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I Will Sing Unto the Lord A Rhetorical-Narrative Analysis of the Poem in Exodus 15:1-21

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"I WILL SING UNTO THE LORD"
A RHETORICAL-NARRATIVE ANALYSIS OF THE POEM IN EXODUS 15:1–21

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Dedicated to my dear wife whose patience, industry,
and loving support made this work possible

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PREFACE

The following dissertation intends to examine the Song by the Sea in connection to its function within the narrative by considering their relationship to one another in their basic bipartite structure, their character portrayals, their plot resolution, and their rhetoric. The resulting analysis presents an understanding of the poem as a hinge between the two main plots of Exodus that is important both for the rhetoric of the book and the larger rhetoric of patriarchal promise. The following main areas of concern are examined: a survey of previous scholarship (chapter 1); a brief description of the methodology used here (chapter 1); a detailed consideration of the poem's translation issues, finite verbal issues, expressions, bipartite structure, and connections with the surrounding narrative (chapter 2); an analysis of the two main narrative arcs of Exodus, including a review of the larger patriarchal promise arc (chapter 3); and finally an analysis of the poem's narratival significance as a hinge within the book of Exodus and within the patriarchal promise plot (chapter 4).

The author of this dissertation presents this work in the hope that it will be a positive contribution to a difficult subject. Those who have supported this project and contributed much by way of comment and suggestion have been invaluable resources in its production. Special thanks are given the faculty of Concordia Seminary in Saint Louis, Missouri, for their guidance and encouragement.

ABSTRACT

The Song by the Sea (Exodus 15:1–21) has been studied frequently in modern scholarship. A natural and expected question is why study it once again? Despite frequent treatments within the academy, some key aspects of its relationship to the surrounding narrative and its function within that narrative have been neglected. The study advanced here considers the narrative and poem in relationship to one another in their basic bipartite structure, their character portrayals, their plot resolution, and their rhetoric. The resulting analysis presents an understanding of the poem as a hinge between the two main plots of Exodus that is important both for the rhetoric of the book and the larger rhetoric of patriarchal promise. Key elements of analysis include a survey of previous scholarship (chapter 1); a brief description of the methodology used here (chapter 1); a detailed consideration of the poem's translation issues, finite verbal issues, expressions, bipartite structure, and connections with the surrounding narrative (chapter 2); an analysis of the two main narrative arcs of Exodus, including a review of the larger patriarchal promise arc (chapter 3); and finally an analysis of the poem's narratival significance as a hinge within the book of Exodus and within the patriarchal promise plot (chapter 4). The dissertation includes many illustrations and tables to help make clear key points of the analysis.

CHAPTER ONE

INTRODUCTORY ISSUES

A Survey of Scholarship

The Song by the Sea (Exod 15:1b–18) has had frequent treatment in scholarly literature during the last hundred years. The initial focus was on historical questions, primarily in relationship to the reconstruction of the original text or in relationship to the provenance of the traditions behind the text.[1] The agenda was to get back to some earlier poem, tradition, or theology. More recent scholars have analyzed the poetics of the Song. This positive step forward is nevertheless lacking since it has not really considered the intergenre poetics of the Song and the narrative in concert. However, the most recent scholarship has begun to take note of the relationship between the Song and the narrative, but this is in the early stages of development.

This chapter will briefly survey previous scholarship concerning the poem in Exod 15:1b–18 and will then present the methodological approach taken in this dissertation. The survey of previous scholarship falls into four main areas: (1) those who substantially emend the text, (2) those who focus on historical reconstruction, (3) those who study the poetics of the text, and (4) those who take a more holistic approach concerning the poem within its narrative context. This study proceeds from the presupposition that Exod 15:1b–18 is a part of a larger literary whole that might profitably be studied, not so much for the history of its redaction, or *Sitz im Leben*, but rather for its rhetorical function and meaning. Thus, the projected goal of this

[1] The historical focus is not in itself wrong. Historians and scholars who use historical approaches ask different questions than are to be asked in this dissertation. As Edgar Krentz notes, "The first goal of all history is to present a 'corpus of ascertained fact' that answers the questions 'What actually happened, and why?'" See Krentz, *The Historical-Critical Method* (ed. Gene M. Tucker; Philadelphia: Fortress Press, 1975), 35. Of course these are not the only questions asked, but they do represent the basic kind of questions asked.

dissertation is to study the Song by the Sea[2] within its literary context in order to discover the rhetoric and function of the poem within the narrative.

Scholars Using Radical Textual Emendations

Although the Song by the Sea has received frequent treatment in commentaries, monographs, and journal articles, biblical scholarship has largely failed to treat the poem within the Exodus and the *Torah* narratives in a holistic manner. The focus has been primarily on historical issues. This begins with reconstruction of the text itself in order to get back to the imagined original, shorter composition by rearranging some elements, adding and subtracting words or phrases, and generally making changes to fit a theoretical idea of what the text should be.[3] These authors have a similar approach to the text in their willingness to amend it. However,

[2] In this dissertation, I will refer to Exod 15:1b–18 as the Song. However, in my opinion it should be called the Song by the Sea since this is where the narrative locates the Israelites' celebration after their deliverance. In naming it thus, I intentionally point out something of its relationship to the narrative before and after it.

[3] See Paul Haupt, "Moses' Song of Triumph," *AJSL* 20 (1904): 149–72. Haupt writes, "The text is, on the whole, well preserved, that is no doubt due to the fact that this psalm was incorporated into the Pentateuch" (154). Despite Haupt's view that the text was well preserved, he makes drastic changes at several key points in the text. Haupt switches the order of vv. 8 and 9, destroying the chiasm of vv. 8–10. He moves vv. 11 and 12 to a position after v. 5. He omits the last phrase of v. 5. He omits words in vv. 3 and 4 (one of which is יהוה). He rewrites and rearranges v. 2 entirely. He omits the last bicolon of v. 15. He omits the second half of v. 16. Finally, he adds a word in the first line of v. 14 and adds an entire line at the end of v. 9; see Haupt, 155–56.

John D. W. Watts follows a similar practice of rearranging, adding and subtracting; see Watts, "The Song of the Sea—Ex. XV," *VT* 7 (1957): 371–80. Watts tries to reconstruct previously existing strophes from various parts of the extant text. He creates a short introduction using the first halves of vv. 1 and 3. The next part of the Song in his view is comprised of the second halves of vv. 1 and 3 plus vv. 4 and 5. He also changes vv. 13–17. Verse 13, the first half of v. 14, the first two-thirds of v. 15, and the last two-thirds of v. 16 make up one part. The first part of v. 17 followed by the last third of v. 15, the first third of v. 16, the last half of v. 14 (in that order), concluding with the last two-thirds of v. 17 make up the other reconstructed part. Concerning the extant text, Watts maintains that the final form of the text reflects a stage of later textual adaptation that he says is almost a mutilation: "This stage of adaptation (the artistic effect might almost be called mutilation) would then fall in the time that the figure of Moses came to dominate liturgy and sacred literature;" (379).

Likewise Erich Zenger edits the text to a great extent; see Zenger, "Tradition und Interpretation in Exodus XV 1–21," in *Congress Volume: Vienna 1980* (VTSup 32; eds. J. A. Emerton et al.; Leiden: E. J. Brill, 1981), 452–83. The main point of the article is to examine the literary-critical unity of the text; see Zenger, 459. His basic method to compare the text with other texts, noting discontinuities in voice such as between the narrative frame and the poem and also within the poem, changes in person and number of the verbs, length of stichs, prefix- and suffix-conjugations, and so forth. He arrives at a critical version of the text that is fully 25 percent shorter than the text of the Masoretic text. This percentage is based on his elimination of 9.5 bicolons from a total of 35 bicolons. This version of the text, dated to the post-exilic period, consists of seven strophes of four stichs each; see Zenger, 482, 464–65. However, he further reconstructs the Song to an earlier version dating in the period of the Assyrian threat. This reconstructed Assyrian version is even shorter; see Zenger, 472. This earliest text consists of three strophes of four stichs each comprised of vv. 1b, 5, 6, 7, 11a, 11b, and 12; see Zenger, 461–64. However, his main analysis of the Song concerns the post-exilic version of seven strophes. The last part of the article attempts to interpret his critical edition of the Song within the narrative context of Exodus, especially chs. 12:1–16:35; see

(continued on next page)

the rationale for amending is somewhat different in each case.[4] The basic approach is to compare the poem with some other text or assumed form and then to make changes accordingly. In each case, a theoretical historical setting is an important factor for the changes made in the text. These authors all ask historical questions of the text in order to discern the original or earlier form. What is the historical setting? How is the text related to other similar texts with similar settings? What does this tell us about an original or earlier form of the text? However, as will be noted at the end of this survey of previous scholarship, this entire category of study has neglected to ask other important questions.

Scholars Reconstructing Historical Contexts

Another related category of analysis has focused on stages of literary or redactional history behind the present text.[5] This has resulted in theoretical historical *Sitze im Leben* that vary widely in historical circumstances. This type of analysis will be summarized here by way of contrast with analytical method of this dissertation. Since these studies do not address the

Zenger, 474–83. Zenger places the Song especially in the context of the post-exilic cultic settings of the Passover (Exod 12:1–12:36) and Sabbath (Exod 16:16–16:36). The Song is thus an interpretation of the "Sea Miracle" in connection with the cult and a motivation for obedience to Torah (Exod 16:4; 13:9 ff.; 15:26); see Zenger, 482. While it cannot be denied that the Song is connected to future Passover celebrations and a motivation for obedience of Torah, the post-exilic provenance is not assured. Furthermore, the post-exilic context Zenger proposes might be understood as simply one of many possible reappropriations of the *Yam Suph* event.

[4] Haupt's approach is to compare the Song with psalms that are situated late in Israel's history and that appear to be similar, and as a result make changes on the basis of these texts; see Haupt, 158–63. In contrast, Watts's approach depends on a *Sitz im Leben* in the temple cult. He thinks parts of the Song were adapted from previously existing cultic reenactments. His changes are made on the basis of what would be appropriate in light of the theoretical settings of the parts; see Watts, 374–75, 378–79. Otherwise, he makes some changes that appear to have no objective criteria; see Zenger, 460 n.12. Zenger's approach depends on noting discontinuities when compared to theoretical norms; see Zenger, 471–74. Two key considerations are parallelism and stichometrical length. Other criteria are noted in the previous footnote. He eliminates those parts of the song that do not fit these norms. These norms are themselves dependent on a critical view of the psalms in relationship to the development of forms, their supposed structures, and their settings in connection with critical theories concerning the history and development of Israel.

[5] The emphasis on historical reconstructions is evident by the number of works whose main purpose has been historical. Another book that might be included here is Judah Goldin, *The Song at the Sea: Being a Commentary on a Commentary in Two Parts* (New Haven: Yale University Press, 1971). While this is not strictly speaking historically focused in purpose, the content is the historical midrash of Jewish interpreters concerning the *Shirta.* This book is, as its title states, a commentary on a commentary. Finally the following works are not specifically noted in the body of this chapter though they also reflect similar purposes and approaches as those listed above: Samuel R. Driver, *The Book of Exodus* (Cambridge Bible for Schools and Colleges; Cambridge: Cambridge University Press, 1911); John I. Durham, *Exodus* (WBC 3; Waco: Word Books, 1987); Georg Fohrer, *Überlieferung und Geschichte des Exodus* (BZAW, Band 91; Berlin: Alfred Töpelmann, 1964); Cornelis Houtman, *(continued on next page)*

questions asked in this dissertation, they will be described in only the briefest manner.

Adolf Bender's article "Das Lied Exodus 15" attempts to place the Song in a late historical setting.[6] Bender's approach concerning the Song is to note how verbal correspondence occurs between the Song and late literature.[7] Each word and phrase is linked to the Psalter and similar literature that he views as being in the post-exilic period. At the end of his article he goes so far as to narrow the date of composition to the mid-fifth century B.C.E. According to Bender, the Song is thus a later reflection on a distant past that is idealized and seen as the hope and guarantee of final victory in the messianic age.[8]

Hans Schmidt's article "Das Meerlied" attempts to demonstrate that the Song's *Gattung* is a liturgy with a *Sitz im Leben* in the *cultus* of the Temple.[9] He views the Song as a self-contained unit that would fit well within the Psalter, set forth as an arrangement for choir and congregation. In his view, the Song was inserted into the narrative at a later date. Originally the Song was a liturgy celebrated at the Autumn Festival. His view is based on the idea that such a Song would have developed in Israel only after the Temple Cult was well established.

In the short article "The Traditio-Historical Character of the Reed Sea Motif," George W. Coats takes a look at the relationship of the Reed Sea tradition with the Passover–Exodus and

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Exodus (ed. C. Houtman, et al.; trans. Rebel and Sierd Woudstra; 4 vols.; Historical Commentary on the Old Testament; Kampen: Kok Publishing House, 1993, 1996; Leuven: Peeters, 2000, 2002); and Martin Noth, *Exodus* (London: SCM Press, 1962), 121–26.

[6] See Adolf Bender, "Das Lied Exodus 15," *ZAW* 23 (1903): 1–48.

[7] His procedure is that a word or phrase occurs in both the Song and late passages, and therefore the Song is late and must also be messianic. He links the Song to post-exilic psalms, Job, prophetic passages (especially Isa), and other scattered references in "late" literature.

This is a logical fallacy (affirming the consequent or arguing from the consequent). He is arguing that since X (the word occurs in late passages) is one possible explanation of Y (the word occurring in the Song), and here is a case of Y, therefore X must be the case (that is, the Song must be late). See Richard A. Lanham, *A Handlist of Rhetorical Terms* (2d ed.; Berkeley: University of California Press, 1991), 168.

[8] See Bender, 47.

[9] See Hans Schmidt, "Das Meerlied. Ex 15 2–19," *ZAW* 49 (1931): 59–66. He cites Gunkel concerning the *Gattung* and Mowinckel concerning its relationship to the Autumn Festival; see Schmidt, 62, 66.

Wilderness traditions.[10] The Song itself is only mentioned in his argument concerning the development of the Reed Sea motif. It is considered to be post-exilic by Coats, whereas, he believes the shorter couplet in verse 21 to be older. Thus, the shorter couplet reflects an early layer of the tradition. The connection between the two rhetorically or their connection to the narrative is not examined.

In his article "The Song of the Sea," Coats approaches the Song from a form- and tradition-critical point of view.[11] Half of this article is taken up with a discussion of the structure, genre, and setting. The other half concerns the tradition history of the Song. After his analysis, Coats concludes that the Song is a later stage than the Song of Miriam, but that it is an intrinsic whole not representing two independent poems.[12] The transition from the Miriam tradition to the Song reflects the influence of the Jordan tradition on the Song.[13]

As in his other two articles concerning the event at the *Yam Suph*, Coats bases his analysis in the article "History and Theology in the Sea Tradition" on a traditio-historical understanding of the text. However, his purpose is to get at the historical understanding of Israel and thus at the theology of the *Yam Suph* tradition. He believes that their self understanding of the event had a moral content, that is, it had a moral imperative of commitment to Yahweh and his Law.[14]

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10 See George W. Coats, "The Traditio-Historical Character of the Reed Sea Motif," *VT* 17 (1967): 253–65. He proceeds by noting those aspects of the Reed Sea tradition that have points of contact with the other traditions. His opinion is that due to the wilderness setting established in Exod 13–14, the murmuring motif, and the fact that the people were already freed from slavery, the Reed Sea tradition must be seen as having its traditio-historical connection to the Wilderness tradition and not with the Passover–Exodus tradition.

11 See George W. Coats, "The Song of the Sea," *CBQ* 31 (1969): 1–17. He argues that the Song has a mixed genre form. This is due to his theoretical and complex tradition history, which he discusses in the last half of the article. The focus of the discussion concerning the Song's tradition history centers the traditio-historical relationship between the miracle at the Sea (vv. 4–10) and the conquest (vv. 12–17).

12 See Coats, "Song," 17.

13 This expands one of the unexamined aspects of his previous article, "The Traditio-Historical Character of the Reed Sea Motif."

14 See George W. Coats, "History and Theology in the Sea Tradition," *ST* 29 (1975): 53–62; see especially page 62.

In his dissertation "The Song of the Sea," Trent C. Butler attempts to use historical-critical tools to study the Song. He uses form-critical, tradition-critical, and linguistic study to determine the cultic, historical, and theological setting of the Song.[15] His survey of the literature concerning the Song attests to the great divergence of opinion in almost every aspect of scholarly study.[16] His conclusions concerning the *Sitz im Leben* of the Song are familiar. The Song expresses Israel's celebration of Yahweh's kingship at an autumnal festival. The Song was then placed in its present context by a redactor, perhaps in relationship to the Passover celebration.[17] Butler's dating of the Song is late pre-exilic or exilic.[18] Finally, his conclusions at the end of the dissertation are all historical in nature.[19]

In his expanded and revised version of his analysis of Exod 15 "The Song of the Sea and Canaanite Myth," Frank Moore Cross focuses on three main topics: (1) the historical context and relationship to Baal myths, (2) structure, and (3) tradition history.[20] Cross maintains that the poem is one of the oldest parts of the *Tanak*. Additionally, Cross holds that comparisons between the Baal myths of Canaanite literature and the Song show some parallels.[21] In his consideration of structure, Cross emends the text somewhat.[22] His basic structure is in two

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15 See Trent C. Butler, "The Song of the Sea: Exodus 15:1–18, A Study in the Exegesis of Hebrew Poetry" (PhD diss., Vanderbilt University, 1971), 2–3.

16 This entire first chapter illustrates the problem so well that it bears no repetition here. Note especially the charts on pages 48–60 of his dissertation outlining the wide range of views and methods used.

17 See Butler, 100–101.

18 See Butler, 248.

19 See Butler, 256–64. His last sections describe his view concerning the origins of the Song, its relationship to Israel's history and the cult of Israel, and only briefly its deuteronomistic theology. This last section asks questions but gives no real answers.

20 See Frank Moore Cross, "Song of the Sea and Canaanite Myth," in *Canaanite Myth and Hebrew Epic: Essays in the History of the Religion of Israel* (Cambridge: Harvard University Press, 1973), 112–144; rev. and exp. from *JTC* 5 (1968): 1–25.

21 For his dating see Cross, "Canaanite Myth," 124, 126. He dates the Song to the eleventh century. Some of the connections with Baal literature will be noted in ch. 2 of this dissertation.

22 Perhaps his emendations are not as radical as the authors noted above, but they still present a problem in his methodology. In particular, on the basis of stress counts, he omits the first half of v. 2 entirely and on more than one occasion emends the text to reflect a theoretical stress count; see Cross, "Canaanite Myth," 126–31.

parts, verses 1b–12 and 13–18.[23] In the third part of the article, on tradition history, he proposes that the poem reflects a different tradition than the narrative and even a different historical understanding. He assigns the Song to a separate tradition, independent from the narrative and poetic traditions in the *Tanak* in relationship to the rescue from Egypt.[24] Cross omits any real analysis of the function of the poem within the narrative.

Arlis J. Ehlen examines the *Yam Suph* deliverance through a short consideration of the diversity of this theme outside of the book of Exodus and within Exod 13–14. The first part of his article "Deliverance at the Sea: Diversity and Unity in a Biblical Theme," is a short overview of the theme within the *Tanak*.[25] The second part of the article is based on source criticism.[26] He notes that just as the *Yam Suph* has a diversity in the Tanak, so also the theme has diversity in Exodus itself.[27] He provides no detailed analysis of the Song.

John Day's book *God's Conflict with the Dragon and the Sea* has the purpose of showing that the mythological language of Yahweh's conflict with the dragon and the sea in the *Tanak* was appropriated from Canaanite Baal myths, in some cases from specifically Jebusite sources, in relationship to an Autumnal Festival and the Enthronement Ceremony. In the process of canonizing the *Tanak*, this imagery was demythologized, historicized, and finally in some cases eschatalogicized.[28]

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[23] See Cross, "Canaanite Myth," 126.

[24] See Cross, "Canaanite Myth," 128–29. Critiques of Cross's view are discussed in the translation notes for vv. 8–10 in ch. 2 of this dissertation.

[25] See Arlis J. Ehlen, "Deliverance at the Sea: Diversity and Unity in a Biblical Theme." *CTM* 44 (1973): 168–91; see especially pages 168–80. Ehlen focuses on the diversity of the theme outside of the book of Exodus. This section continues by noting that biblical authors elaborated on the *Yam Suph* event in three directions: (1) events in history, (2) events in nature, and (3) creation imagery; see Ehlen,172–80.

[26] See Ehlen, 180–91. He thinks that J, P, and E sources are responsible for Exod 13:17–14:31.

[27] See Ehlen, 180.

[28] See John Day, *God's Conflict with the Dragon and the Sea: Echoes of a Canaanite Myth in the Old Testament* (Cambridge: Cambridge University Press, 1985); see especially pages 179–89.

Hans Strauß's short article "Das Meerlied Mose—ein »Siegeslied« Israels?" attempts to define the genre and context of the Song.[29] He dates the Song as post-exilic and classifies it as a hymnic confession of faith. Reasons for this include its outline of Jewish faith that continues to the present and its placement in the history of Israel at a time when there would be renewed concern with reference to Yahweh's intervention. Strauß rejects the notion that the Song is a mixed form. It was carefully composed to reflect a theological function in the post-exilic era.[30]

In relationship to the Exodus deliverance, Carola Kloos's book *Yhwh's Combat with the Sea* has a different purpose than Day's *God's Conflict with the Dragon and the Sea.* It is his view that the Song does not present the events at the Yam Suph in mythical language, but that the substance of the event is entirely based on a myth.[31] The event as described in Exodus never happened. Once again, this is entirely a historical question.

Martin L. Brenner's monograph *The Song of the Sea Ex 15:1–21,* based on his dissertation, attempts to demonstrate that the Song was a unified composition of the Levites of the Asaphite family from the early Second Temple period, possibly during Nehemiah's time.[32] He uses lexical analysis, comparative analysis, orthography, myth-system analysis from Ugaritic studies, and source and tradition criticism to place the Song in its historical context.[33] The author

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[29] See Hans Strauß, "Das Meerlied Mose—ein »Siegeslied« Israels?," *ZAW* 98 (1985): 103–109; see especially page 109. "Das oftmals nur als poetische Ausgestaltung des alten Mirjamlieds in Ex 15, 21 beachtete Stück Ex 15, 1(b)–19 is kein zufällig angewachsenes Konglomerat veschiedener Gattungen, sondern ein planvoll gestaltetes hymnisches Bekenntnis Israels mit strikt theologischen Schwerpunkt und entsprechender Relevanz auch für den weiteren Kontext aus nachexilischer Zeit." My translation, "Often it was considered only as the poetic presentation of the older Miriam's Song in Ex. 15:21. The noted section Ex. 15:1(b)–19 is not an accidentally rooted conglomeration of different genres, but a systematically designed hymnic confession of Israel with strict theological emphasis and also corresponding relevance for the wider context of the post-exilic period."

[30] See Strauß, 108. This confessional function relates to Israel's conflict with peoples surrounding it in the post-exilic period.

[31] See Carola Kloos, *Yhwh's Combat with the Sea* (Leiden: E. J. Brill, 1986); see especially page 191 and the graphic representation on 205.

[32] See Martin L. Brenner, *The Song of the Sea: Ex 15:1–21* (BZAW, Band 195; ed. Otto Kaiser; Berlin: Walter de Gruyter, 1991); see especially page 19.

[33] According to Brenner, the Song does not appear to have a clear connection with any of the Pentateuchal sources; see Brenner, 11, 19. In relationship to tradition development, Brenner argues for a relationship between the Song and the final redaction of the text, which would in his view mean a late date for the Song; see Brenner, 14.

does not really develop his analysis of the structure.[34] He considers the Song to be a composed unity.[35] Finally, in his exegesis as in the rest of his analysis of the Song, he is concerned with historical issues alone.[36]

Bernàrd Gosse's article "Le texte d'Exode 15,1–21 dans la rédaction Biblique" is a short study of the vocabulary of the Song in comparison to texts considered exilic and post-exilic by many scholars. The purpose of the article is to determine its redactional history. He concludes that though the Song is pre-exilic in his estimation, the narrative frame was created to integrate the Song into later texts.[37]

Raymond Jacques Tournay's article "Le Chant De Victoire" attempts to date the Song as post-exilic as opposed to his own earlier dating of 622 (the Passover of Josias).[38] Tournay rejects the early dating of Cross and Freedman in favor of late dating based on parallels with texts

[34] See Brenner, 22–53. The structure and rhetoric are preliminary issues for Brenner. Even in this preliminary analysis historical issues predominate. Brenner's structure is in part based on his view of the Song as a cultic composition. Thus, vv. 1b–3 and 18 plus 21b comprise a liturgical enclosure. The rest is divided into two parts, vv. 4–12 and 13–17. In making this division at the boundary of vv. 12 and 13, he follows many other authors; see Brenner, 22, 40–42.

[35] See Brenner, 20.

[36] See chs. 4 and 5 of Brenner's monograph. By exegesis, Brenner means to place the Song in relationship to a particular historical setting through comparison with others texts. However, he does not really arrive at meaning for the Song.

[37] See Bernàrd Gosse, "Le texte d'Exode 15, 1–21 dans la rédaction Biblique," *BZ* NS 37 (1993): 264–71; see especially page 271, "Le vocabulaire du Cantique d'Ex 15,1ss est compatible avec une datation pré-exilique. Ce même cantique a influencé les textes Isaïens célébrant la fin de l'exil. Le *šyrh lyhwh* d'Ex 15,1 ayant été rendu impossible pendant l'exil cf. Ps 137, un cantique nouveau a été entonné à la fin de l'exil cf. Is 42,10: *šyrw lyhwh šyr ḥdš*. Dans cette ligne le Psautier post-exilique a été développé. par la suite le cantique d'Ex 15,1ss a été intégré à ce Psautier post-exilique, entre autre par le *šyrw lyhwh* de 15,21." My translation, "The vocabulary of the Song of Ex.1 ff. is compatible with pre-exilic dating. This same song has influenced the Isaian texts celebrating the end of the exile. The אשירה ליהוה of Ex. 15.1 having been rendered impossible during the exile, cf. Ps. 137, a new song had been intoned at the end of the exile, cf. Isa. 42.10: שירו ליהוה שיר חדש. Along this line the post-exilic Psalter has been developed. Later on the song of Ex. 15.1 ff. had been integrated into this post-exilic Psalter, among other things by the שירו ליהוה of 15.21." In this statement, he tacitly recognizes both the pre-exilic and post-exilic influence of the Song in the literature of the community.

[38] See Raymond Jacques Tournay, "Le Chant De Victoire D'Exode 15," *RB* 102 (1995): 522–31; see especially page 522. The earlier dating is found in, Raymond Jacques Tournay, "Recherches Sur La Chronologie Des Psaumes," *Revue Biblique* 65 (1958): 321–57. He conclusion concerning the Song is "En conclusion, il semble possible de mettre en rapport ce cantique d'action de grâces, œuvre probable d'un lévite asaphite, avec la reprise du culte lors de la fête des Tentes (Esd. 3, 4); on craignait encore à ce moment «les peuples des pays», dont parle Ex 15, 14–16. On peut aussi penser à la joyeuse fête de pâque de 515, décrite par Esd. 6:19–22." My translation, "In conclusion, it seems possible to connect this song of thanksgiving, probably the work of a levitical Asaphite, with the resumption of the cult at the time of the feast of Tabernacles (Ezra 3:4); at this moment they still feared 'the peoples of the land,' of whom Ex. 15:14–16 speaks. One is also able to think of the joyful feast of Passover of 515, described by Ezra 6:19–22" (531).

that are thought to be post-exilic.[39] He even goes so far as to specify the writer as an Asaphite.

Thomas B. Dozeman's short article "The Song of the Sea and Salvation History" attempts to show that the Song was not an original unity but rather was a product of deuteronomistic editing as late as the exilic period.[40] His procedure is to examine the Song in two stages. First, he examines the Song through content, genre, linguistic features, meter, motifs, and diction in order to discern discontinuities.[41] Second, he considers the Song in relationship to mythic patterns in order to show that the Song is not a unity.[42] His questions and methods are based entirely in historical analysis.

Summary of Historically Focused Studies

From this brief review it is apparent that the purposes and methods used in both of these first two categories of scholarship have been historical. The questions these scholars have asked of the text are all historical and interrelated: what do the terms used, the expressions used, and the theology conveyed tell us about the historical setting in the ANE? What is the relationship between the Song and other ANE texts? What is the original text of the Song in light of its historical setting? What is the Song's *Gattung* and *Sitz im Leben* in relationship to its historical setting? What are the traditions behind this Song and their historical development? What are the theological and thematic developments reflected in the Song in connection with Israel's historical development? However, in these studies, the Song's function and rhetoric within its narrative setting have not been considered at all.

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[39] See Tournay, "Le Chant," 522.

[40] See Thomas B. Dozeman, "The Song of the Sea and Salvation History," in *On the Way to Nineveh: Studies in Honor of George M. Landes* (eds. Stephen L. Cook and S. C. Winter; Atlanta: Scholars Press, 1999), 94–113; see especially pages 100–101, 103–104.

[41] See Dozeman, 95–101.

[42] See Dozeman, 101–104. Concerning the second section of his article, Dozeman tries to show that comparative studies of ANE Baal literature show the same two sections of development. He states that vv. 1–12, 18 are similar in subject matter to CTA 2: (1) conflict with *Yamm/Nahar*, (2) victory over *Yamm/Nahar*, (3) kingship. He then posits that vv. 13–17 are similar to CTA 3–4: (1) temple building, (2) conquest of peoples, (3) enthronement/kingdom. Through comparison with these ANE documents, he posits two original parts of the Song.

Scholars Studying Poetics

There is a growing body of scholarship that has studied the Song with a view to its meaning as a whole text rather than as a fractured historical artifact needing to be reconstructed in some manner or as an editorial insertion needing to be placed into its real historical context. This trend has been developing over several decades. The purpose in this methodology is to get at meaning through understanding the poetics of the text, including the expressions and terms used, its structure, meter, genre, and meaning. In the following analysis, these authors are considered in approximate chronological order.

The joint dissertation by Frank Moore Cross and David Noel Freedman "Studies in Ancient Yahwistic Poetry" was groundbreaking when it was first presented. Five years later, chapter 2 of their dissertation was slightly emended and adapted into a single article concerning the Song itself.[43] Cross and Freedman use linguistic, orthographic, and metrical analysis to examine several examples of early Hebrew poetry, of which the Song may be the earliest.[44] Observations concerning the Song that are especially useful are (1) the Song fits into the pattern of old Canaanite and early Hebrew poetry (the song is not archaizing; rather it is truly archaic); (2) the Song is substantially a unit as seen in its metrical pattern and symmetry; and (3) the analysis uses extrabiblical materials from ANE cognate languages that are very useful in shedding light on difficult words or phrasing.[45]

Marc Rozelaar's short article "The Song of the Sea" attempts to describe the structure of the Song so that the contents of the Song might be better understood. As he notes, the form of

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[43] See Frank Moore Cross and David Noel Freedman "Studies in Ancient Yahwistic Poetry" (PhD diss., The John Hopkins University, 1950); Frank Moore Cross and David Noel Freedman, "The Song of Miriam," *Journal of Near Eastern Studies* 14 (October 1955): 237–50. See also Frank Moore Cross and David Noel Freedman, *Studies in Ancient Yahwistic Poetry* (Missoula, Mont.: Scholars Press, 1975). Their study does deal with historical questions. However, the preponderance of the work focuses on the poems themselves in order to discern the characteristics of this earliest group of Hebrew poems.

[44] See Cross and Freedman, "Studies," 51–57, 58–71, 94–99. In their metrical analysis, they they proposed some minor hypothetical emendations of the text. The most obvious example is their omission of v. 2 entirely; see Cross and Freedman, "Studies," 94. These changes were based on a theoretical metrical structure for the Song; see Cross and Freedman, "Studies," 101, n.3.

[45] See Cross and Freedman, "Studies," 86–87.

the Song must be described so that "a satisfactory interpretation of the contents may be based on it."[46] Rozelaar bases his structure on four *caesura* in verses 5, 10, 13, and 17.[47] The resulting structure is symmetrical, as can be observed in his layout of the text in Hebrew.[48] However, his structure is one of many possible strophic arrangements, of which no single example has obtained a consensus of scholarly opinion.[49]

Perhaps no single author has done as much really helpful work on the Song itself as David Noel Freedman. His many articles and his joint dissertation with F. M. Cross have set the stage and the tone for the discussion of this text. Freedman's article "Strophe and Meter in Exodus 15" is a helpful move forward in the analysis of the text as a whole poetic composition.[50] Many scholars since Muilenburg have recognized that the Song can be understood to have three key elements of structure in verses 6, 11, and the last half of verse 16.[51] Freedman develops a triangular or pyramid structure on the basis of these three elements with branches in verses 6 and 16 and with the apex in verse 11.[52] Freedman bases his argument on stress counts. His work in this article is based on the text as we have it, not on theoretical metrical patterns.[53] Freedman has also written a shorter article, "The Song of the Sea."[54] As in the longer article just

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[46] See Marc Rozelaar, "The Song of the Sea (Exodus xv, 1b–18)," *VT* 2 (1952): 221–28; see especially page 221.

[47] These occur just before responses to Yahweh's deeds in vv. 6, 11, 14, and 18; see Rozelaar, 223.

[48] See Rozelaar, 224–25.

[49] Note Brevard S. Childs's observation concerning this lack of consensus; see Childs, *The Book of Exodus: A Critical, Theological Commentary* (Louisville: The Westminster Press, 1974), 247. Perhaps focusing on a larger structure will have to suffice for the present discussion.

[50] See David Noel Freedman, "Strophe and Meter in Exodus 15," in *Old Testament Studies in Honor of Jacob M. Meyers* (eds. Howard N. Bream et al.; Philadelphia: Temple University Press, 1974), 163–203. This article was Freedman's intended supplement and revision of Cross and Freedman, "The Song of Miriam." See Freedman, "Strophe and Meter," 202.

[51] See James Muilenburg, "A Liturgy on the Triumphs of Yahweh," in *Hearing and Speaking the Word: Selections from the Works of James Muilenburg* (ed. Thomas F. Best; Chico, Calif.: Scholars Press, 1984), 233–51; repr. from *Studia Biblica et Semitica,* (eds. W. C. van Unnik and A. S. van der Woude; Wageningen, Netherlands: H. Veenman en Zonen, 1966).

[52] See Freedman, "Strophe and Meter," 164–65. One could also call it a concentric structure, A B A'.

[53] See Freedman, "Strophe and Meter," 163–64.

[54] See David Noel Freedman, "The Song of the Sea," in *Pottery, Poetry, and Prophecy: Studies in Early Hebrew Poetry* (Winona Lake: Eisenbrauns, 1980), 179–86.

mentioned, he discusses the strophic structure of the Song based on the refrains in verses 6, 11, and 16b and on the metrical count pattern of the poem.

In addition to these two key articles concerning the structure and meter of the Song, Freedman has written several other articles concerning ancient Hebrew poetry. One of these "Poetry, Pottery, and Prophecy" has observations on ancient Hebrew poetry and methodology, especially concerning stress counting.[55] Others focus on historical reconstructions of early Israelite religion and are not apropos to this dissertation.[56]

Jasper J. Burden's 1987 presentation at the Congress of the Old Testament Society of South Africa, "A Stylistic Analysis of Exodus 15:1–21: Theory and Practice," is an attempt to analyze the Song using rhetorical criticism, linguistics, literary criticism, and stylistics to determine the structure and meaning of the Song.[57] He proposes a chiastic structure at the strophe level. The meaning of the Song is thought to be in connection with pre-exilic Zion theology.[58] The fact that the structure he proposes indicates yet another view helps to illustrate that the poem may have many levels at which it might be structured.

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[55] See David Noel Freedman, "Pottery, Poetry, and Prophecy," in *Pottery, Poetry, and Prophecy: Studies in Early Hebrew Poetry* (Winona Lake: Eisenbrauns, 1980), 1–22; repr. from *Journal of Biblical Literature* 96 (1977): 5–26.

[56] See the following Freedman: David Noel Freedman, "Early Israelite History in the Light of Early Israelite Poetry," in *Unity and Diversity: Essays in the History, Literature, and Religion of the Ancient Near East* (eds. Hans Goedicke and J. J. M. Roberts; Baltimore: Johns Hopkins University Press, 1975), 3–35; "Divine Names and Titles in Early Hebrew Poetry," in *Pottery, Poetry, and Prophecy: Studies in Early Hebrew Poetry* (Winona Lake: Eisenbrauns, 1980) 77–129; repr. from *Magnalia Dei: The Mighty Acts of God* (eds. F. M. Cross et al.; New York: Doubleday, 1976); "Early Israelite Poetry and Historical Reconstructions," in *Pottery, Poetry, and Prophecy: Studies in Early Hebrew Poetry* (Winona Lake: Eisenbrauns, 1980), 167–78; repr. from "Early Israelite Poetry and Historical Reconstructions," in *Symposium Celebrating the Seventy-Fifth Anniversary of the founding of the American Schools of Oriental Research (1900–1975)* (ed. Frank Moore Cross; Cambridge: American Schools of Oriental Research, 1979); and "Who Is Like Thee Among the Gods: The Religion of Early Israel," in *Ancient Israelite Religion: Essays in Honor of Frank Moore Cross* (Edited by Patrick D. Miller, Jr., Paul D. Hanson, and S. Dean McBride; Philadelphia: Fortress Press, 1987), 315–36.

[57] See Jasper J. Burden, "A Stylistic Analysis of Exodus 15:1–21: Theory and Practice," in *Exodus 1–15, Text and Context: Proceedings of the 29th Annual Congress of the Old Testament Society of South Africa (OTSSA)* (eds. J. J. Burden, P. J. Botha, and H. F. van Rooy; Pretoria: OTWSA/OTSSA, 1987), 34–72; see especially pages 40–41. He intends to follow the procedural steps outlined by Wilfred G. E. Watson, *Classical Hebrew Poetry* (JSOTSup 26; eds. David A. Clines and Philip R. Davies; Sheffield: JSOT Press, 1984).

[58] See Burden, "A Stylistic Analysis," 69.

Maribeth Howell's 1986 dissertation, "A Song of Salvation, Ex 15, 1b–18," and her 1989 article "Exodus 15, 1b–18, A Poetic Analysis," set forth her poetic analysis of Exod 15:1b–18.[59] The focus of her own original work as found in chapter 5 of her dissertation and in the journal article concerns two issues: structure and poetic features.[60] She suggests a structure of two stanzas with eleven strophes.[61] Her main stanza break is between verses 12 and 13 related to the *Yam Suph* deliverance and the coming wanderings and conquest.[62] She also lists the many rare or unusual terms used in the Song.[63] However, she does not go much beyond tabulating these words in order to analyze what this might mean thematically.

Alan J. Hauser's article "Two Songs of Victory: A Comparison of Exodus 15 and Judge 5" compares the two songs in order to determine if they represent a set victory song form.[64] He compares the songs concerning their use of the divine name and descriptions of Yahweh, a water motif, the manner in which the enemy is mocked, and the fall of the enemy.[65] While there are similarities concerning these aspects of both songs, Hauser maintains that there are dissimilarities. Thus, the two songs represent not a set form,but variations on a range of ideas that would naturally come to mind in the composition of a song celebrating a victory.[66]

Richard D. Patterson's short article "The Song of Redemption" provides a brief analysis of the Song. He basically follows the view of Muilenburg concerning structure built around three

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59 See Maribeth Howell, "A Song of Salvation, Exodus 15, 1b–18" (ThD diss., Katholieke Universiteit Leuven, 1986); and "Exodus 15,1b–18 A Poetic Analysis," *ETL* 65 (1989): 5–43. The major difference between this dissertation and her later journal article is that the dissertation is predominately an analysis of previous scholarly treatments of the Song. What must be said concerning her analysis of previous scholars is that opinions vary "regarding every imaginable aspect" of the Song; see Howell, "Song," 1.

60 See Howell, "Song," 11; Howell, "Poetic," 5. She is influenced by Muilenburg's methodology to which she felt Wilfred G. E. Watson gave more of a sense of definite order; see Howell, "Song," 12, 15.

61 See Howell, "Poetic," 9–11.

62 See Howell, "Poetic," 11, 41–42.

63 See Howell, "Poetic," 12–15.

64 See Alan J. Hauser, "Two Songs of Victory: A Comparison of Exodus 15 and Judges 5" in *Directions in Biblical Hebrew Poetry* (JSOTSup 40; ed. Elaine R. Follis; Sheffield: JSOT Press, 1987), 265–84.

65 See Hauser, "Two Songs," 266–70, 270–73, 273–77, 277–79.

66 See Hauser, "Two Songs," 279–81.

refrains.[67] He notes some of the poetic devices in the Song and comments briefly on the genre and transmission of the Song.[68] Patterson does not really look at the narrative apart from a few brief comments.[69]

William H. C. Propp's commentary *Exodus 1–18* combines the latest scholarly tools including textual criticism, source criticism, redaction criticism, morphology, lexicography, syntax, wordplay, and thematic links to other passages.[70] He also discusses key themes in extended helpful comments.[71] Even though he does not make poetics a focus of his commentary, his observations are extremely useful in this regard. Due to the usefulness of this volume, interaction with Propp will be cited frequently in chapters 2 and 3 of this dissertation. Concerning the Song, he notes a threefold stanzaic structure.[72] He also maintains that Exodus is a diptych with the Song as the central conclusion/opening of the two parts of the book.[73] However, the function of the Song within the narrative still needs to be addressed in more detail.

Annekatrin Warnke's article "Die Verbformen mit dem Suffix מו- als Kernelemente" expands on and modifies to some extent the analysis of Freedman in his article "Strophe and Meter."[74] Her analysis attempts to demonstrate on the basis of structural elements that the Song is a unified composition.[75] While her analysis is useful for the demonstration of a unified composition based in a ring structure, in comparison with other scholars it also indicates that this

[67] See Richard D. Patterson, "The Song of Redemption," *WTJ* 57 (1995): 453–61.

[68] See Patterson, "Song," 455–56, 456–59,459–61. He mentions bracketing, hinging, stitching, alliteration, assonance, simile, metaphor, hendiadys, synecdoche, irony, rhetorical question, and paronomasia. He views the genre as that of a victory song.

[69] See Patterson, "Song," 453.

[70] See William H. C. Propp, *Exodus 1–18: A New Translation with Introduction and Commentary* (AB 2; New York: Doubleday, 1998), 38–54.

[71] For instance the extended comments on several themes. Propp, 549–72.

[72] His structure is: Stanza I, vv. 1b–7, Stanza II, vv. 8–12, Stanza III vv. 13–18. Propp, 505. His break between stanzas 2 and 3 correspond to events in Exod 1–14 and Exod 15 and beyond.

[73] See Propp, 37–38.

[74] See Annekatrin Warnke, "Die Verbformen mit dem Suffix "מו-" als Kernelemente der Textstruktur von Ex 15,1b–18," *Biblica* 83 (2002): 399–408; see especially pages 399–400. She also acknowledges Muilenburg's contribution; see Warnke, "Verbformen," 403.

[75] See Warnke, "Verbformen," 406–407.

poem has many levels of structure.[76]

Summary of the Poetic Studies of the Song

In light of this review of scholars who have studied the Song on the basis of poetic features, several themes might be noted from their analysis. The questions asked of the text in these studies are along the following lines of inquiry: what is the meter of the poem? What is the strophic structure of the poem? What are the criteria for this structure? Is there a distinct genre evident? What kinds of terminology are used? What kind of poetic devices are used? In the background of these studies is a sensitivity to the particulars of the text, its poetic structures, and its terminology or themes.[77] However, the question of the function and rhetoric of the Song within the Exodus narrative is not examined to any extent.

Scholars Pursuing First Steps in More Holistic Approaches

Brevard Childs commented in 1974 on the problem of a lack of consensus concerning the Song by noting several issues that needed clarification or about which scholars had come to no resolution. Among these is the relationship of the Song to the narrative.[78] This was true in 1974 and remains true today. Analysis of the scholarly literature demonstrates a wide divergence of opinion concerning the Song by the Sea in almost every issue that relates to the interpretation of the text. The various methodological approaches have greatly influenced the scholarly study of the poem. However, the historical and linguistic focus of these methodologies has led to a serious neglect. Theoretical reconstructions of the *Sitz im Leben* of the poem, or of its source and redaction history, have led to a neglect of the relationship of the Song to its given narrative

[76] Her main structural elements are perfect and imperfect verbs with the suffix מוֹ-, verb conjugations, objects of select verbs, and lead/stone figures of speech followed by parallelism; see Warnke, "Verbformen," 400–405.

[77] This can be seen to have been brought to the forefront of the discussion due to James Muilenburg, "Form Criticism and Beyond," in *Hearing and Speaking the Word: Selections from the Works of James Muilenburg.* (ed. Thomas F. Best; Chico, Calif.: Scholars Press, 1984), 34–44; repr. from *Journal of Biblical Literature* 88 (1969).

[78] See Childs, *Exodus*, 242–53.

context. Fokkelman points out that

> *Biblical scholarship has hardly come to grips with these duets,* and regularly returns to gnaw on the question of whether the prose or the poetry version is the older. It does not seem a very fruitful approach to me, as it is rather like the silly problem of what is first, the chicken or the egg. I do not have much time either for the romantic who says: Ah, the poetry is older of course, so basic, you know.[79]

Thus, the results have not been assured or demonstrated to any great degree, nor has a crucial issue, the rhetoric and function of the Song within the narrative, been considered carefully.

Despite the more congenial approaches with respect to the text that one can observe in the works of the scholars mentioned in the poetic studies grouping, the holistic treatment of the Song within its narrative context has not been examined to any great depth of analysis. However, this trend is changing. Newer, more holistic approaches have recently been published that help point out promising avenues of examination concerning this oft-studied poem. One can note especially the recent work done by James W. Watts, Georg Fischer, David Noel Freedman, Mark Smith, Richard D. Patterson, and Jan P. Fokkelman. These scholars provide a genealogy for this present study. However, some foundational groundwork for this dissertation goes back to an earlier scholar's work—James Muilenburg.

James Muilenburg

The corrective influence of rhetorical criticism on form criticism was defined in large part with Muilenburg's seminal SBL presentation in 1968, "Form Criticism and Beyond." Muilenburg observes the impasse at which historical criticism found itself and Gunkel's attempt to restore a sensitivity to the forms, rhetoric, and modes of discourse. Despite some advantages to the form-critical methodology, including the recognition and taking into account of genre and the *Sitz im Leben*, Muilenburg discusses the disadvantages that had developed in the methodology. Most important, he mentions that the individual, unique, and personal were obscured due to an

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[79] See Jan Fokkelman, *Reading Biblical Narrative: An Introductory Guide* (trans. Ineke Smit; Louisville: Westminster John Knox Press, 1999), 183; emphasis mine.

overgeneralization of forms.[80] The pattern blurs the particular. He proposes that form criticism be corrected by paying attention to the literary unit in its unique particularity, especially analyzing how the literary unit is delimited and structured with its component parts.[81] Thus, by discerning the presentation of a delimited text with its own main motif, the development of its motif from the beginning through to the end, and the use of key words, climatic lines, parallelism, and strophic and stanzaic structures, Muilenburg asserts that the particular rhetoric of the text will emerge.[82] This art of interpretation has developed much since Muilenburg's proposal. Muilenburg's concept of key terminology and structure remain important in order to understand the rhetoric of a text.[83]

Muilenburg's article on Exod 15, "A Liturgy on the Triumphs of Yahweh," provides an example of his analysis of the Song. He looks at the Song's place as a conclusion to chapters 1–15, some of the key words and motifs, proposes a genre classification of a liturgy, and structures the Song into subunits.[84] In structuring the Song, he considers especially the way that the three hymnic refrains mark the major divisions of the Song.[85] However, his division of the Song into smaller units within this three-part structure has received much less acceptance and is probably dependent on Muilenburg's own classification of the Song as a liturgy.[86] He divides the Song into three main sections, verses 2–6, 7–11, and 12–16cd. Within each section the strophes follow a pattern of hymnic confessions, epic narrative, and hymnic response. Framing this core of the proposed liturgy is an introit in verse 1b and a hymnic celebration in verse 17, followed by a coda in verse 18. The question remains: if this is not a liturgy, does this structure

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[80] See Muilenburg, "Form Criticism," 27–31.

[81] See Muilenburg, "Form Criticism," 34, 36.

[82] See Muilenburg, "Form Criticism," 34–44.

[83] Note especially the terms יָשַׁע and חֶסֶד, the various expressions used in the Song, and the largest structure of the Song as presented in ch. 2 of this dissertation.

[84] See Muilenburg, "Liturgy," 234 ff.

[85] See Muilenburg, "Liturgy," 237.

[86] See Muilenburg, "Liturgy," 238 ff.

make sense? It is uncertain if the text itself is the key determining factor in this analysis or if the analysis follows a preconception about genre. The influence of Muilenburg's view of the Song's genre is seen in his statement:

> We should expect that a composition that was designed for use in the cult should reveal its particular character in its form and structure, in its different styles and rhetorical features, in the various ways in which its content is articulated into varying types of speech, and in the kinds of language employed by the several participants.[87]

The ascription of a liturgical setting may be a key reason that Muilenburg's analysis follows the line that it does. However, the liturgical form is not the only possibility. Neither is the structure that Muilenburg proposes necessarily the only possible assessment.[88] Furthermore, the Song has elicited a very wide range of opinions concerning structure on the basis of every imaginable rationale.[89] The possibility of multiple structures coexisting in one poem has prevented any clear consensus. For this reason, a larger structure based in themes is adopted in this dissertation.[90] One further area of omission in Muilenburg's article is the lack of any real analysis of the narrative context and the way that the Song functions within the narrative.

James W. Watts

Watts's book *Psalm and Story* and his shorter article "Song and the Ancient Reader" intend to show that poems within narrative contexts were not accidents of history or editorial whims, but part of a narrative strategy of composition.[91] Watts writes, "Very little research has focused on the nature of narratively inset psalms per se, in marked contrast to the vast

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87 See Muilenburg, "Liturgy," 237.

88 Note Childs' critique of this; see Childs, *Exodus*, 246.

89 One might note theoretical reconstructions of the text, *Gattung*, meter, morphology, *caesura* in the text, staircase parallelism, physical structure, terms, and themes. Each has been used in an attempt to arrive at a satisfactory structure.

90 See ch. 2 of this dissertation concerning a bipartite structure for the Song.

91 See James W. Watts, *Psalm and Story* (JSOTSup 139; eds. David J. A. Clines and Philip R. Davies; Sheffield: Sheffield Academic Press, 1992), 14; and "Song and the Ancient Reader," *PRSt* 22 (1995): 135–47; see especially page 135.

bibliography available on some of these texts individually."[92] Thus, he looks at their narrative role. In doing so, Watts embarks on a more consciously holistic approach to the Song.

In the book, he limits the study to those songs that represent praise, as opposed to tribal blessings, oracles, and dirges that do not contain elements of formal praise.[93] He considers three aspects of narrative role for the songs: (1) the function in the plot, (2) shared themes and vocabulary, and (3) contribution to the character portrayal of the speakers. He also considers the diachronic and synchronic explanations for the songs and, finally, the motivation for the songs.[94]

Much of the chapter from his book concerning the Song is extremely helpful. One point to note is that while he accepts the basic critical outline for documentary analysis of Exodus, he still comes to the conclusion that the historical relationship of the Song and prose accounts is a mystery. His basic conclusion is that the Song was added to the combined narrative sources. From this basic idea he thinks the Song's purpose can be explained by the liturgical appropriation of Exod 1–14. The later generations appropriated and actualized the history for their contemporary circumstances, which Watts thinks may have been post-exilic, a time when there was no king. The problem is that even if it is true that later in the history of the nation the Song was used as an appropriation and actualization of the *Yam Suph* event, this does not mean the appropriation and actualization took place only in the post-exilic period. Advocating that the Song was placed into the narrative in the post-exilic period is a theory of the text that simply may not be true. Watts acknowledges that he simply assumes the critical model in this regard.[95] However, the narrative and song themselves do not prove this in and through their content alone.

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[92] See Watts, *Psalm and Story*, 12.

[93] See Watts, *Psalm and Story*, 15–16. His limitation to songs with formal praise is intended to provide a readily identifiable group of texts to analyze. It might also be worthwhile to look at embedded poetry more generally.

[94] See Watts, *Psalm and Story*, 17.

[95] See Watts, *Psalm and Story*, 57, 60–61.

Watts does not analyze the structure of the Song in any detail.[96] He focuses on the selected poems' roles in the narratives, as noted above. However, he does think that the two parts of the Song by the Sea correspond to two narrative parts: the victory at the sea and the conquest and settlement.[97] One very useful concluding note is that the poems achieve their compositional goals "by their positions in the narrative and by their thematic contents."[98] Concerning the former, thematic links are a helpful key to understanding the function of the Song that will be noted in chapters 2–4 of this dissertation. Concerning the latter, Watts observes that the songs analyzed in his book all close the narratives in which they occur. They provide a conclusion and invite the readers to join in the celebration. This convention of closing narrative sections with a song that invites the participation of the reader also serves the purpose of appropriating the texts as "authoritative guides for the reader's beliefs and lives."[99] Watts mentions that this practice of closing narratives with a poem was common in the ANE.[100]

The shorter article focuses on this ANE literary convention. As in the book, Watts maintains that these songs serve to actualize the story for the reader. He also makes the point that the Songs may actually be somewhat subversive. This is based on the idea that women take a leadership role in the Exodus account (verses 15:20–21) and that Moses leads in a victory song, which is normally a feminine role. However, the point Watts makes is that Yahweh alone is the victor. The subversion of the normal pattern thus serves a theological purpose.[101] This short article is useful in its slightly different emphasis. Overall, both of Watts's works are positive in their contribution to the analysis of the Song. However, more might certainly be said concerning

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[96] See Watts, *Psalm and Story*, 42. His basic structure is two part, vv. 1–11 and vv. 12–18.

[97] This is a common view concerning the two main parts of the Song. Sinai is also included on the basis of the language or on the basis of the structure of the book and the story of the second part of Exodus. See Smith and Freedman below and also ch. 2 of this dissertation

[98] See Watts, *Psalm and Story*, 186. These observations are supportive of the thesis of this dissertation.

[99] See Watts, *Psalm and Story*, 187, 190.

[100] See Watts, *Psalm and Story*, 196, 206–20. In the appendix, he cites several ancient texts and numerous studies that indicate the practice was common in the ANE.

[101] See Watts, "Ancient Reader," 135–38, 140, 142–46.

the function and rhetoric of the Song within the narrative and concerning the Song's multidimensional proleptic aspects.

Georg Fischer

Georg Fischer's brief article "Das Schilfmeerlied" is an important step in the right direction. His purpose is to determine the structure of the Song.[102] He divides it into two parts, 1b–11and 12–18.[103] He notes the verbal elements within the Song itself that might help discern the structure.[104] He considers its relationship with other texts, especially Exod 1–14, by detailing the Song's verbal connections.[105] Finally, he looks at its function and meaning in light of its place within the narrative as a conclusion to Exod 1–14 and the first communal prayer and worship of the nation.[106] In all three aspects, he has an approach similar to the one taken in this dissertation. Fischer has made a very positive contribution both in his methodology and his understanding of the Song. On the whole his article, though brief, is very helpful.

Fischer's article "Ein Erzählung" like the previous article, is extremely helpful both in its substance and in its approach to the text. The purpose of this article is to demonstrate that Exod 1–15 is a single narrative. He proposes that a literary text is a unified whole "Wer einen oder mehrere Fäden daraus entfernt, zerstört das Gesamt."[107] Fischer spends most of the rest of the article showing how Exod 1–15 is (1) a *Treppe von Perikopen* (a staircase of pericopes) in which subunits of the narrative build one upon one another as steps on a staircase and (2) a *Gewebe* (fabric) in which taking out parts on the basis of theoretical redactional layers destroys the

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102 See Georg Fischer, "Das Schilfmeerlied Exodus 15 in seinem Kontext," *Biblica* 77 (1996): 32–47; see especially page 36. Though he makes the break at v. 12, not v. 13, he essentially supports the view that the first part of the Song refers to the *Yam Suph* deliverance, and the second to the events following.

103 Fischer cites Watts, *Psalm and Story;* see Fischer, "Das Schilfmeerlied," 35, n. 14.

104 See Fischer, "Das Schilfmeerlied," 32–36.

105 See Fischer, "Das Schilfmeerlied," 37–43.

106 See Fischer, "Das Schilfmeerlied," 32, 43–46.

107 See Georg Fischer, "Exodus 1–15—Ein Erzählung," in *Studies in the Book of Exodus: Redaction—Reception—Interpretation* (ed. Marc Vervenne; Leuven: Leuven University Press, 1996), 149–78; see especially page 149. My translation, "in which one or more threads removed from it destroys the whole."

network of meaning for the whole.[108]

His approach is very helpful in recognizing that each smaller part is essential to the whole and in beginning to take note of the flow of the narrative including the poem. He views the poem as a conclusion to this unified narrative that yet points to what follows. He writes,

> Der in Ex 1 beginnende Erzählbogen kommt in Ex 15 zu einem Abschluß. Von daher ist berichtigt, diesen Beginn des Buches (Ex 1–15) als »eine« Erzählung zu bezeichnen. Es darf jedoch nicht übersehen werden, daß, gerade in den letzten Kapiteln, verstärkt Themen anklingen, sie mit dem Folgenden verbinden. In diesem Sinn is die »eine« Erzählung Ex 1–15 nur Auftakt einer umfassenderen Darstellung.[109]

This recognition of the wholeness of the Exod 1–15 narrative is indeed a positive step in interpretation.

Fischer's approach is to move through the narrative step by step (pericope by pericope), demonstrating how each either depends on the previous steps or anticipates those following. He follows this demonstration of interdependence and interconnectedness with a short analysis of some of the chief objections to this view of the text. He points out how the parts of the text at these points of contention should not be separated from the root narrative, but rather, on the basis of linguistic connections, belong to the narrative function and dynamic.[110]

This approach is most appealing because it has the highest respect for the narrative as a well-composed whole. It takes cognizance of the interdependence and interconnectedness of the narrative parts. This may hold true for the entire Exodus narrative and the Song in relationship to each other. This in turn allows one to analyze the flow, dynamic, rhetoric, and meaning of the whole narrative in a mutual, interdependent relationship to any of its parts. The Song has an

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[108] See Fischer, "Ein Erzählung," 149–61, 161–71.

[109] See Fischer, "Ein Erzählung," 173. My translation, "The beginning arc in Ex 1 comes to a close in Ex 15. From this it is legitimate to describe this beginning of the book (Ex 1–15) as "one" narrative. However, one must not ignore that even in the last chapters themes increasingly resonate that are connected with the following chapters. In this sense, the "one" narrative of Ex 1–15 is only a prelude of a more comprehensive account." The arc of Patriarchal also might be considered as important for understanding the narrative of Exodus and the Song's position, function, and rhetoric within Exodus.

[110] See Fischer, "Ein Erzählung," 149–61, 161–71.

essential function in the whole narrative. Its own structure, rhetoric, and meaning in relationship to the whole reflects the essential part it plays in the entire story.

Steven Weitzman

As can be observed from the title of his book, *Song and Story in Biblical Narrative: The History of a Literary Convention in Ancient Israel*, Weitzman's objective is to show that the poems inserted into the biblical narrative give evidence of the historical development of a literary convention. He contends that songs inserted into narratives "were not created for use in their present settings."[111] Given the small corpus of textual evidence available from Israel, Weitzman attempts to use comparative evidence to discern the changing literary conventions at play in these narratives with inserted poetry.[112] The changing conventions reflect a growing awareness of the texts as Scripture, according to Weitzman.[113] Thus, earlier texts were rewritten to reflect this growing view of the texts and later ones were formed with this idea in mind from the outset.

Weitzman's book is concerned with historical issues. These questions are not the focus of this dissertation and as such will not be considered here. His book is included in the present analysis because of two ideas. The first is Weitzman's consideration of the Song in its narrative context. Despite his focus on a theory of the historical development of a literary practice, he is at least considering the Song in context. The second idea that has contributed to this dissertation is that the Song is placed into the narrative to show that God, the divine warrior, single-handedly

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111 See Steven Weitzman, *Song and Story in Biblical Narrative: The History of a Literary Convention in Ancient Israel* (Bloomington: Indiana University Press, 1997); see especially page 6.

112 For instance Weitzman cites the *Piye Stele* of 727 B.C.E.; see Weitzman, 17. Others note Ugaritic literature from a period almost half a millennium earlier; see Cross and Freedman, "Studies," 84–91; and Watts, *Song and Story*, 196, 206–20.

113 See Weitzman, 6–12, 13–14. Weitzman consciously argues against Watts, *Psalm and Story*, for an imprecise analysis resulting in a shapeless phenomenon; see Weitzman, 9. This is based in what he considers to be historical imprecision.

defeated the Egyptian army.[114] This basic idea concerning the Song, "to promote God as invincible ruler and to render him the hero of battles," provides a starting point for examining the Song within its narrative context.[115]

Mark S. Smith

Smith's first article, "Literary Arrangement," approaches the text as the final product of the priestly redactor.[116] As such, he approaches the Exodus with a view to understanding the final text. His proposed basic structure is bipartite, with the Song in Exod 15 as the conclusion and pivot of the Exodus.[117] The Song itself is bipartite, with verses 1–12 recapitulating the events of chapters 1–14 and verses 13–18 anticipating the events at Mount Sinai.[118] Smith determines the structure of Exodus first and then determines the Song's function and structure in Exodus. As such, his approach is helpful in confirming that more than one approach to this problem might come to similar conclusions.

Smith's book *The Pilgrimage Pattern in Exodus* expands on his previous article concerning the priestly redaction of Exodus in relationship to the law in Exodus and the theological concepts reflected in the redaction of the book. Smith proposes a pilgrimage pattern in Exodus that serves as a theological paradigm for Israel.[119] Much of the book goes beyond the

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114 Weitzman maintains that the Piye Stele also accomplishes this purpose in relationship to Pharaoh; see Weitzman, 16, 19. However, Weitzman's view that this was necessitated by the narrative's failure to convince the audience that God did this by himself. This is an odd assertion since the entire conflict narrative presents God as acting. The poem simply makes more clear what the narrative has said repeatedly. See ch. 3 of this dissertation concerning the role of Yahweh in the story.

115 See Weitzman, 36.

116 See Mark S. Smith, "The Literary Arrangement of the Priestly Redaction of Exodus: A Preliminary Investigation," *CBQ* 58 (1996): 25–50; see especially page 26. This is for all intents and purposes the Masoretic text. The first part of this article concerns his argument concerning the redaction of Exodus.

117 See Smith, "Literary Arrangement," 38–39. Or as I view it the hinge of the book.

118 See Smith, "Literary Arrangement," 39, 44.

119 See Mark S. Smith, *The Pilgrimage Pattern in Exodus* (eds. David J. A. Clines and Philip R. Davies; JSOTSup 239; Sheffield: Sheffield Academic Press, 1997); see especially page 15.

present dissertation and as such does not address issues directly related to the Song.[120] However, chapter 8 deals specifically with the Song's poetics and place in Exodus.[121] Smith observes at the outset that scholarship has focused on historical issues to the neglect of the Song's relationship to the rest of Exodus. The rest of the chapter reflects previous comments related to the bipartite structure of the Song, the verbal wordplay in its two main sections, and the relationship of the Song to the preceding and following parts of Exodus.[122] In his view, the second part of the Song refers to Sinai.[123] However, his work does support the view that the Song is a hinge between the two main plots in Exodus. He writes at the end of the chapter proper, "The two halves of the poem in Exod 15 recapitulate the preceding and following events of the book. The chapter draws together Israel's past and future in one poetic moment that has been paradigmatic for centuries."[124] The rest of the chapter is an excursus concerning the unity and date of the poem. Smith's final article "The Poetics of Exodus 15" provides the same content as chapter 8 of the book just noted.[125] No further comment need be made at this time.

David Noel Freedman

The article "Moses and Miriam" is the latest of Freedman's extensive work on the Song and very helpful for this dissertation. His purpose is "to examine the literary data and circumstances, namely those relating to the presumed narrator and the intentions of the editor in

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120 Smith's view of the priestly redaction colors his view of the Song somewhat. In the book, this is much more evident than in his shorter articles. The purpose in this dissertation is to look at literary function not redactional history. Nevertheless, Smith's more holistic approach is a very positive step.

121 See Smith, *Pilgrimage Pattern,* 205–26.

122 See Smith, *Pilgrimage Pattern,* 204–14.

123 See Smith, *Pilgrimage Pattern,* 216. Sinai is one possibility that can not be excluded. However, the view in this dissertation is that both Sinai and the promised land are in view in vv. 13–18 of the Song. See ch. 2 of this dissertation.

124 See Smith, *Pilgrimage Pattern,* 218.

125 See Mark S. Smith, "The Poetics of Exodus 15 and Its Position in the Book," in *Imagery and Imagination in Biblical Literature: Essays in Honor of Aloysius Fitzgerald, F.S.C.* (eds. Lawrence Boadt and Mark S. Smith; CBQMS 32; Washington: Catholic Biblical Association of America, 2001), 23–34.

placing the poem where it is in the book of Exodus."[126] Freedman then examines the possible relationship of the poem to the narrative sequence. His conclusion is that the poem was placed in its present location for dramatic impact, but reveals in its own sequence of events that it was actually composed from a Sinai point of view. Freedman asserts that the poem's main break occurs at verses 12/13 and that verse 13 refers to Sinai.[127] This dissertation in large measure agrees with these conclusions. In order to understand the relationship between the poem and the narrative, Freedman tackles the difficult verb aspect/tense issues, or as he terms them, the omnitemporal or variable-temporal capacity of the imperfect verbs. He concludes that all of the imperfect verbs in verses 13–17 have a past referent.[128] He does note that the most serious objection to his view is the problematic verb וְתִטָּעֵמוֹ in Exod 15:17.[129] Finally, Freedman's analysis of the relationship between the poem and narrative does not go much beyond his conclusion as to the poem's standpoint being at Sinai. Freedman has added a welcome new dimension to the analysis of the Song that is in keeping with the more holistic approaches that are presently being proposed within the academy.

Richard D. Patterson

Patterson's recent article, "Victory at Sea: Prose and Poetry in Exodus 14–15," adds some helpful insights about the Song.[130] He begins by noting the fact that poetry often occurs at the

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[126] See David Noel Freedman, "Moses and Miriam: The Song of the Sea (Exodus 15:1–18, 21)," in *Realia Dei: Essays in Archaeology and Biblical Interpretation* (eds. Prescott H. Williams, Jr. and Theodore Hiebert; Atlanta: Scholars Press, 1999), 67–83; see especially page 68.

[127] See Freedman, "Moses and Miriam," 71–73.

[128] See Freedman, "Moses and Miriam," 75–81.

[129] See Freedman, "Moses and Miriam," 81–82. While his explanation of the verbs is entirely possible, this dissertation will explore other options below. It remains to be seen if other options have an equal or greater force than the one offered in "Moses and Miriam."

[130] See Richard D. Patterson, "Victory at Sea: Prose and Poetry in Exodus 14–15," *BSac* 161 (2004): 42–54. This work was published well after the initial stages of writing of this dissertation. Patterson's article agrees with several findings in this study but has not examined the relationship of the Song and the narrative in depth, especially in the manner and implications of the Song-narrative rhetoric.

end of narrative sections.[131] He reiterates that the structure of the poem is formed around three refrains in verses 6, 11, and 16b.[132] The Song celebrates the victory at the *Yam Suph* and anticipates Israel's journey to and possession of the land.[133] One noticeable contradiction concerning this part of his analysis is that in his structure he views verse 12 as part of the last section of the Song, verses 12–18. When considering its function in the narrative, he divides the Song into two sections, verses 1–12 and 13–18.[134] Despite this contradiction, his view of the Song as a transitional piece within the narrative is helpful. Concerning the implications of the Song within the Exodus narrative, three of Patterson's points are especially noteworthy: (1) the combination of the narrative and the Song provide a vivid picture of what happened; (2) the two accounts underscore the miraculous work of God that is the central theme of both accounts; and (3) the two accounts provide a contrast between Israel's response in the Song and their actions in the following narratives.[135]

Jan P. Fokkelman

Fokkelman's book *Major Poems of the Hebrew Bible* proposes the use of poetic-sensitive structural analysis to examine some of the more difficult poems of the Bible.[136] His procedure is to use structural analysis in order to discern the structure of these poems.[137] One of the poems

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131 See Patterson, "Victory," 43–44. He cites poems at the close of: (1) Gen 49:1–27 with and epilogue in Gen 50, (2) Exod 15 and Num 23–24, (3) Deut 32–33 with an epilogue in Deut 34 that closes the Pentateuchal narrative.

132 See Patterson, "Victory," 47–48. He continues to hold the view of the structure previously held in his article "The Song of Redemption" that was based in Muilenburg's "Liturgy." See Muilenburg at the beginning of this section and the previous review under those scholars who study the poetic aspects of the Song.

133 See Patterson, "Victory," 48–49.

134 When discussing structure, he notes three stanzas: vv. 1b–6 (v. 6 refrain), vv. 7–11 (v. 11 refrain), and vv. 12–17 with a closing testimony in v. 18; Patterson, "Victory," 48–49. When discussing the Song's relationship to the narrative, he notes two main parts: vv. 1–12 and vv. 13–18; see Patterson, "Victory," 50, 53.

135 See Patterson, "Victory," 52–53.

136 See Jan P. Fokkelman, *Ex. 15, Deut. 32, and Job 3* (vol. 1 of *Major Poems of the Hebrew Bible: The Interface of Hermeneutics and Structural Analysis;* Netherlands: Van Gorcum, 1998), 1.

137 See Fokkelman, *Major Poems*, 36. Fokkelman emphasizes physical structure above sense structure in his analysis. He counts lines, cola, words, stresses, and syllable to discern the structure. In the process, he breaks up *(continued on next page)*

he examines is Exod 15:1b–18. His analysis of the Song would more properly fall under the previous section of this chapter, included among of the scholars who study poetics. However, Fokkelman is included here due to his helpful ideas concerning the theoretical basis for his analysis. Specifically his methodology takes into consideration hierarchal text models.[138] The models move from the smallest unit of language to the largest. This implies hierarchal structures, functions for the parts in the hierarchy, relationships between the parts, and meaning based in these relationships. Thus, poems within narratives are also part of a hierarchy. It is at this very point, at the junction of a discreet speech (a poem) within the larger sequence of a narrative, that I will attempt to analyze the intergenre poetics leading to an understanding of the rhetoric and function of the Song within the Exodus narrative.

Summary of Previous Scholarship

Through this brief survey of previous scholarship, some key points become clear. Previous studies concerning the Song have largely ignored its narrative context and the rhetorical function of the Song within the narrative. Much of the work has been focused on theoretical textual emendations, theoretical *Sitz im Leben*, the history of its traditions, and even a history of a literary convention. This is apparent from the large number of works with a historical focus. The neglect of the full text of the Song and its relationship to the surrounding narrative is an issue that needs to be addressed. Even those works emphasizing poetics have neglected the narrative setting. Occasional brief comments in poetic studies are about the extent to which the Song is considered in relationship to the narrative.

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some sense units. As these are all mutually dependent on the same physical layout, they do not cumulatively build a stronger case. Rather one could simply say they are somewhat circular. A longer line will by definition have more of whatever counting units one should choose to describe, and vice versa for a shorter. If at the very beginning one were to decide the seams in structure occurred at other points, then an entirely different structure, supported by unit counts would also be possible. If one places seams on the basis of counts alone sense units are at risk of being broken. Much like earlier emendations of the text to make the poem fit a theoretical criteria, this method also runs the risk of warping the text in order to preserve the theory. For this reason sense structures would seem to be more reliable as a basis of overall structure with other indications in support.

138 See Fokkelman, *Major Poems*, 2–5.

Key ideas expressed by Muilenburg, Watts, Fischer, Smith, Freedman, Patterson, and Fokkelman have provided some needed corrections to previous oversights. Muilenburg's focus on structure, key words, motifs, the relationship of the parts, and rhetoric sets a foundation for further analysis. The impact of Muilenburg cannot be underestimated. Scholars cite him as an important contributor to their own study of the Song, and there is generally a larger sensitivity to the particularities of the text.[139] As a natural extension of the arc of Muilenburg's interpretation, the sensitivities toward the Song's particularities can begin to extend toward the entire narrative in which the Song is placed.[140] The Song can be understood as part of a larger structure with a function and rhetoric within the larger whole.

Watts has suggested some other avenues of profitable exploration, most important are the suggestions that the songs have a function within the narratives, that themes and vocabulary are important aspects of the relationship between the songs and the narratives,[141] and that character portrayal is worthy of attention.[142] Going beyond Watts, this dissertation will examine the relationship of the plots of the Song and of the Exodus narrative within the patriarchal narrative plot. The thematic focus of this dissertation will not only examine key words, but also key expressions that will help to demonstrate the rhetorical relationship between the Song and the narrative. This dissertation will also examine how the characters in the Song relate to their corresponding presentations in the narrative. In all three areas of examination, this dissertation goes beyond Watts in scope and detail.

Fischer's contributions have also provided suggestions for a holistic analysis. His view of the Song as a conclusion to the previous narrative has been noted. However, Fischer only

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[139] For those scholars who acknowledge the influence of Muilenburg see the reviews in both the poetics and more holistic sections of this chapter. Note especially Freedman, Howell, Patterson, and Warneke. The entire emphasis in poetic analysis on structure, the relationship of the parts, terms and themes, and studying the Song as a whole might also be understood to be indebted in part to Muilenburg.

[140] See Narrative Analysis below for the connection to Muilenburg's interpretive arc and for a description of this recognized methodology as it will be applied in this dissertation

[141] These two aspects could be considered as part of the Muilenburg interpretive arc.

[142] This would be part of narrative analysis which will be noted under methodology in the next section.

suggests the relationship of the last part of the Song to the narrative that follows. In this dissertation, the relationship of the Song to both parts of the narrative is a key component. A further contribution of Fischer is his general respect for the wholeness of the narrative and the Song. This respect for literary wholeness continues here.

Smith maintains that the Song is bipartite (verses 1–12 and 13–18) and that it has a relationship to the bipartite narrative through recapitulation of the narrative preceding it and through anticipation of the narrative following. This will be considered in more detail in this dissertation. Furthermore, Smith's basic agenda of examining the narrative and placing the Song within the narrative structure is adopted here.

Freedman has a view similar to Smith's regarding this basic bipartite relationship. This idea is carried forward here in connection with the Song's largest bipartite structure and its basic relationship to the narrative. However, Smith and Freedman both view the Song's second part as referring only to Sinai. In contrast and in light of the patriarchal plot clearly continued in Exodus, the case will be made that the second part of the Song may refer to the broader story after the *Yam Suph* and anticipated throughout Exodus, that is, to Sinai–Journey–Land. Furthermore, Freedman's handling of the verbal aspect will be examined and two other alternatives suggested.

Like Smith and Freedman, Patterson views the Song as celebrating the victory and anticipating the story to follow. However, he views the second part of the Song as having reference to the journey and conquest. Unlike Smith and Freedman, he does not mention Sinai as a referent in the last section of the Song.[143] This dissertation will examine the referents in much more detail and make suggestions as to what referents are in view in Exod 15:13–18. Patterson's understanding of some of the implications of the Song in concert with its surrounding narrative are also positive suggestions, especially the contrast between the Israelites' response in the Song and their behavior in the subsequent narrative. As will be noted, this helps highlight the chief irony of the book.

[143] Sinai is mentioned only by way of his examination of the narrative; see Patterson, "Victory,"44, 53.

Finally, Fokkelman has suggested a theoretical basis to consider the Song within its hierarchal text setting. This theoretical understanding of texts as hierarchal structures confirms the outlook of Muilenburg concerning structures and agrees with the expected extension of the arc of interpretation in which these functional and rhetorical relationships are important.

This dissertation proceeds from the conviction that these authors have taken first steps in understanding the function and rhetoric of the Song within the Exodus narrative. These scholars are beginning to ask new questions concerning the placement, relationship, function, rhetoric, and meaning of the Song in its narrative context. In each case, much of their preliminary work has contributed to the discussion presented in this dissertation. However, the work is not finished. A much more in-depth analysis of the Song concerning its rhetoric and function within the narrative might be profitable. As such, this dissertation continues in the interpretive arc first defined by Muilenburg, then enlarged by the other authors noted in the previous discussion. The proposal of this dissertation is that the Song, which stands at a key point in Exodus and the *Torah* and that celebrates the foundational event in Israel's history, has a bipartite structure and meaning that resonate with its surrounding bipartite narrative and with the larger patriarchal plot of which it is an important part within the hierarchy of meaning. Certainly such a meaningful and important composition deserves analysis within its given poetic-narrative complex.

In order to clarify the approach proposed for this dissertation, I will describe those elements of examination that seem to be paramount in order to arrive at a satisfactory result of analysis. The described methodology contrasts with the previous focus on historical issues. This dissertation takes further steps toward a more holistic scholarly approach.

Methodology

Narrative Analysis

A Text-Centered Approach

In his thorough analysis of the direction that historical-critical interpretation has gone, Hans Frei states, "The historical critic does something other than narrative interpretation with the narrative because he looks for what the narrative refers to or what reconstructed historical context outside itself explains it."[144] Thus, he points to one of the issues addressed in this dissertation. By focusing on issues outside of the text, which are theoretical and unverified and may or may not have any direct relationship to the text itself, many scholars have missed important aspects of the meaning of the text. Since there is no consensus about which theoretical context reflects the *Sitz im Leben* and literary function of the text, and since the narrative itself in its meaningful connection with the Song has been largely ignored, a reappraisal of the Song within its narrative context is warranted. Rather than further debate concerning the theoretical historical possibilities, perhaps an examination of how the narrative text works in concert with the poem would yield some profitable results. Therefore, historical arguments are bracketed out of this discussion. The following describes the proposed approach to be taken in this dissertation as it relates to the narrative.

The methodology adopted here is in conscious contrast to the methods of those scholars who attempted historical reconstructions of either the text or the history behind the text. The method adopted here is a text-centered approach. With this view, the text is the doorway into the story of Exodus.[145] In considering the text, we must note that interpretation of a text is part of a complex of meanings with which a scholar interacts in his analysis. This complex of meanings

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[144] See Hans W. Frei, *Eclipse of Biblical Narrative: A Study in Eighteenth and Nineteenth Century Hermeneutics* (New Haven: Yale University Press, 1974), 135; see also Ronald E. Clements, "History and Theology in Biblical Narrative," *HBT* 4 (1982): 45–60. Clements observes that the focus on historical reconstruction is contrary to the texts own presuppositions and purposes.

[145] See James W. Voelz, *What Does This Mean? Principle of Biblical Interpretation in the Post-Modern World* (Saint Louis: Concordia Publishing House, 1995), 19.

includes the inscription on the page, the narrative or story depicted by the inscription on the page, and the implications of the story on the page.[146] Another manner of understanding this might be that one part of the complex includes textual criticism and translation. A second part of the complex would include narrative and poetic analysis especially in aspects such as poetics, structure, character portrayal, plot, and rhetoric. A third part of the complex has often included the source-literary-critical, form-critical, and redaction-critical types of analysis that focus on historical issues outside of the text proper. All three parts of the complex of meaning interact to some extent in scholarly works. However, in order to redress the preoccupation with historical issues, this dissertation will focus on the first and second parts of analysis and interpretation. This is a conscious choice with which some scholars will undoubtedly take issue. However, in the analysis of the narrative and the Song in concert, there is still much meaning to be discovered apart from theoretical, reconstructed, historical texts and contexts. The narrative arc of the *Torah*, especially the patriarchal promises, provides an important and neglected context for understanding Exodus and the Song. Some of the implications of Exodus and the Song within the narrative arc of *Torah* will be noted in chapter 4 of this dissertation.

In this dissertation, the primary analysis of text-critical and translation issues are noted in the translation of the Song in chapter 2. This is important in chapter 2 because some of the terms are archaic and unusual morphologically. These must be considered. Some of the terms used in the Song may be used as nonliteral expressions, which can also be a complication in interpretation.[147]

The next primary area of methodology to be mentioned is narrative analysis in general. Narrative analysis has been considered as a subset of poetics[148] that considers the structure and

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[146] See Voelz, 156–67.

[147] See Voelz, 168–75.

[148] One might also view narrative analysis as an analysis of the rhetoric of the text, that is, Muilenburg on a larger scale. Whatever one wishes to label narrative analysis, it is the analysis of the selection, arrangement, and presentation of elements in the story in order to convey meaning. There is poetics and rhetoric involved.

meaning of prose.[149] Or as Funk observes, this is a grammar beyond the sentence level, a shift from the smaller linguistic units to larger units above the sentence (and even above discreet pericopes).[150] The purpose of narrative analysis is

> to bring to light their artistic and rhetorical characteristics, their inner organization, their stylistic and structural features. This preoccupation with the literary rather than with the historical aspects of the biblical narrative—or to put is differently, with its synchronic rather than with its diachronic facets—is no doubt influenced by similar trends in other realms of scholarly endeavor.[151]

As other scholars have noted, narratology is rhetorical analysis on a scale beyond the discrete pericope.[152] In a manner similar to rhetorical analysis, narrative analysis would investigate the structure of the text, its main motif(s), key words, climactic points, parallelism, and the structure of its subunits.[153] It emphasizes the formal and structural aspects of a narrative.[154] Bar-Efrat defines structure "as the network of relations among the parts of an object or unit."[155] Given that the Song by the Sea as it exists in its present form is a sub-unit of the narrative structure of Exodus, it would seem to be incumbent to use a method that is conducive to an understanding of its function and meaning within that larger network of meaning.

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149 See Adele Berlin, *Poetics and Interpretation of Biblical Narrative* (Winona Lake: Eisenbrauns, 1994), 15.

150 See Robert W. Funk, *The Poetics of Biblical Narrative* (Sonoma, Calif.: Polebridge Press, 1988), 5–6, 11.

151 See Shimon Bar-Efrat, "Some Observations on the Analysis of Structure in Biblical Narrative," *VT* 30 (1990): 155.

152 Fokkelman, *Reading*, 56. That is, it is the study of the structure, meaning, and literary function of a narrative.

153 This is an adaptation of Muilenburg's main components of analysis. See, James Muilenburg, "Form Criticism," 34–44. Based on Muilenburg's proposal, Phyllis Trible has outlined her approach to texts in noting the following key features of the text to be considered in the analysis: (1) beginning and ending of texts; (2) repetition of words, phrases, and sentences; (3) types of discourse and how they interact; (4) design and structure; (5) plot development; (6) character portrayals; (7) syntax; and (8) logical particles כי, הנה, and לכן; see Phyllis Trible, *Rhetorical Criticism: Context, Method, and the Book of Jonah* (Minneapolis: Fortress Press, 1994), 102–104.

154 Shimon Bar-Efrat, *Narrative Art in the Bible* (JSOTSup 70; eds. David J. A. Clines and Philip R. Davies; Bible and Literature Series 17; ed. David M. Gunn; trans. Dorothea Shefer-Vanson; Sheffield: Sheffield Academic Press, 2000), 10.

155 Bar-Efrat, "Some Observations," 155.

One further note is important in this regard. Narrative analysis, as undertaken here, studies the text in its final form, since it focuses on the actual formal and structural elements of the text, not on theoretical reconstructions of the text. This is important in that this dissertation adopts the position that through the text the most important aspects of meaning come to light. Access to the story is primarily possible through the written text and not through some other imagined "text" of theoretical invention.[156]

There are many issues that come to the forefront when considering narrative methodology. The authors writing in this area of study are widely varied in the depth of technical details described in their books.[157] However, as they are taken together, certain ideas emerge that should provide a basic approach to the narrative of Exodus. These are the relationship of the parts within a narrative, plot, focal points, the narrator, and character portrayal. A brief consideration of these aspects is necessary to form a methodological proposal for the prose text of Exodus.

Relationship of the Parts

Just as a poem is constructed from basic units of structure, so narrative is built by the relationship of its literary units.[158] The individual events are built upon one another into a larger whole that receives meaning from the relationship of the parts to one another and to the whole.[159] These relationships are a *Treppe von Perikopen*[160] and a *Gewebe*.[161] Each part of

156 See Funk, *Poetics*, 4.

157 These range from the less technical more intuitive work of Robert Alter to the more technical book by Funk. See Robert Alter, *The Art of Biblical Narrative* (New York: Basic Books, 1981); and Funk, *Poetics*. Other works within this broad range of studies are noted below. One might argue that authors writing in this area have some theoretical differences. However, the main components listed in these works do have certain similarities and might be synthesized into a useful approach. Theoretical issues might better be debated by scholars who have this in view as the object of examination.

158 See Bar-Efrat, "Some Observations," 156.

159 See Bar-Efrat, *Narrative Art*, 93.

160 See Fischer, "Ein Erzählung," 149–61. Fischer shows how each part builds on the next in a mutually connected staircase of pericopes.

161 See Fischer, "Ein Erzählung," 161–71. By this he means that each part is so interconnected to the others that it functions as a strand in a web or network of meaning. Removing any thread weakens the whole.

Exodus is an important element of the whole. Each part builds on, and is related to, those before and after in a structure of meaning. The elements in their arrangement and presentation are part of the fabric of meaning that the author wishes to communicate.

The basic kinds of relationships within the narrative are "cause and effect; parallelism and contrast."[162] An effect without a cause or a contrast consisting of only one part are meaningless. Each requires its counterpart. Meaning is derived from the essential relationship of the parts. The relationships of the parts in narrative have also been described as (1) analogy (comparison and contrast), (2) repetitions and variation, and (3) suggestion (in which gaps are left for the reader to supply missing information).[163] Part of the art of interpreting biblical prose narrative is recognizing these connections even though they may not be obvious in each case. These relationships are clues to interpretation. Each instance must be considered and defended within the larger structure of meaning.

The elements of this structure and the patterns of structure are important to note in this regard. Bar-Efrat lists the elements as follows: (1) verbal level: words or phrases, repetition, metaphors, similes, unusual grammar or syntax; (2) narrative technique: narrator's account vs. character's speech (of which embedded poetry is one kind of quoted speech), scenic presentation vs. summary, narration vs. description, explanation, or comment; (3) narrative world: characters, events (plot), dramatic structure (tension), spatial and temporal structure; and (4) conceptual content: themes, ideas.[164] This wide range of narrative options makes possible prose narrative that is complex and yet patterned. The patterns thus formed by these elements of structure are not unfamiliar to those who have studied Hebrew poetry. Bar-Efrat notes the basic patterns can

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[162] See Bar-Efrat, *Narrative Art*, 93; Alter, *Art*, 5.

[163] See Berlin, *Poetics and Interpretation*, 136–37; "Finally, to understand a narrative art so bare of embellishment and explicit commentary, one must be constantly aware of two features: the repeated use of narrative analogy, through which one part of the text provides oblique commentary on another; and the richly expressive function of syntax." See also Alter, *Art*, 21.

