

# **THE FIRST TESTAMENT IN HISTORICAL AND CULTURAL CONTEXT**

R. Bryan Widbin



Cave Four at Qumran in the Judean Desert

R. Bryan Widbin

© copyright 2012

Attention:

The materials contained herein are provisional and may not be cited for any purpose or reproduced in any manner without the written permission of the author.

# CONTENTS

I. The Hebrew Language and Traditional Eastern Mediterranean Perspectives	1
▪ Two Poems to Begin.....	2
▪ Five Essentials of the Hebrew Language.....	3
▪ The Aleph-Bet אב Song.....	4
▪ The Alphabet: "Different Looks" .....	5
▪ The Alphabet.....	6
▪ Alphabet Practice Sheet .....	7
▪ Inner Dots.....	8
▪ Exercise 1 .....	9
▪ Exercise 2.....	10
▪ Vowels.....	12
▪ <i>Shva</i> , Syllables & Accent/Stress .....	13
▪ Exercise 3.....	14
▪ Exercise 4.....	16
▪ Exercise 5.....	18
▪ Exercise 6.....	19
▪ Exercise 7.....	20
▪ Word Studies in the Hebrew Text .....	21
▪ Key Hebrew Vocabulary Items in the Old Testament.....	23
▪ Six "Significant Differences" Between the Biblical Peoples and Contemporary Peoples.....	25
II. The Emergence of Ancient Israel: Its Influences, Traditions, Economies and Social Structures	27
1. Influences .....	29
▪ Three "Generations" of the Biblical Peoples .....	31
▪ The Eastern Mediterranean World and the Old Babylonian Itinerary (2000 BCE).....	32
▪ The Old Babylonian Itinerary: 10 Key Sites.....	33
▪ National Israel in Canaan.....	34
▪ National Israel: 10 Key Sites .....	35
▪ The River Cultures of the Biblical World .....	36
▪ The Geography of Canaan .....	37
▪ Map of Canaan.....	38
▪ The Land of "Milk and Honey" .....	39

2. Traditions .....	41
▪ How the Bible Works: Stories.....	42
▪ Some Universal Images in the Bible.....	43
▪ How the Bible Works: Music.....	44
▪ A Theological Framework for the Old Testament.....	46
▪ Sinai Tradition Vocabulary.....	47
▪ Zion Tradition Vocabulary .....	48
3. Economies and Social Structures.....	49
▪ Economy 1: The Campsite/Farmstead Economy.....	50
▪ Tent Living.....	54
▪ Shepherding .....	55
▪ Summary of the Campsite/Farmstead Economy.....	56
▪ Economy 2: The Village/Compound Economy .....	64
▪ Four-Room Pillared House .....	67
▪ <i>kataluma</i> .....	68
▪ Threshing Floor outside of a Village.....	69
▪ Olive Tree.....	70
▪ Watchtower .....	71
▪ Winnowing Grain.....	72
▪ Olive Oil Press .....	73
▪ Vineyard.....	74
▪ Summary of the Village/Compound Economy .....	75
▪ Economy 3: The Urban/City-State Economy .....	86
▪ Fortified City.....	90
▪ Entrance to Tunnel from City .....	91
▪ Cult Stand and Figurines.....	92
▪ Summary of the Urban/City-State Economy .....	93
III. Reading the Literature of the First Testament in a Crisis Framework .....	103
▪ Method, Materials, and Model: How Do We Read the First Testament.....	104
▪ Historical-Cultural Crises in Ancient Israel Calling Forth the Literature.....	105
1. The Crisis of Sedentarization.....	109
▪ Crisis 1: Sedentarization (13 <sup>th</sup> -12 <sup>th</sup> cent. BCE).....	110
▪ The Pentateuch.....	111

▪ The Ancestral History of Humanity .....	112
▪ Comparison of Mesopotamian and Biblical Notions of Origins .....	113
▪ The Ancestral History of Israel (Part 1) .....	114
▪ The Ancestral History of Israel (Part 2) .....	115
▪ The Ancestral History of Israel (Part 3) .....	116
▪ Joshua .....	117
2. The Crisis of Nationalization .....	119
▪ Crisis 2: Nationalization (11 <sup>th</sup> -10 <sup>th</sup> cent. BCE) .....	120
▪ Part I. Narrative Texts .....	121
▪ Judges .....	121
▪ Ruth .....	123
▪ The Two Scrolls of Samuel .....	124
▪ Part II. Musical Texts .....	126
▪ Psalms .....	126
▪ Part III. Educational Texts .....	127
▪ Proverbs .....	127
▪ Job .....	128
▪ Qohelet (Ecclesiastes) .....	130
▪ Song of Songs (Song of Solomon) .....	131
3. The Crisis of Urbanization .....	133
▪ Crisis 3: Urbanization (9 <sup>th</sup> -7 <sup>th</sup> cent. BCE) .....	134
▪ Urbanization, Israel and the Ancient Near Eastern Landscape .....	135
▪ Part I. Narrative Texts .....	136
▪ Kings .....	136
▪ Part II. Oracles .....	138
▪ Amos .....	138
▪ Hosea .....	139
▪ Micah .....	139
▪ Isaiah .....	140
▪ Assyrian and Babylonian Expansion and the 7 <sup>th</sup> Century Revivals .....	141
▪ Nahum .....	141
▪ Zephaniah .....	142
▪ Habakkuk .....	143
4. The Crisis of Colonization .....	145

