portrays the arrival of the king to save his people and subdue the nations, thus providing the key event that will bring about the eschatological kingdom on the earth at the end of the age. It is then in Psalms 46-48 that portray the king's victory and the deliverance of his people from exile.

Psalms 46-48: Deliverance to Zion

After the arrival of the king portrayed in Psalm 45, Psalms 46-48 display his mighty victory over the world as he subjugates the nations and saves his people. Thus, the future salvation and restoration so eagerly desired in Psalms 42-44, is previewed and portrayed in Psalms 46-48. This makes Psalms 46-48 the happy ending of the sad story begun in 42-44.

Psalm 46, then, is the next logical step in the journey after the arrival of the king in Psalm 45. Having appeared in Psalm 45, armed for combat and ready to save/marry his bride(s), the future war the king wage is portrayed in Psalm 46. This battle then

results in the subjugation of the nations in Psalm 47, which leads finally the desired arrival to the presence of YHWH in His very palace in Psalm 48. After the title in v. 1—understood by both the LXX and the Targum as denoting a prophetic composition (Wardlaw 2014: 79)—v. 2 sets the tone of unwavering assurance in God's protection: 'God is our refuge and strength! We have found him a very present help in our distresses.' Verses 3-4 then affirm an unwavering trust and fearless faith in God regardless the danger or chaos that ensues.

It is vv. 5-6, however, that are especially crucial to the storyline of Psalms 42-48 as God is seen arriving to earth and physically taking up residence in the city. The city is described as 'the city of God' (v. 5), the 'dwelling places of the Most High' (v. 5), and a city filled with joy (*šāmaḥ*) as a peaceful river runs through it (v. 5). This tranquil river, as a metaphor for the presence of God, is in stark contrast to the nations of the world in v. 4 who, like ocean waters, roar with tumult and violence. In v. 6 God is portrayed as dwelling in the city. The city is now safe and secure as God will protect her 'morning by morning' (*lipnōwt bōqer*). In the context of the Korah collection, the identification of this city (*ʾir*) can only be Zion—Jerusalem itself. This is where the 'house of God' was located (42:5). This is God's 'holy mountain' (43:3), and the location of his altar for joyful worship (43:4). This was the land once possessed, but lost due to YHWH's rejection (44:4). Psalm 45, however, portrays God as having arrived, and Psalm 46 as God inhabiting and ruling Zion. Psalm 48:2-3 confirm the identity of this city as Zion, 'the city of the great king.' Thus, the mocking and hostile question of 42:11 is now answered: 'Where is your God?' He dwells (or rather, *will* dwell) in the city.

In addition to God's rule over the city, v. 7 portrays the control he seizes over the nations (*gōwyim*) and kingdoms of the world. This contrasts with the ungodly nation (43:1)—and even multiple ungodly nations among whom God's people are scattered (cf. 44:12, 14-15). Finally, vv. 9-10 preview the grand, global cataclysmic war God will unleash upon the wicked nations that will effectively bring all the earth under His sovereign control. Thus, the plotline of the Korah collection so far is moving in a clear kingdom trajectory. Having been exiled and endangered in Psalms 42-44, the divine king is coronated in Psalm 45 and is ready for battle. After taking his rightful place in 'the city of God' (46:5), he then wages a final war to end all wars (cf. 46:10), thus bringing all the nations under his dominion.

If, however, the Korah Psalm group were a film, Psalm 47 is the most obvious next scene. After YHWH wreaks havoc on the earth and takes His place in the city in 46, Psalm 47 proclaims God as King over the whole world and even demands all the people to react with acknowledgment and joy (Steiner 2017: 71). The psalm opens with a summons to the nations to join in the global worship of YHWH: 'All the peoples, clap

your hands! Shout to God with a voice of joy! For YHWH the Most High is feared—a great King over all the earth.’