[164] See Bar-Efrat, "Some Observations," 157–70.

be adapted and combined into more complex structures.[165]

The indicators of narrative units are also an important aspect of narrative analysis. Each smaller unit might be delimited in order to understand the structure of the whole.[166] According to Fokkelman, the basic indicators are the entrance and exit of characters.[167] Funk has a more technical means of determining these units that nevertheless leads to the same kind of criteria. In his view, narrative units have a certain shape that is comprised of: (1) introduction or focalizing elements: setting the participants, time, place; (2) nucleus: action or actions; (3) conclusion or defocalizing elements: change in participants, time, or location, (this may also include a recapitulation of the action at the close of the unit such as the Song in relationship to Exod 13–14). Defocalizing essentially reverses the focalizing process.[168] Thus, time, setting, characters, and action(s) are all indications of narrative units. These units combine to form larger units that creates the flow of the narrative through time. This flow of the story through time is called the plot.

Plot-Crisis

The plot is a system of events arranged in temporal sequence. Time is the primary medium through which plot development takes place.[169] The story essentially moves sequentially through time. However, this does not preclude either retrospective and anticipatory elements. These elements are part of the overall fabric of meaning that holds the narrative together as a larger whole.[170] At key points in the plot past events and future events are

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165 See Bar-Efrat, "Some Observations," 170–72. He lists: (1) parallel pattern A A', (2) ring A X A', (3) chiastic A B B' A', and (4) concentric A B X B' A'.

166 See Funk, *Poetics,* 15.

167 See Fokkelman, *Reading,* 97.

168 See Funk, *Poetics,* 63, 68, 71–72.

169 See Bar-Efrat, *Narrative Art*, 93, 196.

170 They are related to a promise–fulfillment or now–not yet understanding of the biblical story. These retrospectives look back and connect the plot to the promises made previously in the narrative. They indicate that God keeps his promises. The most significant promises were first made to the patriarchs and later supplemented by *(continued on next page)*

connected with the ongoing events. They help form a greater whole, a larger story occurring through time.

The plot is structured in hierarchal units: (1) incident; (2) scene in which some or all characters change;[171] and (3) act comprised of several scenes, delimited by location/time or theme/subject.[172] One could also note that acts form larger units, such as books, that in turn comprise whole sections of the *Tanak* and eventually make up the entire *Tanak*. The proposed dissertation is limited to the book of Exodus. However, it would be worthwhile to study these larger structures in a holistic manner.

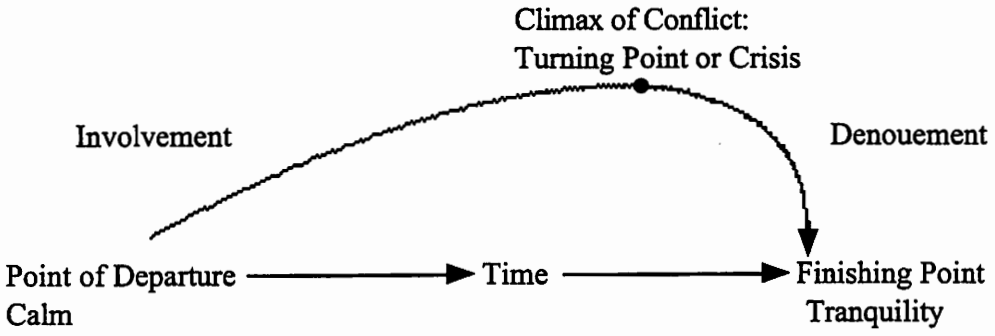

Figure 1. Plot Development: Conflict and Resolution

Not only is movement through time an essential component of plot, conflict and resolution are also key. Conflict–resolution is the central dynamic of the plot.[173] A primary way in which this is developed in the *Tanak* concerns the promise–fulfillment motif. In every period of the history narrated in the *Tanak,* the contrast between God's promises and the state of affairs creates a tension or conflict in the story. The fact that the tension is not fully resolved creates a

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those made to David. Anticipatory elements look forward in a proleptic way. This is often connected with retrospective elements. Thus, as God has been true to his Word, so he will be in the future.

[171] This is comparable to Funk's narrative unit above.

[172] See Bar-Efrat, *Narrative Art*, 95–103.

[173] See Bar-Efrat, *Narrative Art*, 94.

hanging climax at several stages.[174] Thus, though some conflicts are resolved, a greater conflict nevertheless sustains the tension of now–not yet throughout the *Tanak*.

The development of tension and its resolution could be diagrammed as indicated in the figure above.[175] The buildup of tension and its resolution help to identify larger parts of the narrative. At the same time, different levels of conflict and overlapping developments of tension are possible. This means that more than one narrative arc might be occurring at any point of the narrative.[176]

Focal Points

Time is not uniform in narrative. It both slows down and speeds up. Speeding up means that great amounts of narrated time occur in short passages.[177] Slowing down means that the narrative tempo slows, or in the case of some genres comes to a standstill.[178] This variation in time density indicates focal points in the narrative.[179] Consider how the slowing of narrated time occurs at various rates in narrative.[180]

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[174] At several key points the tension is only partially resolved. For instance at the end of Genesis and Deuteronomy. The people have not yet had all the patriarchal promises fulfilled. Nevertheless, the poems at each of these key points anticipate fulfillment. In the case of Deuteronomy, the poetry also anticipates future tensions in God's judgment on the Israelites for disobedience to his Covenant with them. Alter also notes this tension between divine promise and and its failure to be fulfilled; see Alter, *Art*, 33.

Even the Deliverance at the Sea carries the tension forward. There are hints in the narrative that all is not well. This complaining theme is carried forward into the wilderness narrative that actually begins in Exod 15:22. The Song by the Sea anticipates the blessings promised to Abraham. These two motifs placed side by side in themselves create a tension that Exodus never fully resolves.

[175] This diagram is based on Bar-Efrat's description of plot development; Bar-Efrat, *Narrative Art*, 121.

[176] The idea of a narrative arc is evident from the diagram above. From calm to conflict to tranquility, the arc moves through time to resolution.

[177] Time gaps of generations can occur that pass over long periods with few if any comments.

[178] For instance, genealogies bring narrated time to a standstill while the family history of a character is given. The Song by the Sea slows the narrative down in one sense as the deliverance is celebrated and yet recapitulates and anticipates events that cover a great amount of time.

[179] See Bar-Efrat, *Narrative Art*, 151; Alter, *Art*, 63.

[180] See Bar-Efrat, *Narrative Art*, 159.

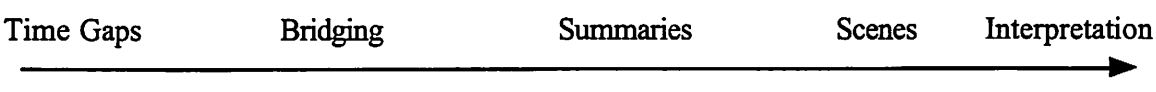

Figure 2. Narrational Speed

However, the general importance of these kinds of passages to the narrative is usually the inverse of the narrative speed.[181]

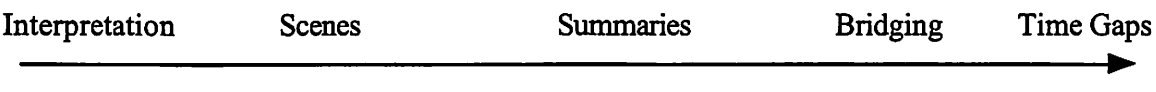

Figure 3. Narrational Importance

Focal points might also be indicated by embedded genre. All texts are products of literary design. Prose writers use poetry in their prose at well chosen moments. Narration that changes from prose to poetry may indicate a key point or denouement in the plot.[182] In the case of the Song by the Sea, there is a change in genre, a slowing of the tempo, and an interpretation of the prose narrative. This coincidence of three such factors indicates the importance of the Song in the narrative structure. Furthermore, the nature of poetry serves several narrative requirements at once by articulating the material, presenting a lesson, offering a point of view, intensifying the meaning already implicit, and formulating a conclusion.[183]

Narrator

The world of the text is the world as disclosed by the narrator. He creates a world of words in order to communicate meaning to the reader. It may or may not completely correspond

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[181] See Bar-Efrat, *Narrative Art*, 159. However, caution must be exercised in order to not impose upon the literary nature of the text an inflexible pattern as though these observations are part of an "inexorable law." These are merely descriptive and useful generalizations. Bar-Efrat observes that the mainstay of biblical narrative is the scene, which often occurs with a corresponding summary.

[182] See Fokkelman, *Reading*, 27, 175, 177.

[183] See Fokkelman, *Reading*, 178–79.

to "the real world" but is coextensive with it. The world that the text embodies has a set of values and evokes a worldview that confront and challenge the reader's values and views. Embedded poetry does this more directly and on a deeper level.[184] This serves the purpose of drawing the reader into the story. By identification, the reader joins in with the values and point of view expressed.[185] If there is also an imperative expressed by the text to do so, as is the case in Exod 15:21, the intended impact becomes all the more clear.[186] However, the chief means of value embodiment is the narrator.

Biblical narrative, according to Meir Sternberg, "is difficult to read, easy to underread and overread and even to misread, but virtually impossible to, so to speak, counterread."[187] He terms this characteristic foolproof composition. This means that the "essentials are made transparent to all comers: the story line, the world order, the value system."[188] The voice that conducts the reader into the story line, the world order, and the value system is a persona, which the reader infers from the narrative, created by the author. This voice is called the narrator.[189] The narrator is apparent usually as an unidentified voice quoting, telling, explaining, and evaluating. He is often almost hidden from view. The narrator's self-effacement and at times almost complete hiddenness allow him to subtly steer the reader toward this foolproof reading.[190]

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[184] See Fokkelman, *Reading,* 23, 178.

[185] In some cases, distancing between the reader and the character occurs, such as Lamech's words in Gen 4. This short poem causes the reader to draw back in horror.

[186] The short refrain in Exod 15:21 is part of the overall narrative design that draws the reader into the celebration.

[187] See Meir Sternberg, *The Poetics of Biblical Narrative: Ideological Literature and the Drama of Reading* (Bloomington: Indiana University Press, 1985), 50. A problem with this statement is that some ideological readings of the text intentionally counter-read the text. Such readings aside, what Sternberg is saying is that the essentials of the story are accessible to readers.

[188] See Sternberg, *Poetics of Biblical Narrative*, 50.

[189] See the following: Sternberg, *Poetics of Biblical Narrative*, 74–75; Bar-Efrat, *Narrative Art*, 17–19; Berlin, *Poetics and Interpretation,* 57; Fokkelman, *Reading,* 55; and Funk, *Poetics,* 29. This is not necessarily the same as the actual author. However, it may be the same. The identity of the author of Exodus is a matter of confessional doctrine and historical investigation. The purpose here is to note the narrator as a literary aspect of the text.

[190] See Sternberg, *Poetics of Biblical Narrative*, 118.

To serve this foolproof composition the biblical narrator is omniscient.[191] Sternberg continues by stating that interpreters "cannot make proper sense of the narrative unless they take the narrator's own omniscience as an institutional fact and his demonstration of God's omniscience as an informing principle."[192] The narrator is "in the know" and "in control" of the story.[193] The narrator shapes the world of the narrative, presents a point of view, and reflects a set of values that coincides with God's own. Thus, what the narrator says about the world reflects God's evaluation.[194] His voice presents God's values to the reader and seeks to change the values of the reader to align with those of God. Sternberg notes,

> Poised between God and people, then, the narrator in effect claims to draw on both sides, to represent both and to have the interests of both at heart, of which the most vital is to bring their viewpoints into alignment.[195]

However, the narrator does not tell the whole story.[196] This reticence reveals selectivity in choosing those facts and in taking a stance in line with the purpose of the narrative.[197] Thus, the biblical narrator tells a story that is in line with God's point of view, but on the other hand does not tell everything that happened. This requires the reader to be aware that the narrator's telling of the story is at the same time revealing and reticent. In either case, the omniscience and reliability of the narrator demand that the reader accept both what is presented and what is omitted as that which is necessary to the story's objective. This view of narration means that supposed seams and discontinuities could possibly be part of the artistry and design of the text.

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191 See the following: Sternberg, *Poetics of Biblical Narrative*, 89–90; Bar-Efrat, *Narrative Art*, 17–19; Berlin, *Poetics and Interpretation*, 43; and Fokkelman, *Reading*, 56. The biblical narrator goes so far as to describe God's attitude, thoughts, feelings. He presents an evaluative point of view that is the standard against which the reader must judge his own point of view.

192 See Sternberg, *Poetics of Biblical Narrative*, 90.

193 See Sternberg, *Poetics of Biblical Narrative*, 100. By both extension in relationship to the narrator and by actual presentation, God is also "in the know" and "in control" in the Bible.

194 This is called reliable narration. Biblical narratives use this almost exclusively; see Sternberg, *Poetics of Biblical Narrative*, 51.

195 See Sternberg, *Poetics of Biblical Narrative*, 118.

196 See Sternberg, *Poetics of Biblical Narrative*, 52; Bar-Efrat, *Narrative Art*, 22.

197 See Fokkelman, *Reading*, 78; Alter, *Art*, 115.

Character Portrayal

Finally, character portrayal is the way the narrator presents the various characters, their actions, their words, and their points of view for evaluation. This is done through physical description, portrayals of their inner life and attitudes, quoting the speech of characters, and narrative telling of their actions.[198] Of these the more overt and specific is through direct shaping of the character by physical description and portrayal of inner personality. The less apparent and more subtle is through indirect shaping by quoting the character's speech or narrating the character's actions. The narrator can use the characters and character portrayal to present both his own views that would also be in line with God's views or other views that are implicitly if not overtly evaluated negatively.[199] This is done through comparison and contrast with other characters, with earlier words or actions of the same character, or with an expected norm.[200] To serve this purpose, minor characters may be used. Minor characters usually exhibit one essential trait or serve as a foil to a main character. They are a background against which main characters stand out.[201] In Exodus, an important issue in regard to the character portrayal of the Israelites is the realistic presentation of both their best and their worst behavior. As will be noted in chapter 3, this is one of the means by which Exodus Part I and Exodus Part II are interrelated and essential for understanding the overall message of Exodus.

Analysis of the Song

As has been mentioned already, scholars have analyzed the Song frequently. Much of the discussion concerning the Song has in the past focused on historical issues. These are not the immediate concerns of this dissertation. Given that these are theoretical discussions of a historical

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198 See Berlin, *Poetics and Interpretation,* 34–39; Alter, *Art*, 116–17.

199 See Bar-Efrat, *Narrative Art*, 47–64, 64–86.

200 See Berlin, *Poetics and Interpretation,* 40. Alter observes that type scenes are often used. These can be considered norms within a narrative art form. Deviation from type scene norms or their absence might be significant; see Alter, *Art*, 51, 58.

201 See Bar-Efrat, *Narrative Art*, 86.

nature, such studies have limited usefulness in a text-centered, synchronic analysis of the Song and narration in concert. Some scholars focused on issues other than oft-repeated historical discussions. However, much of the detailed work concerning the smallest levels of structure and the meter of the Song is also beyond the immediate concerns of this study. Those scholars who have focused on poetic issues have done much useful work that at times helps in this discussion. However, such studies often go beyond the detail needed for the purposes of the analysis as proposed here.

The review of the literature in the first part of this chapter has found that despite great effort and careful study by many scholars, there has not been a detailed consideration of the rhetorical function of the Song within the framework of Exodus. This study attempts to fill that gap. With this in mind, the following is a basic outline of the analysis to be done in order to understand the relationship of the Song and the narrative. The first element will be an annotated translation of the Song. This will provide an analysis of those issues that arise in a Song that is perhaps one of the most archaic pieces of Hebrew poetry. As such, the morphology of words, the terms used, possible translations of obscure terms, and connections with ANE literature will be noted frequently in this analysis. Second will be an analysis of the translation of the finite verbs in the Song. This will focus on a consideration of the verbal tense/aspect issues of the Song. This is necessary in light of objections that scholars might raise as to the temporal sequencing of the Song in comparison to the narrative. However, these issues are far larger and go far beyond what can be addressed here. These are part of the larger issue of the Hebrew verbal system. Yet there are possible explanations to be offered that support the thesis of this dissertation. One further note in this regard: regardless of how one views the verbs, the Song refers to events that have happened and to other events that are yet to have happened in the narrative itself. That is, the *Yam Suph* deliverance has happened. The sojourn at Sinai, the wanderings, and the conquest/settlement have not happened yet in the narrative. Regardless of how the verbal issues are resolved, this is apparent.

The third area of analysis concerns the expressions used in the Song. The purpose is to discern how the Song tells the story in relationship to the story as told in the narrative. This will help highlight key themes in relationship to key themes in the two main plots of Exodus. The analysis of the expressions will lead to the fourth area of analysis, an analysis of the bipartite character of the Song.[202] The manner of telling the story in the Song on the one hand corresponds to the narrative concerning the characters and plot/resolution, but on the other hand adds new dimensions to the telling. The two thematic arcs of the Song might be described by two key terms in the Song, ישועה and חסד.[203] It will be shown that these correspond to the narrative of Exodus. These terms are the key ideas behind the resolution of both main plots in Exodus. The characters Yahweh, the Israelites, Moses, and Egypt/Nations interact in the Song in a manner that is compatible with their descriptions in the narrative but at the same time contribute to an ironic twist in the plot. The description of God's actions in relationship to Egypt and the nations is placed in contrast to his actions in relationship to Israel. One might summarize these actions toward other nations as destruction and terror respectively. In the final outcome of the story, he acts with ישועה and חסד toward Israel. The rhetoric of wrath against Israel in comparison with wrath toward Egypt and the nations is part of the irony and the crisis of Exodus II that his חסד resolves. The Song anticipates this resolution. Furthermore, the Song anticipates the conquest and settlement in a manner that agrees with the narrative's description. The Song connects Exodus with the larger narrative of *Torah* by its celebration of deliverance and

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202 The basic bipartite structure is a working assumption in light of other scholar's work. This is noted in more detail in ch. 2. However, the citations are provided here in order to indicate that this is not a *nouvelle approche*. See Brenner, 22, 40–42; Childs, *Exodus,* 247, 251; Cross, "Canaanite Myth," 126–31; Durham, 205; Howell, "A Song of Salvation," 219–21; Howell, "Exodus 15,1b–18," 32, 34–35; Smith, "The Poetics of Exodus 15," 28; and Watts, "The Song of the Sea," 371. Some authors recognize the change in thematic focus between vv. 12 and 13; see Propp, 505; Patterson, "Victory at Sea: Prose and Poetry in Exodus 14–15," 48–49, 53–54; and Freedman, "Moses and Miriam," 71–73. Two other authors advocate a shift to the new theme of the conquest of Canaan at v. 12; see Watts, *Psalm and Story,* 42; and Coats, "Song," 5–6.

203 Walter Brueggemann asserts that the dominant image in first half of song is power. In second half of song, it is חסד. However, God's power is exercised for victory. Power and victory in this sense are two parts of the same kind of imagery. See Brueggemann, *The Book of Exodus: Introduction, Commentary, and Reflections* (New Interpreter's Bible 1; Nashville: Abingdon Press, 1994), 801.

anticipation of conquest and settlement. This places the Song at one key turning point in the plot of patriarchal promise. Fifth, the lexical connections and crossover between the Song and the narrative will be considered. This is especially interesting in clarifying the rhetoric of the Song. Finally, the narrative frame connects the Song to a time and place in the narrative that is a key turning point in the story, making clear the closing/opening function of the Song in relationship to the narrative.

Rhetoric of Hebrew Literature

There is no comprehensive rhetorical manual for biblical Hebrew. The rhetoric must be inferred from the text. However, scholars have come to some conclusions as to the manner in which Hebrew literature expresses itself. First, the structure of a text reflects a conscious compositional design that has meaning. Bar-Efrat writes, "structure has rhetorical and expressive value: it is one of the factors governing the effect of the work on the reader and in addition serves to express or accentuate meaning."[204] Hebrew authors place elements of their narratives in proximity to one another in order to express rhetorical relationships. Thus, a poem placed within a narrative is intended to express something about the story being told. It is intentional and meaningful.

Second, all of the possible aspects of language at many different levels might be used to indicate structure and be markers and carriers of meaning. The structural elements of texts are often placed side by side, such as the parallelism of bicolons, the relationship of stanzas and sections in a poem, the relationship of narrative sections to one another, and the relationship of poetic and narrative accounts of the same event.[205] A narrative and a song describing the same

[204] See Bar-Efrat, "Some Observations," 172.

[205] Roland Meynet maintains that Hebrew rhetoric is basically built around bipolarity through repetition: affirmation and contrast, similarities and differences, identity and opposition; at all levels of language: lexical, morphological, syntactical, rhythm, and discourse. See Meynet, *Rhetorical Analysis: An Introduction to Biblical Rhetoric* (JSOTSup 256; eds. David J. A. Clines and Philip R. Davies; Sheffield: Sheffield Academic Press, 1998), 22, 35, 183–98. Similarly Adele Berlin writes, "Parallelism, then consists of a network of equivalences and/or contrasts involving many aspects and levels of language." See Berlin, *The Dynamics of Biblical Parallelism* (Bloomington: Indiana University Press, 1985), 141.

event are intended to be read together. They may express the events in different language and through different literary devices. Yet they should not be seen as mutually exclusive versions of the "real events." Their expressive value is a hermeneutical spiral of mutual interpretation.

Third, the structure points to meaning through these relationships that may be multifaceted and multivalent. Thus, we may expect to find symmetry and asymmetry, repetition and variation, comparison and contrast, sequence and consequence, retrospective and anticipatory, and transparency and ambiguity.[206] Fourth, the interpreter is called on to evaluate, make judgments, and struggle with ambiguities of texts placed in proximity to one another without a clear statement of the exact relationships that they might have with one another. Through the creative and imaginative sensitivity to the above aspects of the text, the interpreter arrives at an understanding of the structure, function, and meaning of a text.

A Self-Critique of the Methodology

In every scholarly endeavor, there will be dissenting voices raised against methods that appear to neglect the individual scholar's interests and concerns. This is unavoidable and not unexpected. It is in the fire of dissenting viewpoints that focus and refinement take place. I recognize that some aspects of the methodology proposed here will not be acceptable in some schools of thought, especially in light of the historical focus of a great part of scholarship. Historical-critical scholars will want to know how I can interpret the Song apart from its original form and historical setting. Scholars who are interested in the development of Israel's traditions will want to know where the Song should be placed within that historical development. Even grammatical-historical interpreters may react to my bracketing out of historical concerns. In each case, the concern would be that this method cuts the text loose from its historical moorings.

I cannot answer every question to the satisfaction of every scholar interested in the Song. Nor will I attempt to do this. I simply appeal to scholars to take into consideration some simple

[206] The basic kinds of relationships are cause and effect, and parallelism and contrast. However, nuances beyond this are expected; see Bar-Efrat, *Narrative Art*, 93; Alter, *Art*, 5.

and straightforward statements. (1) There are simply too many unresolved issues concerning the Song to be answered in any single scholarly study. In light of the wide divergence of opinion on almost every historically oriented question concerning this text, these issues are not gone over again in this study. Other scholars will continue to address these issues. This dissertation merely suggests possible different avenues of discovery. (2) Bracketing out certain concerns that cannot directly answer some of the questions asked here is a necessary step in order to focus on the neglected, intergenre, literary dynamics of the Song within the Exodus narrative. (3) Other scholars can evaluate and either reject or adopt elements of this interpretation. (4) I accept the narrative and the Song as accurate portrayals of real historic events. However, I have intentionally tried to avoid placing my analysis under this rubric. It is my belief that the basic literary rhetoric of the Song within Exodus is observable no matter what one's view of the actual events might be. Hopefully some added value will be found here even for those with whom I have differences of opinion.

Conclusion

This dissertation has been set into a context. It is a literary rather than a historical undertaking. This neglected area of study concerning the Song within Exodus has been outlined as part of an interpretive arc into which other scholars have already taken exploratory steps. The methods to be used here are not new. They are part of the array of tools already in use by other scholars. What is new is the manner in which they are combined in order to provide an in-depth analysis of the narrative function and intergenre rhetoric of the Song. In order to reach that goal, both halves of the intergenre equation must be considered. After the analysis of the two major parts, the Song and then the narrative, the final chapter will attempt to put the pieces together into a cohesive and meaningful whole.

CHAPTER TWO

ANALYSIS OF THE POEM

Introductory Comments

Before an analysis of the poem the primary focus of this chapter should be noted. The focus of the dissertation is the literary function of poem within the Exodus narrative. The analysis of the poem serves that end goal. There are many questions that can be asked of this text, such as its history of redaction and transmission, its historicity, its connection to ANE literature and thought, or the explanation for the phenomena of the mixture of perfect and imperfect verbs in the Song. As interesting as these questions might be, they are not the focus here. Any notes touching on these topics are subsidiary and may leave questions unanswered. The purpose of the chapter is to: (1) show a careful translation of the Song including key points of contact with the narrative that show its literary relationship and that help to illustrate its hinging function; (2) show how the verbal translation possibilities support the thesis; (3) analyze the expressions used in the Song and their relationship to its rhetoric; (4) show the bipartite plot and characters of the Song and how their presentation has a rhetorical function; (5) note the lexical connections and lexical crossover between the Song and the narrative; and finally, (6) place the Song in its narrative context through the narrative frame of the Song.

The main body of the chapter begins with a translation of the Song. This annotated translation seeks to justify the translation choices made and connect them with the focus of this dissertation. Points of interest have also been mentioned but will not be expanded beyond the notes unless unless they are vital for the argument of the main thesis. It should be noted at the outset that the translation is made in keeping the third of three translation options examined below in the analysis of the finite verbs. Verbal analysis is the focus of the second major section

of this chapter. As will be maintained, all three major models of translation would still support the main thesis.[1]

This issue of the biblical Hebrew verbal system could be examined at length. However, that is not the purpose or focus of this chapter. Noting three possible views that would work under our present state of understanding serves the purpose of showing that the hinge function of the Song pertains in three major translation probabilities. Scholars have had a wide range of opinions concerning the way the verbs should be translated.[2] Even the major modern English translations show this wide range of approaches to the verbal phenomena in the Song. The looming question in the background of this study in connection with the verbal phenomena of the

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[1] Note the translation reflects only one of three possibilities discussed below. There is a wide range of opinions that generally fall within three basic groups: (1) translate vv. 1–12 past, shifting to future at some point in vv. 13–17; (2) translate verbs throughout with a past perspective; (3) translate verbs in a manner in general accord with perfect-past and imperfect-present/future/modal verbal schema. The analysis in the second major section of the chapter shows how all three of theses views might support the thesis. There the views are called the Prophetic Perfect Model, Freedman's Sinai Provenance Model, and the Dual Perspective Model. Other views would be variations on these.

[2] A brief survey of how scholars have dealt with the problematic verbs in vv. 5 and 12, and vv. 13–17 shows that the many have simply translated the verbs into a past tense in their own languages. The following take this approach: Haupt, 1904, 157–58; Schmidt, 1931, 60–61; Cross and Freedman, 1950, 94–99 (but Cross and Freedman, 1955, 241–42; v. 17 shifts to future); Fohrer, 1964, 113–14, (inconsistent, imperfects in v. 5 *Präteritum*; v. 12 *Präsens*; verbs in vv. 13–17 *Präteritum* except for v. 16a *verstummen* "grow silent" *Präsens*); Cross, 1968, 13–16 (continues past throughout, see his note 55, prefixed preterite; see also the revised article, Cross, 1973, 127–31, note 67); Howell, 1986, 219–21; Howell, 1989, 9–11; Houtman, *Exodus*, vol. 2, 223–25; Dirk J. Human, "Exodus 15:1–21—Lob an den unvergleichlichen Gott!" *OTE* 14 (2001): 420–22, 424 (notes problem of mixture of prefix- and suffix-conjugations but does not examine further); Freedman, 1999, 73–81.

However, there are significant dissenting views that try to deal variously with the phenomenon of the verbs. The following brief review shows the various models: Umberto Cassuto, *A Commentary on the Book of Exodus* (trans. Israel Abrahams; Jerusalem: Magnes Press, 1967), 175–77 (imperfect in v. 5 present; imperfect in v. 12 past; perfects in vv. 13–17 past perfect or past; imperfects in vv. 14–16 present; imperfects in v. 17 future); Childs, 1974, 240–42 (imperfects in vv. 5 and 12 past; all verbs in vv. 13–16a past or past perfect; imperfect in v. 16b present; shift to future for imperfects in v. 17); Muilenburg, 1984, 157, 162–63, 166 (imperfect in v. 5 present; imperfect in v. 12 past; verbs in vv. 13-16 pasts or past perfects shifting toward presents or present perfects with some exceptions; imperfects in v. 17 shifts to future); Durham, 1987, 199–201 (imperfects in vv. 5 and 12 past; perfects in vv. 13-16 past or past perfect; imperfects in vv. 14–16a present perfect; imperfects in v. 16b present; imperfects in v. 17 future); Benno Jacob, *The Second Book of the Bible: Exodus* (trans. Walter Jacob and Yaakov Elman; Hoboken, N.J.: Ktav Publishing House, 1992), 412–13 (imperfects in vv. 5 and 12 past; all verbs in vv. 13–16a, present or present perfect; imperfects vv. 16b and 17 shift to futures); Tournay, 1958, 335–36 (imperfect in v. 5 *passé*; imperfect in v. 12 *présent*; perfects in v. 13 *passé*; all verbs in vv. 14–16 with the exception of the first and last are *présent*; first perfect in v. 14 *ont entendu* is *passé composé*; last perfect in v. 16 *achetas* is *passé*; imperfects in v. 17 *futur*); Tournay, 1995, 523–24 (imperfects in vv. 5 and 12 *présent*; perfects in vv. 13-16 *passé* or *passé composé;* imperfects in vv. 14–16 *présent;* imperfect in v. 16a *se tairont* "will be silent" *futur;* imperfects in v. 17 *futur*); Propp, 1999, 463–64, 506, 532 (imperfects in vv. 5 and 12 present; his translation in vv. 13–17 reflects attempt to treat verbs more in keeping with the usual distinctions of perfect/imperfect; perfect verbs translated past; imperfects vv. 14–16 present; imperfects v. 17 modal-optative. However, he does note prophetic perfect possibility for vv. 13–17. He also notes the larger problem of BHV in poetry.)
(continued on next page)

Song is itself the problem of the verbal system in biblical Hebrew. As much as knowledge in this area has progressed, there are continuing problems that have concerned scholars on an ongoing basis.[3] The brief survey of how scholars have treated the verbs in the Song cited above illustrates this problem clearly. At this time, one must simply rely on the scholarship to date and try to make an argument about the literary function of the Song within its narrative based on some presently acceptable theory. The theory that forms the basic rationale of the translation is noted in the verbal analysis section. It is the view here that the verbal system is aspectual, but with a necessary tense component that cannot be avoided.[4] This view of the verbal system is discussed under the aspectual analysis below. Finally, the final sections of the chapter are important in order to understand the rhetoric of the Song and how this fits into its hinging function in the narrative. The expressions used in the Song and the crossover of terms between the Song and the narrative provide the basis of this analysis. This will hopefully become apparent in the course of

One could also note the following modern translations: ASV, 1901 (imperfects in v. 5 present, v. 12 past; perfects in vv. 13-16 past perfect; imperfects in vv. 14–16 present; v. 17 future); RSV, 1952 (imperfect verb in v. 5 present; in v. 12 past; perfects in vv. 13–17 past perfect; imperfects in vv. 14–16 present; imperfects in v. 17 future); JB, 1966 (imperfect in v. 5 present perfect; imperfect in v. 12 past; perfects in v. 13 past; most verbs in vv. 14–16 present; last perfect in v. 16b past; imperfects in v. 17 future); NEB, 1970 (imperfect in v. 5 present perfect; imperfect in v. 12 past; all verbs in vv. 13–17 past or past perfect); NASB, 1971 (imperfect verb in v. 5 present; imperfect in v. 12 past; perfect verbs in vv. 13–17 past perfect; imperfects in vv. 14–16 present; imperfects in v. 17 future); NIV, 1978 (vv. 1–12 past; vv. 13–17 future); NJPS , 1988 (imperfects in vv. 5 and 12 past; most verbs in vv. 13–16 present; second perfect in v. 13 past; last perfect in v. 16 past; imperfects in v. 17 future); NRSV, 1993 (imperfects in vv. 5 and 12 past; all verbs in vv. 14–17 past); ESV, 2001 (imperfects in vv. 5 and 12 past; perfects in vv.13–17 past perfect; imperfects in vv. 14–16 present; imperfects in v. 17 future).

[3] Leslie McFall documents very well the various major theories of the Hebrew verbal system. Perhaps what his book has demonstrated most clearly is that there is no clear consensus in this area of study. He notes that every tense and mood in English and both verbal aspects (complete and incomplete) are required to translate the five Hebrew verbal forms (*qtl, wqtl, yqtl, wyqtl* and *wayyqtl*); see McFall, *The Enigma of the Hebrew Verbal System* (Sheffield: Almond Press, 1982), 176. In such a situation, the resolution of verbal issues in poetry would be even more difficult since the more consistent narrative use of verbs often breaks down in poetry. Propp notes that, "Biblical poetry also differs from prose in the use of verbs. . . In Hebrew poetry, however, it often seems that tenses are used indiscriminately; it is upon the reader to supply the interpretation according to the context" (506). Peter Craigie has a short excursus concerning this very problem in his commentary on Psalms 1-50. He notes that often "context is the principle guide to determining the most appropriate translation." See Craigie, *Psalms 1-50* (WBC 19; 2nd ed; Nashville: Thomas Nelson, 2004), 111. See also Alviero Niccacci, *The Syntax of the Verb in Classical Hebrew Prose* (trans. W. G. E. Watson; *JSOTSup* 86; Sheffield, JSOT Press, 1990) 193–97. This larger question cannot be addressed here. Other scholars may eventually answer many of the questions connected with the verbal system. Neither can one address adequately the entire history of scholarship concerning the verbs in the Song. These would be entirely separate complete studies.

[4] This is probably due in part to the fact that English is a tense based verbal system. We cannot avoid tense in translation because this is how our verbs function and is part of our entire thought process. However, even apart from this larger issue of the Hebrew verbal system, the text poses the verbal problem for us in that the Song occurs within a narrative of the same events. The use of the verbs in the Song are in tension with the narrative arc of the story.

the argument presented in this chapter.

Annotated Translation of the Song by the Sea

Translation		BHS Text
Then[5] Moses and the Israelites sang	Opening Frame	אָז יָשִׁיר־מֹשֶׁה וּבְנֵי יִשְׂרָאֵל
this song[6] to Yahweh and they said,	15:1a	אֶת־הַשִּׁירָה הַזֹּאת לַיהוָה
		וַיֹּאמְרוּ [7]לֵאמֹר
"I will sing[8] of Yahweh[9]	Song, 15:1b	אָשִׁירָה לַיהוָה כִּי־גָאֹה גָּאָה

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[5] This is one of two times in *Torah* that a poem is introduced into a narrative with אז as a temporal and logical sequence marker. The other is found in Num 21:17. It begins very similarly to the Song by the Sea with אז ישיר ישראל את־השירה הזאת. On occasion אז or מאז simply marks a time in the past, which can be either the distant or near past without a logical sequence meaning. However, frequently elements of both temporal and logical sequence can be found in the use of אז. Instances of temporal and logical sequence (or sequence and consequence) occur in Gen 35:9; 49:4; Exod 5:23; 12:44; 12:48; 15:1; 15:15; Lev 26:34 (twice); 26:41 (twice); Num 21:17; Deut 4:41; 29:19 (כי אז). See Paul Joüon, *A Grammar of Biblical Hebrew* (trans. and rev. T. Muraoka; 2 vols.; Rome: Editrice Pontificio Istituto Biblico, 1996), 2: 369–70; Christo H. J. van der Merwe, Jackie A Naudé, and Jan H. Kroeze, *A Biblical Hebrew Reference Grammar* (Sheffield: Sheffield Academic Press, 1999), 147, 295, 307. An imperfect rather than a perfect verb is used here after a temporal particle. This is not uncommon; see Bruce K. Waltke and Michael O'Connor, *An Introduction to Biblical Hebrew Syntax* (Winona Lake: Eisenbrauns, 1990), 513–14; Joüon, 369–70. In the case of an imperfect verb, it can indicate an action in the past that continues for a time. See also Ernest J. Revell, "The System of the Verb in Standard Biblical Prose," *Hebrew Union College Annual* 60 (1989): 11.

The marker אז puts the setting of the poem as being at a specific place cf. v. 14:30, על־שפת הים, at the time of the deliverance, and gives a logical, circumstantial sequence to the song. When Israel saw the miracle, then as a consequence they sang.

[6] In v. 1a, the poem is called a שירה. It indicates a change in genre from narration to poetry.

[7] See Joüon, 2: 438; Van der Merwe, Naudé, and Kroeze, 156. The verb ויאמרו followed by the infinitive לאמר indicates quoted speech (in this case a song) within a narrative and marks the beginning of the poem. See *IBHS*, 608. However, Hatav notes that in many cases the infinitive marks free direct speech. The use that Hatav notes is not necessarily a direct quotation. See Galia Hatav, "(Free) Direct Discourse in Biblical Hebrew," *Hebrew Studies* 41 (2000): 30. In either case, the poem begins at this point.

[8] אשירה This verb is a cohortative. "I will sing" in the translation is acceptable as long as one understands it in a cohortative manner. Cohortatives used thus can be an exhortation or a declaration of an intent. See Durham, 201; Propp, 175; Joüon, 2: 373–74; *IBHS*, 573; Van der Merwe, Naudé, and Kroeze, 151–52.

Some versions make this a plural first person probably to harmonize with the plural verb ויאמרו at the end of the narrative frame in v. 1. There is no need to amend this text to either a plural or an imperative to match the imperative in the Song of Miriam שירו. See Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 102.

[9] ליהוה The question of translating the ל as "of" or "to" is somewhat moot. The uses of ל are very difficult to demonstrate with certainty in every case since the uses of ל are so broad. Variously ל indicates accusative, genitive, and dative relationships. However, the most likely uses in this case are an indirect object "to Yahweh" or genitive "of, concerning about Yahweh." See Joüon, 2: 447–48, 473–74, 487–88; Van der Merwe, Naudé, and Kroeze, 194, 240, 275, 284–86; *IBHS*, 205. If one translates it as "of," then certainly the rest of the song fits this initial description since it is about Yahweh. However, "to" would be appropriate since much of the song after v. 5 uses second person singular address to Yahweh. See Propp, 509; Freedman, "Strophe and Meter," 175; Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 94.

for[10] he has certainly prevailed![11]
Horse[12] and its[13] rider he has cast[14] into the sea.

סוּס וְרֹכְבוֹ רָמָה בַיָּם׃

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10 The conjunction כִּי following the main clause is causal; see Propp, 509. The reason the singer would sing is because Yahweh has triumphed. God merits praise on the basis of who he is and what he has done.

11 גָּאֹה גָּאָה The difficulty in rendering this expression is mainly due to the basic idea of the verb when translated into English and the paucity of examples with which to compare it. The Samaritan Pentateuch has גָּוֹי גָּאָה. This emmendation is not considered a probable option by commentators. For instance, see Propp, 470; Durham, 201.

The verb is used seven times. Four of these occur in Exod 15:1 and 21. The three times it occurs outside of Exod in Ezek 47:5; Job 8:11; and Job 10:16. These have the sense of "rise up, go up (grow), and be bold" respectively. *HALOT* lists the definition for Exod 15:1 as "be high, grow tall." See "גאה," *HALOT*, 1: 168. However, Propp contends that this is better translated as an active "act exaltedly" rather than a stative; see Propp, 509–10. This active sense seems to fit the context better since the whole song describes Yahweh's acts of deliverance. More specifically the next part of this verse describes Yahweh's act of casting the horse and rider into the sea. Durham translates the pair as "he has risen proudly" on the basis of the basic meaning of גאה from BDB "rise up." See Durham, 201. Van der Merwe notes that this indicates the speaker's conviction of the veracity of the statement concerning the action; see Van der Merwe, Naudé, and Kroeze, 158. Usually there is some adverbial sense given to the infinitive absolute by translators; see Joüon, 2: 422. In the context of the *Yam Suph* victory, a possible translation of this verb in an active sense might be "he has certainly prevailed."

12 סוּס The term is often a collective and in the context of the Egyptian armies probably means "chariot horses." See "סוס," *BDB*, 692; "I סוס," *HALOT*, 2: 746. This influences how one would translate the next term, רכב. Some scholars would amend the word to the noun רֶכֶב "chariotry" instead of the participle from the verb רָכַב "to ride" hence "rider." See Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 100; Durham, 201. Propp notes that the narrative uses רֶכֶב "chariotry" with "horses." Outside of Exod both singular and plural participles occur, but more often רֶכֶב "chariotry" with "horses." He suggests the emendation to "רִכְבוֹ" "his chariotry." See Propp, 471. However, the evidence of the song itself shows that several participles are used as substantives in describing the enemies of Yahweh. The text uses אויב twice (vv. 6, 9), קמיך once (v. 7), and ישבי twice (vv. 14 and 15). In the final analysis, the proposed change does little to change the text, since "riders" and "chariotry" are nearly synonymous in this case. Chariots must have drivers/riders to operate them. Historical conjectures about "outriders" being a late introduction to Egyptian military armaments is really beside the point.

13 See comments in the previous footnote. This is a participle used as a substantive meaning "rider" with a possessive pronominal suffix "its" referring to the horse. The meaning is disputed. See "רכב," *HALOT*, 3: 1230–33; see especially page 1232. In context, it probably refers to a chariot driver; see Childs, *Exodus*, 242. Propp notes that in Egyptian "to mount a horse" can mean to "drive" a chariot; see Propp, 510. Kloos notes that in the Qadesh inscriptions of Rameses II, the pharaoh is said to have "mounted on his horse," whereas the relief pictures depict him in a chariot; see Kloos, *Yhwh's Combat*, 128. This expression is expanded and explained in vv. 3 and 4 and in the narrative frame in v. 19. In order to allow the expressions to be different and yet express the meaning, I have not translated סוס ורכבו as "chariot horses and their drivers." The shorter "horse and its rider" fits the shortness of the poetic colon better.

14 See "I רמה," *HALOT*, 3: 1239; "רמה," *BDB*, 941. The entries note that cognate terms are: Ugaritic *rmy*, "throw down," Assyrian *ramu*, "throw, throw down," Arabic *rama(y)* "throw, sling," and Aramaic רמא "cast, throw." Other than Exod 15:1 and 21 this term is used twice in biblical Hebrew as a substantive participle with קשׁת meaning bowmen, that is, those who shoot the bow (Jer 4:29; Ps 78:9). The cognate in Aramaic רמא occurs twelve times. Ten times in Dan 3:6, 11, 15, 20, 21, and 24 and in Dan 6:8, 13, 17, and 25 meaning "cast, throw." Once each in Dan 7:9 and Ezra 7:24 meaning "put, place."

עֻזִּי וְזִמְרָת יָהּ וַיְהִי־לִי לִישׁוּעָה 15:2 My strength and song[15] is[16] Yah,

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[15] The discussion around the phrase עזי וזמרת is substantial and without consensus. To begin with some would emend the text. The clustering of *vavs* and *yodhs* makes this phrase a likely place for textual corruption. A few manuscripts including the Samaritan Pentateuch show a pronominal suffix on זמרת thus זמרתי. Propp, on the basis of the some of the versions, would amend text to עזי וזמרתי יה(וה) ויהי לי לישועה; see Propp, 471. However, the change is not essential to meaning. The *BHS* text is understandable.

The discussion concerning meaning is much more extensive. It must be considered and a judgment made on a contextual basis. The word עז is defined as "strength, might." See "I עז," *HALOT*, 2: 805. This has not been convincingly contradicted. The issue in this discussion is the meaning of the term זמרת. The term זמרת is an absolute singular noun with an archaic feminine ending; see *IBHS*, 101, note 29; Joüon, 1: 269; Wilhelm Gesenius, *Gesenius' Hebrew Grammar* (ed. E. Kautzsch; trans. A. E. Cowley; 2d ed. revised in accordance with the 28th German ed.; Oxford: Clarendon Press, 1910), 223. BDB defines the term as "song." See "זמרת," *BDB*, 274. Some versions translate זמרת as "protection." See Durham, 201, 206. But ancient translators and scribes may have had the same problem with the term as modern scholars. Furthermore, it may be a hendiadys with זמרת thus the translation "my mighty strength, protection." However, if the meaning is "song", hendiadys is unlikely. In both Ps 118:14 and Isa 12:2, all of which are probably citing Exod 15:2, the contexts may support the idea of "strength, protection" more than "song."

Some scholars argue for a nuanced view deriving from the more traditional view of "song." Samuel Loewenstamm argues for "glory" on the analogy הלל "to praise" and תהלה meaning "renown, fame, glory." Thus, זמר could be "to praise God in cultic music," and so זרמת "glory." See Loewenstamm, "The Lord Is My Strength and My Glory," *VT* 19 (1969): 468. Edwin Good and Childs agree with Loewenstamm; see Good, "Exodus XV 2," *VT* 20 (1970): 358–59; Childs, *Exodus*, 240, 242. Thus, the translation would be "The LORD is my strength and glory." Durham argues for a more traditional translation of זמרת "song of praise." He translates the phrase, "My might and song of praise is Yah" (206); see also Houtman, *Exodus*, vol. 2, 278-79. However, Simon Parker argues against Loewenstamm on basis of parallelism of the verse. "Song" is out of place whereas "protection" would fit. Thus, he translates "Yah is my strength and protection, He has become my aid." See Parker, "Exodus XV 2 Again," *VT* 21 (1971): 373–79. Propp leans toward "protection" but with a possible word play between this and the idea of a song. He notes that כבוד and תהלה can have a similar idea of "glory" or "splender." He argues by analogy like Loewenstamm for the meaning of "song, music." See Propp, 511–13. Michael Barre bases his argument on the cognate *ḏmr* that occurs in a text from Ugaritic and appears in parallel with *ʿaz* (CTU 1.108.24). He notes that etymology of *ḏmr* favors "strength" but that the context moves the meaning toward "protection." In this regard, he cites the formulaic ויהי־לי לישועה and אלי. Thus indicating that עז and זמרת designate Yah as a protective, personal deity; see Barre, "My Strength and Song in Exodus 15:2," *Catholic Biblical Quarterly* 54 (1992): 637.

The problem is that even in the cognate languages one finds both meanings. Koehler and Baumgartner list the following: III זמר "to protect" and II זמרה "protection, strength" citing the cognate Ugaritic *ḏmr*; see "III זמר" and "II זמרה," *HALOT* 1: 274. However, they also list: I זמר "to sing" with the cognate *zmr* in Ugaritic and I זמרה "melody" with the cognate *zimru* in Akkadian and זאמרא in Aramaic; see "I זמר" and "I זמרה," *HALOT* 1: 273–74. Which cognate word is the most likely to help determine the meaning of זמרת?

The incantational text CTU 1.108 does have the cognates of the words עז and זמר in parallel. Line 24 reads *ʿẓk • ḏmrk* "your strength, your protection;" CTU 1.108.24, 126; see also Gregorio Del Olmo Lete, *Canaanite Religion According to the Liturgical Texts of Ugarit* (trans. Wilfred G. E. Watson; Bethesda: CDL Press, 1999), 190; Johannes C. De Moor, *An Anthology of Religious Texts From Ugarit* (Leiden: E. J. Brill, 1987), 190; Patrick D. Miller, "El the Warrior," in *Israelite Religion and Biblical Theology: Collected Essays* (JSOTSup 267; eds. David J. A. Clines and Philip R. Davies; Sheffield: Sheffield Academic Press, 2000), 40. In the text, the king is invoking protecting deities to prosper Ugarit. The gods' strength, power, protection are all requested in behalf of Ugarit. This may indicate that the meaning is "strength or protection." The text in Exod does support idea of strength or protection, as God displayed himself to be mighty and the protector of the people at the crossing of the *Yam Suph*. However, the choice made in this dissertation is that זמרת should be translated as "song" on the basis of the parallel combination of power and music terms in the first verse. Propp argues that the word is artfully ambiguous; see Propp, 512.

[16] The clause is a nominal clause, compound predicate followed by the subject; see Joüon, 2: 567–68.

and he has become[17] Salvation for me.[18]
This[19] is my God[20] and I will praise him[21]
my father's God and I will exalt him.[22]

זֶה אֵלִי וְאַנְוֵהוּ
אֱלֹהֵי אָבִי וַאֲרֹמְמֶנְהוּ׃

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17 The next phrase highlights the difficulty in translating the aspects of the verbs in this song. One could translate the *vav*-consecutive verb ויהי as "he will be, he is, he was," or "he will become, he becomes, he has become" (היה + ל = "become"); see "היה," *BDB*, 226; Propp, 513. The context indicates a past action since the deliverance was already accomplished. However, the benefit of that deliverance might also be seen as continuing.

18 The construction "verb + ל + pronominal suffix + ל + noun" illustrates the broad uses of ל in Hebrew. Another use has been previously noted in the first verse, ליהוה. Here two further uses come into focus. The first use is a ל as *dativus commodi*. He has become "for me," that is, "for my advantage." See Joüon, 2: 487–89; *IBHS*, 207. The second ל marks the accusative "salvation." "He has become for me (as) salvation." To simplify and express this more elegantly one could say, "He has become my salvation." See Joüon,2:447–48; *IBHS*, 184. This use is similar to usage in an adoption formula. "I will be your God, and you will be my people," which Barre cites as an adoption formula; see Barre, "My Strength and Song in Exodus 15:2," 636. This kind of construction "verb + ל + pronominal suffix + ל + noun" is used in this adoption formula in the following passages: Exod 6:7; Lev 26:12; Jer 7:23; 11:4; 30:22; and Ezek 36:28. Or approaching this use of ל from another point of view, perhaps the use in Exod 15:2 is related to the use of היה plus ל meaning "belong to." That is, "He is mine as salvation," or "He is my salvation." See *IBHS*, 182.

19 This half verse contains two nominal clauses followed by verbal clauses: nominal clause + verbal clause, nominal clause + verbal clause. The demonstrative pronoun זה in the first clause is somewhat emphatic. "THIS ONE is my God." It points to the particular, that is, the God who has just delivered the Israelites from Egypt. See Joüon, 2: 569–70. In the second nominal clause, זה is gapped, but the length of the colon is compensated by the construct chain, אלהי אבי. Because the second colon is gapped, the emphasis of the זה pertains to both nominal clauses.

20 The same God who had just delivered them is their father's (singular) God, their ancestor's God; see Propp, 514. Each Israelite individually and collectively was able to make this confession. In Exod 3 and 6, the connection of the father's (singular) God with the patriarchal promises is clearly in view, (Exod 3:5–10, 15–17; 6:2–8). In Exod 3:6, Yahweh says to Moses, "I am the God of your father, the God of Abraham, the God of Isaac, the God of Jacob." Here the narrative equates the God of Moses' father (singular) with the patriarchal God of the fathers.

21 The two verbal clauses in this half verse both have a conjunctive ו followed by imperfect verbs. The first verbal clause uses the verb נוה, meaning "to beautify or adorn with praises." See "II נוה," *HALOT*, 2: 678. *HALOT* indicates that this verb occurs in the *Hiphil* only. The form of the verb appears to be an *Hiphil* imperfect due to the *pataḥ* under the afformative א and *ṣērē* under the middle consonant. However, Propp notes that it might be *Hiphil* or *Piel* of נוה; see Propp, 514. However, the *Piel* would most likely have a *dageš forte* in the middle consonant. But in light of the fact that it is doubly weak, II-ו and III-ה, the form is certainly debatable. The so-called *qenemlui* letters can omit a *dageš* when followed by a vocal *šʿwa*. This does not apply in this case; see Van der Merwe, Naudé, and Kroeze, 40. נוה is a synonym with רום in this verse; see Propp, 514. Umberto Cassuto gives נוה the meaning "uplift in song." See Cassuto, *Exodus*, 174. See footnote below under the Sinai Provenance Model of translation concerning the discussion of the prefixed preterite in relationship to these parallel verbs in this bicola..

22 The second verbal clause has the synonym רום meaning "to exalt, extol." See "רום," *HALOT*, 3: 1202–205. *HALOT* lists it as a Polel verb. The verb has the energic *nun* ending used before a pronominal suffix; see *GKC*, 158; *IBHS*, 517–18; Joüon, 1: 173. The *šʿwa* under the first מ is due to the pronominal suffix. Normally one would find a *ṣērē*. See footnote below under the Sinai Provenance Model of translation concerning the discussion of the prefixed preterite and energic *nun*.

Yahweh is a man of war,[23] Yahweh is his name.	15:3	יְהוָה אִישׁ מִלְחָמָה יְהוָה שְׁמוֹ׃
Pharaoh's chariots and his army[24] he threw[25] into the sea.	15:4	מַרְכְּבֹת פַּרְעֹה וְחֵילוֹ יָרָה בַיָּם
And his select[26] officers[27] were sunk[28]		וּמִבְחַר שָׁלְשָׁיו טֻבְּעוּ בְיַם־סוּף׃

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23 This verse contains two asyndetic nominal clauses. "Yahweh is a man of war (warrior)" may be related to "Yahweh of Hosts." Propp argues for a parallel between Hos 12:6, Isa 48:2, and this verse. Hosea says, ויהוה אלהי הצבאות יהוה זכרו. Isaiah says, יהוה צבאות שמו. From this Propp infers that the verse might be translated, "Yahweh Man of War is his name" (515). This is entirely possible. However, one could argue that the later texts adapted the statement here into a title or name. That is, the characteristic of Yahweh as a warrior later became a title. Durham translates, "Yahweh is a warrior, Yahweh is his name" (199); see also, Childs, *Exodus*, 240; Cassuto, *Exodus*, 174. Houtman notes the economy of language and pattern of words here is similar to Deut 6:4, "AB/AC." See Houtman, *Exodus,* vol. 2, 280. The Samaritan Pentateuch and the Syriac have a different reading. They change איש מלחמה to גבור. However, the *BHS* text makes perfect sense.

24 "מרכבה," *HALOT*, 2: 636; "חיל," *HALOT*, 1: 311.

25 The rarer word רמה in v. 1 parallels the more common ירה; see "I ירה," *HALOT*, 2: 436.

26 מבחר "choicest, best" is a comparative superlative before the partitive genitive שלשיו; see "I מבחר," *HALOT*, 2: 542; *GKC*, 417; *IBHS*, 271; Van der Merwe, Naudé, and Kroeze, 237. The phrase should be translated "and the choicest of (from) his thirds." The term מבחר indicates that these were the choice or vanguard elements of Pharaoh's army. See the next note also.

27 The term שלשיו has generated some discussion. Durham maintains that שלש indicates three men were assigned to each chariot, and that the third was over the other two as an officer; see Durham, 191. However, Propp thinks that the שלש is either a general over a brigade, one of three under Pharaoh, or a rank of officer three ranks removed from Pharaoh; see Propp, 493. Koehler and Baumgartner have a lengthy entry for the possible meanings. They note that the term was used of three-man chariot teams in Solomon's era; see "שלש," *HALOT* 4: 1525–27. In connection with this, *HALOT* and Cross and Freedman also note a possible connection to the Ugaritic term *tlt* in the Epic of Keret; see Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 109; "III שלש," *HALOT* 4: 1526.

Scholars disagree as to the meaning in Keret. The phrase in Keret is *tlt sswm mrkbt* (1. CAT 1.14, Column II, 2–3); see "Kirta," in *Ugaritic Narrative Poetry* (ed. and trans. Simon B. Parker; Society of Biblical Literature: Scholars Press, 1997), 13; Manfried Dietrich and Oswald Loretz, "Einzelfragen zu Wörten aus den ugaritischen Mythen und Wirtschatstexten," in *Ugarit Forschungen: Internationales Jahrbuch für die Altertumskunde Syrien-Palästinas 11* (eds. Kurt Bergerhof, Manfried Dietrich, and Oswald Loretz; Kevelaer: Verlag Butzon and Bercher, 1979), 197–98. Manfried Dietrich and Oswald Loretz argue for the meaning of the phrase "bronze, horses, and chariots." In the context, King Keret is questioning the value of wealth in comparison to having sons. It could refer to "three-horse chariots" or to "bronze, horses, chariots." Either would represent wealth. Gregorio Del Olmo Lete argues for a specially picked slaves who were especially skilled in warfare, one of the three soldiers in the chariot; see Del Olmo Lete, "Notes on Ugarit Semantics," in *Ugarit Forschungen: Internationales Jahrbuch für die Altertumskunde Syrien-Palästinas 7* (eds. Kurt Bergerhof, Manfried Dietrich, and Oswald Loretz; Kevelaer: Verlag Butzon and Bercher, 1979), 99; see also Peter C. Craigie, "An Egyptian Expression in the Song of the Sea (Exodus xv 4)," *VT* 20 (1970): 83–86.

Despite the evidence from Ugarit we cannot be sure the phrase in Keret has any connection with Egyptian military organization. Nor can we be sure what the phrase means in Ugaritic as the divergent views noted in *Ugarit Forschungen* and *HALOT* demonstrate. The basic idea is "thirds" but what does it signify? The basic meaning is probably that special or ranking members of Pharaoh's army are mentioned to show that even his best troops, even his mighty power were no match for the Warrior Yahweh. I have translated it, "his select officers." It could just as well be translated "his picked troops, his best teams," or some other similar idea.

28 The discussion focuses concerning the verb טבע focuses on two issues, textual criticism and meaning. The LXX reads κατεπόντισεν leading some versions to make Yahweh the subject of the *Piel* perfect verb טִבַּע; see Propp, 472. There is no need to make Yahweh the subject. The subjects change frequently in the Song.
(continued on next page)

in the Suph Sea.[29]

The deeps were covering them,[30]	15:5	תְּהֹמֹת יְכַסְיֻמוּ

Concerning the meaning of טבע, on the basis of Akkadian *tebu* and Ethiopic *tmʿ* meaning "immersion" and Arabic *tbʿ* meaning "imprint," Propp notes that טבע could imply being mired in the mud; see Propp, 517. However, the definition "to sink" is adequate. "טבע," *HALOT*, 2: 369. This is a *Pual* perfect, "to be sunk."

[29] Discussion of the expression יַם־סוּף focuses on the discussion of the historical referent and on the discussion of mythopoetic language. Many translations use "the Red Sea." However, this is almost certainly a later understanding of the referent. See "I סוף," *HALOT*, 2: 747. סוף in LXX is translated ἐρυθρᾷ θαλάσσῃ. It is variously identified with bodies of water in the area such as Suez, Aqaba, Lake Sirbonicus, or left unidentified, or considered a mythological referent (this in connection with סוּף). Identification of the referent has concerned scholars but has not been resolved to any degree of satisfaction. This lack of identification is also connected with the problem of the route of escape and the actual location of the crossing. All of which is probably unrecoverable. In the article "סוף," *TDOT* 10: 190–96, Magnus Ottosson maintains that the referent may have changed over the centuries. There may have been a confusion concerning סוף and סוּף. Furthermore, Ottosson maintains that in the process of transmission the story has been mythologized. This may have made it impossible to identify the referent.

The issue at hand is basically what does the term סוף mean? The text as we have it reads סוּף. The meaning of this term is probably "reed, rushes, water, plant." See "I סוף," *HALOT*, 2: 747; "סוף," *BDB*, 563; "סוף," *TDOT*, 10: 190–96. Generally regarded as a loan word from Egyptian *twf*, "papyrus." However, some scholars want to emend the text to read "סוּף." See "סוּף," *HALOT*, 2: 747. סוּף means "end," thus this would be the "sea of the end." The geographical connection would be in relationship to the eastern border of Egypt proper. The mythological connection has to do with the mythological sea of the east from which the Sun rises. This is an attractive proposal in some respects. The Song may have borrowed from Canaanite and Egyptian mythological imagery. If this is case of such borrowing, it highlights the mocking tone of the Song concerning the enemies and their gods. Yahweh specifically says that he is executing judgments on all the god's of Egypt, (v. 12:12). Using their mythological terms would elevate the mockery to the level of their gods and of their basic understanding of reality. The translation "Suph Sea" is used even though there may be a pun on the term "סוּף."

[30] The term יכסימו is an archaic form in more than one point. First it has an archaic 3 mpl, pronominal, object suffix used mostly in poetry, usually מוֹ, in this case מוּ; see *GKC*, 157; Joüon, 1: 173; Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 52–53; Kloos, *Yhwh's Combat*, 131. Second it is possibly a preterite form not an imperfect; see Joüon, 2: 369. If this is not a preterite, but rather an imperfect, it might still be translated as a past or progressive past in light of the context as a description of a past event. Finally, it has retained the final י of an older root כסי; see Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 110. This is one of the terms that Cross and Freedman note as evidence of the archaic language of the Song. See footnote below under the Sinai Provenance Model of translation concerning the discussion of the prefixed preterite.

Kloos lists archaic feature characteristic of early poetry: (1) preservation of *y/w* of a final *y/w* root when it opens a syllable; (2) use of *zw/zh* as a relative pronoun; (3) use of the affix *-nhw*; (4) use of 3 masc. plur. pronominal suffix *-mw* with verbs and nouns; (5) use of the affixes *-y* and *-w*; (6) use of enclitic *-m*; and (7) distribution of the two finite verbal forms in past narrative. He notes further how these appear in the Song: (1) preservation of *y* in v. 5; (2) *zw* as relative pronoun in vv. 13, 16; (3) affix *-nhw* in v. 2; (4) suffix *-mw* with verbs in vv. 5, 7, 9 (twice), 10, 12, 15, 17 (twice); (5) affixed *-y* in v. 6; (6) enclitic *-m* (with *k*) in vv. 5, 8; and (7) Exod 15:1–18 has 11 prefix forms for narrating past events in vv. 12, 14, 15 where they are paralleled by by suffix forms. This last item is one view of the prefix forms, but is not certain. In Kloos' view, these archaic forms as listed above are distributed throughout the Song making it unlikely to have earlier and later parts. In addition, Kloos notes elements of poetic style and word pairs that parallel Canaanite poetic traditions. See Kloos, *Yhwh's Combat*, 131–33. For a similar analysis see David Robertson's monograph, *Linguistic Evidence in Dating Early Hebrew Poetry* (SBLDS 3; Missoula, Montana: Society of Biblical Literature, 1972), 147. He mainstains that Exod 15 is the surest example of archaic Hebrew poetry in the *Tanak*.

Proposed emendation of the term is based on readings in the Cario Geniza that reads the feminine verb תכסיומו. This probably reflects an attempt to reconcile the verb with the subject תהמת. The Samaritan Pentateuch has יכסמו "he covered them," which the LXX follows, ἐκάλυψεν αὐτούς. Neither of these changes are warranted. Feminine subjects and masculine verbs do happen; see Judg 21:21; Isa 17:9; Hos 14:7; and Esth 1:20. However, the word תהום can be either masculine or feminine; see "תהום," *HALOT*, 4: 1690–91. The LXX and Samaritan Pentateuch probably reflect an attempt to accentuate Yahweh's actions; see Propp, 472–73.

they went down into the depths		יָרְדוּ בִמְצוֹלֹת כְּמוֹ־אָבֶן׃
like[31] a stone.[32]		
Your right hand,[33] O Yahweh,	15:6	יְמִינְךָ יְהוָה נֶאְדָּרִי בַכֹּחַ
glorious[34] in strength.	(refrain)[35]	

31 The particle כמו (the use of enclitic מ with כ) is archaic; see Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 53; Kloos, *Yhwh's Combat*, 131.

32 The simile "like a stone" is the first of three such similes (see also vv. 10, 16). A fourth simile "like chaff" is part of one of the two destroying/consuming expressions in the song (see vv. 7, 12).

33 See "I ימין," *HALOT*, 2: 415; "ימין," *TDOT*, 6: 101. See further comments under זרוע in v. 16.

34 The form נאדרי it is usually considered a *Niphal* masculine participle with a *hîreq compaginis*. The vowel pointing is certainly appropriate for a N stem, I-Gutteral, having *s'ghôl* in the first closed syllable (i/e class vowel) and a *qāmeṣ* in the second syllable; see *GKC*, 79–80, 165–66. Note that the *Niphal* masculine participle נאדר is also used in v. 11, referring to Yahweh. The ending י in נאדרי is thought to be an archaic remnant of the earlier Semitic case system, in this instance the genitive case; see *IBHS*, 127–28; Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 112. This may be an archaic form; see Kloos, *Yhwh's Combat*, 131.

As the text stands, the participle is probably in apposition to Yahweh, and bound to the prepositional phrase בכח. For the construct state of participles before prepositions particularly in poetry; see *GKC*, 421. Thus, the translation would be, "Your right hand, O Yahweh who are glorious in strength." See "אדר," BDB, 12; "אדר," *HALOT* 1: 16. Cross and Freedman note that the term might be related to cognates in Ugaritic *'dar* and Akkadian *'daru* "to fear" thus the meaning "one to be feared" that is, "the Awesome One." In their view, this would be a more archaic meaning; see Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 112; Cross and Freedman, "The Song of Miriam," 245–46. David Robertson has proposed that just such *litterae compaginis* are indications of an appositional relationship. The suffix -y is often affixed to a participle, 27 times out of 33 occurrences in Robertson's study. In this case, it is modified by prepositional phrase, which happens 8 other times. His main point is that this is an indication of an appositional relationship to a noun, 29 times out of 33 cases; see Robertson, "The Morphemes -Y (-Ī) and -W (-Ō) in Biblical Hebrew," *VT* 19 (1969): 214–15, 219.

Others have proposed an alternate view that this is an infinitive absolute that would have no gender. The vowel pointing would change from *ne'darī* to *ne'dōrī*; see Robertson, "The Morphemes -Y (-Ī) and -W (-Ō) in Biblical Hebrew," 213, note 2; Cross and Freedman, "The Song of Miriam," 245. In their later study, Cross and Freedman translate the word as the predicate of ימינך. Earlier they translated it as appositional, "Thy right hand, Yahweh who art fearful in power." See Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 95, 112–13.

A complicating factor is that the last half of v. 6 and the first half of v. 7 may be considered parallel bicolons. In v. 7, the subject of תהרס is probably Yahweh. תרעץ can also be parsed as a second person, masculine singular verb. If this is the case then ימינך might be considered as an instrumental, "by your right hand." This would parallel an instrumental ב in v. 7, "even by the greatness of your pride." Thus, Yahweh would be the subject of all the verbs up to the last half of v. 7. These conflicting factors throw the question open to reanalysis. Is נאדרי an infinitive absolute or a *Niphal* masculine participle? Is the subject of the ambiguous form תרעץ Yahweh or ימינך? This combined ambiguity may actually be part of the artistry of the stanza. Edward Greenstein notes that such ambiguity causes the reader to suspend judgment and/or reanalyze as the lines are read; see Greenstein, "One More Step on the Staircase," in *Ugarit Forschungen: Internationales Jahrbuch für die Altertumskunde Syrien-Palästinas Band 9* (eds. Kurt Bergerhof, Manfried Dietrich, and Oswald Loretz. Kevelaer: Verlag Butzon and Bercher, 1977), 80. Given the ambiguity in the Hebrew morphology and structure נאדרי is intentionally left somewhat ambiguous in translation. Thus, the translation, "Your right hand, O Yahweh, glorious in strength" (as opposed to either "Your right hand, O Yahweh who are glorious in strength" or "Your right hand, O Yahweh, is glorious in strength"). The ambiguity of תרעץ is understood even though difficult to achieve in translation; see Propp, 518. Propp notes the ambiguity inherent in this verse.

35 Three refrain-like structures have been noted by scholars; see Freedman, "Strophe and Meter," and "The Song of the Sea." These articles are both argued on the basis of the refrain-like structures. A modified version of this view is adopted in reference to vv.6–7 and 11–12. In addition to this, v. 16b might also be considered such a structure. However, these smaller structures are not important for the purposes of the argument of this dissertation. The key structure occurs at the boundary of vv. 12 and 13. See the argument below concerning the bipartite structure of the Song.

Your right hand, O Yahweh, shatters the enemy.		יְמִינְךָ יְהוָה תִּרְעַץ אוֹיֵב:
Even by[36] the greatness of your pride,[37] you overthrow those who rise against you.	15:7 (refrain)	וּבְרֹב גְּאוֹנְךָ תַּהֲרֹס קָמֶיךָ
You send out your burning anger,[38] it consumes them[39] like chaff.[40]		תְּשַׁלַּח חֲרֹנְךָ יֹאכְלֵמוֹ כַּקַּשׁ:
And[41] by[42] the breath of your nostrils[43] waters piled up.[44]	15:8	וּבְרוּחַ אַפֶּיךָ נֶעֶרְמוּ מָיִם
Floods stood[45] like[46] a heap,[47]		נִצְּבוּ כְמוֹ־נֵד נֹזְלִים

36 The verse can be understood to begin with an emphatic ו, on analogy with instance # 4 cited in *IBHS*, 653, in which the first clause makes a statement that the second clause may intensify or expand. In the Song, v.6 makes statements that v. 7 expands and heightens. However, conjunctive ו would work equally as well. As conjunctive ו, it would add further descriptions of Yahweh's might to the previous statements in v. 6.

The nuance of ב is somewhat difficult to pin down. Possibilities are ב of instrument-means, causal ב, and ב of manner. Instrument-Means ב: see Van der Merwe, Naudé, Kroeze, 281; Joüon, 2: 486; *IBHS*, 197. Causal ב: see Van der Merwe, Naudé, Kroeze, 282; Joüon, 2: 486. ב of Manner: see Van der Merwe, Naudé, Kroeze, 282. In this case, it could appropriately be understood as instrument-means.

37 The meaning of גאון in this instance is not a negative. Yahweh's pride is appropriate and could be understood as majesty, eminence, highness, exaltation; see "גאון," *HALOT*, 1: 169.

38 חרון is the burning anger of Yahweh; see "חרון," *HALOT*, 1: 351–52. The word is used exclusively of God; see "חרון," *TDOT*, 5: 173.

39 Archaic pronominal suffix מוֹ; see *GKC*, 157; *IBHS*, 305; Joüon, 1: 173; Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 52–53; Kloos, *Yhwh's Combat*, 131. See vv. 5, 9, 10, 12, 15, 17.

40 This simile is a destroying/consuming expression.

41 Verse 8 begins with a ו. Exactly how one should understand this ו? The conjunction might be resumptive. Joüon writes (Joüon's italics), "The Waw with its basic sense of *and* serves vividly to *pick up* the train of thought which has been held up or slowed down, and *to link* the two disjointed parts" (646). In this case, it is the resumption of the specific description of the *Yam Suph* event.

42 The ב is instrument-means; see v. 7; Van der Merwe, Naudé, Kroeze, 281; Joüon, 2: 486; *IBHS*, 197.

43 The dual form of אף is translated here as nostrils, rather than anger; see "אף," *BDB*, 60; "II אף," *HALOT*, 1: 76–77. The relationship of אף to the idea of anger is common; see "אנף; אף," *TDOT*, 1: 351; Johannes B. Bauer, "Wan heißt *'appayim* » Zorn «? Ex 15,8; Prov 30,33; Dan 11,20." *Zeitschrift für die alttestamentliche Wissenschaft* 111 (1999): 92–94. In this case, the description is of Yahweh blowing or even snorting at the sea. However, he does so with חרון as noted in v. 15:7.

44 ערם is a *Niphal* verb meaning "to be heaped up." See "I ערם," *HALOT*, 2: 886; "I. ערם," *BDB*, 790.

45 נצב is also a *Niphal* meaning "to stand." See "I נצב," *HALOT*, 2: 714–15; "נצב," *BDB*, 662.

46 An archaic form; see Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 53; Kloos, *Yhwh's Combat*, 131. Note v. 5 also.

47 נד is a noun meaning "wall, heap." See "II נד," *HALOT*, 2: 671; "נד," *BDB*, 622. Marc Vervenne translates נד as "dam, dike, wall." See Vervenne, "Metaphors for Destruction in Exodus 15" *Journal of Northwest Semitic Languages* 24 (1998): 179–94. Otherwise his translation of the terms is within the generally accepted view. Vervenne translates the terms as: (1) ערם *Niphal*, "piling up," (181–82); (2) נצב *Niphal*, "take an upright position," (182); (3) נד "dam, dike, wall" that holds back water, (185); (4) קפא "congealed," (190).

deeps congealed[48] in the heart of the sea.		קָפְאוּ תְהֹמֹת בְּלֶב־יָם׃
The enemy said,[49]	15:9	אָמַר אוֹיֵב
'I will pursue, I will overtake,		אֶרְדֹּף אַשִּׂיג
I will divide spoil.		אֲחַלֵּק שָׁלָל

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[48] The usual understanding of the verb קפא is "to congeal or coagulate." See "קפא," *HALOT,* 3: 1117; "קפא," *BDB,* 891. However, Cross and Freedman proposed on the basis of comparative linguistics that the term could mean "to churn" ("Studies in Ancient Yahwistic Poetry," 114–15). Later Cross amended his view to the meaning "to foam" ("Canaanite Myth," 128–29 n.59). This is based on the idea that the term is used of fermented liquids such as wine and milk with curds. The biochemical working of these liquids creates a foam or froth. In his view, the passage does not describe a wall of water, rather it describes a storm at sea during which the Egyptian army was thrown off their barges and drowned; see Cross, "Song of the Sea," 132. Cross' view is based on his understanding of the term קפא and the terms רמה, ירה, טבע, and ירד. These terms could be seen to indicate not a drowning by the sea coming upon the Egyptians, but rather a storm at sea that tosses them into its stormy waters. Al Wolters thinks that the term קפא means "to rise up." Somewhat similar to Cross, he sees a distinction between the narrative and the Song. The Song does not describe a deliverance by a pathway in the sea, but a heaving, stormy sea in which the Egyptians were destroyed. This is based on comparative linguistics similar to those used in Cross' argument. He also understands נד as "wineskin" and נצב as "swell up." The seas are thus described as swelling up like a wine skin; see Wolters, "Not Rescue but Destruction: Rereading Exodus 15:8" *CBQ* 52 (1990): 237, 224, 226, 234. For another view of this verse see Marjorie O'Rourke Boyle, "'In the Heart of the Sea': Fathoming the Exodus," *JNES* 63 (2004): 17–27.

However, Childs, in critiquing Cross, maintains that this understanding of קפא is an "illegitimate semantic transfer" from other Semitic languages; see Brevard S. Childs, "A Traditio-Historical Study of the Reed Sea Tradition" *VT* 20 (1970): 411–12 n. 3. Lester Grabbe argues against Cross that comparative philology cannot give such semantic precision because the words "developed special nuances" in their own linguistic spheres. For this reason the transfer from one sphere to another creates difficulties. Grabbe advocates the traditional understanding of the term קפא; see Grabbe, "Comparative Philology and Exodus 15,8: Did the Egyptians Die in a Storm?" *Scandinavian Journal of the Old Testament* 7 (1993): 264, 268. Propp has a view in some ways agreeable to a more traditional understanding, and yet also unique. He proposes that the term קפא should be translated as "to freeze." In Propp's view, Yahweh freezes the seas with a blast of his nostrils and then unfreezes them with a second burning blast; see Propp, 520.

Even granting for the sake of argument that the term קפא could be translated as frothing, foaming, or churning, the poem does not need to be translated with the idea of a sea storm that sunk the Egyptian fleet, primarily because there is absolutely no mention of barges anywhere in the narrative or the Song. In addition, if one grants that all of the terms describe a turbulent sea that is piling up, standing up, swelling up, and foaming, the poem itself gives an indication of two opposite actions in vv. 8 and 10. The first action is that Yahweh blows on the sea causing it to stand up. This does not rule out a stormy, churning sea standing up like a wall or mound. This does not rule out a path on the sea floor. The opposite action is that Yahweh blows on the sea to release the waters in order to drown the Egyptians. In between these two actions, the enemy purposes to pursue the Israelites. In both the Song and the narrative, the Pharaoh's forces are a mounted army, not a navy. He intends to pursue in his chariots.

[49] In these two tricola after the introductory narrative אמר אויב, the verbs are either first person verbs or third person verbs with subjects having first person pronominal suffixes. The meter of the tricola is a staccato 2:2:2. The first tricolon has the repeated use of א at the beginning of the words. The second tricolon has the use of the pronominal suffix ־ִי at the end of the last word in each colon. The overall effect is a highly effective parallelism and tight construction. The combination of the first person, the hurried staccato meter, and the subject matter of the words create an impassioned and hurried sense of boasting. The asyndeton produces a "hurried and so an impassioned" description. See *GKC*, 484. Propp notes also that the language is "staccato, alliterative. . . conveys haste, as well as confidence" (524).

My throat[50] will be filled of them,[51]		תִּמְלָאֵמוֹ נַפְשִׁי
I'll draw my sword,[52]		אָרִיק חַרְבִּי
my hand[53] will plunder[54] them.'[55]		תּוֹרִישֵׁמוֹ יָדִי:
You blew[56] with your breath,	15:10	נָשַׁפְתָּ בְרוּחֲךָ כִּסָּמוֹ יָם
the sea covered them.[57]		
They sank[58] like lead		צָלְלוּ כַּעוֹפֶרֶת בְּמַיִם אַדִּירִים:
in the mighty waters.		

[50] The use of the words נפשׁ and יד as indications of the enemy's expectation is also highly poetic. In this case, the word נפשׁ could be understood in the sense of desire, appetite, or here even blood lust; see "נפשׁ," *HALOT,* 2: 713; "נפשׁ," BDB, 660; "נפשׁ," *TDOT,* 9: 506; Durham, 207. Both terms with the first person pronominal suffix and third person verbs could be understood as a kind of paraphrasis for "I, me." Lust and the exercise of power are part of a person's driving motivations and characteristics. What a person desires and does indicates a person's being. Note the connection to mythological language concerning ארץ in v. 12.

[51] See comments in v. 5 concerning the suffix מו. See vv. 5, 7, 10, 12, 15, 17.

[52] The expression חרב + ריק is interesting. *HALOT* notes that the verb does not occur in the *Qal* and might be derived from the adjective ריק. The basic idea in both Aramaic and Akkadian is "to empty, pour out." See "ריק," *HALOT,* 3: 1227–28; "ריק," *BDB,* 937–38. The idea here is to *empty* (the sheath by drawing) *the sword.* A similar identification of the blade with the sheath occurs in the word תער, translated as both razor and sheath; see "תער," *HALOT,* 4: 1770–71; "תער," *BDB,* 789. The use of this expression חרב + ריק elsewhere in the Bible is consistent with the idea of drawing a sword. The following are the phrases in which the expression occurs: Lev 26:33 והריקתי אחריכם חרב; Ezek 5:2, 12; 12:14 וחרב אריק אחריהם; Ezek 28:7 חרבותם והריקו חרבותם על־מצרים; Ezek 30:11 על־יפי חכמתך והריקו. The following expression is similar to these. In this case, the spear and javelin are being drawn: Ps 35:3 והרק חנית וסגר לקראת רדפי. See also Propp, 525. Durham suggests the phrase means to rid the sword of enemies by destroying them all; see Durham, 202.

[53] The word יד has the sense of a projection of power; see "יד," *HALOT,* 2: 388; "יד," BDB, 390; "יד," *TDOT,* 5: 420–22. יד can be used in a hostile sense as here and in Exod 14:30, or in a sense of deliverance as in Exod 13:3 and 14:31. A similar expression uses the terms ימין in Exod 15:6, 12. The יד of Yahweh is also significant in his creating and forming power, Exod 15:17. See also the comments below concerning "arm" זרוע in v. 16.

[54] The term ירשׁ in both the *Qal* and *Hiphil* can mean to dispossess; see "ירשׁ," *HALOT,* 2: 441. BDB has it nearly equal to destroy; see "ירשׁ," *BDB,* 440. The last couplet of the two tricola could be considered parallel to each other, thus the two related ideas to "divide the spoil" and to "dispossess, plunder."

[55] See comments in v. 5 concerning the suffix מו. See vv. 5, 7, 10, 12, 15, 17.

[56] The term נשׁפת is rare. This is probably the reason that the Samaritan Pentateuch uses the slightly more common synonym נשׁבת; see "נשׁף," *HALOT,* 2: 730; only here and Isa 40:24; see "נשׁב," *HALOT,* 2: 728; only three times.

[57] See comments in v. 5 concerning the suffix מו. See vv. 5, 7, 9, 12, 15, 17.

[58] The word II צלל "to sink" occurs only here in the Bible; see "II צלל," *HALOT,* 3: 1027. Homonyms meaning "to tremble" and "to become dark" also occur; see "I צלל," and "III צלל," *HALOT,* 3: 1027. One cannot but suspect that there may be a pun in the use of this unusual word. For instance it could bring to mind the word מצולת "depths," or the homonym III צלל "to become dark, black," or the related words II צלם "darkness," or "צלמות "deep darkness," or the homonym I צלל "to tremble." See "מצולה," *HALOT,* 3: 623; "I צלל," and "III צלל," *HALOT,* 3: 1027; "II צלם," *HALOT,* 3: 1028; "צלמות," *HALOT,* 3: 1029. This last term may be a stretch in that it is probably related to another term צל, which is related to III צלל. The point here is not

(continued on next page)

Who is like you[59] among the gods, O Yahweh?	15:11 (refrain)	מִי־כָמֹכָה בָּאֵלִם יְהוָה
Who is like you, glorious in holiness,[60]		מִי כָּמֹכָה נֶאְדָּר בַּקֹּדֶשׁ

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etymology, but possible puns built on by-forms and known homonyms and their by-forms. This last term brings to mind the reaction of the peoples of and around Canaan as described in vv. 14–16. The term מצולת used in v. 5 may be related to II צלל. Even if these relationships cannot be maintained there may be another connection with the idea of death. The Akkadian word *ṣâlalu* means "to lie down, fall asleep." The sinking of the Egyptians is a sinking of drowning and also a going down into the grave; see Propp, 526. This is cited as a by-form of II צלל; see "מצולה," *HALOT,* 3: 623.

[59] Once again the longer archaic particle form כמו occurs here; see Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 53; Kloos, *Yhwh's Combat*, 131. This time with the 2nd person singular, pronominal suffix כה. In this instance, the ה is the longer final *matres* for final ־; see Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 81, n. 87; Francis I. Andersen and A. Dean Forbes, *Spelling in the Hebrew Bible* (Rome: Biblical Institute Press, 1986), 94. The spelling of כמו in this verse in both instances is defective כמ (without the *matres* ו). Defective spelling is common when suffixed; see Andersen and Forbes, *Spelling*, 181–82. According to Cross and Freedman, this preserves a post tenth century spelling; see Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 117. Usually the word with this suffix is spelled כמוך. The use of *matres lectionis* was introduced in the tenth century.

[60] An issue at question in this verse is how to translate and understand the phrase נאדר בקדש. In v. 6, a similar phrase occurs, נאדרי בכח. The Samaritan Pentateuch has נאדרי in both verses. The emendation in this verse probably reflects an attempt to have the two instances agree. In the *BHS* text, the *Niphal* participle does not have the *ḥîreq compaginis*.

The phrase בקדש might be translated as an attribute, "in holiness" paralleling v. 6, בכח. Like v. 6 the participle could also be understood as being in apposition (this time to the personal pronominal suffix כה, referring to Yahweh) and bound to a prepositional phrase בקדש. "Who is like you (who are) glorious in holiness?" This meaning is certainly possible and would parallel the phrase in v. 6, making a syntactical linkage between vv. 6–7 and vv. 11–12. *HALOT* cites this verse as an example of this use of קדש. "קדש," *HALOT,* 3: 1077 (see 4). The term in association with God is an attribute.

There are other possibilities. For instance the term קדש might refer to a place or thing. The phrase נוה קדשך occurs in v. 13 and the word מקדש occurs in v. 17. These could refer to the הר־אלהים Horeb-Sinai. In Exod 3:5, Moses had come to הר־אלהים referred to by Yahweh as אדמת־קדש. If the term is referring to a place then the translation would be "Who is like you glorious in the holy (place). The connection of the term to places and things is noted in *HALOT*; see "קדש," *HALOT,* 3: 1077 (see 5.o, 5.q). The article cites Exod 3:5; 15:13 as examples of the term used in association with a place or thing.

Finally, some scholars opt for a collective understanding of the term. For instance, Propp understands the term as a collective term referring to the ancient pantheon of minor gods called the קדשים. This understanding may be reflected in the use of the term קדשים in a few biblical passages; see Job 5:1; 15:15; Ps 89:6–8; Prov 30:3; and Dan 4:17. The LXX probably reflects this view (ἐν αγίοις, a plural); see Propp, 527–28; Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 118. In this view, the phrase in the second half of the verse is parallel with the phrase באלם in the first half. This would be understood as referring to "the Holy (ones)." Yahweh would be seen as incomparable in glory among the Holy Ones. "Who is like you (who are) glorious among the the Holy (ones)?" Both of the prepositions ב have the article, thus "the gods" and "the holy (ones)." The definite article would fit into this view readily.

Venerable[61] in[62] praises,[63]		נוֹרָא תְהִלֹּת עֹשֵׂה פֶלֶא:
doing[64] wonders?[65]		
You stretched out your right hand,	15:12	נָטִיתָ יְמִינְךָ תִּבְלָעֵמוֹ אָרֶץ:
the grave[66] was swallowing them.[67]	(refrain)	

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61 The *Niphal* participle would be "one who is to be feared." See "I ירא," *HALOT,* 2: 433. Here the idea is probably "to be revered" or to "to be venerated" thus "venerable." For *Niphal* participles see *IBHS*, 620.

62 An issue is the manner of understanding the relationship between נורא and תהלת. The phrase could be considered to have gapped a second ב, thus "venerable in praises" would parallel the phrase "glorious in holiness" and have the same structure as "glorious in strength" in v. 6. Another way would be to see this as an appositional relationship, thus "venerable (with respect to) praises." See Van der Merwe, Naudé, and Kroeze, 229. A noun in apposition to another might indicate a character or quality. See Joüon, 2: 478; *IBHS*, 230. This could be translated in the same manner, "venerable in praises," negating the necessity of a gapped preposition.

63 The word תהלת is usually considered to be a feminine plural noun derived from the word הלל, " to praise." The word probably means "praise" or "song of praise." See "I תהלה," *HALOT,* 4: 1692–93; "II הלל," *HALOT,* 1: 248.