▪ Crisis 4: Colonization (6 <sup>th</sup> -4 <sup>th</sup> cent. BCE) .....	146
▪ The Colonizing Process .....	147
▪ Part I. Musical Texts .....	148
▪ Lamentations .....	148
▪ Part II. Oracles I .....	149
▪ Jeremiah .....	149
▪ Ezekiel .....	150
▪ Jonah .....	151
▪ The Persian Empire .....	152
▪ Part III. Narrative Texts .....	153
▪ Chronicles .....	153
▪ Ezra - Nehemiah .....	155
▪ Esther .....	156
▪ Daniel .....	156
▪ Part IV. Oracles II .....	157
▪ Obadiah .....	157
▪ Haggai .....	157
▪ Zechariah .....	158
▪ Malachi .....	159
IV. Bibliography .....	161
V. Index of Subjects .....	165

**PART I:**

**The Hebrew Language and Traditional Eastern  
Mediterranean Perspectives**

## TWO POEMS TO BEGIN...

### WHY IS HEBREW SO HARD?

*Hebrew Is A Language As Dead As Dead Can Be.  
First It Killed The Israelites And Now It's Killing Me.  
Dead Are They Who Spoke It, Dead Are They Who Learned It,  
Dead Are They Who Wrote It, Eternal Rest — They Earned It!*

### WHY IS ENGLISH SO HARD?

We'll begin with a *box*, and the plural is *boxes*;  
But the plural of *ox* should be *oxen*, not *oxes*.  
Then one fowl is *goose*, but two are called *geese*;  
Yet the plural of *moose* should be *meese*.

You may find a lone *mouse* or a whole lot of *mice*,  
But the plural of *house* is *houses*, not *hice*.  
If the plural of *man* is always called *men*,  
Why shouldn't the plural of *pan* be called *pen*?

The *cow* in the plural may be *cows* or *kine*,  
But the plural of *vow* is *vows*, not *vine*.  
And I speak of a *foot*, and you show men your *feet*,  
But I give you a *boot* - would a pair be called *beef*?

If one is a *tooth* and a whole set are *teeth*,  
Why shouldn't the plural of *booth* be called *beeth*?  
If the singular is *this*, and the plural is *these*,  
Should the plural of *kiss* be nicknamed *kese*?

Then one may be *that*, three may be *those*,  
Yet the plural of *hat* would never be *hose*.  
We speak of a *brother*, and also of *brethren*,  
But though we say *mother*, we never say *methren*.

The masculine pronouns are *he*, *his* and *him*,  
But imagine the feminine *she*, *shis* and *shim*!  
So our English, I think you all will agree,  
Is the craziest language you ever did see.

## FIVE ESSENTIALS OF THE HEBREW LANGUAGE

### 1. Exotic Script

- Consonantal script only. Still so in Modern Hebrew
- Written from right to left
- Twenty-two characters
- Twelve vowels devised in the middle ages to preserve the spoken language; then introduced into the consonantal (biblical) text for academic and liturgical purposes (6th-11th cent. CE)

### 2. Agglutinating Morphology and Paratactic Syntax

- Integrating tendency
- Combines meaningful elements in single isolated elements in text
- Grammatically coordinated though logically subordinated clauses

### 3. Concrete Semantics

- Lexemes are functional and concrete
- Abstracts not explicitly expressed as primary categories

### 4. Tenseless Verb System

- "Kind of Action:" What is and what is not (yet)
- Point and Process interplay
- Factual and Non-Factual interplay

### 5. "VSO" Word Order

- Normal word order is Verb + Subject + Object/Complement(s)
- Time reference precedes order
- Priority in sentence given to action/event