The haters of YHWH are portrayed as those who will have become his worshipers. This explains the identity of the mysterious foreign bride alongside Israel in Psalm 45. Not only will God be exalted *in* and *among* the nations (46:11), but He will also be prized and adored *by* the nations. Not only this, but v. 5 also reveals that the land once possessed by Israel (cf. Ps 44:3-4)—and then lost in exile (cf. Ps 44:12-15) – will, at the King’s arrival, be restored in full: ‘He will choose for us our inheritance – even the pride of Jacob which He loves. Selah.’ The phrase ‘the pride of Jacob’ is in apposition to ‘possession’ (*naḥālā*) and undoubtedly refers to Zion (Attard 2016: 68) and even the land of Israel as a whole. Psalm 47, therefore, portrays the reality that ‘Erhält Israel die Verheißung, dass es sein verlorenes Land noch einmal erhalten wird’ (Maier 2010: 661).

The rule of YHWH will by no means be limited to the nation of Israel, for vv. 7-9 portray a sovereign reign over all the nations of the earth: ‘Sing to God! Sing to our King—sing! For God is the King over all the earth—sing a skillful psalm! God reigns over nations; He sits on His holy throne.’ Finally, v. 10 portrays the ‘nobles of the peoples’ as well as ‘the people of the God of Abraham’ gathered harmoniously together in global allegiance to God. Thus, Psalms 46 and 47 display that the prayers and expectations of Psalms 42-44 will be exceeded as YHWH will not only restore Israel in the future, but even reconcile the nations to Himself through His king.

The arc of suspense, however, reaches its culmination in Psalm 48, as the action turns back to the city of God, Mt. Zion itself. Although God’s reign is/will be universal in scope, it will have a particularized expression in Zion. Here in Psalm 48 the sought-after salvation longed for since Psalm 42 is previewed and portrayed. Beginning with the city of God as a whole, and then moving into the more intimate quarters within God’s palace, Psalm 48 identifies what Maier calls the ‘ersehnte Ziel’ (Maier 2010: 662).

The tour of the destination begins in v. 2 by looking at the city as a whole, with what the writer calls ‘the city of our God’ (‘*ir-’ēlōhēnū*). This is, of course, the same ‘*ir-’ēlōhīm* in 46:5 in which God will dwell, and whose inhabitants are made glad by its flowing streams. 48:2 then goes on to define the city as ‘his holy mountain’ (*har-qodšô*). This is precisely what 43:3 anticipated when the psalmist declared that God’s light and truth would bring him ‘to Your holy mountain’ (‘*el-har-qodšākā*). Psalm 48:3, then, is completely devoted to describing the city and holy mountain. The writer describes it as, “Beautiful in elevation—the joy of all the earth—is the mountain of Zion; the furthest places of the north – the city of the great King.’ In the sequence of Psalms 46-48 it is clear that although the kingdom of YHWH has its center in Jeru-

salem, ‘wirkt sich von dort in konzentrischen Kreisen auf Juda und auf den gesamten Erdkreis aus’ (Krusche 2019: 92).

The tour of the desired destination continues in v. 4 as God is portrayed as dwelling in the citadels (‘*armôn*’) of the great city. We are, then, brought further in and closer to YHWH in v. 10 as the psalmist declares: ‘We ponder your lovingkindness, O God, in the midst of your palace.’ From here the writer guides us back out into the city to count its towers (v. 13), consider its walls (v. 14), and walk among its citadels (v. 14). It is in v. 12, however, by way of keyword links that we see most keenly alerts us to the completion of the journey: ‘Let the mountain of Zion rejoice! Let the daughters of Judah shout for joy on account of your judgments.’ The key words *šāmaḥ* (‘rejoice’), *gyl* (‘shout for joy’) echo the longing expressed in 43:4. The table below juxtaposes these two texts together (with added color for emphasis).

Table 3: Keyword links between 43:4 and 48:12

43:4	‘Then I will go to the altar of God—to God the joy of my rejoicing [<i>šimḥat gīlī</i>]; and I will praise you with the lyre, O God my God.’
48:12	‘Let the mountain of Zion rejoice [<i>yīšmaḥ</i>]! Let the daughters of Judah shout for joy [<i>tāgēlēnā</i>] on account of your judgments.’