However, there are a couple of possible options concerning this term. First, it may have been a feminine singular. Re-pointing the last vowel to *qāmeṣ* instead of *ḥōlem* would make it another archaic feminine singular ending like זמרת; see *IBHS*, 101, note 29; Joüon, 1: 269; *GKC*, 223. *IBHS* also notes that in some cases ות- should be taken as a singular. The translation would then be singular "praise, song of praise" instead of "praises, songs of praise." The second option would be to derive the noun from the homonym הלל "to shine." See "II תהלה," *HALOT,* 4: 1693; "I הלל," *HALOT,* 1: 248. The translation could be "radiance," if the ending is taken as an archaic feminine singular. As a plural, it could be taken as an abstract indicating a quality; see *IBHS*, 104–105, 120–21; Joüon, 2: 502. There is some appeal to the idea of the quality of radiance. The phrase "awesome in radiance" is appropriate in that Yahweh has been described as one who sends out his burning fury to destroy his enemies (v. 7). Such fiery action would create awe. This would provide another connection with vv. 6–7. However, the idea of "praises" or "songs of praise" would also be appropriate in light of the previous discussion concerning זמרת in v. 2. The translation in this study reflects the idea of praise rather than radiance.

64 The participle עשה is a *Qal*. The other two participles were *Niphals* נאדר and נורא. The *Qal* would be more active in its nuance. The *Niphals* would reflect an adjectival use of a stative idea. See *IBHS*, 385–87. This would coincide with an appositional relationship of the *Niphal* participles with the suffix כה, "you (who are) glorious in holiness, venerable in praise." The *Qal* would still be understood as referring to Yahweh, "you who do (a) wonder(s)."

65 The word פלא might be collective or singular; see "פלא," *HALOT,* 3: 928. The verse is understood here to refer to more general and customary characteristics and actions. In keeping with this, it is probably a collective referring to a class of things that Yahweh typically does; see *IBHS*, 113; Joüon, 2: 497–98; Van der Merwe, Naudé, and Kroeze, 183.

66 The word ארץ in Sumerian, Akkadian, Western Semitic can mean underworld; see "ארץ," *TDOT,* 1: 391–93. In Hebrew, those who go down into the earth or into the dust are the dead (see Jonah 2:7; Ps 22:30; Job 17:16). In connection with שאול, see "ארץ," *TDOT,* 1: 399; Casutto, *Exodus*, 176. *HALOT* cites Exod 15:12 as a place in which ארץ means underworld, that is, שאול; see "ארץ," *HALOT,* 1: 91. In connection with this, one thinks of Mot with one lip in heaven and another in hell (*ʾarṣ*) swallowing all that lives; see Mark S. Smith, trans., "The Baal Cycle" pages 81–180 in *Ugaritic Narrative Poetry.* (ed. Simon B. Parker. Society for Biblical Literature Writings from the Ancient World; ed. Simon B. Parker; Atlanta: Scholars Press, 1997), 143; see also Cross and Freedman, "The Song of Miriam," 247. In connection with this mythological language, it is important to note the word נפש "gullet or throat" in v. 9. In Ugaritic, *npš* is used of Mot's throat in the Baal Cycle; see Smith, "The Baal Cycle," 143. This may imply some irony is intended between מלא–נפשי in v. 9 and בלע–ארץ in v. 12.

67 See comments in v. 5 concerning the suffix מו. See vv. 5, 7, 9, 10, 15, 17. The antecedent for this pronominal object suffix is found in the intrinsic subject of the last verb of v. 10, itself dependent on the parallel words אויב and קמיך for its antecedent in vv. 6–7.

You led[68] by[69] your steadfast love[70] the people[71] whom[72] you have redeemed.	15:13	נָחִיתָ בְחַסְדְּךָ עַם־זוּ גָּאָלְתָּ
You guided[73] by your strength to your holy[74] dwelling.[75]		נֵהַלְתָּ בְעֻזְּךָ אֶל־נְוֵה קָדְשֶׁךָ:
Peoples have heard, they tremble.[76]	15:14	שָׁמְעוּ עַמִּים יִרְגָּזוּן

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[68] See note for נהל, "guided," below in the second half of the verse.

[69] The preposition ב in both instances in this verse is instrumental-means; see Van der Merwe, Naudé, and Kroeze, 281; Joüon, 2: 486; *IBHS*, 197.

[70] חסד is an important theological term in the Old Testament; see "II חסד," *HALOT*, 1: 336–37. It is God's loyalty, faithfulness, graciousness, and love shown to his people. It occurs in Exod only here and in vv. 20:6 and 34:6–7.

[71] The phrase עם־זו גאלת in v. 13 and the phrases עמך and עם־זו קנית in v. 16b form a bracket around the word עמים in v. 14. This is part of a contrast of the poem between God's people and other peoples. In the previous section, God consumed the Egyptians, but in this section he leads the Israelites. In this section, he shows steadfast love to the Israelites whom he redeemed and acquired (גאלת and קנית both perfects), whom he will bring in and plant (תבאמו and תטענו both imperfects), but the peoples of the area heard of his might and are terrified. The center of the section deals with the fear motif, while the bracketing parts deal with Yahweh's powerful protecting care for his people.

[72] Archaic relative particle זו; see *IBHS*, 313 n. 20; Joüon, 2: 537; Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 54, 119; Kloos, *Yhwh's Combat*, 131; *GKC*, 446–47.

[73] Most occurrences of the verbs נחה and נהל have the nuance of a herdsman or a shepherd carefully leading his animals. The verb נחה is more common than נהל. For נחה see Gen 24:27–28; Exod 13:17, 21; 23:34; Deut 32:12; Isa 57:18; 58:11, Ps 5:9; 23:3 (נהל used in 23:2); 27:11; 31:4 (parallel with נהל); 43:3; 61:3; 67:5; 73:24; 77:21; 78:14, 53, 72; 107:30; 139:10, 24; 143:10; Neh 9:12, 19; "I נחה," *HALOT*, 2: 685. For נהל see Gen 33:14; Isa 40:11; 49:10; 51:8; Ps 23:2 (נחה used in 23:3); 31:4 (parallel with נחה); "נהל," *HALOT*, 2: 675. Moses' occupation before he returned to Egypt provided rich imagery for this verse.

[74] The term נוה is in construct with קדשך. The second term and its pronominal suffix modify the first term adjectivally. The translation is "your holy dwelling." Waltke and O'Connor note that "construct chains constitute a unified idea." The suffix refers to the whole construction. They call this kind of construct an attributive genitive. It serves an adjectival function; see *IBHS*, 304, 149. The pronominal suffix commonly occurs on the second word in the chain; see Van der Merwe, Naudé, and Kroeze, 196. However, Jacob Weingreen shows that the suffix is logically attached to the noun in the construct state. Indeed this is how it is translated, "your holy dwelling." See Weingreen, "The Construct-Genitive Relation in Hebrew Syntax," *VT* 4 (1954): 51. Construct chains may indicate a genitive of quality, in this case a "holy" dwelling; Joüon, 2: 466. See occurrences in Deut 26:15; Isa 63:18; 64:9; Ps 5:7; 15:1; 28:2; 43:3; 51:13; 79:1; 106:47; 138:2; Dan 9:16, 24; Neh 9:14; 1 Chr 16:35; 29:16. See discussion below concerning referent of נוה קדשך.

[75] "נוה," *HALOT*, 2: 678–79. The term can be understood as either a grazing place, an encampment, a stopping place, or a shepherd's abode; see Propp, 532. See 2 Sam 7:8; 15:25; Isa 27:10; 32:18; 33:20; 34:13; 35:7; 65:10; Jer 10:25; 23:3; 25:30; 31:23; 33:12; 49:19–20; 50:7, 19, 44–45; Ezek 25:5; 34:14; Hos 9:13; Ps 79:7; Job 5:3, 24; 18:15; Prov 3:33; 21:20; 24:20, 15; 1 Chr 17:7. In many instances, it is used metaphorically of places that are more permanent such as the houses of the people, Jerusalem, even the Temple. The metaphorical uses were developed from the basic idea. Note the discussion concerning referent below.

[76] The verb ירגזון ends with a paragogic nun. This occurs on the third plural of the imperfect, especially in the older books of the Old Testament and when the verbs are in pause. This ending reflects the older Semitic ending *-una*. Whether this has a specific nuance or is part of a scribal tradition remains uncertain. See GKC, 128; *IBHS*, 516–17; Joüon, 1: 136–37; Stephan A. Kaufman, "Paragogic *nun* in Biblical Hebrew: Hypercorrection as a

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חִיל אָחַז יֹשְׁבֵי פְּלָשֶׁת׃		Anguish seized the inhabitants[77] of Philistia.[78]
אָז נִבְהֲלוּ אַלּוּפֵי אֱדוֹם	15:15	Then[79] were terrified, the chieftains[80] of Edom.
אֵילֵי מוֹאָב יְאֹחֲזֵמוֹ רָעַד		As for the rulers[81] of Moab, trembling seizes them.[82]
נָמֹגוּ כֹּל יֹשְׁבֵי כְנָעַן׃		All the inhabitants[83] of Canaan melted.[84]

Clue to a Lost Scribal Practice," in *Solving Riddles and Untying Knots: Biblical, Epigraphic, and Semitic Studies in Honor of Jonas C. Greenfield* (eds. Ziony Zevit et al.; Winona Lake: Eisenbrauns, 1995), 99.

77 See note concerning the translation יֹשְׁבֵי, "inhabitants," in last part of the verse below.

78 The issue of the inhabitants of פלשת in v. 14 (cf. the narrative, v. 13:17) has received frequent treatment as evidence of a late date for the Exod and/or a late date of composition. Not all scholars agree. See APPENDIX THREE, THE PHILISTINES.

79 The temporal and logical sequence marker אז is followed here by a perfect verb. The time pointed to is indicated in the first clause of the verse, שמעו עמים. The general term עמים is further explained by the specific peoples mentioned in vv. 14–15. When they heard of Yahweh's actions against Pharaoh, they were terrified. More frequently אז occurs with an imperfect verb. See Joüon, 2: 369–70; Van der Merwe, Naudé, and Kroeze, 147, 295, 307; *GKC*, 314; *IBHS*, 667; Revell "The System of the Verb," 11.

80 See "אלוף," *HALOT*, 1: 54. The term has been thought to derive from "III אלף," *HALOT*, 1: 59, "a thousand," or "I אלף," *HALOT*, 1: 59, "bull." If the former the chieftain was a leader of a clan or thousand. If the latter it is a metaphorical use parallel to איל "ram" in the next bicolon. For a discussion see Propp, 534.

81 See "I איל," *HALOT*, 1: 40; "ram." The use of "ram" is metaphorical for a ruler.

82 Once again the archaic pronominal suffix. See comments in v. 5 concerning the suffix מו. See vv. 5, 7, 9, 10, 12, 17.

83 See "ישב," *HALOT*, 2: 444–45. The issue here is whether the term יֹשְׁבֵי should be understood as referring to those who "dwell in a place" that is, "inhabitants," or to those who "sit on the throne of a place." The term could be either and is used of either in the Bible: (1) for inhabitants: Gen 19:25; 36:20; Exod 23:31; Lev 18:25; 25:10; Num 33:55; Deut 13:15; Josh 8:24; (2) for kings: 1 Kgs 1:46; 2:12; Isa 10:13; Jer 22:4; Esth 1:2. Cross and Freedman initially translate it as inhabitants though they note in their later article that it refers to princes; compare Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 97; with "The Song of Miriam," 248–49.

Verses 14–16 may form a chiasm. At the end of vv. 14 and 15, the term יֹשְׁבֵי is used and is translated as "inhabitants." In the first two clauses of v. 15, the more specific terms אלופי and אילי are used. These form the center of the structure. From all the inhabitants to the rulers, the whole area is terrified. The *merismus* of rulers and inhabitants would indicate the whole land with all its peoples. The parallel terms עמים in v. 14 and the pronominal suffix on a preposition עליהם in v. 16 may also be part of this structure. The terms move from general (peoples and inhabitants) to specific or more limited (rulers) and back out again. The peoples listed bracket the entire land geographically: the inhabitants of Philistia (first in the list) and Canaan (last in the list) in the SW and W, the rulers of Edom and Moab (both in the center of the list) in the E and NE. Here there is a geographical *merismus* confirming the view that the whole land is being described in this passage.

84 The *Niphal* verb נמגו is used metaphorically. *HALOT* translates this as "to despair." See "מוג," *HALOT*, 2: 555. Of the seventeen occurrences of the verb in the Old Testament about half have a clearly metaphorical sense concerning people being afraid. For this kind of metaphorical meaning see in addition to this occurrence the following: Josh 2:9, 24; Isa 14:31; Jer 49:23; Ezek 21:15; and Ps 107:26. Other occurrences may have a similar idea in view, but not as certainly: 1 Sam 14:16; Isa 64:6; Amos 9:5; Nah 1:5, 2:7; Ps 46:17, 75:4; Job 30:22. Other instances are unconnected to a fear motif: Amos 9:13; Ps 65:11. The peoples of the land "melted in fear" before the Lord and before his people. The peoples do not actually melt. It is simply that their resolve is gone. They have no will to resist.

Upon them fall[85] terror and dread.[86]	15:16	תִּפֹּל עֲלֵיהֶם אֵימָתָה וָפַחַד
By[87] the greatness[88] of your arm[89]		בִּגְדֹל זְרוֹעֲךָ יִדְמּוּ כָּאָבֶן
they become still[90] like a stone.		

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[85] The phrase נפל על is thought to reflect a warfare idiom; see "נפל," *HALOT*, 2: 709–11; "נפל," *TDOT*, 9: 523. However, the idiom normally indicates that one nation falls upon another, that is, one attacks another. In this case, this warfare idiom is probably not in view directly. The threat is yet distant. What falls upon them is not another people in an attack, but rather terror and dread of another people.

[86] This section uses several "terror" terms that can be understood as a stereotypical grouping of terms common to ANE literature; see "רגז," *HALOT*, 3: 1182–83; "חיל," *HALOT*, 1: 312; "I אחז," *HALOT*, 1: 31–32; "בהל," *HALOT*, 1: 111; "רעד," *HALOT*, 3: 1258; "מוג," *HALOT*, 2: 555; "אימה," *HALOT*, 1: 41; "פחד," *HALOT*, 3: 922–23. Nahum Waldman notes the use of stereotypical descriptions of emotion; see Waldman, "A Comparative Note on Exodus 15:14–16," *Jewish Quarterly Review* 66 (1976): 189–92. See further examples of groupings of fear terms in Deut 2:25; Josh 2:9–22; Isa 13:6–8; 21:3–4; and Ps 55:4–5. See "Aqhat," in *Ugaritic Narrative Poetry* (ed. Simon B. Parker; trans. Edward L. Greenstein; Society of Biblical Literature: Scholars Press, 1997), 71. Note the grouping of grief words in this passage (6.*CAT* 1.19, Column II, 44–47). The word אימתה in v.16 is anomalous. The reason that the Samaritan Pentateuch reads אימה is probably to emend this odd form to normal usage. However, the term may actually reflect an older feminine form with an accusative case ending. This would be another instance of an archaic form in the Song; see Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 122. Note the paragogic ה indicating the accusative; see Joüon, 1: 281; Propp, 536; *GKC*, 251.

[87] This ב parallels the ב in v. 13, but with a diametrically different outcome. Instrument-Means ב: see Van der Merwe, Naudé, and Kroeze, 281; Joüon, 2: 486; *IBHS*, 197. However, this occurrence may approach a causal. See Causal ב: see Van der Merwe, Naudé, and Kroeze, 282; Joüon, 2: 486. The terror motif ends here. The contrast of this motif is that Yahweh terrifies the peoples of the land but he leads his own people to pasture.

[88] The construct adjective גדל precedes the noun. Otherwise the adjective would follow the noun it modifies, thus one would expect "by your arm (the) great one." The text's construction is more economical, appropriate for Hebrew poetry. *GKC* notes the adjective גדל in construct, preceding substantive rather than after the substantive; see *GKC*, 428.

[89] The word זרועך is used as part of the power motif in the Song. This is the last occurrence of the power motif in the Song. See "זרוע," *HALOT*, 1: 280–81; "זרוע," *BDB*, 284; "זרוע," *TDOT*, 4: 131–34; see also "יד," *HALOT*, 2: 386–88; "יד," BDB, 390; "יד," *TDOT*, 5: 420–42; "I ימין," *HALOT*, 2: 415; "ימין," *TDOT*, 6: 99–101. *TDOT* notes that these words are used of power together and individually figuratively in the sense of power; see "ימין," *TDOT*, 6 :101. See also comments concerning these and similar expression in the narrative analysis. The range of similar expressions used in the narrative indicating Yahweh's power are: (1) יד (in vv. 3:20; 7:4, 5; 9:3, 15; 14:31); (2) יד חזקה (in vv. 3:19; 6:1; 13: 9; 32:11); (3) בחזק יד (in vv. 13:3, 14, 16); and (4) זרוע נטויה (in v. 6:6). Egyptian phrases that would be very similar to ביד חזקה and נטויה זרוע occur on monuments that celebrate Pharaoh's power to conquer, subdue, and hunt; see James K. Hoffmeier, "The Arm of God Versus the Arm of Pharaoh in the Exodus Narratives," *Biblica* 67 (1986): 386–87.

[90] The issues that stand out concerning this verb are lexicographical and morphological. The ambiguous form יִדְמּוּ presents two interrelated problems: (1) its form and (2) its root. It is possibly from the III-ה verb דמה. In this case, the form would be on the paradigm of גלה. The *Qal* Imperfect 3pm of גלה would be יִגְלוּ. The *Niphal* would be יִגָּלוּ. These forms do not have the final ה since it drops before the vocalic suffix ו. See Joüon, 2: 670; Van der Merwe, Naudé, and Kroeze, 110. The *Qal* preformative vowel is correct, but the form does not double the first root consonant. The *Niphal* does double the first root consonant because of nun assimilation, but has an "a class" vowel in the first root consonant syllable instead of *šᵉwa*. Another possibility is that the word is from the word דמם. If this is the case then on the paradigm of the verb סבב the expected *Qal* imperfect 3pm would be יִסְבּוּ. The *Niphal* would be יִסַּבּוּ. See Joüon, 2: 676; Van der Merwe, Naudé, and Kroeze, 130. The text has the preformative vowel and doubled first radical, expected on a *Niphal* of Geminate verb, but does not have an "a-class" vowel one would expect under first root consonant. The form יִדְמּוּ does not match either possibility in *Qal* or

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עַד־יַעֲבֹר עַמְּךָ יְהוָה

Until[91] your people pass by,[92]
O Yahweh.

Niphal. The form does not have the doubled second consonant common among geminate verbs. But, Joüon also notes the verb תמם as an example of a stative geminate. More commonly the *Niphal* יִתַּמּוּ is found and only once as יִתָּמוּ. See Joüon, 1: 229. In every case except the stative verb תמם, the form יִדָּמוּ does not match a "geminate pattern." Even if it is on the same pattern as יִתָּמוּ it is an unusual form. In relationship to this, on occasion the expected doubled second consonant is absent from some geminate verbs. Joüon cites יִדָּמוּ as such an example of such a "lighter" Aramaizing form; see Joüon, 1: 230, n. 3. Both Joüon and Gesenius discuss Aramaizing geminate verbs in which the first radical is doubled and the vowel of the preformative is short; see Joüon, 1: 228–30; *GKC*, 177. This may be the closest one can get to an explanation of the verb form.

Even if one could come to any satisfaction concerning morphology the problem of lexicography remains. *HALOT* illustrates how the words דמה and דמם have become confused in the history of the Semitic languages. Both forms have meanings of "be silent, still" and "be destroyed, devastated." See "II דמה," *HALOT*, 1: 225; "III דמה," *HALOT*, 1: 225–26; "I דמם," *HALOT*, 1: 226; "III דמם," *HALOT*, 1: 226. Given this confusion it may not be possible to assign the word to one particular root with absolute certainty. Propp follows the discussion concerning this verb and comes to the conclusion that it is most likely from the verb I דמם "to be still, silent." See Propp, 536–37. However, to further confuse the issues the meanings "to become" from I דמה, "to be still, silent" from either II דמה or I דמם, and "to be destroyed, devastated" from III דמה or III דמם would all work in context. See "I דמה," *HALOT*, 1: 225; "II דמה," *HALOT*, 1: 225; "III דמה," *HALOT*, 1: 225–26; "I דמם," *HALOT*, 1: 226; "III דמם," *HALOT*, 1: 226. If the peoples "become like a stone" (I דמה) this would possibly mean that they are like a stone cast into the depths and like a lead weight that went down in the mighty waters in vv. 5 and 10. This would also pertain to "being destroyed or devastated" (III דמה or III דמם) like a stone (also referring to the stone and lead weight motif). In this case, the idea of destruction would be more overtly stated. Finally, the fear motif would also pertain here in connection with "to be still, silent" (II דמה or I דמם). The peoples were speechless and petrified by fear. It may also carry the idea of silence in death.

It is possible that given both the morphological and lexicographical ambiguity of this verb that this may be a case of intentional ambiguity. Paul R. Raabe shows this to be the case with both of the verbs דמם and דמה in the psalms; see Raabe, "Deliberate Ambiguity in the Psalter," *JBL* 110 (1991): 214–16. This is a poetic device intended to cause the reader to ponder the possible meanings, all of which have been raised in the context. Opting for only one meaning here may miss the point even though a choice must be made in translation in light of the most probable meaning. In this case, the most probable primary meaning is "to be still, silent" from II דמם. Thus, the inhabitants of the land become still as a stone. They are petrified in terror of Yahweh.

[91] This verse opens with the preposition עד indicating a time after the time reference that occurs in the previous verses. "III עד," *HALOT*, 2: 786–87. עד indicates a limit of time beyond the time expressed in the principle clause, or the time during which an event takes; see, *GKC* 503; *IBHS*, 215, 643. The text would be translated either "until your people pass by" or "while your people pass by."

[92] The expectation of the imperfect verb יעבר following עד is that this terror would continue "until after" God's people have passed by at some later time; see "I עבר," *HALOT*, 2: 778–80. In the *Torah*, the term is used in the *Qal* in several related ways. The following examples occur without following prepositions that would nuance the meaning. One of the primary ways the verb is used relates to crossing rivers, wadis, borders, or passing through regions. These occurrences have some reference to such boundaries in context. See Gen 31:21; 32:11, 23, 32; Num 20:17, 19, 20; 21:22; 32:21, 27, 29, 30; 33:51; 35:10; Deut 2:13, 14, 18, 24, 29; 3:25, 27; 4:21, 22, 26; 9:1; 11:8, 11, 31; 12:10; 27:2, 3, 4, 12; 30:18; 32:2; 31:13; 32:47; 34:4. It can be used to simply indicate a more general idea of going or passing by; Gen 18:5; 37:28; 50:4; Num 22:26; Deut 2:8. The term occurs in Exod 12:12 with ב probably helping to nuance the meaning in Exod 12:23 without ב. They both refer to Yahweh passing through Egypt to strike the Egyptians. In Exod 33:22, the term occurs twice with the sense of Yahweh's glory passing by Moses who would be hidden in a fissure of the mountain. The second occurrence in the verse uses the verb with עד. This is the closest parallel to the occurrence in Exod 15:16. Moses was to be covered until God passed by him. Possibilities as to meaning and a referent in the Song include the crossing of the *Yam Suph* that would not have been mentioned specifically in the Song until this verse. However, the crossing is implied and the basis of the understanding vv. 8–10 presented in this dissertation. This might also be a reference to crossing the

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Until the people whom[93] you acquired[94] pass by.		עַד־יַעֲבֹר עַם־זוּ קָנִיתָ:
You will bring[95] them,[96] and you will plant[97] them[98] on the mountain of your inheritance.[99]	15:17	תְּבִאֵמוֹ וְתִטָּעֵמוֹ בְּהַר נַחֲלָתְךָ
The place[100] for your dwelling,[101] that you made,[102] O Yahweh.		מָכוֹן לְשִׁבְתְּךָ פָּעַלְתָּ יְהוָה

Jordan. It might be a part of a mythological pattern. Yahweh defeats *Yam* and crosses over to establish his mountain sanctuary. But *Yam* is not the enemy in Exod. It might be a reference to the wilderness and their journey to Sinai or Canaan. Propp sees this a intentionally multivalent; see Propp, 538. However, could it not simply be a more general statement concerning the fact that while Israel is on the move the peoples remain terrified? There is no relief for the peoples until they know whether or not they are next to be destroyed. Thus, they are terrified until Israel passes by. Passing through might possibly be implied in connection with the context of other nations in the preceding verses.

93 Archaic relative particle זוּ; see *IBHS*, 313 n. 20; Joüon, 2: 537; Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 131; *GKC*, 445–47.

94 See "קנה," *HALOT*, 3: 111–13. The verb can convey both the ideas of purchase/acquire and create. This entire phrase עם־זו קנית is parallel to עם־זו גאלת in v. 13. The idea of both verbs (קנה, גאל) has a redemptive semantic range in this Song. However, קנה can also mean create. This is also a possible meaning here; see Durham, 208; see Gen 14:19, 22; Deut 32:6; Ps 139:13; and Prov 8:22. Cross and Freedman translate this as create on the basis of several Ugaritic texts; see Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 99, 124. Propp holds on the basis of Ugaritic texts that a better view would be "begat" if one is inclined to see קנה within the semantic range of creating. Gen 4:1 would seem to support his view; see Propp, 539–40. This section of the Song uses two other verbs in the semantic range of making-forming-creating, פעל "to make" and כון "to prepare, establish" in v. 17. In the process of redeeming and acquiring his people from slavery, Yahweh has also made them to be his own people. He creates a people and also creates a place in which to meet them and dwell with them.

95 See "בוא," *HALOT*, 1: 112–14. Note that apart from v. 15:17 בוא is used in vv. 6:8; 23:20, 23 concerning their being brought into the land; בוא אל- (H-stem). A related expression is also found in vv. 3:8, 17; עלה מן- (H-stem) ... אל- (verb gapped).

96 Once again this is the archaic pronominal suffix. See comments in v. 5 concerning the suffix מו. See vv. 5, 7, 9, 10, 12, 15.

97 See "נטע," *HALOT*, 2: 694. In addition to the places that speak of Israel planting their own vineyards, or the promise that they will enjoy the vineyards planted by others (see especially Deut), there are several times that the idea of planting is associated with Yahweh bringing his people to the land and establishing them there. See 2 Sam 7:10; Isa 5:2; Jer 2:21; 11:17; 24:6; 31:28; 32:41; 42:10; Amos 9:15; Ps 44:3; 80:9, 16; 1 Chr 17:9.

98 Once again this is the archaic pronominal suffix.

99 See "I נחלה," *HALOT*, 2: 687–88. It means "inalienable, hereditary property." Discussion of the referent for the phrase הר נחלתך and מכון לשבתך in v. 17 and אל־נוה קדשך in v. 13 will occur later in this chapter.

100 The basic idea of מכון is "place, site." See "מכון," *HALOT*, 2: 579.

101 The word שבת is probably an infinitive from the corresponding verb ישב. It can indicate either the verbal idea of sitting or dwelling; see "ישב," *HALOT*, 2: 444–45. Alternately but less likely this comes from the noun שבת, the etymology and meaning of which is debated; see "שבת," *HALOT*, 4: 1409. One could read either "the place where you dwell" or "the place where you sit (enthroned)."

102 See "פעל," *HALOT*, 3: 950–51. See Isa 45:9, 11; Hab 3:2; Ps 74:12; 77:13; 90:16; 143:5; Job 36:3.

The sanctuary,[103] O Lord,[104]		מִקְדָּשׁ אֲדֹנָי כּוֹנְנוּ יָדֶיךָ׃
that your hands[105] formed.[106]		
Yahweh reigns forever and ever."	15:18	יְהוָה ו יִמְלֹךְ לְעֹלָם וָעֶד׃
	Closing Frame	
For[107] Pharaoh's horse with its	15:19	כִּי בָא סוּס פַּרְעֹה בְּרִכְבּוֹ

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103 In v. 17, the Syriac adds the pronominal suffix ך to the word מקדש. This is unnecessary as the text makes sense. However, this would add to the concentration of second person address to Yahweh. Propp notes that there should be no *dageš forte* in the ק in מקדש; see Propp, 475. Normally, since the syllable is short, the *šʿwa* should be silent followed by a hard ד (*dageš lene*). However, *HALOT* lists the alternate spelling for מִקְדָּשׁ, "sanctuary" citing Gesenius in support; see "מקדש," *HALOT*, 2: 625–26. *GKC* explains this as *dageš forte dirīmens* making the *šʿwa* more audible. This happens with certain consonants including emphatic ק; see *GKC*, 73.

104 The Cairo Genizah, the Samaritan Pentateuch, and other texts have יהוה instead of אדני. The original text may very well have been יהוה in this case. If so it would increase the concentration of the name יהוה in this last stanza. The later practice of substituting אדני for יהוה may have led to this reading; see Propp, 475.

105 The Syriac has the reading *tqnjhj bʾjdjk*, according to which the editors of the BHS think the Hebrew would read as follows, תְּכוֹנֵן בְּיָדֶיךָ. This would be a Polel second masculine singular imperfect. The MT reading works just as well with the perfect third plural common reading. There is no need for this emmendation.

106 See "כון," *HALOT*, 2: 464–65. Note this same word is used in Exod 23:20 referring to the promised land. See Jer 10:12; 51:15; Ps 8:4; 51:10; Prov 3:19.

107 Two interrelated issues are a concern here. First, the Lenningrad Codex B19ᴬ (L) has this verse in poetic format. The arrangement is roughly as indicated here:

כי : ...previous verse...
בא סוס פרעה ברכבו ובפרשיו בים וישב יהוה עליהם
את־מי הים ובני ישראל הלכו ביבשה בתוך הים׃

Even though v. 19 appears to be versified as poetry in the Lenningrad text a great number of scholars treat it as narrative; see Cassuto, *Exodus*, 181; Durham, 201, 209; Propp, 464, 546; Houtman, *Exodus*, vol. 2, 225, 293; Childs, *Exodus*, 242. Verse 19 summarizes the occasion of the preceding Song. Verse 20 begins a new paragraph on a new line (after a *Pʿṯūḥā* in the BHS) and introduces an antiphon by different speakers from those speaking in v. 1b; see Propp, 508. For these reasons v. 19 clearly belongs to the preceding verses. Thus, it may have been considered poetry by the Masoretes.

In any case, v. 19 gives a reason for the Song. Even if considered poetry it is a concluding reason for praising Yahweh. As narrative or poetry, it recapitulates the occasion for praising him most directly connected to the narrative events immediately preceding the Song. Nahum Sarna notes that this verse clearly connects the close of the Song with v. 1; see Sarna, *The JPS Torah Commentary: Exodus,* (Philadelphia: Jewish Publication Society, 1991), 82. Note that parts of this concluding section refer back to ch. 14 and to v. 15:1a by means of close lexical connections. See comments below.

Second, related to this is the meaning of the כי in v. 19. Here is it probably explicative; see Joüon, 2: 638; "II כי," *HALOT*, 2: 470–71. This could be translated as "for" or "because." Given the close connections of this concluding section with the end of ch. 14 and the first verse of ch. 15, as noted below, v. 19 gives the immediate basis, ground, or reason for praising Yahweh. It is connected to v. 1a ויאמרו. . . v. 19 כי; "They said (v. 1) . . . for/because (v.19)." Propp writes, "We do best, however, to translate according to its usual meaning, 'for,' making 19:19 a prose summary of the preceding poem." (546). Patterson argues for a temporal use of כי in v. 19 connecting it directly with 14:30–31; see Patterson, "Victory at Sea," 51–52. The view adopted in this dissertation agrees with Propp. His view would allow the Song to be integral to the meaning of the כי. Patterson's view would view the Song as a later addition and as such not an integral component in understanding the כי.

rider and with his horsemen[108] went into the sea, then Yahweh brought upon them the waters of the sea,[109] but the Israelites walked on dry ground in the midst of the sea.[110]		וּבְפָרָשָׁיו בַּיָּם וַיָּשֶׁב יְהוָה עֲלֵהֶם אֶת־מֵי הַיָּם וּבְנֵי יִשְׂרָאֵל הָלְכוּ בַיַּבָּשָׁה בְּתוֹךְ הַיָּם: פ
Then Miriam the prophetess, Aaron's sister, took the hand-drum in her hand, and all the women went out after her with hand-drums and with dancing.	15:20	וַתִּקַּח מִרְיָם הַנְּבִיאָה אֲחוֹת אַהֲרֹן אֶת־הַתֹּף בְּיָדָהּ וַתֵּצֶאן כָּל־הַנָּשִׁים אַחֲרֶיהָ בְּתֻפִּים וּבְמָחֹלֹת:
And Miriam responded[111] to them,[112]	Antiphon	וַתַּעַן לָהֶם מִרְיָם
Sing[113] of Yahweh because he has proudly prevailed!	15:21	שִׁירוּ לַיהוָה כִּי־גָאֹה גָּאָה
Horse and its rider he has cast into the sea.		סוּס וְרֹכְבוֹ רָמָה בַיָּם: ס

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108 Terms concerning the army have slight variations within chs. 14 and 15 but do not conflict with one another. The terms are used as follows: רכב in vv. 14:7, 14:9, 14:17, 14:18, 14:23, 14:26, 14:28, 15:1, 15:19, 15:21; עם in v. 14:6; בחר, בחור in vv. 14:7, 15:4; שלשם in vv. 14:7, 15:4; סוס in vv. 14:9, 14:18, 14:23, 15:1, 15:19, 15:21; פרש in vv. 14:9, 14:17, 14:23, 14:26, 14:28, 15:19; חיל in vv. 14:9, 14:28, 15:4; and מרכבה in vv. 14:25, 15:4. All the terms except עם are used in both chapters referring to Pharaoh's army.

109 The language in v. 15:19 is slightly different from the narrative in vv. 14:23, 28. However, the language here could be understood as a summary of the narrative in ch. 14. In vv. 14:23, the plural verb בוא has as its subject סוס פרעה, רכבו, and פרשיו. In 15:19, the singular verb בוא has as its subject סוס פרעה followed by two prepositions phrases ברכבו and בפרשיו. In v. 14:28, the plural *Qal* verb ישבו from שוב has as its subject המים. In v. 15:19, the singular *Hiphil* verb ישב from שוב has as its subject יהוה with the object הים את־מי. Thus, v. 15:19 presents key parts of the previous narrative in summary fashion. This close connection with the preceding narrative is a further reason that this is considered narrative and not poetry. However, Yahweh's active role is accentuated here as it is in the Song.

110 This last part of the verse is identical to the narrative in v. 14:29a but shortened in that it omits v. 14:29b, והמים להם חמה מימינם ומשמאלם.

111 See "I ענה," *HALOT*, 2: 851–52. Propp notes how this verb is used often in relationship to songs; see Propp, 548.

112 That is Moses and the men who had sung the song. The phrase להם "to them" is a plural masculine coinciding with the subject משה ובני ישראל of the verb ויאמרו in v. 1a; see Propp, 548.

113 The change from cohortative in v. 1b to plural masculine imperative here reflects the change from the initial action of singing to the urged action of singing again in v. 15:21. It would fit with the notion that this is an antiphon in which first Moses and the men, then Miriam and the women sang in turn. Other that this change this coincides exactly with v. 1b.

Analysis of Finite Verb Translation

The following section provides an analysis of the finite verb translation in the Song under three possible theories of interpretation. The main issues to be resolved are the *yiqtol* verbs used in the first part of the Song and the *qatal* verbs used in the second part of the Song. If, as is commonly held by many scholars and by this study, the first part of the Song celebrates events that had already happened in the first part of the book, then usage of *yiqtol* verbs constitutes an issue that needs to be examined.[114] The same can be said for the *qatal* verbs in the second part of the Song, which according to many scholars reflects events in the second part of the book and beyond.[115] A preliminary analysis of the main points of contention follow each of the tables below. This analysis confronts some especially difficult problems that have not been resolved. Due to a lack of any clear consensus concerning a comprehensive theory of verbal aspect and tense in Hebrew poetry the proposed analysis is preliminary and subject to debate. What is attempted here is to present some possible suggestions concerning the issue of the verbs in the Song. This serves the larger purpose of trying to make sense of referent, meaning, and narrative sequence in the Song that in turn impacts how one understands the Song in relationship to the narrative. Scholars have frequently tried to grapple with the larger issues of biblical Hebrew verbs without arriving at assured results.[116] The larger problem of the verbal system in general and the use of verbs in poetry would be at the very least another entire study. As such, the issue can only be considered in a very brief preliminary manner in this dissertation. The first step is to briefly outline the approach taken here.

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[114] The issue is highlighted by the various ways the verbs are handled as noted above. This section attempts to show how aspect and tense might function in this Song.

[115] Note the brief survey of scholarship since 1901 in the footnotes to the opening remarks of this chapter.

[116] See McFall,176.

Aspectual Analysis

The Aspectual Analysis of the verbs requires some introductory comments before proceeding. This area of study has a wide variety of theoretical constructs.[117] The theory of tense and aspect used here is based on the work of Bernard Comrie and Marion Johnson.[118] The basic concept originates with Hans Reichenbach.[119] This overview is very brief and preliminary. It is suggestive of possible avenues of analysis for biblical Hebrew texts.[120]

Aspect and tense are not synonymous. *Tense* has to do with how the *Speech Time* relates to the *Reference Time*. The three basic tenses would be represented in the following manner:[121]

Past	R (<) S	Examples are:	*He ran.*	*Speech Time* after *Reference Time*
Present	$R = S$		*He runs.*	*Speech Time* equals *Reference Time*
Future	S (<) R		*He will run.*	*Speech Time* before *Reference Time*

Figure 4. The Three Basic Tenses

However, *Aspect* is somewhat more complicated. *Aspect* has to do with the relationship of *Reference Time* and the *Event Time*. *Reference Time* refers to the event as a whole, to the event as a process, or to the event as a resulting state. In order to simplify the concept for the purposes of this preliminary analysis of biblical Hebrew, one could consider three basic types of aspect as

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117 See Robert I. Binnick, *Time and the Verb: A Guide to Tense and Aspect* (Oxford: Oxford University Press, 1991), viii.

118 See Bernard Comrie, *Aspect* (Cambridge: Cambridge University Press, 1976); Bernard Comrie, *Tense* (Cambridge: Cambridge University Press, 1985); Marion R. Johnson, "A Unified Temporal Theory of Tense and Aspect," in *Tense and Aspect* (eds. Philip J. Tedeschi and Annie Zaunen; vol. 14 of *Syntax and Semantics*, ed. Stephen R. Anderson; New York: Academic Press, 1981), 145–75.

119 See Hans Reichenbach, *Elements of Symbolic Logic* (New York: Macmillan, 1947).

120 This theory is much more complex than noted here. The system adopted here seems workable and is accepted by many but not all scholars in this area. It is beyond the scope and expertise of this author to engage the debate at the a level reflected by linguistic scholarship. I must simply trust one theory that appears to coincide with the scholarship in biblical Hebrew studies.

Hebrew has the limitation of two basic forms of finite verbs, *qatal* and *yiqtol*, which can be used in five ways, *qatal, w'qatal, yiqtol, w'yiqtol* and *wayyiqtol*. The tense must be determined by context. However, the *qatal* is usually translated as a past. The *yiqtol* is usually translated as the future or present. Yet each has significant exceptions. See McFall, *Enigma*, 186–88. Note that McFall's numbers are based on the RSV.

121 See Johnson, "Unified," 151.

follows:[122]

Completive/Perfective = *Reference Time* refers to the *Event* as a whole.
Imperfect/Imperfective = *Reference Time* refers to the process of the *Event.*
Perfect = *Reference Time* refers to the result or subsequent state of the *Event.*

Figure 5. Three Basic Types of Aspect

Furthermore, aspect might be represented graphically and by a formula in the following manner:[123]

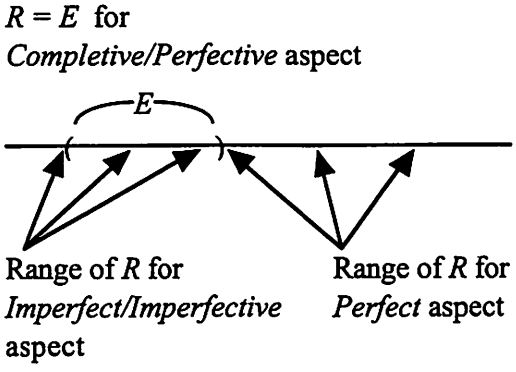

Figure 6. Graphic Representation of Aspect

Completive	$R = E$	(Comrie Perfective)[124]
Imperfect	for some t in E, R (<) $\{t\}$	(Comrie Imperfective)
Perfect	E (<) R	(Comrie Perfect)

Figure 7. Formula Representation of Aspect

Note Figures 6 and 7 above together. The *Completive/Perfective Aspect* refers to the event as a whole. Thus, in Figure 6, *E* is bracketed indicating the whole event. The *Imperfect/Imperfective Aspect* indicates that for any particular time in the *Event* the reference is to the process connected

[122] See Johnson, "Unified," 152. Note that Comrie uses *Perfective* for *Completive* and *Imperfective* for *Imperfect*; see Comrie, *Aspect,* 16, 52.

[123] See Johnson, "Unified," 154.

[124] Comrie calls the Semitic *qatal* Perfective and the *yiqtol* Imperfective; see Comrie, *Aspect,* 95.

to the event. In Figure 6, various potential *Reference Times* point to the process. The *Perfect Aspect* makes reference to the result or subsequent state of the *Event*. Here, the possible *Reference Times* point to the result of the *Event* or to a subsequent state following the event. This might be near or distant in time to the event. Simple English examples of aspect in the three tenses might be illustrated as in the following figure.

Imperfective	*He was building a house.*
	He is building a house.
	He will be building a house.
Perfective	*He built a house.*
	He builds a house.
	He will build a house.
Perfect	*He had built a house.*
	He has built a house.
	He will have built a house.

Figure 8. Examples of Aspect

From these three sets of examples, it is apparent that these three aspects might occur in any tense. The tense will be dependent on the interpreter's understanding of the relationship between *Speech Time* and *Reference Time*. As will be noted later, this is dependent on contextual signals.

The final area of relationships concerns *Existential Status*. In other words, the historical or not yet historical status of an event: has it happened; is it happening now; is it yet to happen? This is not a focus in the following analysis but is included in order to round out the sets of relationships described here.[125] See Figure 9 below.

Historical	E (<) S
Semi-historical	$S = E$ (not yet entirely realized)
Non-historical	S (<) E

Figure 9. Existential Status

[125] See Johnson, "Unified," 157. The only mention of this later in this chapter is connected to the existential status of the Song in connection to the narrative's statement that the Song was sung immediately after the deliverance. See both the Sinai Provenance and Dual Perspective Models.

The overall relationships might be represented as indicated in Figure 14 below. This diagram indicates that an interdependency of tense and aspect might be expected.[126]

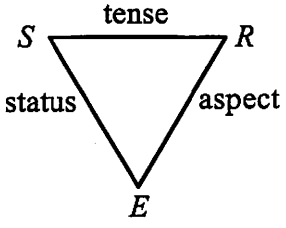

Figure 10. Relationships Between Tense, Aspect, and Status

Before discussing the individual verbs, it should be noted that the first part of the Song refers to the *Yam Suph* event as a whole and as three distinct subevents.[127] The three subevents in verses 8–10 are: (1) the waters parting, (2) the pursuit of the enemy, and (3) the waters returning. The second of these is indicated by the volitive *yiqtol* verbs in the quoted speech of the enemy. They express his intent to do what the narrative described as actually having been attempted. Thus, the *Yam Suph* event might be represented as follows:

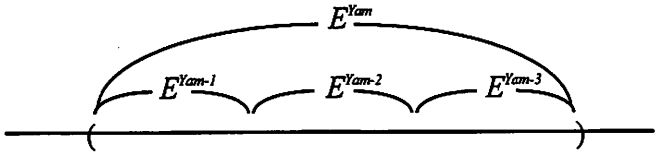

Figure 11. The Event at the *Yam Suph*

Other than the volitive verbs noted above, the finite verbs in this section are all understood as a past tense since the events referred to are all before the speech time (R (<) S). This understanding

[126] See Johnson, "Unified," 151.

[127] Discussion of the bipartite nature of the Song occurs below. It is a working hypothesis at this point.

of the verbs as past tense is in reference to the aspect/tense theory noted above.[128]

Having described the basic ideas, it would be useful to consider the first half of the Song using this kind of analysis. The first half of the Song is the least problematic section in relationship to verb usage. It is also clearly referring to the event at the *Yam Suph*. As such, it will be much more conducive to an initial attempt at aspectual analysis. The table below lists the

(comments continued after table)

Table 1. Song Part I, Aspectual Analysis

		Part I		
Verse	*Verb*	*Verbal Form*	*Aspect*	*Symbol*
1	נאה	*qatal*	Perfective	$R = E^{Yam}$
1	רמה	*qatal*	Perfective	$R = E^{Yam}$
2	ויהי	*wayyiqtol*	Perfective	$R = E^{Yam}$
		-OR-	Perfect	E^{Yam} (<) R
2	ואנוהו	*w'yiqtol*	Volitive	
2	וארממנהו	*w'yiqtol*	Volitive	
4	ירה	*qatal*	Perfective	$R = E^{Yam}$
4	טבעו	*qatal*	Perfective	$R = E^{Yam}$
5	יכסימו	*yiqtol*	Imperfective	R (<) $\{t^{E\text{-}Yam}\}$
5	ירד	*qatal*	Perfective	$R = E^{Yam}$
6	תרעץ	*yiqtol*	Imperfective	
7	תהרס	*yiqtol*	Imperfective	
7	תשלח	*yiqtol*	Imperfective	
7	יאכלמו	*yiqtol*	Imperfective	
8	נערמו	*qatal*	Perfective	$R = E^{Yam\text{-}1}$
8	נצבו	*qatal*	Perfective	$R = E^{Yam\text{-}1}$
8	קפאו	*qatal*	Perfective	$R = E^{Yam\text{-}1}$
9	אמר	*qatal*	Perfective	$R = E^{Yam\text{-}2}$
9	ארדף	*yiqtol*	Volitive	
9	אשיג	*yiqtol*	Volitive	
9	אחלק	*yiqtol*	Volitive	
9	תמלאמו	*yiqtol*	Volitive	
9	אריק	*yiqtol*	Volitive	
9	תורישמו	*yiqtol*	Volitive	
10	נשפת	*qatal*	Perfective	$R = E^{Yam\text{-}3}$
10	כסמו	*qatal*	Perfective	$R = E^{Yam\text{-}3}$
10	צללו	*qatal*	Perfective	$R = E^{Yam\text{-}3}$
12	נטית	*qatal*	Perfective	$R = E^{Yam}$
12	תבלעמו	*yiqtol*	Imperfective	R (<) $\{t^{E\text{-}Yam}\}$

[128] This does not refer to English terminology such as simple past or past perfect. Here speech time is after reference time, and so some form of a past tense is the most likely English translation.

finite verbs, their morphology, aspect, and a symbolic representation.

The *qatal* verbs in this part of the Song are translated as past perfectives referring to the event as a whole, or to one of the subevents as a whole. The single *wayyiqtol* verb in verse 2 might be understood in two ways. It may be functioning as either a perfect or as a perfective referring to the whole event or to the resulting state. The translation might be "he became." or "he has become." The two *w^eyiqtol* verbs in verse 2 are subsequent to the cohortative אָשִׁירָה in verse 1. They continue the volitive aspect of that preceding imperative form.

The *yiqtol* verb יְכַסִּימוֹ in verse 5 is interesting. It is a progressive past imperfective. The following *qatal* past perfective completes the verb's implied end, "The deeps *were covering* them, they *went down* into the depths like a stone." The process of covering would be in focus. This is rather dramatic and picturesque language.

The *yiqtol* verbs in verses 6 and 7 are taken as imperfectives of a general truth.[129] They are translated as present imperfectives. The general truth imperfective is a special subcategory of habitual imperfective. The present tense is appropriate for verbs describing the characteristic manner God acts toward enemies. The participle at the beginning of the verse sets up the present tense and the general truth aspect of the imperfective verbs that follow.

Note that the *qatal* verbs in verses 8–10 refer to subevents in the *Yam Suph* event as indicated in the above diagram. The *yiqtol* verbs in verse 9 are volitive *yiqtol* verbs.[130] They refer to the volition to do the actions described as having been attempted in chapter 14 of the narrative.[131] The *qatal* form in verse 12 is understood to refer to the whole *Yam Suph* event. The *yiqtol* verb might be an imperfective that is left hanging. It describes the process without the resulting end in contrast to verse 5 with a concluding *qatal*.

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[129] Under aspectual analysis these three or four verbs are a specialized form of habitual imperfective; see Comrie *Aspect* 27–28; see Joüon, 2: 366; *IBHS*, 506; Van der Merwe, Naudé, and Kroeze, 148.

[130] These six imperfective verbs are volitional imperfects.

[131] Note especially the verbs דָּרַךְ and נָשָׂא are both used in Exod 14:9.

Interpretation of part two of the Song becomes significantly more difficult. The narrative setting places the Song just after the *Yam Suph* but before Sinai. However, some of the verbs probably refer to the subsequent journey to Sinai using *qatal* verbs.[132] This is perhaps the primary reason that the prophetic perfect is suggested by some as an explanation for the verbal issues in part two of the Song. Also, there are *yiqtol* verbs that seem to refer to the settlement. This may present a problem if the entire second part of the Song is considered to refer to Sinai in the past tense.[133] In the second part of the Song, the issues of verb form, tense, and referent intersect in ways that present many problems for interpretation. At the present state of our understanding of the verbal system, there is probably no assured answer to these difficulties. However, a preliminary aspectual analysis that is contained in the following table and discussion will attempt to offer some suggestions for further analysis. One final note, the *Events* to which these verbs refer are noted in the superscript symbols. An understanding of the referent of the events is important to understand how the verbs are functioning. Presented here is one understanding of the referents. It is by no means the only view adopted by scholarship as Freedman's view illustrates. However, a defensible case is made here for this view. The events that are in view in part two of the Song in light of the events narrated and anticipated in Exodus might be represented graphically as in the figure below. Note that as indicated in this graphic in the second part of the Song, the journey might include both the journey from the *Yam Suph* to Sinai and the journey from Sinai to the land.[134] In some instances, it is not entirely clear what particular event is in view in this larger journey event.

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132 The apparent reference to Sinai in v. 13 probably eliminates the journey from Egypt to the *Yam Suph* as a referent. Note Freedman's view below in which he maintains v. 13 refers to Sinai. Also note the discussion of the referent of נוה קדשך below.

133 Freedman adopts this view; see Freedman, "Moses and Miriam," 81–82. In one sense, Freedman is the diametrically opposite view to the Prophetic Perfect view.

134 The narrative also does this. Note that Exod 3:8 mentions their release from bondage and then immediately their ultimate possession of the land. Thus, it encompasses the entire journey from Egypt to the land.

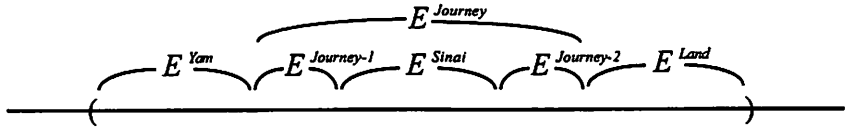

Figure 12. The Events in Part II of the Song

Continuing with the aspectual analysis of the second part of the Song, the table on the next page lists the finite verbs, their morphology, aspect, and a symbolic representation. The *qatal verbs* in verse 13 refer to two events. The first and third verbs refer to the journey from the *Yam Suph* to Sinai for two reasons. This is designated by the symbol $E^{Journey\text{-}1}$. First, in light of its placement at this point of the narrative, after the deliverance, there was every reason to expect

(comments continued after table)

Table 2. Song Part II, Aspectual Analysis

		Part II		
Verse	*Verb*	*Verbal Form*	*Aspect*	*Symbol*
13	נחית	*qatal*	Perfective	$R = E^{Journey\text{-}1}$
13	גאלת	*qatal*	Perfective	$R = E^{Yam}$
		-OR-	Perfect	E^{Yam} (<) R
13	נהלת	*qatal*	Perfective	$R = E^{Journey\text{-}1}$
14	שמעו	*qatal*	Perfective	$R = E^{Yam\ \&\ Journey}$
14	ירגזון	*yiqtol*	Imperfective	R (<) $\{t^{E\text{-}Yam\ \&\ Journey}\}$
14	אחז	*qatal*	Perfective	$R = E^{Yam\ \&\ Journey}$
		-OR-	Perfect	$E^{Yam\ \&\ Journey}$ (<) R
15	נבהלו	*qatal*	Perfective	$R = E^{Yam\ \&\ Journey}$
		-OR-	Perfect	$E^{Yam\ \&\ Journey}$ (<) R
15	יאחזמו	*yiqtol*	Imperfective	R (<) $\{t^{E\text{-}Yam\ \&\ Journey}\}$
15	נמגו	*qatal*	Perfective	$R = E^{Yam\ \&\ Journey}$
		-OR-	Perfect	$E^{Yam\ \&\ Journey}$ (<) R
16	תפל	*yiqtol*	Imperfective	R (<) $\{t^{E\text{-}Yam\ \&\ Journey}\}$
16	ידמו	*yiqtol*	Imperfective	R (<) $\{t^{E\text{-}Yam\ \&\ Journey}\}$
16	יעבר	*yiqtol*	Imperfective	R (<) $\{t^{E\text{-}Journey\text{-}2}\}$
16	יעבר	*yiqtol*	Imperfective	R (<) $\{t^{E\text{-}Journey\text{-}2}\}$
16	קנית	*qatal*	Perfective	$R = E^{Yam/Sinai}$
		-OR-	Perfect	$E^{Yam/Sinai}$ (<) R
17	תבאמו	*yiqtol*	Imperfective	R (<) $\{t^{E\text{-}Land}\}$
17	ותטעמו	*w'yiqtol*	Imperfective	R (<) $\{t^{E\text{-}Land}\}$
17	פעלת	*qatal*	Perfective	$R = E^{Land/Promise}$
		-OR-	Perfect	$E^{Land/Promise}$ (<) R
17	כוננו	*qatal*	Perfective	$R = E^{Land/Promise}$
		-OR-	Perfect	$E^{Land/Promise}$ (<) R
18	ימלך	*yiqtol*	Imperfective	

the next stage of the journey would be to Sinai.[135] Second, the prepositional phrase אל־נוה קדשך probably refers to Sinai. This can be noted in the use of the *qatal* verbs נחה and נהל in conjunction with the phrase אל־נוה קדשך.[136] These perfective verbs refer to the entire event of this initial journey. The tense is left undetermined at present. The second *qatal* verb גאלת refers to the deliverance at the *Yam Suph*. It might be taken as either a perfective or a perfect. As a perfective, the emphasis would be on the event in its entirety. As a perfect aspect, the emphasis would be on the result of their redemption at the *Yam Suph*. In this case, the tense could be posited in a preliminary way as a past since the *Yam Suph* event has already taken place in the narrative (*R* (<) *S*; *Speech Time* occurs after the *Reference Time*).

The next *qatal* verb שמעו is problematic in light of the referent. Certainly the *Yam Suph* event is probably part of the circumstances to which it refers. This is perhaps the easiest way to understand its referent. However, the confusion, terror, and defeat of Egypt, the defeat of the Amalekites, and the anticipated terror of the peoples of the land recounted in the Exodus narrative may allow for a broader referent to be in view.[137] The rumor of all these events would reach the peoples of the land. Each new rumor would only add to their terror. As such, both the *Yam Suph* and some parts of the larger journey may be connected with what the peoples heard.[138] The following verbs are a mixture of *qatals* and *yiqtols*. The *qatal* verbs are understood as perfectives referring to the fear resulting from whole event of the *Yam Suph* and journey.

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135 See Exod 3:7–12; 6:6–8. It was at Sinai when Moses was shepherding Jethro's flocks that God told him he would bring the people back to Sinai and then to the land. This is the expected first stage of the journey from Egypt throughout the Exod narrative. The land is the ultimate goal throughout the book.

136 Moses' occupation before he returned to Egypt provided rich imagery for this verse. See the translation notes for a discussion of these terms. These verbs are associated with shepherding. Patrick Miller notes the desert connotation of נוה קדשך. In his view, this verse narrates the march to Sinai; see Miller, *The Divine Warrior in Early Israel* (Cambridge: Harvard University Press, 1973), 115. See discussion of referent below.

137 See Exod 14:24–25, 27; 17:8–16; 23:27–30.

138 Aspectual analysis cannot answer this question. Therefore the designated event is not limited only to one part of the larger journey at this time. Under a Prophetic Perfect view this could include the entire journey up to entrance into the land. Under Freedman's view it would include only the journey to Sinai; see Freedman, "Moses and Miriam," 71. This is not an isolated instance in which the entire journey from Egypt to the land might be mentioned as one overall event. It is most notable in Exod 3:8.

Perhaps they could be viewed as perfect in aspect, indicating the result or state after hearing. Either understanding would be appropriate. The *yiqtol* verbs are understood as referring to the process of being terrified. Perhaps the mixture of aspects indicates their overall terror and the process of their growing terror resulting from what the peoples continue to hear. These *yiqtol* verbs have a termination point in the time limit indicated by the phrase עד־יעבר.[139] The *qatal* verb קנית in verse 16 like נאלת in verse 13 at a minimum refers to the event at the *Yam Suph*. The word קנית might also include the events at Sinai as the people were redeemed at the *Yam Suph* and constituted as a people at Sinai.[140] It could be either perfective or perfect in aspect.

The referent of עד־יעבר is crucial to understand the referent of the verbs in fourteen through sixteen and to determine what tense to use. These two *yiqtol* verbs in turn depend on what follows for their referent. The phrase עד־יעבר in both instances expects some indication of the process being ended. This expected end is indicated in the imperfective verbs תבאמו and ותטעמו in verse 17 together with reference to a place to which God's people are brought and planted. The referent of these two verbs is vitally linked with the referent of place. Finally, the *Speech Time* of this part of the Song will determine the tense of the verbs. This last matter is left suspended for now.

In order to more precisely understand how one might interpret this part of the Song, a discussion of several interrelated pieces of evidence must take place. There are three vital pieces of evidence: (1) the geographical bracketing of the mentioned nations around the promised land, (2) the verbs תבאמו and ותטעמו used of settlement both in Exodus and beyond Exodus, and (3) the referent of phrases referring to the place to which God's people are brought and planted.

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139 See translation notes for the meaning of עד.

140 See the translation notes. Both the meaning "purchase/acquire," in the semantic field of redeem, and the meaning "form" are possible. Thus, the referent might be either the *Yam Suph* or Sinai. Perhaps is it both.

The first piece of evidence is that the listing of the nations occurs in an order that circles or brackets the promised land. The nations are listed in the geographical order of SW-SE-E-W. What might be the purpose of this arc or spiral around and into the land? The nations are described as being in terror until such time as Israel passes by. The trip to Sinai hardly fits this geographical outline unless one posits Sinai being in the land or to the north or east of the land. The trip to and into the land would fit this much better. The nations would not know specifically where Israel intended to go but would have a general idea of direction. Nor would they know who might be a target of their intentions. After Egypt's destruction, they would have good cause to fear. Depending on how much of the journey one understands these verses to be referencing, the battle with Amalek could also be included as a motive for fear. In any case, the nations that bracket the promised land are terrified until Israel passes by or through them. Until the threat is lifted they fear.

The second piece of evidence concerns the *yiqtol* verbs תבאמו and ותטעמו. The verb בוא is used in Exodus concerning the promise that Yahweh would bring his people into the promised land.[141] This presents no great difficulties in light of the preceding narrative that promised that this was what God would do for the people. The Song might simply be affirming that promised event. The term is נטע has the idea of permanence and is frequently associated with the actual settlement of the land.[142] Here the word נטע contrasts with the temporary nature of the term נוה in verse 13. Freedman notes that the term נטע is one of the problems with his interpretation of the entire Song having a Sinai provenance.[143]

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[141] See Exod 6:8; 13:5, 11; 23:20, 23; see also Deut 6:10; 7:1; 11:29; 31:21, 23. בוא is used of the coming conquest and settlement.

[142] See "נטע," *HALOT,* 2: 694. Verse 17 is the only place that נטע is used in Exodus. The term נטע is most often connected to the blessings of the promised land (28 times). The imagery is that one will plant and enjoy the fruit of the land. Including Exod 15:17 it is used of the people being planted in the land 15 times. See Exod 15:17; 2 Sam 7:10; Isa 5:2; Jer 2:21; 11:17; 12:2; 24:6; 31:28; 32:41; 42:10; Amos 9:15; Ps 44:3; 80:9, 16; 1 Chr 17:9. This indicates God action of placing them securely in the land. This implies much more permanence than the short stay at Sinai.

[143] See Freedman, "Moses and Miriam," 78–79, 81; see also Propp, 570.

However, this is integrally connected with the third piece of evidence, that is, the referent of the place to which they are brought and planted. This is much less easily demonstrated. A wide range of opinions have been advocated about it.[144] In verse 13, the destination was נוה קדשך. It is certainly defensible that נוה קדשך refers to the intermediate goal of Sinai in light of the words נוה, נחה, and נהל.[145] However, the final goal of the verbs in verse 17 is הר נחלתך. Are the two destinations identical or does the phrase הר נחלתך have a different referent? How one understands the following sanctuary language depends on the referent of this destination.

The term הר in the singular refers to specific mountains in the majority of cases in the Pentateuch.[146] Here it could refer to Sinai. However, the permanence implied in the verb נטע would tend to refute this. Their stay at Sinai was never expected to be permanent. It was not in the promised land, and it was a desert unsuitable for permanent settlement.[147] The term הר in

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[144] Propp discusses the issue of the referent of this stanza at length. He notes that several ideas have been proposed as to the referent of הר נחלתך, including: (1) Sinai, (2) Zion, (3) Shiloh, (4) Gilgal, (5) Canaan, and (6) Northern Israel; see Propp, 564–68. The narrative indicates that at least Moses knew the ultimate destination of God's people after their deliverance. Exod 3:8, 12, 13:5, 11 show that Yahweh had said that their trip was composed of at least two stages, the journey to Sinai and then the journey to the promised land. The view maintained in this dissertation is that Canaan is in view in v. 17. For others who have held this view see Alan H. McNeile, *The Book of Exodus, with Introduction and Notes* (London: Methuen, 1908), 92; Noth, *Exodus,* 125–26; John D. W. Watts, "The Song of the Sea," 377; Cassuto, *Exodus,* 177.

However, Sinai is held to be the referent of v. 17 by some scholars. If Canaan cannot be maintained, this would seem to be the most appropriate alternate view of those listed by Propp in light of the narrative context. See Freedman, "Early Israelite History," 8–12; David Noel Freedman, "Temple Without Hands," in *Temples and High Places in Biblical Times* (ed. Avraham Biran; Jerusalem: The Nelson Glueck School of Biblical Archaeology of Hebrew Union College-Jewish Institute of Religion, 1981), 23; Freedman, "Moses and Miriam," 78–81; Smith, "The Literary Arrangement," 45. Note that even though Smith maintains that the referent may have originally been the land, under a priestly redaction it now refers to Sinai. However, Sinai is not the final goal of the Israelites' anticipated journeys in Exod. It was an intermediate goal on the way to the land. Sinai is the second of the two most significant locations in Exodus (Egypt and Sinai), but this does not rule out the anticipation of the promised land in Exod. Indeed, Smith's own view is that the experience at Sinai defines how life is to be lived in the land. This itself would seem to anticipate the possession of the land.

[145] See comments concerning these words above and in the translation notes.

[146] Sinai: Exod 3:1, 12; 4:27; 18:5; 19:2–3, 11–14, 16–18, 20, 23; 20:28; 24:4, 12–13, 15–18; 25:40; 26:30; 27:8; 31:18; 32:1, 15, 19; 33:6; 34:2–4, 29, 32; Lev 7:38; 25:1; 26:46; 27:34; Num 1:1; 10:33; 28:6; Deut 4:1; 5:4–5, 22–23; 9:9–10, 15, 21; 10:1, 3–5, 10. Other Mountains: Gen 14:6; 10:30; 26:8–9; Num 20:22–23, 25, 27–28; 21:4; 27:12; 33:23–24, 37–39, 41; 34:7–8; Deut 1:2; 2:1, 3, 5, 3:8; 4:48; 11:29; 27:4, 12–13; 32:39–50.

[147] During the initial encounter at Sinai, Moses was told, and so must have expected, that the ultimate goal was the land; see Exod 3:8. Note the need for water and the generally hostile conditions evidenced in their journey to Sinai; see Exod 15:22–17:7.

the singular is also used in reference to the hill country of Canaan.[148] The term נחלתך refers to an inheritance or inalienable, hereditary property. In many cases outside of Genesis and Exodus, the term refers to the promised land.[149] ANE texts reflect the association of a god with a land or a mountain as his possession in very similar language.[150] In connection with these same ANE texts, the idea of a throne and a sanctuary also might be noted. Verse 17 of the Song calls the mountain מכון לשבתך.[151] This might be throne language. In verse 17, the term מקדש is also

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[148] See Gen 12:8; 14:10; 19:17, 19, 30; 31:21, 23, 25; see also Num 13:17, 29; 14:19, 44, 45; Deut 1:7, 19–20, 24, 41, 43–44; 3:12, 25; 8:7; 33:2; see also Josh 9:1; 10:40; 11:2, 16, 12:8.

[149] See "I נחלה," *HALOT,* 2: 687–88. נחלה occurs 222 times in the *Tanak.* The general categories are: (1) something that is an inheritance, most often the land (187 times), (2) the people as God's inheritance (27 times), (3) Yahweh as Levi/Aaron's inheritance (5 times), (4) Zion/Temple/Jerusalem (2 times). Sometimes the word is used in a manner that crosses over category boundaries. Thus, Jer 12:7–9 refers to the temple, the people, and the holy city. For references to the people as Yahweh's inheritance see Deut 4:20; 9:26, 29; 32:9; 1 Sam 10:1; 2 Sam 21:3; 1 Kgs 8:51, 53; 2 Kgs 21:14; Isa 19:25; 47:6; 63:17; Jer 10:16; 12:7–9; 51:19; Joel 2:17; 4:2; Mic 7:14, 18; Ps 28:9; 33:12; 74:2; 78:62, 71; 94:5; 94:14; 106:5, 40. For references to the land as Yahweh's heritage see 1 Sam 26:19; 2 Sam 14:16; 20:19; Jer 2:7; 16:18; 50:11; Ps 68:10; 79:1. Most of the land references refer to it as Yahweh's gift to his people as an inheritance for them, so that in the great majority of cases the land is understood as already belong to him. At Sinai the verb נחל is used three times, twice in reference to the land, Exod 23:30; 32:13; and once in reference to the people, Exod 34:9. See also Mal 1:3 where the terms הר and נחלה occur in parallel referring to Edom.

[150] See "נחל, נחלה," *TDOT,* 9: 330–21; KTU 1.3.iii.29–30; KTU 1.3.vi.14–16; KTU 1.4.viii.11–14. The transcription and translation of the texts are as follows:

KTU 1.3.iii.29–30	*btk • ǵry • ʾil • ṣpn // bqdš • bǵr • nḥlty* "in the midst of my mountain divine Sapan, in the sanctuary in the mountain of my inheritance"
KTU 1.3.vi.13–16	*tk • ḥqkpt (ḥkpt) // ʾil • klh • kptr // ksʾu • ṯbth • ḥkpt // ʾarṣ • nḥlth* "toward divine House of Ptah entirely his, Kaphtor the throne of his sitting, House of Ptah the land of his inheritance"
KTU 1.4.viii.11–14	*tk • qrth // hmry • mk • ksʾu // ṯbth • ḫḫ • ʾarṣ // nḥlth* "toward his city Watery Pits, low the throne of his sitting, muck the land of his inheritance"

For these texts see Manfried Dietrich, Oswald Loretz, and Joaquín Sanmartín, *Die keilalphabetischen Texte aus Ugarit: Einschließlich der keilalphabetischen Texte außerhalb Ugarits, Teil 1 Transcription* (Alter Orient und Altes Testament; eds. Kurt Bergerhof, Manfried Dietrich, and Oswald Loretz. Kevelaer: Verlag Butzon and Bercher, 1976) or Manfried Dietrich, Oswald Loretz, and Joaquín Sanmartín, *The Cuneiform Alphabetic Texts from Ugarit, Ras Ibn and Other Places* (KTU 2d enl. ed.; Abhandlungen zur Literatur Alt-Syrien-Palästinas und Mesopotamiens; Band 8; eds. Manfried Dietrich and Oswald Loretz, Münster: Ugarit-Verlag, 1995).

[151] This might be understood as "the place of your enthronement." However, this is not demanded by the text since the word כסא is not used. Typically the phrase is ישב על־כסא. See Exod 11:5; 12:29; Deut 17:18; 1 Sam 1:9; 2:8; 4:13; 1 Kgs 1:13, 17, 20, 24, 27, 30, 35, 46, 48; 2:12, 19, 24; 3:6; 8:20, 25; 16:11; 22:10, 19; 2 Kgs 10:30; 11:19; 13:13; 15:12; Isa 6:1; 47:1; Jer 13:13; 17:25; 22:2, 4, 30; 29:16; 33:17; 36:30; Zech 6:13; Ps
(continued on next page)

used of the same referent.[152]

Is there any place in the Pentateuch apart from Sinai in which a mountain is seen as God's possession and connected to acts in keeping with a sanctuary? The Binding of Isaac happened on Mount Moriah. Genesis refers to Mount Moriah as הר יהוה.[153] Taken together the evidence might suggest that the referent is the promised land expressed in language that is appropriate for an Exodus perspective. Genesis has already mentioned הר יהוה in the story of the Binding of Isaac. Genesis, Numbers, and Deuteronomy also refer to the hill country in the promised land by the singular term הר. The term הר נחלתך would be appropriate in light of Genesis.[154] This is also in keeping with ANE terminology. The term מקדש is also used in a way that is in keeping with both ANE texts and Exodus. Furthermore, the Tabernacle is presented in Exodus as traveling sanctuary that carried God's presence with them throughout their journeys to the land.[155] The ultimate destination of their journey would logically be expected to also become the locus of worship. The concept of the land as God's sanctuary (especially located at Moriah) would be in keeping with ANE usage, Exodus, and the understandable expectation of a place of worship already tied to the experience of the patriarchs.

Thus, the *yiqtol* verbs תבאמו and ותטעמו might properly be understood as anticipatory. They would be understood to describe an event whose process has an end beyond the context of Exodus and the *Torah*. The event referenced would be the entrance into and

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9:5, 8; 47:9; 122:5; 132:12; Prov 9:14; 20:8; Lam 5:19; Esth 1:2; 5:1; 1 Chr 28:5; 29:23; 2 Chr 6:10, 16; 18:9; 18:18; 23:20. For similar language, *ks²u • ɨbth*, see KTU 1.3.vi.13–16 and KTU 1.4.viii.11–14 cited above.

[152] See "מקדש," *HALOT*, 625–26. The word מקדש is used of the tabernacle in Exod 25:8; Num 3:38; 18:1. KTU 1.3.iii.29–30 cited above uses a cognate of this term *qdš*.

[153] See Gen 22:14. "Yahweh's mountain" implies ownership, possession.

[154] The instances of God's appearance to the patriarchs in the land, often in the context of promise, often accompanied by their acts of worship, implies that the entire land, not just Zion, is God's place to give as an inheritance or possession and the place in which they will worship him. See Gen 12:6–8; 13:3–4, 18; 15:1–21; 17:1–22; 22:1–18; 26:2–6, 23–25; 28:10–22; 32:24–32; 35:9–15; and 46:1–4. Both Sinai and the land were places of God's self-revelation to his people.

[155] The term used in Exod 40:34–38 is משכן. The term מקדש is used in Exod 25:8 in reference to the Tabernacle. It reflected the heavenly pattern shown to Moses on Sinai; see Exod 25:8–9; Propp, 563–64.

possession of the land (E^{Land}). Taking this as a point of reference and moving back to the previous statement in verse 16, עד־יעבר, the passing by would also end in the land. The event referenced would be the second part of the journey ($E^{Journey\text{-}2}$). Thus, the expectation of the end of the terror of the nations would end when the Israelites passed by into the land. Their terror could be understood to encompass the events from the *Yam Suph* until the Israelites passed by to enter the land ($E^{Yam\ \&\ Journey}$).

Given this final destination the *qatal* verbs פעלת and כוננו would refer to God's act of creating or preparing the land.[156] From an Exodus perspective, this would be a past event. The land is God's possession because he created the world. He promised it to Abraham in Genesis.[157] He gives the land to whomever he wishes. It is his possession awaiting his people ($E^{Land/Promise}$). From an Exodus perspective, the land is the ultimate goal that was anticipated much earlier in the narrative.[158] Exodus also has Sinai as an intermediate destination.[159] Thus, the narrative indicates two destinations, the intermediate and the ultimate. The Song also has two destinations in view after the *Yam Suph:* (1) Sinai, נוה קדשך , the immediate destination; and (2) the promised land, הר נחלתך, the ultimate destination.[160] Furthermore, there is a sanctuary connection with both places. Both נוה קדשך and הר נחלתך are places in which God would

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156 See "פעל," *HALOT,* 3: 950–51; "כון," *HALOT,* 2: 464–65. Note כון is used in connection with the land that God had prepared for the Israelites in Exod 23:20.

157 See Gen 12:1–3, 7; 15:12–21.

158 See Gen 15:12–21; Exod 3:8; 13:5, 11; note also at Sinai, Exod 33:12–17; 34:10 ff.

159 See Exod 3:12.

160 The ultimate goal in the Song and in the book of Exodus is not Sinai. Graham Davies notes four reasons that can be summarized as follows: (1) The Exodus story is not complete in itself. It ends by pointing to a further story, 40:33–38. (2) The ultimate goal in Exodus is Canaan; note this is indicated before the *Yam Suph* (Exod 3:8, 17; 6:4, 8; 12:25; 13:5, 11), and after the *Yam Suph* (Exod 16:35; 20:12; 23:10, 20, 23–33; 32:13, 34; 33:1–3; 34:11–16, 24). (3) The journey is characterized as a military campaign by the terms used and by itinerary-chain comparable to ANE royal military campaign itineraries. (4) Sinai is place of legislation not a pilgrimage goal; see Davies, "The Theology of Exodus," in *In Search of True Wisdom: Essay in Old Testament Interpretation in Honour of Ronald E. Clements* (ed. Edward Ball; JSOTSup 300; eds. David J. A. Clines and Philip R. Davies; Sheffield: Sheffield Academic Press, 1999), 150. See also Graham Davies, "The Wilderness Itineraries," *TynBul* 25 (1974): 80. The second half of the poem briefly outlines the journey to the land previously anticipated in the narrative; see Brueggemann, *Exodus*, 801.

reveal himself to his people: (1) at Sinai in giving the Covenant and forgiving their sins; and (2) in the land by dwelling and ruling in their midst and by blessing them with the abundance of the promised land. In both places, Israel would worship God. Finally, the *yiqtol* verb ימלך would be an imperfective of general truth. The people are brought to Yahweh that they might become a ממלכת כהנים וגוי קדוש.[161] Thus, God as king, a land, and its people are connected.

In the following pages are the three proposed models of translation that were mentioned in the introductory section of this chapter. These three models derive their primary differences from how they view the *Speech Time* in relationship to *Reference Time*, that is, how they translate the verbs into English tenses. In addition, Freedman's view has a different slant on the referent of verse 17. These differences and some of their implications will be noted in the following discussion that puts each model into an aspectually based analysis with the three approaches to tenses in translation.

Prophetic Perfect Model

The first of three models of translation is the Prophetic Perfect, an aspectually and narratively appropriate way to understand the Song. This view would see the first part of the Song referring to the *Yam Suph* deliverance, so that the *Reference Time* would be before *Speech Time* (R (<) $S^{I\text{-}Yam}$). Past tense would predominate in this part of the Song. In part two of the Song, it would simply see most of the verbs as future tense from the perspective of the *Yam Suph*. This would view the *Reference Time* as coming after *Speech Time* ($S^{I\text{-}Yam}$(<) R). In addition, this view would reflect all the events either narrated or anticipated in Exodus. One difficulty in the Prophetic Perfect is the nuance of the *qatal* verb referring to future events. In English, a simple future does not carry the rhetorical force of the prophetic perfect that views future events with the certainty of events already accomplished. However, this limitation will not be resolved

[161] See Exod 19:6; "גוי," *HALOT*, 1: 183. The term can imply a whole population of a territory. עם however may imply more of a blood relationship; see "עם," *HALOT*, 2: 837–39.

here. The Prophetic Perfect Model of the Song might be diagrammed aspectually as follows in the graphic below.

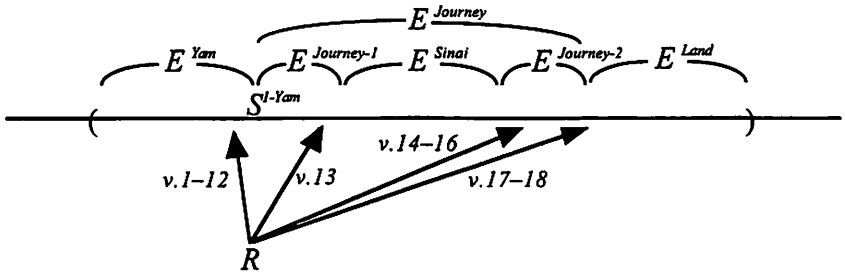

Figure 13. The Prophetic Perfect Model

Table 3. Song Part I, Prophetic Perfect Model

		Part I		
Verse	*Verb*	*Verbal Form*	*Tense/Translation*	*Symbol (Tense ; Aspect)*
1	נאה	*qatal*	Simple Past	$R (<) S^{I} ; R = E^{Yam}$
1	רמה	*qatal*	Simple Past	$R (<) S^{I} ; R = E^{Yam}$
2	ויהי	*wayyiqtol*	Simple Past	$R (<) S^{I} ; R = E^{Yam}$
2	ואנוהו	*w'yiqtol*	Volition	
2	וארממנהו	*w'yiqtol*	Volition	
4	ירה	*qatal*	Simple Past	$R (<) S^{I} ; R = E^{Yam}$
4	טבעו	*qatal*	Simple Past	$R (<) S^{I} ; R = E^{Yam}$
5	יכסימו	*yiqtol*	Progressive Past	$R (<) S^{I} ; R (<) \{t^{E\text{-}Yam}\}$
5	ירדו	*qatal*	Simple Past	$R (<) S^{I} ; R = E^{Yam}$
6	תרעץ	*yiqtol*	Present/General Truth	
7	תהרס	*yiqtol*	Present/General Truth	
7	תשלח	*yiqtol*	Present/General Truth	
7	יאכלמו	*yiqtol*	Present/General Truth	
8	נערמו	*qatal*	Simple Past	$R (<) S^{I} ; R = E^{Yam\text{-}1}$
8	נצבו	*qatal*	Simple Past	$R (<) S^{I} ; R = E^{Yam\text{-}1}$
8	קפאו	*qatal*	Simple Past	$R (<) S^{I} ; R = E^{Yam\text{-}1}$
9	אמר	*qatal*	Simple Past	$R (<) S^{I} ; R = E^{Yam\text{-}2}$
9	ארדף	*yiqtol*	Volition	
9	אשיג	*yiqtol*	Volition	
9	אחלק	*yiqtol*	Volition	
9	תמלאמו	*yiqtol*	Volition	
9	אריק	*yiqtol*	Volition	
9	תורישמו	*yiqtol*	Volition	
10	נשפת	*qatal*	Simple Past	$R (<) S^{I} ; R = E^{Yam\text{-}3}$
10	כסמו	*qatal*	Simple Past	$R (<) S^{I} ; R = E^{Yam\text{-}3}$
10	צללו	*qatal*	Simple Past	$R (<) S^{I} ; R = E^{Yam\text{-}3}$
12	נטית	*qatal*	Simple Past	$R (<) S^{I} ; R = E^{Yam}$
12	תבלעמו	*yiqtol*	Progressive Past	$R (<) S^{I} ; R (<) \{t^{E\text{-}Yam}\}$

Table 4. Song Part II, Prophetic Perfect Model[162]

			Part II	
Verse	*Verb*	*Verbal Form*	*Tense/Translation*	*Symbol (Tense : Aspect)*
13	נחית	*qatal*	Prophetic Perfect	S^{I} (<) R ; R = $E^{Journey-1}$
13	נאלת	*qatal*	Past Perfect	R (<) S^{I} ; E^{Yam} (<) R
13	נהלת	*qatal*	Prophetic Perfect	S^{I} (<) R ; R = $E^{Journey-1}$
14	שמעו	*qatal*	Prophetic Perfect	S^{I} (<) R ; R = $E^{Yam\ \&\ Journey}$
14	ירגזון	*yiqtol*	Future/Expectation	S^{I} (<) R ; R (<) $\{t^{E\text{-}Y\&J}\}$
14	אחז	*qatal*	Prophetic Perfect	S^{I} (<) R ; R = $E^{Yam\ \&\ Journey}$
15	נבהלו	*qatal*	Prophetic Perfect	S^{I} (<) R ; R = $E^{Yam\ \&\ Journey}$
15	יאחזמו	*yiqtol*	Future/Expectation	S^{I} (<) R ; R (<) $\{t^{E\text{-}Y\&J}\}$
15	נמגו	*qatal*	Prophetic Perfect	S^{I} (<) R ; R = $E^{Yam\ \&\ Journey}$
16	תפל	*yiqtol*	Future/Expectation	S^{I} (<) R ; R (<) $\{t^{E\text{-}Y\&J}\}$
16	ידמו	*yiqtol*	Future/Expectation	S^{I} (<) R ; R (<) $\{t^{E\text{-}Y\&J}\}$
16	יעבר	*yiqtol*	Future/Expectation	S^{I} (<) R ; R (<) $\{t^{E\text{-}Y\&J}\}$
16	יעבר	*yiqtol*	Future/Expectation	S^{I} (<) R ; R (<) $\{t^{E\text{-}Y\&J}\}$
16	קנית	*qatal*	Past Perfect	R (<)S^{I} ; $E^{Yam/Sinai}$ (<) R
17	תבאמו	*yiqtol*	Future/Expectation	S^{I} (<) R ; R (<) $\{t^{E\text{-}Land}\}$
17	ותטעמו	*w'yiqtol*	Future/Expectation	S^{I} (<) R ; R (<) $\{t^{E\text{-}Land}\}$
17	פעלת	*qatal*	Past Perfect	R (<) S^{I} ; $E^{Land/Promise}$ (<) R
17	כוננו	*qatal*	Past Perfect	R (<) S^{I} ; $E^{Land/Promise}$ (<) R
18	ימלך	*yiqtol*	Present/General Truth	

The preceding two tables indicate how the verbs might be treated under this view. Note that the aspect formula for each verb is also included for comparison with the formula found in the aspectual analysis table above. Note also the Prophetic Perfect Model coincides with the aspectual analysis in the first part of the Song.

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[162] Propp offers the prophetic perfect as one solution to the problem of verbal aspect and tense, "In Hebrew poetry, we must determine verbal tense and aspect according to context. In their current literary setting, the perfect verbs in vv 13–15 must be taken as 'prophetic perfects,' i.e. the equivalent of future verbs" (532). Van der Merwe, Naudé, and Kroeze maintain this is "*a rhetorical means* of presenting future events as if they have already happened" (146, emphasis not mine); Joüon writes that the "prophetic perfect is not a special grammatical perfect, but a rhetorical device" (363); see also *IBHS*, 490. In English, these would be translated as future tense and would not appear to be different than the imperfective futures in this section of the Song. However, in Max Rogland's analysis of the non-past uses of *qatal* he maintains that many of the common examples of prophetic perfect are explained aspectually, and thus limit the number of actual prophetic perfects to a few uses of exaggerated rhetoric. However, he explicitly excludes the Song and other archaic texts from his analysis. His focus is on "Standard and Late Biblical Hebrew texts." See Rogland, *Alleged Non-Past Uses of QATAL in Classical Hebrew* (SSN 44; eds. W. J. van Bekkum, et al; Assem: Van Gorcum, 2003) 10 note 52, 92–93, 113–14.

However, T. David Andersen maintains that the prophetic perfect may actually be instances of an archaic, proto-Semitic *qatal* imperfective. One of the meanings of this archaic *qatal* is the future. See Andersen, "The Evolution of the Hebrew Verbal System," *ZAH* 13 (2000): 30-44, 54-55. Even in light of this theory, context and referent will be determinative in assigning tense to these verbs. See the footnote below under the Sinai Provenance Model concerning the discussion of archaic verbal forms in Hebrew.

As can be observed by comparison, the verbal aspect in the Prophetic Perfect Model is within the proposed possibilities of the aspectual analysis above. The tense of the verbs derives primarily from an understanding of the relationship of the *Speech Time* to *Reference Time*. In the Prophetic Perfect Model, the *Speech Time* is $S^{I\text{-}Yam}$. Except for the four past perfect verbs in verses 13, 16, and 17,[163] the referents in these verses are in the future, so that the *Reference Time* comes before *Speech Time* ($S^{I\text{-}Yam}$ (<) *R*). The narrative sequence in the Song would be *Yam Suph* (vv. 1–12), and Sinai, journey, promised land (vv. 13–17).[164] There are two primary sets of events: (1) the *Yam Suph* and (2) all the events expected after the *Yam Suph.*

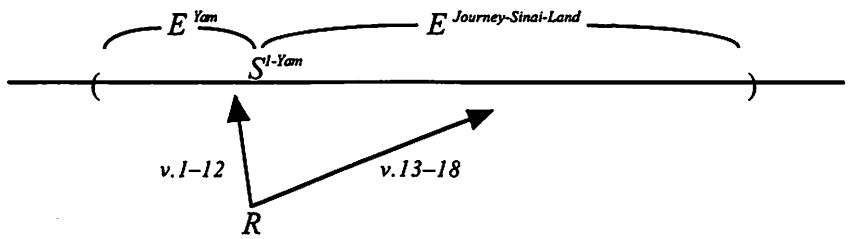

Figure 14. Simplified Prophetic Perfect Diagram

Sinai Provenance Model

David Noel Freedman has done extensive work on this Song. As noted in chapter 1 of this dissertation, he has touched on a wide range of issues. In his latest article concerning the Song, he defends the view that the last part of the poem refers to Sinai and that the entire poem is spoken from a Sinai perspective.[165] I have chosen to call this the Sinai Provenance Model.[166]

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163 The translation of v. 13 seems appropriate as a past perfect under this model, "whom you have redeemed." See also the past perfects in vv. 16 and 17.

164 In connection with this sequence, see the aspectual analysis above concerning the referents in vv. 13 and 17. Some might view the entire second part of the Song as referring to Sinai, so that the second part of the Song would be in the past. See Freedman's view below.