## THE ALEPH-BET אבט SONG

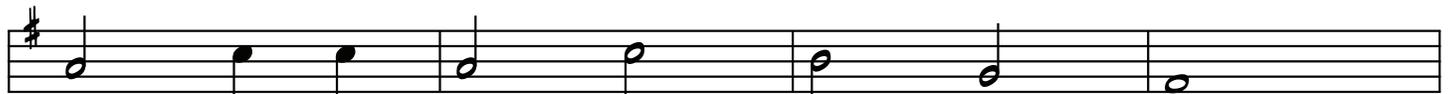
Allegro



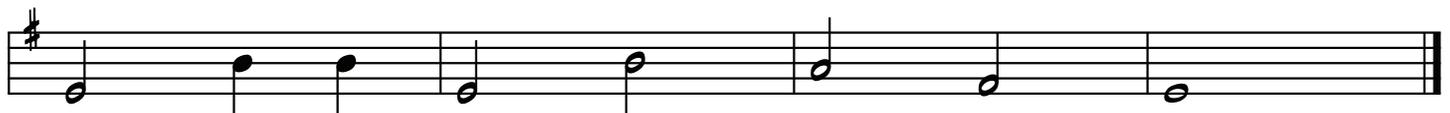
A - leph Bet Gi - mel Da - let He Vav Za - yin



Chet Tet Yud Kaph La - med Mem Nun Sa - mekh A - yin



Pe Tsa - de Qoph Resh Sin Shin Tav



Pe Tsa - de Qoph Resh Sin Shin Tav

## THE ALPHABET: "DIFFERENT LOOKS"

Num	Biblical Hebrew	Name	Meaning	Inscr Hebr	Greek			Name	Latin	
1	א	'	ALEPH	ox	𐤀	A	α	a	alpha	<b>A</b>
2	ב	b	BET	house, tent	𐤁	B	β	b	beta	<b>B</b>
3	ג	g	GIMEL	camel	𐤂	Γ	γ	g	gamma	<b>C (G)</b>
4	ד	d	DALET	door	𐤃	Δ	δ	d	delta	<b>D</b>
5	ה	h	HE	window	𐤄	E	ε	e	epsilon	<b>E</b>
6	ו	w	VAV	hook/nail	𐤅	[F / ζ]			[vav/stau]	<b>F</b>
7	ז	z	ZAYIN	weapon	𐤆	Z	ζ	z/dz	zeta	<b>G (Z)</b>
8	ח	ḥ	HET	hedge, fence	𐤇	H	η	ē	ēta	<b>H</b>
9	ט	ṭ	TET	snake, coiling	𐤈	Θ	θ	th	theta	
10	י	y	YUD	hand	𐤉	I	ι	i	iota	<b>I (J)</b>
20	כ	k	KAPH	sole, palm	𐤊	K	κ	k	kappa	<b>K</b>
30	ל	l	LAMED	goad	𐤋	Λ	λ	l	lambda	<b>L</b>
40	מ	m	MEM	water	𐤌	M	μ	m	mu	<b>M</b>
50	נ	n	NUN	fish	𐤍	N	ν	n	nu	<b>N</b>
60	ס	s	SAMEKH	prop	𐤎	Ξ	ξ	x	xi	<b>(X)</b>
70	ע	'	AYIN	eye(ball)	𐤏	O	ο	o	omicron	<b>O</b>
80	פ	p	PE	mouth	𐤐	Π	π	p	pi	<b>P</b>
90	צ	ṣ	TSADE	fishing hook	𐤑	[ ϱ ]			[sampi]	
100	ק	q	QOPH	axe head	𐤒	[ ϱ ]			[koppa]	<b>Q</b>
200	ר	r	RESH	head	𐤓	P	ρ	r	rho	<b>R</b>
300	ש	ś	SIN	tooth	𐤔	Σ	σ	s	sigma	<b>S</b>
	שׁ	š	SHIN	tooth						
400	ת	t	TAV	crossmark	𐤕	T	τ	t	tau	<b>T</b>
						Υ	υ	u	upsilon	<b>U V (Y)</b>
						Φ	φ	ph	phi	
						Χ	χ	ch	chi	
						Ψ	ψ	ps	psi	
						Ω	ω	ō	ōmega	
						<b>W X Y Z</b>				

## THE ALPHABET

Name	Biblical Hebrew	Sound	Notes
ALEPH	א	<i>glottal stop:</i> <i>uh-oh</i>	guttural: may not be doubled
BET	ב	<i>B bed</i>	BeGadKePhaT letter (may be hardened)
	בּ	<i>V vet</i>	BeGadKePhaT letter (may be hardened)
GIMEL	ג	<i>G go</i>	BeGadKePhaT letter (may be hardened)
DALET	ד	<i>D dog</i>	BeGadKePhaT letter (may be hardened)
HE	ה	<i>H hat</i>	guttural or vowel letter
VAV	ו	<i>V vet</i>	vowel letter (semi-vowel)
ZAYIN	ז	<i>Z zoo</i>	
HET	ח	<i>CH loch</i>	guttural (may not be doubled)
TET	ט	<i>T tip</i>	
YUD	י	<i>Y yet</i>	vowel letter (semi-vowel)
KAPH	כ	<i>K kid</i>	BeGadKePhaT letter (may be hardened)
	כּ      ח	<i>CH Bach</i>	BeGadKePhaT letter (may be hardened)
LAMED	ל	<i>L let</i>	
MEM	מ      ׀	<i>M mom</i>	
NUN	נ      ׀	<i>N no</i>	
SAMEKH	ס	<i>S so</i>	
AYIN	ע	<i>glottal stop:</i> <i>uh-oh</i>	guttural (may not be doubled)
PE	פ	<i>P pet</i>	BeGadKePhaT letter (may be hardened)
	פּ      פ	<i>F fat</i>	BeGadKePhaT letter (may be hardened)
TSADE	צ      ץ	<i>TS cats</i>	
QOPH	ק	<i>Q Iraq</i>	
RESH	ר	<i>R agree</i>	like a guttural or French "r" (uvular trill)
SIN	ש	<i>S sin</i>	dot on left
SHIN	שׁ	<i>SH shin</i>	dot on right
TAV	ת	<i>T tav</i>	BeGadKePhaT letter may be hardened