The pairing of the key words *šāmaḥ* (‘rejoice’), *gyl* (‘shout for joy’) deserves special attention, as these two lexemes occur together in only four places in Book II, with three of the four occurring here in the Korah Psalter in close proximity (43:4; 45:16; 48:12). Interestingly, the connection between 45:16 and 48:12 is even tighter, as both not only contain *šāmaḥ* and *gyl*, but each also has daughters (*bēnōwt*) in the immediate context. In 48:12 the ‘daughters of Judah’ will shout for joy, and in 45:16 it is the maidens and companions of the ‘daughter of the king’ who come ‘with joy and rejoicing’ (*bišmāḥōt wāgīl*) into the palace of the king. Here, then, in Psalms 45-48, is this very joy and delight in the presence of God desired in 42-44.

Thus, the mood shift from lament to rejoicing in Psalms 42-48 is a *Kompositions-bogen* with a traceable sequence and progression—even a logical storyline. In other words, the Korah collection in Book II displays a narrative journey that portrays deliverance out of captivity and into a future, global kingdom ruled by YHWH’s king—the same king revealed at the beginning of the Psalter in Psalm 2. The intended effect of this arrangement of Psalms 42-48 (as well as the analogous, parallel arrangements in Psalms 50-68 and 69-72) would inevitably be to sustain its readers through the disorienting experiences of captivity and portray a ‘vision of a messianic rule that would

fulfill the dreams of the post-exilic community' (Attard 2016: 418). This leaves, then, one final component to be examined, namely the place and purpose of Psalm 49.

Psalm 49: A Warning to the Nations

Although not necessarily a part of the pilgrimage in terms of a directional (or, narrative) focus, Psalm 49 does logically conclude the Korah psalm group by providing a warning to rebellious nations. Since the inevitable end of history was just portrayed in 45-48, in which YHWH's king rules the nations, Psalm 49 then offers sober warnings to Israel *and* to the nations to make nothing other than YHWH their trust – especially their riches (cf. 49:7, 17-21). As Maier states: 'Ps 49 erfüllt demnach sowohl für das Wallfahrtmotiv als auch für das Völkerthema eine wichtige Funktion: Er schildert, was denen widerfährt, die nicht... JHWH nicht als ihren König anerkennen' (Maier 2010: 664).

Although lacking the joyful tone of 45-48, Psalm 49 is linked to the previous psalms in multiple ways – and especially to Psalm 44. The table below indicates the various keyword links between 44 and 49.

Table 4: Keyword Links Between Pss 44 and 49

Verse	Hebrew	Translation
44:2	<i>šāma 'nû</i>	'we heard'
49:2	<i>šim 'û</i>	'hear!'
44:2	<i>'oznênû</i>	'our ears'
49:5	<i>'oznî</i>	'my ear'
44:2	<i>'ăbôtênû</i>	'our fathers'
49:20	<i>'ăbôtāyw</i>	'his fathers'
44:4	<i>rěšîtām</i>	'You favored them'
49:14	<i>yiršû</i>	'they will be pleased'
44:6	<i>běšimkā</i>	'in Your name'
49:12	<i>bišmôtām</i>	'in their names'
44:7	<i>'ebtāḥ</i>	'I will trust'
49:7	<i>habbōṭēḥîm</i>	'those who trust'
44:9	<i>hillalnû</i>	'we boast'
49:7	<i>yithallālû</i>	'they will boast'
44:12, 23	<i>kěšō'n</i>	'like sheep'

49:15	<i>kaṣṣō'n</i>	'like the sheep'
44:15	<i>māšol</i>	'proverb'
49:5	<i>māšāl</i>	'proverb'
44:24	<i>lāneṣaḥ</i>	'forever'
49:10	<i>lāneṣaḥ</i>	'forever'
44:26	<i>napšēnû</i>	'our soul'
49:9, 16. 19	<i>napšām, napšî, napšōw</i>	'their soul, my soul, his soul'
44:27	<i>pādēnû</i>	'redeem us'
49:16	<i>yipde</i>	'He will re- deem'