165 See Freedman, "Moses and Miriam," 1999.

166 Freedman writes, "According to its own chronology, the poem belongs to the Sinai setting" ("Moses and Miriam," 72).

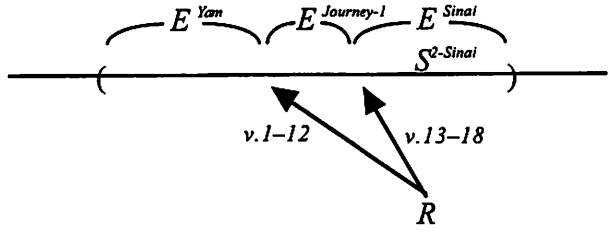

Figure 15. Freedman's Sinai Provenance Model

Under this view *Speech Time* would be $S^{2\text{-}Sinai}$. In the entire Song, *Reference Time* would come before *Speech Time* (*R (<) S*). This is indicative of a past tense for the entire Song.[167] The

[167] This model of translation is based on the research reflected in Freedman's dissertation and subsequent journal articles. The vari-temporal and omnitemporal character of early Hebrew *yqtl* verbs as advocated by Freedman is basically equivalent to the prefixed preterite and prefixed imperfective advocated by other scholars. He maintains that context indicates how a particular *yqtl* verb in poetry should be understood, that is, a past, present, or future. In his view, the verbs should be translated as past tense in Exod 15; see Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 54–55; and Freedman, "Moses and Miriam," 74. Discussion of this and other archaic verbal issues below will demonstrate that this area is still open to major questions. This is a subset of the overall Hebrew verbal system problems that require some kind of resolution.

Robertson's monograph did not focus on this issue alone. He is attempting to date the early Hebrew poetry of which Exod 15 is an example. However, he does note that in parallel with Ugaritic poetry early Hebrew poetry uses tenses in a manner that would support Freedman's view. In his view, the "pref" and "suff" forms should be translated as past; see Robertson, *Linguistic Evidence*, 8–9, 28–31. However, his assertion that this poem speaks of past events might not be sustainable; see Robertson, *Linguistic Evidence*, 9. At least the Song's narrative context might be understood as pointing to other possibilities, namely the Prophetic Perfect and Dual Perspective Models.

Andersen provides a theory of the development of the Hebrew verbal system. In connection with this discussion, he notes the proto-Semitic preterite *yaqtul*, the proto-Semitic imperfective *yaqtulu*, and the proto-Semitic imperfective *qatala*. Furthermore he provides a diachronic development theory of the Hebrew verbal system through eight stages. He maintains that at some point in time the forms *yaqtul* and *yaqtulu*, were coextensive. During this time, there was systemic pressure for loss of *yaqtul* preterite due to loss of final vowel in *yaqtulu*. However, *yaqtul* with coordinating *wa* and *qatal* with coordinating *wa* (this *qatal* developed from a proto-Semitic imperfective *qatala*) retained their original aspects, preterite and imperfective respectively. He also notes the archaic verbal meaning of *yiqtol* preterite and the archaic verbal meanings of *qatal,* one of which is future. See Andersen, "The Evolution of the Hebrew Verbal System," 17–20; 20–25; 30–44; 45–51; 49–50; 51–52; 54–55.

Concerning morphological markers, Anson Rainey discusses the *yaqtul* preterite and *yaqtulu* imperfect forms. He maintains that *yaqtul* preterite with accusative pronominal suffix uses *-êhû*. The *yaqtulu* imperfect with accusative pronominal suffix uses energic *nun* forms *-enhû*. He notes, "The accusative suffix with *nun* marks the indicative imperfect." See Rainey, "The Ancient Hebrew Prefix Conjugation in Light of Amarnah Canaanite," *HS* 27 (1986): 5–8; 10–11. Note also John Huehnergard, "The Early Hebrew Prefix-Conjugation," *HS* 29 (1988): 19–23. He supports Rainey's view.

However, Edward Greenstein writes, "No Area of BH grammar has so little succumbed to satisfactory analysis as that of the diverse forms and functions of the verb." See Greenstein, "On the Prefixed Preterite in Biblical Hebrew," *HS* 29 (1988): 7. He then takes exception with Rainey's view above. He notes the problem of morphological distinction between *nun*-augmented and unaugmented suffixes on prefixed verb forms. He cites two verbs in Exod 15:2 ואנוהו and וארממנהו. These verbs are in parallel with one another. He maintains that any distinction in tense and mood is difficult to maintain. Furthermore, in Ugaritic narrative poetry one finds many passages in which prefixed forms with suffixes augmented by *nun* are parallel with prefixed forms without augmented suffixes. From this he concludes, "We are unable to associate the presence of absence of *nun*-augmentation with a specific semantic nuance" (13). Furthermore, he believes that the existence of the *yaqtul* preterite in Ugaritic is open to question. Finally, he maintains that the prefixed preterite does not occur in Phoenician. Greenstein has certainly brought the prefixed preterite into question; see Greenstein "On the Prefixed

(continued on next page)

tables on the following pages indicate how the verbs might be treated under this view and in light of Freedman's previous work on the Song.[168] These tables are split for convenience and to aid in comparison with the other models presented here.

A few notes concerning his translation are in order before discussing this view overall. In verse 1, the *qatal* verb נאה is translated as a stative present tense. It is part of the summary introduction to the Song. In verse 2, the two *w'yiqtol* verbs ואנוהו and וארממנהו are translated as present tense as part of the preamble of the poem.[169] As can be observed from verse 5 onward, he translates most of the *yiqtol* verbs in the Song as past tense. He notes that this is not

Preterite in Biblical Hebrew," 12–14.

However, Rainey disputes Greenstein concerning *nun*-augmentation in the case of the two verbs in Exod 15:2. He maintains that ואנוהו is a jussive and that וארממנהו is a cohortative. Therefore, in his view, they do not seem apropos to the issue of prefixed preterite and prefixed imperfect. See Anson F. Rainey, "Further Remarks on the Hebrew Verbal System." *HS* 29 (1988): 36. In any case there are still questions in light of Greenstein's comments about Ugaritic and Phoenician prefixed preterites. The theory of Hebrew prefixed preterites is consistently built on a foundation of cognate language studies.

Ziony Zevit begins his contribution by writing, "Etymological explanations that purport to describe the origins of the Hebrew verbal system are inadequate as descriptions of how this system works in fact." See Zevit, "Talking Funny in Biblical Henglish and Solving a Problem of the *Yaqtûl* Past Tense." *HS* 29 (1988): 27–28. In this observation, he brings into question the diachronic theories concerning the development of the BH verbal system from proto-Semitic. Rather, he maintains that the difference between *yaqtul* past and *yaqtul* present-future is the accent based in the vocalized tradition. *Yaqtul* past is accented on the first syllable (*yáqtul*); *yaqtul* present-future on the last syllable (*yaqtúl*). If Zevit is correct, there are no unambiguous examples of a prefixed preterite in the Song. However, Richard Goerwitz has theorized the development of accent in preterites. Goerwitz maintains that the accent in Hebrew preterites underwent change from *yáqtul* to *yaqtúl* to *yáqtul*. This shows that at some stage Hebrew preterites were accented in the same manner as the imperfect, that is, on the final syllable (*yiqtól*). See Goerwitz, "The Accentuation of the Hebrew Jussive and Preterite," *JAOS* 112 (1992): 202.

In light of these opposing theories, we have a rather difficult situation. Preterite *yiqtol* and present-future *yiqtol* display no assured morphological markers. The issue of how we should understand the prefixed forms with *nun*-augmented suffixes or unaugmented suffixes appears to be a problem at least in the Song (Exod 15:2). Accent also offers no certain indicators in the Song. Thus, we are not able to demonstrate with certainty which verbs are truly archaic forms. Verb meanings in the Song might or might not be archaic. Context would be the only criteria on which to make distinctions. Both Propp and Freedman have acknowledged this in proposing two opposing models of translation that attempt to resolve these issues, i.e. the Prophetic Perfect and the Sinai Provenance Models. See Propp, 532; and Freedman, "Moses and Miriam," 74. Context might indicate different approaches to verbs depending on what referent is understood and what relationship is understood between the event and the time of speech. For instance *qatal* forms referring to past events would be viewed as non-archaic uses. Non-coordinated *qatal* verb forms (i.e. those equal to the imperfective *qatala* as Andersen proposes) referring to future events might be viewed as archaic uses. The same lack of assured indicators is also true in the case the *yiqtol* verb forms, some of which are theorized to be archaic (prefixed preterites). These theories may help to explain the possibility of archaic forms in the Song. However, they do not appear to offer an assured answer to the difficulties encountered in Exod 15. The narrative context still remains the most important factor in assigning tense to these verbs because determining an archaic verbal form and meaning would be problematic on the basis of morphology or accent. Thus, the three models of translation appear to be the best three possible solutions on the basis of context despite recent research into archaic Hebrew.

168 See Freedman, "Moses and Miriam," 67 ff.; "Strophe and Meter," 171–73. He does not translate the entire Song in the first article. The second article is representative of his view of the Song for the past 30 years.

169 See Freedman, "Strophe and Meter," 175, 171.

standard practice.[170] In his translation, there is no sense of the process or progressive character of the *yiqtol* verb. Though Freedman includes verse 12 in a strophe with verse 13, he clearly identifies verse 12 as referring to the *Yam Suph*. Verses 13–17 refer to the march from the *Yam Suph* to Sinai in his view.[171]

Table 5. Sinai Provenance Model, A

Verse	*Verb*	*Verbal Form*	*Tense/Translation*	*Symbol (Tense : Aspect)*
1	גאה	*qatal*	Present	$R = S^{2}$; $R = E^{Yam\ \&\ Sinai}$
1	רמה	*qatal*	Simple Past	$R (<) S^{2}$; $R = E^{Yam}$
2	ויהי	*wayyiqtol*	Simple Past	$R (<) S^{2}$; $R = E^{Yam\ \&\ Sinai}$
2	ואנוהו	*w'yiqtol*	Present	$R = S^{2}$; $R = E^{Yam\ \&\ Sinai}$
2	וארממנהו	*w'yiqtol*	Present	$R = S^{2}$; $R = E^{Yam\ \&\ Sinai}$
4	ירה	*qatal*	Simple Past	$R (<) S^{2}$; $R = E^{Yam}$
4	טבעו	*qatal*	Simple Past	$R (<) S^{2}$; $R = E^{Yam}$
5	יכסימו	*yiqtol*	Simple Past	$R (<) S^{2}$; $R = E^{Yam}$
5	ירדו	*qatal*	Simple Past	$R (<) S^{2}$; $R = E^{Yam}$
6	תרעץ	*yiqtol*	Simple Past	$R (<) S^{2}$; $R = E^{Yam}$
7	תהרס	*yiqtol*	Simple Past	$R (<) S^{2}$; $R = E^{Yam-1}$
7	תשלח	*yiqtol*	Simple Past	$R (<) S^{2}$; $R = E^{Yam-1}$
7	יאכלמו	*yiqtol*	Simple Past	$R (<) S^{2}$; $R = E^{Yam-1}$
8	נערמו	*qatal*	Simple Past	$R (<) S^{2}$; $R = E^{Yam-1}$
8	נצבו	*qatal*	Simple Past	$R (<) S^{2}$; $R = E^{Yam-1}$
8	קפאו	*qatal*	Simple Past	$R (<) S^{2}$; $R = E^{Yam-1}$
9	אמר	*qatal*	Simple Past	$R (<) S^{2}$; $R = E^{Yam-2}$
9	ארדף	*yiqtol*	Volition	
9	אשיג	*yiqtol*	Volition	
9	אחלק	*yiqtol*	Volition	
9	תמלאמו	*yiqtol*	Volition	
9	אריק	*yiqtol*	Volition	
9	תורישמו	*yiqtol*	Volition	
10	נשפת	*qatal*	Simple Past	$R (<) S^{2}$; $R = E^{Yam-3}$
10	כסמו	*qatal*	Simple Past	$R (<) S^{2}$; $R = E^{Yam-3}$
10	צללו	*qatal*	Simple Past	$R (<) S^{2}$; $R = E^{Yam-3}$
12	נטית	*qatal*	Simple Past	$R (<) S^{2}$; $R = E^{Yam-3}$
12	תבלעמו	*yiqtol*	Simple Past	$R (<) S^{2}$; $R = E^{Yam-3}$

A few explanatory notes concerning his translation of verse 13–18 are also needed at this point. According to Freedman, from verse 13 onward the Song refers to the journey to Sinai and

[170] See Freedman, "Moses and Miriam," 73.

[171] See Freedman, "Moses and Miriam," 185, 79.

their encampment at Sinai.[172] However, the *qatal* verb גאלת in verse 13 is translated as a past perfect. This is evidently understood by Freedman as referring to the *Yam Suph* deliverance.[173] The *yiqtol* verb ימלך in verse 18 is translated as a present perfect.[174] This would reflect the continuing reign of Yahweh.

Table 6. Sinai Provenance Model, B

Verse	*Verb*	*Verbal Form*	*Tense/Translation*	*Symbol (Tense ; Aspect)*
13	נחית	*qatal*	Simple Past	$R\ (<)\ S^2\ ;\ R = E^{Journey\ \&\ Sinai}$
13	גאלת	*qatal*	Past Perfect	$R\ (<)\ S^2\ ;\ E^{Yam}(<)\ R$
13	נהלת	*qatal*	Simple Past	$R\ (<)\ S^2\ ;\ R = E^{Journey\ \&\ Sinai}$
14	שמעו	*qatal*	Simple Past	$R\ (<)\ S^2\ ;\ R = E^{Journey\ \&\ Sinai}$
14	ירגזון	*yiqtol*	Simple Past	$R\ (<)\ S^2\ ;\ R = E^{Journey\ \&\ Sinai}$
14	אחז	*qatal*	Simple Past	$R\ (<)\ S^2\ ;\ R = E^{Journey\ \&\ Sinai}$
15	נבהלו	*qatal*	Simple Past	$R\ (<)\ S^2\ ;\ R = E^{Journey\ \&\ Sinai}$
15	יאחזמו	*yiqtol*	Simple Past	$R\ (<)\ S^2\ ;\ R = E^{Journey\ \&\ Sinai}$
15	נמגו	*qatal*	Simple Past	$R\ (<)\ S^2\ ;\ R = E^{Journey\ \&\ Sinai}$
16	תפל	*yiqtol*	Simple Past	$R\ (<)\ S^2\ ;\ R = E^{Journey\ \&\ Sinai}$
16	ידמו	*yiqtol*	Simple Past	$R\ (<)\ S^2\ ;\ R = E^{Journey\ \&\ Sinai}$
16	יעבר	*yiqtol*	Simple Past	$R\ (<)\ S^2\ ;\ R = E^{Journey\ \&\ Sinai}$
16	יעבר	*yiqtol*	Simple Past	$R\ (<)\ S^2\ ;\ R = E^{Journey\ \&\ Sinai}$
16	קנית	*qatal*	Simple Past	$R\ (<)\ S^2\ ;\ R = E^{Journey\ \&\ Sinai}$
17	תבאמו	*yiqtol*	Simple Past	$R\ (<)\ S^2\ ;\ R = E^{Journey\ \&\ Sinai}$
17	ותטעמו	*w'yiqtol*	Simple Past	$R\ (<)\ S^2\ ;\ R = E^{Journey\ \&\ Sinai}$
17	פעלת	*qatal*	Simple Past	$R\ (<)\ S^2\ ;\ R = E^{Journey\ \&\ Sinai}$
17	כוננו	*qatal*	Simple Past	$R\ (<)\ S^2\ ;\ R = E^{Journey\ \&\ Sinai}$
18	ימלך	*yiqtol*	Present Perfect	$R\ (<)\ S^2\ ;\ E^{History}\ (<)\ R$

Freedman's view is does raise some issues. First, this view has the difficulty that the song as it presently exists in the narrative would not have been sung in its entirety at the *Yam Suph* as the narrative seems to indicate. Only the short song in the opening words (v.1b) and Miriam's song at the end of the pericope would have been sung at this point in the narrative under this view (v. 21). This would mean that the song mentioned in Exod 15:1a is only one or two lines

172 See Freedman, "Moses and Miriam," 71.

173 See Freedman, "Moses and Miriam," 73. This is how he translates the verb in his latest article.

174 See Freedman, "Strophe and Meter," 173.

long.[175] The problem then is how one understands verse 1 in relationship to the extant song. This difficulty does not disappear entirely at the theological level by claiming an artistic reason for the placement of a later and longer Song in a position that is not in keeping with its apparent *Existential Status* as depicted in the text.[176]

Second, his view also makes very few aspectual/tense distinctions. Most of the verbs are treated as simple past tense. This, of course is the view that many scholars have taken.[177] Freedman attempts to justify it on the basis of the combination of *qatal* and *yiqtol* verbs occurring together that speak about the same events and on the basis of his view of the provenance.[178] Freedman's previous view of the verbs as omnitemporal and his desire to defend a Sinai provenance understandably lead him to see the verbs as past tense.[179] Yet is this a sure basis on which to dismiss the normal manner of treating the verbs even in poetry?[180] Additionally, his model does not reflect possible aspectual distinctions in the translation. For instance, the *yiqtol* verbs in verse 5 and 12 could be treated as past progressive (imperfective aspect, past tense). Might aspectual nuances be part of the artistry that is missed by ignoring them? The *yiqtol* verbs in verses 14–17 could also be treated as past progressives.[181]

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[175] That is Exod 15:1b and 15:21. See Freedman, "Moses and Miriam," 72. The Song actually sung would be two lines long if Miriam's refrain is considered line two of an alternating song, v. 1b Men and v.21 Miriam and the Women.

[176] Freedman cites "dramatic power" as the reason; see Freedman, "Moses and Miriam," 72. Of course he may be right. Ancient writers may not have been so interested in such historical accuracy questions as present day scholars. In connection with this, the concept of *Existential Status*, one of the three parts of the aspectual triangle of relationships as cited above, raises issues about the relationship of the event, the speech, and reference. The Song appears to have been sung by the *Yam Suph,* but the verbal tense/aspect issues already noted create a problem.

[177] See the survey of how the verbs have been translated at the beginning of this chapter.

[178] See Freedman, "Moses and Miriam," 78. Freedman's view is based in the theory that the *yiqtol* verbs should be understood as omnitemporal and thus mostly past tense in the context of a Sinai provenance. See Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 54–55; and Freedman, "Moses and Miriam," 1999, 74.

[179] See Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 54–55; and Freedman, "Moses and Miriam," 1999, 74.

[180] Freedman himself notes that poetry often follows the normal prose practice. "The general rule for the bulk of biblical Hebrew is that the so-called perfect form of the verb reflects completed action, mostly in past tense. The so-called imperfect designates incomplete action and functions as a present, or more commonly, future tense" ("Moses and Miriam," 73). The Dual Perspective Model tries to approach a more normal treatment of the verbs.

[181] If the *yiqtol* verbs in the Song are preterites they would lose some of the possible nuances one might find in an imperfect verb.

Third, under this view the Song would not refer to the wilderness journey or to the journey to the land that are mentioned in more than one instance in the narrative at important junctures.[182] Freedman's view would mean that these are not part of the narrative outline of the Song. Admittedly Sinai is the locus of the entire second part of the book. However, this does not mean that the Song must be limited to Sinai to the exclusion of other key parts of the story. The evidence concerning the wilderness journey and the land at the end of the Dual Perspective section would seem to indicate that such anticipations are not unexpected. Furthermore, the evidence noted above in which it is argued that verses 14–17 refer to the journey and the land need not be cited again here. This evidence must at least raise some questions about the Sinai Provenance Model. In any case, Freedman's view posits the narrative sequence: *Yam Suph* (vv. 1–12) and Sinai (vv. 13–17). Since his view is somewhat more simple to diagram, Figure 19 above is sufficient.

From the previous two graphics, it might be observed that the Prophetic Perfect and the Sinai Provenance Models have two different *Speech Times* respectively, $S^{1\text{-}Yam}$ and $S^{2\text{-}Sinai}$, with their associated *Reference Times*. One final view, which might be acceptable under the present understanding of aspect–tense and that is also in keeping with the Exodus narrative, would be if there were two *Speech Times* with their respective *Reference Times*. This final model is in some sense a mediating position between the Prophetic Perfect and Sinai Provenance Models. It takes into account all of the events expected throughout Exodus. It tries to handle the verbs in a statistically more regular manner without resort to the possible alternatives of prefixed preterite or prophetic perfect verbs.

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182 In more than one passage, Exodus projects a trajectory into Numbers, Joshua, and beyond. Note how at key points Exodus places the fulfillment of the patriarchal promises in appropriate relationship to the progress of the story. See the footnote concerning this provided under the Dual Perspective Model below.

Dual Perspective Model

The final model proposes two perspectives in the Song that are reflected in the verbal usage. This is a possible third option that would be appropriate within the narrative of Exodus and in light of aspectual analysis. The first part of the Song (vv. 1–12) would reflect a *Yam Suph* perspective as noted at the beginning of the verbal analysis. This would be translated along the lines as indicated in the Aspectual Analysis above. For the entire first part of the Song the *Speech Time* would be later than *Reference Time* (R (<) S^{Yam}). This would mean that the past tense would predominate except in certain instances such as volitional or general truth *yiqtols*.

Table 7. Song Part I, Dual Perspective Model

Part I				
Verse	*Verb*	*Verbal Form*	*Tense/Translation*	*Symbol (Tense : Aspect)*
1	נאה	*qatal*	Present Perfect	$R = S^{1}$; $R = E^{Yam}$
1	רמה	*qatal*	Present Perfect	$R = S^{1}$; $R = E^{Yam}$
2	ויהי	*wayyiqtol*	Present Perfect	$R = S^{1}$; $R = E^{Yam}$
2	ואנוהו	*w'yiqtol*	Volitive	
2	וארממנהו	*w'yiqtol*	Volitive	
4	ירה	*qatal*	Simple Past	R (<) S^{1} ; $R = E^{Yam}$
4	טבעו	*qatal*	Simple Past	R (<) S^{1} ; $R = E^{Yam}$
5	יכסימו	*yiqtol*	Past Progressive	R (<) S^{1} ; R (<) $\{t^{E\text{-}Yam}\}$
5	ירדו	*qatal*	Simple Past	R (<) S^{1} ; $R = E^{Yam}$
6	תרעץ	*yiqtol*	Present/General Truth	
7	תהרס	*yiqtol*	Present/General Truth	
7	תשלח	*yiqtol*	Present/General Truth	
7	יאכלמו	*yiqtol*	Present/General Truth	
8	נערמו	*qatal*	Simple Past	R (<) S^{1} ; $R = E^{Yam\text{-}1}$
8	נצבו	*qatal*	Simple Past	R (<) S^{1} ; $R = E^{Yam\text{-}1}$
8	קפאו	*qatal*	Simple Past	R (<) S^{1} ; $R = E^{Yam\text{-}1}$
9	אמר	*qatal*	Simple Past	R (<) S^{1} ; $R = E^{Yam\text{-}2}$
9	ארדף	*yiqtol*	Volitive	
9	אשיג	*yiqtol*	Volitive	
9	אחלק	*yiqtol*	Volitive	
9	תמלאמו	*yiqtol*	Volitive	
9	אריק	*yiqtol*	Volitive	
9	תורישמו	*yiqtol*	Volitive	
10	נשפת	*qatal*	Simple Past	R (<) S^{1} ; $R = E^{Yam\text{-}3}$
10	כסמו	*qatal*	Simple Past	R (<) S^{1} ; $R = E^{Yam\text{-}3}$
10	צללו	*qatal*	Simple Past	R (<) S^{1} ; $R = E^{Yam\text{-}3}$
12	נטית	*qatal*	Simple Past	R (<) S^{1} ; $R = E^{Yam}$
12	תבלעמו	*yiqtol*	Past Progressive	R (<) S^{1} ; R (<) $\{t^{E\text{-}Yam}\}$

By way of preliminary comment, the *qatal* verbs גאה and רמה in verse 1 and the *wayyiqtol* verb ויהי in verse 2 are translated as a present perfect. The present perfect for these three verbs seems more appropriate to the opening of the Song. It is a summary statement of the reason for the Song and reflects the moment of singing. Later the verbs shift to past tense in keeping with the description of the deeds of Yahweh that have already happened.

Table 8. Song Part II, Dual Perspective Model

		Part II		
Verse	*Verb*	*Verbal Form*	*Tense/Translation*	*Symbol (Tense : Aspect)*
13	נחית	*qatal*	Simple Past	R (<) S^2 ; $R = E^{Journey-1}$
13	גאלת	*qatal*	Present Perfect	$R = S^2$; $R = E^{Yam}$
13	נהלת	*qatal*	Simple Past	R (<) S^2 ; $R = E^{Journey-1}$
14	שמעו	*qatal*	Present Perfect	$R = S^2$; $R = E^{Yam\ \&\ Journey}$
14	ירגזון	*yiqtol*	Present	$R = S^2$; R (<) $\{t^{E\text{-}Y\ \&\ J}\}$
14	אחז	*qatal*	Simple Past	R (<) S^2 ; $R = E^{Yam\ \&\ Journey}$
15	נבהלו	*qatal*	Simple Past	R (<) S^2 ; $R = E^{Yam\ \&\ Journey}$
15	יאחזמו	*yiqtol*	Present	$R = S^2$; R (<) $\{t^{E\text{-}Y\ \&\ J}\}$
15	נמגו	*qatal*	Simple Past	R (<) S^2 ; $R = E^{Yam\ \&\ Journey}$
16	תפל	*yiqtol*	Present	$R = S^2$; R (<) $\{t^{E\text{-}Y\ \&\ J}\}$
16	ידמו	*yiqtol*	Present	$R = S^2$; R (<) $\{t^{E\text{-}Y\ \&\ J}\}$
16	יעבר	*yiqtol*	Present	$R = S^2$; R (<) $\{t^{E\text{-}Journey\text{-}2}\}$
16	יעבר	*yiqtol*	Present	$R = S^2$; R (<) $\{t^{E\text{-}Journey\text{-}2}\}$
16	קנית	*qatal*	Present Perfect	$R = S^2$; $R = E^{Yam}$
17	תבאמו	*yiqtol*	Future	S^2 (<) R ; R (<) $\{t^{E\text{-}Land}\}$
17	ותטעמו	*w'yiqtol*	Future	S^2 (<) R ; R (<) $\{t^{E\text{-}Land}\}$
17	פעלת	*qatal*	Simple Past	$R = S^2$; $R = E^{Land/Promise}$
17	כוננו	*qatal*	Simple Past	$R = S^2$; $R = E^{Land/Promise}$
18	ימלך	*yiqtol*	Present/General Truth	

If the second part of the Song (vv. 13–18) reflects a Sinai perspective some issues related to verb usage might be ameliorated. Under this view the *Speech Time* would be at Sinai (S^{Sinai}). The most problematic *qatal* verbs would reflect past events from a Sinai perspective (R (<) S^{Sinai}). The most problematic *yiqtol* verbs in part two would, from this same Sinai perspective, either speak of present conditions or anticipate the remaining parts of the larger narrative arc ($R = S^{Sinai}$ or S^{Sinai} (<) R). It might also be noted that the verbs under this model are treated in a manner more

consistent with their usual manner statistically in keeping with the relationship between morphology, aspect, and tense.[183] The entire Song might be represented graphically as follows:

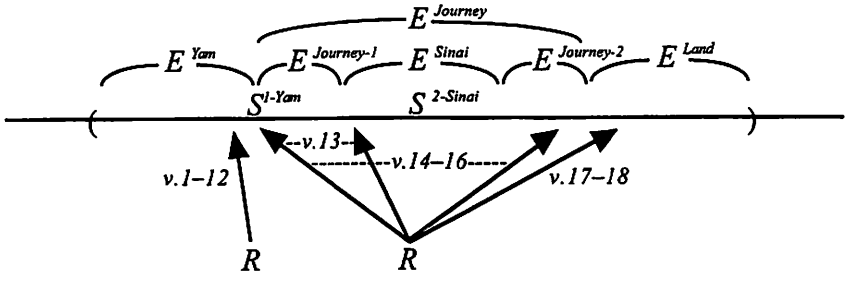

Figure 16. The Dual Perspective Model

The graphic representation of the Dual Perspective Model might be simplified as indicated below. The Dual Perspective Model would have two sets of events to which it refers: (1) the *Yam Suph* event and (2) the swinging of its reference in verses 13–18 through events in the rest of the larger story, Sinai–Journey–Land.[184] The tables indicating how the verbs are understood under this model are on the pages following.

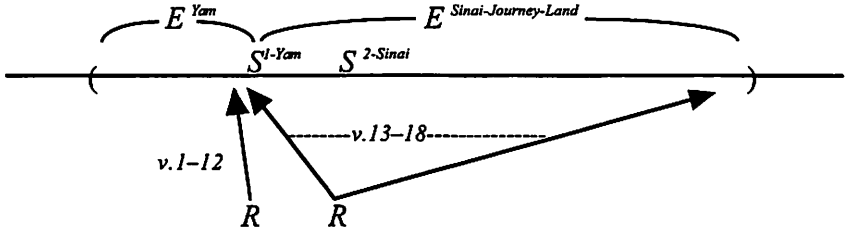

Figure 17. Simplified Dual Perspective Model

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[183] See McFall, *Enigma*, 186–88.

[184] Under this view the events referred to in v.13 are the redemption at the *Yam Suph* (גאלת) and the initial journey to Sinai (נחית and נהלת). The journey to Sinai is part of the larger journey to the land that becomes the focus of vv. 14-17. In a sense, v. 13 serves as a hinge within the hinge. It turns from the *Yam Suph* to the subsequent journey. In the Prophetic Perfect and the Sinai Provenance Models, the term גאלת would also refer to the *Yam Suph*. In connection with the verbs נחית and נהלת, Sinai and the entire subsequent trip are in view for the Prophetic Perfect Model. Under the Sinai Provenance Model only Sinai is in view. In any case, the hinge at v. 13 is observable. Part of the issue here is the disputed referents for v.13 and v.17. The Sinai Provenance Model maintains that the trip Sinai is the referent in vv.13–17. The Dual Perspective and Prophetic Perfect Models would view v.13 as the trip to Sinai and vv. 14–17 as the journey to and possession of land. See the discussion above concerning the referents in vv. 13–17.

This view at this point of our understanding of biblical Hebrew is only theoretically possible. The problem remains that the narrative indicates the Song was sung at the *Yam Suph.* While the Dual Perspective Model may help in relationship to the verbs, it does not answer the existential problem raised by Freedman's view. It merely understands that the part of the Song sung at the *Yam Suph* was longer (vv. 1b–12 as opposed to v. 1b and v. 21). However, this theoretical understanding does account for all the events narrated and anticipated in the narrative of Exodus unlike Freedman's view. The narrative sequence in the Song under the Dual Perspective view would coincide with the sequence in the greater narrative: *Yam Suph*, Sinai, journey, promised land. The Prophetic Perfect sequence also coincides with the narrative sequence. However, Freedman's view omits the final two, narrative sequence, elements from the Song entirely. From this analysis, it is apparent that much more work needs to be done in order to more fully understand the manner in which tense and aspect work in biblical Hebrew, especially in poetry. The difficulties encountered in the second part of the Song in conjunction with the Exodus narrative are interlocking issues of aspect, tense, referent, and perspective. How one understands any one of these issues impacts the others. In light of the three models noted above, the table on the following page provides a translation of each finite verb in three parallel columns for the purposes of comparison.[185]

This analysis suggests that at a minimum the way the verbs are used corresponds to a bipartite structure of the Song. By noting the three simplified graphics presented above, the function of the Song to move attention from one part of the story to another can be noted. The three models would support the view that the Song functions as a hinge in the narrative. The events to which the verbs refer are E^{Yam} and at a minimum according to Freedman's view E^{Sinai}. However, in my view the events from verse 13 onward include not only E^{Sinai} but also $E^{Journey}$ and

(discussion continued after table)

185 The Prophetic Perfect Model in these tables use the NIV translation as its representative translation. Freedman's Sinai Provenance translation is based on "Moses and Miriam," 67 ff.; and "Strophe and Meter," 171–73.

Table 9 Three Models Compared

Verse	*Verb*	*Prophetic Perfect*	*Sinai Provenance*	*Dual Perspective*
1	גאה	he is exalted	he is exalted	he has prevailed
1	רמה	he has hurled	he hurled	he has cast
2	ויהי (ל)	he has become	he has become	he has become
2	ואנוהו	I will praise him	I admire	I will praise him
2	וארממנהו	I will exalt him	I extol	I will exalt him
4	ירה	he has hurled	he cast	he threw
4	טבעו	(they) are drowned	(they) were drowned	(they) were sunk
5	יכסימו	(they) have covered them	(they) covered them	(they) were covering them
5	ירדו	they sank	they descended	they went down
6	תרעץ	(it) shattered	you shattered	(it) shatters
7	תהרס	you threw down	you destroyed	you overthrow
7	תשלח	you unleashed	you sent	you send
7	יאכלמו	it consumed them	it devoured them	it consumes them
8	נערמו	(they) piled up	(they) were heaped up	(they) piled up
8	נצבו	(they) stood firm	(they) mounted	(they) stood
8	קפאו	(they) congealed	(they) churned	(they) congealed
9	אמר	(he) boasted	(he) boasted	(he) said
9	ארדף	I will pursue	I'll pursue	I will pursue
9	אשיג	I will overtake	I'll overtake	I will overtake
9	אחלק	I will divide	I'll seize	I will divide
9	תמלאמו	I will gorge myself on them	(it) will be filled with them	(it) will be filled with them
9	אריק	I will draw	I'll bare	I will draw
9	תורישמו	(it) will destroy them	(it) will dispossess them	(it) will plunder them
10	נשפת	you blew	you blew	you blew
10	כסמו	(it) covered them	(it) covered them	(it) covered them
10	צללו	they sank	they sank	they sank
12	נטית	you stretched	you stretched	you stretched
12	תבלעמו	(it) swallowed them	(it) swallowed them	(it) was swallowing them
13	נחית	you will lead	you led	you led
13	נאלת	you have redeemed	you had redeemed	you have redeemed
13	נהלת	you will guide	you guided	you guided
14	שמעו	(they) will hear	(they) heard	(they) have heard
14	ירגזון	they will tremble	they trembled	they tremble
14	אחז	(it) will grip	(it) seized	(it) seized
15	נבהלו	(they) will be terrified	(they) were shocked	(they) were terrified
15	יאחזמו	(they) will be seized	(it) seized them	(it) seizes them
15	נמגו	(they) will melt away	(they) melted	(they) melted
16	תפל	(they) will fall	(they) fell	(they) fall
16	ידמו	they will be as still	they were dumbfounded	they become still
16	יעבר	(they) pass by	(they) crossed over	(they) pass by
16	יעבר	(they) pass by	(they) crossed over	(they) pass by
16	קנית	you bought	you acquired	you acquired
17	תבאמו	you will bring them	you brought them	you will bring them
17	ותטעמו	(you will) plant them	you planted them	you will plant them
17	פעלת	you made	you made	you made
17	כוננו	(they) established	(they) formed	(they) formed
18	ימלך	(he) will reign	(he) has reigned	(he) reigns

E^{Land}. The placement of the Song then is clearly intended to refer to the preceding fourteen chapters in part one of the Song and at a minimum the subsequent twenty five chapters in part two. Thus, the Song closes one part of the narrative story and anticipates the following narrative. Finally, under the Dual Perspective Model the plot outline would then correspond to other key points in the story in which the larger story is anticipated.[186]

Analysis of the Expressions in the Song

The analysis of the expressions in the Song will accomplish two purposes. First it will confirm the basic bipartite character of the Song.[187] Second, it will help to delineate the themes, characters, locations, and plots that will bring to light the rhetorical function of the Song within the Exodus narrative.

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[186] In more than one passage, Exod projects a trajectory into Numbers, Joshua, and beyond. Note how at key points Exodus places the fulfillment of the patriarchal promises in appropriate relationship to the progress of the story:

(a) Exodus 3:7–8a, 9–10	Deliverance	] ANTICIPATION
(b) Exodus 3:12	Sinai	] ANTICIPATION
(c) Exodus 3:8b	Travels	] ANTICIPATION
(d) Exodus 3:8b	Promised land	] ANTICIPATION
(a) Exodus 6:6	Deliverance	] ANTICIPATION
(b) Exodus 6:7	Sinai	] ANTICIPATION
(c) Exodus 6:8	Travels	] ANTICIPATION
(d) Exodus 6:8	Promised land	] ANTICIPATION
(a) Exodus 15:1–12	Deliverance	] CELEBRATION
(b) Exodus 15:13	Sinai	] NARRATION
(c) Exodus 15:14–16	Travels	] ANTICIPATION
(d) Exodus 15:17–18	Promised land	] ANTICIPATION
(a) Exodus 19:4, 20:1	Deliverance	] MOTIVATION
(b) Exodus 19–24	Sinai Covenant	] NARRATION
(c) Exodus 23:20–21	Travels	] ANTICIPATION
(d) Exodus 23:22–23,27–31	Promised land	] ANTICIPATION
(a) Exodus 32:4	Deliverance Abused	] SINFUL MOTIVATION
(b) Exodus 32:1–14	Sinai Covenant Broken	] NARRATION/THREAT
(c) Exodus 33:1–3	Travels w/o Yahweh	] THREAT
(d) Exodus 33:1–3	Promised Land w/o Yahweh	] THREAT
(a) Exodus 34:6–7	Forgiveness	] NEW MOTIVATION
(b) Exodus 34:10–11	Covenant Restored	] NARRATION/ANTICIPATION
(c) Exodus 34:8–9 (40:34–38)	Travels with Yahweh	] ANTICIPATION
(d) Exodus 34:11	Promised Land with Yahweh	] ANTICIPATION

[187] See the discussion below concerning this basic structure.

Part I of the Song

The tables below for each part of the Song indicate the occurrences of the expressions used in the Song. As will be noted in the analysis below, there is a noticeable shift in focus between the two parts of the Song that is in keeping with its bipartite character. This shift is represented graphically by the two figures at the end of this section of the chapter. Observe the marked differences between these figures.

Verses 1–12 have many expressions that accentuate Yahweh's ישועה and Pharaoh's impotence.[188] There is a high sense of irony that builds throughout the first part of the Song. The first main category to be noted are the opposites of up and down.[189] In connection with Yahweh, up terms have a related connection to praise, awe, and incomparability. In verse 1 and 2, the up terms גאה and רום (in parallel with נוה) are also terms praising Yahweh. The last two terms also relate to the idea of the singer's awe and Yahweh's incomparability. One should perhaps include the word זמרת in this group. The expressions אדר בכח and ברב נאון in verses 6 and 7 are also terms expressing awe and Yahweh's incomparability. The last expression also has an up sense, especially in connection with the similar term גאה in the first verse. The rhetorical questions in verse 11, מי־כמכה באלם and מי־כמכה אדר בקדש, also accentuate Yahweh's incomparability. In this connection, the sense of awe expressed concerning Yahweh is in contrast to other gods.[190] Qualities that set Yahweh apart are also enumerated in verse 11, אדר בקדש, ירא תהלת, and עשה פלא. The three participles accentuate his character and actions. These terms of praise for Yahweh would imply an up direction since God is exalted in praising him. He would be considered elevated on his throne. The terms קדש and אלם should

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188 See Hauser, "Two Songs of Victory," 267, 279.

189 See Propp, 510, 571.

190 See Exod 12:12. The narrative mentions that the judgments on Egypt were also judgments on their gods. Among all that is called deity, including Pharaoh (who has been shown to be impotent), no other is comparable to God.

probably also be considered sanctuary terms that anticipate the sanctuary terms in the last part of the Song. In the ancient world, the idea of deity and a sanctuary would also imply up.[191]

In contrast to Yahweh in the first section of the Song, the fate of Pharaoh and his army are connected with terms that have a downward implication.[192] Yahweh is victorious. Pharaoh is defeated. Yahweh is powerful. Pharaoh is defenseless. Downward terms are found in verses 1, 4, 5, 10 and 12: ירד במצולה כמו־אבן, תהום כסה, טבע בים־סוף, ירה בים, רמה בים, כסה ים, צלל כעופרת במים אדירים, and בלע ארץ. The phrases, ירד במצולה כמו־אבן and צלל כעופרת במים אדירים, are also stone/weight figures of speech. In this poem, these stone/weight figure of speech all have the sense of impotence and defeat. Those described with the stone/weight metaphors can do nothing before Yahweh's mighty power. The down expressions with the exception of ארץ (in the sense of *Sheol*) all have a connection to *Yam Suph* imagery. The sea is connected with God's power and Pharaoh's defeat.[193]

Related to the downward expressions are the ironic use of up expressions in connection with Pharaoh that occur with corresponding destruction terms. The up terms in verses 6 and 7 are אויב in parallel with קום. The enemy rises against Yahweh only to be destroyed. In this connection, the terms רעץ and הרס are used in verses 6 and 7 that have here a downward implication.[194] These are also destruction terms to which one must add the destruction and consuming metaphor at the end of the verse, אכל כקש. One might mention here the last phrase of part one is the final consuming expression בלע ארץ. The term ארץ can be understood as a

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[191] This is in keeping with the widespread notion of divine sanctuaries on holy mountains. Note the cuneiform texts cited in the previous section. See Richard J. Clifford, *The Cosmic Mountain in Canaan and the Old Testament* (Harvard Semitic Monographs. Cambridge: Harvard University Press, 1972), 3, 190–92.

[192] In contrast to the expected upward, divine characterization of Pharaoh, a supposed deity, he is associated with downward terms in the Song.

[193] The mytho-poetical elements of this Song would not seem to clearly correspond with ANE imagery in light of the fact that Yahweh does not struggle against the sea, but rather uses it as his own instrument; see Cross and Freedman, "The Song of Miriam," 1955, 239.

[194] Destruction or shattering in parallel with overthrowing or tearing down imply a downward direction.

term referring to *Sheol* thus probably a downward term.

Furthermore, the upward implication in Pharaoh's boasting in verse 9, אמר אויב, is set side by side with God's power over the sea in verses 8 and 10. Pharaoh's boast is empty whereas God's actual power is demonstrated. Yahweh's power is described by two expressions that relate to his breath. The actions of the sea in verse 8 and 10 are controlled by his breathing or snorting upon the waters in the expressions ברוח אף and נשף ברוח. The first expression relates to the upward movement and *Yam Suph* expressions ערם מים, נצב כמו־נד נזלים, and קפא תהום בלב־ים. The second expression of Yahweh's breathing relates to the downward and *Yam Suph* expressions in verse 10, כסה ים, צלל כעופרת במים אדירים. The second of these expressions is also one of the stone/weight metaphors that relate to both the sinking of the enemy and his impotence. Yahweh who is glorious in strength (אדר בכח) controls the mighty waters (מים אדירים) with his breath.

The second main category of opposites concerns the two different outcomes of the projection of power. The projection of Yahweh's power brings victory as described by the terms in verses 1–4: גאה, רמה, עז, איש מלחמה, and ירה. The summary term for this victory in the first part of the Song would be ישועה in verse 2.[195] Yahweh's power has been projected to bring salvation for his people. Further terms used of Yahweh's power in verses 6–8 and verses 10 and 12 are ימין, אדר בכח, ברב גאון, שלח חרון, ברוח אף, נשף ברוח, and נטה ימין.

In Pharaoh's case, the projection of power only shows his impotence before Yahweh's power. Note the terms in verses 1 and 4: סוס ורכב, מרכבת פרעה וחיל, and מבחר שלשים. These are all army terms. Pharaoh's best troops are no match for Yahweh who is

(comments continued after table)

[195] The terms ישע occurs in Exod 2:17 and 14:30. The term ישועה occurs in 14:13 and 15:2.

Table 10. Expressions in the Song, Part I

		Part I	
Verse	*Words Used*	*Expression*	*Implication*
1	נאה נאה	Up/Power	Yahweh's Victory
1	סוס ורכב	Projection of Power	Pharaoh's Power
1	רמה בים	Power/Sea/Down	Yahweh's Victory/Pharaoh's Defeat
2	עז	Projection of Power	Yahweh's Victory
2	זמרת	Awe/Praise	Yahweh Incomparable
2	ישועה	Redeeming	Yahweh's Victory/Salvation
2	נוה	Awe/Up/Praise	Yahweh Incomparable
2	רום	Awe/Up/Praise	Yahweh Incomparable
3	איש מלחמה	Projection of Power	Yahweh's Victory
4	מרכבת פרעה וחיל	Projection of Power	Pharaoh's Power
4	ירה בים	Power/Sea/Down	Yahweh's Victory/Pharaoh's Defeat
4	מבחר שלשים	Projection of Power	Pharaoh's Power
4	טבע בים־סוף	Sea/Down	Pharaoh's Defeat
5	תהום כסה	Sea/Down	Pharaoh's Defeat
5	ירד במצולה כמו־אבן	Sea/Down/Stone	Pharaoh's Defeat/Impotence
6	ימין	Projection of Power	Yahweh's Victory
6	אדר בכח	Awe/Power	Yahweh's Victory/Incomparable
6	ימין	Projection of Power	Yahweh's Victory
6	רעץ	Destruction	Yahweh's Victory
6	אויב	Up (parallel to קום)	Enemy's Hubris
7	ברב נאון	Up/Power/Awe	Yahweh's Victory/Incomparable
7	הרס	Down/Destruction	Yahweh's Victory
7	קום	Up	Enemy's Hubris
7	שלח חרון	Power/Destruction	Yahweh's Victory
7	אכל כקש	Destruction/Consuming	Enemy's Defeat
8	ברוח אף	Projection of Power	Yahweh's Victory/Control
8	ערם מים	Up/Sea	Yahweh's Victory/Control
8	נצב כמו־נד נזלים	Up/Sea	Yahweh's Victory/Control
8	קפא תהום בלב־ים	Up/Sea	Yahweh's Victory/Control
9	אמר אויב	Boasting/Up	Enemy's Hubris
9	ארדף	Projection of Power	Enemy's Hubris/Attempt
9	אשג	Projection of Power	Enemy's Hubris/Attempt
9	חלק שלל	Destruction	Enemy's Hubris/Attempt
9	מלא נפשי	Destruction	Enemy's Hubris/Attempt
9	ריק חרב	Power/Destruction	Enemy's Hubris/Attempt
9	ירשׁ יד	Power/Destruction	Enemy's Hubris/Attempt
10	נשף ברוח	Projection of Power	Yahweh's Victory/Control
10	כסה ים	Down/Sea	Enemy's Defeat
10	צלל כעופרת	Down/Stone	Enemy's Defeat/Impotence
10	במים אדירים	Down/Sea	Enemy's Defeat
11	מי־כמכה באלם	Awe/Sanctuary	Yahweh Incomparable
11	מי־כמכה אדר בקדשׁ	Awe/Sanctuary	Yahweh Incomparable
11	ירא תהלת	Awe/Sanctuary	Yahweh Incomparable
11	עשה פלא	Power/Awe	Yahweh Incomparable/Victory
12	נטה ימין	Projection of Power	Yahweh's Victory
12	בלע ארץ	Destruction/Consumption	Enemy's Defeat
12	ארץ	Down (*Sheol*)	Enemy's Defeat

איש מלחמה. Pharaoh intends to project his power in order to pursue and destroy. The terms in verse 9 are אמר אויב, ארדף, אשׁג, חלק שלל, מלא נפשׁי, ריק חרב, and ירשׁ יד. These

expressions of violent intent are never realized because God simply snorts at the sea and it covers them. Pharaoh's intent is foiled. His army is destroyed. They sink into the waters helpless like lead weights. The impotence of the enemy is complete.

Thus, in summary, the terms connected to Yahweh have the imagery of an upward direction, praise, awe, incomparability, power, and victory. Conversely the terms connected to Pharaoh have the imagery of a downward direction, upward only in an ironic use (implies mockery), impotence, and destruction. The implication overall is the irony and mockery of Pharaoh's power and evil intent. Even his power is shown to be impotence. His intent comes to nothing.

Part II of the Song

The terms in the first twelve verses emphasize God's power against the enemy. This will shift for the most part in the second part of the Song. At this point in the Song, the emphasis on upward/downward expressions and projection of power terms related to destroying the enemy ends. These have been the primary focus up to this point. Now the focus shifts to Yahweh leading his people to the land by his חסד.[196] One could visualize this as a horizontal emphasis of leading across. However, the vertical element is not entirely absent. There are two divine dwelling places mentioned that are both mountains.[197] There is also the downward implication in terms concerning the fear of the peoples of Canaan. However, the shift in focus between verses 12 and 13 is nevertheless indicated by a thematic turn that can be noted in the change of the kind of expressions used in the second part of the Song.

Verse 13 begins with an expression that might be considered the new thematic focus of the Song, נחה בחסד. Previously the focus was on his power over the enemy. Here it is on Yahweh's care for his people. God leads and cares for the people he had redeemed. The term גאל

[196] The term חסד occurs in 15:13, 20:6, and 34:6–7.

[197] The first is by contextual implication, the second by the word הר.

in verse 13 refers to the previous part of the Song. It is comparable to the term ישׁועה in stanza one. However, one cannot help but think of a kinship implication in the term גאל. Whereas ישׁועה might be nuanced more in the direction of victory in keeping with the tenor of part one of the Song. The idea of the relationship between Yahweh and his people comes to the forefront in the second part of the Song through leading/redeeming terms. Yahweh leads them like a shepherd. Terms that would reflect this in verse 13 are נחה בחסד, נהל בעז, and נוה קדשׁ. The terms נחה, נהל, and נוה have a shepherding implication. The last expression also implies a sanctuary idea that will be important in verse 17.

In verses 14–16, the contrast between Yahweh's relationship with his people and the nations comes to the forefront. The list of terror terms contrast with his חסד toward his people. These terms are רגז, חיל אחז, בהל, אחז רעד, מוג, and נפל אימה ופחד. Yahweh inflicts terror upon the nations because of his ישׁועה for his people at the *Yam Suph* and his חסד toward his people in leading them to his two mountains. The fact that Yahweh himself leads them would terrorize those who oppose the Israelites. The nations are terrified because of the rumor of Yahweh's power over the Egyptians.[198] The power expression נהל בעז in verse 13 before these terror terms and the power expression בגדל זרוע in verse 16 bracket and explain their terror. They had heard of Yahweh's judgment upon Egypt and feared the same for themselves. The first power expression is bi-directional. God leads his people by his might. Because of his might, the peoples are afraid. The terror terms accentuate their impotence before Yahweh.

The last two expressions of terror מוג and נפל אימה ופחד also have a downward implication. The use of power terms and the use of terror terms in relationship with the other

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198 Perhaps, one might include the Amalekites depending on whether or not this part of the Song would have a Sinai provenance.

peoples are in keeping with power terms and destruction terms in part one. The difference is that in part two these expressions reflect a threat, not actual destruction. In a similar manner, the stone/weight expressions in part one were connected with downward expressions. In this part of the Song, the stone/weight metaphor, דמם אבן, is not a sinking expression, but is does bring to mind the sinking expressions connected with stone/weight metaphors in part one. Here it is more an expression of fear and helplessness. It expresses the terror of the nations as being petrified. The peoples can do nothing. They are as impotent as stones, unable to act through terror. This corresponds to the impotence of Pharaoh and his army in part one.

Verse 16 and 17 continue the leading/redeeming expressions with עבר, קנה, בוא, and נטע. The first and third expressions relate to God's actions more in the sense of leading. The second term can also have an idea of forming or creating that would be similar to the establishing idea implied in נטע. Establishing/creating terms occur frequently in this part of the Song. This is evident in the expressions קנה, נטע, פעל, כון יד, and עלם ועד. The last expression is an establishing expression in that Yahweh reigns forever. Something that lasts forever is well established. The predominance of terms that connote stability in this part of the Song is one of the reasons that there is such a noticeable contrast with the destruction described in part one.[199] The occurrence of sanctuary/kingship ideas comes to the forefront in verses 17 and 18 in the expressions הר נחלה, מכון ישב, מקדש, and מלך. This sanctuary language also connects the first destination of Yahweh's leading (נוה קדש, Sinai) with the final destination (הר נחלה, the land). The sanctuary expressions in part two connect with the first part of the Song in its expressions of praise and Yahweh's incomparability. Yahweh who is the singer's strength, song, victory, warrior, shepherd, redeemer, and creator will be praised forever as his King.

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[199] Note the contrast with the idea of נוה קדש in v. 13. The temporary stopover contrasts with the anticipated permanent abode in the land. Howell notes that in terms of the peoples of the land the idea of instability predominates. Whereas, in terms of the Israelites the idea of stability predominates. See Howell, "Exodus 15,1b–18 A Poetic Analysis," 40.

Table 11. Expressions in the Song, Part II

		Part II	
Verse	*Words Used*	*Expression*	*Implication*
13	נחה בחסד	Leading/Loving kindness	Yahweh's Guidance/Salvation
13	גאל	Redeeming	Yahweh's Salvation
13	נהל בעז	Leading/Power	Yahweh's Guidance/Power
13	נוה קדשׁ	Sanctuary/Kingship	Yahweh as King at Sinai
14	רגז	Terror	Peoples' Impotence
14	חיל אחז	Terror	Peoples' Impotence
15	בהל	Terror	Peoples' Impotence
15	אחז רעד	Terror	Peoples' Impotence
15	מוג	Terror/Down	Peoples' Impotence
16	נפל אימה ופחד	Terror/Down	Peoples' Impotence
16	בגדל זרוע	Projection of Power	Yahweh's Power/Incomparable
16	דמם אבן	Stone/Terror/(Down)	Peoples' Impotence
16	עבר	Leading	Yahweh's Guidance to Land
16	קנה	Redeeming	Yahweh's Salvation
17	בוא	Bringing	Yahweh's Guidance to Land
17	נטע	Establishing	Yahweh's Settlement in the Land
17	הר נחלה	Sanctuary/Kingship	Yahweh as King in the Land
17	מכון ישׁב	Sanctuary/Kingship	Yahweh as King in the Land
17	פעל	Creating/Power	Yahweh as Creator
17	מקדשׁ	Sanctuary/Kingship	Yahweh as King in the Land
17	כון יד	Creating/Power	Yahweh as Creator
18	מלך	Sanctuary/Kingship	Yahweh as King in the Land
18	עלם ועד	Permanence	Yahweh as Eternal God

The following two graphic representations of the expressions used in the Song help to illustrate how the two parts of the Song differ from one another. Part one of the Song emphasizes the ישׁועה of Yahweh over Egypt. The location is by the *Yam Suph*. The main focus is the destruction of the enemy and praise for Yahweh. Part two emphasizes Yahweh's חסד in leading his people. The location is during their journey to Sinai and to the land. The main focus is the terror of the nations until Yahweh brings and plants his people in the land. In both parts of the Song, the nations are impotent before Yahweh's power. In both parts of the Song, Yahweh's people benefit from his actions on their behalf.[200] In both parts of the Song, Yahweh is praised. Thus, the expressions show that the Song has two different but interconnected stories to tell that are united in the person of Yahweh who is the only effective agent in the entire poem.

[200] In the first part, this is clearly indicated by the Song's position in the narrative and its narrative frame.

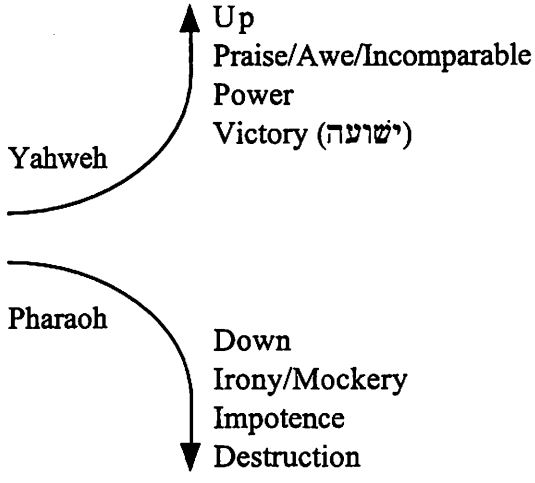

Figure 18. Graphic Representation of the Expressions in Part I

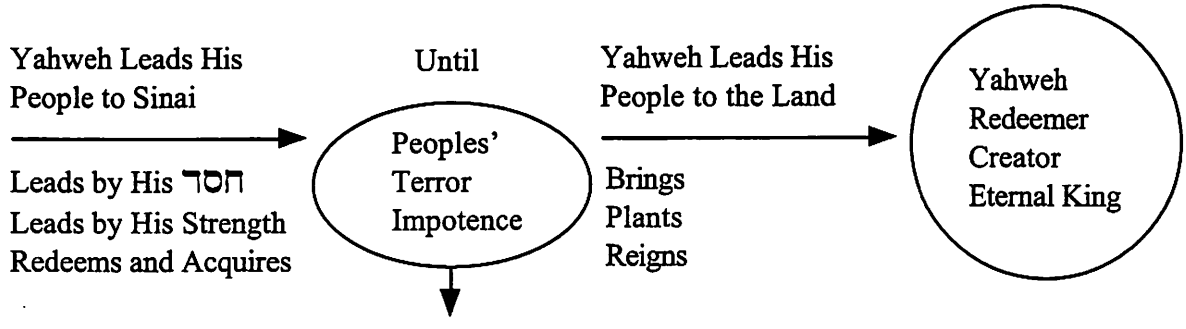

Figure 19. Graphic Representation of the Expressions in Part II

Bipartite Character of the Song and Its Hinge Function

The basic bipartite structure of the Song has been noted by many scholars despite the various other smaller strophic structures proposed.[201] The smaller strophic structures are much

[201] See, Brenner, 22, 40–42; Childs, *Exodus*, 247, 251; Cross, "Song of the Sea," 126–31; Durham, 205; Howell, "A Song of Salvation," 219–21; Howell, "Exodus 15,1b–18," 32, 34–35; Smith, "The Poetics of Exodus 15," 28; John D. W. Watts, "The Song of the Sea," 371. Though he advocates three parts, Propp recognizes the change in thematic focus between vv. 12 and 13; see Propp, 505. Patterson also adopts a tripartite stanzaic structure at one point but recognizes the change in themes between from the *Yam Suph* to the journey to the land between vv. 12 and 13 at a later point in his article; see Patterson, "Victory at Sea: Prose and Poetry in Exodus 14–15," 48–49, 53–54; see also the earlier article, Patterson, "The Song of Redemption," 454, 458. Note also that Freedman recognizes this shift in theme from the *Yam Suph* to Sinai between vv. 12 and 13 in his latest article concerning the Song; see Freedman, "Moses and Miriam," 71–73. This is despite his previous view of the structure built around three refrain-like structures; see Freedman, "Strophe and Meter," and "The Song of the Sea." Propp, Patterson, and Freedman illustrate that thematic structures do not always match other kinds of structures, even in the same author's
(continued on next page)

less clear from the text. This is perhaps the reason that beyond the larger bipartite structure there is hardly any consensus concerning the structure of the Song. This bipartite structure is the starting point for the present analysis of the Song. The Song displays evidence of two main parts as has been noted in the previous two main sections of this chapter.[202] Verses 1–12 form part one of the Song. Verses 13–18 form part two. This is disclosed most clearly in how the Song conveys themes through its expressions, changes opponents and locations, and follows a plot sequence that have two main sets of ideas. The Song changes or turns at the boundary between verses 12 and 13. This might be understood as a hinge. The concept of a hinge is important. How it is understood in this dissertation is as follows: a hinge takes a turn from one point to another in the story but connects the two parts of the story by its central axis. This central axis might be understood as the core issue of the entire Song, that is, the relationship between Yahweh and his

(comments continued after figure)

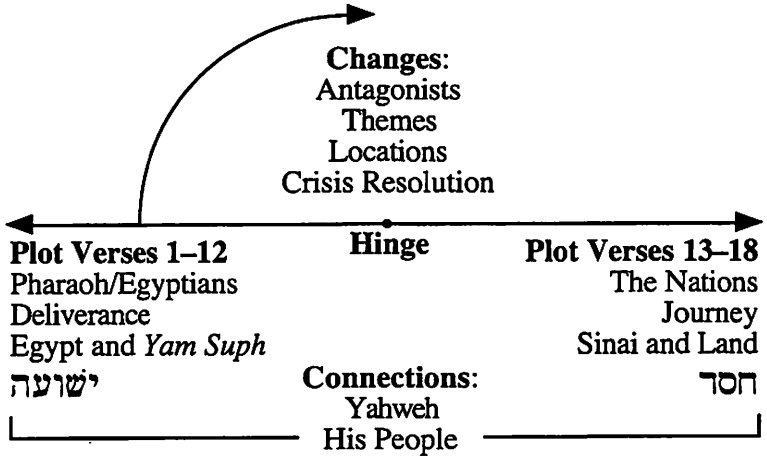

Figure 20. Bipartite Character of the Song and Its Hinge Function

works. As previously noted in the analysis of ch. 1, both Freedman and Patterson adopted this structure from Muilenburg. Though the smaller stanzaic structure continues to be debated, the major shift of themes between vv. 12 and 13 is much more clear. Other authors might be included here. Watts advocates a major shift to the new theme of the conquest of Canaan at v. 12; see Watts, *Psalm and Story*, 42. In a similar manner, Coats notes the shift in themes from the *Yam Suph* to the conquest at v. 12. Coats also shows the complete lack of consensus concerning strophic structure in a chart; see Coats, "Song," 2, 5–6; see also the charts in Butler, 48–50.

202 See the summary comments after the sections concerning the analysis of the finite verbs and the expressions used in the Song.

people. As will be indicated, the chief unifying factor between the two parts of the Song is Yahweh himself who shows his character through actions of ישועה and חסד toward his people. Yahweh alone is the active agent. His people are the passive beneficiaries of his actions. The Song also displays connections across its two parts in that Egypt and the peoples of the land are set side by side. They are different and yet alike. Thus, the Song changes its main thrust but does not disconnect from the first part.

In order to illustrate this concept, a description of the narrative components of the Song will follow. The first issue to be considered in this analysis is the characters portrayed in the Song. The following analysis is argued from the position that there are two destinations in part two of the Song–Sinai (v. 13) and the land (v. 17). It is argued by Freedman that one destination is in view–Sinai (v. 13 and 17).[203] However, even if Freedman's position is accepted the bipartite character of the Song would still be apparent. The adjustments to the argument below would still uphold the main thesis of the dissertation. The journey would be to Sinai only and not to the land. However, as has been noted above an argument can be made for two destinations.

Characters

Yahweh

In the Song, Yahweh is the focus from the very outset. The Song is about Yahweh. It describes his actions and attributes in the third person. It addresses him in praise in the second person.[204] In the entire Song, only Yahweh's effective actions are mentioned. Yahweh is identified as the singer's God and the God of the singer's father.[205] This both personalizes the relationship each singer has with God and alludes to the patriarchal promises. The Song begins by

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[203] Note especially the recent works by Freedman and Smith. See Freedman, "Moses and Miriam," 81–82; Smith, "The Literary Arrangement," 45 ff.; *The Pilgrimage Pattern,* 216 ff.;, "Poetics of Exodus 15," 30 ff.

[204] The third person description is in keeping with one view concerning ליהוה, "of Yahweh." The second person coincides with another view concerning ליהוה, "to Yahweh." See the translation notes.

[205] See translations notes concerning אלהי in v. 2, the next chapter's discussion about patriarchal promise, and Exod 3:6.

connecting the long standing hopes of God's people with the celebration of an accomplished victory that can be seen as the first stage of fulfillment of these hopes.[206] Yahweh is the warrior in part one of the Song. The description of him as איש מלחמה along with the military connotations of ישועה and other terms connoting power indicate that he is the sole victor in the battle.[207] His right hand is victorious in destroying the enemy.[208] Those who rise up against him are overturned.[209] His wrath consumes them.[210] They are swallowed by the grave.[211]

Yahweh is also represented in part one of the Song as controlling creation. His breath or snorting causes the sea to obey his will.[212] Creation is his own weapon against the enemy. This brackets the murderous threats of the enemy and shows them to be empty boasting. Repeated expressions of Yahweh's incomparability accentuate his power and control over all things. Not Pharaoh or his army, not the gods, nothing that is thought to be holy, can compare to Yahweh who is revered in praises, who does wonders.[213] Terms connoting sanctuaries and terms connected with praise in part one are terms that recognize Yahweh's exalted being.[214]

Verse 13 marks a change in the actions of Yahweh. In part two of the Song, Yahweh leads his people by his חסד and strength. Here leading predominates in his actions toward Israel. The many terms connected with the journey from the sea to the land provide the theme of this

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206 See Gen 15:13–14.

207 The terms are: גאה, רמה, עז, ירה, ימין, כח, רעץ, נאון, הרס, שלח, רוח, נשף, עשה, and נטה.

208 Note the possible ironic connotations mentioned in ch. 3 in connection with monumental inscriptions describing Pharaoh's military victories; see Hoffmeier, "The Arm of God," 386–87.

209 Opposites of up and down are key to understand this section of the Song.

210 The terms are: חרון and אף.

211 See translation notes concerning the term ארץ in v. 12.

212 Note the bracketing of Yahweh's control of the sea around the threats of the enemy, vv. 8, 9, 10. Once again opposites of up and down have an important role in the imagery.

213 With reference to Pharaoh, see v. 9. With reference to gods, see v. 11.

214 The terms of praise and exaltation are: גאה, נוה, רום, אדר, רב, נאון, מי־כמכה, אלם, קדש, תהלה, ירא, and פלא. These anticipate sanctuary terms in part two and the closing acclamation in v. 18.

section.[215] Yahweh leads them in terms that connote a shepherd.[216] This is different from part one with its emphasis on the mighty warrior. Yet terms connoting strength maintain a connection between part one and part two of the Song.[217] The same God who showed himself to be mighty at the *Yam Suph* leads his people to their inheritance. Another manner in which part one actions and part two actions are connected occurs in the verb נאל. This verb occurs in part two but refers to the actions in part one.[218] The entire narrative about the mighty judgments on Egypt up to and including the *Yam Suph* can be understood in this term. Their redemption at the sea is the conclusion to the great judgments over Egypt but the prelude to their coming to God's mountain and then to the land of promise.

In parallel with the term נאל is another term קנה that can be understood with a nuance of acquire or create.[219] In an acquiring sense, it would probably be referring to the actions in part one of the Song.[220] However, it might also be referring to a people formed through covenant.[221] This would refer to actions in part two of the Song, especially in verse 13.[222] Other creation themes can be noted in part two. As creator in part two Yahweh not only creates a people, he also creates a place to dwell among them.[223] In part one, his power as creator was exercised in

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215 The terms are: נחה, נהל, עבר, בוא, and the end goal term of the series נטע.

216 The leading terms are: נחה, נהל, and נוה.

217 The strength terms are: עז and זרוע.

218 See the narrative Exod 6:6 where נאל occurs together with the power term זרוע. God promises to redeem them by mighty judgments. This would include everything up through the *Yam Suph* part of Exodus.

219 See translation notes. The phrase עם־זו קנית is in parallel with עם־זו גאלת.

220 God acquired a people through redeeming them.

221 The become a distinct nation through covenant. They are formed into a nation.

222 This is in light of my understanding that v. 13 refers to Sinai.

223 The terms are: קנה, פעל, and כון. The underlying creation theology of the Torah also underscores the way that the Song bridges larger narrative arcs. The Torah begins with creation. God as the Creator is a basic presupposition of all of the narratives that follow. The story of the fall of Adam and Eve leads to the story of the patriarchs. Their story becomes the Israelites' story in Exodus. In Exodus, God as creator exhibits his power toward the Israelites in redeeming them. See Exod 15:13, 16. Two phrases are parallel: עם־זו גאלת and עם־זו קנית. See translation notes concerning these verses in ch. 2 of this dissertation.

Zevit notes (1) lexical connections between the plagues and the creation account in Genesis, (2) ten divine utterances of creation and order in Genesis and ten plagues in Exodus that reverse the blessings of creation, and (3) *(continued on next page)*

judgment.[224] In part two, his power as creator is exercised in providing himself a people among whom he will dwell. The place of dwelling that is described in sanctuary language would correspond to the sanctuary and praise language in part one.[225] However, the sense of comparison with other gods is predominate in verse 11. In part two of the Song, no other being is even considered in comparison with Yahweh.

A striking connection between the two parts of the Song is the effect of Yahweh's power over other peoples. In part one, Yahweh's power destroys his enemies. In part two, other peoples are terrified of his power. The first is the cause of the second. Thus, the terms for Yahweh's power in part two that connect with part one of the Song bracket the expressions of

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indications that the plagues may serve as a polemic against the god's of Egypt. However this last aspect is not true in every instance. See Ziony Zevit, "Three Ways to Look at the Ten Plagues," *BRev* 6 (1990): 19–23.

At the ים־סוף Yahweh exhibits his power in judgment. His control over the waters show him to be the master of creation. His breath or snorting causes the sea to obey his will. Creation becomes his own weapon against the enemy. Note the terms רוח and מים in Gen 1:2 and Exod 15:8,10. In Genesis, God creates order out of chaos. In Exodus, God redeems his people and destroys the enemy. A new beginning for his people is an end for the enemy. Perhaps there is intentional irony in this.

In connection with this, the plagues demonstrate God's control over what happens, when it happens, to whom it happens, and how long it lasts. These show God's control over all aspects of life and death. Creation theology is a foundation for this. God as Creator has total control because he made all things and all things are his. In these plagues, he exhibits his power in judgment. See ch. 3 of this dissertation and APPENDIX TWO.

The vocabulary of the Song picks up the creation theme in relationship to Yahweh creating/forming his people and preparing the land for them. The term קנה in v. 15:17 that can be understood as create; see "קנה," *HALOT,* 3: 111–13. See Gen 14:19, 22; Deut 32:6; Ps 139:13; and Prov 8:22; see also Durham, 208; Cross and Freedman, "Studies in Ancient Yahwistic Poetry," 99, 124. The Song uses two other verbs in the semantic range of making–forming–creating. The first term פעל "to make" is used in v. 15:17. See "פעל," *HALOT,* 3: 950–51. See Isa 45:9, 11; Hab 3:2; Ps 74:12; 77:13; 90:16; 143:5; Job 36:3. The second term כון "to prepare, establish" is used in v. 15:17. See "כון," *HALOT,* 2: 464–65. Note this same word is also used in Exod 23:20 referring to the promised land. See Jer 10:12; 51:15; Ps 8:4; 51:10; Prov 3:19.

After the restoration in ch. 34, the creation theme occurs in the use of the word ברא in the context of the miracle creating power of Yahweh to be exhibited among the Israelites in the conquest and possession of the land. See Gen 1:1 and Exod 34:10. Finally at the end of the book the building of the Tabernacle and its dedication bring the story to a seventh day of rest. The end of the book arrives at a point of calm and peace. Houtman notes similarities between Exod 39–40 and Gen 1–2; see Houtman, *Exodus,* vol. 3, 323–24. He notes further that the seven oracular formulas in Exod 25–31 may parallel the seven days of creation; cf. Exod 25:1; 30:11, 17, 22, 34; 31:1, 12. The seventh oracular formula introduces the sabbath regulations. Arie Leder also notes the connections between Exod 39–40 and Gen 1–2 on the basis of the terms, עשׂה, הנה, כל, כלה, מלאכה, and ברך; see Arie C. Leder, "Reading Exodus to Learn and Learning to Read Exodus," *CTJ* 34 (1999): 18–20. These similarities might prompt one to see the end of the book as a rest like the seventh day of creation. Thus, the Song is a piece of another larger whole. Through these allusions to creation theology, Exodus might be seen as a new creation of a people to serve God. Propp maintains the book of Exodus inaugurates a new beginning on par with the creation and the flood; see See Propp, 134. Others see this connection also; see Cassuto, *Exodus,* 9; Durham, 4.

[224] Note how creation theology informs the plagues. See ch. 3 and APPENDIX TWO of this dissertation.

[225] Note especially קדשׁ in v. 13 and the term מכון לשׁבתך and מקדשׁ in v. 17.

terror in verses 14–16.[226] There is no active resistance against Yahweh or his people mentioned in part two. Yahweh's reputation intimidates the enemy into helplessness. This is why the nations are petrified.

Part two of the Song ends by anticipating the people being brought and being planted in the place that Yahweh has created to dwell among them. The victor of part one who then leads his people to his dwelling place is the ruling king in part two. His victory delivered his people. He brings them to himself. They will be planted in the place where he will dwell with them. Thus, part two is the end goal of the story of part one. The whole Song together represents Yahweh as the God who fulfilled his promised to deliver the descendants of the patriarchs from their bondage and who will bring them into the land.[227] It connects the entire story of Yahweh's act of delivering Israel from Egypt with his expected planting of Israel in the land.

Moses and the Israelites

Moses and the Israelites are subsumed into a single plural voice in the Song. They are the voice that sings this Song to and/or about Yahweh. This is apparent in the narrative introduction.[228] In verse 1, the verb in the third person, plural, masculine refers to the compound subject, Moses and the Israelites. They are thus joined as one voice. They are also indicated in the first person verbs and pronouns of verses 1 and 2.[229] In this role, Moses can be viewed as the leading singer and representative of the people who is not standing apart from them as a mediator but in their midst as a worshipper. Neither Moses nor the Israelites are mentioned as agents of any overt action other than their praise in the entire Song. This is significant in light of Moses' role in the narratives.

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[226] Note עז occurs in v. 13, and זרוע occurs in v. 16.

[227] See Gen 15:13–21.

[228] One should also note the women who sing in reply to the Song. This is described in the narrative conclusion and antiphon in vv. 19–21.

[229] The singular first person references in the beginning of the Song refer to Moses and the Israelites in light of v. 1.

In part one, the focus is on the conflict between the enemy and Yahweh. Other than their first person voice of praise, Moses and the Israelites are not depicted in the first part of the poem. In part two of the Song, they are still the voice singing the Song. However, in this part of the poem the Israelites who were delivered in part one are also depicted as characters in the third person as being led, formed-acquired, brought, and planted. Here God is once again the only effective agent of any actions. The Israelites are entirely passive recipients of God's powerful actions on their behalf.[230]

Pharaoh and Egypt

The last two sets of characters to be mentioned are both the antagonists of the two parts of the Song. The first character is Pharaoh-Egypt. Pharaoh is mentioned specifically in verse 4. Additionally, the vocabulary of the first part of the Song clearly connects the enemy of these verses with Pharaoh and Egypt in chapters 13 and 14 of Exodus. The military terms are the same.[231] Thus, Pharaoh's army is the body of people who are destroyed by the *Yam Suph*.[232] Pharaoh's words and actions in the narrative are given a graphic and elevated malice in verse 9 of the Song.[233] His intention in the narrative is amplified to a personal animosity. In some ways, this singular enemy can be considered to be the personification of Egypt in the Song. The most notable characteristic of the enemy in the first part of the Song is the contrast of his power and violent intentions with his actual impotence. The manner of his destruction is full of irony and mockery. This is important especially since the antagonist in part one is set side by side with the

230 The only verbs in which the Israelites are subjects other than the verbs expressing praise in the first two verses occur in v. 16; עד־יעבר twice. These verbs really describe the result of Yahweh's leading and bringing and so cannot be thought of as indicating that the Israelites are the agents of independent verbal action.

231 Terms concerning this army have slight variations within Exod 14 and 15 yet are not contradictory. In some cases, nearly identical phrases are used. The terms are used as follows: רכב in vv. 14:7, 9, 17, 18, 23, 26, 28; 15:1, 19, 21; עם in v. 14:6; בחור, בחר in vv. 14:7; 15:4; שלשם in vv. 14:7; 15:4; סוס in vv. 14:9, 18, 23; 15:1, 19, 21; פרש in vv. 14:9, 17, 23, 26, 28; 15:19; חיל in vv. 14:9, 28; 15:4; and מרכבה in vv. 14:25; 15:4. All the terms except עם are used in both chapters referring to Pharaoh's army.

232 It is uncertain if Pharaoh's is destroyed with his army or not. The Song doesn't say specifically and can be read in a way that would indicate both cases.

233 See Exod 14:5, 8–9.

antagonist of part two. In part one, the personification of the enemy's malice is bracketed by two statements of Yahweh's control over the sea. The enemy vows slaughter and destruction. Yahweh merely snorts with his breath (wind, spirit) and the sea obeys him in destroying the destroyer. This high irony indicated by these bracketing expressions of Yahweh's power occurs again in the second part of the Song.

The Nations

One of the clear indications of the second part of the Song is the change in antagonists. In part two, the nations and rulers of the nations surrounding the land are the antagonists.[234] There are some key differences and some key comparisons between the antagonists in part one and part two. In part one, the military might and malice of the enemy are clearly expressed. However, in part two, the enemy is silent. In part one, the enemy is destroyed. In part two, he is terrified. In part one, the irony is based in the expressed intentions of the enemy contrasted with the actual outcome at the *Yam Suph*. In part two, the irony is expressed in the vaunted terms for the leaders

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[234] Note that the portrayal of the nations changes as the larger narrative develops. In Gen 15:13–21, the sin of the nations of the land is not yet full (Amorites as a *synecdoche* for whole list). However, God promises to give Abraham's descendants their land. The nations are characterized as sinful. In Exod 3:7–10, God promises to bring the Israelites up into this good land. No characterization is made concerning the nations here. (The peoples listed in Gen 15:13–21 are somewhat different but include five of the six listed in Exod 3:8.) In Exod 15:14–17 the nations are petrified by terror at the approach of Yahweh's people. God will bring them and plant them in the land. Here the nations are characterized as being terrified and helpless. In Exod 23:20–33 God promises to send his angel before his people. Yahweh will be and enemy and foe of Israel's enemies and foes. He will blot them out, annihilate them. God will send his terror against them and drive them out. Israel is to destroy their gods and shrines, to avoid worshipping their gods or making any covenants with them. Their gods will be a snare to Israel. The nations are characterized here as enemies worthy of annihilation. Israel is to have no social or religious contact with them. In Exod 34:10–17, God promises to do wonders in driving out the inhabitants. Once again Israel is to destroy their shrines and idols and to have no social and religious contact with them because they will be a snare. In all of these passages when anything is said about their characterization, it is consistent that the nations are sinful and will be driven out by God.

The peoples listed in Exod 3:8 are: Canaanites, Hittites, Amorites, Perizzites, Hivites, and Jebusites. The list occurs in a slightly different order in Exod 23:23 (list abbreviated in v. 28). There the nations are the Amorites, Hittites, Perizzites, Canaanites, Hivites, and Jebusites. The same list in slightly different order appears in Exod 34:11. There the list includes the Amorites, Canaanites, Hittites, Perizzites, Hivites, and Jebusites. In Exod 13:5, the five nations listed are the Canaanites, Hittites, Amorites, Hivites, and Jebusites. Exod 23:31 mentions the "sea of the Philistines." The Philistines are mentioned in vv. 13:17, 15:14. In Exod 15:14–16, the only nation listed that is actually in the promised land is Canaan. This may be a *synecdoche* for the entire area including all of the peoples listed in Exod 3:8. Moab and Edom are nations outside the land proper and would be impacted because they are on the approach to Canaan from the east.

set side by side with their abject terror.[235] However, the similarities structurally are interesting. In both parts, the irony has bracketing statement of Yahweh's power with middle statements concerning the enemy.

Yahweh's breath, v. 8	Yahweh's might, v. 13
Enemy's threats, v. 9	Ruler's terror, vv. 14–16
Yahweh's breath, v. 10	Yahweh's mighty arm, v. 16

Figure 21. Similarity of Ironic Elements in Parts One and Two of the Song

This probably indicates the author's intention to set these two antagonists side by side for comparison. The destruction of the first antagonist is the basis of the terror of the second. Just as the first is destroyed, so the second is cowed into silence. The impotence of both is apparent.

Locations, Plots, and Resolutions

There are other indications of the bipartite character of the Song. The locations of the two halves of the Song are different. The location of the first part of the Song is the *Yam Suph*. Implied in the Song, however, is the entire conflict narrative from Exod 6 through the final victory at the *Yam Suph* in chapter 14. The words of the enemy in verse 9 of the Song and the reference to redemption in verse 13 of the Song associate the victory celebrated in part one of the Song with the events from the above mentioned narrative.[236] The redemption from Egypt encompasses the entire conflict narrative that is culminated at the *Yam Suph*. Thus, part one refers to events that begin in the land of Egypt at the start of the conflict and that end in Egypt's pursuit resulting in their destruction in the sea. The loci of the events of part one have connections to Egypt and *Yam Suph*. However, the Song focuses most specifically on the

235 The terms אלף and איל connote power and and exalted state, but the verbs indicate terror. See the translation notes. One might also consider the term יׁשבי in vv. 14 and 15 as a term indicating the rulers (those who sit on a throne). However, the alternate view of the term as referring to the inhabitants might just as well be in view here.

236 The verbs דרך and נשׂג from v. 9 are found in Exod 14:9. The term נאל in v. 13 refers to the events of part one of the Song and is found in Exod 6:6 where it refers to events narrated in the entire conflict narrative.

culmination of the conflict at the *Yam Suph*. Locations connected to part one might be represented as [Egypt and *YAM SUPH*]. Part two of the Song changes the locations to which it refers. First, Sinai is alluded to in verse 13.[237] However, the focus of the second part of the Song is not Sinai. Immediately the Song begins describing the journey to the land. The nations that surround the land are terrified until Yahweh brings and plants his people in the land. Thus, in part two the focus shifts to the journey culminating in the land.[238] The locations connected to the second part of the Song might be represented as [Sinai and THE LAND]. From this it might be observed that Song places the emphasis on the culmination of the plot in both halves.[239]

Taken as a whole, the entire Song encompasses the events that have been noted in the verbal analysis as $E^{Journey}$. This includes the departure from Egypt and journey to the *Yam Suph*, the journey to Sinai, and finally the journey to the land. As such, the Song in its entirety serves a bridging element over the large portions of the narrative that describes God fulfillment of patriarchal promise, especially as given in Gen 15.

The plot of the two parts of the Song is also different. In the first part of the Song, the plot describes the Israelites deliverance. The Israelites were enslaved in Egypt. This part of the Song celebrates the great victory that brought their complete deliverance from Egypt. Thematically the term ישׁועה is the core of this part of the Song. Yahweh's victory over the enemy accomplished the Israelites' deliverance. The retrospective term גאל in part two of the Song indicates that this victory was a redemption, a deliverance.[240] The destruction of the enemy is the flip side of the deliverance. This destruction needed to happen in order for the

[237] See previous comments concerning the significance of the terms נחה, נהל, and נוה in v. 13.

[238] See the comments above that argue for the final destination in the Song as being in the land.

[239] In contrast to this, the narrative gives much more space to the conflict in Egypt than it does to the actual defeat at the *Yam Suph*. Additionally, the narrative gives vastly more space to Sinai than it does to the final destination in the land. However, in the narrative the locations emphasized in the Song are both seen as the end locations or climaxes of the respective larger plots of the conflict and the journey. Admittedly if one sees the entire second part of the Song as referring to Sinai, this argument is weakened. Nevertheless, I hold that a defensible case has been made for this view in the previous arguments concerning a dual destination in part two of the Song. If the destination in the second half of the Song is Sinai, it still focuses on the climax of the Exodus at Sinai.

[240] The terms occur in Exodus in significant locations. See the analysis of lexical connections below.

deliverance to take place.

In the second part of the Song, the plot concerns the Israelites' journey after they had left Egypt and crossed the *Yam Suph*. The deliverance in part one is the necessary prelude to the journey in part two. As Yahweh won the victory in part one, he now leads his redeemed people by his חסד in part two. As has been noted above, the first destination is Sinai. The Song does not dwell on this part of the story. Nor does the Song mention the great falling away and restoration that takes place there. However, the term חסד, which only occurs in part two of the Song (v. 13) and in part two of the narrative, is the key theological term that not only provides the resolution of the crisis in the narrative but also characterizes God's ongoing relationship with his people. God's leading in the entire journey, his bringing in and planting of his people in the land, and his eternal reign among them can all be characterized as his acts of חסד toward his people. The second part of the Song begins with this key theological word intentionally. It sets the tone for all God's anticipated acts on behalf of his people.

In part one of the Song, the focus was on Yahweh facing the enemy. In part two, the focus is on his relationship with his people. Even the description of the nations' terror should be understood in light of God's relationship to his people. The terror of the nations results from God's victory in part one. The nations tremble because God leads his people. If needed God can always be the Warrior for his people once again. Thus, the people of God have the assurance that all potential opposition to the fulfillment of God's promises will likewise be overcome.

Lexical Connections and Crossover Between the Song and the Narrative [241]

The lexical connections that occur between the Song and the narrative are also important. They indicate the way in which the Song can be seen to connect with the narrative at key points and with key terms. Not every occurrence of a term that occurs in both the Song and the narrative

[241] For another list of terms note Smith's analysis of the connections between Song's two parts, see Smith, *Pilgrimage Pattern*, 213–14. For the connections between the Song and the Exod narrative, especially Exod 1–14, see Fischer, "Das Schilfmeerlied," 37.

need be noted. However, key occurrences are listed in the tables below.