## ALPHABET PRACTICE SHEET

	Letter	Sound	Hardening Dot	Sound w/ dot	Final Form	Doubling Dot
	Aleph					
	Bet					
	Gimel					
	Dalet					
	He					
	Vav					
	Zayin					
	Chet					
	Tet					
	Yud					
	Kaph					
	Lamed					
	Mem					
	Nun					
	Samech					
	Ayin					
	Pe					
	Tsade					
	Qoph					
	Resh					
	Sin					
	Shin					
	Tav					

## INNER DOTS

Inner Dot is a dot found within a consonant and is either a hardening dot (BeGaD KePhaT consonants), a doubling dot (any consonant except the gutturals), or a consonant marker (ה only).

### 1. Hardening Dot

Found in the six BeGaD KePhaT consonants (ת פ כ ה ג ב) when there is **no** vowel before the consonant.

Rule: "BeGaD KePhaT gets a hardening dot when before it vowel there's not."

Note that a hardening dot indicates a change of sound in the following three consonants:

כּ = v, כבּ = b;      ךּ = ch, כׁ = k;      ףּ = f, פּ = p

### 2. Doubling Dot

Any consonant except the four gutturals (ה ח ע א) and resh (ר) may be doubled or lengthened, as indicated by the inner dot.

### 3. Consonantal ה

When final ה is treated as a consonant, it receives a dot (הּ).

cf.      מַלְכָּהּ mal-kah, *her king*    with  
         מַלְכָּהּ mal-kā, *queen*

### 4. Starting vowels (for practice)

- בְּ Crossmark beneath the consonant it follows. Pronounced "ah" as in "father." So bah.
- בֵּ Two sequenced dots beneath the consonant it follows. Pronounced "eh" as in "cafe." So beh.
- בּ Raised dot on the upper left of the consonant it follows. Pronounced "oh" as in "pole." So boh.

E.g., שְׁלֹמֹה *Shalom*, "peace."

## EXERCISE 1

Copy and read aloud the following:

ט ו ל מ כ ו ת ש א ר ק ד ס פ ע נ ט ג י ח א ב ז ל א  
 ו ק ש פ כ נ מ א ז ס ג ע ב ד ו ת ר פ נ ל ז מ כ ט ח א  
 י צ ס פ ת ע כ ל א ב נ ד ש ר י ז ג ח ט צ ש ע ס פ ל  
 ג י ז ע ג מ ל ד ט י א ל ת ד ס ר ש מ ג ב ו ו י מ ז ב ל א פ נ ב א א ב  
 ע ו ק ר ח ט ד ב ש ש ת ו ש מ ל מ ג ו ג ב ה ל נ פ נ ס ח י ב ת א ח א מ  
 ל ד ב ה ה ו ר ע מ ה י ל ל י ש ק ס ר ע מ ה ו ח ו כ ד י מ א ל פ ג  
 ח מ ג א ז ת פ ש ע ל ב ד י י ז מ ת צ ל ל ה ג מ ל ד ח ג ק ל ת ר י ז ו ל  
 ב ר א ח ז ה ק ט ו ח ל ה ש ב ת ס ל ע ש ל מ ט ר מ א ר מ ש ר ה ג מ ל מ ל א  
 ז כ י ה מ ל צ א ו ח מ ר ע ל מ כ ח ב ה ל ד ש ח ר ג ל ו פ צ ר פ ל ע נ ג ה י צ ר  
 ד ל ה ד ו ר נ ת ו ע מ ס ב נ ד צ פ ר ט ל פ ו פ ל ג א ד מ א ר י ב ק ר ח נ מ ח ט ל

## EXERCISE 2

Identify the name of the letter and pronunciation. Cover left-hand side of the page and work your way down.