An investigation of the respective contexts of these two psalms demonstrates that the links between them are not incidental, but oftentimes contrast one another in dramatic ways. For instance, Psalm 44 contrasts not trusting in one’s bow to deliver them, while those in Ps 49 trust in their wealth. Psalm 44 describes the favor God had towards His people in the past (‘You favored them,’ v. 4), whereas in 49:14 describes those who take pleasure in the folly of others (‘those after them take pleasure in their speech’). In 44:9 God is the object of one’s boast (‘in God we boast’), while in 49:7 it is the abundance of one’s wealth (‘they boast in the abundance of their wealth’). Each of the contrasts in the table above would yield similar findings.

In the end, however, the deepest connection between Psalms 44 and 49 is the tenuous spiritual condition of the addressees in each psalm: those in Psalm 44 are filled with delusion as they protest their innocence, while Psalm 49 warns a presumptuous people to boast in nothing but God alone. Thus Psalms 45-48 are bracketed on both sides by psalms in which the people in view lurk in spiritual danger.

In addition to Psalm 44, Psalm 49 also contains notable thematic, theological, and linguistic connections with Psalms 42-48, thus making 49 a surprising, but logical conclusion to the literary journey of 42-48. For instance, the opening call in v. 2 to the peoples (‘Hear this all peoples!’) and the inhabitants of the world links back to Psalms 44-48, which has a robust focus on the nations. As Attard observes, ‘the summons extended to all the peoples (*kāl-hā‘ammîm*, 47:2) must be repeated in 49:2 (*kol-hā‘ammîm*), this time in sober tone’ (Attard 2016: 86).

Second, the mention of ‘house’ and ‘dwelling places’ in 49:12 points us back to 42:5 (‘the house of God’), and 43:3 (‘Your dwelling places’), as well as 46:5 (‘dwelling places of the Most High’) as alternatively desired destinations. Whereas Psalms 42-

48 desire the house, dwelling place, altar, holy mountain and city of God above all things, Psalm 49 describes those who make their own comfortable homes and dwelling places their ultimate desire.

Finally, an intriguing shepherding motif is developed in 44, 48 and 49. In Psalm 44 YHWH is pictured as a shepherd (cf. vv. 12, 23), but One who is mistakenly perceived as having unfairly given His people to the slaughter. In 48:15 God is portrayed with shepherding terminology as the One who will guide His people until death. The lexeme 'guide' (*nāhag*) is used in the Psalter as a metaphorical expression to describe the shepherding activity of YHWH as He leads His people. Ps 49 makes clear, however, that one forfeits the shepherding care of YHWH when trusts in their wealth. Instead, v. 15 warns that those who do so will be like sheep appointed to Sheol, and that *death itself* will be their shepherd. In the end, while Psalm 49 departs from the narrative trajectory of 42-48, it nevertheless contributes strategically to the overall agenda of the collection as a whole. Thus, Psalm 49 has its place in the Korah Psalter as a sober warning to both Israel *and* to the world, that any other refuge or treasure sought in the place of YHWH will prevent entrance to the very global kingdom displayed in 46-48.

Summary and Conclusion

This article has sought to demonstrate with reasonable credibility that the Psalter is a carefully crafted, deliberately arranged collection of psalms with an eschatological orientation, which thus reflects Israel's hope of a Davidic king whose arrival will bring about future global kingdom on the earth. Book II's contribution to the Psalter, therefore, is a three-fold, analogous depiction (i.e., *Kompositionsbogen*) of the new exodus out of exile and the restoration of the kingdom of Israel under YHWH's king. The aim of these journeys for the reader is, thus, a renewed hope in the Davidic promises which, from the time of the Babylonian captivity onwards, seemed destined to fail. And yet, the content of these journeys reveal that the Davidic king promised in Psalm 2, is the same king of Psalms 45-48, 65-68, and 72 and that nothing has changed with regard to the promises of his future arrival and kingdom.

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