Table 12. Lexical Connections and Crossover, Part I

	Part I of the Song		
(1) **Yahweh and His Actions**			
Term(s)	*Song Part I*	*Exodus 1–14*	*Exodus 15–40*
ישׁועה (ישׁע)	15:2	**14:13** (2:17; **14:30**)	
מלחמה (לחם)	15:3	1:10, 13:17 (1:10; 14:14, 25)	17:16 (17:8, 9, 10) War-Amalek
אלהי אבי	15:2 (cf. also אל)	**3:6**	
שׁמו (שׁמי)	15:3	**3:13** (**3:15**)	(23:21)
עז	15:2	14:21	
כח	15:6	9:16	32:11 retrospective
נטה	15:12	**6:6**; 7:5	
יד, ימין	15:6, 9, 12	3:8, 19, 20; 7:4, 5; 9:3, 15; 13:3, 9, 14, 16; 14:22, 30, 31	
הרס	15:7		**23:24**
חרון	15:7		**32:12**
אף	15:8	4:14; 11:8	22:24; **32:10, 11, 12, 19, 22; 34:6**
עשׂה פלא (עשׂה)	15:11	3:20 (4:21; 6:1; 11:10; 12:12; 14:13, 31)	**34:10** 18:1, 8, 9 retrospective; 19:4
נורא	15:11		**34:10**
קדשׁ	15:11	**3:5**	**19:25**
(2) **Pharaoh and Pharaoh's Army**			
Term(s)	*Song Part I*	*Exodus 1–14*	*Exodus 15–40*
פרעה	15:4	13:17; 14:3, ff.	
איב	15:6, 9		**23:22, 27** Nations
סוס	15:1	14:9, 23	
רכב	15:1	14:6, 7, 9, 17, 18, 23, 26, 28	
מרכבה	15:4	14:25	
חיל	15:4	14:4, 9, 17, 28	
מבחר	15:4	14:9	
שׁלישׁ	15:4	14:7	
ירד	15:9	14:4, 8, 9, 23	
נשׁג	15:9	14:9	
(3) ***Yam Suph***			
Term(s)	*Song Part I*	*Exodus 1–14*	*Exodus 15–40*
ים־סוף, ים	15:1, 4, 8, 10	10:19; 13:18; 14:2, 9, 16, 21, 22, 23, 26, 27, 28, 29, 30	15:22 Journey itinerary
כסה	15:5, 10	14:28	

Table 13. Lexical Connections and Crossover, Part II

	Part II of the Song		
(4) **Yahweh and His People**			
Term(s)	*Song Part II*	*Exodus 1–14*	*Exodus 15–40*
חסד	15:13		**20:6; 34:6, 7**
נחה	15:13	**13:17, 21**	**32:34**
עם	15:13, 16	**3:7**; **6:7**	**19:8**; **24:3, 7–8**; **32:1**; **34:9–10**
גאל	15:13 retrospective	**6:6**	
עז	15:13	14:21	
גדל	15:16	**6:6**; **14:31**	
זרוע	15:16	**6:6**	
בוא	15:17	6:8; 12:25; 13:5, 11	19:4; 23:20, 23, 27; 34:12
יד	15:17	3:8, 19, 20; 7:4, 5, 9; 9:3, 15; 13:3, 9, 14, 16; 14:30, 31	
קדש	15:13	**3:5**	**19:25**
מקדש	15:17		25:28
כון	15:17		**23:20**
עלם	15:18	**3:15**	
(5) **The Nations**			
Term(s)	*Song Part II*	*Exodus 1–14*	*Exodus 15–40*
עם	15:14	12:31; **14:6**	**23:27**
אימה	15:16		**23:27**

There are many terms that occur in the Song that connect to the narrative in a more straightforward manner. These include the terms for Pharaoh's army and the terms for the *Yam Suph* (numbers two and three in the table). The occurrence of these terms is in keeping with the narrative's use of the same terms. One exception to this is the use of the term אֵיב in the Song and the narrative. The term אֵיב is used to describe Pharaoh (and perhaps Egypt) in the Song in part one. In part two of the narrative, אֵיב is used of the nations of the promised land. This might be termed a lexical crossover of a term. In connection with the narrative use of אֵיב, the term אֵימָה is used of the nations in the same passage as אֵיב. The word אֵימָה also occurs in connection with the nations in part two of the Song. These lexical connections and crossover associate the status of Pharaoh and the Egyptians as an enemy and their defeat with the terror of the nations. The basis of their terror is the outcome of the *Yam Suph* event. In a similar manner,

note also the term הרס in verses 15:7 and 23:24. Pharaoh/Egypt is overthrown in the Song. The idols of the nations are to be overthrown in the narrative. The Song and the narrative thus associate Egypt and the nations lexically and rhetorically.[242]

The entire Song is about Yahweh. It should be no surprise that certain words in the Song related to Yahweh have connections with key passages in Exodus. Of course the first and foremost of these is the name יהוה itself. This is so numerous and so obvious that there is no need to list the occurrences or comment beyond this reminder of that obvious fact. This is especially true in chapters 3, 6, and 34 where key self-revelations of Yahweh take place. Two other key connections occur between the Song and Exod 3. First, the terms אלהי אבי occur in slightly different form in the narrative, אלהי אביך. In the Song, the phrase אלהי אבי is also connected with the term אלי. The singer internalizes and personalizes the self-revelation of Yahweh already occurring in the narrative. Second, the term שׁמו occurs in chapter 3 and in the Song.[243] The use of the word in the Song should be seen as a further connection of the Song to the self-revelation of Yahweh's name in the narrative. All of these terms connect back to the patriarchal narratives through the context of chapter 3. Thus, the Song picks up key threads of the patriarchal and Exodus narratives.

Yahweh's actions in part one of the Song have been characterized under the summary term ישׁועה. As noted before and also in this table, this term and its cognate ישׁע occur only in the first part of the Song and in part one of the narrative. This term indicates the thematic heart of part one of the Song. Another significant term in part one of the Song is מלחמה (לחם occurs in part one of the narrative). These terms occur in part two of the narrative in connection with Amalek. As this is the only other nation apart from Egypt which actually stands against Israel in

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242 See the analysis of the characters above for more evidence of this association. Pharaoh/Egypt and the Nations are connected structurally and thematically in the Song.

243 See also שׁמי in v. 3:15 and in v. 23:21.

Exodus, this should not be surprising. In both cases, Yahweh is victorious.

Terms in part one of the Song that connote Yahweh's power also occur in part two of the Song. For instance the term יד occurs in both parts. This term is frequently found in the narrative about the judgments on Egypt.[244] The term ימין that occurs in part one of the Song would also fall under this category. It is a synonym of יד but does not occur in the narrative itself in connection with Yahweh. In part one of the Song, the term נטה is used in connection with ימין concerning Yahweh's judgment on Pharaoh's army. In the narrative, the term נטה is used in connection with the term זרוע concerning Yahweh's mighty judgments on Egypt.[245] Theses mighty judgments are described by the term גדל. The term גדל is also used of Yahweh's great power of destruction in the narrative of the *Yam Suph*. However, the term זרוע also occurs in part two of the Song in combination with the term גדל in connection with Yahweh's leading his people and the terror of the nations. A further connection is the retrospective term גאל in part two of the Song. In the Song, it refers back to the events in part one of the Song and part one of the narrative. In the narrative, גאל is connected with the projection of Yahweh's power by his זרוע and his mighty judgments described by the term גדל.[246] Taken together, these crossover terms connect the mighty judgments of Yahweh on Egypt with his subsequent leading of his people and the terror of the nations. His power in both cases is extended in behalf of his people. Other terms connoting power are listed but require no comment.

Terms connoting Yahweh's anger against the enemy in part one of the Song are חרון and אף. In part one of the narrative, אף occurs once in connection with Yahweh's anger against

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244 Related to this one might also note how Moses and Aaron are God's agents in the narrative. See the analysis in the following chapter of this dissertation.

245 The terms יד, ימין, and זרוע are in the same semantic field.

246 Note the convergence of the terms in Exod 6:6.

Moses' after his resistance to the call that God placed on his life. This shows that even God's servants can anger Yahweh by sinful resistance. In part two of the narrative both, terms occur in connection with Israel's apostasy. God's people provoked the same anger that God demonstrated against Pharaoh. This connection shows how serious the apostasy was to God. The resolution of this anger occurs in Yahweh's self-revelation in Exod 34:6.[247]

Three of the notable terms connoting Yahweh's acts and miracles in part one of the Song are עשׂה, פלא, and נורא. These acts can be against an enemy and yet for the benefit of God's people. In the Song and the narrative part one, the context is one of divine judgment on Egypt. Yet this does not limit the kind of miraculous acts to judgment alone. The participles of verse 11 of the Song might be taken as statements of Yahweh's characteristic actions. The miraculous acts that God promised to do and then carried out against Egypt are a paradigm for God's miraculous acts in general. In part two of the narrative, the terms עשׂה, פלא and נורא occur together in Exod 34. The nature of the acts is not spelled out, but the beneficiary of the acts is Israel.

A key theological term in Exodus is חסד. As has been noted, this term occurs only in part two of the Song and in the narrative part two. This term is at the core of the resolution of the second main crisis in Exodus and is at the core of Yahweh's relationship with his people. In narrative part two, the people break the covenant, so that they are threatened with the very destruction that happened to Egypt and was anticipated for the nations of the land. It is only by Yahweh's חסד that they are forgiven and restored. Yahweh's self-revelation of חסד in Exod 34 is the ongoing basis of his entire relationship with his people. In the Song, חסד occurs with the term נחה. God's leading of his people is also accomplished by his חסד. The leading that began as they left Egypt continues as they journey to the land. In the Song, the journey culminates with Yahweh bringing and planting Israel in the land where Yahweh dwells with his people and reigns over them forever. The term encompasses their continuing relationship with Yahweh and their

[247] See ch. 4 of this dissertation concerning the ironic rhetoric of the anger theme in Exodus.

journey to and enjoyment of their inheritance.[248]

Two related terms in the Song, קדשׁ and מקדשׁ, connect with Sinai in the immediate context of the narrative but are not limited to Sinai alone. The mountain is a holy place (קדשׁ) at which God first appeared to Moses and then subsequently appeared to the nation. The song calls Sinai נוה קדשׁך. At Sinai Yahweh commanded Israel to build the מקדשׁ, a portable sanctuary. These are both temporary dwelling places (one a locality, the other a structure). They reflect his holy and divine character. A holy God dwells with a sinful people in time and space at localities and in structures of his choosing. The sanctuary, be it at Sinai or any other place, is holy because God is there. Yahweh will also dwell among his people in the מקדשׁ during the journey to the land. In the same manner, the land is holy because God is there. The Song refers to the land by the term מקדשׁ. In the Song, this is the מקדשׁ that God's hands prepared. The use of the verb כון in the Song amplifies this connection. The same verb is used in the narrative concerning the land. These are the only two places in Exodus in which this verb refers to a place. This understanding of Yahweh's holiness and the sanctity of places at which he reveals himself can be seen in the lives of the patriarchs in that they built altars to worship God wherever he appeared to them in the land. The Song acknowledges God's holy presence among his people wherever Yahweh leads them.[249]

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[248] Concerning his people, the term עם is used frequently in Exodus to refer to Israel. The term is used of Israel 152 times in Exod: 1:9, 20; 3:7, 10, 12, 21; 4:16, 21, 30, 31; 5:1, 4, 6, 7, 10, 12, 16, 22; 6:7; 7:4, 14, 16, 26; 8:16, 17, 18, 19, 25, 28; 9:1, 7, 13, 17; 10:3, 4; 11:2, 3, 8; 12:27, 33, 34, 36; 13:3, 17, 18, 22; 14:5, 13, 31; 15:13, 16, 24; 16:4, 27, 30; 17:1, 2, 3, 4, 5, 6; 18:1, 10, 13, 14, 15, 18, 19, 21, 22, 23, 25, 26; 19:7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 21, 23, 24, 25; 20:18, 20, 21; 22:24, 27; 23:11; 24:2, 3, 7, 8; 30:33, 38; 31:14; 32:1, 3, 6, 7, 9, 11, 12, 14, 17, 21, 22, 25, 28, 30, 31, 34, 35; 33:1, 3, 4, 5, 8, 10, 12, 13, 16; 34:9, 10; 36:5, 6. Key occurrences in part one of the narrative refer to Israel as God's people whom he will deliver and bring to himself to make them his people. This is also reflected by its use in the Song. In addition to the references in the table, see also Exod 19:4–6. Note the term עם is also used of the nations in Exod 23:27 and 15:14.

[249] See David L. Adams, *Deus Praesens, The Present God in the Patriarchal Narratives* (Ph.D. diss., Fitzwilliam College, Cambridge University, 1996), 164. Adams notes two kinds of presence in the patriarchal narratives, local presence and accompanying presence.

The last term in the Song lexically connected with the narrative is the word עלם. The term occurs in Exod 3:15 in connection with Yahweh's name. Yahweh is the object of praise in the Song. The name revealed to Moses at Sinai in the phrase זה־שמי לעלם וזה זכרי לדר דר is the one who is praised in the Song. By this eternal memorial name, Yahweh reigns among his people forever.

Immediate Narrative Frame of the Song

The narrative frame of the Song along with the verses immediately before and after the Song, verses 14:30–31 and 15:22, set the Song into the story of Exodus. In verses 14:30–31, the Israelites see the dead Egyptians על־שפת הים. The previous paragraph that began in verse 14:26 describes how Yahweh through Moses his servant caused the sea to come back upon the Egyptian army destroying them. Because of the great miracle, the Israelites fear Yahweh and trust in Yahweh and his servant Moses. The marker אז places the setting of the Song as being at the time of the deliverance, and gives a logical, circumstantial sequence to the song. When the Israelites saw the miracle, then as a consequence they sang.[250] The concluding narrative frame begins with כי. This indicates the cause of the praise just ascribed to Yahweh in the poem. The song was sung "because" Yahweh had cast Pharaoh's army into the sea.[251] This frame sets the Song in the context of the narrative story. The concluding part pulls the reader back into the

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[250] This is one of two times in *Torah* that a poem is introduced into a narrative with אז as a temporal and logical sequence marker. The other is found in Num 21:17. It begins very similarly to the Song by the Sea with אז ישיר ישראל את־השירה הזאת. On occasion אז or מאז simply marks a time in the past, either the distant or near past, without a logical sequence meaning. However, frequently elements of both temporal and logical sequence can be found in the use of אז. Instances of temporal and logical sequence (or sequence and consequence) occur in Gen 35:9; 49:4; Exod 5:23; 12:44; 12:48; 15:1; 15:15; Lev 26:34 (twice); 26:41 (twice); Num 21:17; Deut 4:41; 29:19 (כי אז). See Joüon, 2: 369–70; Van der Merwe, Naudé, and Kroeze, 147, 295, 307.

[251] See Anneli Aejmelaeus, "Function and Interpretation of כי in Biblical Hebrew," *JBL* 105 no. 2 (1986): 202. A כי clause after the main clause indicates a causal clause of cause, reason, motivation or explanation. Perhaps here the כי picks up the main thought from the first part of v. 1.

narrative sequence.[252] The narrative frame clearly indicates that the song was sung as a response to the great deliverance by Yahweh. The setting changes in verse 15:22 in which the narrative says that Moses led the Israelites מִים־סוּף into the Wilderness of Shur. This ends the deliverance section of Exodus and begins the narration of the journey to Sinai. The two statements of location bracket the song, עַל־שְׂפַת הַיָּם and מִים־סוּף. Thus, the entire poem and its narrative frame, including the short antiphon by Miriam and the women, is set by the shore of the sea immediately after the deliverance and before the journey toward Sinai. Its very location in the narrative argues for its transitional character.

The immediate narrative frame accomplishes other things in connection with the relationship of the Song to the surrounding narrative. First, the action is directly attributed to Yahweh in verse 19 in keeping with the same focus upon Yahweh that one finds in the Song. In the previous larger narrative, it is attributed to Yahweh through Moses' mediating action. The narrative frame thus makes clear and confirms the interpretive focus of the Song. The deliverance is Yahweh's act for his people. Second, the nature of the Song as a response within the story is amplified by the antiphon of Miriam and the women.[253] In verse 1, it says that "Then Moses and the Israelites sang, they said (וַיֹּאמְרוּ)." In verse 21, "Miriam responded (וַתַּעַן) to them (לָהֶם), 'Sing (שִׁירוּ) to Yahweh.'" The Israelites sang the Song. Miriam and the women responded by urging all the people to sing all the more.[254] As the story is read, the example of faith in Exod 14:30–31 and the imperative here encourages a similar response to God's acts.

This faith expressed in the Song is not only in what God had done. In many places, the narrative anticipates what is yet to come, as does the last section of the Song. The most

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[252] Houtman notes that "15:19 emphatically connects the contents of the song to the crossing described in Exod. 14. Right when the poem has carried Israel all the way to Canaan, the reader's attention is again pulled back to the crossing of the sea and the song is specifically set in the context of the victory celebration at the sea (15:20f.)" (*Exodus,* vol. 2, 293).

[253] Propp supports this view of this as an antiphon; see Propp, 508; also Houtman, *Exodus*, vol. 2, 241.

[254] The "them" to whom Miriam responds is probably the people, not the other women, since it uses a masculine pronominal suffix on the preposition. The plural masculine would engage all readers.

important aspect of this in Exodus is their eventual possession of the land promised to their forefathers.[255] After the antiphon, Moses and the Israelites journey into the wilderness on the way to Sinai where they become a people constituted by covenant. The book closes by anticipating their journey to the land. So while the response in the Song brings to a close the entire first part of Exodus, the second part of the Song and the continuing narrative are part of this greater story in one unified stance of faith and praise to Yahweh. For the reader, in whatever context, this response for God's past acts and anticipation of all future acts is an example of the proper response to God's promised favor to those who trust him.

[255] See Exod 3:12.

CHAPTER THREE

NARRATIVE ANALYSIS AND RHETORICAL ARC OF EXODUS

Introductory Comments

The purpose of this chapter is to analyze the main characters and the two main plots of Exodus including the continuing arc of patriarchal promise. With this in mind, the following will be examined in order to determine the main aspects of each character: (1) the status of the character as a protagonist (hero), antagonist (villain), or victim; (2) the character portrayal of each through narrative description, portrayal through ascription of qualities or actions by other characters, portrayal through a character's own words, and portrayal through a character's own actions taken.[1] Through this analysis, the two main plots of Exodus and the place of each main character in the plots will emerge.[2] The analysis of the plots will include the two main locations of Exodus, the main themes of the story, the two main crises and their resolutions, and the connection of the Exodus story with the patriarchal promise plot concerning a people, a land, and God's presence. The subsequent synthesis in chapter 4 will connect the pieces from chapters 2 and 3 in order to demonstrate the rhetoric and function of the Song. With this goal in mind, the patriarchal narratives are the starting point of this analysis.

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[1] Character portrayal is discussed in ch. 1 of this dissertation. Character portrayal is accomplished through description, portrayals of the inner life and attitudes, quoting speech by characters or about them, and narrative telling of their actions; see Berlin, *Poetics and Interpretation,* 23–42; Alter, *Art*, 116–17; Bar-Efrat, *Narrative Art*, 47–64, 64–86. Characters are presented in such a way as to indicate a positive or negative evaluation; see Berlin, *Poetics and Interpretation,* 40; Alter, *Art*, 51, 58.

[2] Conflict–resolution is the central of dynamic of the plot; see Bar-Efrat, *Narrative Art*, 94. Note the description and diagram of plot in ch. 1 of this dissertation. The diagram is based on Bar-Efrat's description of plot development; see Bar-Efrat, *Narrative Art*, 121. This diagram will be adapted to portray the plots in the first and second parts of Exodus later in this chapter.

A Brief Review of the Patriarchal Narratives

In order to analyze the narrative function of the Song within the narrative of Exodus, certain key themes in Genesis need to be noted in a summary fashion.[3] Genesis ends in a manner that makes its connection to the following narrative essential. Exodus begins in a manner that recalls the suspended climax of Genesis. These two narratives are apparently intended to be understood together as they presently exist.[4] Major themes from the patriarchal story are part of the narrative arc that continues in the course of the Exodus narrative. Key passages of this narrative arc are Gen 12:1–8; 13:1–18; 15:1–21; 17:1–22; and 22:1–19. As mentioned in chapter 1 of this dissertation, these passages are all marked as important to the plot in that they are all instances of revelatory appearances by God and dialogues between Abram and God. Such key events are marked by inset genre (in these instances quoted speech and dialogue), by the tempo slowing down, and by their role as revelatory interaction between God and the main human character.[5] Such revelatory interaction points to important events and knowledge within the plot. God reveals key things about himself and his purposes in these passages. The passages all describe elements of the patriarchal promises made to Abram.[6]

The key themes occurring in the patriarchal narratives that will be examined that are also part of the narrative arc in Exodus are (1) the promise of descendants, (2) a land, and (3) God's

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[3] Exodus is incomprehensible apart from Genesis for in Exodus the process of fulfilling the promises that God made in Genesis is set in motion; see Nahum M. Sarna, *Exploring Exodus: The Origins of Biblical Israel* (New York: Schocken Books, 1986), 5; see also Terence E. Fretheim, "Because the Whole Earth is Mine." *Interpretation* 50 (1996): 229–30.

[4] The Genesis narrative ends with a suspended climax. The sons of Israel are in Egypt during a time of peace and prosperity, but yet to become an independent nation and yet to inherit the land promised to Abraham. The Exodus narrative begins with the sons of Israel in Egypt, who having grown into a numerous subclass in Egypt are being persecuted by a Pharaoh who did not know Joseph; see Propp, 134. Cornelis Houtman writes, "The introduction 1:1–7 can also be regarded as link between Genesis and Exodus; in a few sentences the passage leads the reader from the history of Jacob and his sons to the history of Israel as a whole. . . . The subject of Exodus is always the people of Israel as a whole (cf. Introd. § 3.40.1)" (vol. 1, 220). See also Nahum M. Sarna, "Exodus, Book of." in vol. 2 of *The Anchor Bible Dictionary* (ed. David Noel Freedman; 6 vols.; New York: Doubleday, 1992), 690.

[5] Note the discussion in ch. 1 of this dissertation about focal points in narrative.

[6] There are other important passages. These five are chosen because they are especially important as foundational in the delineation of the narrative arc of patriarchal promise that continues and is reconfirmed in the stories of Abram's descendants. For this reconfirmation see Gen 26:4; 28:13 ff.; 35:11 ff.; 46:3 ff.; 50:24.

presence with his people. God's presence is not promised specifically to Abraham. Rather it is indirectly indicated by God's continuing help and blessing in Abraham's life.[7] God's appearances to Abraham in the land also imply his presence, especially because the land is a major component of the covenant promises.[8] Specific promises of God's presence are also made to Abraham's descendants.[9] Yet the indirect evidence likewise pertains to them as they also have God's help and blessing. Finally, at the end of the book, speaking to Joseph in Gen 48:21, Jacob affirms that God's presence would be with the Israelites and that God would bring the Israelites back to the land of the forefathers.[10] The narrative arc of the promises of descendants, land, and presence play a key role in Genesis.[11] Exodus is part of the outworking of these issues within the *Torah* on the way to their fulfillment outside of the *Torah*.[12]

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[7] God's blessing upon Abraham was noted by others in Gen 21:22. In this passage, God's blessing was clear evidence of his presence, אלהים עמך. See Terence E. Fretheim, *The Pentateuch* (Nashville: Abingdon Press, 1996), 98–99.

[8] See Adams, *Deus Praesens,* 164. Adams examines two kinds of presence in these narratives, local presence and accompanying presence.

[9] God promised specifically to be with Isaac in connection with patriarchal promises and the covenant; see Gen 26:3, אהיה עמך; and 26:24, כי אתך אנכי. God also promised to be with Jacob; see Gen 31:3, אהיה עמך. Note that the same expression, אהיה עמך, is used in Exod 3:12.

[10] The expression used is והיה אלהים עמכם; see Exod 3:12; 4:12, 15.

[11] "Promise is the most basic category with which this and the following narratives work." See Terence E. Fretheim, *The Book of Genesis* (NIB 1; eds. Leander E. Keck et al.; Nashville: Abingdon, 1994), 425. "Almost everybody who has written on the subject agrees that the theme of divine promise unites the patriarchal cycles." See Victor P. Hamilton, *The Book of Genesis Chapters 1–17* (*NICOT* 1; ed. Roland K. Harrison; Grand Rapids: Eerdmans, 1990), 39. Houtman describes the patriarchal promise as having the two main components of a nation and a land; see Houtman, *Exodus,* vol. 1, 221; see also George G. Nicol, "Story Patterning in Genesis," in *Text as Pretext: Essays in Honour of Robert Davidson* (ed. Robert P. Carroll; JSOTSup 138; eds. David J. A. Clines and Philip R. Davies; Sheffield: JSOT Press, 1992), 219–22. Others have variations of this schema. Gordon Wenham writes, "Running through all the patriarchal stories is the theme of the promises. Descendants, land, and divine blessing are goals to which the stories press." See Wenham, *Genesis 1–15,* (*WBC* 1; eds. David A. Hubbard, Glenn W. Baker; Dallas: Word Books, 1987), 258, see also 259, 279. David Clines observes that three major themes of the Pentateuch are the promise of descendants, relationship, and land. He mentions the many citations of the promises, and allusions to the same promises in Genesis; see Clines, *The Theme of the Pentateuch* (JSOTSup 10; eds. David J. A. Clines, Philip R. Davies, and David. M. Gunn; Sheffield: JSOT Press, 1978), 32–37; see also Hamilton, *Genesis Chapters 1–17,* 42. In the book, God's faithfulness to these promises are corollary to the promises themselves. "What Gen. 12–50 is doing is bringing together the promises of God to the patriarchs and the faithfulness of God in keeping those promises." See Hamilton, *Genesis Chapters 1–17,* 46. Wenham notes, "the stories of Genesis demonstrate the slow but sure fulfillment of the promises to the patriarchs. It is this theme of the outworking of *God's* plan that gives unity to the book." See Wenham, *Genesis 16–50* (*WBC* 2; eds. David A. Hubbard, Glenn W. Baker; Dallas: Word Books, 1994), xxxvii.

[12] The narrative arc of patriarchal promise extends beyond Genesis into the stories that follow. Wenham writes, "these promises and their fulfillment are the theme of Genesis and the rest of the Pentateuch" (*Genesis*

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One especially important passage that requires specific comment at this time is Gen 15. This passage introduces elements that become important in Exodus. In Gen 15:1–21, the focus is upon the issue of an heir for Abram and upon the promise of the land. Yahweh appears in a vision to Abram as his shield and great reward. Abram, who is at this point yet childless, wants assurance of an heir through whom the promises previously made to him might be realized. God repeats his promise that Abram will have an heir of his own flesh and consequently also descendants as numerous as the stars. Abram believes this promise and is reckoned as righteous before God. However, then Abram asks for assurance that his descendant will possess Canaan as was promised in Gen 12. This is the second main theme of the plot. Abram believes that he will have an heir but is unsure about the land inheritance.

To answer this question God commands an oath ritual be observed during which Abram falls into a deep sleep and has a visionary dream.[13] In the dream, God swears that Abram's offspring will be aliens in another land, be enslaved and oppressed, be delivered by means of judgment on the enslaving nation, after which they will come out with great possessions.[14] This anticipates the deliverance in Exodus. Furthermore, this will take place after Abram's own death. From this it is apparent that some of the promises made to Abram will be realized in his descendants, not in Abram's own life. This passage also anticipates the conquest and settlement of the land. It is important to note that this promise is termed "a covenant" for the first time in this passage.[15] A graphic representation of this passage is provided below.

16–50, xxxiv). Clines observes that "the shape of the Pentateuch as movement toward goals yet realized . . . the impetus of that movement in divine promise" (27). The outworking of the story only begins in Genesis. The resolution awaits other generations.

[13] Terrance Fretheim remarks that "it is a special rite for the formalization of a solemn oath or promise" that "constitutes the new reality in this reiteration of the promise. God enters into that promise at a depth not heretofore evident" (*Genesis*, 448).

[14] Gen 15:13–16 outlines the story of bondage and deliverance in Exodus and anticipates the conquest and settlement outside of the *Torah*. The passage clearly indicates that these promises are for the distant future. The infinitive absolute in v. 13 indicates the certainty that the bondage and deliverance will occur (ידע תדע). See Hamilton, *Genesis Chapters 1–17,* 434–35.

[15] This is the first use of the word ברית in the patriarchal story in the sense of promise; see Wenham, *Genesis 1–15,* 260; also Hamilton, *Genesis Chapters 1–17,* 437. Previously it occurred in Noah's story which is part of the primeval history; see Gen 6:18; 9:9, 11–13, 15–17.

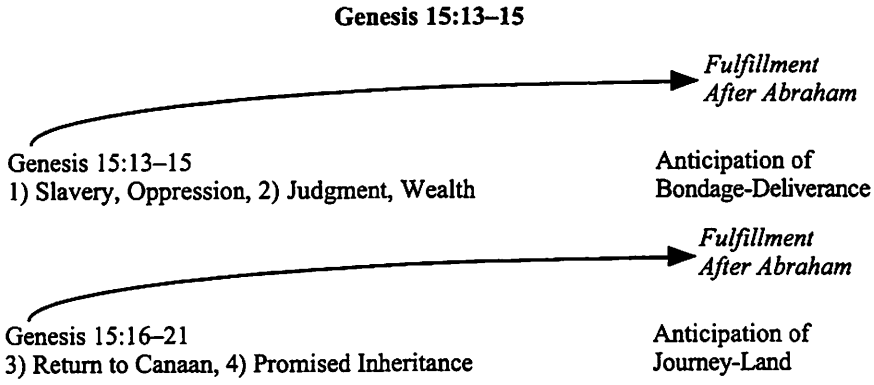

Figure 22. The Patriarchal Plot in Genesis 15

The other key passages are footnoted below.[16] In all of these key passages, the promise is reconfirmed and established on the strongest possible oaths by Yahweh. The rest of the patriarchal narratives indicate that the promises made to Abraham are reconfirmed to his

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16 In Gen 12:1–3, God speaks to Abram and promises him that he will be shown a land (note especially vv. 12:1, 7). This is one of the three most important themes of the plot for the *Torah* and beyond. In Gen 12:7, the theophany augments, heightens the dramatic force, and reinforces the promise; see Hamilton, *Genesis Chapters 1–17,* 377. This theophany in the land begins a series of theophanies to the patriarchs in the land; see Gen 12:7; 17:1; 18:1; 26:2, 24; 28:12–13 (cf. 35:1; 48:3); 35:9. God also promises that he will become a great nation in Gen 12:2. This second part of the promise comprises the second of three most important themes for the narrative arc of Genesis and *Torah.* However, this third important theme of the patriarchal story emerges more clearly as the plot unfolds in Genesis. As mentioned, the promise of presence is made to Isaac and Jacob, and then to the Israelites.

In Gen 13:1–18, Abram and Lot agree to separate in order to avoid brotherly strife. After they separate, God appears to Abram and reconfirms his promises of innumerable descendants who will inherit all of the land forever (vv. 14–17). The story in Gen 13 eliminates Lot as heir. Lot's separation from Abram, and the specific promise to Abram's offspring clearly show this; see Hamilton, *Genesis Chapters 1–17,* 393. The promise in Gen 13:14–17 reaffirms the promise made in Gen 12:2–3, 7. And yet Gen 13:15 expands the promise; see Wenham, *Genesis 1–15,* 298; see also Hamilton, *Genesis Chapters 1–17,* 395. Observe the graphic arrangement of the text from Wenham:

> "Cf. v. 15 'all the land which you see I shall give to you and your descendants forever'
> with 12:7 'this land I shall give to your descendants.' "

In Gen 17:1–22 the covenant between Abram and Yahweh is reconfirmed and elaborated. Gen 17 confirms and ratifies (note הקים vv. 7, 19, 21;) the covenant made earlier in Gen 15:12–21 (note כרת in 15:18). See Wenham, *Genesis 16–50,* 20; Hamilton, *Genesis Chapters 1–17,* 465. The nature of the covenant relationship becomes more clear as the story unfolds. From protection in Gen 12:3 to slavery and deliverance in Gen 15:13–17, to an eternal covenant with Abraham and his descendants "in order to be your God and your descendants God" in Gen 17:7–8; see Wenham, *Genesis 16–50,* 17; see also Hamilton, *Genesis Chapters 1–17,* 466. The language in Gen 17:9, 12, 13, 19 indicates that the covenant is for generations to come, an eternal covenant; see Wenham, *Genesis 16–50,* 29; Hamilton, *Genesis Chapters 1–17,* 465. In Gen 17, circumcision becomes the outward evidence of those who are beneficiaries of the covenant and promises of God to Abraham. The sign of circumcision continues to be a distinctive through Genesis and Exodus; see Gen 17:23–27; 21:4; 35:15, 17, 22, 24; Exod 4:26; 12:44, 48. In 17:15–22, God promises that Abraham will have a son named Isaac as heir through Sarai (here renamed Sarah). The particularity of the heritage is limited to Abraham's son Isaac (17:19, 21). The significance of God's self-revelation as אל שדי may relate here particularly to the seeming impossibility of Sarai ever conceiving. However,
(continued on next page)

descendants.[17] The up and down nature of the patriarchal narratives serve the dramatic impact of the story. They leave open the question of whether or not Abraham's descendants will inherit the promises. They also leave open how this will take place. However, the constant faithfulness of Yahweh throughout these narratives points to a hopeful future for God's people.

The last chapters of Genesis bring the patriarchal stories to an end and prepare for the fulfillment of the patriarchal promises in the books that follow. The story of Joseph, his brothers, the famine in Canaan, and Joseph's rise to power ends with the entire family living in Egypt as a people favored by the Pharaoh because of their relationship to Joseph. On the way to Egypt, God appears in a dream to Jacob as the God of his father Isaac (Gen 46:2–4).[18] He speaks to Jacob promising him that his family will grow into a great nation there and be brought up again from that land. After their descent to Egypt, what God said proleptically to Abram in in Gen 15:13–14 begins to unfold.[19]

God's power also relates to the rest of the hanging issues in the story. God's power demonstrated in Exodus becomes a surety of fulfillment of the promises.

In Gen 22:1–19, the famous test of Abraham's faith is narrated. Named by Jewish scholars the עקדה or The Binding of Isaac from the verb עקד in Gen 22:9. Briefly for the purposes of continuing the narrative arc of patriarchal promise, this test and God's revelation to Abraham after the test reconfirm the key themes already mentioned. Gen 22:17–18 combines the refrains from earlier chapters in the patriarchal story; see Wenham, *Genesis 16–50,* 99. The oath formula God uses here is a very strong oath based in God's own person; בי נשבעתי נאם יהוה, Gen 22:16. The statements of the promises in Gen 22:17 also uses two intensifying adverbial infinitive absolutes and two comparisons implying great numbers. This is a very strong binding promise made to Abraham. His descendants will be innumerable and will inherit the land. Here the land is referred to by the phrase שער איביו. This anticipates the conquest in which the Israelites take over the cities of the inhabitants of the land. The phrases are similar to elsewhere in patriarchal stories but used in an "uniquely emphatic way, and formulae of emphasis which are unparalleled in Genesis are also used." See R. W. L. Moberly "The Earliest Commentary on the Akedah." *VT* 38 (1988): 318; Wenham, *Genesis 16–50,* 111–12, 115–16; Victor P. Hamilton *The Book of Genesis Chapters 18–50* (*NICOT* 2; eds. Roland K. Harrison and Robert L. Hubbard; Grand Rapids: Eerdmans, 1995), 116.

[17] For instance the reconfirmation made to Isaac of God's presence, God's blessing, descendants, land, and oath confirmation in Gen 26:2–5, 24. See also the reconfirmation made to Jacob in Gen 28:13–15.

[18] The phrase is אלהי אבי. Note the phrase occurs in the patriarchal narratives and also in Exod 3:6 and 15:2. In Exodus, the connection between the plural, אלהי אבתיכם, used in Exod 3:15 and the singular used in Exod 3:6 is made by the phrase אלהי אברהם אלהי יצחק ואלהי יעקב. The singular use may simply be a more individualizing use of the more frequent formulaic plural.

[19] The seventy persons who came down to Egypt are enumerated in a genealogy (Gen 46:8–27). These sons of Jacob and their families are to become the nucleus of a growing nation.

Just before his death Jacob blesses his sons, *Bney Israel,* one by one in Gen 49:1–28.[20] The blessings summarize, interpret, and anticipate the distant future of the people (v. 49:1).[21] These tribal blessings bring to a close and interpret the genealogical emphasis in Genesis.[22] They point out for the reader those to whom the patriarchal promises will find fulfillment. The blessings taken together reconfirm the patriarchal promises and anticipate their future realization.

In addition to the blessings, the last part of the book wraps up the patriarchal narratives with last instructions that anticipate the continuation of the story and the fulfillment of the patriarchal promises. In Gen 50:24–26, Joseph leaves instructions for his own burial. He specifically commands that the people are to take his bones with them when God visits them (פקד יפקד, vv. 24–25). This statement is picked up again in Exodus as a specific connection to the close of Genesis.[23] Joseph also anticipates the Exodus and settlement by mentioning the patriarchal promises.[24] He dies and the patriarchal era closes. The book ends with unfulfilled expectations.

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[20] One must note that there are curses in some of the statements. Perhaps this should be called Jacob's Testimony, Jacob's Prophecy, or something similar.

[21] The phrase is באחרית הימים. Jacob "speaks of what will happen 'in the latter days,' that is, in the distant future, when the tribes have settled in Canaan and have come into their inheritance there." See Wenham, *Genesis 16–50,* 492; see also Hamilton, *Genesis Chapters 18–50,* 646. Their prospects in some cases recognize their past actions as having a connection with his words (Reuben, Simeon, Levi, Judah, and Joseph). Some of the blessings anticipate the settlement in the land. Simeon and Levi will be scattered among the tribes (Gen 49:7). Later, when the land is apportioned, the Levites were given inheritance among the tribes (Josh 21). Simeon was given an allotment in Judah (Josh 19:1–9). Judah will rule (Gen 49:8, 10). This seems to imply conquest of nations and their submission in tribute and obedience. Zebulun's northern border will be Sidon (Gen 49:13). This last is the most specific anticipation of the land.

[22] Robert Longacre writes, "This chapter, in that it is poetry, seems to be intended to be a high point of the *toledot ya'aqob*, if not the whole book of Genesis." See Longacre, *Joseph: A Story of Divine Providence: A Text Theoretical and Textlinguistic Analysis of Genesis 37 and 38–48* (2d ed.; Winona Lake: Eisenbrauns, 2003), 21. Victor Hamilton writes concerning this book structure and emphasis, "the *toledot* structure of Genesis suggests a movement from a starting point to a finishing point, from a cause to an effect, from a progenitor to a progeny who is the key individual at that point in either implementing of perpetuating God's plan and will in his heavens and earth" (*Genesis Chapters 1–17,* 10); see also Wenham, *Genesis 1–15,* xxi–xxii. Wenham makes some succinct summary comments about the תלדות structure and the place of Genesis in the *Torah.* Fretheim observes, "The last words of Jacob in chap 49 unify the book of Genesis in significant ways. Links with the divine promises to each ancestor are drawn up into this poem" (*Genesis*, 667).

[23] The verb פקד in Exod 3:16 and 4:31 alludes to this statement. Exod 13:19 quotes the statement.

[24] See Gen 50:24.

The promise of descendants that comprises one of the main main elements of patriarchal promise begins to be fulfilled in Genesis and Exodus through growth, deliverance, and covenant. However, the issue of the land remains an unfulfilled expectation throughout the *Torah*.[25] The presence of God is also an issue to be resolved in Exodus.[26] God had been with the patriarchs through their many experiences. Their failures and God's faithfulness highlight the theme of God's gracious choice. Nevertheless, how would their descendants fare? Exodus begins to answer this question.

From the above analysis, the three main plot elements that begin in the patriarchal narratives and continue to the end of the *Torah* might be visually represented in relationship to Exodus as the diagram below shows. The following analysis will fill out this picture.

Patriarchal Promise	**Genesis 50**	**Exodus 1–15**	**Exodus 15–40**	**End of *Torah***
1. A People	Sojourning Family	Israelites Bondage and Deliverance	Israelites Covenant and Restoration	Israelites New Generation
2. A Land	Anticipated	Anticipated	Anticipated	Anticipated

3. Yahweh present with his people

Figure 23. The Main Plot of the Patriarchal Narratives

With this overview of the patriarchal story in mind, the next part of this dissertation will examine the Exodus narrative in connection with the roles of the characters, the locations, the plots, and their resolutions. Over the course of this study, which examines the function of the

[25] This unfulfilled promise provides a continuing tension in the plot of patriarchal promise in Exodus; see Nicol "Story Patterning," 222; Bernard P. Robinson, "Moses at the Burning Bush." *JSOT* 75 (1997): 110. Other crises such as the contest with Pharaoh (Exod 1–14) and Israel's apostasy (Exod 32) with their resulting threatened destruction (Exod 32:9–10), and then a threatened loss of God's presence during their journey and conquest (Exod 33:1–6) also provide tension in the plot of Exodus. However, these last three issues are resolved in Exodus.

[26] Initially it became an issue in Exod 4–11. Would they be delivered or not? The Israelites had doubts. This implies that they thought that either God was not with them or that God was incapable of delivering them; see Exod 5:21;6:9. At the *Yam Suph* their deliverance was again doubted by the Israelites; see Exod 14:10–12. Then in Exod 17:7 at *Massah* and *Meribah*, the Israelites actually questioned whether God was with them or not. It later became an issue in Exod 33:3 after the golden calf apostasy. Yahweh threatens destruction and then refuses to go with them into the land; see Exod 32:9–10, 33:14–17; 34:9.

Song in Exodus, it will be argued that the Song serves as a hinge between two major sections of the book. With these main issues in mind, the following analysis considers the narrative in order to understand the Song's function within the story.

A Narrative Analysis of Exodus

An Overview of the Story

As noted above, Exodus does not bring to fruition the second main element of the patriarchal promise, possession of the promised land. This key element is left hanging throughout the *Torah*, even though it is frequently anticipated and the promise is frequently reaffirmed. The unfulfilled nature of this part of the promise creates an ongoing suspense that links the *Torah* into one story. The up and down character of the Israelites' relationship with Yahweh in the narratives creates another element of tension in the plot. In Exodus, the main crises of part one is bondage/deliverance. The main characters are Yahweh, who is the chief character and primary protagonist, God's spokesman Moses, and God's people Israel. The other important character in part one of Exodus is the primary antagonist Pharaoh. Pharaoh is a negative character throughout.[27] He never has any good traits. His antagonism to God is ended with his just condemnation and judgment at the *Yam Suph.* The Israelites are a corporate character that have their ups and downs. In part one, occasional expressions of unbelief or fear do not overshadow the predominant role of the Israelites as God's suffering people. Perhaps the Israelites' highest point at the end of part one is their expression of praise to Yahweh at the *Yam Suph*. The victim is freed from the unjust oppression of Pharaoh by Yahweh's mighty power. The Israelites' response in the Song by the Sea is a presentation of the proper response to the salvation Yahweh had accomplished.[28]

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[27] See Houtman, *Exodus,* vol. 1, 222.

[28] The Song comprises part of a pattern in Exodus that also occurs in other prayers recorded in the *Tanak*. The Israelites cried out to Yahweh for help in the narrative. The narrative and the Song describe God's actions of deliverance. The Song, itself being praise to God, also ends in a doxological statement. Thus, the pattern is (1) a *(continued on next page)*

The narrative turns away from the *Yam Suph* after the Song by the Sea (v. 15:22).[29] The immediate destination of this journey is the mountain where Yahweh first appeared to Moses (vv. 3:12; 19:1–2). Changes in the narrative location, characters, and themes mark the new direction of the plot in the second part of Exodus. At this point in the narrative, the people begin to travel toward Sinai—the locale for much of the Pentateuch. Key portions of Abram's vision are fulfilled. The oppressed people of God who lived in Egypt are delivered and come out with great plunder. At the same time. the nation oppressing them is judged (cf. Gen 15:13–16). However, Canaan itself, although repeatedly an anticipated goal in the rest of the Pentateuch, is beyond the scope of the Pentateuch concerning realization.

Pharaoh is no longer a main character in the second part of Exodus.[30] God is still the chief protagonist and remains the main character. He is Israel's sovereign Lord who brings the people into a covenant relationship with himself.[31] The relationship motif accentuates the presence of Yahweh with his people. In the second part of Exodus, the Israelites shift from being a suffering victim to a rebellious antagonist.[32] The complaining that was a minor aspect of the

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cry for help, (2) God's response, and (3) doxology and trust. Patrick Miller examines many examples of such prayers in his book; see Miller, *They Cried to the Lord: The Form and Theology of Biblical Prayer* (Minneapolis: Fortress Press, 1994), ix–xi, 178. Note part of the structure of Miller's book consciously reflects this structure of biblical prayers. Chapters 3–5 are titled: Prayers for Help, The Response of God, and Doxology and Trust. Fretheim also considers the connection of Exod 1–15 with a lament pattern; see Fretheim, *The Pentateuch*, 110; Terence E. Fretheim, *Exodus* (Interpretation: A Bible Commentary for Teaching and Preaching; eds. James L. Mays, Patrick D. Miller, and Paul J. Achtemeier; Louisville: John Knox Press, 1991), 20, 162.

[29] The phrase in v. 15:22 is ויסע משה את־ישראל מים־סוף.

[30] Pharaoh is an example of resistance to God's will that is ever in the background as a foil to the Israelites. Pharaoh serves in this role in an ironic way. In part two, it is the Israelites who resist God's will. The implied comparison between Pharaoh and the Israelites in their wrong response to God brings up troubling issues that must be resolved in Exodus.

Pharaoh is mentioned specifically in the second part of Exodus in vv. 18:4, 8, 10. Egypt is mentioned in three kinds of contexts: (1) in recounting Israel's deliverance in a motivational sense in Exod 16:6, 32; 18:1; 20:2; 22:21; 23:9; 23:15; 29:46; 32:11; 34:18; (2) in the context of Israel's sinfulness in Exod 16:3; 17:3; 32:1, 4, 7–8, 33; 33:1; and (3) in narrative itinerary statements in Exod 16:1; 19:1.

[31] There is an emphasis on covenant, presence, and holiness at Sinai; see Exod 19–24 especially. God who redeemed them calls them to be his גוי קדוש, v. 19:6.

[32] The Israelites are Yahweh's main opposition in part two. The Amalekites are the only other opposition to Yahweh in part two; see Exod 17. However, the enemies in Canaan are anticipated; see Exod 23:22–23, 27–31; 34:11–16.

plot in part one turns into a full rebellion in part two.[33] This conflict comes to a crisis between Yahweh and his people because the Israelites break the covenant with God.[34] Moses remains God's spokesman. However, his role as spokesman expands from an emphasis on confronting an enemy to an emphasis on giving God's law, mediating the covenant, and making entreaty on behalf of his people. Thus, the source of the crisis in part two of Exodus is Israel's failure to keep the obligations of the covenant. Yahweh must resolve this conflict if the story of patriarchal promise is to be fulfilled.

Characters

Yahweh

God appears only by implication in the beginning of the book. Yet he is always the unspoken mover behind the scenes.[35] The fact that Exodus continues the narrative arc of patriarchal promise necessarily means that Yahweh is understood to be active and present in the story even when he is not mentioned.[36] The last part of chapter 2 sets the stage for Yahweh's actions in the chapters to follow (vv. 2:23–25). A lengthy period of time has passed. The situation in Egypt has become ripe for God's action. The Israelites were suffering greatly under

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[33] See Exod 5:21, 6:9, and 14:11–12 in the first part. In the second part, the development of their unbelief and rebellion begins in Exod 15:22 ff. and reaches its apex in Exod 32.

[34] See Exod 32:1–6. They do not do as they promise in the covenant; see Exod 19:8, 24:3, and 24:7. They break the heart of the covenant; see Exod 20:1–3.

[35] Even though Yahweh is backgrounded at first, he is in truth the main character of Exodus; see R. Norman Whybray, *Introduction to the Pentateuch* (Grand Rapids: Eerdmans, 1995), 9; Houtman, *Exodus,* vol. 1, 224. Much of God's work in the first two chapters is hidden from human view and is accomplished through intermediaries such as the midwives, Moses' mother, Miriam, and Pharaoh's daughter.

God does not appear overtly until the dramatic statements in vv. 2:23–25. Donald Gowan writes, "The silence of God and about God is then deliberately and dramatically broken by 2:23–25, transitional verses, but profoundly important theologically, both in their choice of words and their location." See Gowan, *Theology in Exodus: Biblical Theology in the Form of a Commentary* (Louisville: Westminster John Knox Press, 1994), 1, 4, 26. From this point onward, Yahweh is overtly the main character of Exodus.

[36] The narrative arc of the patriarchal story has as one of its components the presence of God with the patriarchs. The presence of God with his people is also an aspect of Exodus; see Exod 3:12; 4:12, 15; 33:16. The narrative of Exodus begins with the conjunction ו. The conjunction can be taken as a connection between Genesis and Exodus as part of the continuation of the patriarchal plot; see Durham, 3. The first seven verses clearly makes the connection.

the oppression of the Egyptians.[37] The verbs, שמע, זכר, ראה, and ידע, indicate the readiness of God to deliver at this time.[38] Here both God's own compassion and the patriarchal promises are motivational factors for what follows.[39] Thus, Exodus presents Yahweh at the outset of the deliverance narrative as the God of the patriarchs who is faithful to the patriarchal promises and compassionate toward their descendants the Israelites.[40] These two ideas become important themes in Exodus.

The connection to the patriarchal narratives continues throughout Exodus through specific mention of the patriarchs and though mention of the land promised to the patriarchs. At the initial self-revelation of God in Exodus, God specifically indicates that he intends to carry out the promises made to the fathers (vv. 3:6-10; cf. Gen 15:14, 18–19). He specifically identifies himself by the name Yahweh as the God of the patriarchs (v. 3:15).[41] He states that he has

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[37] The piling up of distress terms in vv. 2:23–24 also help accentuate the need for God to act (אנח, עבדה, זעק, שועה, and נאקה). These terms also occur in lament psalms; see Durham, 25; Gowan, *Theology in Exodus*, 5.

[38] The verbs שמע, זכר, ראה, and ידע indicating God's preparation to act occur in the following passages: שמע vv. 2:24; 3:7; 6:5; זכר vv. 2:24; 6:5; ראה vv. 2:25; 3:7, 9, 16; and ידע vv. 2:25; 3:7.

[39] The verbs שמע, ראה, and ידע indicate God's awareness and compassion. Cassuto remarks that the verbs remember, see, and hear indicate God's paternal relationship to those suffering; see Cassuto, *Exodus*, 29–30. Note their occurrences in Genesis (1) remember in Gen 8:1; 19:29; 30:22; (2) see in Gen 29:31; 31:12, 42; and (3) hear in Gen 16:11; 21:17; 29:33; 30:6; 30:17, 22. The verb זכר indicates his covenant faithfulness. The promises of Genesis are still in effect in Exodus and are now about to be fulfilled. See Brueggemann, *Exodus*, 677. Note also the use of the word ברית in both Gen 15:18 and Exod 2:24.

[40] The term here is עמי (בני ישראל in 2:23–25). This is the first use of עמי in Exodus. God's reference to the Israelites here as "my people" and later as "my son, my firstborn Israel" (בני בכרי ישראל, v. 4:22) shows God's special relationship to his people.

[41] Here God acknowledges that Moses' own father had worshipped him (אנכי אלהי אביך). He also states clearly that he is the God of the patriarchs (אלהי אברהם אלהי יצחק ואלהי יעקב).

Up to this point in Exodus, only the narrator has used God's covenant name, יהוה. God himself has not yet used the name in his revelation to Moses until this point in the narrative. From this point, a key aspect of the narrative is Yahweh's self-revelation in his words and deeds. This is especially the case in the use of the phrase אני יהוה (Yahweh also uses this phrase in Gen 15:7). The formula occurs in Exod 6:2, 6–8, 29; 7:5, 17; 8:18; 10:2; 12:12; 14:4, 18; 15:26; 16:12; 29:46; and 31:13. When used in reference to Israel in Exodus, the primary purpose is to reveal God's character as savior for them. When used in reference to Pharaoh or Egypt in Exodus, the purpose is to reveal God's character as warrior/judge against them (Exod 6:29; 7:5, 17; 8:18; 14:4,18). In one instance, the phrase is used when Israel is judged for complaining (Exod 16:12).

The phrase אני יהוה becomes one of the most important self-revelatory and motivational phrases in the *Tanak*. It is used 201 times in 196 verses. The phrase occurs elsewhere in the *Tanak* in Gen 15:7; 28:13; Lev 11:44, 45; 18:2, 4, 5, 6, 21, 30; 19:2, 3, 4, 10, 12, 14, 16, 18, 25, 28, 30, 31, 32, 34, 36, 37; 20:7, 8, 24, 26; *(continued on next page)*

visited them to bring them up from Egypt to the land promised to the patriarchs (v. 3:16–17).[42]

In relationship to the connection of Exodus with the patriarchal narratives, the self-revelation in chapter 6 has prompted much debate. However, in Exodus the self-revelation of Yahweh relates to the larger patriarchal story as it develops and unfolds in connection with Israel's deliverance, God's relationship to his people, and the future inheritance of the land.[43] Yahweh's statement in Exod 6:2–5 is understood here to mean that the program of deliverance and immediate prospect of fulfilled promise are expanding the patriarchal experience of God.[44] God is now to be known as their savior.

The connection to the patriarchal narratives is not limited to the first part of the book. In the second part of Exodus, God himself anticipates the conquest and settlement of the land (vv.

21:8, 12, 15, 23; 22:2, 3, 8, 9, 16, 30, 31, 32, 33; 23:22, 43; 24:22; 25:17, 38, 55; 26:1, 2, 13, 44, 45; Num 3:13, 41, 45; 10:10; 14:35; 15:41; 35:34; Deut 29:5; Judg 6:10; 1 Kgs 20:13, 28; Isa 27:3; 41:4, 13, 17; 42:6, 8; 43:3, 15; 45:3, 5, 6, 7, 8, 18, 19, 21; 48:17; 49:23, 26; 60:16, 22; 61:8; Jer 9:23; 17:10; 24:7; 32:27; Ezek 5:13, 15, 17; 6:7, 10, 13, 14; 7:4, 9, 27; 11:10, 12; 12:15, 16, 20, 25; 13:14, 21, 23; 14:4, 7, 8, 9; 15:7; 16:62; 17:21, 24; 20:5, 7, 12, 19, 20, 26, 38, 42, 44; 21:4, 10, 22, 37; 22:14, 16, 22; 24:14, 27; 25:5, 7, 11, 17; 26:6, 14; 28:22, 23, 26; 29:6, 9, 21; 30:8, 12, 19, 25, 26; 32:15; 33:29; 34:24, 27, 30; 35:4, 9, 12, 15; 36:11, 23, 36, 38; 37:6, 13, 14, 28; 38:23; 39:6, 7, 22, 28; Joel 2:27; 4:17; Zech 10:6; Mal 3:6; and 1 Chr 17:16.

[42] The statement uses the language of Gen 50:25, פקד יפקד, but is slightly changed in Exod 3:16, פקד פקדתי; see Sarna, *Exploring Exodus,* 6. This connects Exodus to the close of the patriarchal narratives.

Compare Exod 3:8 and 3:17 with Gen 15:19–21. The differences in the two lists of Canaanite peoples do not preclude the connection between the passages. Exodus 3:8 and 3:17 use fewer names than Gen 15:19–21 (six vs. ten). The only new name used in Exodus is the Hivites. However, reference to the Hivites occurs in another nation list in Gen 10:17 (listing twelve nations), and in the notation of individual Hivites in Gen 34:2 and 36:2.

[43] Previously the main plot from the patriarchal narratives was noted under the rubrics of People–Land–Presence. Deliverance becomes a necessary element in the plot due to the Israelites enslavement. The vision in Gen 15 emphasizes this new aspect of the story.

[44] Christopher Seitz observes that the statements in ch. 3 anticipate those in ch. 6. Furthermore he does not view the last passage as a call narrative but as a response to Moses' complaint in v. 5:22; see Seitz, "The Call of Moses and the 'Revelation' of the Divine Name: Source Critical Logic and Its Legacy," in *Theological Exegesis: Essays in Honor of Brevard S. Childs* (eds. Christopher Seitz and Kathryn Greene-McCreight; Grand Rapids: William B. Eerdmans, 1999), 153, 156. As an answer to the complaint that God had not delivered his people at all, Yahweh reveals to Moses once again that the patriarchal promises would be kept. The patriarchs knew God in a limited way. Now Israel will know God by what he does for them. Shawn Glisson also makes the connection with vv. 3:12–15. He notes that by the interrogative *mah*, Moses is asking something about God's character, what characterizes him. What is about to characterize him are his acts of deliverance. Thus, in the patriarchal period, knowledge of Yahweh was not fully known for they had not yet seen what he would do. The "I am Yahweh" theology will educate them as to who God is for them in the present and future. See Glisson, "Exodus 6:3 in Pentateuchal Criticism." *ResQ* 28 (1985–1986): 142–43. In ch. 6, there has, as yet, been no demonstration of Yahweh's power over Pharaoh. As yet the covenant made with the patriarchs was unfulfilled. The patriarchs knew only promise. Moses and the people will begin to see fulfillment. See Cassuto, *Exodus,* 79; W. Randall Garr, "The Grammar and Interpretation of Exodus 6:3," *JBL* 111 (1992): 397, 407–408; J. Severino Croatto, "Sabréis Que Yo Soy Yave" Análisis literario y teología de Ex. 6, un proyecto de liberación," *RevistB* 45 (1983): 93; Brueggemann, *Exodus,* 677; Propp, 272.

23:20–33).[45] Moses appeals to God on the basis of God's reputation and his promises to the patriarchs (vv. 32:11–13). In addition, the narrator closes the book with an anticipation of the journey to the land (vv. 40:36–38).[46] Thus, the book begins with a connection to the patriarchs in chapter 1 and ends with the anticipation of fulfillment in chapter 40.

The main aspect of Yahweh's character in the first part of Exodus is that of deliverer. This can be noted in his stated intentions. Repeatedly Yahweh declares his intention to deliver the Israelites.[47] Additionally, the self-revelation of Yahweh's name is frequently in the context of the promised deliverance. In chapter 3, Yahweh reveals himself in a somewhat cryptic statement (אהיה אשר אהיה in v. 3:14). This makes a word play on what God had already said to Moses (אהיה עמך in v. 3:12), relates to God's presence to save, and is a sound pun with the name יהוה.[48] Similarly one could also consider the discussion of the name in connection with chapter 6 as considered above.

His actions in the entire first part of Exodus attest to his role as deliverer. The repeated command to release the people and the growing pressure on Egypt to obey his command clearly

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[45] The lists of the nations and the description of the borders of the land allude to the patriarchal promises made to Abram and his descendants, cf. Gen 15:18–21. See the discussion under the character Other Nations below.

[46] This last section of the book brings closure to Exodus and anticipates the narratives to follow. See Davies, "The Theology of Exodus," 140.

[47] Note the following terms where Yahweh himself speaks of his intentions: יצא in the *Hiphil* in vv. 3:10–12; 6:6–7; 7:4–5; נצל in vv. 3:8; 6:6; גאל in v. 6:6; cf. v. 15:13.

[48] The idea that a sound pun is part of what is happening here is a supported by several scholars. Dennis McCarthy remarks that the repeated sound of " *'ehyeh—'ehyeh—'ehyeh—yahweh*" ties name with the verb *hyh*; see, McCarthy "Exodus 3:14: History, Philology and Theology," *CBQ* 40 (1978): 316. Childs, Propp and Gowan also note the sound pun between אהיה and יהוה; see Childs, *Exodus,* 76; Propp, 226; Gowan, *Theology in Exodus*, 84.

Several authors also make the connection between אהיה אשר אהיה in v. 3:14 and אהיה עמך in v. 3:12. See the extensive discussion and bibliography in Houtman, *Exodus,* vol. 1, 94–100. Note that on page 96 Houtman maintains that in context it must be understood to mean that God is with the people just as he was with the patriarchs. Likewise Seitz maintains that *'ehyeh 'asher 'ehyeh* connects to *'ehyeh 'immak.* The name is clearly connected to God's "presence with Moses and the people in the events of redemption from bondage" (153). In a similar vein are Cassuto and Durham who both connect v. 3:14 to vv. 3:12 and 3:15; see Cassuto, *Exodus*, 36–40; Durham, 39.

However, the most detailed analysis of the connection between v. 3:14 and vv. 3:12, 15 has been done by Frank Polak. He shows the following interesting structure that illustrates his view.
(continued on next page)

indicate this.[49] The very nature of the first part of the book as a conflict climaxing in a battle indicates God functions as a deliverer/warrior.[50] His actions at the Yam Suph and the Egyptians own words confirm that he is the deliverer for Israel. In this last section of the deliverance narrative, Yahweh acts the part of a general who sets a trap for Pharaoh by the sea. He positions the Israelites by the sea and the pillar of smoke/fire behind them for the crossing .[51] Egypt takes the bait and follows the Israelites (vv. 14:5–9, 23–25).[52] The words and reactions of the Egyptians amplify God's actions. In terror, the Egyptians are quoted as recognizing Yahweh's actions as a warrior for his people.[53] The want to flee from him but cannot. Moses also refers to God with the term לחם.[54] Finally, the key terms ישועה and ישע are used by Moses and the

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1 (v. 12)	כי אהיה עמך	- וזה לך האות כי אנכי שלחתיך
2 (v. 14a)	אהיה	- אשר אהיה
3 (v. 14b)	אהיה	- שלחני אליכם
4 (v. 15)	ה׳ אלהי אבתיכם . . .	- שלחני אליכם

Two of the words in v. 12 reoccur in the other statements of vv. 14 and 15: אהיה in vv. 14a and 14b, and the root שלח in vv. 14b and 15. Polak concludes then that "Yahweh's name, then means אהיה עמך and שלחני אליכם. It symbolizes divine action for the sake of his people." See Polak, "Theophany and Mediator: The Unfolding of a Theme in the Book of Exodus," in *Studies in the Book of Exodus: Redaction—Reception—Interpretation.* (ed. Marc Vervenne; Leuven: Leuven University Press, 1996), 123–24. The divine action indicated here is that God sends Moses in order to deliver the people.

[49] God's commands to let the Israelites go are found in vv. 4:23; 5:1; 6:11; 7:2, 16, 26–27, 8:16–17, 25; 9:1–2, 13; 10:3–4. The plagues increase in severity as the story progresses. Note the plagues becoming worse in connection with the term כבד in vv. 8:20; 9:3, 18, 24; 10:14.

[50] Note the terms לחם and איש מלחמה and the terms ישועה and ישע accentuate the military victory motif; cf. 14:13–14 ישועה, ישע, לחם; 14:25 לחם; 14:30 ישע; 15:2 ישועה; 15:3 איש מלחמה. Note also the mention of Pharaoh's army in ch. 14.

[51] The verb נסע holds together these preparatory verses (vv. 14:10, 15, 19). In 14:10, the Egyptians moved toward the Israelite camp. In 14:15, the Israelites are commanded to move toward the sea. In 14:19, the Angel of Yahweh moves to the rear of the Israelite camp as a rearguard. Durham observes that the *Yam Suph* sequence is "set up, managed, and brought to its dramatic conclusion by Yahweh" (196).

[52] An important aspect of this is mentioned below. Yahweh hardens the Egyptian's hearts to follow the Israelites to their destruction.

[53] See also v. 14:25. Yahweh clogs up their wheels. The word סור can mean to remove; see "סור," *HALOT,* 2: 749. Perhaps the heaviness of the going in what must have been a muddy seabed caused wheels to come off. However, the entry in *HALOT* and the editors of *BHS* think we should read ויאסר. This would then mean that the mud impeded their movement; see "אסר," *HALOT,* 1: 75. In either case, their pursuit was hindered badly. Yahweh causes such fear by his actions that they want to flee. The verb used is נוס. They cry out in their fear that Yahweh is fighting for the Israelites. The verb used is לחם.

[54] See v. 14:14; cf. v. 15:3.

narrator speaking of Yahweh.[55] This dissertation uses ישועה as shorthand for the God's actions and role in the entire first part of the book.

In the second part of the book, this aspect of God's character as deliverer is an informing principle. Yahweh's act of deliverance from Egypt is a motivational factor in the interim (vv. 15:26; 16:6, 32). This is reaffirmed upon the Israelites' arrival at Sinai. The opening statement by Yahweh at Sinai serves as a motivational commentary based on the deliverance from Egypt (vv. 19:3–6). Again this same motivation occurs at the beginning of the Ten Commandments in Exod 20:2, אלהיך אשר הוצאתיך מארץ מצרים מבית עבדים אנכי יהוה. This motivation continues in the Book of the Covenant (vv. 22:31; 23:9, 15). It occurs in the Tabernacle instructions (vv. 29:45–46) and after the restoration (v. 34:18). Note also the allusions to Yahweh's deliverance through terminology in the Book of the Covenant (vv. 23:24, 27–31; הרס, איב, and גרש) and in the restoration of the Covenant (v.34:10, עשה פלא). Other connections include Yahweh's war against Amalek (לחם, vv. 17:1–16), and Moses' telling Jethro about their deliverance from Egypt (vv. 18:1, 8–9).[56]

Connected with God's role as deliverer is the concept of God's power and control. In the very beginning of Exodus, Pharaoh's fear that Israel would escape and fight against Egypt sets up a contrast and irony. This is exactly what God causes to happen.[57] Throughout Exodus, God's power is shown to be absolute. The irony highlights God's power. This kind of irony occurs repeatedly in the first part of Exodus and in the Song.[58]

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[55] See v. 14:13 for ישועה, and v. 14:30 for ישע; cf. v. 15:2.

[56] Anti-motivational uses of the deliverance are not included here. These are uses that are connected with the Israelites' complaining and apostasy.

[57] Egypt had feared that Israel would *fight* (לחם) with Egypt's enemies and would *go up* (עלה) from the land (v. 1:10). This is another case of irony that in keeping with their own fearful words God accomplishes his purposes. He *fights* (לחם) against Egypt (v. 14:25) and *brings* the people *up* (*Hiphil* עלה) from Egypt (vv. 3:8, 17; 13:18). See Robert B. Lawton, "Irony in Early Exodus," *ZAW* 97 (1985): 414.

[58] See the previous chapter. Note the irony of Exod 15:8–10.

Another instance of irony connected with God's power might be noted here. The statements in Exod 3:19 and 6:1 are interesting. These statements characterizes the entire conflict in Exod 1–14. It is only ביד חזקה that Pharaoh will send them away and drive them out. The idea of יד חזקה is somewhat ambiguous in Exod 6:1. Is it referring to God's hand or Pharaoh's hand? Perhaps the expression is intentionally ambiguous. God's powerful judgments force Pharaoh's hand. Even though Pharaoh will actually drive them out, God' power is behind the whole deliverance. The concept of Pharaoh's power and God's power intersect in this ambiguity.[59] The irony is two edged. Pharaoh's power actually accomplishes God's purpose as implied here. However, Pharaoh's vaunted power is shown to be no match for God's greater power in the plagues and at the *Yam Suph*. Pharaoh stubbornly and continuously resists God's demands.[60] However, God himself is active and in control of the events to happen.[61] God will exert his authority over Pharaoh.[62]

In the plagues narrative, Yahweh's control over all the natural elements of the land demonstrates his power. This is made clear by God's own words or his spokesman's statements.[63] Pharaoh's refusal to acknowledge Yahweh sets up an ironic chain of events in the

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[59] There may be a polemic in this irony. Egyptian phrases that would be very similar to ביד חזקה and זרוע נטויה occur on monuments that celebrate Pharaoh's power to conquer, subdue, and hunt; see Hoffmeier, "The Arm of God," 386–87; see also John D. Currid, "The Egyptian Setting of the Serpent: Confrontation in Exodus 7:8–13." *BZ* NS 39 (1995): 203.

[60] God had already said this in vv. 3:19–20; 4:21; (implied in 6:1). The theme that Yahweh said this would happen continues throughout the plagues narrative; see 7:13, 22; 8:11, 15; 9:12, 35.

[61] God himself is active in confirming Pharaoh's stubbornness (ואני אקשה) in order judge him. See APPENDIX ONE, PHARAOH'S HARDENED HEART.

[62] The range of similar expressions used in the narrative that indicate Yahweh's power are: שלח יד in vv. 3:20; 9:15; יד 9:3; 14:31; חזקה יד in vv. 3:19; 6:1; 13:9; חזק יד in vv. 13:3, 14, 16; זרוע נטויה in v. 6:6; and נתה יד in v. 7:4, 5. In the Song by the Sea, the expressions are very similar: ימינך in v. 15:6; שלח in v. 7; נטה ימינך in v. 12; and גדל זרוע in v. 15:16.

[63] In the plagues narrative, Moses says that the plague of frogs would leave at a specific time, so that Pharaoh might know that אין כיהוה אלהינו (v. 8:6). God tells Moses to tell Pharaoh that the plague of flies would not effect the Israelites, so that the Egyptians would know that אני יהוה בקרב הארץ (v. 8:18). God tells Moses to warn Pharaoh that the full measure of his plagues would be sent upon Pharaoh and his people, so they would understand that אין כמני בכל־הארץ (v. 9:14). This happens before the plague of hail that killed men and beasts. Moses tells Pharaoh that God would remove the plague, so that Pharaoh might know that ליהוה הארץ (v.

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growing revelation of Yahweh's power over the Egyptians.[64] The irony is evident between Pharaoh's initial statement and God's ongoing activities. God inaugurates the mighty signs, wonders, judgments, and plagues with the statement בזאת תדע כי אני יהוה (v. 7:17).[65] A similar statement is made at the end of the entire conflict sequence (see below). God exhibits total control over the natural realm in these events.

At the end of the conflict, Yahweh demonstrates his power and control finally at the sea. In the *Yam Suph* narrative, God hardens Pharaoh's heart and the Egyptians hearts to pursue the Israelites into the wilderness and to follow them into the sea.(14:4, 17–18).[66] The end of the *Yam Suph* passage contrasts Pharaoh/Egypt and Yahweh once again (vv. 14:30–31). Yahweh saved the Israelites from Egypt's power (v. 14:30, note the term ישׁע). The Israelites saw the great work that God did (v. 14:31).[67] The use of the term יד in both verses provides the rhetorical contrast.[68] The key ideas salvation and power join at the closing summary of the first part of the book.

9:29). Moses tells Pharaoh just before the last plague that God would strike Egypt but that none of the Israelites would die, so that Pharaoh might know that יפלה יהוה בין מצרים ובין ישׂראל (v. 11:7).

64 In Exod 5:2, Pharaoh says לא ידעתי את־יהוה. Contrast this with Yahweh's statements mentioned above.

65 The miracles (פלא in v. 3:20), the wonders (מופת in vv. 4:21; 7:3, 9; and 11:9–10), the signs (אות in vv. 4:8–9, 17, 28, 30; 7:3; 8:19; and 10:1–2), plagues (נגף, in v. 12:13; verb used in vv. 7:27; 12:23, 27; מגפה in v. 9:14; נגע in v. 11:1), pestilence (דבר in vv. 9:3, 15), and judgments (שׁפט in vv. 6:6; 7:4; and especially in v. 12:12) demonstrate God's control over what happens, when it happens, to whom it happens, and how long it lasts. These show God's control over all aspects of life and death. Creation theology is a foundation for this. God as Creator has total control because he made all things and all things are his.

66 וידעו מצרים כי־אני יהוה בהכבדי בפרעה and וידעו מצרים כי־אני יהוה. Knowledge of Yahweh has two main implications in the first part of Exodus. For the Egyptians it is knowledge of his judgments; see Exod 7:5, 17; 8:6, 18; 9:14, 29; 11:7; 14:4, 18. For the Israelites is is knowledge of his salvation; see Exod 6:3, 7; 10:2; 14:13–14.

The expressions (חזק, כבד, ידע and אני יהוה) are repeated twice in the chapter (vv. 14:4, 17–18). This entire chain of events in this chapter is under God's control and demonstrates his renown as judge and savior. In v. 14:17, the verb כבד in a *Niphal* first person cohortative is used, "that I might be honored." In the Song, this is exactly what God receives from his people.

67 The key salvation term of the book closes the entire bondage/deliverance story. The verb ישׁע and the noun ישׁועה are used in the narrative in vv. 14:13, 30 and anticipate the Song's use of ישׁועה in v. 15:2.

68 This contrast between the impotence of Pharaoh and the power of Yahweh is also one of the main rhetorical features of the Song.

In the second part of the book of Exodus, there are not as many clear references or actions connected to Yahweh's power. One category of references concerns Yahweh's appearances to Moses and the Israelites.[69] The second category concerns Yahweh's power in connection with other nations.[70] Even though power is not as pervasive a theme in the second part of Exodus, it is in keeping with the manner that God's power is revealed in the first part.

God's presence is a key aspect of the patriarchal story. It continues in Exodus. The first key passage occurs at Sinai in chapter 3. There the Angel of Yahweh appears in a fiery flame within a bush that is not consumed by the fire (v. 3:2).[71] Fire is used at key points of revelatory narrative in Exodus.[72] It serves as a sign of God's presence. In Exodus, God's presence is the surety of their deliverance, an indication of the Israelites' special status, and an issue in the second main crisis. The statement, אהיה עמך, is at the core of what is to happen in the entire book (v. 3:12).[73] This happens at Mt. Horeb, the mountain of God (v. 3:1). The core of the

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[69] The glory (כבוד) of Yahweh appears in contexts of both judgment and blessing in Exodus; see vv. 16:7, 10; 24:16–17; and 40:34–35. Fire (אש) occurs in contexts of both revelatory appearances and leading; see vv. 19:18; 24:17; and 40:38. The cloud (ענן) also appears in context of revelatory appearances and leading; see vv. 16:10; 19:16; 24:15–16; 33:9–10; and 40:34–38. By comparing vv. 13:21–22 and 14:24 with 15:13, one might make the connection that the terms אש and ענן can be thought of as a manifestation of God's leading power. Yahweh guides the Israelites by his עז in v. 15:13. In vv. 13:21–22 and 14:24, the pillar of ענן and אש lead the Israelites and is connected with their deliverance at the *Yam Suph*. Finally, lightening and thunder (ברק and קול) occur in the revelatory appearance at Sinai; see vv. 19:16, 19 and 20:18.

[70] These instances are in the context of warfare, conquest, and settlement. In connection with warfare, the term יד, in this case Moses' hand, gives victory over the Amalekites. However, as Moses is God's hand of judgment in Exodus this can be thought of as a reference to Yahweh's delegated power; see 17:5, 9, 11–12, and 16. In the context of conquest and settlement, the two terms are עשה פלא and נורא; see v. 34:10.

[71] Genesis and Exodus use the expression מלאך יהוה in such a way that it might be understood as God himself. This is the case in the narrative about Hagar and Ishmael (Gen 16:7, 9–11; cf. 16:13), The Binding of Isaac (Gen 22:11, 15; cf. 22;1), Moses and the Burning Bush (Exod 3:2; cf. 3:4), and in the *Yam Suph* deliverance (compare Exod 13:21–22 with 14:19–20 מלאך אלהים).

[72] Other than here fire accompanies God's self-revelation in Exodus at key points: in the deliverance from Egypt (vv. 13:21–22, 14:24), at Sinai (v. 19:18), when Moses went into the mountain for forty days (v. 24:17), and after the Tabernacle was finished (v. 40:38). Here the fire also shows Yahweh's control over nature anticipating his control over nature in the plagues and *Yam Suph*. This also anticipates their return to Sinai where Yahweh's presence will once again be revealed in fire, smoke, and thunder. See Robinson, "Moses at the Burning Bush," 111–12; Childs, *Exodus*, 60.

[73] This statement, echoing statements made to the patriarchs, is a key theme of Exodus and the key element of God's assurance to Moses and Israel, as it was to the patriarchs. For the patriarchs see Gen 21:22, עמך אלהים; 26:3, אהיה עמך; 26:24, כי אתך אנכי; and 31:3, אהיה עמך. In Exodus concerning initial promises

(continued on next page)

book begins and ends at this place (chs. 3–40).[74] However, Egypt is the most important location in the first part of the book (chs. 5-14).

The concept of Yahweh's presence continues into the second part of the book. This can be seen in the idea of Yahweh's presence leading his people. The term נחה is a shepherding term that has connections with Exodus 3.[75] However, it has wider connections. In chapter 13, the term is also connected with other wilderness wandering themes.[76] He leads them out of Egypt and will accompany them throughout their journey. The pillar of cloud-fire will be important throughout their wilderness wanderings. From chapter 13 onward, the pillar will lead them in their wilderness journey and be evidence of God's presence among them (cf. Exod 40:36–38;

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see Exod 3:12, אהיה עמך; 4:12, אהיה עם־פיך, and 4:15, אהיה עם־פיך ועם־פיהו. Concerning the Israelites questioning God's presence; see Exod 17:7, היש יהוה בקרבנו אם־אין. Concerning the golden calf crisis with the threatened loss of God's presence and their restoration, see Moses' dialogue with God; see Exod 33:14, פני ילכו (in which God promises to be with Moses); 33:15, אם־אין פניך הלכים (in which Moses pleads with God to go with all of them); and 33:17, אעשה אשר דברת (in which God promises to do what he asked); and Moses' plea after God's revelation of חסד and forgiveness see 34:9, ילך־נא אדני בקרבנו. This last request of Moses is based entirely in God's forgiveness. The presence of God at the end of Exodus in the completed tabernacle brings a resolution to this issue, at least so far as the book of Exodus is concerned, see Exod 40:34–35, כי ענן יהוה על־המשכן . . . ואש . . . בכל־מסעיהם (twice); 40:38, וכבוד יהוה מלא את־המשכן.

[74] Horeb (חרב) is used in Exod 3:1; 17:6; 33:6; Deut 1:2, 6, 19; 4:10, 15; 5:2, 9:8; 18:16; and 29:1. Sinai (סיני, referring specifically to the mountain) is used in Exod 19:11, 18, 20, 23; 24:16; 31:18; 34:2, 4, 29, 32; Lev 7:38; 25:1; 26:46; 27:34; Num 3:1 and 28:6. The phrase הר האלהים is used in connection with Horeb in Exod 3:1 and in connection with Sinai in Exod 24:13, 16. Statements concerning the covenant made at Sinai but using the term Horeb occur in Deut 5:2 and 29:1. God first appeared to Moses at Horeb to which he said Moses would return with the people (Exod 3:1, 12). This happened when they came back to Sinai (Exod 19:1, 4). The implication is that both names refer to the same place.

God's mountain is the immediate objective after the deliverance. Sinai remains a focal point of Exodus throughout the book. Exodus ends at Sinai with the completion of the preparations to worship God whose presence fills the newly completed Tabernacle (cf. 40:34–35). The Song by the Sea itself mentions this return to the mountain (אל־נוה קדשך v. 15:13). In the Song, God is the one who brings them to the mountain.

Their return to the mountain confirms Moses' call and God's commitment to his promises; see Cornelis den Hertog, "Concerning the Sign of Sinai (Ex. 3:12): Including a Survey of Prophetic Call Signs," in *Unless Someone Guide Me . . . Festschrift for Karel A. Deurloo* (Amsterdamse Cahiers voor Exegese van de Bijbel en zijn Tradities Supplement Series 2; eds. J. W. Dyk et al.; Maastricht: Uitgeveij Shaker Publishing, 2001) 38, 41; Gowan, *Theology in Exodus,* 56. This sign provides confirmation to Moses and to Israel later (Sinai and beyond). At this point, God's own presence with Moses and the character of Yahweh's person are the chief assurances.

[75] The term נחה is used in Exod 13:17, 21 and 15:13. See the discussion concerning shepherding terms in the analysis of the Song. See Exod 32:34 in connection with the journey to the land; cf. Deut 32:10–12.

[76] The wilderness experience has already begun proleptically. Note the elements of wilderness journey already present before the *Yam Suph* deliverance: the pillar of cloud-fire, עמוד, vv. 13:21–22; the word wilderness, מדבר, v. 13:17; the verb נסע, v. 13:20; and the theme of complaining and wishing to return to Egypt, vv. 14:10–12. The manna will be added to the narrative after the *Yam Suph* in vv. 16:15. See George W. Coats *Exodus 1–18* (Forms of the Old Testament Literature 2A; eds. Rolf P. Knierim and Gene M. Tucker; Grand Rapids: Eerdmans, 1999) 101.

Num 9:15–22).

The interim between the *Yam Suph* and Sinai begins the description of Yahweh's character in the second part of Exodus. There are five episodes in this interim.[77] Yahweh uses these episodes to test the Israelites' obedience.[78] Their failure in these tests is evident by their complaining. In the third episode, they test God by questioning his presence among them. Ironically their complaining and their question in Exod 17:7 portends the apostasy crisis of chapter 32-34.

The first passage of the Sinai narrative describes their arrival at the mountain and prepares for the giving of the covenant (vv. 19:1–2, 3–6).[79] The Sinai narrative is characterized by the self-revelation of Yahweh.[80] The main issue at the center of the Sinai account is God's relationship with his people of which an important component is God's presence with his people.

At the very beginning of the Sinai narrative, Yahweh bids them to keep the covenant that is about to be revealed and ratified, so that they might enjoy the special relationship he is establishing with them (vv. 19:4–6). Yahweh's specific revelation of the covenant occupies the next few chapters. The Ten Commandments (vv. 20:1–21) and the Book of the Covenant (vv. 20:22–23:19) are at the heart of the Sinai Covenant and serve as the basis of all other expansions and explanations of the Law. At the very heart of the entire Sinai Covenant is the Ten

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77 The five episodes before Sinai are water at Marah, vv. 15:22–26; manna and quail, vv. 16:1–33; water from the rock, vv. 17:1–7; war with Amalek, vv. 17:8–16; and provision of justice among them, vv. 18:1–27.

78 The verb נסה indicates that God is testing the Israelites obedience in vv. 15:25 and 16:4. In vv. 17:2, 7, the Israelites test God. The testing motif continues at Sinai where God comes to test them and put upon them the fear of Yahweh, so that they would not sin, vv. 20:18–21. The verb used is once again נסה in v. 20:20. The Israelites quickly failed this test in the episode of the golden calf, vv. 32:7–8. The lurking question in these tests and failures is whether Yahweh will dwell among them and bring them to the land.

79 The covenant sealed in ch. 24 is first specifically mentioned with the word ברית in v. 19:5. Childs, *Exodus,* 502. The previous uses of the word covenant in Exodus refer to the patriarchal covenant, cf. v. 2:24; 6:4–5.

80 The self-revelations of Yahweh are: (1) revelation of God's purpose through Moses upon arrival, vv. 19:3–26; (2) direct revelation to Israel of the Commandments, vv. 20:1–17; (3) revelation of the covenant through Moses, vv. 20:22–23:33; 24:1–2; (4) revelation to Moses concerning the Tabernacle, vv. 24:12–31:18; (5) revelation of wrath, forgiveness, and restoration through Moses, vv. 32:7–34:28; and (6) revelation related to God's glory in the Tabernacle, vv. 40:1–15, 34–38.

Commandments.[81] At the very beginning of the Ten Commandments comes a primary motive clause in the *Tanak*, אנכי יהוה אלהיך אשר הוצאתיך מארץ מצרים מבית עבדים.[82] First and foremost, Yahweh places upon the Israelites the requirement to acknowledge his exclusive Lordship over them on the basis of what he had already done for them.[83] God sets this standard before the people as a test and in order to put the fear of Yahweh on them, so they will not sin (v. 20:20).

This exclusivity is repeated. After the Book of the Covenant and before ratification of the covenant comes a passage of narrative that anticipates the conquest and settlement of the land (vv. 23:20–33). It brings into the forefront the requirement of obedience and exclusivity in the covenant. The most essential manner in which this is demonstrated is by the requirement to worship Yahweh alone (v. 23:25, cf. 20:2–3). The gods of the nations are not to be worshipped (v. 23:24). No covenant shall be made with the peoples or their gods (v. 23:32). They are to be driven out completely, so that they will not become a snare (vv. 23:31, 33). This is to protect the people from temptations to violate the covenant by turning from the exclusive worship of Yahweh.[84] In this context, the passage creates both an anticipation and a tension that will need to be resolved before the end of Exodus. Perfect obedience is expected. Rebellion will not be

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[81] The other law expressions in the *Torah* can be considered commentary and expansions on the basic law of the Decalogue; see Marvin E. Tate, "The Legal Traditions of the Book of Exodus," *Review and Expositor* 74 (1977): 502.

[82] The whole law is linked here with God's acts of self-revelation in chs. 1–19; see Childs, *Exodus,* 401; Houtman, *Exodus,* vol. 3, 16–17. This is the basic theological language of the *Tanak*; see Durham, 283; see also Tate, "The Legal Traditions," 486–87.

Slavery to Pharaoh is replaced by service to Yahweh. The Israelites were slaves: 1:13, 14; 5:15, 16, 18; 14:5, 12. Yahweh came to release them from this bondage: 6:5; 13:3, 14; to serve him: 3:12; 4:23; 7:16, 26; 8:16; 9:1, 13; 10:3, 7, 26; 13:5. See Houtman, *Exodus,* vol. 3, 17; Fretheim, "Because the Whole Earth is Mine," 230; Charles David Isbell, *The Function of Exodus Motifs in Biblical Narratives* (Studies in the Bible and Early Christianity 52; Lewiston, NY: The Edwin Mellen Press, 2002), 61. Note the term עבודה occurs in the Tabernacle accounts, cf. 30:16; 35:21.

[83] The first commandment is the most fundamental commandment. Exclusivity is the heart of the covenant, vv. 20:3–6; see Houtman, *Exodus,* vol. 3, 19. It is the essential foundation of the covenant and community; see Durham, 284–85.

[84] This will be emphasized once again in the restoration of the covenant; see vv. 34:11–24.

tolerated (v. 23:21-22).[85]

Once the covenant is ratified by blood the obligations are absolute (v. 24:7–8).[86] After the ratification of the covenant, God invites Moses and the elders to come before him. The fellowship meal before Yahweh in the context of their acceptance of all the stipulations of the covenant implies that God's presence with them is contingent on covenant obedience.[87]

Several intervening chapters of Exodus occur during the forty days in which Moses is in the mountain receiving instructions concerning the Tabernacle (vv. 24:12 ff.; chs. 25–31). The Tabernacle with its various parts, the priesthood, and a regular day of worship are all to be important in the life of the community of faith and their experience of God's presence.[88] The Tabernacle is the locus of God's accompanying presence in the rest of the *Torah* (vv. 29:45–46). As such, it anticipates God's presence in the journey ahead. However, despite the anticipatory note raised by the Tabernacle, a recurring element in these accounts is one of absolute obedience

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[85] God's Name is in the angel. This might be understood to make an essential identification between God and the angel. At the very least, God's authority goes with the angel. Whether this means that this is identical to מלאך יהוה in vv. 3:2 and 14:19 is not clear. In the second part, of Exodus the term is not מלאך יהוה but is simply מלאך in vv. 23:20 and 33:2; and מלאכי in vv. 23:33 and 32:34. The fact that God's presence is an issue in the second part of the book might be understood to indicate that this is not Yahweh but another angel. Two of the times that the terms occur are in the specific contexts of Yahweh not going up to Canaan with them, cf. vv. 32:34 and 33:2.

[86] They were obligated to keep it all, see v. 24:8, על כל־הדברים האלה. Note the chiasm in ch. 24; see John W. Hilber, "Theology of Worship in Exodus 24," *JETS* 39 (1996): 179. The blood is the apex of the chiasm. The blood ritual solemnized and made binding the oaths taken.

[87] Note the distance kept between Yahweh and the people in the first theophany (vv. 19:12–13, 21–24) and the access between Yahweh and the Israelites represented by the elders in the second theophany (vv. 24:9–11); see Houtman, *Exodus,* vol. 3, 287. Presence is very important to the covenant; see vv. 3:8, 12;13:20–22; 15:17; 29:45–46; 33:3, 14–15; see Hilber, "Theology of Worship," 177–78.

The manner of arranging the material of Exod 24:12–31:18 also implies that God's presence is contingent upon their obedience. The entire tabernacle section begins and ends with mention of the tablets, vv. 24:12 (אבן לחת); 31:18 (לחת העדת לחת אבן); see Houtman, *Exodus,* vol. 3, 297. The tabernacle is the locus of God's presence. Paul Schrieber makes the connection between *Mishkan* the active, dynamic aspect of God's presence and *Mitswah* the self-revelation of Yahweh and his will at Sinai; see Schrieber, "Mishkan–Mitswah: Toward a More Unified View of Exodus," *CJ* 3 (1977): 76–77; see also Houtman, *Exodus,* vol. 3, 320–21). Covenant obedience and Tabernacle cannot be separated. This is also apparent in the statements of Yahweh in vv. 33:1–3. They had not yet build the sanctuary but are told to go up to the land without Yahweh's presence. Until God's further self-revelation in vv. 34:1 ff., they have no revealed way in which to relate to God apart from perfect obedience.