		א	1
1	'Aleph ('apple, bo"le, ')	ב	2
2	Bet (baby, b)	ג	3
3	<u>B</u> et (valve, <u>b</u> )	ד	4
4	Gimel (giggle, g)	ה	5
5	Dalet (didn't, d)	ו	6
6	He (hassle, Sarah, h)	ז	7
7	Vav (valve, v [ ])	ח	8
8	Zayin (zip, z)	ט	9
9	<u>H</u> et (Ach!, <u>h</u> )	י	10
10	Tet (tell, t)	יא	11
11	Yud (yes, hay, y, [ ])	יב	12
12	Kaph (kick, k)	יג	13
13	<u>K</u> aph (Ach!, <u>k</u> )	יד	14
14	Lamed (lamb, l)	טו	15
15	Mem (monster, m)	טז	16
16	Nun (nasty, n)	טז	17
17	Samek (since, s)	יז	18
18	`Ayin ( ` under, ` )	יח	19
19	Pe (paper, p)	יט	20
20	<u>P</u> e (face, <u>p</u> )	כ	21
21	Tsade (bo <u>o</u> ts, s)	כא	22
22	<u>Q</u> oph (q <u>u</u> ality, q)	כב	23
23	Resh (rant, r)	כג	24

24	Sin ( <u>s</u> ince, s)		ש	25
25	Shin ( <u>s</u> ure, s)	ת	ת	26
26	Tav ( <u>t</u> ell, t)		ל	27
27	Lamed (l)		מ	28
28	Bet (b <u>a</u> by)		ע	29
29	` Ayin (` under)		ד	30
30	Dalet (d <u>i</u> dn't)		ז	31
31	' Aleph ('a <u>p</u> ple, bo"le)		ו	32
32	Vav (v <u>a</u> lve)		ז	33
33	Shin ( <u>s</u> ure)		ך	34
34	<u>P</u> e (face)		ך	35
35	<u>K</u> aph (A <u>ch</u> !)		נ	36
36	Nun (n <u>a</u> sty)			

## VOWELS

- Hebrew vowels are marks placed under, over, or next to the consonants.
- Below vowel chart illustrates length of the sound (Quantity) and position of the lips (Class) using the consonant, בּ.
- For compound *shva*, שׁ is used because compound *shva* is only found under gutturals (ע ה ה שׁ).

Vowel Class	Vowel Quantity			
	Long	Short	Simple <i>Shva</i> <sup>1</sup>	Compound <i>Shva</i> <sup>2</sup>
<b>A-Class</b>	בֶּ a = father	בִּ a = father (dash)	בְּ	שׂ a = adore
<b>I-Class</b> e-type	בֵּ      בֵּי e = hey	בִּי e = nest	בֶּ	שׂ e = eliminate
i-type	בִּי      (בֵּי) i = ravine	בִּי i = blip		
<b>U-Class</b> o-type	בּוּ      בּוֹ o = cold	בּוֹ o = crossmark	בֶּ	שׂ o = correct
u-type	בּוּ      (בּוֹ) u = June	בּוּ u = bullet		

1: Simple *shva* is the same for all classes as and all are pronounced like the "a" in *company*.

2: Compound *shva* is pronounced shorter than the short a, i, and u-class vowels.

- שׁ (crossmark) may be a long A-Class vowel or a short U-Class vowel. It is long unless it is in a *closed* and *unaccented* syllable.
- The vav appearing in וּ and וֹ is a vowel-letter, not a consonant.
- When ׀ (dash) appears under a final guttural consonant, it is pronounced before the consonant. For example, רוּחַ (wind/spirit) is pronounced *ruach*.
- Under normal circumstances, a Hebrew word must start with a consonant, not with a vowel.

## SHVA, SYLLABLES & ACCENT/STRESS

### I. Remarks on *Shva*

1. Simple *shva* may be pronounced (i.e., slurred) or may be silent. As a general rule of thumb, pronounce the simple *shva* except:
  - When it appears under the final consonant (i.e., the consonant on the far left-hand side) of the word.
  - When it follows a short vowel (i.e., the vowel under the consonant on its immediate right is short) but is not under a dotted consonant.
2. Compound *shvas* are always pronounced.

### II. Syllables

A syllable is a segment of a word in a language that conforms to certain phonetic rules. Hebrew syllables are word segments that follow one of two patterns.

1. Open Syllable Pattern: single consonant + vowel =>  $\text{CV}$
2. Closed Syllable Pattern: single consonant + vowel + single consonant =>  $\text{CVC}$

### III. Accent / Stress

Most Hebrew words are accented (stressed) on the last syllable of the word. Some are stressed on the next to last syllable.

- Long vowels prefer *open or accented* syllables.
- Short vowels normally prefer *closed and unaccented* syllables.
- Slurred vowels only occur in *open and unaccented* syllables.

### EXERCISE 3

Identify class and quantity of the vowel, open / closed syllables, and pronunciation.