[88] See Childs, *Exodus,* 540. Charles Isbell remarks that the service of the Tabernacle was to replace slavery in Egypt; that it was a permanent symbol of God's presence; and that it was a portable sanctuary; see Isbell, *The Function of Exodus Motifs,* 61. Thus, new service to Yahweh, God's presence, and the journey are all in view in the Tabernacle.

in order to not perish.[89]

At the end of this lengthy section at the top of the mountain, Yahweh gives Moses the tablets of the law written by God himself (vv. 31:18). At this point, there is a sense of false tranquillity.[90] However, events concurrent with the end of Moses' stay on the mountain and then revealed in the following chapter create a sense of dismay (vv. 32:1–6).[91] The Israelites give the honor due only to Yahweh to an idol and ascribe his accompanying presence to it.[92] Because the people had shattered the covenant, Moses shatters the Tablets of the Law (v. 32:19).[93]

Because of their sin, God threatens their destruction, relents, and then refuses to go with them (vv. 32:10, 14, 34; 33:1–3, 5). The command to leave Sinai meant that they would be leaving without the Tabernacle, the Levitical law, or the sacrificial cult. This in effect "negates every announcement, every expectation, every instruction" up to this point.[94] They would inherit the land as God promised but live without the blessings of his presence. They would be no different than other nations. This would nullify the purpose God has for them.[95] Further underlining the separation between God and his people is the fact that the Tent of Meeting is placed outside the camp at some distance away (vv. 33:7–11). Barbiero shows how this passage is structured to show this separation and the possibility of resolution.[96]

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89 The threat of death is found in vv. 28:35, 43; 30:20–21; 31:14–15. The first passages relate to Aaron and the priesthood. The last passage relates to everyone. It is about breaking the Sabbath.

90 The first false calm occurs at vv. 24:11.

91 The end of ch. 31 and the beginning of ch. 32 are in sharp contrast, cf. vv. 31:18, 32:1; see Childs, *Exodus,* 562–63; Houtman, *Exodus,* vol. 3, 610.

92 See vv. 32:1, 4.

93 See the note below about the dramatic portrayals of the situation by Moses' actions.

94 See Durham, 437.

95 See vv. 19:3–6 in which God tells them of their special status and purpose and 33:15–16 in which this status is brought into question by the crisis. See also Exod 29:45–46.

96 See B. Barbiero, "Ex. XXXIII 7–11: Eine Synchrone Lektüre," *VT* 50 (2000): 159. Note his arrangement of the verses in ch. 33:

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Moses' subsequent intercession leads to a gradual resolution of the presence issue. First, God promises to go with Moses and given him rest (v. 33:14). Then God promises to do what Moses requests by going with the people (v. 33:17). Finally, Moses prays that God would go in their midst and that God will take them as his inheritance (v. 34:9).[97] Each of these connects to God's presence and his special purpose for his people. The command to build the Tabernacle indicates the resolution to the presence issue.[98] The glory of God fills the Tabernacle (vv. 40:34–35). The whole camp can see God's presence in their midst (v. 40:38). The narrative closes with the statement that God's presence will continue to go with them in all their journeys (vv. 40:36–38).[99]

Before discussing the final major aspect of God's character, one other crucial aspect must be noted, God's anger. God shows his anger or threatens people with his anger at some interesting points in the narrative. In chapter 4, Moses refuses to go to Egypt, so that God's mercy and patience are pushed to the extreme (vv. 4:13–14). The narrator's statement becomes

	Verse	*Direction of Speech*	*Contents*	*Relationship*	*Key Word*
A	1–6	YHWH → Moses	Punishment/Repentance	YHWH + People	go with
B	7–11	YHWH → Moses	Punishment/Repentance	YHWH + Moses	face
A'	12–17	Moses → YHWH	Intercession/Answer	YHWH + People	go with
B'	18–23	Moses → YHWH	Intercession/Answer	YHWH + Moses	face

God' presence is the focus of this passage indicated by the terms "go with" and "face.". The tent pitched outside the camp highlighted the problem. As the people saw Moses go outside the camp to the tent of meeting, the longing for restoration must have been intense. They stood and worshipped while Moses conversed with God. In the second part of the passage, God's answer shows the possibility of restoration, which is in fact realized in Exod 34.

97 The term is נחל. Perhaps corresponding to סגלה in vv. 19:5–6. God expected them to keep his Covenant in order to enjoy the special relationship he was establishing. They failed to do so. Here, on the basis of God's self-revealed character of חסד and through forgiveness, Moses asks that God renew this special relationship. Dale Davis comments that two prongs of their dilemma are mentioned in Moses' prayer in v. 34:9, presence and forgiveness; see Davis, "Rebellion, Presence, and Covenant: A Study in Exodus 32–34," *WTJ* 44 (1982): 79. See also extended notes concerning the word נחל in ch. 2.

98 The Tabernacle is the visible symbol of God's continuing presence; see Ralph W. Klein, "Back to the Future," *Int* 50 (1996): 269–70; Graham Davies, "The Theology of Exodus," in *In Search of True Wisdom: Essay in Old Testament Interpretation in Honour of Ronald E. Clements* (ed. Edward Ball; JSOTSup 300; eds. David J. A. Clines and Philip R. Davies; Sheffield: Sheffield Academic Press, 1999), 142; Robert E. Longacre, "Building for the Worship of God: Exodus 25:1–30:10." in *Discourse Analysis of Biblical Literature: What It Is and What It Offers* (ed. Walter E. Bodine; SBL SemeiaSt; ed. Edward L. Greenstein; Atlanta: Scholars Press, 1995), 25–26. Note especially the covenant formulaic words in vv. 29:45–46. When God commanded them to go up to the land in Exod 33:1–3, it was before the Tabernacle was built and under the threat of going without his presence.

99 Here the presence of God fills the Tabernacle guaranteeing his presence with them in their travels. The Tabernacle's completion and filling indicates that the intentions of God's special purpose for them are being put into effect; cf. Exod 19:3–6.

almost a set form, ויחר אף יהוה ב-.[100] It often indicates that judgment and even death will fall upon those against whom God's anger burns. In many passages, idolaters are said to have God's anger burning against them. God is characterized in the Exodus narrative as faithful, patient, and merciful. However, one cannot resist him continually without consequences.[101]

Despite his actions toward Egypt, the narrative does not ascribe God's anger toward Egypt by using the terms חרה and אף. However, God threatens the Israelites with destruction in connection with the Covenant should they abuse the weakest members of society (vv. 22:20–23).[102] Furthermore, the obvious example of his anger against idolaters occurs in Exodus. God threatens to consume the Israelites and make a new nation from Moses (v. 32:10).[103] Moses intercedes for the Israelites using the anger terms חרה and אף in his prayer (vv. 32:11–12). Later Moses himself shows anger toward the idolaters (vv. 32:19, 22). The interesting fact is that the terms חרה and אף are used in connection Yahweh's anger toward Moses and the Israelites and not toward the Egyptians or the nations in the land. The one other place that the term אף is used is in the resolution to the crisis (ארך אפים , v. 34:6). This leads us back to the final aspect of Yahweh's character to be considered here.

As noted above, God was moved by the suffering of the Israelites at the beginning of the book (vv. 2:23–25). He continues to demonstrate his mercy and compassion throughout. The willingness of God to hear Moses' objections in the call narrative and to provide the means to answer the needs expressed by Moses indicates how patient and merciful God is toward Moses

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100 See also Num 11:10; 12:9; 25:3; 32:10, 13; Deut 6:15; 7:4; 11:17; 29:27; Josh 1:7; 23:16; Judg 2:14, 20; 3:8; 10:7; 2 Sam 6:7; 2 Kgs 13:3, Isa 5:25; Ps 106:40; 1 Chr 13:10; 2 Chr 25:15. Another instance of Yahweh's anger at Moses in Exodus is the short passage, the Bridegroom of Blood (vv. 4:24–26). However, the anger terms are not used there.

101 This will become significant in chs. 32–33; see also vv. 15:6–12.

102 The terms used are חרה, אף, and הרג. The rationale is Israel's own experience as strangers in another land. Should they act like the Egyptians and mistreat others, they will be destroyed.

103 The Song says that God's wrath consumed the enemy like chaff (v. 15:7, חרן, אכל; v. 15:8, אף). This is similar to what God threatens to do here (v. 32:10, אף, חרה, and אכל). The verbal correspondence shows the gravity of the conflict between God and his people in the second part of Exodus.

despite God's justified anger toward him (v. 4:14).[104] In the same manner, God demonstrates patience and mercy toward the Israelites. He gives assurance to both Moses and the Israelites in Egypt when things were not going as they would have hoped (vv. 5:21-23; 6:1 ff.). He does not abandon the Israelites when they are threatened, afraid, and faithless at the *Yam Suph* (vv. 14:10 ff.). He provides for all their needs in the interim journey to Sinai despite their lack of trust and ingratitude.[105] He speaks through Moses to the Israelites when they are afraid at Sinai (vv. 19:16–20; 20:18–21).

God's patience and mercy are also demonstrated toward Egypt during the plagues. In the plagues narrative, Yahweh's patience and mercy are seen in removing plagues when asked and in not destroying the nation immediately. Yahweh frequently answers prayers that individual plagues would be removed.[106] This happens despite the fact that Pharaoh continues to refuse to let the people leave. Furthermore, the full force of what God could have done has not been demonstrated at the very outset of the plagues.[107] This highlights both restraint and mercy on Yahweh's part.

While these passages all demonstrate the mercy and compassion of God, the greatest revelation of this in Exodus is found in chapters 32-34. Mercy and compassion are supplementary themes in the first part of the book in which deliverance is the key idea.[108] In the

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104 The cycle of Moses' four objections and God's answers occur in vv. 3:11–12, 3:13–22, 4:1–9; and 4:10–17. See the discussion concerning God's anger below.

105 The five episodes before Sinai are water at Marah, vv. 15:22–26; manna and quail, vv. 16:1–33; water from the rock, vv. 17:1–7; war with Amalek, vv. 17:8–16; and provision of justice among them, vv. 18:1–27.

106 Each instance includes a request for prayer by Pharaoh, Moses prayer, and God's removal of the plague: Frogs, vv. 8:4, 8–9; Flies, vv. 8:24, 26–27; Hail, vv. 9:27–28, 33; Locust, vv. 10:16–17, 18–19.

107 See Exod 9:15. God said to Pharaoh, "For now I could have extended my hand and struck you and your people with the pestilence and you would have been *eradicated* from the earth" (my translation; *Niphal* perfect of כחד). See "כחד," *HALOT,* 2: 469. The word means to be effaced, that is, to be eradicated, to be made to disappear. This statement occurs in what might be a secondary climax within the plagues. Some scholars have observed that the seventh in a series is a key point in the series. Thus, the seventh plague would be an important event highlighting the statements made by Yahweh here. Ari Cartun notes the importance of three, seven, and ten in numerical series; see Ari Mark Cartun, " 'Who Knows Ten?' The Structural and Symbolic Use of Numbers in the Ten Plagues: Exodus 7:14–13:16," *USQR* 45 (1991): 71–72, 74–75. Scott Noegel has also noted several things that highlight the seventh plague as important; see Scott B Noegel, "The Significance of the Seventh Plague." *Bib* 76 (1995): 533–37.

108 See previous discussion concerning Yahweh as the deliverer.

second part of Exodus, God's mercy and compassion (in this dissertation indicated in shorthand by the term חסד) are the central focus of the plot. In the second part of the book, God's חסד is both demonstrated, but even more important, declared to be the basis of the resolution to the crisis of the Israelites' apostasy.[109]

God's חסד can be seen in the resolution to the crisis as he relents from this threatened destruction of his people (v. 32:14).[110] God's compassion also reveals itself in his response to Moses' long intercessory dialogue with God. This is the beginning of a crucial self-revelation of Yahweh in Exodus (vv. 33:12–23; cf. 34:1 ff.).[111] God's responses to Moses requests move subtly and gradually toward the full resolution of the crisis. God's gracious disposition is at the heart of this movement.[112] The point that is repeatedly hinted at in this section is that if God is a God of חן might not he also show חן to his own people? Moses' boldest request is to be shown God's glory (v. 33:18).[113] In response, God promises to cause his goodness to pass before Moses and to proclaim his name to him (v. 33:19).[114] This promised self-revelation is

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[109] The term חסד occurs only in the second part of the book; vv. 15:13;20:6; 34:6–7.

[110] See v. 32:14, וינחם יהוה. Usually when נחם is used of Yahweh, it is in the context of God's change from acting in judgment to acting with mercy. See Gowan, *Theology in Exodus*, 225–26. However, the resolution of the crisis is not complete. The narrative must resolve three main issues: (1) their sin (vv. 32:15–20, 21–24, 25–29, 30–35); (2) God's presence with them (vv. 33:1–6, 7–11, 12–23); and (3) the broken covenant (vv. 34:1–3, 4–9, 10–28, 29–35). The narrative in Exod 32–34 has as one of its main themes the presence of God; see Mark D. Wessner, "Toward a Literary Understanding of Moses and the Lord 'Face to Face' (פנים אל־פנים) in Exodus 33:7–11," *ResQ* 44 (2002): 109–16.

[111] The previous self-revelations have shown Yahweh to be a faithful, covenant keeping God whose mighty power delivered the Israelites from their slavery. Power and deliverance were key themes in the first part of Exodus. In the second part of Exodus, his self-revelation has a connection with his relationship to a sinful people. God is still powerful and faithful. He is also full of חסד.

[112] Moses bases his requests in God's statement of favor toward Moses (חן) and the fact the Israel is God's people (עמך). The final request to be shown God's glory has no motivational justification. The answer is self-revelatory and itself indicates God's sovereignty concerning when and how he answers. God's חן toward Moses is mentioned six times in five verses in these two chapters, vv. 33:12, 13, 16, 17; 34:9.

[113] The term כבוד is an important term in Exod 15–40. It occurs at several key points; vv. 16:6, 10; 24:16–17; 29:43; 33:18, 22; 40:34–35; see Gowan, *Theology in Exodus*, 183, 185.

[114] Exod 3:4–15 and 33:19–34:8 are two key self-revelations of Yahweh in Exodus connected with his name. The first reveals God's name in the context of deliverance. The second reveals his character in the context of presence; see Durham, 455. Note the following key texts using the word שם, vv. 3:15; 6:3; 9:16; 15:3; 20:7, 24; 23:21; 33:19; 34:5, 14.

anchored in God's character of grace and compassion (חנן and רחם). The promised self-revelation gives hope but as yet no definitive answer. God has already said and shown that he might show either punishment or חסד to the people (vv. 20:5–6; cf. 33:19).[115] Which will it be?

Resolution of the crisis comes through God's self-revelation to Moses.[116] When Moses appears before Yahweh, God proclaims his name to Moses and then defines himself with terms that provide the basis of his forgiveness of their sin, the reinstatement of the Covenant, and his continuing presence with them (vv. 34:6–7). These terms are summed up in shorthand by the word חסד.[117] However, the truth that God shows mercy to whomever he will show must be kept in mind. This self-revelation of Yahweh does not give license to sin.[118]

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115 The statement חנתי את־אשר אחן ורחמתי את־אשר ארחם in v. 33:19 confirms this. This may be a play on the words of the self-revelation formula of Exod 3:14.

116 In preparation for the self-revelation of Yahweh, a series of events graphically shows God's חסד. God commands Moses to cut two new tablets of stone and to come up to the mountain in the morning. The mountain is restricted. Moses goes up carrying the tablets in his hand. God comes down in a cloud and speaks with Moses (vv. 34:1–5). The tablets, the time of day (in the morning), the restriction of the mountain, and Moses' meeting with God correspond to the initial covenant.

117 In Exod 33:19, God's favor (חן) shown to Moses is expanded into his actions to others through grace (חנן) and compassion (רחם). This is expanded further in vv. 34:6–7. The terminology in vv. 34:6–7 is: compassionate (רחום), gracious (חנון), slow to anger (ארך אפים), love (חסד), faithfulness (אמת), and forgiving (נשׂא) wickedness, rebellion, and sin (עון, פשׁע, and חטאה). The term חסד is used the Song in v. 15:13. Furthermore this term occurs in the initial giving of the Ten Commandments in v. 20:6. It characterizes God's actions toward those who love him. The phrase חסד ואמת is used thirteen times in the *Tanak*; Gen 24:49; 47:29; Exod 34:6; Josh 2:14; 2 Sam 2:6; 15:20; Ps 25:10; 61:8; 85:11; 86:15; 89:15; and Prov 3:3; 20:28. See J. Carl. Laney, "God's Self-Revelation in Exodus 34:6–8," *BSac* 158 (2001): 46.

118 The proper work of God rests in his self-revealed character. He would show חסד to thousands of generations (cf. 20:6). Yet as a holy God, those who are guilty will reap the fruit of their sin to the third or fourth generation (cf. 20:5; 32:7). See Gowan, *Theology in Exodus*, 237. A covenant with a sinful people would inevitably be broken by them. Therefore, the second revelation at Sinai shows that God who is holy is also compassionate and forgiving. Their obedience is still expected, but God's forgiveness is available should they sin.

The stipulations after the self-revelation in ch. 34 indicate that God still expects their undivided allegiance (vv. 34:11–28). These verses are a *synecdoche* for the entire covenant stipulations. However, the selection of stipulations emphasizes the first commandment, the violation of which is at the heart of their particular sin. The renewal of the covenant is connected to the golden calf apostasy and the previous laws; see Childs, *Exodus*, 613. The emphasis in the renewal of the covenant is on loyalty to Yahweh, and exclusivity without compromise, carefully linked to Ten Commandments and Book of the Covenant (vv. 34:10–28); see Durham, 463–64. God is a jealous God and will not tolerate any other allegiance (v. 34:14); כי יהוה קנא שמו אל קנא הוא; compare with v. 20:5; כי אנכי יהוה אלהיך אל קנא. His self-revelation in Exodus indicates this zealousness for the special relationship with his people. In light of all he has shown himself to be for his people, there is only one proper response. They shall not worship any other God or place themselves in a position to be led into such worship. Obedience to all other stipulations flows from this exclusivity toward Yahweh.

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God re-institutes the covenant with them (v. 34:10).[119] God promises that he will do the same kind of wonders that he did at the *Yam Suph*.[120] The nations around them will see these marvels. The Israelites will be unique among the nations of the earth.[121] God's purpose for the Israelites is restored. Because of Yahweh's חסד, the crisis is over. The Tabernacles is erected, and the priests are consecrated (vv. 40:1–33). The final passage closes the book with an ideal picture of God's glory dwelling with his people (vv. 40:34–38).

Pharaoh

Pharaoh is the chief human antagonist against which the other main characters interact in part one of Exodus. He provides a benchmark of evil in contrast to Yahweh, Moses, and the Israelites.[122] The mention of a Pharaoh who did not know Joseph followed by a short dialogue begins the character portrayal of Pharaoh in Exodus (vv. 1:8 ff.).[123] He is the instigator, the source of the oppression who burdens the Israelites. He is presented in a totally bad light in

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The passage cites examples from the Ten Commandments and Book of the Covenant. They are:

Exodus 34:17	Exodus 20:4, 20:23;
Exodus 34:18	Exodus 23:15;
Exodus 34:19–20	Exodus 23:15;
Exodus 34:20	Exodus 22:29;
Exodus 34:21	Exodus 23:12;
Exodus 34:22	Exodus 23:16;
Exodus 34:23–26	Exodus 23:17–19.

119 See 34:10 כרת ברית; see vv. 19:5; 24:8. Note that there is no requisite response by the people or ceremony of ratification lead by Moses. This is entirely one sided and is God's action alone.

120 See Exod 15:11 where the terms פלא and נורא are used previously. This promise anticipates the conquest and settlement. Here a connection between the *Yam Suph* as an anticipation of the kind of things to happen in the conquest and settlement reflects the rhetoric of the Song. The last section of the Song builds its case on the basis of the wonders done to Egypt also; see vv. 15:14–16.

121 See Exod 19:3–6.

122 The Egyptians might also be subsumed under this character in most instances. In only a few cases are they a foil to Pharaoh. These times accentuate Pharaoh's obstinacy. See Exod 8:15; 9:11, 20; 10:7. Pharaoh is the source of a major plot tension in part one of Exodus. The contrast/tension is between God's plans and Pharaoh's plans; see Childs, *Exodus,* 14. This also provides the main element of irony in the story.

123 This passage also connects Exodus to the patriarchal story. A new Pharaoh who did not know Joseph indicates a continuation of the patriarchal story and a change in the fortunes of the sons of Israel. At times, Pharaoh is also called the King of Egypt. Probably no significance should be attached to this beyond a desire for variety of expression in the story. מלך is used in Exod 1:8, 15, 17–18; 2:23; 3:18–19; 5:4; both מלך and פרעה are used
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Exodus with no redeeming characteristics. However, Pharaoh is not identified by name.[124] The attempt to identify the Pharaohs of Exodus with historical accounts misses the rhetorical point. A reason that the Pharaohs are not named might be that there is an essential moral identification among them. They are each part of an evil system under which the Israelites suffered for some years. Pharaoh becomes a symbol of evil that is personified and personalized through the dialogue.[125] Repeatedly in the narrative irony also plays an important role in Pharaoh's character.[126] Pharaoh is in fact an object of derision and ironic humor in Exodus.[127]

Jumping ahead in the story the core of Pharaoh's presentation occurs in the conflict narrative, which includes the plagues narrative and the *Yam Sup* narrative. These are all part of the contest between God and Pharaoh. The confrontation and its outcome are the main plot of

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in Exod 6:11, 13, 27, 29; 14:5, 8.

[124] In all likelihood, there are two or more Pharaohs in Exodus: (1) the Pharaoh(s) of the oppression and (2) the Pharaoh of the plagues and *Yam Suph* deliverance. These are identified differently by various authors without consensus. Once again this is a historical question beyond the focus of this dissertation. See Houtman, *Exodus,* vol. 1, 235. William H. Shea examines various theories concerning which Pharaohs are historically connected with Exodus; see Shea, "The Date of the Exodus," in *Giving the Sense: Understanding and Using Old Testament Historical Texts* (eds. David M. Howard, Jr. and Michael A. Grisanti; Grand Rapids: Kregel Publications, 2003), 236–55.

[125] The central evil portrayed by his own words and actions is opposition to God. This kind of character portrayal is very common in Exodus concerning Pharaoh. What he says reveals his character. His attitude toward Israel, Moses, and Yahweh is conveyed in his words to or about them. See Exod 1:9–10, 16, 18, 22; 5:2, 4, 7–9, 17–18; 8:8 (cf. 8:15), 25, 28 (cf. 8:32); 9:27–28 (cf. 9:34–35); 10:8, 10–11, 16 (cf. 10:20), 24 (cf. 10:27), 28; 12:31–32; 14:5; 15:9.

[126] The motif of irony in Exodus is the failure of the powerful ruler's plans to happen. What he intends does not take place. Yet Pharaoh's worst fears happen. This motif has its apex in Exod 15:8–10 where the irony is amplified by the chiastic structure of the verses. See Propp, 132.

The Egyptians were worried that the Israelites might join with their enemies to fight against them and then escape from Egypt (לחם and עלה, v. 1:10). Yet this happens in a manner of speaking when Yahweh brings them up out of Egypt and fights for them (עלה and לחם, vv. 3:8, 17; 13:18; 14:14, 25).

The Hebrew midwives who were ordered to carry out infanticide do not obey this order because they fear God (v. 1:17). The midwives' reply to Pharaoh's incredulity at their disobedience has some sense of plausibility about it (vv. 1:18–19). Their reply may be another element of irony since Pharaoh is apparently taken in by it. See Houtman, *Exodus,* vol. 1, 223; Childs, *Exodus,* 17.

Pharaoh's own daughter plays a role by saving the child even though she recognizes it as a Hebrew infant (vv. 2:5–6). The providential nature and irony of the incident is not only in her saving the child but also in her saving *this particular child.* Providence and irony is apparent also in the fact that Miriam arranges for Moses' own mother to nurse him for wages (vv. 2:7–9).

In any case, there is distinct irony in Moses' birth story. Note that Pharaoh would kill sons and keep daughters. However, daughters (Levi's daughter, her own daughter, and Pharaoh's daughter) save this one particular son. See Childs, *Exodus,* 19; Propp, 153; Sarna, *Exploring Exodus,* 28; Lawton, "Irony in Early Exodus," 414; Jean-Daniel Macchi, "La Naissance de Moïse (Exode 2/1–10)," *ETR* 69 (1994): 403.

[127] Houtman writes, "Pharaoh may be a terrible man, he is also a laughable character" (*Exodus,* vol. 1, 224); see also Childs, *Exodus,* 13. He thinks that he is clever but comes off as a fool.

the first half of Exodus. The struggle demonstrates Pharaoh's ultimate impotence.[128] The confrontation begins in chapter 5.[129] Pharaoh's opening statement characterizes him as a thoroughly unbelieving and unyielding (v. 5:2). The rhetorical question, מי יהוה אשר אשמע בקלו, expects a negative answer, "Yahweh is no one to me, so I will not obey him." The question indicates his intention to reject any demand put to him by Yahweh or his spokesmen. His next statement shows forcefully that he does not acknowledge God's authority to demand that he obey.[130]

The entire theme of Pharaoh's hard heart begins to play out in this passage with his initial rejection. His question indicates that Yahweh is nobody, nothing to him. Therefore, God's people are nothing to him either. On the other hand it also betrays his own self-evaluation as the supreme authority in the land. Pharaoh's attitude colors the entire struggle. This sets up an entire series of bitter negotiations during the plagues narrative that leads to a series of partial

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128 "The initial revelation of God's name met with human resistance and disbelief which created the tension of the narrative. The plagues function as a demonstration of God's nature which shattered the resistance." See Childs, *Exodus,* 150.

129 The general tenor of the section is that things grew much worse for God's people as a result of Moses and Aaron's first confrontation with Pharaoh; see Houtman, *Exodus,* vol. 1, 458. This should have been no surprise since God had told Moses that Pharaoh would not let them go except by compulsion (vv. 3:19, 4:21); see Houtman, *Exodus,* vol. 1, 456.

130 He says לא ידעתי את־יהוה. Knowledge of Yahweh and serving him are two key concepts in the first half of Exodus (ידע, עבד). In Exodus, Pharaoh does not have knowledge of Yahweh: vv. 1:8; 5:2; 10:7. Yet Yahweh does many wonders in Egypt to give Pharaoh and the Egyptians knowledge: vv. 7:5, 17; 8:6, 18; 9:14, 29; 10:2; 11:7; 14:4, 18. However, Yahweh, has knowledge of everything: vv. 2:25; 3:7, 19; 4:14; 9:30. Twice Yahweh speaks of knowledge he gives to his people, vv. 6:3, 7; the first time to the patriarchs, the second to their descendants in Egypt. The object of the knowledge is to know that Yahweh is God.

The contest of wills in Exodus is over whom Israel will serve, Yahweh or another (Pharaoh, or in part two an idol). The Israelites were slaves: vv. 1:13, 14; 5:15, 16, 18; 14:5, 12. Yahweh came to release them from this bondage: vv. 6:5; 13:3, 14; to serve him: vv. 3:12; 4:23; 7:16, 26; 8:16; 9:1, 13; 10:3, 7, 26; 13:5. Pharaoh and his servants (officials) are the object of Yahweh's actions in order to convince them that he is Supreme: vv. 5:21; 7:10, 20, 28, 29; 8:5, 7, 17, 20, 25, 27; 9:14, 20, 21, 30, 34; 10:1, 6, 7; 11;3, 8; 12:30, 14:5. Pharaoh gives permission to go serve (worship) Yahweh, v. 10:8; refuses to do so, v. 10:11; gives it again and then refuses, vv. 10:24, 27; and then gives permission once more after the tenth plague, v. 12:31.

The two concepts, knowledge and serving Yahweh, might be considered part of a larger concept of Yahweh's exclusivity. In Exodus, the exclusivity of Yahweh is at the heart of the two main crises (release from slavery and the golden calf). The story in each case shows the sovereignty and power of Yahweh. In each case, both life and death occur as a result of individual's response to this knowledge; see Isbell, *The Function of Exodus Motifs*, 14–15. Propp cites the following key concepts in Exodus: (1) כבד, (2) ימין–זרוע–יד, (3) יהוה–שם, (4) ידע, (5) עבד; see Propp, 36–37. The words and actions of Yahweh are intended to cause Israel to know and serve him exclusively. This macro theme might be expressed in the question, "Who will Israel serve?" See Leder, "Reading Exodus," 27; see also Gowan, *Theology in Exodus*, 134, 137.

acquiescence to the request and then retraction of the same.[131] Repeatedly Pharaoh heart is hardened, so that he withdraws his permission.[132] There is in this series of events an interesting play on the word חזק that accentuates the struggle between Pharaoh and God and at the same time emphasizes God's ultimate control.[133]

The plagues narrative, which is characterized by signs and wonders, begins in chapter 7.[134] The purpose of the signs was that Pharaoh might know that אני יהוה (v. 7:17).[135] However, Pharaoh resists this knowledge of Yahweh's deity and supremacy. The signs, which had caused the people to believe and worship God, only cause Pharaoh to harden his heart, so that he would not listen.[136] Set side-by-side the two reactions are mirror images of one another. Part of Pharaoh's rationale in refusing to listen may have been the duplication of some of these

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131 See Exod 8:8, 15; 8:25, 28, 32; 9:27, 34–35; 10:8, 10–11, 16–17, 20; 10:24, 27–28, and 11:31–32 in connection with 14:5.

132 Note that the "hardening" motif uses three words: כבד, קשה, and חזק. The words are used in reference to Pharaoh's own attitude: כבד in vv. 7:14, 8:11, 32, 9:7, 34; קשה in v. 13:15; חזק in vv. 7:13, 22, 8:15, 9:35. They are also used in reference to God's action upon Pharaoh: כבד in v. 10:1; קשה in v. 7:3; חזק in vv. 4:21, 9:12, 10:20, 27, 11:10, 14:4, 8, 17. In ch. 14, God hardens the Egyptians' hearts, so they will pursue the Israelites into the *Yam Suph* leading to their destruction. For further discussion see APPENDIX ONE, PHARAOH'S HARDENED HEART.

133 God told Moses that it would be ביד חזקה that Pharaoh would let the people go (vv. 3:19, 6:1). This is somewhat ambiguous. See the discussion concerning ch. 6 under Yahweh's character portrayal above. In the struggle, God hardens (חזק) Pharaoh's heart, so that he would not let them go (v. 4:21). This demonstrates both Pharaoh's sin and God's power (vv. 13:3, 9, 14, 16, 14:4, 8, 17). Pharaoh hardens his own heart (vv. 7:13, 22, 8:19, 9:35), and God in turn hardens his heart confirming his evil choices (vv. 9:12, 10:20, 27, 11:10). When the plagues come to their climax, the Egyptians urge (חזק) the Israelites to leave (v. 12:33).

134 See APPENDIX TWO, THE PLAGUES.

135 Pharaoh's refusal to acknowledge Yahweh (v. 5:2) sets up an ironic chain of events in the growing revelation of Yahweh's judgments upon the Egyptians. Pharaoh and Egypt will be made to know. See Childs, *Exodus*, 105, 171. Here the purpose of the signs is so that Pharaoh (and all Egypt) might know כי אני יהוה (v. 7:17). This same statement is made at the end of the entire judgment sequence (vv. 14:4, 18). The progression is: that Pharaoh might know that אין כיהוה אלהינו (v. 8:6); that אני יהוה בקרב הארץ (v. 8:18); that אין כמני בכל־הארץ (v. 9:14); that ליהוה הארץ (v. 9:29); that יפלה יהוה בין מצרים ובין ישראל (v. 11:7); וידעו מצרים כי־אני יהוה (v. 14:4); and finally וידעו מצרים כי־אני יהוה בהכבדי בפרעה (v. 14:18). These revelations cut at the heart of Pharaoh's attitude toward God and God's people. It also cuts at the heart of Pharaoh's evaluation of his own supremacy in Egypt. God, who is peerless in all the earth and owns all things, who is in the land to judge Egypt and to deliver the Israelites, finally will destroy Egypt's army because of Pharaoh's refusal to acknowledge God's supremacy. The celebration of Yahweh's incomparability in the Song summarizes the theme with the phrase מי כמכה, v. 15:11.

136 The verbs of the Israelites used are אמן, קרד, and חוה in v. 4:31. Note the expressions used of Pharaoh are חזק לב, and לא שמע in vv. 7:13, 22; and לא־שת לבו in v. 7:23.

signs by the magicians.[137]

One of the means by which the contrast between God and Pharaoh is most pronounced is the series of requests for prayer. In each case, there is (1) Pharaoh's request, (2) Moses' agreement to pray, (3) God's merciful removal of the plague in question, and (4) Pharaoh's hardening of heart and refusal to let the people go.[138] Interspersed in this series of plagues are statements that accentuate what is happening in Pharaoh's heart.[139] Pharaoh's behavior toward Moses and toward God becomes more irrational and stubborn. He will not listen to anyone.

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137 Even though Aaron's rod consumed their rods, Pharaoh would not listen (vv. 7:12–13). This episode before Pharaoh and his magicians contains ironic elements. Their rods were swallowed (בלע) by Aaron's rod in v. 7:12. The same verb is used in v. 15:12 concerning the destruction of Pharaoh's army. One of the symbols of Pharaoh's power was the serpent that appeared on his crown. In addition, the ability to manipulate serpents was highly esteemed in Egypt. In the magicians' view, by casting down his rod before them, Aaron challenged them. The irony of their rods being consumed touches all of these issues mentioned here. See Currid, "Egyptian Setting," 205–206, 210, 213.

Eventually the magicians acknowledge that what is happening is the finger of God (v. 8:15). Pharaoh's advisors at times dissent from his point of view or his decisions. However, in the end they concur with his decision to pursue the Israelites to their own army's destruction. The following key verses show this developing theme: vv. 8:15; 9:11, 20, 30, 34; 10:7; 11:3, 8; 12:30, 33; 14:5.

138 Note this sequence in the following cases: Frogs—(1) v. 8:4, (2) vv. 8:5–7, (3) vv. 8:8–9, (4) v. 8:11; Flies—(1) v. 8:24, (2) v. 8:25, (3) vv. 8:26–27, (4) v. 8:28; Hail—(1) vv. 9:27–28, (2) vv. 9:29–30, (3) v. 9:33, (4) vv. 9:34–35; Locusts—(1) vv. 10:16–17, (2) v. 10:18, (3) v. 10:19, (4) v. 10:20. In the instances of a plague happening and then being removed, God demonstrates his judgment and mercy. Ultimately neither seem to convince Pharaoh.

139 For instance, Moses agrees to pray that God remove the plague of flies (vv. 8:16–28) but warns Pharaoh not to deal falsely by refusing to let the people go (v. 8:25). The term can mean to mock, or trifle with; see "II תלל," *HALOT* 4: 1739–40. Pharaoh is completely disrespectful toward God and toward Moses by his words, attitude, and actions. This warning is a commentary on and condemnation of Pharaoh's behavior. It relates what Moses understands to be Pharaoh's character. Pharaoh does not have an honest heart. This is why he vacillates and refuses to do as he promises.

Just before the plague of hail (vv. 9:13–35) God speaks to Pharaoh warning him that the entire nation could have already been destroyed if God had wished. God's judgments and justice have been tempered by mercy. It could be worse. However, Pharaoh insolently sets himself against God's people and thus against God himself (v. 9:17); see "סלל," *HALOT,* 2: 757, to behave highhandedly, insolently. Are the terms תלל and סלל perhaps a sound pun on the unspoken word חלל to profane or defile; see I "חלל," *HALOT,* 1: 319–20? Pharaoh's stubborn refusal to hear God's command is ultimately part of God's plan to demonstrate his own incomparability and to proclaim his renown in the earth (vv. 9:13–17). Later Moses agrees to pray concerning the hail, but he opines that even after this plague ceases Pharaoh and his officials will not yet fear Yahweh (vv. 9:29–30). Pharaoh acknowledges his sin when he asks for prayer (v. 9:27) but repeats his double dealing by sinning again and refusing to let them go (vv. 9:34–35).

Next, the plague of locusts is threatened (vv. 10:3–6). Egypt's official are desperate since the nation is already in ruins (v. 10:7). They urge Pharaoh to let the Israelites go. However, Pharaoh tries to haggle with Moses concerning who will go to worship, but finally refuses and drives Moses and Aaron from his presence (vv. 10:8–11). His statement is a mocking twist on God's promise to be with his people. The statement in v. 10:10 is יהי כן יהוה עמכם. The statement in v. 3:12 is אהיה עמך. He will never do as God bids him. The negative לא כן is used in v. 10:11. After the plague has descended on Egypt, Pharaoh once more requests prayer and acknowledges his sin (vv. 10:16–17). However, after the plague is removed he once more changes his mind and refuses to let the people go (v. 10:20).

The last plague before Passover night itself is darkness (vv. 10:21–29). The temptation to see a metaphor in this plague is not unjustified. Certainly the entire behavior of Pharaoh is one of stubborn and persistent refusal to obey God's word. His heart could hardly be shown to be darker than in the sequence of events. Even after this plague Pharaoh refuses to let them go and threatens Moses' life (v. 10:28). This shows the progression of Pharaoh's hardness of heart from double dealing to insolence to irrationality to murderous ire. Pharaoh and Egypt are truly in darkness physically and spiritually.

A major subsection, The Passover Release (vv. 11:1–13:16), ends the plagues narrative. Pharaoh threatens Moses with death should he appear before his face again, but the coming last plague would be the catalyst for all the events that would bring about the Israelites' release not their death. God says that he will bring one more plague on Egypt (v. 11:1).[140] There is an ironic play on words in the use of עוד in verse 10:29 and in verse 11:1 and on Pharaoh's use of the word יסף in verse 10:28. This last plague is to be the final impetus for the release of the Israelites from Egypt.[141] After their release, Pharaoh would not see Moses again.

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140 There will be one last plague, עוד נגע אחד.

141 God makes a distinction between Egypt and the Israelites, his firstborn. Because Pharaoh will not release God's firstborn, Pharaoh's own firstborn will die, *Lex Talionis*. See Exod 4:22–23, 12:12, 29; 13:15 for statements concerning this distinction. Edward Greenstein thinks that the issue of justice is not the rationale for this tenth plague. Rather it is based in the principle that every firstborn belongs to God. God was collecting his due; see Greenstein, "The Firstborn Plague and the Reading Process," in *Pomegranates and Golden Bells: Studies in Biblical, Jewish, and Near Eastern Ritual, law, and Literature in Honor of Jacob Milgrom* (eds. David P. Wright, David Noel Freedman, and Avi Hurvitz; Winona Lake: Eisenbrauns, 1995), 560, 562–66. However, might not both be in view without destroying the validity of either? God provides both justice and takes what is his due at the same time.

The plague happens as God had said (vv. 12:29–30). The effects of the plague are immediate and dramatic. Pharaoh and his officials are devastated and respond by sending the Israelites away (vv. 12:30–32). The impact of the death of the firstborn cause the people to urge the Israelites to leave and to give them the wealth of Egypt (v. 12:33; Gen 15:13–14; Exod 11:2–3; 12:35–36). The verb חזק is used. Note previous comments above concerning this term.

Pharaoh's final parting words have a ring of bitterness. In light of subsequent events and in connection with his pattern of behavior previously, it probably is not an expression of humility or faith. He says וברכתם גם־אתי. Pharaoh's repeated request for prayer, his repeated permission to leave, and his repeated withdrawal of permission show him to be an unstable and unbelieving person. There is no reason to see this occasion as anything different.

Pharaoh's final refusal to obey God occurs in the *Yam Suph* narrative (vv. 13:17–14:31).[142] In this case, the refusal leads to the destruction of his army. Chapter 13 establishes the state of affairs necessary for God's trap to be sprung on Egypt. After their flight, the apparent confusion among the Israelites tempts Pharaoh to pursue them (v. 14:3).[143] Both Pharaoh and his counselors have a change of heart concerning letting the Israelites go from serving them and as a result Pharaoh and his army pursues and overtakes the Israelites.[144] However, the Egyptian soon realize their folly.[145] In taking the bait and in being destroyed, Egypt becomes an object lesson. The result is that God gains glory over Pharaoh and his army.[146] The Egyptians

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142 The narrative description of the departure resumes with a temporal clause (v. 13:17, continuing from v. 12:39). The temporal clause is ויהי בשלח פרעה את־העם.

143 The word is the *Niphal* participle נבכים.

144 This army included 600 picked chariots of Egypt, with officers over all of them (vv. 14:5–7). The term is שלשם. See the translation notes in the previous chapter. This is the best and the brightest of Pharaoh's power. Terms concerning this army have slight variations within chs. 14 and 15 yet are not contradictory. In some cases, nearly identical phrases are used. The terms are used as follows: רכב in vv. 14:7, 14:9, 14:17, 14:18, 14:23, 14:26, 14:28, 15:1, 15:19, 15:21; עם in v. 14:6; בחור, בחר in vv. 14:7, 15:4; שלשם in vv. 14:7, 15:4; סוס in vv. 14:9, 14:18, 14:23, 15:1, 15:19, 15:21; פרש in vv. 14:9, 14:17, 14:23, 14:26, 14:28, 15:19; חיל in vv. 14:9, 14:28, 15:4; and מרכבה in vv. 14:25, 15:4. All the terms except עם are used in both chapters referring to Pharaoh's army.

The words used of his pursuit are רדף and נשג. See Exod 14:4, 8–9, 23; 15:9. The Song describes the enemy's pursuit and in much more personal and powerful imagery. Neither account clearly indicates that Pharaoh followed his army into the trap. The narrative mentions the Egyptians and Pharaoh's army but never Pharaoh himself as having gone into the Sea. The Song mentions the enemy (v. 15:9), but this may not mean Pharaoh individually. Rather it could be a personification of the threat toward the Israelites for poetic effect. Already it has been noted that the individual Pharaoh of the Exodus is not known, but rather the term Pharaoh becomes imagery for the evil system that oppressed the Israelites. Even if this particular Pharaoh survived he was judged and knew that אני יהוה.

In the Song, the narrative term רדף is expanded by a series of words indicating the emotional and volitional threatening of the enemy (see ch. 2 of this dissertation; cf. 15:9). The irony is that his expressed desire to slaughter the Israelites comes to naught. Rather God simply snorts at him and he is destroyed (cf. 15:8–10). In this way, the Song heightens the narrative description.

145 The words of the Egyptians describe Yahweh's actions as a warrior for his people (v. 14:25). The verb used is לחם. The Egyptians confirm what was said in vv. 14:14, and what will be celebrated in the Song, cf. 15:3. They try to flee but cannot get away (נוס "flee" in v. 14:25). Then the waters return to normal depth (איתן; see "I איתן," *HALOT*, 1: 44–45; constant, normal).

146 There is irony in the use of the term כבד. At the *Yam Suph* Pharaoh's heart is hardened again, כבד in vv. 14:4, 17. The result is that Yahweh is glorified, כבד in v. 14:18; see John D. Currid, "Why Did God Harden Pharaoh's Heart?" *BRev* 9 (December 1993): 51. An earlier irony is that Pharaoh made the work harder for the Israelites, כבד in v. 5:9. The just response of God to this is that Pharaoh's heart is hardened, כבד in vv. 7:14; 8:11, 28; 9:7, 34; 10:1; 14:4, 17; so that the plagues might become worse, כבד in vv. 8:20; 9:3, 18, 24; 10:14. Ultimately the wheels of Pharaoh's chariots are clogged, so that the Egyptians cannot escape their doom, כבד in v. 14:25.

and Pharaoh knew too late that Yahweh alone is God.

Moses

Exodus chapter 2 provides the back story for the following chapters. The brief episodic snapshots of this chapter present Moses as a person with the usual contradictions in personality that characterize all humans.[147] The statement about Moses' name and his rescue from the river hint at the coming story of the deliverance of Israel. His rescue is connected with the סוף by the river. His name sounds like the Hebrew word משׁה meaning to draw out.[148] After his birth and preservation story, a rather quick sequence of events explain how Moses came to be in Sinai where Yahweh appears to him (vv. 2:11–22). After fleeing, Moses ends up at a well in Sinai (v. 2:15).[149] As noted previously, chapter 2 ends with the preparatory statement concerning

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147 The auspicious character of Moses' birth and preservation signal his importance as a character in the story (Exod 2:1–10). The seeming unusual nature of the means of saving him, by putting him in a basket in the Nile, appears odd because so much information is left out of the story. The abbreviated nature of the story may help to accentuates the providential character of Moses' rescue. The similarity of this story with other ANE stories of a child found floating in a basket has been observed by other scholars; see Houtman, *Exodus,* vol. 1, 290–91; Propp, 155–60. The providential character of Moses' rescue marks Moses as someone important in the plot and portends great things.

Ironically Moses has an inauspicious beginning in his own attempt to become Israel's deliverer (vv. 2:11–15). These events show him to be one who is hardly a likely deliverer. Unlike the usual hero who rises from a lowly environment to his rightful place, Moses leaves his adopted home of privilege, identifies with his enslaved people, and becomes a criminal fugitive. See Propp, 158.

148 The issue of the etymology of the name משׁה is not the focus here. In any case, the play on words here is observable from the context. In the story of the deliverance, the Israelites will be saved at the *Yam Suph* by God's bringing them through the Sea. In a sense, one could say that Israel is also drawn out of the water. Both stories include the element of threat to the Israelites by the Egyptians. Both include the element of deliverance from death. Both include deliverance in connection with water. Both have the word סוף in this regard. Both are full of irony. What Pharaoh purposed was turned around against him. In the former case, his own daughter nurtures Israel's deliverer in Pharaoh's own household. In the latter, his own thirst for revenge leads him to utter defeat. His order to throw the male children into the Nile (שׁלך, v. 1:22) corresponds to his own army's destruction by being cast into the Sea (נער, רמה, ירה, vv. 14:27; 15:1, 4).

149 Where exactly in the region of Sinai is unknowable. From Exod 3:1 it appears that Midian may be in one part of the peninsula (perhaps in the north end of the Gulf of Aqaba) and that Mt. Sinai may be in another part (אחר המדבר). In any case, this is the primary location of the Pentateuch.

Here he meets the daughters of Reuel who were tending their father's flock (v. 2:16). Reuel is also called Jethro. This Reuel is not the same man as Esau's son (Gen 36:4, 10, 13, 17). The name Reuel (רעואל) is used in Exod 2:18; Num 2:14; and 10:29. Jethro (יתר, יתרו) is used in Exod 3:1; 4:18; 18:1–2, 5–6, 9–10, 12. Reuel/Jethro is specified as Moses father-in-law (חתן) in Exod 2:18 (cf. 2:21); 3:1; 4:18; 18:1–2, 5–6, 12.

This story has a more positive presentation of Moses. He acts as a deliverer and exhibits courage. Moses delivers the daughters from some abusive shepherds and as a result is invited to be a guest with them (vv. 2:17–20). Moses stays with them and eventually marries one of the daughters, Zipporah, by whom he has a son, Gershom *(continued on next page)*

Yahweh's readiness to deliver at this time (vv. 2:23–25).

God reveals himself to Moses while he is shepherding Jethro's flocks (cf. 2:16).[150] The call narrative occurs as an extended dialogue between Moses and God in which Moses is called and authenticated as God's spokesman and deliverer (vv. 3:1–4:17). The series of questions that tie this entire section together as a unit are in effect Moses' attempt to deflect God's demand that he do this task.[151] In each answer, God breaks down each of Moses' excuses by providing the means to carry out the task and by promising to be with him.[152] Throughout, patriarchal promise is foundational in the call narrative.[153] Despite God's promises, Moses refuses by asking God to send someone else (v. 4:13).[154] The result is that God's anger burns against

(vv. 2:21–22). Naming his son Gershom may imply a longing for Egypt, perhaps from two words גר and שם. The verbs in reference to Moses when he acted as a deliverer of Jethro's daughters are in v. 2:17 ישע (cf. 14:30; noun ישועה cf. 14:13;15:2) and in v. 2:19 נצל (cf. 3:8; 5:23; 6:6; 12:27; 18:4, 8, 9). The verb נצל is also used in Exod in the sense of taking away plunder or taking off jewelry (see vv. 3:22; 12:36; 33:6).

150 Shepherding expressions occur in the Song by the Sea; see Exod 15:13. Shepherding was the traditional lifestyle of the patriarchs. The Israelites viewed the occupation as a positive thing. Thus, the expressions in the Song, being from an Israelite point of view, have a positive meaning. When the Israelites settled in Egypt, they lived in Goshen apart from the Egyptians to whom shepherding was abhorrent (כי־תועבת מצרים כל־רעה זאן, Gen 46:34). This may imply some irony because a shepherd becomes Israel's deliverer and the God of a shepherding people defeats the Egyptians, whereas Yahweh leads his people (like a flock).

151 The cycle of four objections and answers occur in 3:11–12; 3:13–22; 4:1–9; and 4:10–17. The objections have a pattern: a, b, b', a', that is: incompetence, won't listen, won't listen, incompetence; see Houtman, *Exodus,* vol. 1, 325.

Jean-Daniel Macchi shows a pattern of prophetic calls into which Moses' call fits; see Macchi, "Exode et Vocation (Exode 3/1–12)." *ETR* 71 (1996): 72–73. Macchi provides the following chart.

	Exodus 3	Judge 6	Jeremiah 1	Ezekiel 2
Dispatch	v. 10	v. 14	v. 5	v. 3
Objection	v. 11	v. 15	v. 7	{implied}
Encouragement	v. 12	v. 16	v. 7	v. 6
Sign	v. 12	v. 21	v. 9	(chap. 3)

One might say that the prophets (and Moses) understood the impossibility of the task thus their objections. The objections and Moses' own displayed weaknesses are evidence that God is the true deliverer. Macchi comments that God's plan to save the people "*utilise un homme incompétent*" (72–73). Bernard Robinson remarks that Moses was a leader "*malgré lui*" (Exode, 111); see also Houtman, *Exodus,* vol. 1, 325.

152 See the discussion concerning God's presence under Yahweh's character. Note that in addition to promises to be with Moses God gives him signs to authenticate his call and provides Aaron to assist him; see vv. 4:1–9; 4:10–17.

153 See vv. 2:24; 3:6, 8, 15–17; 4:5. The expression אלהי אביך (v. 3:6) indicates Moses knew God in the sense that Yahweh was his father's God and in the sense that promises were made to the patriarchs; see Houtman, *Exodus,* vol. 1, 349–50.

154 Certainly his language is couched in polite terms, שלח־נא. But his refusal to believe that God will be with him and his withholding of obedient submission cannot be justified in light of God's patient and persistent *(continued on next page)*

Moses (v. 4:14).[155] Yet God does not destroy Moses. Rather, he appoints Aaron to serve as Moses' spokesman (v. 4:14–16).[156] The human weakness that is clearly portrayed in Moses' character accentuates the underlying theology that God is the main character and the true deliverer in the story.[157]

Despite his weakness of character, the conflict in Egypt narrative presents Moses (and Aaron) as God's spokesman.[158] Moses is God's spokesman before Pharaoh.[159] He is God's hand to judge Egypt. Though he lifts his hands and performs great wonders, it is God's hand that is against Egypt.[160] He is also God's spokesmen to Israel giving God's instruction to his people.[161] The entire conflict narrative indicates once again that though Moses is his human

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in the vocative אדני coupled with his refusal. If God is his Lord then how can he think to refuse?promises of presence and help. Moses is acting out of fear, unbelief, and stubbornness. There is a sense of absurdity.

155 See the discussion above concerning this anger of Yahweh.

156 The promise to be with Moses from ch. 3 (v. 3:12 אהיה עמך) and earlier in ch. 4 (v. 4:12 ואנכי אהיה עם־פיך והוריתיך אשר תדבר) is expanded to include both Moses and Aaron in ch. 4 (v. 4:15 ואנכי אהיה עם־פיך ועם־פיהו והוריתי אתכם אשר תעשון).

157 Several short passages fill in details, prepare for the following narratives, and carry forward some of the themes already noted (vv. 4:18–31). After God's revelation to Moses, he returns to his father-in-law to beg leave to return to Egypt to see if any of his family were still alive (v. 4:18–20). After Moses left Jethro, the narrative relates the story of the Bridegroom of Blood (vv. 4:24–26). This is somewhat cryptic. However, this might be understood in conjunction with Moses' reluctance to do the task. The opening verse of the passage reveals that as they are on their way God intends to kill Moses. Certainly this indicates that Moses has angered God again (cf. 4:14). His failure to circumcise Gershom may indicate just how resistant Moses is toward God's will for him. Here the lawgiver has failed to observe the covenant that God had made with Abraham. See Gen 17:9–14; Cassuto, *Exodus,* 59; Childs, *Exodus,* 104. Houtman thinks that Moses was not circumcised. The actions of Zipporah were acceptable as a proxy circumcision that also served as a total consecration to his task. See Cornelis Houtman, *Exodus,* vol. 1, 447–48; and "Exodus 4:24–26 and Its Interpretation," *JNSL* 11 (1983): 98, 102. However, Propp believes that Moses was guilty of innocent blood (cf. v. 2:12). The actions of Zipporah answered with God for his blood guilt; see Propp, 223–38. The final two short passages before they return to Egypt (vv. 4:27–28 and 4:29–31) set up the narrative for the coming extended contest between God and Pharaoh (Exod 5:1–15:21).

158 Moses (and Aaron) speak with the elders and the people announcing the good news of deliverance (vv. 4:29-31). The people believe the message at first. The verbs are אמן, קדד, and חוה. The verb אמן brackets the entire deliverance narrative, cf. vv. 4:31; 14:31.

159 See Exod 4:22; 5:1; 6:11, 29; 7:2, 16, 26; 8:16–17; 9:1, 13; 10:3–4.

160 יד is used of Moses and Aaron's hand in their actions as God's spokesmen (in vv. 4:2, 4, 6, 7, 17, 20, 21; 7:15, 17, 19; 8:1, 2, 17; 9:22, 35; 10:12, 21, 22; 14:16, 21, 26, 27). However, God's hand (power) is behind their actions. In the narrative, the expressions יד (in vv. 3:20; 7:4, 5; 9:3, 15; 14:31), יד חזקה (in vv. 3:19; 6:1; 13: 9; 32:11), בחזק יד (in vv. 13:3, 14, 16) and זרוע נטויה (in v. 6:6) are used of Yahweh's power.

161 See Exod 3:14–15, 16–18; 6:1–9; 11:2 (12:35); 12:1–13, 14–20, 21–28, 43–50; 13:1–16.

instrument, deliverance is God's activity.[162]

However, the role of spokesman for God is not without its difficulties. Therefore he complains to God. by accusing God of failing to keep his promises (vv. 5:22–23, cf. 3:8, 6:6).[163] Why has God brought trouble on his people? Why did God send him? The force of Moses' questions is that God should not be bringing trouble on his people and that God should not have sent Moses.[164] The self-revelatory statement, אני יהוה, reminds Moses who stands behind this commission (v. 6:2, 6–8, 29; 7:5). The entire sequence of this section (vv. 5:22–7:7) ends with a statement of performance (v. 7:6).[165] Moses and Aaron obey God despite their setbacks and weaknesses. Because God is with them, the conflict narrative ends with the notation that as a result of what the Israelites witnessed they feared Yahweh and trusted in Yahweh and his servant

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[162] The *Yam Suph* narrative makes this especially clear when read in conjunction with the Song in Exod 15. Moses lifts his hand, so that the sea parts, and then again, so that it returns. In a theological interpretation of the event, the Song speaks of God's right hand and breath in connection with the *Yam Suph* ascribing it to God alone. This reflects the underlying reality of the narrative. As befits praise of God, human instrumentality is not the object of worship in the Song.

[163] After Moses goes to Pharaoh and the subsequent adverse reaction of everyone, including his own people to his message (vv. 5:1–21), Moses complains to Yahweh (vv. 5:22–23). The situation had hit rock bottom. Moses is alone and discouraged. There is a breach between Moses and his people (note this reoccurring theme: vv. 5:21; 6:9; 14:10–31; 15:22–26; ch. 16; vv. 17:1–7; ch. 32). See Houtman, *Exodus,* vol. 1, 485–86. His complaint is strongly worded, והצל לא־הצלת את־עמך. The infinitive absolute emphasizes the negative statement. "You have not delivered your people at all."

[164] Here at his lowest point God speaks to reassure his servant; see Houtman, *Exodus,* vol. 1, 485. The arrangement of these panels of the narrative is a chiasm: Yahweh's self-revelation, expression of doubt, genealogy, expression of doubt, Yahweh's self-revelation. The self-revelations show that Yahweh, the God of the fathers, is in control even when things do not go well. At the center of the structure is a genealogy that suspends the narrative tempo entirely. The purpose of the genealogy in the center of this section is given in the last phrase, "these are the heads of the households of the Levites according to their clans" (v. 6:25). אלה ראשי אבות הלוים למשפחתם. Genealogies serve to assign status, establish mutual responsibilities, and confirm privileges among individuals and groups; see Propp, 283.

[165] The first part of the Passover Release also ends with a similar summary statement concerning the obedience of Moses and Aaron in doing what God commanded (v. 11:10). Such notations of obedience will be come an important part of the restoration narrative in part two of Exodus. Proleptically such statements form a theology of obedience to God that is vitally connected to the picture of God's people in a proper covenant relationship with Yahweh.

The theme of obedience to God's instructions occurs repeatedly in the first half of Exodus especially by the word עשׂה: vv. 4:30; 8:13; 11:10; 14:4. In some cases, both עשׂה and צוה are used to indicate this obedience: vv. 7:6, 10, 20; 12:28, 35, 50. In addition to instances when the obedience is noted specifically, there are occurrences that have a command followed by a subsequent act of obedience that are not marked by the verbal coincidence of צוה and עשׂה. See for example Exod 14:16; 14:21–22. Finally, in one instance obedience to God can be observed in the fear of the midwives and their refusal to obey Pharaoh, see Exod 1:17.

Moses.[166] Thus, the first part of Exodus ends with Moses successfully completing the first part of his mission and being held in high esteem by the people.

In the first part of Exodus, Moses is the spokesman of God. He sets God's instruction before Israel and on occasion prays for or about the people. He is their leader in their short journey to the *Yam Suph*. In the second part of Exodus, he continues these vital offices and more.[167] In the interim before their arrival at Sinai, Moses leads the people to Sinai.[168] During the trip, Moses acts as the intermediary between the Israelites and God. Much of the interim is taken up with conflicts between the Israelites and God/Moses that are part of the developing complaining and unbelief themes in the wilderness and portend the apostasy in Exodus.[169] In this interim, God supports Moses in every way as his spokesman. (1) Moses prays, and God answers (vv. 15:25–26). (2) Moses is accused, and God hears (vv. 16:2–4, 7–8, 9–10).[170] (3) Moses is threatened, and God stands with him (vv. 17:2–4, 5–6).[171] (4) Moses is a warrior-leader, and God provides strength (vv. 17:9, 12, 14–16). (5) Moses sits to judge, and God provides counsel (vv. 18:13–23).

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166 The verbs are ראה, ירא, and אמן.

167 Kenneth Eakins discusses the change in Moses' roles in Exodus. In Exod 1–15, he serves as prophet and deliverer. In Exod 15:22–18:27, he serves as guide and one who provides sustenance, protection, and justice. This is similar to the role of kings in the ANE. In Exod 19–40, he functions as mediator and law giver. Eakins almost doesn't mention Moses' role as intercessor at Sinai. See Eakins, "Moses," *Review and Expositor* 74 (1977): 463–68. In addition to his role as intercessor and law giver at Sinai, one might also note Moses' intercession for Egypt and to a lesser extent the Israelites during the conflict narrative in Exod 5–14 and the role of lawgiver in Exod 12–13. Moses still functions as a prophet in Exod 19–40. When he comes down the mountain in Exod 32:19 ff., his actions and his message confront the people with violation of the covenant. In an ironic way, resistance to Moses now comes from his own people and even from his brother Aaron rather than from Pharaoh.

168 Note in vv. 15:22. The verb is נסע. This occurs in the wilderness wandering. See the footnote above concerning this interim trip in connection with Yahweh's character.

169 These conflicts have some general aspects that can be observed. The people are both the offenders against God and the beneficiaries of resolution in each case. Moses is an active part in each resolution and in Exod 32–34 takes the initiative with God. He is the mediator of God's agenda in each case. Yahweh is both the judge and source of the solution in each of these conflicts. See Pierre Buis, "Les conflits entre Moïse et Israël dans Exode et Nombres," *VT* 28 (1978): 261–62.

170 They accuse Moses הוצאתם אתנו אל־המדבר הזה להמית in v. 16:3. This will ironically be their fate after testing God repeatedly.

171 One is tempted to see a similarity between v. 17:6, עמד על־הצור; and v. 33:21, נצב על־הצור.

After they arrive at the mountain, Moses' mediatorial role becomes pronounced. In this mediatorial role, he is set apart from the people in several ways. No one is permitted to approach God except Moses and those whom God allows to come with him.[172] In verses 20:18–21, the people ask that Moses listen to God for them—an important role for Moses throughout part two of Exodus.[173] At Sinai Moses conveys God's messages to the people, writes down the words of the covenant, reads them to the people and accepts the Israelites' response, leads the Israelites in the ratification of the covenant with God, and finally, directs them in the construction of the Tabernacle.[174]

After the ratification of the covenant, God calls Moses into the mountain to receive instructions about the Tabernacle (vv. 24:12 ff.; chs. 25–31). While Moses is away in the mountain, the people turn from the covenant (vv. 32:1–6). As has been noted, they could not have demonstrated their apostasy more clearly than by their rejection of Moses' leadership and God's covenant. Moses had previously approached God as an intercessor for the people.[175] However, the clearest depiction of this role occurs in the apostasy narrative.[176] Moses' immediate response to God's threatened destruction of the Israelites is to plead for his people

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[172] See Exod 19:3, 20, 24; 24:1–2, 9–11, 12–18; 32:31; 33:7–11; 34:2, 4–5.

[173] In this role, God speaks to Moses and to the people through him. The phrases used are: ויאמר יהוה אל־משה in vv. 16:4, 28; 17:5, 14; 19:9, 10, 21; 20:22; 24:12; 30:34; 31:12; 32:9, 33; 33:5, 17; 34:1, 27 (cf. 34:10); ויאמר אליו יהוה in v. 19:24; ואל משה אמר in v. 24:1; וידבר יהוה אל־משה in vv. Ex. 16:11; 25:1; 30:11, 17, 22; 31:1; 32:7; 33:1, 11; 40:1; לדבר אתו in v. 31:18; ודבר עם־משה in v. 33:19; וידבר אלהים in v. 20:1; ויקרא אליו יהוה in v. 19:3 (cf. ויקרא אליו אלהים in v. 3:4); ויקרא אל־משה in v. 24:16; ויקרא יהוה in 34:5.

[174] Moses speaks to Aaron and the Israelites: ויאמר משה in vv. 16:8–9, 15, 19, 25, 32–33; 17:2,9; 20:20; 32:29–30; 35:4, 30; ויאמר אלהם in v. 19:25; 35:1; וידבר משה in v. 34:31; וידבר אל־בני ישׂראל in v. 34:34; וירד משה in v. 19:9. He writes the words God gives him in vv. 24:4; 34:27; (see also v. 17:14). He reads the Covenant and consecrates the people: ויספר לעם in v. 24:3; note blood of the Covenant in vv. 24:5–8. He directs construction of the Tabernacle in vv. 36:2, 6; 39:1, 5, 7, 21, 26, 29, 31–32, 42-43. He erects the Tabernacle and consecrates the priests and the Tabernacle in vv. 40:16, 21, 23, 25, 27,29, 32–33.

[175] See Exod 15:25 and 17:4. The golden calf apostasy accents this role for Moses. See Exod 32:11–13, 30–32; 33:12–13, 15–16, 18; 34:9. Note that these prayers are all in situations in which the people have acted in unbelief and rebellion.

[176] This role predominates for the remainder of the golden calf account (vv. 32:30–32; 33:12–13, 15–16, 18; 34:9). Moses recognizes the enormity of their sin but nevertheless intercedes with God to forgive them. Moses' plea even goes so far as to ask that God blot him out of his book if he would not forgive them. Moses' identification with his people as their mediator is complete.

(vv. 32:11–14).[177] However, when Moses comes down the mountain, he sees the idol and the revelry and in wrath throws the Tablets down shattering them (vv. 32:15–20; cf. 31:18).[178] Part of Moses' role is to be a spokesman for God and to advocate his truth to the people. In this case, he must confront their sin.[179] Yet after his remonstrance, he also appeals to God for mercy.[180] His hope that God will forgive the people is really his only recourse.[181] This dual advocacy, for

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177 This is the most serious conflict between God and the people. Here Moses rises to his highest level as the intermediary between Israel and God. See also 5:20–6:1; 14:10–31; 15:22–26; 16:1–33; 17:1–7.

Moses asks questions of God that appeal to God's promises. Such questions are fairly common in lament psalms; see Claus Westermann, *Praise and Lament in the Psalms* (trans. Keith R. Crim and Richard N. Soulen; Atlanta: John Knox Press, 1981), 176; Samuel E. Balentine, *The Hidden God* (Oxford: Oxford University Press, 1983), 117; Ingvar Fløysvik, "When God Behaves Strangely: A Study in the Complaint Psalms," *CTJ* 21 (July 1995): 298–304. The force of the questions may be stated declaratively. God should not be furious with his people whom he delivered from Egypt. God should not act, so that the Egyptians can ascribe an evil intent to his actions. In other words, God's reputation is at stake.

Moses also appeals to God on the basis of his relationship with the people. Moses reminds God that they are God's people. The manner of referring to the people by God and Moses is interesting and instructive. God attributes the bringing out from Egypt to Moses, אשר העלית מארץ מצרים; vv. 32:7; 33:1. He also calls them Moses' people, עמך; vv. 32:7; 34:10. He refers to them as stiff necked, קשה־ערף; vv. 32:9; 33:3, 5. These statements indicate how the relationship between Israel and God had been broken. Moses does acknowledge God's view of them, קשה־ערף ; v. 34:9. Moses calls them God's people in response to God's threats and as a rhetorical device to remind God of his promises, עמך; vv. 32:11–12, 13, 16; 33:13, 16. Finally, Moses asks God to take them as his inheritance, נחלתנו; v. 34:9.

178 Previously the phrase חרה אף has been mentioned in relationship to vv. 4:14. In part two of Exodus, God's wrath burns against Israel. The threat of destruction was very real. Moses demonstrates the same kind of justifiable wrath against the people when he comes down the mountain vv. 32:19, 22. Moses is in the difficult position of interceding for Israel while at the same time aligning with God's perspective on the apostasy.

Smashing the Tablets visibly represents what Israel had done. It drives the point home. See Houtman, *Exodus,* vol. 3, 614. The Israelites were to break apart (שׁבר) the altars of the people in the land, so that they would not be tempted to idolatry, vv. 23:24; 34:13. Here their idolatry shattered (שׁבר) the covenant vv. 32:19; 34:1. In Akkadian legal terminology, "to break the tablet" (*tuppam ḫepû*) means to invalidate or repudiate a document or agreement; see Sarna, *Exploring Exodus,* 219. Davis finds that elements of the story in Exod 32 are introduced and then dealt with in reverse order. At the center is the tablets, first whole then broken, vv. 32:15–16, 19; see Davis, "Rebellion, Presence, and Covenan," 74.

179 Moses burns the idol and causes the people to drink the ashes (v. 32:20; cf. Num 5:11–31). Moses confronts Aaron and blames him for bringing a great sin upon the people (vv. 32:21–24). Furthermore, Moses calls on the Levites to slay the offenders. Afterward Moses blesses the Levites for their loyalty to God (vv. 32:25–29).

180 Moses' prayer on behalf of the people moves subtly toward a bolder request (vv. 33:12–18). Moses proceeds from God's previous command to take the people into the land (cf. 32:34; 33:1–3), to his own special relationship with God (חן, God's favor, cf. 33:7–11), to the nation being God's people (cf. 32:11–13). The term חן is used by Moses in his prayers for the people, vv. 33:12, 13, 16; 34:9; and by God in answer, 33:17. Moses' request to see God's glory opens the way for God's self-revelation.

There is some irony between this account and Moses' first encounter with Yahweh. In the call narrative, Moses is afraid to look at Yahweh. Here he asks to be shown God's glory. In the call account, Moses is called to deliver the people but is reluctant. Here he pleads with God not to abandon them. See Polak, "Theophany and Mediator," 145.

181 At this point in the *Torah*, no sacrifice was stipulated for such a sin in the covenant. There is only one recourse in light of this, to trust in God's mercy. The narrative will show that this hope is not misplaced.

God and for the people, is necessitated by the separation between God and his people.[182] God's unfolding self-revelation in reply to Moses resolves the crisis. By appealing to God's חן, Moses has touched upon the heart of the second part of Exodus.[183]

Moses' actions before he goes to meet with God, his appearance when he returns, and his subsequent instructions underline his role as mediator of the covenant and indicate that the issues have been resolved (vv. 34:5, 29–35; 35:1 ff.).[184] After the Tabernacle is fashioned, it is set up and sanctified in the last chapter (vv. 40:1–33). The first part of the chapter contains God's instructions to set up and sanctify the Tabernacle and Aaron and his sons (vv. 40:1–15). Summary statements at the beginning and end of the this section indicate that all that God commands, Moses does (vv. 40:16, 33).[185] In addition to these statements, there are further references to Moses doing exactly as God commands throughout the passage.[186] Taken together with the threefold performance statements in the previous chapter concerning the Israelites building the Tabernacle, a picture of detailed obedience emerges. The Israelites, Moses, and Yahweh are once more in concord. The final affirmation of the reinstatement of the Covenant and the resolution of the crisis in the second part of Exodus occurs in last passage in Exodus. God's

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182 The separation between God and his people is indicated by the fact that the Tent of Meeting is outside the camp at some distance away; see vv. 33:3, 5, 7–11; Houtman, *Exodus,* vol. 3, 679; Davis, "Rebellion, Presence, and Covenant," 80. Moses meets with God face to face away from the people in the Tent of Meeting. God speaks with Moses there as with a friend (v. 33:11).

183 In v. 33:19, God's favor (חן) shown to Moses is expanded into his actions to others through grace (חנן) and compassion (רחם). This is expanded further in vv. 34:6–7 by the terms compassionate (רחום), gracious (חנון), slow to anger (ארך אפים), love (חסד), faithfulness (אמת), and forgiving (נשׂא) wickedness, rebellion and sin (עון, פשׁע, and חטאה). This broad self-revelation of God's gracious character is the core of the resolution to the crisis of the second part of Exodus.

184 The new tablets taken up into the mountain by Moses imply a second set of inscribed tablets would be forthcoming. When he returns, Moses' shining appearance shows the special favor he enjoys with God as the mediator. The renewed covenant and instructions to build the Tabernacle indicate the restoration of God's purpose that they become a ממלכת כהנים and a גוי קדוש, a people with whom God dwells. The covenant, trust in their mediator, and God's presence among the Israelites were issues brought to light in their apostasy. Here they are restored.

185 ויעשׂ משׁה ככל אשׁר צוה יהוה אתו כן עשׂה, v. 16; ויכל משׁה את־המלאכה, v. 33.

186 The refrain is כאשׁר צוה יהוה את־משׁא, see vv. 40:19, 21, 23, 25, 27, 29, and 32. This sevenfold repetition may be part of a Creation pattern. One might consider this to indicate that there is a Sabbath of sorts indicated here. Certainly the narrative comes to a point of calm and peace.

glory fills the Tabernacle (vv. 40:34–38). Not even Moses, who speaks with God face to face, is able to enter the tent because of God's glory.

The Israelites

The opening of Exodus (vv. 1:1–7) begins with names of *Bney Israel* making a connection with the patriarchal narrative.[187] The story opens with this brief overview of the Jacob's family and the generations mentioned in Gen 50:23. The seventy members of Jacob's family who came down to Egypt with Jacob become a large subclass in Egypt (vv. 1:5, 7). It should be noted here that the Israelites are presented in Exodus from this point onward as a corporate character. A small minority of individual Israelites are mentioned by name in the entire book. These are usually leaders such as Moses.

The oppression and enslavement anticipated in Gen 15 begins in chapter 1 (vv. 1:8–14).[188] The increasingly bitter persecution of the Israelites is a theme that continues throughout the first fourteen chapters. The description of their suffering in Egypt establishes Israel as the victim of unjust treatment in need of deliverance from their oppressors. The last part

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[187] From this the book derives its name and part of its essential content, ואלה שמות בני ישראל. The first verse of the book uses the term בני ישראל in the same sense as Genesis, that is, as describing the individual sons and their families. However, the term changes into a term for the nascent nation very quickly. The Egyptians recognized them as a people who were a political threat as early as Exod 1:9. God calls them his people in Exod 3:7, 9. Cassuto notes that Exod 1:1 ff. marks a transition from Genesis and the patriarchs to Exodus and a people; see Cassuto, *Exodus,* 7; see also Gen 50:25–26. The opening verses of Exodus make connections with Genesis, but move beyond Genesis and anticipate the following narrative; see Childs, *Exodus,* 1–2.

Scholars have observed the relationship of the theology of Genesis with that of Exodus. The blessings of productivity in creation, the promise of numerous descendants in the patriarchal stories, and the similarity of language with God's blessings upon humanity after the flood are especially noteworthy here. Cassuto, Durham, Leder, and Propp all note the connection with Gen 9:1–7; see Cassuto, *Exodus,* 9; Durham, 4; Leder, "Reading Exodus," 18–20, and Propp, 134. Additionally, Propp notes the connection to the creation account and promise of descendants made to the patriarchs. Thus, according to Propp, the book of Exodus inaugurates a new beginning on par with the creation and the flood; see Propp, 134. The following verbal correspondence indicate the connections of Exod 1:7 to the creation and flood accounts: פרה Gen 1:22, 28; 8:17; 9:1, 7; שרץ Gen 1:20, 21; 8:17; 9:7; רבה Gen 1:22, 28; 8:17; 9:1, 7; מלא Gen 1:22, 28; 9:1. The following indicate God's blessing of descendants to the patriarchs: Gen 13:16; 15:5; 22:17; 26:4, 24; 28:14; 48:4. In trying to limit this growth, Pharaoh sets himself in opposition to the purposes of God in and through Israel.

[188] See Gen 15:13.

of chapter 2 sets the stage for the deliverance (vv. 2:23–25).[189] As noted above, God is ready to deliver at this point in the narrative based on his own compassion and upon his promises to the patriarchs. Repeatedly patriarchal promises are the basis of the trust and encouragement that Israel is given in the first part of the book .[190]

The appearance of God is an assurance for the Israelites. Moses and Aaron gather the elders, tell them that the God of the fathers has visited them to bring them up from Egypt to the land promised to Abram, and perform the signs before the people (vv. 4:29–30). The people believe and bow and worship God (v. 4:31).[191] Their initial response is the proper response to God's promises.[192] This is in contrast to future acts of unbelief on the part of God's people.

In Exodus, God refers to the Israelites as his firstborn. This shows God's special relationship to his people (v. 4:22).[193] God also refers to the Israelites throughout in the first part of Exodus as "my people."[194] Part of the contest is the two views concerning the Israelites by God and Pharaoh. God views the Israelites as his people. Pharaoh views them as his slaves.

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189 The oppression of the people has become more severe resulting in their growing pleas to God (v. 2:23). The terms in v. 2:23–24 (אנח, עבדה, זעק, שׁועה, and נאקה) also occur in lament psalms; see Durham, 25; Gowan, *Theology in Exodus*, 5.

190 See Exod 2:24–25; 3:6, 8, 13–15, 16–17; 4:5, (note response in vv. 4:29–31); 6:2–8, (note response in v. 6:9); 12:40–42 (a possible allusion to Gen 15:13–14); 13:3–5, 11.

191 Note that the statement in Exod 3:16 uses the language of Gen 50:24–25, פקד יפקד, but slightly changed to פקדתי פקד. Joseph promised them that God would visit them to deliver them and bring them into the land. God states that he has come to do exactly what Joseph promised. In their response, the elders noted that God had פקד them. Genesis is cited again in Exod 13:19.

The verbs used in the description of the Israelites' response are אמן, קדד, and חוה. However, this initial acceptance turns to anger when things get tough or they fear for their lives (Exod 5:20–21; 14:11–12; 15:24; 16:2; 17:3). The relationship between Moses and the Israelites is not smooth. They often reject him when things do not go well. This rejection of God's spokesman culminates in rejecting Yahweh and the eventual judgment of this stubborn generation in Numbers (Num 14:11–12, 20–23).

192 Everything appears to be in harmony between Israel, Moses, and Yahweh at the end of ch. 4. Things will fall apart very soon; see Propp, 258–59. One of the characteristics of the Exodus narrative is this seeming progress then frustrating delay in realization within the episodes; see J. Severino Croatto, "Éxodo 1–15: Algunas Claves Literarias Y Teológicas Para Entender El Pentateuco," *EstBib* 52 (1994): 191. However, overall the plot continues to move toward resolution.

193 Note that Egypt's firstborn will die because Pharaoh would not let God's son, the Israelites go, *lex talionis* (vv. 4:23; 11:5; 12:12, 29). The rite of the firstborn is connected to these same issues of justice and redemption (vv. 13:2, 12, 13, 15).

194 עמי; see vv. 3:7, 10; 5:1; 6:7; 7:4, 16, 26; 8:16–19; 9:1, 13, 17; 10:3–4. In Exod 8:20–23, the expression explicitly becomes part of the distinction made by God between the Israelites and the Egyptians (and all other peoples).

These views result from the two views of reality. God has the right to claim anyone as his own. Pharaoh's view of himself as lord leads him to view others as his property. Of course God's view is correct. Later, the Israelites fail to recognize that Yahweh has the right to claim them exclusively (cf. Exod 32).[195]

Things continue to worsen after Moses and Aaron go to Pharaoh asking for their release. In confusion, fear, and despair the Israelites turn against Moses and Aaron (vv. 5:20–21).[196] Moses tries to encourage the Israelites with God's assurances, but they do not hear him (v. 6:9). This is not so much a blatant unbelief at this point as being overwhelmed with the bitterness of their existence.[197] The reactions of the Israelites are: (1) initial faith in v. 4:31, (2) later complaining in v. 5:21, and (3) incipient unbelief in v. 6:9. These reactions, set side by side, show something of the character of the Israelites in Exodus. They exhibit faith and worship on one hand, and complaining and unbelief on the other. This anticipates later problems in Exodus and in Numbers.

God makes a clear distinction between the Israelites (בני ישׂראל in vv. 2:23–25; בני בכרי ישׂראל in v. 4:22) and Egypt in part one of Exodus. There is also a clear difference in attitudes, conditions, and actions. For instance, the signs, which had caused the people to believe and worship God, only cause Pharaoh to harden his heart, so that he would not listen.[198]

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195 Note the discussion above concerning exclusivity.

196 One could say this initial reaction is not completely unreasonable. Later, however, after proof of God's faithfulness and power, the Israelites have no real reason to complain. Their complaining is in effect a rejection of God's gift of deliverance. The complaint motif of Numbers carries this out to a resolution with the death of that generation; see Exod 16:3; 17:3; Num 11:5, 18, 20; 14:2–4; 20:5; 21:5; 26:63–65.

This reaction may have been exactly what Pharaoh desired. In effect, he divides and conquers through creating a situation in which the Israelites will no longer listen to Moses and Aaron. However, it is Pharaoh and his own people who are alienated as the story continues, see vv. 9:20; 10:7; 11:3, 8; 12:33; Propp, 261.

197 The phrase, מקצר רוח, shortness of spirit, probably means distress or anxiety of spirit; see "קָצַר," *HALOT*, 3: 1127. However, there is some support for the notion of impatience. Even if this second meaning is correct there is some mitigation due to the phrase מעבדה קשׁה. Complaining and unbelief will become a theme in part two of Exodus and in Numbers. A few proleptic occurrences of this theme in part one anticipate the main crisis of the second half of the book; see Croatto, " 'Sabréis Que Yo Soy Yave'," 92.

198 The verbs indicating their response are אמן, קדד, and חוה in v. 4:31. The expressions indicating Pharaoh's response are לא שׁמע and חזק לב in vv. 7:13, 22; and לא־שׁת לבו in v. 7:23.

Another instance is the separation between Israel, who had light, and Egypt, who was in darkness (vv. 10:21–23). The physical condition parallels their spiritual condition. A further example is that Moses, Aaron, and the Israelites do as God commands.[199] This is in contrast to the Egyptians who resist God's will. This contrast between Egypt and the Israelites is part of the major theme of the distinction that God makes between them.[200] The Israelites' obedience is also noted in the Passover narrative. The Passover narrative begins with a command section (vv. 11:1–10). The next chapter contains the performance of the action commanded (vv. 12:1–28). In response to Moses' words, the people bow, worship, and do what God says.[201] Faith and obedience are the appropriate responses to God's promises, his actions, and his commands. God's faithfulness and Israel's obedience characterize the ideal relationship between them. Ultimately the distinction that God makes is a matter of life and death. The Israelites live through the long night of horror, but Egypt's firstborn perish. They pass through the *Yam Suph*, whereas Egypt's army drowns.

The journey to the Yam Suph displays a negative portrayal of the Israelites in the first part of the book. There may be a sense of overconfidence in their exit from Egypt.[202] In God's view, they were not ready to face any armed opposition (v. 13:17). Even so, they go out boldly

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199 The theme of obedience to God's instructions is noted repeatedly in the first half of Exodus: vv. 1:17; 4:30; 7:6, 10, 20; 8:13; 11:10; 12:28, 35, 50; 14:4. However, this changes after the deliverance at *Yam Sup*. In the second half of the book, the Israelites increasingly demonstrate unbelief and disobedience. It is not until after their restoration in Exod 34 that the Israelites are noted for their obedience once again.

200 This theme can be noted in the following passages: plague of flies, vv. 8:18–19; plague on Egyptian cattle, vv. 9:4, 6–7; plague of hail, vv. 9:26; and plague of darkness, vv. 10:23. By dealing with Egypt and Israel in different manner, Yahweh shows that Israel belongs to him; see Houtman, *Exodus*, vol. 2, 9.

201 Note their initial response אמן, קדד, and חוה in v. 4:31, compared to this response קדד, חוה, and עשׂה, in vv. 12:27–28; (A-B-C, B-C-D). The outer elements bracket the narrative (A & D). Faith (אמן) and obedience (עשׂה) are the proper response growing out of their worship of God. See also v. 12:50.

202 The word is חמשׁים. Armaments of some sort may have been part of the plunder that they took from the Egyptians. Propp has an extended discussion concerning this term. It may be an indication that they went out with weapons; see Propp, 487–88. However, this may indicate they went out in something resembling a military formation or column; see "I חמשׁים," *HALOT*, 1: 331, "lined up for war." In either case, they were not actually up to the confrontation that was about to take place.

The expression is ביד רמה. This is another ironic use of the term יד. Egypt's power (יד cf. 3:8; 5:21; 14:30; ambiguous use 3:19; 6:1) is defeated by God's greater power (יד cf. 3:20; 7:4, 5; 9:3, 15; 13:3, 9, 14, 16; 14:31; ambiguous use 3:19; 6:1). Here the Israelites' power (יד) is not up to the challenge.

(vv. 14:8). The fact that they might be armed or in a military column does not mean that they are also dangerous. Panic ensues when the Israelites see Pharaoh approaching with his army (vv. 14:10–14). The phrase וישׂאו בני־ישׂראל את־עיניהם והנה indicates their recognition of what was coming toward them.[203] In great fear, they cry out to Yahweh (v. 14:10) and turn on Moses (vv. 14:11–12).[204] The verses expressing their complaints are bracketed by statements concerning dying in the wilderness.[205] This is not the last time they will look back on their lives as slaves with fondness.[206] These complaints anticipate the wilderness journey and one of the main themes of that journey, that is, the Israelites' complaining and unbelief in Numbers.[207] Moses admonishes the people to not be afraid because Yahweh will work salvation for them and will fight for them.[208]

The Israelites cross the *Yam Suph* on dry ground (vv. 14:22, 29). Their response to this great miracle is perhaps the most ideal presentation of their character in the entire book of Exodus. The narrative summary of the deliverance leads to the Song by the Sea (vv. 14:30–31;

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203 The word הנה often occurs when the perception of the person is in view; see "הנה," *HALOT*, 1: 252. Often it follows verbs of perception. Here it occurs after they raise their eyes. Their eye raising serves as a periphrasis for a verb of seeing.

204 Previously they had cried out for deliverance from their slavery. The verb צעק is used here. Both the noun cognate of this verb and synonyms are used in places concerning their appeal to God for freedom (זעק and שׁועה in 2:23, נאקה in 2:24, צעקה in 3:7 and 3:9) . Here they cry out in fear and wish they had never followed Moses. In light of their following accusations against Moses, there is a sad sense of irony here. The irony is further heightened by the similarity of the questions in vv. 14:5 "What is this we have done?" and 14:11 "What is this you have done to us?" The Egyptians regret the release of their slaves. The Israelites regret following Moses; see Childs, *Exodus*, 226. Note also the word צעקה is used of the Egyptians in vv. 11:6 and 12:30.

The questions they ask have the force of accusations, "You brought us here to die in the wilderness. You shouldn't have done this to us. We told you to leave us alone." The final declarative statement gets at the heart of their fearful attitude, "We were better off in Egypt as slaves rather than to die in the wilderness!" To them the known difficulty seems better than the approaching threat.

205 The two statements are למות במדבר and ממתנו במדבר. It may be only a coincidence, but במדבר is one of the first words of Numbers and the Hebrew name of the book. One is tempted to see this as an intentional device here in order to allude to Numbers thematically.

206 Their memories must have been very short indeed since their bondage was so harsh (cf. 2:23–24, 3:7–10). See Exod 16:3; 17:3; Num 11:5, 18, 20; 14:2–4; 20:5; 21:5.

207 Ironically dying in the wilderness after repeated rebellion and unbelief is exactly what happens to this generation. See Num 14:22–23 and 26:64–65.

208 The terms used concerning God's activity for them in vv. 14:13–14 are ישׁועה, ישׁע, and לחם. They are told to stand still and be quiet (vv. 14:13–14). The verbs noted here are התיצבו in v. 13 and תחרישׁון in v. 14. By mirror reading these verbs, one comes to a view of their state of complete agitation and panic.

15:1–18). Because the Israelites see what God did, they fear Yahweh and trust in Yahweh and his servant Moses.[209] God's mighty deeds for his people bring the appropriate response of awe and trust.[210] The term אמן precedes and ends the deliverance narrative (cf. 4:31, 14:31). It is the proper response to God and his servant. This term precedes the Song by the Sea, which itself gives perfect expression to their awe and trust in Yahweh.

The interim between the *Yam Suph* and Sinai shows once again that the Israelites are a sinful and at times unbelieving people. Despite the great things done for them, their continuing lack of trust in God and in Moses portrays them as sinful humans.[211] Three of the episodes in the interim between the *Yam Suph* and Sinai are proleptically part of the wilderness experience of the Israelites. The people argue with Moses, but are really grumbling against God.[212] Yahweh uses these episodes to test the Israelites' obedience. This testing is part of the growing conflict between the Israelites and Yahweh.[213] The most disturbing question occurs in the last of the

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209 The verbs are ראה, ירא, and אמן. There may be a word pun on the consonantal similarity of ראה and ירא. The fact that they believed after the deliverance and not before once again accents that the deliverance was God's act alone; see Childs, *Exodus,* 238.

210 This trust contrasts with their fear they expressed in vv. 14:10–12. They rejoice here in the Song, but shortly they are once again doubting and fearful, cf. 15:22–24; 16:1–3; 17:1–3. The stark reality of this presentation prepares for the Golden Calf episode.

211 They had given indications of this before their deliverance, see 5:20–21; 14:10–12. Here, it becomes a pronounced shadow of problems to come.

212 The complaining was unbelief. They were calling into question their election as God's people; see Childs, *Exodus,* 285. The first three episodes before Sinai are water at Marah, 15:22–26; manna and quail, 16:1–33; and water from the rock, 17:1–7.

The verbs נסע, נסה, לון, and the noun מדבר indicate this connection with the wilderness wanderings; see 15:22, 24, 25; 16:1–3, 4, 7, 8, 10, 14, 32; 17:1–3, 7; 18:5; 19:1–2; 40:36–37; cf. Num 14:2, 22. The wilderness complaining theme is introduced very early; see Childs, *Exodus,* 268–69; Gowan, *Theology in Exodus,* 171; Houtman, *Exodus,* vol. 2, 300.

213 The first three episodes before Sinai have a pattern. The complaint is followed by a reply in which the word נסה is used and in which some reference to the deliverance from Egypt is made as a motivation for Israel's proper response. Note the three complaints in vv. 15:24, 16:2–3, 17:2–3 (vv. 16:3 and 17:3 accuse Moses of bringing them out of Egypt into the wilderness to cause their deaths); followed by the responses in vv. 15:25–26 (נסה in v. 25, Egyptians in v. 26, and אני יהוה in v. 26); vv. 16:4–12 (נסה in v. 4, Egypt in v. 6, יהוה כבוד in vv. 7, 10, and אני יהוה in v. 12); and vv. 17:4–7 (נסה used in vv. 2, 7 but of the Israelite's testing Yahweh, מטה and יאר referring to one of the miracles in Egypt in v. 5). The concluding question really is the question that the Israelites must answer, v. 17:7 היש יהוה בקרבנו אם־אין.

Houtman notes that these episodes ask three questions: (1) Will Israel trust Yahweh totally? vv. 15:22–27; (2) Will Israel follow his precepts? vv. 16:1–36; and (3) Is Yahweh with Israel or not? vv. 17:1–7; see Houtman, *Exodus,* vol. 2, 299–300, 302, 320, 355. Isbell notes the verbal links between all five episodes (water at Marah, *(continued on next page)*

first three episodes. The people were on the point of stoning Moses and questioned whether God was among them or not. This anticipates the crisis that comes in Exod 32–34.[214] Despite the fact that the Israelites fail to show their undivided trust in Yahweh by complaining and testing him, Yahweh remains faithful to his people.[215] This faithfulness indicates that the Israelites have no real basis for their lack of trust in God.

Their arrival at Sinai begins the narrative of the covenant with God. God delivered them from Egypt and brought them to himself to be a special nation as he promised them (vv. 19:3–6; cf. 3:5–12; 6:2–8).[216] The covenant that is about to be revealed is the means by which they might enjoy this special relationship with Yahweh.[217] The Israelites' three affirmative and obedient responses (vv. 19:8; 24:3, 7) to the revealed will of God tie together the Ten Commandments (vv. 20:1–21), the Book of the Covenant (20:22–23:19), and the Covenant

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15:22–26; manna and quail, 16:1–33; and water from the rock, 17:1–7; war with Amalek 17:8–15; administration 18:1–27). The fifth episode (vv. 18:1–27) is linked to the previous four with words from all four. See chart in Isbell, *The Function of Exodus Motifs,* 54. Leder views these passages as bringing into focus the response of Israel in connection with Yahweh as the giver of life, sustenance, and order. How will Israel respond to perceived threats? See Leder, "Reading Exodus," 27–28.

214 The question, הישׁ יהוה בקרבנו אם־אין, expresses their doubt about Yahweh's presence with them. This is despite his continuing provision. They did not trust Yahweh or his spokesman Moses. Ironically it anticipates the coming apostasy. The issue in Exod 32:1–6 is Moses' absence and someone to lead them. They give up on Moses and make an idol to lead them. They did not trust Moses or Yahweh and were afraid they had been deserted.

215 He provides water and food for them. The defeat of the Amalekites demonstrates his ongoing care for his people and serves as one more example of Yahweh as their champion (vv. 17:8–16). The provision for judges among the people at Jethro's suggestion provides for the exercise of justice among them (vv. 18:1–27).

216 Daniel Van Zyl notes that these verses summarize Pentateuchal theology: release from bondage, wilderness wanderings, Sinai and covenant; see Van Zyl, "Exodus 19:3–6 and the Kerygmatic Perspective of the Pentateuch," *OTE* 5 (1992): 265. However, vv. 19:4 refers to the interim between the *Yam Suph* and Sinai. It does have a connection with the wilderness in that the interim is proleptic of the wilderness experience. Though they failed the tests in the interim, God offers them a special relationship; see Houtman, *Exodus,* vol. 2, 424–25.

217 What God had done for them, a call for obedience, and what God intends for them in the covenant is expressed briefly in vv. 19:3–6; see John W. Kleinig, "On Eagles' Wing: An Exegetical Study of Exodus 19:2–8," *LTJ* 21 (1987):19; H. Jagersma, "Structure and Function of Exodus 19:3bβ–6," in *Unless Someone Guide Me . . . Festschrift for Karel A. Deurloo* (Amsterdamse Cahiers voor Exegese van de Bijbel en zijn Tradities Supplement Series 2; eds. J. W. Dyk et al.; Maastricht: Uitgeveij Shaker Publishing, 2001), 44.

Concerning the meaning ממלכת כהנים of and גוי קדוש, several authors agree that it indicates the Israelites are to be a special nation among nations that are dedicated to God's service as priests are dedicated to God's service among the people; see Cassuto, *Exodus,* 227; Fretheim, "Because the Whole Earth is Mine," 235; Gowan, *Theology in Exodus,* 177; Sarna, *Exploring Exodus,* 131. Houtman has an extended discussion concerning the issue of which noun defines which. Is it the *nomen regens* that defines *nomen rectum* "royal priesthood," or the *nomen rectum* that defines *nomen regens* "priestly kingdom," or are both in the absolute state "a kingdom and priests," or are "kingdom of priests" an hendiadys in parallel to "holy nation?" He views ממלכה and גוי as

(continued on the next page)

Ratification (24:1–18).[218] The Ten Commandments are the heart of the covenant. They serve as the basic outline of the proper response to Yahweh and proper relationship to other human beings.[219] As has been noted above, the heart of the Covenant is exclusivity. This becomes the point of contention in chapters 32–34. After detailing their obligations, the covenant is ratified with solemn vows of obedience (vv. 24:3, 7).[220] The blood ritual indicates the serious nature of the oaths the Israelites have taken (v. 24:8).[221] The fellowship meal indicates the special privileges and blessings that attend the covenant (vv. 24:9–11). There is a seeming point of calm and resolution here between Yahweh and his people.

However, at this point in the narrative the worst depiction of Israel's character takes place. While Moses is away in the mountain (chs. 25–31), the people grow restive. They call on Aaron to make an idol that would represent the gods who brought them up from Egypt and who would go before them in their journeys.[222] The heart of the Covenant is shattered.[223] The

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synonyms, with כהנים and קדוש modifying them. This indicates a special nature of relationship to Yahweh. Israel as a nation is separate and consecrated just as priests are separate from the people. They have a special relationship to Yahweh; see Houtman, *Exodus,* vol. 2, 444–46. This would help explain the significance of the sprinkling of blood in ch. 24. The nation is being set apart in a manner similar to the priesthood, vv. 19:14–15; 24:5–8; compare with Lev 8:1–30. Following consecration there is a fellowship meal, vv. 24:9–11; compare with Lev 8:31–36. The Ten Commandments and the Covenant Code are the constitution of the ממלכת כהנים; see Houtman, *Exodus,* vol. 3, 17.

[218] כל אשר־דבר יהוה נעשה in v. 19:8; כל־הדברים אשר־דבר יהוה נעשה in v. 24:3; and כל אשר־דבר יהוה נעשה in 24:7. These statements indicate the binding nature of the Covenant that is entered into willingly and sealed with blood. Their response is proper, but short-lived.

[219] A covenant community is a worshiping community living in covenant with God and one another.

[220] See כל־הדברים אשר־דבר יהוה נעשה in v. 24:3; and כל אשר־דבר יהוה נעשה in 24:7.

[221] The blood makes their binding oath a life or death issue.

[222] Both Yahweh's past mercies of deliverance and his accompanying presence for their journeys are ascribed to a false idol. They ascribe salvation to the idol; v. 32:4, אלה אלהיך אשר העלוך מארץ מצרים; see Houtman, *Exodus,* vol. 3, 611. They say, אלהים אשר ילכו לפנינו, v. 32:1. In effect, they choose the idol as their accompanying presence as opposed to God's promised presence. It is no wonder God refuses to go with them; vv. 33:1–3.

Aaron makes the idol, and the people worship it. Aaron may have tried to ameliorate the sin through syncretism; cf. v. 32:5, חג ליהוה מחר. This is certainly unacceptable to God; cf. v. 32:7, שחת עמך; see Houtman, *Exodus,* vol. 3, 611. An idol is contrary to God's self-revelation in Exodus—not only because of the specific prohibition against it, but also because he has revealed himself in word and action. An image is contrary to this; see Tate, "The Legal Traditions," 488–89.

[223] Israel fails in three aspects: (1) they fail to recognize the exclusive allegiance required in the covenant; (2) they fail to acknowledge that God delivered them from Egypt; and (3) they fail to trust their covenant mediator Moses; see Laney, "God's Self-Revelation," 37.

Israelites are to relate to Yahweh in worship through the Tabernacle cult. Here they institute another cult, declare a festival, and worship an idol.[224] They do so in direct violation of the first commandment.[225] One can not imagine a more blatant violation. A stark contrast exists between their worship of Yahweh in the Song and their violation of the first commandment here. In such a short time, they turn from God.[226] The Israelites have become an enemy of God. The threat of their destruction and Moses' reaction and actions toward them indicates the seriousness of their violation.[227] A further judgment is expected (vv. 32:30–35). Those who are yet to be punished will be punished in God's own time (v. 32:34). Some of the people die of a plague confirming this threat.[228] The ultimate choice of who if any would be forgiven and who would be judged remains

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224 There is a purposeful placement of the apostasy (chs. 32–34) between the two sections of the Tabernacle accounts (chs. 25–31, 35–40). The issues raised in the interim between the *Yam Sup* and Sinai, and the commitments made at Sinai, leave unresolved the issue of Israel's sinful behavior and their relationship to Yahweh. Chs. 32 through 34 answer these unresolved issues. God's self-revelation of חסד is necessary to make possible their continued relationship; see Sarna, *Exploring Exodus,* 191.

225 The verbal correspondence pointedly indicates their violation. The people made an idol and worshipped it (עשׂה, חוה; v. 32:8, cf. 20:4, 5). They ascribe to it what God alone had done in delivering them from Egypt (v. 32:8, cf. 20:2).

226 This happens in the face of great acts of deliverance at the *Yam Suph* and awesome demonstrations of God's glory at Sinai. This happens within about five and a half weeks of the ratification of the covenant (cf. v. 24:18).

227 See Exod 32:9–10, 15–29. Note the discussion concerning God's anger previously in this chapter. The physical description of the broken tablets corresponds to the character of the Israelites' actions that have shattered the covenant. Moses burns the idol and causes the people to drink the ashes. This may allude to a similar kind of rite in the test of an unfaithful wife (Num 5:11–31). Moses also confronts Aaron by questioning him and blaming him for bringing a great sin upon the people. Aaron's excuses are not contradicted in the narrative. However, this does not mean they are either rational or sufficient to mitigate his guilt. He comes off in his response looking rather weak. The people may have been bent on evil, but true leadership would have sought to restrain such behavior. The following verse confirms this when it notes that Aaron had let the people act without restraint. The term פרעה from the infrequently used verb פרע may be chosen as a pun on the word Pharaoh. Their behavior made them enemies of God like Pharaoh had been. It also shows a connection to the unfaithful wife rite in Num 5:18 where it is used. Moses calls for all those who are on Yahweh's side to join him (מי ליהוה אלי). Ralph Hendrix proposes that this question is at the center of Exod 32:1–33:6; see Hendrix, "A Literary Structural Analysis of the Golden-Calf Episode in Exodus 32:1–33:6," *AUSS* 28 (1990):212, 215. The question is a key component of narrating the crisis and resolution. As a result of Moses' call for loyal Israelites to stand with God, the Levites rally to his side and slay those in the camp who are continuing to sin. They are to kill even those who are close to them (אחיו, רעהו, and קרבו). Three thousand die that day. The unswerving obedience of the Levites prompts a blessing from Moses for their loyalty. Loyalty to God comes above all other considerations or relationships. Yahweh's exclusivity is essential to their relationship; see Houtman, *Exodus,* vol. 3, 616.

228 Perhaps referring to the eventual death of this generation in the wilderness (Num 26:65). The next passage also alludes to this, cf. v. 33:3. This is ironical in light of their earlier fears. See vv. 14:11–12; 16:3. The term נגף is used in part one of Exodus referring to the plagues on Egypt, vv. 8:2; 12:13, 23, 27.

in God's control.[229]

As the crisis unfolds, God's command to go up to the land without his presence would seem to be entirely negative (vv. 33:1–3). The people are characterized as stiff-necked making Yahweh's presence a continuing threat to them.[230] Durham notes the importance of God's presence to them, "Israel cannot continue to exist without that Presence."[231] The uncertain outcome creates tension in the story. Yet the Israelites' response of repentance and sorrow anticipates forgiveness (vv. 33:4–6).[232] The Tent of Meeting is outside the camp at some distance away (vv. 33:7–11). This would seem to accentuate their alienation from God. Nevertheless, the people stand at the entrance of their own tents while Moses is with God inside and worship God.[233] Their longing for restoration is apparent in their reverence. Furthermore, the pillar of cloud descends on the Tent of Meeting indicating God's presence inside.[234] Is this an indication of hopeful resolution?

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[229] See vv. 20:4, 33:19.

[230] The Israelites are a stiff necked people whom God would destroy if he went with them. The juxtaposition of the terms קשׁה and ערף is used of obstinate refusal to obey God. It includes breaking his commandments and declining to be admonished or corrected. One who is stiff-necked is near to being destroyed. See Exod 32:9; 33:3, 5; 34:9; Deut 9:6, 13; 10:16; 31:27; 2 Kgs 17:14; Isa 48:4; Jer 2:27; 7:27; 17:23; 19:15; 32:33; Prov 29:1; Neh 9:16–17, 29; 2 Chr 30:8; 36:13.

The command to leave Sinai at this time meant that they would be leaving without the Tabernacle, the Levitical law, or the sacrificial cult. The entire system that is to be instituted in the land is not in operation. This system is to be an integral part of their community life in the land. Going without it would mean they would not have the full benefit of the promised blessings. This in effect "negates every announcement, every expectation, every instruction" up to this point; see Durham, 437.

[231] See Durham, 448.

[232] Grief and repentance is the main idea of vv. 33:4–6. The stripping of their ornaments indicates their repentant response. See Davis, "Rebellion, Presence, and Covenant," 80; Childs, *Exodus,* 589. Perhaps this is a corresponding action with the earrings they contributed to make the golden calf; cf. v. 32:2–3. Here their action symbolizes their mourning; see v. 33:4 (אבל). In Num 14:39, the same word is used when this generation is told at Kadesh that they will perish in the wilderness.

[233] Israel's initial response to God in v. 4:31 (קדד, חוה, and אמן), is confirmed by their later response in vv. 12:27–28 (קדד, חוה, and עשׂה). However, in the second part of Exodus they broke God's clear commandment against making and worshipping other gods, see vv. 20:4–5; 23:24; 32:1, 4, 8 (עשׂה, חוה); cf. vv. 34:14, 17. After their apostasy, the Israelites once again worshipped Yahweh, see v. 33:10 (חוה). The also did what he commanded, see vv. 39:32, 42, 43 (עשׂה).

[234] Later the pillar of smoke/fire would be over the Tabernacle indicating God's presence there, cf. vv. 40:34–38.

Israel is not privileged to the intercessory dialogue between Moses and Yahweh (vv. 33:12–34:1–3). They are only aware of what they see happen and later of what Moses tells them. Moses cuts two new tablets, restricts access to the mountain, and goes up to meet Yahweh (vv. 34:1–5). The Israelites see the clouds upon the mountain that remind them of the first time the Covenant was instituted. When Moses reappears forty days later, his face shining, carrying the restored tablets, the Israelites' hopes of restoration are confirmed by his instructions (vv. 34:28–25; 35:1–3). Unlike the earlier covenant, the restored covenant is not sealed with blood. There are no oaths taken. Rather than oaths, the actions of the Israelites confirm their acceptance of the restored covenant (vv. 35:4 ff.).[235]

The following chapters are the performance narrative concerning the covenant, most especially concerning the משכן. This demonstrates the Israelites obedience in doing what God says.[236] The golden calf interrupted their carrying out of God's instructions. It created a situation in which the Israelites were threatened with destruction, and therefore, could not become the worshiping community that was intended when they first came to Sinai. Now, after God re-institutes the Covenant on the basis of חסד, they finally become what the narrative anticipates–a people worshiping Yahweh at his מקדש.[237] The final confirmation of this is that the glory of Yahweh fills the completed Tabernacle. God's presence is with them at the mountain and on the road ahead (vv. 40:34–38).[238] The book closes at a point of rest and calm that

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235 Note that three times the performance section following their restoration says that they did all that God commanded them. This corresponds to previous threefold pledge of obedience. There is an interesting verbal correspondence between theses verse. In 19:8 and 24:3, 7, the terms used are יהוה, דבר, and עשׂה; in 39:32, 42–43 the terms are יהוה, צוה, and עשׂה.

236 Their willingness was so great that the gave more than needed for the service of the Tabernacle as free will offerings, vv. 36:5–7. Their gifts must have been part of the plunder from Egypt.

237 The earthly מקדש commanded to be built according to God's pattern (vv. 25:8–9, 40) is the locus of God's presence with them. See the discussion of this term and its use in the Song in ch. 2 of this dissertation.

238 The statements כי ענן יהוה and ויכס הענן את־אהל מועד ושׁבוד יהוה מלא את־המשׁכן על־המשׁכן . . . בכל־מסעיהם (see vv. 40:34, 38) indicate continuing presence of Yahweh in the anticipated journey. See the discussion concerning Yahweh's presence above.

nevertheless anticipates the coming journey.[239]

Other Gods and Other Nations

Two minor corporate characters in Exodus must also be noted briefly—other gods and other nations. In Exodus, these characters are both presented as being under God's judgment.[240] They are in set contrast in the first instance to Yahweh and in the second instance to the Israelites. No other gods can compare with Yahweh or are to be given the honor due his name.[241] Other nations are to be displaced, so that the Israelites might enter their inheritance.[242]

Locations, Plots, and Resolutions

The analysis of the main characters in Exodus Part I brings the plot into bold relief. The location is mostly in Egypt with the climax of the plot at the *Yam Suph*. Pharaoh who is the main antagonist oppresses God's people, the suffering victims of the story. His actions against the descendants of Jacob cause them to cry out for relief. God, the main protagonist, hears the cry of

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[239] The end of the crisis brings the book to a point of calm and peace. Houtman notes similarities between Exod 39–40 and Gen 1–2; see Exod 39:43 and Gen 1:31; Exod 39:32 and Gen 2:1; Exod 40:33 and Gen 2:2; Exod 39:43 and Gen 2:3; Exod 40:9 and Gen 2:3; see Houtman, *Exodus,* vol. 3, 323–24. He notes further that the seven oracular formulas in Exod 25–31 may parallel the seven days of creation; cf. Exod 25:1; 30:11, 17, 22, 34; 31:1, 12. The seventh oracular formula introduces the sabbath regulations; see Houtman, *Exodus,* vol. 3, 324; see also Ralph W. Klein, "Back to the Future: The Tabernacle in the Book of Exodus," *Int* 50 (1996): 265–66. In light of these similarities, Houtman proposes the following outline of Exod 25–40: (1) creation, chs. 25–31; (2) fall, chs. 32–33; and (3) restoration, chs. 33–40; see Houtman, *Exodus,* vol. 3, 324; see also Fretheim, "Because the Whole Earth is Mine," 231. Leder also notes the connections between Exod 39–40 and Gen 1–2 on the basis of the terms, עשׂה, הנה, כל, כלה, מלאכה, and ברך; see Leder, "Reading Exodus," 18–19. These similarities might prompt one to see the end of the book as a rest like the seventh day of creation.

[240] The clearest passage concerning this in the narrative is found in Exodus 23:20–33. Key terms occur in other passages in Exodus in connection with the defeat of enemies, the overthrowing of their gods, and the promise of the land. Note the following: אוב in vv. 23:22, 27 and 15:6, 9; הרס in vv. 23:24 and 15:7; שׁבר in vv. 23:24 and 34:13; אימה in vv. 23:27 and 15:16; המם in vv. 23:27 and 14:24; and גרשׁ in vv. 23:28–31 and in 34:2, 11; אלהים in vv. 23:24, 32–33 and 15:11 (אלם); 12:12; 18:11; 20:3, 23; 23:13 (not also the golden calf in vv. 32:1,4, 8,23, 31); כון in 23:20 and 15:17; . The verb גרשׁ is also used in 6:1; 10:11; 11:1; and 12:39 in connection with the Israelites' expulsion from Egypt. The term inhabitants יׁשבי occurs in vv. 23:31 and 15:14–15.

Note also the terms in vv. 34:10–28 in the same connection: פלא in vv. 34:10; 3:20; and 15:11; נורא in vv. 34:10 and 15:11. The peoples listed in vv. 23:23, 28 are: Amorites, Hittites, Perizzites, Canaanites, Hivites, and Jebusites; also in v. 34:11. In v. 23:31, it mentions the "sea of the Philistines." The Philistines are mentioned in vv. 13:17, 15:14. Other gods are mentioned again in vv. 34:15–16.

[241] See APPENDIX TWO, THE PLAGUES. There is a polemic against the gods of Egypt in the plagues. Note the incomparability of Yahweh in relationship to other gods in Exod 15:11.

[242] See the discussion of the character portrayal of the *Nations* in ch. 2 of this dissertation.

his people, and so calls and sends his messenger Moses, the main human protagonist. Moses is an imperfect man, but nevertheless, does what God sends him to do. His message to Pharaoh is simple, "Let my people go." Pharaoh's rejection and presumption in the face of God's command at the very outset of Moses' missions portend the struggle ahead. Thus, the main plot of part one is the crisis of oppression and deliverance (chs. 5–14).

Pharaoh's resistance to God's command is the source of the main conflict. Even the back story of the first two chapters reveals Pharaoh's brutality toward the Israelites and contempt for God by his own evil actions. Pharaoh's initial statement to Moses characterizes the conflict of wills that takes place. Pharaoh states that he does not acknowledge Yahweh and will not obey him. Thus, the frequent statements concerning the self-revelation of Yahweh in the plagues narrative.[243] This self-revelation of God shows him to be both powerful and merciful. God shows restraint in not destroying Egypt immediately. God gives Pharaoh and Egypt every opportunity to obey his demands. However, despite the devastation of the land and the merciful restraint of Yahweh, Pharaoh shows himself to be implacable in his opposition. He presumes to resist God. He presumes to assert his dominion as if he were a god. Yet he fails in the most ironic manner possible demonstrating his own powerlessness before God.

The struggle of Yahweh, together with Moses his spokesman, to cause Pharaoh to submit to God's demands is prolonged in the plagues narrative. The accumulating plagues, of which any one would seem to be enough to convince a sane ruler, fail to turn Pharaoh's heart from evil. However, just as God said, Pharaoh's heart is hardened, so that God might gain glory over Pharaoh, all the gods of Egypt, and Pharaoh's army (vv. 12:12; 14:4, 17–18).[244] The narrative

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[243] Note that the term ידע in relationship to the אני יהוה theology of Exodus has some irony in relationship to Pharaoh's statement. Both expressions, אני יהוה and ידע כי אני יהוה, are part of this theme of the knowledge of Yahweh. Yahweh reveals himself in word and deed. The proper response is humble faith and obedience.

[244] This strikes at the heart of ancient political power: the ruler, the pantheon, and military might.

notes the hardening theme proleptically before the beginning of the conflict (vv. 4:21–23).[245] This prolonged conflict serves the purpose of demonstrating God's sovereignty and power. The story makes it clear that Yahweh is Israel's only deliverer and that he is the one sovereign ruler over the whole earth.

Moses cannot persuade Pharaoh. His own advisers are unable to change his mind. Yet despite his resistance to God, Pharaoh is incapable of controlling the events around him.[246] No matter what Pharaoh desires to do, God turns events against him. The irony of Pharaoh's desires and actions are fully displayed as story is drawn-out. Pharaoh who would not submit is forced to submit. Even in his last attempt to control events at the *Yam Suph* Pharaoh fails dramatically and finally. What Pharaoh fears takes place (cf. 1:10). God fights for Israel against Egypt. The Israelites go up out of the land. The slaves are set free by a shepherd's God. Whereas, the gods of Egypt, represented visibly by Pharaoh, are shown to be no gods at all. In all this, God alone is glorified.

The plot might be characterized as a war. The first part is the prelude to the conflict (chs. 1–4). The middle part is the escalation of the conflict (chs. 5–12). The final part is the climatic battle (chs. 13–14). The military character of the deliverance is underscored by the following: (1) Moses' statement in Exod 14:13–14, which anticipates the victory that God is about to give to the Israelites; (2) the strategic placement of positions by Yahweh in Exod 13:21–22; 14:2–4, 15, 19–20; (3) the multiplied use of military terms in the entire passage; (4) the words of the terrified Egyptians in Exod 14:25; (5) the concluding words of the narrator in Exod 14:30; and (6) the victory celebration of Moses and the Israelites in the Song by the Sea.[247] Yahweh's evident

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245 The narrative places this here at the outset of the conflict in order to indicate that Yahweh is in control even when things look like they are not going well. It is given in order to strengthen Moses' resolve when things get difficult.

246 Note the previous comments concerning the hardening of Pharaoh's heart under the analysis of characters. Pharaoh hardens his heart so Yahweh confirms him in his evil choice as the story unfolds. See also APPENDIX ONE, PHARAOH'S HARDENED HEART.

247 The terms לחם and איש מלחמה and the terms ישועה and ישע accentuate the military victory motif; cf. 14:13–14 ישועה, ישע, לחם; 14:25 לחם; 14:30 ישע; 15:2 ישועה; 15:3 איש מלחמה.

control over every aspect of the story, demonstrated in the plagues and Pharaoh's hardened heart, anticipates the eventual outcome. Pharaoh cannot win against God. The focus of this first part of Exodus is on Yahweh's exercise of his power against his foes that brings about a resounding victory for his people. By bringing Egypt to its knees through the plagues and destroying its army at the *Yam Suph,* Yahweh demonstrates his power over one of the predominant powers in the world. Yahweh plays the role of master strategist and mighty hero in the deliverance.

From this we can conclude that Yahweh is a terrifying adversary. Those who stubbornly stand against him face certain destruction. Even his people must understand and take warning from this. We also conclude that Yahweh is a powerful advocate. Those whom he defends will be delivered. His people should trust him no matter how bad things become. The victory at the *Yam Suph* stands as the most singular example of Yahweh's ability to deliver his people from danger and oppression.[248] This mighty act becomes a motivation for humble faith and obedience in Exodus Part II.[249] In light of this analysis, the graphic representation below illustrates the conflict plot in Exodus Part I.

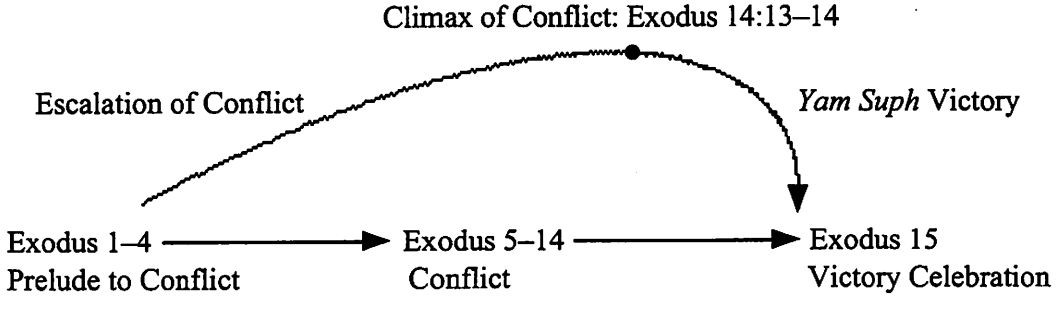

Figure 24. Plot Exodus Part I: Conflict and Resolution

[248] Thus, the Song ask מי־כמכה יהוה v. 15:11. Of course no one is like Yahweh.

[249] See especially Exod 19:3–6 and 20:1–2.

The plot of Exodus Part I contains many threads that project into the continuing story. Yahweh has demonstrated faithfulness to his promises, power to meet any challenge, mercy toward his people, and control over events even when it seems he is not present. Yahweh has also demonstrated the terrifying result of persistently opposing him. Continuing rebellion or opposition to his will leads to destruction. Yahweh's wrath is a fearsome thing. Moses almost pushes God to far. Pharaoh finds out the dire consequences of Yahweh's wrath. These issues will be important again in the second part of Exodus and in the continuing story of the wilderness wanderings and conquest. They are threads of narrative that proleptically hint at the crisis and its resolution in the narrative that follows.

Two other characters, Moses and the Israelites, also have narrative threads that project into the continuing story. The Israelites, the beneficiaries of God's gracious deliverance, are weak humans. On occasion they demonstrate ignorance and fear. Their worst moment of part one occurs in Exod 14:10–12. Nevertheless, they demonstrate reverence and faith toward God at key points (vv. 4:31, 14:31).[250] At an important part of the story, the narrator also notes their obedience to God (v. 12:28, 50). Likewise Moses is also merely human. Moses shows fear and resistance to Yahweh's commission. He questions God's purposes. However, he had also learned to trust God. In Exodus Part II, there is real growth in his character. The most positive aspects of his character in Part I expand in Exodus Part II.[251]

As in Part I, the analysis of the characters in Part II reveals the plot of the story. The locations are: (1) the interim trip to Sinai, and (2) the main location of the encampment at Sinai.

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250 The word אמן brackets the entire deliverance sequence.

251 Moses in a sense is the archetypical prophet or spokesman; see Propp, 230. He also serves as an intercessor, lawgiver, and deliverer. In the first part of Exodus, he prays most notably for the Egyptians. Note the laws in chs. 12 and 13, Unleavened Bread, Passover, and Firstborn Rite. As a deliverer in ch. 14, Moses parts the *Yam Suph* at God's command.

In part two as a prophet, he communicates God's words and rebukes the people for their sin. As an intercessor, he prays for the Israelites. In both his prayer for the Egyptians and the Israelites, he is praying for those in opposition to God. As a lawgiver, he communicates the Commandments, the Book of the Covenant, the renewed covenant, and instructions for the Tabernacle. As a deliverer, he holds up his hands during the battle with the Amalekites in ch. 17. In addition to his roles in part one, in part two Moses serves as a ruler-leader for his people. Finally, Moses is the mediator of the covenant.

Yahweh, after having delivered the people from bondage, brings the Israelites to Sinai where he proposes to enter into a special relationship with them through covenant despite previous examples of unbelief and complaining. At Sinai God reveals himself as their savior and sovereign Lord, first directly, and then through Moses the covenant mediator. The Israelites accept this covenant and agree to all its terms. Moses seals the covenant with a blood ritual indicating the serious and binding nature of their agreement. Yahweh feasts with the representatives of his people indicating the kind of fellowship he would have with them.

Though things appear to be going well, the false calm does not last long.[252] Moses goes away to receive instructions for building the Tabernacle.[253] The Tabernacle with its cult are to be the ongoing locus of God's presence among the people and their ongoing expression of worship to Yahweh.[254] The story comes to a sudden but not completely unforeseen crisis. Moses has just received the tablets of the covenant when he must hurry back down the mountain. The people have broken the covenant through idolatry. Their agreement to the covenant is their only proper response to what God has done for them in Egypt and at the *Yam Suph*. Their affirmative response to God's self-revelation in the covenant as their rightful Lord reflects the proper relationship between them. However, their worst possible violation of the covenant at Sinai seems to create an impassable crisis. This is the lowest point of the story for them in contrast to the high point in the Song by the Sea.

The resolution to the crisis is prolonged through three chapters. Resolution comes gradually and in steps. God's wrath burns against them. Only Moses' intercession prevents their destruction. God threatens to terminate their special relationship by sending them into the land without accompanying them. He refuses to dwell in their midst, and so the Tent of Meeting is

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252 The fellowship meal (vv. 24:9–11) and then the end of the reception of the tablets (vv. 31:18) appear to be points of tranquility. The sudden change in ch. 32 is startling even though anticipated by Israel's previous complaining and unbelief.

253 See vv. 24:12–18; chs. 25–31.

254 Note the verb שׁכן is specifically tied to the מִשְׁכָּן. God dwells among his people in the Tabernacle. See vv. 25:8–9; 29:42–46; 40;34–38.

outside the camp. This brings into question their identity as a people. However, the self-revelation of God to Moses reveals the basis upon which God solves the crisis. God restores them out of his own חסד. God's self-revelation in part one emphasizes his promised deliverance. In part two, God's self-revelation emphasizes his rightful sovereignty over them and his forgiveness. Through his חסד, he restores them and reestablishes his covenant with them. The crisis being over, the people build the Tabernacle according to God's instructions. The presence of God then fills the completed Tabernacle and accompanies them in all their coming journeys. The book ends at a point of tranquility that nevertheless anticipates more of the story to come. The narrative arc of part two is represented below. Please note that in both plots in Exodus, the resolution is accomplished by Yahweh. The crisis point of both plots (vv. 14:13–14; 34:5–6) indicates that Yahweh is the hero of both stories, in the first by his power giving victory (ישועה), in the second by his loving kindness (חסד) giving forgiveness and restoration.

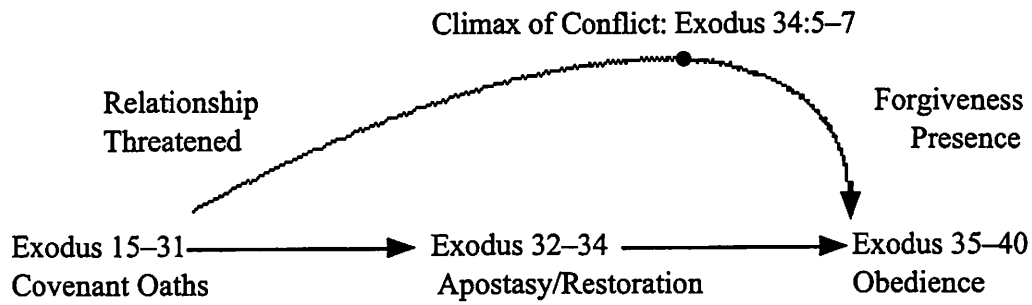

Figure 25. Plot Exodus Part II: Conflict and Resolution

Bipartite Character of Exodus

Exodus is bipartite.[255] Exodus has two main parts, two main plots that are nevertheless interrelated, and two main locations, Egypt and Sinai. The plots have two main issues that are

[255] See in this regard Smith, "The Literary Arrangement," 38; Fischer, "Exodus 1–15," 173; Gispen, *Exodus*, 5, 8; Propp, 37–38. Note especially Propp's view of the importance of the Song at the transition from Part I to Part II.

resolved, bondage and unfaithfulness. The antagonists in the two sections of Exodus change.[256] In the first, it is Pharaoh against Yahweh and Moses. Yahweh responds in power and wrath. In the second, it is the Israelites against Yahweh. The victim in part one becomes the unfaithful people in part two. However, in part two, Moses stands as intercessor between God and the people. God responds to their unfaithfulness initially in wrath but then ultimately in חסד. The irony of the book changes. In part one, Pharaoh who is presumed to be powerful is shown to be helpless before God. In part two, the Israelites who should be faithful are shown to be unfaithful to the covenant. Yahweh's self-revealed character changes its emphasis in the two parts. In part one, he is the mighty warrior whose power delivers his people.[257] In part two, he is the sovereign God whose goodness is summed up in the word חסד.[258] In both parts, the worst possible crisis occurs. In part one, the worst possible bondage and oppression cause the people to cry out to God for deliverance. Then the obstinate refusal of Pharaoh in the face of overwhelming signs leads to the destruction of his land and army. In part two, the worst possible violation of the covenant leads to the potential of the destruction of the Israelites. Moses cries out to God and appeals to his promises and character leading to forgiveness and restoration. Thus, in both parts, the crisis is answered through God's own person and character. In both parts, the resolution brings the plot to a temporary state of tranquility. Yet both parts anticipate the continuing narrative arc that projects beyond the limits of the book itself. The figure on the next page illustrates how the two different narrative plots are different and yet connected with a hinge at chapter 15.

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256 In Exodus, God's wrath burns against Moses for his obstinate excuses (4:14), against Egypt for their oppression (15:7), and the people for their apostasy (32:10–12, 32:22).

257 The terms ישועה and ישע are a prominent thematic words in the first part of the Song and the first part of Exodus. They might be considered a main theme of both first parts. See vv. 14:13, 30; 15:2.

258 The word חסד is a prominent theological term at the beginning of the second part of the Song that occurs only in the second part of Exodus. It might be considered a main theme of both second parts. The self-revelation of Yahweh's character in Exod 34:5–7 becomes an important confessional statement about God in the rest of the *Tanak*. See *Torah*: Num 14:18, *Nevi'im*: Joel 2:13, Jonah 4:2, *Kethuvim*: Ps 86:15, 103:8, 145:8, and Neh 9:17.

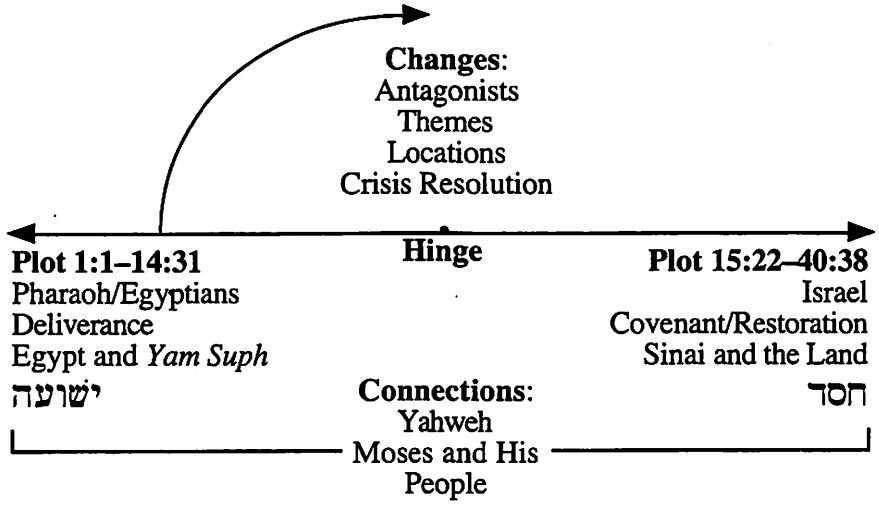

Figure 26. Bipartite Character of the Narrative

The two crises in Exodus also connect with the narrative arc of the patriarchal story. The three key promises that have been noted previously are: (1) a people, (2) a land, and (3) Yahweh's presence. The first element of the patriarchal narrative comes into focus in both halves of Exodus. Crisis one brings into question the people of God as a nation. They cannot become a nation while in bondage. Crisis two brings into question the people as a holy nation. They are a sinful people. How can God's purposes for them become reality in light of their sin? The two crises in the story also bring into question the third element of the patriarchal plot, that is, God's presence with his people. If God is present with his people then they should be delivered. If God desires to dwell with his people what happens if they sin? The resolution of these crises illustrates God's competence to deliver them from their enemies and restore them when they sin. The end of Exodus, having established them as his people, having restored them when they sinned, anticipates his ongoing presence with them in their journey to the promised land. See the figure on the next page.

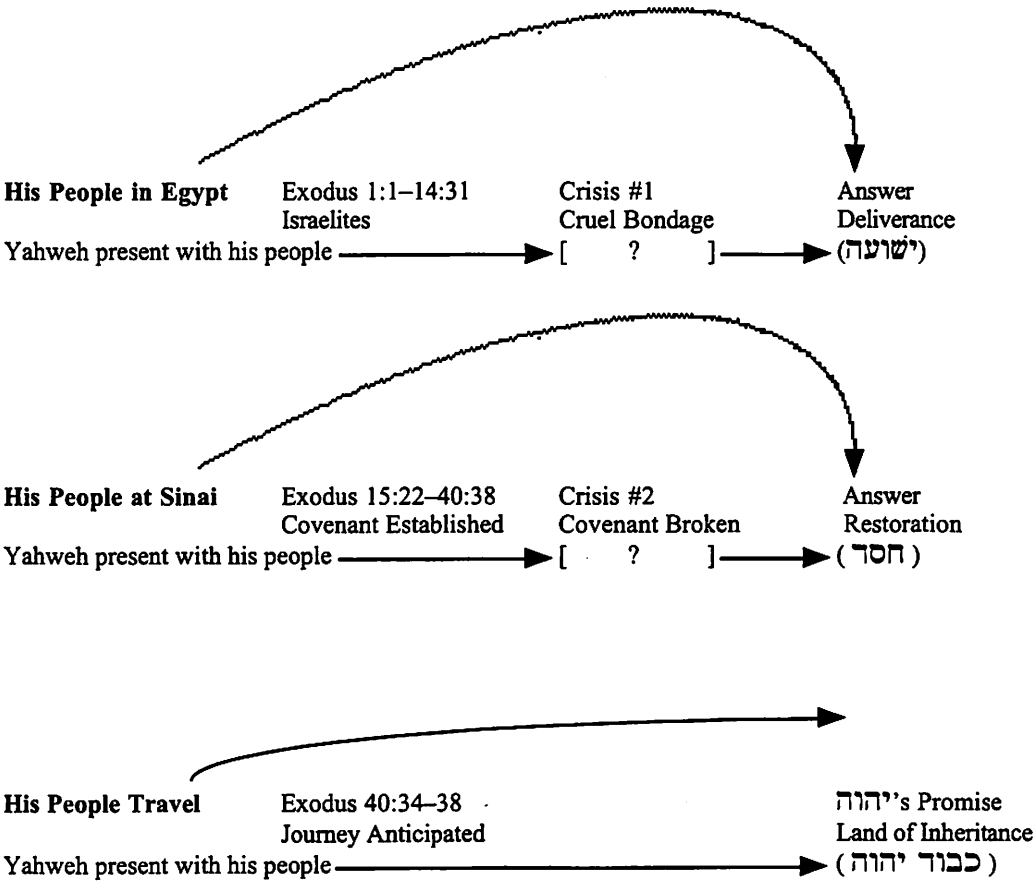

Figure 27. Yahweh, His People, and Patriarchal Promise in Exodus

CHAPTER FOUR

NARRATIVAL SIGNIFICANCE OF THE SONG

In the previous two chapters, the analysis of the Song and the Exodus narrative offered evidence to demonstrate that the Song and the narrative are similar in key aspects of their structure, plots, characters, and themes. This analysis has shown that both are bipartite in their basic structure and plot. Their plots are very similar but do have some meaningful differences in emphasis. The cast of key characters in the Song and the narrative are very similar but differ in their characterization in a few important aspects. The Song and the narrative both have the relationship of Moses and God's people Israel with Yahweh as the central axis of the plot but in a somewhat different manner. Important motifs occur in both the Song and the narrative in a similar relationship to the plot. However, there is also an interesting crossover of themes between the halves in some respects. Both the Song and the narrative have key connections to the patriarchal promise plot. As previously noted, the three parts of this plot that are most important for Exodus are a people, a land, and Yahweh's presence. In both the Song and the narrative, the main unresolved issue of the promised land is anticipated to actually occur outside of the context of the book of Exodus. This short review of the analysis thus far points to important issues for this chapter. This chapter will attempt to show how the similarities and differences in the above mentioned aspects indicate the rhetoric of the Song within the narrative and what this means for the interpretation of the whole narrative–Song complex.

The Transitional Function of the Song (Hinge)

One purpose of this chapter is to show that the Song serves as a transition (a hinge) between the resolution of the first main plot and the second main plot of Exodus and also

anticipates the resolution of the macro-plot of the *Torah*. As indicated previously, a hinge is a literary device that takes a turn from one point to another in a story but connects the two parts of the story by its central axis. This central axis might be understood as the heart of the story. The axis is comprised of those central aspects of the plot that are paramount in both parts and connect the whole.[1] The turning of the hinge is indicated by those aspects of plot that change between the two parts. In both the Song and the narrative, the first parts differ from the second parts in antagonists, themes, locations, and crises–resolutions. In both the Song and the narrative, the central axis elements of Yahweh, Moses, and God's people continue. However, it must be noted that the two parts of the Song and the narrative are not simply set side-by-side in a straightforward linear manner. Interesting permutations occur that are themselves theologically significant. These will be considered below. For the moment the following diagram, an expansion of the diagram provided in the previous two chapters under the section Bipartite Character of the Song and Bipartite Character of Exodus, summarizes the view of the Song as a hinge within the narrative.

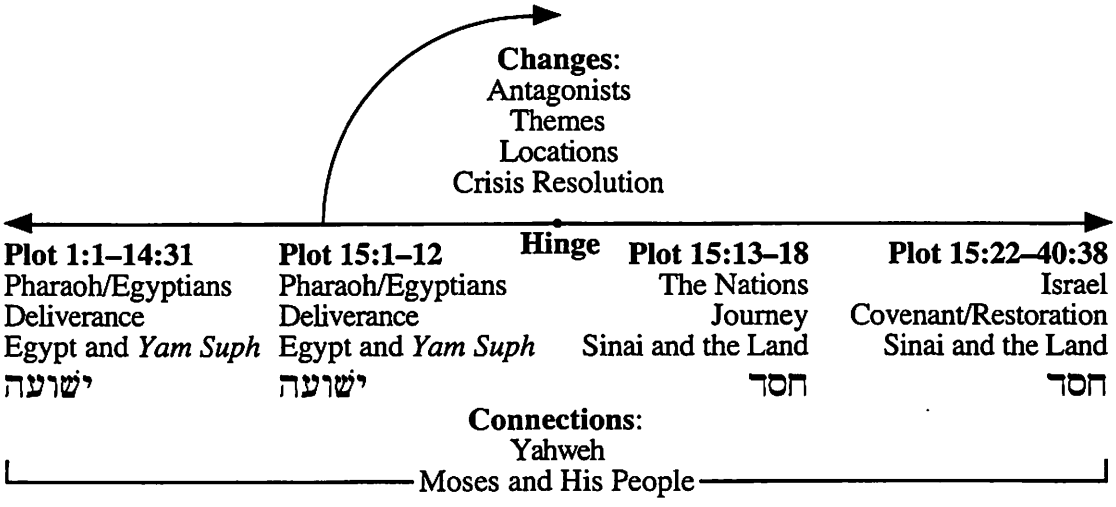

Figure 28. The Song as a Hinge in Exodus

[1] The axis is specifically discussed below.

In order to consider the Song's hinging function more closely, the following summary of key points from the analysis in chapters 2 and 3 helps to illustrate the parallels and differences between the Song and the narrative. The narrative is divided into two main plots. Exodus Narrative Part I, found in Exod 1:1–14:31, concerns God's people in Egypt.[2] It describes Israel's deliverance from Egyptian bondage culminating at the *Yam Suph.* Israel is called עמי by God.[3] Yahweh, the chief protagonist, acts on their behalf. The chief antagonist is Pharaoh/Egypt. Pharaoh is the object of irony and mockery in the narrative. A key theme of this section of the narrative is the exercise of Yahweh's power giving Israel a great victory that results in their freedom. As has been noted, a key summary term for this occurring only in the first part of the narrative is ישע/ישועה.[4] In this section, the most important aspect of Moses' characterization is his role as Yahweh's spokesman to Pharaoh and to God's people.[5] Including the label for the narrative plot in Exodus Part I, as found in the closing diagram at the end of chapter 3, the above elements might be arranged as follows:

Table 14. Key Elements of Narrative Part I, Plot 1

Narrative Part I
His People in Egypt:
Exodus 1:1–14:31
Yahweh vs. Pharaoh/Egypt
Israel is עמי
Bondage/Deliverance at *Yam Suph*
Yahweh's presence in power; ישע, ישועה
Moses as Spokesman to Pharaoh and Israel

2 See the analysis of the narrative in ch. 3. Note the diagrams at the end of the chapter.

3 See Exod 3:7.

4 See Exod 2:17; 14;13, 30.

5 In the analysis of ch. 3, the complexity of Moses' character is noted.

The Exodus Narrative Part II, found in Exod 15:22–40:38, narrates the story of God's people at Sinai. This narrative describes the journey to and encampment at Sinai. The chief protagonist is once again Yahweh. However, the chief antagonist in part two is Israel. Israel is an עם־קשׁה־ערף who break the covenant that Yahweh makes with them at Sinai.[6] Thus, the crisis is covenant, apostasy, and restoration. Yahweh acts on behalf of his people by forgiving them and restoring them. The key theme mentioned only in the second part of the narrative and the means of resolution for the crisis is Yahweh's חסד.[7] In this section, Moses is primarily the mediator of the Covenant and an intercessor on Israel's behalf before God. Including the label for the narrative plot in part two found in the closing diagram at the end of chapter 3 the above elements might be arranged as follows:

Table 15. Key Elements of Narrative Part II, Plot 2

Narrative Part II
His People at Sinai:
Exodus 15:22–40:38
Yahweh vs. Israel
Israel is עם־קשׁה־ערף
Covenant/Restoration at Sinai
Yahweh's forgiving presence in חסד
Moses as Mediator/Intercessor for his People

However, there is a third plot line in Exodus that must be mentioned. Indeed it is an overarching, unresolved plot line that begins in the patriarchal narratives and finds no resolution in the entire *Torah*. This is labeled in the closing graphic of chapter 3 as His People Travel. The passage chosen to exemplify this theme is found at the conclusion in Exod 40:34–38.[8] However,

[6] See Exod 32:9; 33:3, 5; 34:9.

[7] See Exod 20:6; 34:6–7.

[8] This passage is chosen for its closing position in the book, its anticipatory character beyond the book of Exodus, and its function as a summary of the entire anticipated journey. The theme of the journey to possess the land reoccurs throughout Exodus, so that this passage is one of several in the book. Despite Freedman's view that *(continued on next page)*

this passage is vitally connected to all the previous anticipations of the journey to the land in the patriarchal narratives and in Exodus. It closes the book on a note of anticipation that effectively summarizes the coming journey. By allowing these other passages to inform the conclusion of the book, the implied antagonist is the Nations of the land.[9] As in the rest of the book, the protagonist is Yahweh. Yahweh's presence and leading is anticipated by the cloud of glory over המשכן. The nation is called כל־בית־ישראל in this conclusion. The משכן is in the center of the בית־ישראל. God's abiding and accompanying presence is there at the heart of God's people. As in the Song, Moses recedes from center stage in this closing section of the narrative. He cannot enter the Tabernacle because of the glory of God. He is among his people as leader. The glory of God is the focus of attention. The elements might be arranged as follows:

Table 16. Key Elements of Narrative Part II, Plot 3

Narrative Part II
His People Travel:
Exodus 40:34–38
(Yahweh vs. The Nations)
Israel is כל־בית־ישראל
Yahweh's presence in the journey to the land; בכל־מסעיהם
כבוד יהוה with his people in the journey
Moses as Leader among his People

In a similar manner, the elements of the Song might be listed and arranged.[10] The Song is bipartite in its main structure. Part one is found in Exod 15:1–12. This part of the Song celebrates

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the Song focuses on Sinai, the journey to the land is at a minimum implicit as the ultimate destination in Exodus due to the repeated anticipations of the journey throughout. Note also that in Smith's view the experience at Sinai defines how life is to be lived in the land. This itself would seem to anticipate the possession of the land. See, Smith, "The Literary Arrangement," 45. Furthermore, the journey to the land is the resolution of the patriarchal plot that is a major part of the Exodus story and informs the entire book.

[9] See especially Gen 15:19–21, (cf. Gen 22:17; 26:2–5; 28:13–15); Exod 3:7–10; 13:5; 15:14–17; 23:21–33; and 34:10–17. In these passages, the nations are specifically mentioned though not always as enemies.

[10] See the analysis of the Song in ch. 2.

Yahweh's deliverance of Israel and victory over Pharaoh/Egypt at the *Yam Suph*. Yahweh is the protagonist. Pharaoh/Egypt is the antagonist. Pharaoh is especially singled out for mockery in the Song.[11] Moses and the Israelites sing this Song to Yahweh. Moses is one among his people and has no separate prominence in the Song. Yahweh is the focus and is called אלי by the singers.[12] This corresponds to the other side of the relationship in that God calls Israel עמי in the narrative. Yahweh's power is exercised over nature in behalf of Israel. The key term of this section mentioned previously is ישועה.[13]

Part two of the Song is in Exod 15:13–18. This section celebrates the arrival at Sinai and anticipates the journey to the land.[14] In the interpretation advanced in this dissertation, the land is the ultimate goal of the journey begun when they left Egypt.[15] The covenant/apostasy at Sinai is omitted in the Song. Rather, Moses and the Israelites anticipate in praise the eventual fulfillment of the promise of the land that was made to the patriarchs. Yahweh is the protagonist.

[11] See Exod 15:8–10.

[12] See Exod 15:2.

[13] The terms ישועה, ישע occur only in the first parts of the narrative and Song; see Exod 2:17; 14;13, 30; 15:2.

[14] The view in this dissertation is that v. 13 refers to Sinai and that v. 17 refers to the land.

[15] This journey is described in Numbers and Deuteronomy. The term מסעיהם in Exod 40:36, 38 connects with the frequent use of the term מסע and its cognate נסע in Numbers and Deuteronomy. Both terms are used in Exodus beginning with the departure from Egypt, מסע in Exod 17:1; 40:36, 38; נסע in 12:37; 13:20; 14:10, 15, 19; 15:22; 16:1; 17:1; 19:2; 40:36–37. See מסע in Num 10:2, 6, 12, 28; 33:1–2; and Deut 10:11. See נסע in Num 1:51; 2:9, 16, 17, 24, 31, 34; 4:5, 15; 9:17–23; 10:5–6; 10:12–14; 10:17–18; 10:21–22, 25; 10:28–29; 10:33–35; 11:31, 35; 12:15–16; 14:25; 20:22; 21:4, 21:10–13; 22:1; 33:3; 33:5–37; 33:41–48; and in Deut 1:7, 19, 40; 2:1, 24; 10:6–7. The terms are also used in Genesis of the travels of the patriarchs; see נסע in Gen 11:2; 12:9; 13:11; 20:1; 33:12, 17; 35:5, 16, 21; 37:17, 46:1; and מסע Gen 13:3.

The wide use of these two key terms in the description of the journey from Egypt in Exodus and to the land in Exodus, Numbers and Deuteronomy might also be considered evidence that this larger journey is implied starting with the departure from Egypt through the end of the book of Exodus. In ch. 3 of this dissertation, other lexical connections have been made that may also indicate that the departure from Egypt and journey to Sinai might be considered to be part of the larger journey story, at least proleptically, (see Exod 13:17 ff.). Note the elements of wilderness journey already present before the *Yam Suph* deliverance: the pillar of cloud–fire, עמוד and ענן, in vv. 13:21–22 (see also vv. 14:19, 20, 24); the word wilderness, מדבר, in v. 13:17; the verb journey, נסע, in v. 13:20; and the theme of complaining and wishing to return to Egypt in vv. 14:10–12. After the *Yam Suph*, the verbs נסע in vv. 15:22; 16:1; 17:1; 19:2; 40:36–37; נסה in vv. 15:25; 16:4; 17:2, 7; לון in vv. 15:24; 16:2, 7, 8; 17:3; and the noun מדבר in vv. 15:22; 16:1, 3, 10, 14, 32; 17:1; 18:5; 19:1–2 continue to make this connection; cf. Num 14:2, 22. Manna is also be added to the narrative after the *Yam Suph* in Exod 16:15. The cloud is also a key part of these passages, עמוד and ענן, in vv. 33:9–10; ענן alone in vv. 16:10; 19:9, 16; 24:15–16, 18; 34:5; 40:34–38.

He leads his people with חסד to Sinai and then to the land where they are planted.[16] Yahweh is anticipated to rule over them there לעלם ועד. The only antagonists in part two are the Nations of the land. Like Pharaoh they are singled out for mockery in the Song.[17] They are silenced by the mighty arm of Yahweh. Israel is described variously as עם־זו גאלת, עמך, and עם־זו קנית.[18] Yahweh will lead them throughout the journey into the land. Note the arrangement of all of these items together in the graphic on the next page. The key elements of the Song and the narrative are arranged in three columns corresponding to their sequence in the book: Narrative Part I, Song Parts I and II, Narrative Part II. They are also arranged in parallel by their corresponding sections. Finally, they are arranged vertically in their story sequence Egypt–*Yam Suph*, Sinai–Journey–Land.

The individual elements in this table have parallels or contrasts to other elements in the table and also display a sequencing of plot. Noting the parallels and contrasts along with the sequencing of the sections will help to highlight the rhetoric of the hinge function of the Song. The first issue is how the Song serves as a conclusion to the first part of the narrative. In the narrative, the location of the Song by the *Yam Suph* changes immediately after the Song.[19] The first part of the Song celebrates this same deliverance at the *Yam Suph*. The location helps to indicate the function of the Song as a conclusion to this part of the story. This concluding function is especially noticeable in the military terminology used,[20] the thematic content, the

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[16] The term חסד occurs only in Exod 15:13; 20:6; 34:6–7.

[17] See Exod 15:13–16.

[18] Note this is in contrast to the expression עם־קשה־ערף in the second part of the narrative. In the Song, there is a contrast between Israel and Egypt/nations. Israel is redeemed. Egypt is destroyed. The nations are threatened. This same contrast occurs in the narrative. However, in an ironical twist in the narrative plot Israel is threatened with destruction and loss of its special status that would make it comparable to Egypt and the nations (see Exod 32 and 33). Refer to the occurrences of the term עם that are charted under *Lexical Connections and Crossover* at the end of ch. 2.

[19] See Exod 14:30 על־שפת הים; and 15:22 מים־סוף . . . ויסע.

[20] The terms are used as follows: רכב in Exod 14:7, 14:9, 14:17, 14:18, 14:23, 14:26, 14:28, 15:1, 15:19, 15:21; עם in v. 14:6; בחר, בחור in vv. 14:7, 15:4; שלשם in vv. 14:7, 15:4; סוס in vv. 14:9, 14:18, *(continued on next page)*

ironic characterization of Pharaoh,[21] and the final, victorious battle character of the *Yam Suph*

(comments continued after table)

Table 17. Key Elements of the Narrative and Song Together

Narrative Part I	**Song Part I**	
His People in Egypt:	**His People in Egypt:**	
Exodus 1:1–14:31	Exodus 15:1–12	
Yahweh vs. Pharaoh/Egypt	Yahweh vs. Pharaoh/Egypt	
Israel is עמי	Yahweh is אלי	
Bondage/Deliverance at *Yam Suph*	Yahweh's Deliverance at *Yam Suph*	
Yahweh's presence in power; ישׁע, ישׁועה	Yahweh's presence in power as ישׁועה	
Moses as Spokesman to Pharaoh and Israel	Moses as Leader among his People	
	Song Part II	**Narrative Part II**
	His People at Sinai:	**His People at Sinai:**
	Exodus 15:13	Exodus 15:22–40:38
	Yahweh vs. (no antagonist)	Yahweh vs. Israel
	Israel is עם־זו גאלת	Israel is עם־קשה־ערף
	Yahweh's leading to Sinai	Covenant/Restoration at Sinai
	Yahweh's guiding presence in עז and חסד	Yahweh's forgiving presence in חסד
	Moses as Leader among his People	Moses as Mediator/Intercessor for his People
	His People Travel:	**His People Travel:**
	Exodus 15:14–18	Exodus 40:34–38
	Yahweh vs. The Nations	(Yahweh vs. The Nations)
	Israel is עם־זו קנית, עמך	Israel is כל־בית־ישׂראל
	Yahweh's bringing, planting, reigning in the land; לעלם ועד	Yahweh's presence in the journey to the land; בכל־מסעיהם
	(Yahweh remaining with his people in חסד)	כבוד יהוה with his people in the journey
	Moses as Leader among his People	Moses as Leader among his People

14:23, 15:1, 15:19, 15:21; פרשׁ in vv. 14:9, 14:17, 14:23, 14:26, 14:28, 15:19; חיל in vv. 14:9, 14:28, 15:4; and מרכבה in vv. 14:25, 15:4. All the terms except עם are used in both chapters referring to Pharaoh's army. Secondly, the thematic terms לחם and איש מלחמה in conjunction with the terms ישׁועה and ישׁע accentuate the military victory motif in vv. 14:13–14 ישׁועה, ישׁע, לחם; v. 14:25 לחם; v. 14:30 ישׁע; v. 15:2 ישׁועה; v. 15:3 איש מלחמה.

[21] Irony characterizes Pharaoh's presentation in both the narrative and the Song. The emphasis on Yahweh's power as opposed to Pharaoh's impotence is amplified in the Song, especially in vv. 8–10. See the analysis in ch. 2 and 3 of this dissertation in which the ironic characterization of Pharaoh is noted frequently.

story that the Song celebrates.[22] In response to this great deliverance, the first section of the poem expresses praise for Yahweh who has shown himself to be Israel's warrior and deliverer. His mighty power demonstrated on behalf of Israel are an implied surety that he is able to fulfill his promises.[23] Thus, the first part of the poem serves as the final closing anthem of the Egyptian story. Moreover it serves as an expression of a foundational theme that informs the second parts of both the Song and the narrative and even the entire *Torah*.[24]

The second issue is how the Song turns to the subsequent story. The turning to another story begins in verse 13 of the Song.[25] Here the tenor of the Song switches from military conflict and *Yam Suph* language to the language of traveling under God's protection first to his holy dwelling and then to the ultimate destination of the land and God's ruling presence there.[26] The first part of the Song is celebratory of an accomplished fact in the narrative. It is the end of the

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[22] After the first part of the Song and in the remainder of Exodus, Pharaoh is no longer a threat because he was utterly defeated at the *Yam Suph*. He is mentioned only in retrospective in Exodus from this point onward but never as an immediate threat. Rather his name is connected with his own defeat and Israel's deliverance. See Exod 18:8, 10.

[23] Yahweh's power and his complete victory are foundational to the rest of the story in both the narrative and Song. Thus, any promise or threat by Yahweh in relationship to his power have the Egypt story and the *Yam Suph* victory as an informing background. See Exod 15:13, 16; 23:20–29; 34:10–11.

[24] Yahweh's deliverance of Israel from Egypt through his victory at the *Yam Suph* informs the entire covenant. See Exod 16:6; (19:4); 20:2, אני הוה אלהיך אשר הוצאתיך מארץ מצרים. See also Lev 19:36; 22:33; 25:38; 26:13; Num 15:41; Deut 5:6; 6:12; 8:14; 13:5, 10.

[25] The change is graphic from destruction in v. 12 to leading in v. 13. The objects of God's actions are entirely different: Pharaoh/Egypt (איב) destroyed in the first, Israel (עם, עמך) being lead in the second. One could also note the characterization difference that is inherent between איב and עמך. Even geographically there is a change from the locale of the battle at the *Yam Suph* to the initial destination of the trip, God's holy נוה.

[26] The trip to Sinai and the land connects to part one of the Song and the narrative. God's actions at the *Yam Suph* are the necessary prerequisite of the journey. God's actions of deliverance are the motivational rationale for the relationship established between God and Israel. See the comments about the Ten Commandments in ch. 3 of this dissertation. God's power demonstrated against Egypt is the pledge of further help for Israel and the assurance of Yahweh's victory over all potential enemies. The fear of the nations represents the reaction of the peoples to the events at the *Yam Suph* and subsequently. Finally, the trip begun in their exit from Egypt in Exod 12:31 ff. and 13:17 ff. is part of the larger journey. See the terminology noted above in relationship to the larger journey.

Note the possible implied temporary nature of a נוה as mentioned in ch. 2 of this dissertation. Sinai was never anticipated to be the permanent or ultimate destination in Exodus. The final destination as proposed here is the land. God will plant his people and rule over them there. The expressions used are much more permanent in their implications than the Sinai encampment (note especially נטע and לעלם ועד). However, as noted in ch. 2 of this dissertation, Freedman maintains that the journey in Exodus as described in the Song is only the journey to Sinai. If his view is adopted the analysis would be modified somewhat. The land would not be anticipated in the Song. However, even under Freedman's view the Song turns from one set of events (Egypt–*Yam Suph*) to another (Sinai).

narrative arc of bondage and deliverance. The second part of the Song turns to events yet to happen in the narrative. The second part of the Song anticipates the eventual culmination of the narrative arc of the journey to the land.[27] This journey to Canaan is the anticipated ultimate goal throughout Exodus.[28]

This shows that, though there is a general correspondence between the narrative and the Song in several key elements, the Song serves a distinct purpose. The greatest part of the narrative tells the story of bondage/deliverance from Egypt and covenant/apostasy/restoration at Sinai in detail. The Song, however, focuses on the resolution of the major narrative arcs. First by concluding the Egypt story in verses 1–12. Then, in the case of Sinai the Song anticipates the resolution of the Sinai crisis through its use of the term חסד in verse 13. However, this חסד is connected specifically to God's leading in the Song.[29] Finally, the Song anticipates the journey to and planting in the land through the terms עבר, בוא, and נטע in verses 16 and 17.[30] Thus, the Song concludes the first section of the story, His People in Egypt, with an anthem of praise. It then turns to the second and third arcs of the narrative, His People at Sinai and His People Travel, and anticipates their resolution.

Main Axis Characters

As noted in chapter 2, there are some interesting lexical connections between the Song and the narrative. These lexical connections amplify and fill out the interplay between the Song and

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[27] This occurs before the narrative of the journey to Sinai and the entire story of Israel's apostasy and restoration in Exodus Part II. The second part of the Song alludes to Sinai through the word נוה and to the resolution of the apostasy through the word חסד. For the most part the second part of the Song focuses on the journey, conquest, and settlement (vv. 15:14-18).

[28] See Exod 3:8; 6:8; 15:14–18; 23:20–31; 33:1–3; 34:8–11; 40:34–38.

[29] The Song links the entire journey from the *Yam Suph* to the land together as part of a whole. The Sinai apostasy is never mentioned. In the Song, the "leading" in v. 13 continues into "passing by" in v. 16 and culminates in "bringing and planting" in v. 17. The Song come to rest in v. 18 with "forever and ever."

[30] The anticipation of the land here is in itself an implied resolution to the Sinai crisis in Exodus Part II. Yahweh will bring his people, plant them in the land, and dwell with them there. This is unlike the threatened destruction or loss of his accompanying presence in Exod 32 and 33.

the narrative. The antagonist in part one of the Song is Pharaoh/Egyptians. The antagonist in part two of the Song is the Nations of the land.[31] They occur in parallel with one another in the two parts. In the narrative, they are placed side-by-side lexically through Exodus's use of the terms איב and אימה.[32] This would connect what God did to Egypt with what God would do to the Nations.[33] The *Yam Suph* victory is the foundational reason for the Nations' fear and Israel's confidence. In a similar connection, God promises to perform the same mighty acts for Israel in relationship to the Nations as he did in the deliverance at the *Yam Suph* through the use of the terms עשׂה פלא and נורא.[34] However, as mentioned there is a twist in the plot in the Narrative. The relationships are not completely straightforward. In part two of the narrative, Israel is placed in parallel to Pharaoh/Egyptians and the Nations as an antagonist against Yahweh. Lexically this can be seen in the use of the terms חרון and אף. In the Song, Egypt is the object of Yahweh's anger. In the narrative, Israel learns to fear Yahweh's wrath when they break his covenant with them.[35] However, the final occurrence of the term אף takes place in the passage that resolves this crisis through God's forgiving חסד.[36] It is this twist in the story and its

[31] Both Pharaoh/Egyptians and the Nations are plurals. However they are treated as singular collectives. No real distinctions are made in their constituent members.

[32] The narrative connects these terms lexically in Exod 23:27. See Exod 15: 6, 9; 23:22, 27 for איב, and Exod 15:16; 23:27 for אימה. Other terms used in Exod 23:20–33 also occur in the *Yam Suph* passages and the Covenant Restoration passage in connection with the defeat of enemies or the promise of the land. Note the following: כון in vv. 23:20 and 15:17; הרס in vv. 23:24 and 15:7; שׁבר in vv. 23:24 and 34:13; המם in vv. 23:27 and 14:24; and גרשׁ in vv. 23:28–31 and in 34:2, 11. The last verb is also used in Exod 6:1; 10:11; 11:1; and 12:39 in connection with the Israelites' expulsion form Egypt.

[33] The Exodus narrative first connects to the patriarchal narratives concerning the nations of the land in Exod 3:8. Here God's deliverance from Egypt and his bringing them up into the land occupied by the nations of Canaan are set side by side as part of God's future acts on behalf of Israel. In Gen 15:13–21, this same connection is apparent. Abraham's descendants will be in bondage and then freed, after which they travel to the land of Canaan that God promises to give them. This connection can also be noted in the covenant at Sinai. The entire covenant section is prefaced by a reminder of their deliverance from Egypt as a motivational statement; Exod 19:4–6. In the Covenant Code, an admonition to obey God's angel is connected to God's promise that he will go before them; see Exod 23:20–33. Yahweh will be an enemy to Israel's enemies, will terrify and drive out the inhabitants of the land. Again, after the restoration of the covenant in Exod 34:10–17, God promises that he will give the land to Israel by doing wonders on their behalf.

[34] See Exod 3:20; 15:11; 34:10 for the terms עשׂה פלא; and Exod 15:11 and 34:10 for the term נורא.

[35] See Exod 15:8; 32:12, for the term חרון; Exod 15:8; 32:10, 11, 12, 19, 22; and 34:6 for the term אף.

[36] See Exod 34:6. The interesting convergence of חסד and אף helps to mark the plot resolution.

resolution that is important in light of the main axis of the story.

As mentioned at the beginning of this chapter, the hinge connects at the main axis. The axis is comprised of those aspects of the plot that are paramount in both parts of the book. At the heart of the main axis in Exodus is Yahweh in relationship to his people through Moses. In the Song, Moses is one with his people in praising Yahweh. He is not singled out as a spokesman, mediator, or intercessor. In the Song, there is no unresolved crisis, and so no need for Moses to stand between God and an antagonist or God and his people. In celebration of victory and anticipation of the fulfillment of God's promises, Moses and the people praise God for his salvation. However, in the narrative the two crises are described in detail. Their resolution must unfold. Thus, Moses must serve as spokesman in the first half, and mediator–intercessor in the second. Likewise, Israel is in one case a victim and in the other an antagonist. Similarly Yahweh is victorious deliverer and forgiving Covenant Lord. In each half of the narrative, Moses' primary role, Israel's characterization, and God's role and actions harmonize with each other and the respective plots. Clearly, though the axis connects the main characters, the stories are not identical. There is a change centered in God's relationship with his people. The Song stands in the middle of these changing dynamics as a joyful celebration and hopeful anticipation of God's actions on behalf of Israel. It connects both stories about God and his people as an ideal expression of their relationship. Observe these relationships in the table below.

Table 18. Key Attributes of Main Axis Characters in the Narrative and Song

	Main Axis Characters			
	Narrative Part I	**Song Part I**	**Song Part II**	**Narrative Part II**
Yahweh	Deliverer/Warrior Power/ ישועה	Victor/Warrior Power/ ישועה	Shepherd/King חסד	Covenant Lord חסד
Moses	Spokesman for God to Egypt and Israel	Celebrant w/Israel of Yahweh's Victory	Anticipant w/Israel of Yahweh's Promise	Mediator of Covenant Intercessor for Israel
Israel	Delivered Victim	Celebrant w/Moses of Yahweh's Victory	Anticipant w/Moses of Yahweh's Promise	Forgiven Antagonist

The Song also serves in the plot to help set up the chief irony of the book of Exodus. An interesting correlation exists between God's anger and the irony in the narrative and the Song. The idea of anger is implied in much of the first part of the narrative. God's actions toward Pharaoh and Egypt speak of his anger because of their oppression of Israel and their refusal to obey his command.[37] The same can be said in the first part of the Song in which the terminology makes clear the implied anger of the narrative.[38] In the second part of the Song and the narrative, Yahweh's anger is implied toward the nations by their fear and by God's promise to Israel that he would drive them out from the land.[39] However, in the first and second parts of the narrative Yahweh's anger is mentioned specifically by terminology only against Moses and Israel.[40] The central axis of Yahweh–Moses–Israel is highlighted by this fact. The issue in Exodus is the relationship between Yahweh and his spokesman and his people.

Irony is apparent in the narrative and Song also. In the first part of the narrative, Pharaoh is the chief object of irony.[41] In the first part of the Song, the same can be noted.[42] As a corollary between the anger terms used specifically in the first part of the narrative, Moses is also an object of irony in Exod 2–4.[43] In the second part of the Song, the nations are the object

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[37] See the analysis in ch. 3.

[38] The terms are חרון and אף. See Exod 15:7–8.

[39] The threat that confronts the nations and creates their terror implies that the rumor of Yahweh's actions against Egypt stands in the background of the situation in Exod 15:14–16. They fear that same anger might be shown toward them. Note in the narrative the promised dispossession of the nations especially Exod 23:22–30 and 34:10–11.

[40] Yahweh's anger against Moses is stated in Exod 4:14. Later God's anger and Moses' anger coincide against Israel; see Exod 32:10, 19. Once Moses as God's spokesman leaves Pharaoh's presence in anger; see Exod 11:8. This is the only instance of the term's use against Pharaoh in the narrative. It implies God's anger against Pharaoh. Note also Exod 22:23 where the term אף occurs with a cognate of חרון. God's anger (אף) will burn (חרה) against Israel if they mistreat the stranger among them. That is, id they break his covenant with them, they will bring about their own judgment because they acted just as Egypt acted toward them.

[41] See the analysis of Pharaoh's character in ch. 3 of this dissertation.

[42] This is apparent by the bracketing of Yahweh's exercised power around the enemy's threats in Exod 15:8–10 as noted in ch. 2 of this dissertation.

[43] Yahweh's anger against Moses in Exod 4 is part of Moses' presentation as a weak human. This coincides with the previous irony of his flight from Egypt after attempting to be Israel's deliverer. Yahweh's anger against Moses is no longer an important theme in Exodus after he finally accepts God's call to go to Egypt.

of the irony in a manner similar to Pharaoh in part one.[44] In the second part of the narrative, Israel is the object of irony.[45] This last irony is in fact the chief irony of the book. Taken as a whole, the specific and implied objects of Yahweh's anger along with main ironic elements in the book are arranged in the table below.

Table 19. Anger and Irony in Exodus

	Yahweh's Anger and Associated Irony			
	Narrative Part I	**Song Part I**	**Song Part II**	**Narrative Part II**
Anger	Against Pharaoh and Egypt (implied) Against Moses	Against Pharaoh and Egypt	Against Nations (implied)	Against Israel
Irony	At Pharaoh's Expense At Moses' Expense	At Pharaoh's Expense	At Nations' Expense	At Israel's Expense

Note that the character who is the object of Yahweh's anger is also the object of irony in the narrative. The first part of the Song confirms the correlation of anger and irony in respect to the chief antagonist. Then, as one would expect, there is a correlation of irony and anger in the second half of the Song. The nations fear same display of wrath that God demonstrated against Egypt. One expects that the nations will be placed in the same light in the second part of the narrative. Indeed, there are confirmations of this expectation in the Covenant.[46] However, as the narrative unfolds, the plot takes a turn in another direction. Instead of lengthy sections anticipating the defeat of the nations, Israel becomes the object of God's threatened

[44] Note the bracketing of Yahweh's power on either side of the nations' fear in Exod 15:13–16.

[45] Israel is an ironic character in that they were presumed to be faithful to their promises in the Covenant Narrative and yet are proved to be unfaithful. The irony and contrast between their praise in the Song and their revelry with the golden calf could not be greater. Like Moses they are shown to be merely human. See Exod 19:8; 24:3, 7; and 32:4, 7–10.

[46] See Exod 23:22–30.

destruction.[47] Israel is also threatened with the loss of God's presence, which is the most important distinction between Israel and the nations.[48] In effect Israel will become just another nation. This twist in the plot is the irony of the second part of Exodus. The Song has served to set up this main twist in the plot. One would expect the narrative to follow the anger–irony pattern of the Song. It does not do so. Yahweh's anger is not demonstrated against the nations in the second part of the narrative even though he does promise to drive them out. Yahweh's anger and threatened destruction against Israel is narrated in detail for two chapters.

Furthermore, not only does the Song set up false expectations concerning irony in the story, the Song as a whole serves as part of the major contrast between Israel's praise and Israel's apostasy. Israel worships God in the Song. Yahweh had delivered them from Egypt, and so they praise him in the Song. Yet in the narrative Israel worships an idol and ascribes the very same deliverance to it.[49] Israel has hope in God's promises in the second part of the Song. Yet in the narrative this hope is threatened because of their sin.[50] It could not be more ironical. However, irony in Exodus is not simply part of an interesting story. It has theological importance. The objects of the irony are shown to be merely human. Neither Pharaoh and the rulers of the nations, nor Moses and Israel can boast or trust in themselves before God. Yahweh alone is the mighty God who can deliver, who will forgive, and who will bring his people to their inheritance. Therefore, Yahweh alone is worthy of reverence for ever.

From this analysis the central axis of the story emerges. The book of Exodus is about Yahweh's relationship with Israel. Moses is at once one with his people, and yet separate in that

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[47] See Exod 32:7–10. The narrative has made a point of the distinction between the Israelites and Egypt. Yet in the crisis of the last half of Exodus, Israel is placed in a negative position comparable to Egypt and the Nations.

[48] See Exod 33:15–16 and compare with 34:10.

[49] See Exod 15:1–2 versus 32:4.

[50] See Exod 15:17–18 versus 32:10, 33; 33:1–3, 15–16.

he represents God before humans and also represents Israel before God.[51] Returning to the graphic representation of the hinge repeated below, the parallel elements in the analysis show that Yahweh is both the victorious warrior for his people and their forgiving Lord. His ישועה

(comments continued after figure)

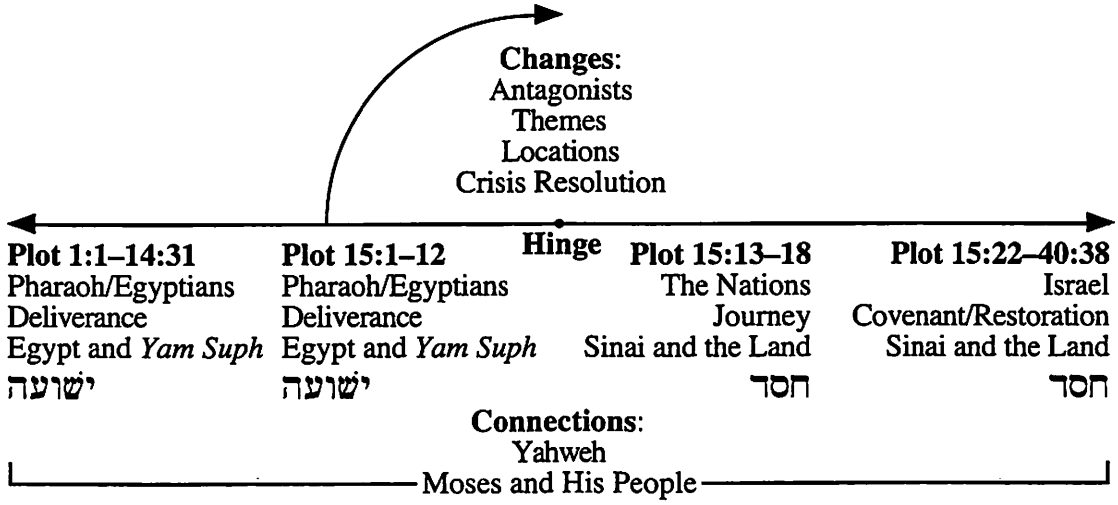

Figure 29. The Song as a Hinge in Exodus (*repeated*)

and his חסד are the hallmarks of his relationship with them. However, the ironic twist on the plot, especially noted in the fact that Israel becomes the antagonist in the second part of the narrative, indicates that Israel cannot brazenly break their covenant with God. This side–by–side placement of the antagonists in the plots [Pharaoh // Nations // Israel] implies that Israel has reason to fear the wrath of God. Yahweh's deliverance of Israel from Egyptian bondage at the *Yam Suph* should be the grounds for Israel to serve Yahweh.[52] The promise of Yahweh's presence and his promise of their eventual possession of the land should likewise motivate Israel

[51] Note the analysis of Moses' character in ch. 3. However, Moses is merely a man. God uses mere mortals to do his will. This in itself is heightened by the irony. The same can be said in the last part of Exodus. Mere mortals build and consecrate the Tabernacle. Yet only when God's presence fills the tent does the place become holy.

[52] See Exod 20:2. This is the chief motivational clause of the Covenant.

to continue to serve Yahweh.[53] Notwithstanding, his continued presence with Israel is jeopardized by their own disobedience to the Sinai Covenant in the narrative. Israel demonstrates a rebellious nature that is incapable of obeying God.[54] The resolution of this threatening crisis and the key theme of the second part of Exodus is that Yahweh's own חסד resolves this crisis.[55] The journey to the land anticipated in the Song and at the end of Exodus will take place by continuing in the covenant.[56] This is only possible because of God's forgiving חסד. Yahweh's ability to bring it to pass is assured by his power to give ישועה over every enemy and his חסד to keep Israel even when they fail. Thus, the Song serves to celebrate and anticipate the resolution of the plots in Exodus and in the larger continuing story while at the same time making key rhetorical connections that teach about God's relationship with his people.

Retrospective and Proleptic Elements Informing the Patriarchal Story

As mentioned in the beginning of this chapter, the function of a hinge is not only to take a turn to new elements in the story, but also to make connections. The central axis along which this connection takes place in Exodus is Yahweh–Moses–Israel. This has been discussed in the previous section. There it has been noted that in Exodus this axis turns on a point of irony that serves the narrative plot of the second part of Exodus. This irony also serves the larger theological point concerning God's relationship with his people. The theological center of this relationship is Yahweh's ישועה and חסד which inform the entire book, and indeed, the

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53 See Exod 19:4–6. The promise here implied nationhood, a land, and God's presence. The terms ממלכת and גוי implied a distinct nation and territory. The terms כהנים and קדוש indicate a people sanctified by God's presence. See the note concerning Exod 19:4–6 in ch. 3. The sprinkling of blood that sealed the covenant in a sense also sanctified Israel as such a nation (Exod 24:8). They violated the holy character of the binding covenant by their actions.

54 See Exod 32:7–19; 33:3.

55 See Exod 34:5–7.

56 The emphasis within the Covenant is to worship God alone. This is apparent in the beginning of the Covenant and in the restoration of the Covenant. See Exod 20:1–6; 34:5–17.

theology of the rest of the *Torah* and *Tanak*.[57] This relationship of God to his people based in his ישועה and חסד binds the larger narrative together.

The patriarchal plot is the background of the entire book of Exodus.[58] The patriarchal narratives tell the story of God's relationship to the fathers.[59] This story entails his continued presence with them and his promises to them concerning descendants and the land. The continuation of the plot in Exodus and beyond tells the story of the descendants of the patriarchs, their release from bondage, their special status as God's people, and their eventual inheritance of the land. This relationship is not without its problems. Exodus and the entire Primary History attest to the difficulties due entirely to Israel's violation of the covenant.[60] Yet the narratives also illustrate what God's declaration made clear in Exod 34, that God abounds in steadfast love and faithfulness.[61]

The relationship of Exodus to the patriarchal story can be observed by considering the broad outline of anticipated events in Gen 15 that are part of the answer to Abraham's questions

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[57] The word חסד is a prominent theological term at the beginning of the second part of the Song that occurs only in the second part of Exodus; Exod 15:13; 20:6; 34:6. It might be considered a main theme of both second parts. The self-revelation of Yahweh's character in Exod 34:6–7 becomes an important confessional statement about God in the rest of the *Tanak*. See *Torah*: Num 14:18, *Nevi'im*: Joel 2:13, Jonah 4:2, *Kethuvim*: Ps 86:15, 103:8, 145:8, and Neh 9:17. Apart from Exod 34:6–7 the phrase חסד ואמת is used twelve times in the *Tanak* in a variety of contexts, not all of which concern Yahweh's dealings with people. However, the basic idea is that of dealing in loyalty and faithfulness. Yahweh's dealings with people could be considered the prime example of such loyal love and faithfulness. See Gen 24:49; 47:29; Josh 2:14; 2 Sam 2:6; 15:20; Ps 25:10; 61:8; 85:11; 86:15; 89:15; and Prov 3:3; 20:28.

In Exodus, the key term for Yahweh's deliverance from Egypt is ישועה. The deliverance becomes an informing principle and an important doctrinal/confessional statement in the *Tanak*. See Exod 13:3–10, 14–16; 16:6; (19:4); 20:2, אני הוה אלהיך אשר הוצאתיך מארץ מצרים; 29:43–46; Lev 19:36; 22:31–33; 25:38; 26:13; Num 15:37–41; Deut 5:6; 6:12, 20–25; 8:14; 13:5, 10; 26:1–11; Josh 24:1–15, 16–18, 19–27; 1 Sam 12:6–15; 1 Kgs 8:12–53; Jer 7:21–26; 31:31–34; Ezek 20:3–10; Dan 9:15–19; 2 Chr 6:3–11; 7:19–22.

[58] In Exodus, the process of fulfilling the promises that God made in Genesis is set in motion; see Sarna, *Exploring Exodus*, 5; see also Fretheim, "Because the Whole Earth is Mine," 229–30.

[59] See the discussion concerning the patriarchs at the beginning of ch. 3.

[60] See for example the Primary History: Exod 19:4–8; 24:3–8; Deut 4:23; 2 Kgs 17:38. Compare with Exod 32:1–8; Josh 7:11; 23:16; Judg 2:20; 2 Kgs 18:12. The Prophets and Writings attest to this also: Isa 24:5; Jer 34:18; Ps 78:10.