		אָ	1
1	a (Qames, father)	אָ	2
2	a (Patah, dash)	אֲ	3
3	ə ( <i>Shva</i> , company, [ ])	אִ	4
4	a (Hateph Patah, company)	אֲ	5
5	e (Sere Yud, hey)	אֵ	6
6	e (Sere, hey)	אֵ	7
7	e (Seghol, nest)	אֶ	8
8	e (Hateph Seghol, company)	אֶ	9
9	i ( <u>H</u> ireq Yud, rav <u>i</u> ne)	אִ	10
10	i ( <u>H</u> ireq, rav <u>i</u> ne: open syll)	אִ	11
11	i ( <u>H</u> ireq, bl <u>i</u> p: closed, unaccented syll)	אִ	12
12	o ( <u>H</u> olem Vav, c <u>o</u> ld)	אֹ	13
13	o ( <u>H</u> olem, c <u>o</u> ld)	אֹ	14
14	o (Qames <u>H</u> atuph, cr <u>o</u> ss)	אֹ	15
15	o ( <u>H</u> ateph Qames, c <u>o</u> mpany)	אֹ	16
16	u (Shureq, J <u>u</u> ne)	אִ	17
17	u (Qibbus, J <u>u</u> ne: open syll)	אִ	18
18	u (Qibbus, b <u>u</u> llet: closed, unaccented syll)	אִ	19
19	o (c <u>o</u> ld)	אֹ	20
20	ə (c <u>o</u> mpany, [ ])	אִ	21
21	i (bl <u>i</u> p: closed, unaccented syll)	אִ	22
22	a (f <u>a</u> ther)	אֲ	23
23	e (n <u>e</u> st)	אֶ	24

24	a (company)	אָ	25
25	u (June)	וּ	26
26	e (hey)	עֵ	27
27	o (cold)	וֹ	28
28	e (company)	עֶ	

## EXERCISE 4

I. Pronounce and memorize the following words or clauses.

		שְׁלוֹם	1
1	shalom: peace, greetings	מִצְוָה	2
2	mitsvah: commandment	שַׁבָּת	3
3	shabbat: Sabbath	מִדְרָשׁ	4
4	midrāsh: homily, teaching	סְבִלְנוּת	5
5	sablānūt: patience	לְהִתְרַאוֹת	6
6	ləhitrā'ōt: see you later	בִּקְרָ טוֹב	7
7	bōqer tob: good morning	מָה נִשְׁמַע	8
8	māh nishma` : how's it going?	בְּסֵדֶר	9
9	bəsēder: okay, not bad	תּוֹדָה רַבָּה	10
10	tōdāh rabbāh: thank you very much	בְּבִקְשָׁה	11
11	bəbaqqəshah: please		

II. Write out the following verses in Hebrew and distinguish inner dots (hardening, doubling, and consonantal), vowels, and syllables. Read aloud with stress (accent) in mind.

(Gen 1:1) בְּרֵאשִׁית בָּרָא אֱלֹהִים אֶת הַשָּׁמַיִם וְאֶת הָאָרֶץ 1

(Gen 5:1) זֶה סֵפֶר תּוֹלְדוֹת אָדָם 2

(Gen 6:9) נֹחַ אִישׁ צַדִּיק תָּמִים הָיָה בְּדוֹרוֹתָיו 3

(Gen 9:6) כִּי בְּצַלֵּם אֱלֹהִים עָשָׂה אֶת־הָאָדָם 4

(Gen 1:28) וַיְרִדוּ בְרִגְתַּת הַיָּם וּבְעוֹף הַשָּׁמַיִם \*5

(Gen 2:9) וַיַּעַן הַחַיִּים בְּתוֹךְ הַגֵּן וַיַּעַן הַדְּעַת טוֹב וְרָע 6

\*5: ך is a vowel. This is the only time a word may start with a vowel.

## EXERCISE 5

Script and Orthography

Pronounce the following, making sure you can identify all of the Hebrew consonants, vowels, and script conventions (i.e. hardening dots, doubling dots, vowel class and quantity, guttural consonants and final form consonants, silent and vocal *shvas*.)

אֶלֶף בֵּית גָּמַל דָּלֶת הָא הוּ וַיֵּן חֵית טִית יוֹד כָּף לָמַד

מֵם נוּן סָמָךְ עֵין פֶּה צָדִי קוֹף רֵאשׁ שֵׁן שִׁין תּוֹ

דְּוֹד חָגֵר סָרוֹם נָתַן מוֹשֶׁה כְּנַעַן לֵאמֹר שָׁכַם כָּלֵב תָּמַר רָחֵל

תֵּל אָבִיב שֵׁם שָׂרָה שָׁפָן יִשְׂרָאֵל גּוֹשֶׁן עָשׂוּ בֵּית לָחֶם לָבָן

יִרְדֵּן אֶתְּהָ גִבּוֹר חֵיהָ תִּפְלָה שֶׁבֶר יַגְדִּיל תוֹרָה תִּכְחַב מְדַבֵּר

חָלָב דְּבָשׁ קְבוּץ אֲשַׁמְרוּ קִטְלוּ דְבַר כֶּסֶף שְׂשִׁי מִשְׁפָּט כֶּסֶף

תְּמוּנָה פֶּתַח הִנֵּה גְדוֹל אֶתְּ

## EXERCISE 6

### Syllables, Shva, Dotted Consonants and Other Things

1. Pronounce the following and divide into syllables. You'll often have to determine whether the *shvas* in the words are vocal or silent.