[61] His love is most clearly illustrated in Exodus by forgiving the sin of his people. His faithfulness is clearly illustrated in Exodus by keeping his promises to deliver them and anticipated by the promise to give them the land promised to patriarchs. See Exod 34:6–11.

to Yahweh:[62] (1) slavery and oppression of his descendants in Gen 15:13; (2) judgment of enslaving nation and great wealth for Abraham's descendants in Gen 15:14; (3) return to the land of Abraham's sojourning in Gen 15:16; and (4) the covenant of the promised land in Gen 15:18–21 (note ברית in Gen 15:18, cf. Exod 2:24). The focus in Gen 15 is on the anticipated stages of fulfillment yet in the future concerning God's People (Abram's descendants) and the land.[63] God's Presence with the patriarchs is both promised and narrated throughout Genesis.[64]

The book of Exodus begins with a connection to the patriarchs through the mention of Jacob's descendants, בני ישׂראל.[65] The initial indication that God was about to act in Exod 2 refers to the patriarchal promise specifically.[66] Moses' first encounter with God is clearly grounded in the patriarchal story through God's own words to Moses.[67] Note the diagram on the next page that shows how the the plot of the book of Exodus fits into the broad plot outline of Gen 15.

The first part of Exodus narrates the fulfillment of the first two elements of the broad outline. Throughout Exodus the narrative anticipates fulfillment of the third and fourth elements

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62 Abraham was concerned about an heir and the promised land; see Gen 15:2–3, 8. The questions might be considered two of the main questions in the *Tanak*. What of God's people, and what of their land? Their status as God's people and the status of their land-inheritance concerns many of the prophets; see for instance Jer 5:14–19; 44:20–23; Amos 7:16–17; and Isa 62. Note that Deuteronomy makes this a key element of the message of that book. See Deut 30:11–20; 32:44–47.

Gen 15 is centered in Abraham's questions and God's answers. The four key point noted here relate to the larger plot outline mentioned in ch. 3 of this dissertation, Yahweh's People–Land–Presence. The questions inquire about Abraham's promised descendants (God's people) and the land. God's presence is an element of the narrated story itself in Gen 15.

63 See Gen 15:17.

64 Note in Gen 15, Yahweh appears in a vision and then in a dream. This appearance itself implies presence. Yahweh tells Abram in v. 15:7 that אני יהוה אשר הוצאתיך מאור כשׂדים לתת לך את־הארץ הזאת. In this statement, the accompanying presence thus far in the story is mentioned (הוצאתיך). The story bears out the continued presence of God both with Abram and his descendants. See Gen 21:22, אלהים עמך; 26:3, אהיה עמך; 26:24, כי אתך אנכי; 31:3, אהיה עמך; and Exod 3:12, אהיה עמך. God's presence is an underlying theme even when not mentioned specifically since his actions on behalf of and his self-revelation to the patriarchs is grounded in his presence with them. Note also that God's statement in Gen 15:7 is similar to statements made in Exod 6:6–7; 20:2; and 29:46.

65 See Exod 1:1–7, and the comments in ch. 3 of this dissertation.

66 See Exod 2:23–25; esp. v. 24, ויזכר אלהים את־בריתו את־אברהם את־יצחק ואת־יעקב. The word ברית connects with the use of the term in Gen 15:18.

67 See Exod 3:6, 15–16.

of the broad outline but beyond the boundaries of the immediate narrative.[68] Exodus bridges the narrative arc of the broad outline in Gen 15 by fulfillment of some parts of the plot and by anticipation of future fulfillment of other parts of the plot. The Song that serves as a turning point in Exodus between the main plots of Exodus also bridges the larger plot elements of Gen 15 in its own structure and themes. The Song celebrates fulfillment of the first two elements. This is an appropriate function as the closing anthem for the first two parts of the larger patriarchal promise story. The Song also anticipates the fulfillment of the second two elements of Gen 15. This is appropriate for a function of tying the larger patriarchal promise story together in the continuing narrative by anticipation of those elements yet to be fulfilled. This keeps the larger patriarchal promise story in view at a key turning point in Exodus.[69] Genesis 15 has given a generally chronological outline of events to yet happen. Exodus fits into this outline. However, Exodus expands upon the plot themes of the patriarchal narratives.

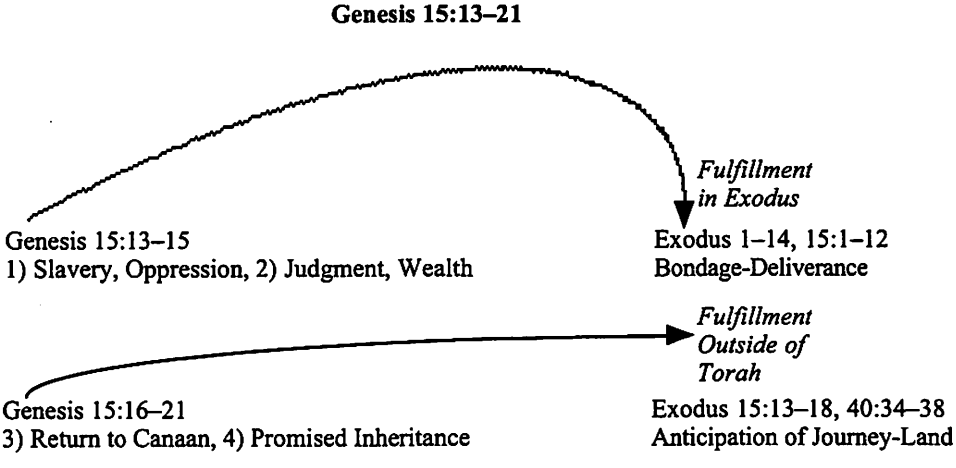

Figure 30. An Outline of the Patriarchal Plot in Relationship to Exodus

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[68] See Exod 15:13–18 and 40:34–38 that project the story beyond the immediate narrative boundaries. Other passages that should be noted are Exod 3:8; 6:8; 23:20–31; 34:8–9, 10.

[69] Notice that at the end of Genesis and Deuteronomy poetic pieces followed by narrative conclusions close the books. These sections anticipate the future completion of the patriarchal plot; see Gen 49–50; Deut 33–34. In Exodus, the poetic piece occurs at the conclusion of part one of the book. The narrative conclusion occurs at the end of part two. Their arrangement is as follows: Exod 1:1-14:31 followed by 15:1–12 closing; 15:13–18 anticipating the larger story followed by the remaining narrative with Exod 40:34–38 closing the narrative and anticipating the larger story to follow.

In addition to this general outline of events in Gen 15, Exodus continues the patriarchal plot themes People–Land–Presence in its story. In the course of the Exodus narrative, God's people and God's presence are a major part of the story and the central focus of the second major crisis. In Exodus, the land is anticipated throughout the book but never realized.[70] Each of these themes will be considered in turn.

As noted above, the book of Exodus begins by connecting God's people Israel to the patriarchal descendants. Abraham's descendants, בני ישׂראל, have become a numerous people who were being oppressed by Pharaoh.[71] God appears to Moses to bring about the deliverance of his people. Yahweh refers to them as his people (עמי) and shows that he has a special relationship with them through his actions on their behalf demonstrating his faithfulness to the promises made to Abraham in Genesis.[72]

The special relationship between Yahweh and his people is well developed in the Exodus narrative. God calls Israel his son, his firstborn. His actions against Egypt and on behalf of his people clearly demonstrate this fact.[73] His promised actions to dispossess the nations in Canaan, in order to give the land to Israel as part of the fulfillment of patriarchal promise,

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[70] (1) God's People: Exodus takes up the story of the descendants of Abraham and Israel; see especially Exod 1:1–6; 3:7 (עמי). This is in keeping with the axis of central characters in the book, Yahweh–Moses–Israel. (2) God's Presence: His presence is especially noteworthy in protecting the Israelites, fighting for them, delivering them, leading them, making a covenant with them, forgiving them, and dwelling with them in the Tabernacle; see especially the question raised in Exod 33:16; and the close of the book in Exod 40:34–38 after the resolution of the crisis. God's presence is part of the crisis and resolution in Exodus II. (3) The Promised Land: The land is anticipated throughout the book; see Exod 3:8; 6:8; 15:17–18; 23:20–31; 33:1–3; 34:8–11; (implied in 40:34–38 by the mention of their journeys, בכל־מסעיהם).

[71] The narrative in Exodus begins by connecting the story of the patriarchs with the story of their descendants in Egypt; see Gen 50:24–26; Exod 1:1–6. The oppression of these descendants begins in Exod 1:7–12; cf. Gen 15:13.

[72] See Exod 2:23–25; 3:1–10. God took special notice of their plight; note the verbs שׁמע, זכר, ראה, and ידע indicating God's preparation to deliver Israel occur in the following passages: (1) שׁמע vv. 2:24; 3:7; 6:5; (2) זכר vv. 2:24; 6:5; (3) ראה vv. 2:25; 3:7, 9, 16; and ידע vv. 2:25; 3:7. Note the outline of the greater plot discussed above in relationship to Gen 15:13–16; 18–21. Exodus connects God's actions with his remembrance of the covenant that he made with the patriarchs.

[73] The message that was to be given to Pharaoh commanding the release of בני בכרי ישׂראל (Exod 4:22), the death of the firstborn in Egypt as *lex talionis* for Pharaoh's refusal to let them go, and the Firstborn Rite (Exod 13:14–15), are part of this narrative complex of Israel's privilege as God's people and the idea of the distinction made between Israel and Egypt (and the Nations) in the narrative. This has been noted in ch. 3 of this dissertation. The deliverance at the *Yam Suph* is the ultimate demonstration of this in the first part of Exodus.

reaffirms their special status.[74] After the deliverance, Yahweh brings the people to himself in order that they might be a special people among the nations.[75] At Sinai he makes a covenant with them that is the constitution of Israel by which they will live as God's people.[76] However, Israel breaks this covenant.[77] Their special status as the people of God is called into question.[78] Only through God's actions of forgiving them because of his own חסד is the crisis resolved.[79] The book of Exodus depicts the status of Israel on the basis of God's acts of ישׁועה and of his forgiving חסד entirely.

The Song confirms these connections with the patriarchal story. The main plot of the first part of the Song is the *Yam Suph* deliverance story. The Song celebrates the entire deliverance story and connects with the preceding fourteen chapters through several lexical connections.[80] The Song also makes connections to the patriarchal story through Moses and the Israelites referring to God as their God (אלי) and the God of their father (אלהי אבי).[81] These statements can be understood to allude to similar statements in the patriarchal narratives.[82] The

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[74] See Gen 15:18–21 and Exod 13:5, 8, 11, 14–15; 23:20–31; 34:10–11.

[75] See Exod 19:4–6. The connection between what God did in Egypt and their future promised potential is also made in this passage. They are to be a special people among all the peoples of the earth.

[76] The covenant is connected with their special status in Exod 19:4–6. It prefaces the entire covenant as a statement of the purpose that God had for them. Note the word בריתי in Exod 19:5; 24:8.

[77] See Exod 32:1, 4; 7–10. They broke the very heart of the covenant–to worship Yahweh alone. In Moses plea for the people, Yahweh's actions in Egypt and the patriarchal promises are part of Moses persuasion. Moses recognizes their status is connected to God's actions and promises.

[78] See Exod 33:16. God's presence is the most notable way in which their special status is apparent.

[79] See Exod 34:5–7.

[80] Refer to the connections listed at the end of ch. 2.

[81] See Exod 15:2, The narrative frame indicates that Moses and the Israelites sing the Song in v. 15:1; אז ישיר־משה ובני ישׂראל את־השׁירה הזאת ליהוה ויאמרו. The individualizing of the referent in the Song does not negate the nature of the corporate reality. God is their God corporately and individually. The individualizing of the phrase אלהי אבי connects to God's own statement to Moses in Exod 3:6, אנכי אלהי אביך. Yahweh then goes on to say in this verse that he is the God of the patriarchs Abraham, Isaac, and Jacob; אלהי אברהם אלהי יצחק ואלהי יעקב. Thus, God himself acknowledges the individual and the corporate nature of his relationship with his people; see also Exod 3:7 where God refers to the Israelites as עמי.

[82] Note also the patriarchal narratives contain a similar kinds of self-revelatory statement by God; see Gen 26:24 אנכי אלהי אברהם אביך; 28:13 אני יהוה אלהי אברהם אביך; 46:3 אנכי האל אלהי אביך.

Song serves by these connections to confirm the narrative's view of the deliverance story as part of the patriarchal promise story. It brings them together as a response in praise for the first stage of fulfillment of patriarchal promise, their bondage and deliverance from Egypt.[83]

The response of praise in the Song confirms this understanding of their special status as God's people.[84] This response is the acknowledgment of the choice made by God to make them his people (עם־זו קנית) and an acknowledgment of his actions in saving them (עם־זו גאלת, עמך, עם־זו קנית).[85] In the Song, this relationship is also characterized by the terms ישועה and חסד. The narrative in Exodus has shown that these terms are characteristic of God's actions for and disposition toward Israel. The Song confirms this understanding of the relationship. The Song and the narrative have thus expanded on the favor shown to the patriarchs and their descendants and have more clearly defined it with the terms ישועה and חסד and by the associated amplification of the story context.[86] Israel's very act of praising God in the Song indicates their recognition of and praise for this relationship. They worship Yahweh as their God. It is the obverse side of the coin to God's choice of them as his people. As in the patriarchal narratives, Exodus and the Song continue to present God's relationship to his people as God's own gracious choice based in his promise to Abraham.[87]

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[83] See Gen 15:13–14, 16.

[84] See the term עם in Exod 3:7 and in Exod 15:13, 16.

[85] See Exod 15:13, 16. Note the possible creative implications of the word קנה. See the analysis in ch. 2 concerning Exod 15:16–17 and the creative implications of the terms קנה, כון, and פעל. As noted in ch. 2, גאל can be viewed as the relational counterpart of the victory term ישועה. One should also note the connection between עמך in Exod 15:16 and עמי in Exod 3:7. Also note that קנה can also mean acquire. This meaning would place it in a redemption semantic field.

[86] See Gen 24:27; 32:10–12. In these verses, the terms אמת and חסד are used concerning Yahweh's disposition toward individual patriarchs. In Gen 39:21, the words חסד and חן are used. In Gen 49:18, the word ישועה is used.

[87] Abraham was called by God on the basis of God's own choice and volition before the patriarch did anything or before he is specifically said to have believed God, cf. Gen 12:1–3, 4 and 15:6. The subsequent Genesis narratives confirm God's choice to his descendants.

Another aspect of the patriarchal story that Exodus brings to the forefront is the notion of God's presence. The second part of Exodus deals with the crisis of apostasy and its resolution through God's self-revealed חסד. The crisis brings into question Israel's continued existence as a special nation.[88] Would they continue as a nation or would they be destroyed for their violation of the recently ratified Covenant? Moses pleads in part on the basis of patriarchal promise, and as a result, God relents from destroying them.[89] However the crisis is extended for another question. The accompanying presence of God is an important aspect of the patriarchal story. Would the descendants of Abraham lose what Abraham experienced and what God promised to the fathers?[90] The presence of God is presented in Exodus as a crucial component of Israel's status as God's people. Without God's presence how will Israel be any different than other nations?[91] God's forgiveness and restoration answer the question. They are a stiff-necked people, but God forgives.[92] Furthermore, Yahweh's accompanying presence with Israel is connected in Exodus with the journey to and possession of the land.[93] God is anticipated to be the active agent in their journey to and in their possession of the land throughout the narrative.[94]

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[88] See Exod 32:10.

[89] See Exod 32:11–14.

[90] The loss of God's presence is one aspect of the crisis not only for Exodus but also for the larger patriarchal story of which Exodus is a continuation; see Exod 33:1–3.

[91] See Exod 33:14–16.

[92] See Exod 33:17; 34:8–11. This understanding of Yahweh's forgiveness informs other texts especially at moments of crisis. Note the rebellion of the Israelites in the Negev in Num 14:10–23. In a manner similar to Exodus, God is ready to destroy the people and fulfill his promises through Moses. On the basis of God's acts and self-revelation in Exodus God forgives them but the rebellious generation would die and never enter the land. God's acts and self-revelation in Exodus also informs the psalms. See Ps 6:4; 13:6; 17:7; 25:18; 31:16: 57:3; 65:3; 69:13; 79:9; 87:7; 98:3; 109:26. Note the prayer of Solomon of the people in 1 Kgs 8:23–53 in which Solomon asks God to answer many kinds of crises by forgiving his people: (1) the crises of sins, individual and corporate; (2) the crises of defeat at the hands of enemies; (3) the crises of drought and famine; (4) foreigners who trust in Yahweh; (5) the crises of exile or captivity. See especially 1 Kgs 8:23, 51, 53 in which God's acts and self-revelation in Exodus informs the prayer.

[93] Note the *Hiphil* of the 1st person singular verb עלה in Exod 3:8, 17; 33:15 (cf. Gen 50:24). Note the *Hiphil* of the verb בוא in Exod 6:8; 13:5, 11; and 15:17. These *Hiphils* clearly indicate God's agency and accompaniment in the journey. Note also the 1st person singular verb גרש spoken by God in Exod 23:28–31 and 34:11. God will drive out the Nations. His accompanying presence is important for their ability to possess the land. The book ends with God's accompanying presence being anticipated; Exod 40:34–38, בכל־מסעיהם.

[94] See Gen 15:16, 18–21; Exod 3:8; 6:8; 23:20–31; 34:8–11.

The Song connects God's presence during the larger journey, first to Sinai and then to the land, with the resolution to the second crisis of in Exodus through the term חסד in verse 13.[95] God's leading, guiding, bringing, and planting are connected to his חסד, the basis of his forgiveness in the narrative.[96] The Song amplifies God's forgiving חסד into an accompanying חסד for the anticipated journey to the land. In addition to connecting God's חסד with the journey, verse 13 uses חסד along with the term גאל.[97] The גאל also occurs in the narrative concerning the deliverance from Egypt. God who obtained ישועה over the Egyptians at the *Yam Suph* did so by bringing his people out from under their burdens, rescuing them from slavery, and redeeming them with an outstretched arm.[98] By placing the term חסד in the poem so as to connect it with the anticipated journey and also to connect it with the accomplished salvation, the concept of God's חסד can be understood to encompass the entire larger story. The Song looks back retrospectively and forward proleptically concerning God's חסד. Thus, the entire greater patriarchal story before and following Exodus can be read in light of this חסד.

Furthermore, God's עז and his זרוע גדל are also connected to the journey in the Song.[99] As noted above, God's forgiving, accompanying presence leads them by his חסד. God's presence is also a powerful presence. As observed in chapter 2, power terms predominate in the first part of the Song. This is in keeping with battle-victory nature of the Egypt–*Yam Suph* story.

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[95] In vv. 13–18, the Song speaks of the journey from the *Yam Suph* to Sinai and then to the land. Sinai is referenced through shepherding expressions and through the key term חסד. Concerning shepherding terms, Moses was a shepherd at Sinai when God appeared to him and said he would bring the people back to the mountain to worship God; see Exod 3:1–2, 12. Sinai is the chief locus of God's local presence in Exodus. The journey to the land is in view from v.14 onward. Later the book indicates that his accompanying presence would be in the Tabernacle; see Exod 40:34–38.

[96] Note the verbs נחה, נהל, נטע, and בוא.

[97] The wording is נחית בחסדך עם־זו גאלת.

[98] See Exod 6:6. Three key terms are used here יצא, נצל, and גאל. The term זרוע also occurs here and connects with the Song in Exod 15:16.

[99] Note the expressions בעזך in Exod 15:13 and בגדל זרועך in Exod 15:16.

However, in the larger story future conquests will also take place.[100] Here the Song anticipates these potential battles in a manner that implies victory by using these power terms around the fearful description of the enemy. The nations are cowed into abject terror and silence by God's might.[101] Note also that the term זרוע is used in the narrative concerning the deliverance from Egypt.[102] By making this lexical connection, the Song understands that God's power also encompasses the parts of the patriarchal story that occur in Exodus: Egypt–*Yam Suph* and Sinai–Journey–Land.[103]

Power terms are also related to the thematic term of victory over enemies, ישועה, that is used in the first part of Exodus and of the Song concerning the Egypt–*Yam Suph* event.[104] In the Song, both עז and ישועה are used to celebrate this victory at the *Yam Suph*.[105] As mentioned above, עז also connects to Sinai–Journey–Land. Given that power terms connect with the larger story in the Song a suggestion might be made. It would not be untenable to say that ישועה while still most directly connected with the Egypt–*Yam Suph* deliverance, it nevertheless is an informing principle for the future actions of God toward the nations living in the land that God promised to the patriarchs.[106]

Finally in the Exodus narrative Yahweh's local presence is primarily at Sinai.[107] However his local presence is anticipated in the land.[108] His presence is also present in the

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100 See Gen 15:16, 18–21; Exod 3:8, 17; 6:4, 8; 23:22–33; 34:10–14.

101 See Exod 15:14–16 and the discussion in ch. 2 concerning this.

102 See Exod 6:6; וגאלתי אתכם בזרוע נטויה. Exod 6:6 and 15:16 are the only places the term is used in Exodus.

103 Once again this also connects to the patriarchal plot of Gen 15: (1) slavery and oppression; (2) judgment and great wealth; (3) return to the land; and (4) the promised land. See the figure and discussion above.

104 See Exod 14:13, 30; and 15:2.

105 See Exod 15:2.

106 Indeed statements in the *Torah* confirm this idea; see Num 10:9 and Deut 20:4.

107 See Exod 3:1–2, 12; 193, 16–20; 20:18–21; 24:9–11; 24:12–31:18.

108 See Exod 20:24 that anticipates other localities including the land. The entire Covenant at Sinai anticipates the land; see, Smith, "The Literary Arrangement," 45.

Tabernacle, a traveling sanctuary specifically designed for the journey to the land.[109] The Song touches on the in–the–land aspect of God's presence also. In the Song, the people will be brought to and planted in the land where God will rule forever.[110] The Song thus connects God's presence at Sinai in verse 13, during the journey in verses 14–16, and in the land in verses 17–18 as one overarching theme. As noted, the two major themes of Exodus and of the Song חסד and ישועה are also intrinsic to his continued presence. From these connections the observation might be made that the Song brings together key ideas from the narrative in both parts of Exodus that inform the entire greater patriarchal story.

Anticipation of the Journey, Conquest, and Settlement

Although Exodus ends at Sinai, both parts of the book anticipate the ultimate goal of the land promised to the forefathers.[111] The second part of the Song anticipates their settlement as a bringing in and a planting in the land that God promised to them.[112] At this key point in the narrative after the resolution of the first crisis in Exodus, the poem anticipates the resolution of the overarching, unresolved issue—the settlement of the land. This anticipation is not unique to the Song. At the end of Exodus, the description of the cloud's actions in relationship to their journey anticipates the wilderness wanderings that have the land as their final goal.[113] Thus, both points of plot resolution in Exodus anticipate the coming conquest and settlement. However, several other points in the Exodus narrative also anticipate the journey, conquest, and settlement. The Song should be seen to be one of many passages that have this rhetoric of anticipation.

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[109] See Exod 25:8; 29:45–46; 40:34–38.

[110] See Exod 15:17–18; תבאמו ותטעמו; יהוה ימלך לעלם ועד.

[111] See Exod 3:8; 6:8; 15:14–18; 23:20–31; (33:1–3 not a promise, a threat); 34:8–9, 11; (40:34–38 the land is an implied goal here).

[112] See Exod 15:17, תבאמו ותטעמו.

[113] See Exod 33:1–6, 12–17; 34:8–9.

Before looking at all of these passages in Exodus, it must be considered that Gen 15 also anticipates the journey, conquest, and settlement. The general outline of future events in Gen 15 has been mentioned already. In order to see how Genesis relates to Exodus concerning the present issue, please note the following elements: (1) Deliverance, Gen 15:13–15; (2) Sinai not mentioned in Gen 15; (3) Journey, Gen 15:16; (4) Promised Land, Gen 15:18–21. Aside from Sinai, major elements of the Exodus story are already present in Genesis. Sinai is not mentioned in the narrative until Exodus.[114] However, Sinai is also not essential to the patriarchal plot until Israel was to be constituted as a nation.[115] The absence of Sinai is not a problem in Genesis because it is not an essential element of the story at this point.

The patriarchal story is in view from the very beginning of Exodus.[116] The patriarchal covenant in Gen 15 is mentioned or referred to on more than one occasion.[117] This takes place at significant points in the story. The fulfillment of the patriarchal promise is anticipated at these key points in relationship to the progress of the narrative. In these passages, Exodus projects a plot trajectory into Numbers, Joshua, and beyond. Six passages in Exodus will be considered in this analysis. Please note there are four basic elements that are present in each instance, though not in strict chronology: (1) Deliverance, (2) Sinai, (3) Journey, and (4) Promised Land.

The initial appearance of Yahweh to Moses in Exod 3 is a key moment in the story. Here the human deliverer and spokesman is called; the plot for the book is outlined briefly, especially the first part of Exodus; and a connection to the larger patriarchal plot is established. After

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[114] See Exod 3:1–2, 12.

[115] Thus, as they were released from bondage and after they arrived at Sinai, the issue of Covenant comes to the forefront. The Passover, Feast of Unleavened Bread, the regulation concerning foreigners, the Rite of the Firstborn when taken together anticipate a people with a territory, religious rites, and social relationships that implies some kind of covenant. See Exod 12:2, 14, 17; 12:25–27; 12:43, 48–49; 13:5, 7, 10, 11. When they arrived at Sinai, the Covenant is introduced upon arrival. See Exod 19:4–6; the word ברית is used in v. 5.

[116] Note the discussion at the beginning of ch. 3 of this dissertation.

[117] See Gen 15:18 ברית; 17:2, 4, 7, 19, 21 ברית (note also Gen 17:9–11, 13–14). See Exod 2:23–25 ברית; 6:4–5 ברית. Other instances do not mention the word ברית but nevertheless have the patriarchal covenant in view. See Exod 3:8, 17; 6:4, 8; 12:25; 13:5, 11; 15:14–17; 23:23, 28, 30–31; 32:13; 33:1, 3; 34:11. These last references refer to the promised land. The promised land is the most important, unfilled component of the patriarchal promise throughout the entire *Torah*.

revealing himself to be the God of the patriarchs, Yahweh tells Moses that he has come down to deliver his people (1א. Deliverance).[118] This is the key focus of the passage. The theme of deliverance is mentioned repeatedly in the passage.[119] Yahweh reveals himself as the deliverer of his people and calls Moses as his agent.[120] The anticipated deliverance is to be followed by the journey to and possession of the land (3. Journey; 4. Promised Land).[121] The mention of the land and the nations clearly has the patriarchal promise in view.[122] The verb עלה followed by two prepositions indicates the dual action bringing up out from one place and bringing up into another.[123] The journey is indicated in the verb and is implied in the fact that they must yet journey out from Egypt and into the land. In any case, the journey will be accomplished through God's actions. Verse 8 outlines a large portion of the patriarchal story in very few words. Next, Yahweh reiterates his intention to deliver the people (1ב. Deliverance).[124] This includes Yahweh's call for Moses to be his agent. Moses is reluctant. In answer to Moses' question and his need of assurance, God says that the people will return to Sinai to worship him (2. Sinai).[125] The covenant at Sinai is only implied here.[126] This statement also indicates the first destination

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118 See Exod 3:7–8a.

119 Deliverance is mentioned again in Exod 3:9–10; 17–18, 20. The purpose of the passage is to reveal the intention of Yahweh to deliver and to indicate Yahweh's appointed emissary.

120 The verb עלה in the *Hiphil* in Exod 3:8 indicates God's action. In Exod 3:10, Moses is also to be an agent of deliverance under God's appointment (שלח). The verb in Exod 3:10 in relationship to Moses is יצא in the *Hiphil*.

121 See Exod 3:8b.

122 See Gen 15:19–21. The differences in the two lists of Canaanite peoples do not preclude the connection between the passages. Exod 3:8 uses fewer names than Gen 15:19–21 (six vs. ten). The only new name used in Exodus is the Hivites. However, reference to the Hivites occurs in another nation list in Gen 10:17 (listing twelve nations) and in the notation of individual Hivites in Gen 34:2 and 36:2.

123 The verb עלה in the *Hiphil* in Exod 3:8 followed by the prepositions מן and אל indicate this dual action that encompasses the deliverance, journey, and land.

124 See Exod 3:9–10.

125 See Exod 3:12.

126 The Covenant is implied in the verb עבד since worship is a key component of the Sinai Covenant. See worship anticipated at Sinai: 4:23; 7:16, 26; 8:16; 9:1,13; 10:3; anticipated in the land: 13:5; commanded at Sinai: 23:25; forbidden in relationship to other gods at Sinai: 20:5; 23:24, 33.

after leaving Egypt.[127] The rest of the passage is not a subject of analysis here. It consists of God's further self-revelation and persuasion for Moses to accept the commission Yahweh is giving him. The point to note is that, in relationship to the progress of the plot, each of the four elements is viewed in a manner in keeping with this point in the story. They are all anticipated to happen in the future.

The next key passage in which these element are anticipated occurs in Exod 6. Here Moses is discouraged. Thus far his mission has seemed to be a failure.[128] Once again God reveals himself to Moses as Israel's deliverer. This is specified as being in connection to the patriarchal promise.[129] After preliminary comments designed to assure Moses, Yahweh gives him a message for the people who are also discouraged.[130] The three-verse message outlines God's intention to deliver the people form Egyptian slavery (1. Deliverance),[131] take them to himself as a people (2. Sinai),[132] and bring them to the land promised to the patriarchs (3. Journey; 4. Promised Land).[133] The second element can be understood to refer to the Covenant at Sinai. At Sinai Yahweh specifies that he has brought the Israelites to himself that they might become a priestly kingdom and a holy nation.[134] The third element involves both the journey and the

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127 Exodus consistently has two destinations after Egypt. The first is the intermediate destination of Sinai; see Exod 3:12; 15:13; 16:1; 17:6; 18:5. The ultimate destination is the promised land. The ultimate destination is the most frequently mentioned. This includes anticipations of their settlement within the Covenant Code; see Exod 3:8, 17; 6:4, 8: 13:5, 11; 15:14–17; 16:35; 32:13; 33:3; 34:12, 15, 24; Covenant Code, Exod 20:12; 23:10, 26, 29–31, 33.

128 See Exod 5:22–23.

129 See See Exod 6:1–5. The beginning of the self-revelation of God in these verses sets the stage for the message Moses is to give to the people in Exod 6:6–7. The patriarchal covenant is mentioned specifically in vv. 4 and 5; בריתי.

130 See Exod 6:9.

131 See Exod 6:6. Note the verbs יצא and נצל in the *Hiphil* and the verb גאל in reference to Yahweh's intended future actions.

132 See Exod 6:7. The relationship is based in knowing Yahweh as their deliverer who brought them out. This becomes the heart of the Covenant relationship. See Exod 20:1–3.

133 See Exod 6:8. The verb בוא in the *Hiphil* is used. Note the *Hiphil* of בוא is used in Exod 15:17.

134 See Exod 19:4–6 where the verb בוא in the *Hiphil* followed by the preposition אלי can be understood as the parallel to the statement in Exod 6:7, ולקחתי אתכם לי לעם.

conquest–settlement of the land.[135] As in the previous section, these events are all anticipated to be in the future. Thus, at a second key point in the narrative God puts the immediate story within a larger context that anticipates the eventual journey, conquest, and settlement of the land.

The third key point in the narrative that connects to the larger patriarchal story occurs in the Song by the Sea. This has been analyzed in much more detail in chapter 2. However, a few comments are necessary to highlight the argument being made here. First, this is the first point in the narrative at which any of the anticipated events has actually already taken place. Israel's celebration of the accomplished deliverance is the subject of the first twelve verses (1. Deliverance).[136] A celebration is a look back at events that have happened. The next point is somewhat problematic. As noted in chapter 2, the verbal aspects and referents have been viewed variously in this part of the Song. However, the view adopted here is that verse 13 refers to Sinai (2. Sinai).[137] Verse 13 can be viewed in one of two connections with the larger story. It can be viewed as anticipatory of something yet to take place.[138] It can be understood as celebratory of something that has happened.[139] In the case of the latter, the second part of the Song's placement here is an incongruity that our present understanding of Hebrew verbs has not answered. However, a possible explanation might be that after arrival at Sinai a second part was added to the Song in celebration and anticipation of events in the larger story in order keep the larger patriarchal story in view at this key point in Exodus. Under the view proposed here, the journey from Sinai is mentioned in verses 14–16. The *Hiphil* verb בוא in verse 17 indicates

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[135] The verb בוא in the *Hiphil* followed by the prepositional phrase אל־הארץ can be understood to speak about the journey into the land. The verb נתן followed by the accusative of specification מורשה indicates their possession of the land.

[136] See the discussion in ch. 2 for justification in seeing this as the dividing point between the two main parts of the Song.

[137] This is based primarily on three things: first, the shepherding terms used in this verse; second, the term חסד, which is only used in the second part of Exodus at Sinai; third, the basic outline of anticipated events already noted above in Exod 3 and 6.

[138] This is the Prophetic Perfect Model.

[139] This is either the Sinai Provenance Model or the Dual Perspective Model.

God's agency in bringing the Israelites to the land (3. Journey).[140] This includes the conquest implied by the terror of the nations.[141] The possession of the land is indicated in verse 17 by the verb נטע and through the ongoing rule of Yahweh in the land in verse 18 (4. Promised Land).[142] Thus, the Song also connects with the larger story in a manner similar to the preceding passages in appropriate retrospective celebration and anticipatory praise.

The fourth key point in the narrative that connects with the patriarchal story is the giving of the Sinai Covenant. The deliverance is mentioned at the outset and as the main motive clause behind the entire Covenant (1. Deliverance).[143] The deliverance is looked back upon as the proper rationale for Israel's obedience to the Covenant. The Sinai Covenant itself in given in Exod 19–24 (2. Sinai Covenant).[144] This is narrated as the present event happening in the narrative. Within the giving of the Covenant are future anticipations of the journey (3. Journey), and settlement of the land (4. Promised Land).[145] The Covenant in general anticipates its full implementation in the land, so that the entire Covenant could be said to be anticipatory.[146] Here also, the connection with the larger patriarchal story and the retrospective and anticipatory elements noted are in keeping with the progress of the story in Exodus.

As mentioned above, the Exodus deliverance was the motivation rationale for the Covenant. The crisis of the second part of Exodus occurs due to Israel's breaking of the heart of

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140 Note that ברא in the *Hiphil* is used in more than one instance referring to the journey to the land; see Exod 6:8; 13:5, 11; 15:17; 23:20, 23. Note that the verb is used of one part of the journey, from the *Yam Suph* to Sinai, in Exod 19:4. However, this one part of the journey is also part of the larger journey from Egypt to the land.

141 The book of Joshua bears out this picture of the inhabitants' terror; see Josh 2:9–11,24; compare Exod 15:16; 23:27.

142 The idea of being established on a more permanent basis in a place is clearly implied in these verses. Sinai was never anticipated to be permanent. The promised land is in view here.

143 See Exod 19:4; 20:2.

144 Exod 19:1–24:11 includes the prologue, the Ten Commandments, the Covenant Code, and its ratification.

145 Journey: see Exod 23:20–21, 23. Promised land: see Exod 20:10, 12, 24; 21:13, 21–24; 23:9, 10–11; 23:22–33.

146 This is also the case in the previously given Passover, Unleavened Bread, the resident alien regulation concerning Passover, and the Rite of the Firstborn; see Exod 12:14, 17, 24–27; 12:43–49; 13:5, 7, 10–11, 14–16.

the Covenant.[147] This violation also had a motivation, an anti-motivation.[148] There is a parallel in the violation of the Covenant with the giving of the Covenant that also reflects the four elements found in these key passages thus far. In Exod 32, the heart of the sinful motivation is given. The deliverance that had already taken place, the very thing that Yahweh did and for which he should receive proper credit and grateful service, is said to have been done by an idol (1. Deliverance Abused).[149] The Sinai Covenant had been given only a short time before their apostasy.[150] The entire first part of this chapter narrates this violation of the Sinai Covenant (2. Sinai Covenant Broken).[151] This violation brought an immediate threat of destruction from which Moses dissuades God partly on the basis of the patriarchal promises.[152] After dealing with immediate consequences, the narrative moves on to future consequences.[153] The next chapter gives two elements that anticipate a threatened state of affairs due entirely to the stiff-necked sinfulness of the people.[154] Yahweh says that they must go to the land without him. Thus, both the journey and possession of the land will be without Yahweh's presence (3. Journey w/o Yahweh; 4. Promised Land w/o Yahweh).[155] Presence is the third major element of the patriarchal story, the loss of which is threatened.[156] This is a vital element of Israel's unique

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147 Idolatry violates the heart of the Covenant, the First Commandment. See the discussion of the First Commandment and this violation in ch. 3 of this dissertation.

148 See Exod 32:1.

149 See Exod 32:4; אלה אלהיך ישׂראל אשׁר העלוך מארץ מצרים. The narrative places this shocking statement in Aaron's mouth. The parallel with the statement in Exod 20:2 is intentional; מארץ מצרים אנכי יהוה אלהיך אשׁר הוצאתיך. The two are set side-by-side as two diametrical opposites.

150 Exclusivity is the heart of the Covenant. By violating this, the Israelites shattered the Covenant; see ch. 3 of this dissertation.

151 See Exod 32:1–6.

152 See Exod 32:7–10; 11–13; 14.

153 Among the immediate consequences was the death of some of the people by sword and plague; see Exod 32:25–29; 30–35.

154 See Exod 32:9–10; 33:3; עם־קשׁה־ערף.

155 See Exod 33:1–3.

156 The three major elements are People–Land–Presence. See ch. 3 of this dissertation.

status and of their successful possession and continuance in the land.[157] Once again Moses pleads with God leading to the resolution of the crisis through God's own self-revealed חסד.[158] Here in the second major crisis of the book, we find the four elements in proper relationship to the ongoing narrative. The deliverance and Sinai Covenant are both in retrospective. The journey and the land are both anticipated.

The final resolution of this crisis is the last key passage in which the elements occur. However, a new dimension is added to the first of these elements. This is the passage that narrates the restoration of the Covenant. The motivation based in Yahweh's deliverance was mentioned in the last two passages, now a new motivation is added, being also the means of forgiveness for Israel's violation. Forgiveness through God's חסד adds to the original motivation of deliverance (1. Deliverance and Forgiveness).[159] These two might also be termed ישועה and חסד, the two key thematic terms of Exodus. The two main crises of Exodus provide two key informing principles to be learned from Exodus that apply to the larger continuing story. The primary unifying factor in both is Yahweh himself. It is Yahweh who brought them out and Yahweh who forgives them.[160] The next verses are Moses' prayer upon receiving the self-revelation of Yahweh. He pleads for forgiveness and that Yahweh would go with them even though they are stiff-necked and sinful people.[161] The two key issues of the broken Covenant need to be resolved. The restoration for which Moses prayed is clear from the following narrative

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157 Yahweh's presence is the important distinction between Israel and other nations; see Exod 33:16. Without his presence how can they be a priestly kingdom or a holy nation? See Exod 19:4–6. His presence is also important for their possession and continuance in the land; see Exod 15:17–18; 23:22–33. The later withdrawal of Yahweh's presence is connected with the judgment of the nation in Ezek 9:3; 10:4; 10:18–19; 11:22–23. The resulting exile illustrates the relationship between God's presence and Israel's continuance.

158 See Exod 33:12–18; 19–23; 34:1–7.

159 See Exod 34:5–7.

160 See Exod 20:2; 34:5.

161 See Exod 34:8–9.

(2. Sinai Covenant Restored).[162] Yahweh promises to do mighty things for his people and to drive out the nations in the land (3. Journey w/ Yahweh; 4. Promised Land w/ Yahweh).[163] These verses connect the *Yam Suph* deliverance lexically with the future conquest.[164] The implication is that Yahweh's actions as warrior will continue in the journey and in taking possession of the land. Yahweh's presence is also implied here and is later confirmed at the end of the book in connection with the journey.[165] Thus, the informing principles of deliverance and forgiveness, ישועה and חסד, can be seen to be important for the continuing story. The patriarchs received promises. The Israelites now know Yahweh not only as God of the promises but also as God of deliverance and forgiveness. Anticipation of the fulfillment of the promises is grounded in the actions of Yahweh in Exodus.

Each of these passages place key elements in a proper relationship to the ongoing resolution of patriarchal promise. As the story progresses, those elements accomplished are viewed in retrospective. Those elements that are yet to take place are anticipated. The key, unresolved elements throughout Exodus are the journey, conquest, and settlement in the land. These connections with the patriarchal promise story keep the larger story in view. Exodus is thus to be understood in light of this larger story of which it is a vital part. These passages serve to keep the story moving. The anticipation builds expectancy and advances the story by giving it a forward momentum. Finally, these passages help by adding important informing principles to the story. God's deliverance from Egyptian bondage and his forgiveness of sin both become key

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[162] Note in Exod 34:10 כרת ברית; see also Exod 19:5; 24:8. There is no requisite verbal response by the people or ceremony of ratification lead by Moses. This is entirely God's action alone. Note also that the Tablets were restored in Exod 34:28. See also the discussion concerning the resolution of this crisis in ch. 3.

[163] See Exod 34:10–11.

[164] Note the occurrence of term פלא in connection with the deliverance at the *Yam Sup* and with the journey/conquest; see Exod 3:20; 15:11; 34:10–11.

[165] The rest of the book narrates the construction and dedication of the Tabernacle, the locus of God's accompanying presence during the journey. At the end of the book, Yahweh's accompanying presence is said to go with them in all their journey stages; כבוד יהוה; see Exod 40:34–38.

motifs of the *Torah* and *Tanak* from Exodus onward.[166] The Song with its clear emphasis on the key theological elements of God's ישועה and חסד serves as an important, theological, bridging element within the larger patriarchal story.

Already/Not Yet Characteristics

As a corollary of the previous two sections, Exodus and the Song look back at what has already happened and look forward to what will yet happen. The overarching plot connection is the promises made to the patriarchs. At the end of the two major sections in Exodus, tranquility is mixed with anticipation.[167] The story's arc is projected out into the future awaiting the next part of the story. In both cases, in light of the patriarchal promises, the anticipated goal is the land.[168] The Song anticipates the journey and settlement. The end of the book leaves the Israelites at Sinai around the Tabernacle anticipating the journey whose goal is the land. This unfulfilled aspect of the larger story creates the "not–yet" characteristic of the plot.

Other aspects of the story create the "already" characteristic. Already, the Israelites are God's people.[169] They are already a worshiping community before their deliverance and remain one after.[170] They are a worshiping people at the *Yam Suph* in response to their redemption from bondage. They become a constituted worshiping community at Sinai through the Covenant, which after God's self-revelation in Exod 34 includes forgiveness of sins. Yet they will become a chosen priestly kingdom and a holy nation among nations after God plants them in the land.[171]

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166 Yahweh's deliverance from Egypt is an important doctrinal/confessional statement in the *Tanak*. See note above under Retrospective and Proleptic Elements Informing the Patriarchal Story.

167 The two points of tranquility in connection with this discussion are the end of the *Yam Suph* narrative with the closing Song and the end of the Sinai narrative in Exodus after the Tabernacle has been dedicated. Another point of false tranquility occurs after the ratification of the Covenant. See ch. 3 concerning this.

168 In the section above, this has been noted to be the case at several key point in the narrative.

169 This is apparent as early as Exod 3:7; עמי.

170 See Exod 4:31; 12:27. See also Exod 15:1 ff.; 24:1; 33:10; 40:34–38.

171 See Exod 19:4–6. This is another "not–yet" characteristic of the story. The implication of this promise includes nationhood. A nation implies a territory, a land of their own. At Sinai they are constituted as a distinct
(continued on next page)

God's presence is another aspect of the "already" characteristics of the story. They are already experiencing God's presence among them. In Exodus, his presence is with Moses and his people to bring about deliverance.[172] Next, God brings them to Sinai and meets with them there.[173] However, their own violation of the Covenant threatened their special status and God's presence among them. This issue is a central part of the second crisis of Exodus.[174] Moses pleads for forgiveness.[175] In response God reveals himself to be a loving and forgiving God and restores the Covenant.[176] As evidence of his forgiveness and restoration his presence comes to dwell with them after the Tabernacle is erected and sanctified. This closing summary of Exodus indicates that his ongoing presence would go with them throughout their journey.[177] The end of the Song supports this view of God's presence at the end of Exodus. In the Song, God's ruling presence in the land is anticipated לעלם ועד.[178]

At the end of both major sections of Exodus, the patriarchal promises are as yet unfulfilled in their entirety. Despite a resolution to the two crises in Exodus the story is unfinished. The open ended characteristic of Exodus at the end of both major crises is similar to that of the rest of the *Torah*.[179] One might say it is characteristic of biblical narratives to have

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nation through *Torah*, covenant, and worship. Yet they do not have their own land as do other nations. See "גוי," *HALOT*, 1: 183. The term can imply a whole population of a territory. עם however may imply more of blood relationship; see "עם," *HALOT*, 2: 837–39.

172 See Exod 3:8; ירד indicates God's presence to deliver them. See Exod 3:12; אהיה עמך. See also Exod 4:12, 15.

173 See Exod 19:3–4, 9, 16, 18–20; 20:18–21; 24;1–11.

174 See Exod 33:1–6, 15–16.

175 See Exod 32:11–13, 30–32; 33:12–16; 34:9.

176 See Exod 34:5–7; 34:10 ff. Note the discussion concerning the restored Covenant in ch. 3. The parallels with the initial institution and the clear implications of God's own words in Exod 34 indicate this restoration. The final proof is the Tabernacle's construction, sanctification, and filling by God's presence at the end of the book.

177 See Exod 40:34–38.

178 See Exod 15:18. This is also another "not–yet" characteristic of the story.

179 Genesis ends with the family of Jacob sojourning in Egypt. Exodus and Leviticus end with the people at Sinai. Numbers and Deuteronomy end on the Plains of Moab. The patriarchal promise of a land serves to push the narrative arc forward at each ending point. Perhaps the *Torah* narratives might be viewed as having been written with an already/not yet pattern in mind.

aspects of unfulfilled expectations at the end of each major narrative that projects into the following narratives.[180] However, those aspects of the promises that are fulfilled provide a surety for those yet to be fulfilled in the future. This is part of the rhetoric of present crisis resolution set in the immediate context of anticipation. The resolution informs the expectation. However, the Song projects the narrative arc of Exodus even further than the immediately following narratives. For the Song anticipates the eternal reign of Yahweh. The Israelites worship as God's people at the *Yam Suph.* This worship sacramentally presents his eternal reign and looks far beyond the entire *Tanak.*[181] The major themes of Exodus, ישועה and חסד, inform this hope. God, who delivers his people and forgives them, will rule over them forever.

Context, Rhetoric, and Meaning of the Song

The Song by the Sea has been placed at a key juncture in the narrative of Exodus. It comes between the two main locales in the story, Egypt and Sinai. The end of part one in Exodus

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180 In the present form of the narratives, this can be noted in most of the narratives. At the end of Joshua, there is a note of uncertainty concerning the generations following the generation alive when Yahweh gave them the land; see Josh 24:31. This leads to the book of Judges that picks up the idea again; see Judg 2:10–13. Judges ends with an expectation of a king; see Judg 21:25. (In the English order of the books, this would lead to Ruth and David's ancestry; see Ruth 4:22.) Samuel picks up the theme of a king and ends with the purchase of the future Temple site; see 1 Sam 8:4; 2 Sam 24:18–25. (Under the present division of Samuel into two books, Saul's death and burial end 1 Samuel; see 1 Sam 31:11–13.) Kings picks up with the reign of Solomon, the construction of the Temple, and the eventual destruction of the Temple and city; see 1 Kgs 1:11–31; 2:12; 5:1 ff.; 2 Kgs 25:8 ff. (Under the present division of Kings into two books in the transition from 1 Kings to 2 Kings other than a continuation of the history of the kings of Israel and Judah the anticipatory aspect is not as clear as in other narratives.) The book ends with the release of Jehoiachin perhaps anticipating the future return of the people; see 2 Kgs 25:27–29. Chronicles ends with Cyrus' decree permitting return to the land anticipating Ezra and Nehemiah; see 2 Chr 36:23. (1 Chronicles ends with David's death. 2 Chronicles begins with Solomon. See 1 Chr 29:26–30; 2 Chr 1:1.) Ezra picks up the return; see Ezra 1:1–4. Ezra ends after the rebuilding of the Temple and the reform concerning priests, levites, and others who had married non-Israelite women; see Ezra 6:1–5, 13–22; 10:16–44. However, the city has yet to be completely restored. The rebuilding of the city takes place in Nehemiah; see Neh 6:15–19. The rest of Nehemiah deals with his administration, preaching, and reform of problems in the returned community. Yet there is no Davidic king on the throne. The only narrative of the *Tanak* that does not fit this scheme is Esther. Esther has a unique place in the *Tanak* and might be expected to not be in sequence with the general plot line of land, kingdom, exile, return, and rebuilding. Esther is a side plot of those who did not return.

181 The Song anticipates this eternal reign in Exod 15:18. The Tabernacle was built according to God's revealed pattern, cf. Exod 25:8–9, 40. Their cult sacramentally brought God's eternal reign into their lives. The word עולם (עלם) can be seen as both the idea of continuing or perpetual as in the ordinances and as a term of eternal and eschatological significance. However, the first crosses over into the second when considered in context of the narrative arc projected from the Song; see Exod 3:15; 12:14, 17, 24; 15:18; 27:21; 28:43; 29:9, 28; 30:21; 31:16, 17; 32:13; 40:15. Note that in Exod 3:15 the name יהוה is an eternal memorial name. Worshiping Yahweh by his name implies recognition of his eternal reign.

happens at the *Yam Suph*. This is the locale for the climatic Song celebrating the victory over Pharaoh–Egypt. Immediately after the Song the journey to Sinai begins indicated by the verb נסע.[182] This journey is part of the larger journey that ends in the land.[183] These two main parts of the narrative also reflect two main plots with different antagonists, locales, themes, and crisis resolutions.[184] The Song is placed between these plots in a manner that helps to point toward its rhetorical purpose. This will be considered below. For now the placement between the two main parts of the Exodus narrative is the point to be noted. The Song is also placed at a key juncture in the fulfillment of patriarchal promises.[185] It occurs at the end of the slavery of the people and their release with great wealth. Their journey to Canaan, beginning with their turning from the *Yam Suph,* and their eventual inheritance of the land are both concluded in the future beyond the boundaries of the book of Exodus.

The placement of the Song on the shore of the *Yam Suph* presents a problem as has been considered in connection with the aspect/tense and referent issues in vv. 13–17. The verbs in verse 13 may suggest that the arrival at Sinai has already taken place.[186] Three views have been proposed that might explain this verbal incongruity. At this point the placement can be thought

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182 The verb נסע followed by מִיַּם־סוּף in Exod 15:22 indicates the change of locale and signal a new part of the story. Another point to observe at this point is that this journey is part of the larger journey narrative that includes the entire journey from the *Yam Suph* to the land. Note the phrase בַּמִּדְבָּר in Exod 15:22. This is the title of the book of Numbers, an appropriate shorthand description of the entire wilderness journey. Other aspects common with the book of Numbers have been noted previously in this dissertation.

183 This is clearly the implication of the closing passage in Exod 40:34–38. The anticipated journey from the *Yam Suph* to the land would encompass the entire second part of the book. The journey to and stay at Sinai is a stage in the journey to the land.

184 The two plots are bondage–deliverance and covenant–apostasy–restoration. The locales are Egypt–*Yam Suph* and Sinai. The two main themes and also the two means of resolution are יְשׁוּעָה and חֶסֶד. The two main antagonists in the narrative are Pharaoh–Egypt and the Israelites.

185 Note the discussion above concerning Gen 15: (1) slavery and oppression of his descendants (Gen 15:13); (2) judgment of enslaving nation and great wealth for Abraham's descendants (Gen 15:14); (3) return to the land of Abraham's sojourning (Gen 15:16); and (4) the covenant of the promised land (Gen 15:18–21).

186 Sinai is the locale in v. 13 based on three primary reasons: (1) the shepherding terms used in this verse connected to Moses' occupation when Yahweh appeared to him at Sinai; (2) the term חֶסֶד, used only in the second part of Exodus and the key term of the Sinai plot resolution; and (3) the basic outline of events anticipated in Exodus already noted above (Deliverance, Sinai, Journey, Promised Land). The Song occurs between the Deliverance and Sinai narratives.

of as a rhetorical choice based in one of two rhetorical purposes that will be considered below.[187] However, any possible explanations for this might be modified as research connected with the verbal system in Hebrew sheds new light on the problem.

As has been noted at the beginning of this chapter, the Song acts as a hinge in Exodus.[188] A hinge turns from certain elements of the story to other new elements. A hinge turns around those axis elements of the story that remain throughout Exodus. The central axis of Exodus is God, Moses, and the people. As might be expected, much of the rhetoric of the Song focuses on the relationship between God and his people. In the Song, Moses and his people are united in praise as one voice.[189] Unlike the narrative, in the Song there is no distance between Moses and the Israelites.[190] There is no expression of unbelief or complaining.[191] There is no hardness of heart or stiff-necked rebellion against God.[192] The picture of Moses and Israel in the Song is ideal.[193] It is the high point in Exodus for the community's outward expression of faith and

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187 This corresponds to two basic views of the verbs in v. 13. The first would be the rhetoric of anticipation using the *qatal* in what is commonly called the Prophetic Perfect. The second would be the rhetoric of celebration. This reflects the understanding of the verbs in v. 13 under the Sinai Provenance and Dual Perspective Models. The Dual Perspective Model would view this placement here before the event in the narrative in order to anticipate the larger patriarchal promise plot at this key juncture in the story. This is similar to Freedman's view that literary concerns explain the placement of the Song here (in Freedman's words "dramatic power"); see Freedman, "Moses and Miriam," 72. However, he does not relate this to the plot of the patriarchal promises. In not doing so he gives no clear rhetorical rationale for the placement of the Song in the larger plot of patriarchal promises.

188 See the opening section of this chapter of the dissertation.

189 Note the discussion in ch. 2 concerning the opening frame of the Song in Exod 15:1 אז ישיר־משה ובני ישראל . . . ויאמרו.

190 The distance between Moses and Israel is apparent in several key sections of the Exodus narrative; see Exod 5:20–31; 6:9; 14:10–12; 15:24; 16:2–3, 27; 17:2–3; 20:18–21; 32:1–6; 19–20; 21–29; 33:7–11. The last passage mixes distance and hope. Moses and the people are separated by distance but united in worship. This passage anticipates the restoration in Exod 34.

191 Examples of unbelief and complaining occur in several places within the narrative; see Exod 6:9; 14:10–12; 15:24; 16:2–3, 27; 17:2–3; 32:1–6.

192 The theme of hardness of heart occurs in part one of the narrative in relationship to Pharaoh. However, this is parallel to Israel's stiff-necked rebellion in part two. The threatened destruction of the Israelites in part two is the apex of these parallels. Both stances toward God reflect sins against Yahweh: Pharaoh's refusal to obey and Israel's covenant violation; see Exod 5:2 and 32:7–10.

193 A shorthand expression for this ideal might be expressed in the two words עמי and אלי found in Exod 3:7 and 15:2.

worship.[194]

This ideal is intentionally put in contrast with depictions of the weakness and humanity of both Moses and the Israelites in the narrative. In the narrative, Moses is initially portrayed as a reluctant servant.[195] Irony serves the purpose of holding Moses up for a realistic view of his capabilities and attitudes.[196] Irony also serves the purpose of a realistic presentation of the Israelites.[197] They are presented as unbelieving, complaining, and finally as breaking the covenant.[198] Within the three member axis of Exodus, only Yahweh is presented as capable, consistent, and covenant loyal throughout.[199] The praise expressed in the Song to Yahweh reflects this view of Yahweh's character in Exodus.[200] Moses and Israel rightly praise Yahweh for his acts and express faith in his continued goodness to them.[201]

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[194] In Exodus Part I, the Song serves as a concluding climatic anthem. As such, it is a high point of the plot. In Exodus Part II, after the restoration of the Israelites, the presence of Yahweh in the consecrated Tabernacle is the high point. In connection to the Israelites' own actions, the high point of their behavior in part two is building the Tabernacle. In the last part of Exodus, they actually do everything that God instructed them. The threefold statement concerning the Israelites' obedience balances the threefold promise made earlier, which promise they promptly broke. See Exod 19:8; 24:3, 7; 39:32, 42, 43; concerning Moses see Exod 40:16.

[195] See Exod 3:11, 13; 4:1, 10, 13; 5:22–23.

[196] In Exodus I, Moses' abilities and attitudes are those of a weak and fallible human. He exhibits hubris, reluctance, and fear. See the citations concerning his reluctance noted above and Exod 2:11–15. The irony is that in Exod 2 he presumes to attempt a deliverance on a small scale without God's promised help. In Exod 3 and 4, he refuses to do what God says after Yahweh's promise of his presence and his help. He shows fear in both instances: in the first instance by fleeing and in the second by refusing.

[197] The contrast between the Israelites as a grateful, delivered victims and the Israelites as covenant breakers is ironical. Notwithstanding God's great acts and their own personal experience of his power on their behalf, they shatter the Covenant by breaking the heart of their relationship with God. See ch. 3 for the discussion concerning the First Commandment and exclusivity. The sovereignty of God celebrated in the Song is refused in the narrative. One might be tempted to think, how could they do this? They could do it because all mortals would do it in one way or another. This is part of the story's universal relevance and applicability.

[198] In more than one place, Israel is unbelieving, complaining, and disloyal to God; see Exod 6:9; 14:10–12; 15:24; 16:2–3, 27; 17:2–3; 32:1–6.

[199] Yahweh is presented in the narrative and the Song as faithful to his patriarchal covenant. His promises to the patriarchs correspond with his actions of deliverance in Exodus. His deliverance by his power demonstrates his competence to bring about all the promises, of which deliverance is a surety. He is consistent with his own self-revealed character. This includes how he treats the Israelites after their covenant violation in Exod 32. His offended holiness would anticipate their destruction and the alienation between the Israelites and God. His own character of loyal, covenant love (חסד) allows his forgiveness to be extended without compromising his demand for obedience.

[200] The Song presents Yahweh's ישועה and חסד as key themes.

[201] Their celebration of the victory reflects their reverence and faith toward Yahweh; see Exod 14:31, יראא and אמן. Their anticipation of their possession of the land reflects their faith in the promises made to the patriarchs that is anticipated repeatedly in Exodus.

The contrast between the ideal and the realistic presentations of the Israelites present a paradox that has been later described with the phrase: *simul justus et peccattor*. The only resolution between these two seeming contradictory realities is the חסד of God toward his people. However, Exodus is not the first time that God's people are presented in such a manner. The forefathers also had moments that reflect their fallen human nature.[202] The Israelites as depicted in Exodus are truly children of their fathers.

Looking at the dual presentation of the Israelites from another perspective, the Song presents Israel as already being the people of God at the *Yam Suph*.[203] Nevertheless, they are not yet all they will be. The unfolding story informs the characterization of the Israelites in ever more suggestive ways. First, at Sinai the Israelites are constituted as worship community under Covenant with God.[204] As a worshipping community social relationships become part of what it means to be the people of God. Indeed, the state of these relationships impacts their ongoing existence as God's people.[205] Their deliverance is intended to inform their expected behavior.[206] Second, their failure to keep the Covenant and God's gracious forgiveness bring into clear focus that their relationship to God is based in his חסד and not in their own ability to serve him.[207] Third, their journey to the land and their possession of the land are yet in the future. The story

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202 There are numerous examples of patriarchs' fallen human nature: (1) Abraham lied twice about Sarah being his wife, Gen 12:10–20; 20:1–18; (2) Abraham tried to get an heir by Hagar and then allowed Sarah to mistreat Hagar, Gen 16:1–6; (3) Isaac showed favoritism for Esau, Gen 25:27–28; (4) Isaac lied about Rebekah being his wife, Gen 26:7–11; (5) Jacob was a conniving deceiver, Gen 27:14–30; (6) the sons of Israel exhibited the sins of deceit and murder, Gen 34:25–29; jealousy, hatred, betrayal, and lying, Gen 37:19–36. However, it should also be noted that often side-by-side with these negative portrayals are very positive portrayals of the forefathers. Genesis also presents a realistic view of the human character of God's people.

203 God called them such before the *Yam Suph* in Exod 3:7.

204 At Sinai their status as the people of God is clearly defined with principles that inform their relationship to God and to one another. At Sinai they are given the plans for the Sanctuary that becomes, after its completion and sanctification, the locus of their worship of Yahweh during the entire remainder of the *Torah*.

205 In the Covenant Code, God warns about mistreating resident aliens, widows, and orphans (the weakest members in their society); see Exod 22:20–23. This is based on the fact that they were strangers in another land in Egypt. They should not act as the Egyptians acted toward them. God also warns them about joining other peoples in committing idolatry; see Exod 23:32–33; see also Exod 34:12, 15–16.

206 See Exod 19:4; 20:2.

207 In more than one place in the narrative of the apostasy and restoration, the inability of the Israelites to serve God is evident through either Moses' words or God's words about them. See Exod 32:7–10; 33:3, 5; 34:9.

between Sinai and the conquest has its own new realities to add to those that Exodus describes. However, what the Israelites are at any stage of the story is informed by the two basic realities of their experience in Exodus. They are God's redeemed people, as their praise in the Song confesses (ישועה and גאל), but they will continue to exist as a people and be brought to the land promised to them only by God's חסד, as their failure at Sinai proves.

Concerning the unresolved issue of the promised land, God's restoration of the Israelites at Sinai by his חסד appears to offer a hope for resolution of this unresolved plot line in Exodus just as the Song anticipates God's חסד as leading them to and planting them in the place he has prepared for them.[208] However, the later narratives of this journey and conquest will show that presumption still has no place in the relationship.[209] God's חסד does not give reason to take for granted God's promises to Israel by any particular generation or any particular individual. Lack of faith and covenant disloyalty will lead to death for the offending party.[210] During this ongoing story, the ideal of the Song holds out hope. The reality of the Exodus narrative and the narratives that follow serves as a warning.

A few comments are in order concerning the anticipation of the promised land in the Song and the aspect/tense issues.[211] As noted previously, the rhetoric of part two of the Song might be viewed in more than one way depending on the view one takes concerning the verbal aspect/tense issues. The Prophetic Perfect Model would lead one to see the entire second part of the Song as anticipatory. Thus, the rhetoric would be one of faith in the promises made to the patriarchs and faith in God's own previous statements in Exodus. The Song would be an

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208 The end of the book, following the crisis resolution in Exod 34 and dependent on the notion of God's חסד, indicates that the presence of God will accompany the Israelites in all their journeys, that is, their journeys to the promised land; see Exod 40:34–38; cf. 34:10–11. The second part of the Song indicates that God's חסד will lead them, eventually to the place he had prepared for them; see Exod 15:13, 17–18.

209 This is apparent also in the restoration of the covenant; see Exod 33:19; 34:7, 12; 35:2.

210 This is the reason for those who died in the book of Numbers; see Num 3:4; 14:10–12, 20–23, 26–35, 36–37; 15:32–36; 16:28–33; 17:6–15; 21:4–9; 25:4–9; 26:65.

211 For a more detailed discussion of these issues see ch. 2.

expression of confidence in God's promises and his ability to bring it all into existence. The first part of the Song would be an expression of praise for God's accomplished acts that would inform the anticipation in part two of the Song. If God can do what he did concerning Egypt, then he can do what he promised the patriarchs concerning the land.

Freedman's view would not anticipate the promised land explicitly in the Song. As noted above, this is one of the issues that precludes adopting Freedman's interpretation as the most likely model in this dissertation.[212] The book of Exodus anticipates the land repeatedly at key junctures.[213] This repeated rhetoric of anticipation is absent from Freedman's view. However, should he prove right then the entire Song is an expression of praise for God's accomplished acts. Placement in the narrative immediately after the *Yam Suph* would serve the rhetorical need of an expression of praise at this key point in the story. This would recognize God's faithfulness in doing what he promises. Specific expression of trust for the unresolved Patriarchal promises would be absent. However, God's actions in bringing them to Sinai would still be a basis of faith. He accomplished יְשׁוּעָה and led them to Sinai by his חֶסֶד as he promised. If God accomplished this first part of what he promised Moses in Exod 3, then he could surely be counted on to accomplish the rest.

The Dual Perspective Model would understand the rhetoric in a manner similar to the Prophetic Perfect Model with some modification. Verse 13 would be an additional expression of praise for God's accomplished acts up to the Sinai story perhaps even including the restoration of the covenant since the verse mentions God's חֶסֶד.[214] If this is the case then part one of the Song and the beginning of part two of the Song would be a rhetorical basis for the confidence expressed in the rest of the Song. God has delivered his people and has brought them to himself

212 For the other reasons Freedman's view is not adopted here see ch. 2 under the Sinai Provenance Model.

213 See the discussion above concerning this under Anticipation of the Journey, Conquest, and Settlement.

214 This would be in keeping with the importance of the word in the restoration. However, it could reflect the use of the word in the giving of the commandments where it is also occurs; see Exod 20:6 and 34:6–7.

at Sinai. He has forgiven his people and has lead them thus far with his חסד. Therefore, he will bring them and plant them in the land. Thus, the Song is placed here to anticipate the fulfillment of all the patriarchal promises on the basis of God's ישועה and חסד that is already revealed. All of God's acts in Exodus would be seen to inform the greater patriarchal plot as a surety of his complete faithfulness to his promises. The hinge function of the Song would be celebrating the *Yam Suph* and then at verse 13 turning to Sinai and the events beyond. The rhetoric of this would be celebration of events that serve as a surety for events anticipated within the larger plot of the *Torah.*

A few comments concerning the rhetoric of irony in relationship to peoples other than the Israelites are in order. The importance of irony has been discussed earlier in this chapter. In part one of Exodus, irony serves the plot by holding Pharaoh and Egypt up to ridicule. The rhetoric of this is that Pharaoh and Egypt have no power to resist the ישועה to be accomplished by Yahweh. This irony anticipates the outcome before the description of the victory at the *Yam Suph*. The irony in the Song magnifies this rhetoric through the rhetoric of mockery.[215] God's mere snorting at the waters destroys the enemy whose power is thought to be so irresistible. As noted previously, the irony in part one of the Song is paralleled by a similar structure of irony in part two.[216] The nations are petrified by God's power and strength.[217] Thus, the destruction of the Egyptians that is already accomplished informs the anticipated conquest of the land. The peoples of the land will be terrified by the rumor of what God has already done to the Egyptians at the *Yam Suph*.[218] This side-by-side placement of Egypt and the nations in an ironic manner serves to encourage confidence in the face of future obstacles. The Song expresses this confidence and informs the later statements concerning the nations and the anticipated possession of the

215 See chs. 2 and 3 of this dissertation.

216 Note the discussion concerning vv. 13–16 in the Song in ch. 2 and earlier in this chapter. In both parts, the enemies are bracketed by terms related to Yahweh's power.

217 See Exod 15:13, 16; בעזך and בגדל זרועך.

218 This is what happens in Josh 2:9–13.

land.[219]

However, the nations of the land are not depicted as destroyed in part two of the Song. Their fate awaits their resistance or submission to God's will.[220] The manner in which the Song expresses the state of the nations implies a deadly threat but does not demand destruction of every nation. Exodus at times offers hope to people of other nations and at other times anticipates their defeat and destruction.[221] Is this perhaps a rhetoric of possible mercy for those who would acknowledge Yahweh as God?

Conclusion

As a conclusion to the foregoing discussion, a few thoughts are appropriate. The Song makes connections with the plots in Exodus and the larger patriarchal plot. These connections center on the relationship of God with his people. The informing principles that emerge most clearly through the analysis of the Song in this dissertation are God's ישועה and חסד. These are God's actions alone. He is the only effective agent in the story. The Song makes this very clear. The Exodus narrative depicts the same through the two crises in which God's actions on behalf of his people bring his salvation and forgiveness to them. The narrative graphically illustrates the two great themes of the Song. It provides concrete examples of God's characteristic actions.

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219 See Exod 23:20–33; 34:10–16. In both of these passages, not only does the victory of the *Yam Suph* inform the statements, but the failure at Sinai also informs them. The Israelites are to avoid all relationships that might lead them into idolatry again.

220 God had already showed patience and mercy toward Egypt in the Plagues narrative. The gradual "ramping up" of the seriousness of the plagues and God's own statement show this; see Exod 9:15.

The nations might be destroyed as were the Amalekites, Arad, Sihon and Og of the Amorites, and Midian; see Exod 17:8–16 and Num 21:1–3; 21–35; 31:1–24. They might refuse Israel permission to pass through their land as did Edom; see Num 20:14–21. They might attempt to destroy Israel by curse or temptation as did Moab. Moab becomes a problem to the Israelites both through Balaam's attempted curse and sexual corruption. See Num 22:1–25:18. Both Edom and Moab continue to be a problem for Israel for some time; see Judg 3:12–30; 1 Sam 14:47. Some might resist and be destroyed as a people with only a few individuals escaping. Jericho was destroyed but Rahab and her family were saved because of Rahab's fear of Yahweh and kindness toward the spies; see Josh 6:1–25. Others might become thorns in Israel's side. Note that the Philistines were a problem for some time; see Judg 10:6–9; 13:1–16:31; 1 Sam 4:1–11; 7:7–14. Many other passages could be cited here as examples. Some might come and entreat the Israelites for mercy as did the Gibeonites even though by deception; see Josh 9:1–15.

221 The Passover regulations anticipate people of other nations becoming part of Israel; see Exod 12:43–49. God also threatens to annihilate the nations; see Exod 23:22–23, 27–31; 34:11.

God's ישועה and חסד are therefore not simply ideals. They are the reality in which God's people can trust.

These two informing principles celebrated in the Song speak to the unresolved issues in the story. They provide a basis of hope in the unfolding story of fulfillment. God's promises of victory over enemies and possession of the land will be fulfilled only because of God's ישועה and חסד. However, reading the Song in light of the narratives brings one to the realization that the ideal relationship between God and his people depicted in the Song can be threatened through his people's own unbelief and rebellion. God's judgments are real. People die because of sin. It is a fearful thing to be the object of God's wrath. Humans are incapable of serving God apart from his ישועה and חסד. Therefore treating his ישועה and חסד with contempt is a hopeless position doomed to failure.

These lessons provide a paradigm for our relationship with God. God calls his people to serve him alone. We do well to heed the message of the story. The lesson that Israel teaches us is that our weakness and need are no less than theirs. We are slaves in our own fashion in need of God's ישועה and rebellious sinners in need of his חסד. The message of Exodus becomes the heart of the message in the *Tanak*. Only God's ישועה and חסד offer us any hope. This is the Gospel of Exodus. The faithfulness of God in providing his ישועה and חסד for his people in Exodus is a surety of this hope for us.

In the Song, we see that God acts, and his people respond. Moses and Israel looked back at what had been done for them in celebration. They looked forward at what he had promised to do for them in anticipation. This turning from what has been accomplished to what remained to be done is like our own situation. We look back remembering God's acts for us, at what he has done for us. We also look forward in anticipation of his promises, at what he will do for us. Like Israel's own response at the *Yam Suph*, our response is also a movement from praise to faith,

from thanksgiving to trust. One last time a diagram helps us to picture how the function of the Song as a hinge patterns our own response to the ongoing story of God's ישועה and חסד for his people.

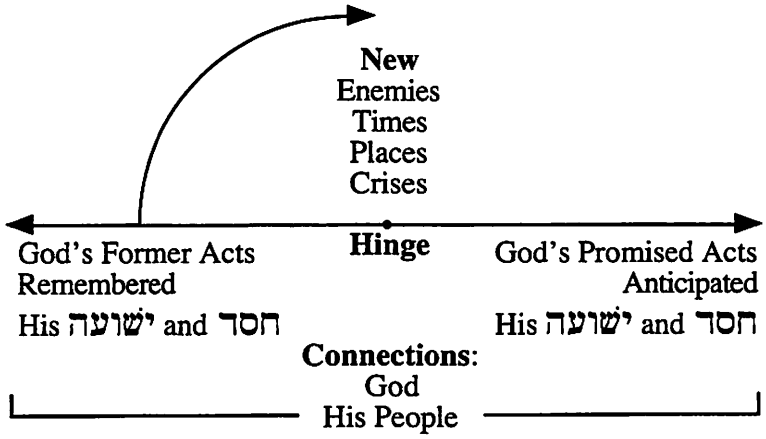

Figure 31. The Ongoing Story of God's ישועה and חסד

Finally, the Song serves as an example of the proper response to God's demonstrated ישועה and חסד for God's people in every age. The rhetoric of example is most clear in the manner in which the antiphon of Miriam urges the Israelites to sing to Yahweh. The imperatives in her song become imperatives for all of us to join in singing the Song to Yahweh. We are encouraged to praise Yahweh for what he has done in showing his ישועה for us by defeating every enemy. We are encouraged to trust in his חסד by which he promises to be with his people, to forgive their sins, and to bring them into the promised inheritance. We are encouraged to anticipate his eternal rule over his people of all ages in mercy and love. For these reasons we may also say אשירה ליהוה כי־גאה גאה.

Afterword

As much as has been previously done with this poem, including the suggestion of new directions of analysis in this dissertation, more could be said. As has been mentioned, there remain larger issues to be explored, especially those connected with biblical Hebrew verbs, that would impact analysis here. This troubling issue has made it necessary to posit more than one view of the verbs in this dissertation.[222] Whether a consensus concerning the verbal issues ever answers the questions raised here is unknowable at the present time. However, it would be a major step in the analysis of Hebrew poetry should a clear consensus ever come forth.

Other issues, such as the manner in which the Song uses motifs from the larger ANE world, especially those from Egypt, would be interesting to bring to light. This was considered and rejected in preparation for this dissertation because the author did not have the level of competence to justify any conclusions. Others have touched on both the Semitic and Egyptian parallels to the Song.[223] However, the results have been tantalizingly incomplete. A more complete analysis of terminology, imagery, and expressions together with their uses in these other bodies of literature would be of interest, perhaps elucidating the uses of terms, imagery, and expressions in the Song. Another related issue is a more complete analysis of Hebrew rhetoric. This would be extremely useful. At the present, one must glean bits and pieces from scholars studying biblical Hebrew poetry and biblical Hebrew narrative. Unlike the study of rhetoric in the classical world, this area has been somewhat neglected from a comprehensive point of view. Certainly unlike ancient Greek, there is no ancient manual of Hebrew rhetoric. However, a fuller categorization of rhetoric might be elicited from many smaller studies of individual texts over time. Finally, the analysis of intergenre poetics of other literary genres would be interesting.

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222 That is the Prophetic Perfect, Sinai Provenance, and Dual Perspective Models in ch. 2.

223 Among these have been Cross, "Song of the Sea;" and Day, *God's Conflict with the Dragon and the Sea*. These articles have, however, focused on historical issues more than rhetorical, literary issues. See also Currid, "Why Did God Harden Pharaoh's Heart?"; "The Egyptian Setting of the Serpent;" also Hoffmeier, "The Arm of God Versus the Arm of Pharaoh;". Currid and Hoffmeier's articles are very limited in scope but useful. Further analysis might profitably look at the rhetoric of ANE and Egyptian literary texts in comparison to Hebrew texts.

Exodus itself has more than one genre within its narrative. Poetry is especially interesting because poetry also tells a story in such vivid and packed language. As such, the Song by the Sea is a natural choice for analysis. However, there is room for studies concerning other narratives and their inset genres. Dialogues, legal genres, itineraries, lists, and genealogies, to name a few of the most obvious ones, could be interesting topics of further study. Perhaps studies of inset narratives in poetic writings such as the prophets would similarly provide interesting insights. Such studies would add to our understanding of the larger world of Hebrew rhetoric.

APPENDIX ONE

PHARAOH'S HARDENED HEART

The issue of Pharaoh's hardened heart brings up philosophical discussions concerning the freedom of the will. This will not be the issue to be considered here. Such philosophical discussions are largely unsatisfactory in explaining the rhetoric of the story in any event. However, there are questions about the function of the hard heart passages in Exodus. Pierre Gilbert has offered one possible explanation. For him the answer is in the objectives of the story and the type of story of which the hard heart passages are a part. Yahweh is presented as a God of compassion who delivers his suffering people and whose power and authority extend over all nations, including Egypt.[1] In order to show the supremacy of Yahweh, the story presents Pharaoh as a flat character, the oppressor. Pharaoh always opposes God. He also serves as the opponent in a military campaign whose overthrow must be complete. Even the gods of Egypt are vanquished by the divine champion. In such a situation, there is no possibility of compromise. His hardened heart serves the purpose of demonstrating Yahweh's power and supremacy. Propp observes that there is a gradual movement from beginning to end in which (1) Pharaoh's heart is hardened with no indication of agent, (2) Pharaoh hardens his own heart, and (3) Yahweh hardens his heart.[2] The gradual shift from a to b to c shows that Pharaoh made evil choices but that in the entirety of the situation Yahweh prevails.

The text itself supplies frequent evidence of the purpose of Pharaoh's hardened heart in conjunction with the many plagues. Note especially Exodus 10:1–2 (see also vv. 7:5, 17; 8:6, 18;

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[1] See Pierre Gilbert, "Libre arbitre et déterminisme: Une réflexion sur la figure de Pharaon," *Theoforum* 32 (2001): 11–15.

[2] See Propp, 353.

9:14, 29; 11:7; 14:4, 18).[3] The plagues do seem to cause Pharaoh to acknowledge Yahweh's power (vv. 8:4, 24; 9:27–28; 10:17). However, his submission is not permanent. Perhaps it is only strategic.[4] In any case, the hardening motif allows the plagues to be multiplied.[5] The hardening of Pharaoh's heart thus serves to underscore God's control. This is further emphasized in observation that an important aspect of the narrative is that the plagues work in ways which only God could control. They demonstrate that God alone has done this, that God is sovereign over all the earth.[6] The defeat of the magicians also helps to underscore God's control and Egyptian powerlessness (see vv. 8:15; 9:11).[7] Finally, by hardening Pharaoh's heart, God does not allow for a negotiated settlement or compromise.[8] Thus, credit for Israel's liberation goes to Yahweh alone.[9]

Nahum Sarna maintains that Pharaoh is not an innocent individual or a pawn subverted by God. He has a willing predisposition to evil. God reinforces his stubbornness, thus depriving him of his freedom of action. He is a prisoner of his own irrationality. In this way, his "divinity" is held up to ridicule.[10] Exodus 12:12 says that God will execute judgments on the gods of Egypt in the tenth plague. The narrative serves in part as a polemic against the gods of Egypt, most specifically Pharaoh, who was thought to be an incarnation of deity. In Egyptian mythology, the person's heart was the essence of the person. After death, the heart was weighed. If the heart weighed more than a feather, it was sinful and the person would be condemned to be consumed by the devourers.[11] However, Pharaoh was thought to be sinless and perfect. God made his

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[3] See Propp, 252.

[4] See Propp, 253.

[5] See Childs, *Exodus*, 173.

[6] See Gowan, *Theology in Exodus*, 138–40; Houtman, *Exodus*, vol. 2, 9.

[7] See Isbell, *The Function of Exodus Motifs*, 37.

[8] See Gowan, *Theology in Exodus*, 138–39.

[9] See Houtman, *Exodus*, vol. 2, 9–10.

[10] See Sarna, *Exploring Exodus*, 64–65.

[11] See Currid, "Egyptian Setting," 216–19.

heart heavy (כבד), thus judging him and condemning him as sinner.[12] The irony of this is that the God of Hebrews was judging Egypt's Pharaoh-god. Thus, Pharaoh's heart was shown not to be the all-controlling factor in Egypt.[13]

The question of the justice of this must be understood in light of all of the above issues. However, a measure of justification can be suggested in the following: (1) God's violence in Exodus is related to the fact that the narrative tends to place the primary initiative and responsibility on God; (2) God is the protagonist—his mighty deeds of reaction follow prior human violence; and (3) God's violent actions are demanded for the sake of justice.[14] The suffering of his people had to be stopped. The guilty had to be judged for their evil.

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[12] See Currid, "Why," 48–49, 51.

[13] See Currid, "Egyptian Setting," 224.

[14] See Fischer, "Ein Erzählung," 174–75.

APPENDIX TWO

THE PLAGUES

There are multidimensional structures to the plagues cycles. There are three cycles of three. In each cycle, the first plague has a warning to Pharaoh in the morning. The second plague also has a warning but at an unspecified time. the third plague of each cycle has no warning.[15] Cassuto also maintains that there are further connections. Plagues 1 and 2 pertain to the Nile; 3 and 4 are similar; 5 and 6 are similar, 5 pertaining to animals and 6 to humans; 7 and 8 destroy crops; 9 and 10 might be termed two kinds of darkness, real and metaphorical.[16] Zevit notes (1) lexical connections between the plagues and the Creation account in Genesis, (2) ten divine utterances of creation and order in Genesis and ten plagues in Exodus that reverse the blessings of Creation, and (3) indications that the plagues may serve as a polemic against the god's of Egypt. However this last is not true in every instance.[17] The polemics may also be connected with parallels between the actions of Moses and magical practices in Egypt. In this case, Yahweh's power through Moses would refute the Egyptian's claim of power and refute their gods.[18] Finally, Ari Cartun summarizes the complexity of lexical and numerical issues with the following: "In summation, it may take till all eternity to figure out the many puzzles and riddles multiplied among the words of the 'Ten Plagues.'"[19]

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15 See Cassuto, 1967, 92–93; Sarna, *Exploring Exodus,* 76; Frank E. Eakin, Jr., "The Plagues and the Crossing of the Sea," *RevExp* 74 (1977): 475.

16 See Cassuto, *Exodus,* 93.

17 See Zevit, "Three Ways," 19–23.

18 See Scott B. Noegel, "Moses and Magic: Notes on the Book of Exodus," *JANES* 24 (1996): 46, 59.

19 See Cartun, " 'Who Knows Ten?'," 106.

APPENDIX THREE

THE PHILISTINES

Concerning the Philistines, there are dissenting views that would allow for a much earlier presence of פלשתי in southwestern Canaan than the reign of Ramses III. Even though the historical issues are not in view in this dissertation, a brief consideration of this would be profitable. The early presence of mixed groups of peoples in both Egypt's delta and in southern Canaan has been noted by scholars.[20] Terms describing peoples of this period were not as precise as one might hope. Furthermore, the problem of identifying distinct peoples is compounded by the lack of a modern racial concept in the ANE. This has led one scholar to identify the Philistines as a conglomeration of ethnic groups entering the land of Canaan over an extended period of time.[21] Othniel Margalith thinks this migration extended for 300 years beginning in the 14th century B.C.E. However, the confusion in connection to the Philistines may be due to the complex history and insufficient evidence concerning Philistine origins and migrations.

In the biblical text, the Philistines are linked to a people called the Casluhim in Genesis 10:13–14. However, many translators have amended the MT text to say that the Philistines came from Caphtorim. This is done in order to make Genesis 10:13–14 agree with Amos 9:7, Jeremiah 47:4, and Deuteronomy 2:23. These last three texts indicate that the Philistines were from

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20 See Alessandra Nibbi, *The Sea Peoples and Egypt* (Park Ridge, N. J.: Noyes Press, 1975), 7; Othniel Margalith, *The Sea Peoples in the Bible* (Wiesbaden: Harrassowitz Verlag, 1994), 18.

21 See Margalith, *The Sea Peoples*, 15, 18, 42.

Caphtor, that is, from Crete. This presents a problem that needs an explanation.[22]

Historians link the Philistines to the migrations and invasions of the "Sea Peoples" in the reign of Ramses III. Finkelstein discusses various views of the migrations of "Sea Peoples" (Mycenaean culture) during the reign of Ramses III.[23] But this may not be entirely correct. Gary Rendsburg has argued that the Philistines may have originated in Egypt. He answers the question, Who were the heretofore unidentified Casluhim in Genesis 10:13–14? He believes they are Lower Egyptians. Thus, in his view the list in Genesis 10:13–14 lists three identifiable Egyptian peoples: the Naphtuhim are Middle Egypt; the Pathrusim are Upper Egypt; and the Casluhim are lower Egypt. Furthermore, the Casluhim are linked in the list to the Caphtorim. He further notes that scholars believe that Minoan culture originated in Egypt. Thus, he postulates that both Minoan and southern Canaan peoples had early origins in the delta of Egypt.[24]

Roland Harrison supports this same view. He believes the evidence shows that the Casluhim migrated from Egypt into Canaan and Crete. They were in Canaan by 2500 B.C.E. However, Deuteronomy, Amos, and Jeremiah reflect later migrations from Crete. These later migrations were not of entirely unrelated peoples since the Caphtorim of Crete would have originated among the Casluhim of Egypt.[25] The Baal Cycle text supports a connection between Egypt and Kaphtor.[26] In a similar fashion, Cassuto maintains that there could have been three waves of Philistine immigration into Canaan covering hundreds of years.[27] The first in the patriarchal age settled in the Negeb. These are the Philistines of the Exodus. The second from

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[22] See Gary A. Rendsburg, "Gen. 10:13–14: An Authentic Hebrew Tradition Concerning the Origin of the Philistines," *Journal of Northwest Semitic Languages* 13 (1987): 89–90; Roland K. Harrison, "Philistine Origins: A Reappraisal," pages 11–19 in *Ascribe to the Lord: Biblical and Other Studies in Memory of Peter C. Craigie* (ed. Lyle Eslinger and Glen Taylor; JSOTSup 67; eds. David J. A. Clines and Philip R. Davies; Sheffield, JSOT Press, 1988), 11.

[23] See Israel Finkelstein, "The Date of the Settlement of the Philistines in Canaan," *Tel Aviv* 22 (1995): 213.

[24] See Rendsburg, "Gen. 10:13–14," 91–93.

[25] See Harrison, "Philistine Origins," 14–16.

[26] See KTU 1.3.vi.14–16.

[27] See Umberto Cassuto, *A Commentary on the Book of Genesis, Part II* (trans. Israel Abrahams; Jerusalem: Magnes Press, 1964), 208.

Caphtor settled south of Gaza after the Exodus. The third, coinciding with the "Sea Peoples" in the period of Ramses III, settled on the coast.

From this it may be possible to support the assertions of both the biblical texts and the basic findings of archaeologists and historians. The Philistines originated in Egypt. Migrations to Canaan and Crete were very early, perhaps as early as 2500 B.C.E. Later movements from Crete coincided with other "Sea Peoples" movements including Mycenaean Greece and Cyprus in the 14th–12th centuries B.C.E. So there are possibly elements of truth in each of the scholarly views. Peoples that became known as the Philistines were both in the land already at the time of the Exodus and came later from Crete, reflecting a "Sea Peoples" connection. The Bible may demonstrate a knowledge of the connections of the Philistines with Egypt, southern Canaan, and Crete.

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