שְׁלוֹם      בְּקָר טוֹב      מָה שְׁלוֹמְךָ      סְלִיחָה

פּוֹל הַתְּחִלּוֹת קָשׁוֹת      סְבָלָנוֹת

2. Pronounce the following and divide into syllables. You'll often have to identify the inner dots as either hardening or doubling dots and the *shvas* as vocal or silent.

יִתֵּן      לְקַבֵּל מֵת      יְשׁוּעַ בְּנִיטָן      אַתָּה מְדַבֵּר      אֲנִנְגְלִית

בְּבִקְשָׁה      רוֹצִים לְלַמּוֹד עֲבָרִית      תְּשִׁמְרוּ      לְשִׁלּוּחַ

יְחַלֵּל שֵׁם אֱלֹהִים לְעוֹלָם

## EXERCISE 7

1. First practice deciphering these English words written in Hebrew script. This will get you some work reading from right to left and recognizing most of the vowels and consonants. Copy and pronounce each expression.

גֵּר בֶּדֶד רֵקֵי רוּד תִּמְדָּר דָּג לִתְלָל לְדִי פָּנִי בְּבִי הוֹתַפֵּל

שָׂרָף פְּלִיס עֶפְשָׁר בְּגָר הַפִּי הוּם שִׁיתָר טָתָר הָלוּ אָקוּ

הַט פּוֹתִישׁוּ

2. Now try your hand at copying and pronouncing these Hebrew words, several of which you may recognize.

גוֹי שְׁלוֹם שַׁבָּת שָׂרָה אָדָם מִצָּה צְרָפִים מִזָּל טוֹב

הָבָה נְגִילָה

3. Copy and pronounce these Hebrew words and you are well on your way to learning Hebrew!

קוֹל כֵּן לֹא יָד חוּזָן הֵם אָף אוֹ אִזְזֵה רַק אִישׁ שֵׁם

אוֹת כָּל עַל בֵּן יוֹם נִגְבַּב בְּטָרָם עוֹלָם בְּעִבּוּר לְמַעַן כָּכָה

מִחָר בֵּית אֵל תִּי אַתָּם אֲנִי לְכֵן הִיָּה סָבִיב אֲצִל אֲשֶׁר

אֲחֹר יֵשׁ אֵין אֵל עֵין שֵׁם אֲחָר דְּבָר עֲזָר כְּמוֹ אוֹלֵי מַעַל

מַעַט

## WORD STUDIES IN THE HEBREW TEXT

### 1. Identify the word you want to study in your first language versions.

Source(s) for study:

- First language versions: Pick at least two versions for serious preparation of a text. In making your selection, look for: (1) words that receive an abstract theological definition in translation or find various meanings offered in your translations, (2) grammatically highlighted words (first in sentence, climax of sentence, complicated words, verse “hangs” on the word, repeated words, etc.), (3) technical terms that relate to social institutions and/or conventions, (4) rare words, (5) combined words (merismus or hendiadys).

### 2. Identify the Hebrew original behind the translated word in your first language version.

Source(s) for study:

- Software programs (Gramcord, Logos, Accordance, BibleWorks 10, etc.)
- Interlinear (recommended: John Kohlenberger, NIV Interlinear Hebrew-English Old Testament [Zondervan, 1979])
- Exhaustive concordance (NIV Exhaustive Concordance with Hebrew-English Lexicon in the back; Strong’s and Young’s Concordances with numbers keyed to Standard Hebrew Lexica).

### 3. Study the articles found in the following helps.

Source(s) for study:

- Hebrew-English Lexicon (William Holladay, A Concise Hebrew and Aramaic Lexicon of the Old Testament [Eerdmans, 1985])
- Willem Van Gemeren, New International Dictionary of Old Testament Theology and Exegesis, 5 volumes (Zondervan, 1997)
- R. Laird Harris, Gleason L. Archer, Bruce K. Waltke, The Theological Wordbook of the Old Testament, 2 volumes (Moody, 1980)
- Hebrew-English Lexicon (William Holladay, A Concise Hebrew and Aramaic Lexicon of the Old Testament [Eerdmans, 1985])

#### 4. Conclude your study with the following “closer looks.”

Source(s) for study:

- Hebrew-English Lexicon (William Holladay, A Concise Hebrew and Aramaic Lexicon of the Old Testament [Eerdmans, 1985])

***Look at the distribution of the word.*** Is it found mostly or only in certain kinds of materials in the Old Testament (i.e., oracles, sayings, laws, rituals, etc.)? If so, you can make a case that this word is typical “jargon” within these traditions. This would be like the following expressions located within the social settings of our world: playing field, software, transportability, continuance.

***Look at the contexts of the word.*** Is there anything going on in the verse that helps us be more precise about the meaning of the word? In the paragraph? In the book? In the Old Testament as a whole? In Semitic texts contemporary with the Old Testament? Remember that the farther out you get in the context questions, the less precise you’ll be able to be about the meaning of this occurrence of the word. But you may have to consider all of these contexts.

## KEY HEBREW VOCABULARY ITEMS IN THE OLD TESTAMENT

### I. Divine References

אל / אֱלֹהִים / אֱלֹהִים "Elohim, God, god(s)."

יהוה "Adonai, the Lord."

רוּחַ "spirit, wind, self."

כְּבוֹד "glory, status, weight."

קָדוֹשׁ "holy, different, special."

### II. Divine Activities

בָּרָא "He creates."

אָנַף "He is angry."

סָלַח "He forgives."

פָּקַד "He pays attention."

פָּסַח "He protects."

גָּאֵל "He rescues."

### III. Communal Dynamics

בְּרִית "covenant." Formal bond of mutuality.

חֶסֶד "loyalty, committed love." Displayed total commitment to the bond.

מִשְׁפָּט "justice." Community solidarity.

צְדָקָה "righteousness." Spontaneous act of charity in favor of community solidarity.

תּוֹרָה "Law, instruction, direction." The terms of a formal bond.

יִרְאָה "fear." Practical manifestation of the above.

### IV. Environmental Dynamics

אֲדָמָה "ground, soil."

יָם "sea, Yam."

מוֹת "death, Mot."

אַחֲרֵית "back(side), future."

## **SIX "SIGNIFICANT DIFFERENCES" BETWEEN THE BIBLICAL PEOPLES AND CONTEMPORARY PEOPLES**

### **1. They Look at Things CONCRETELY/FUNCTIONALLY; We look at Things Conceptually.**

- They don't relate easily to abstract concepts (except קָדוֹשׁ, "different, special").
- We look for what things look like/what they are; they look at things for what they do; no words in Hebrew for "religion", "beauty", "truth", "nothing."

### **2. They Look at Time CYCLICALLY; We look at Time Linearly.**

- They prefer old to new/young, stability/constancy to change and innovation.
- No time verb system in Hebrew; aspectual system focusing on whole or partial view of reality.
- No abstract dating system in ancient world; ages often not computed.
- Packaging of texts in the Bible move around rather than move on.

### **3. They Look at the World HOLISTICALLY; We look at the World Compartmentally.**

- No secular-sacred flexibility in their world; everything has a sacred dimension.
- Animal world and plant world reflect human world and vice-versa; extensive use of metaphors.

### **4. They Look at People as MEMBERS OF A COMMUNITY; we look at Peoples as Individuals.**

- Friendships are obligational, not optional.
- Independence not a virtue, interdependence indicates maturity.
- Honor and shame are primary life categories; right and wrong are secondary.
- They look at the extrinsic worth of a person (reputation, community credibility, stands up for a neighbor in crisis); we look at intrinsic worth (honesty, piety).

### **5. They Relate to Others CRYPTICALLY; We relate to Others Straight-Forwardly.**

- They confront rarely; always risky to do so.
- They use extreme subtlety; parables are ways of speaking to people while guarding identity and social standing.

### **6. They Locate Hope and Security in PRESENCE; We locate Hope and Security in Resources.**

- Relational life is the key to biological life; grief comes easier; loss of presence.
- Idols are vehicles of presence; resources are exhaustible and almost no access.



## **PART II**

# **The Emergence of Ancient Israel: Its Influences, Traditions, Economies and Social Structures**



# **SECTION 1**

## **Influences**



## THREE "GENERATIONS" OF THE BIBLICAL PEOPLES

### 1. Generation One: Age of Civilization Origins (ca. 3000 BCE)

- Precondition: Identification of permanent agriculture in the river valleys of Egypt and Mesopotamia.
- Situation: Indo-Aryan peoples infiltrate southern Mesopotamia (Sumer); Semitic peoples infiltrate northern Mesopotamia (Akkad). Some indigenize forming city-states along the rivers; others remain “semi-nomadic,” ranging between the N. Syrian desert and the Euphrates basin.
- Biblical Peoples: Called *amurru* (“westerners”) or *aramu* (“mobile”) after their origins and/or habits. Biblical Concordance: Seth and his descendants (Genesis 5-11).

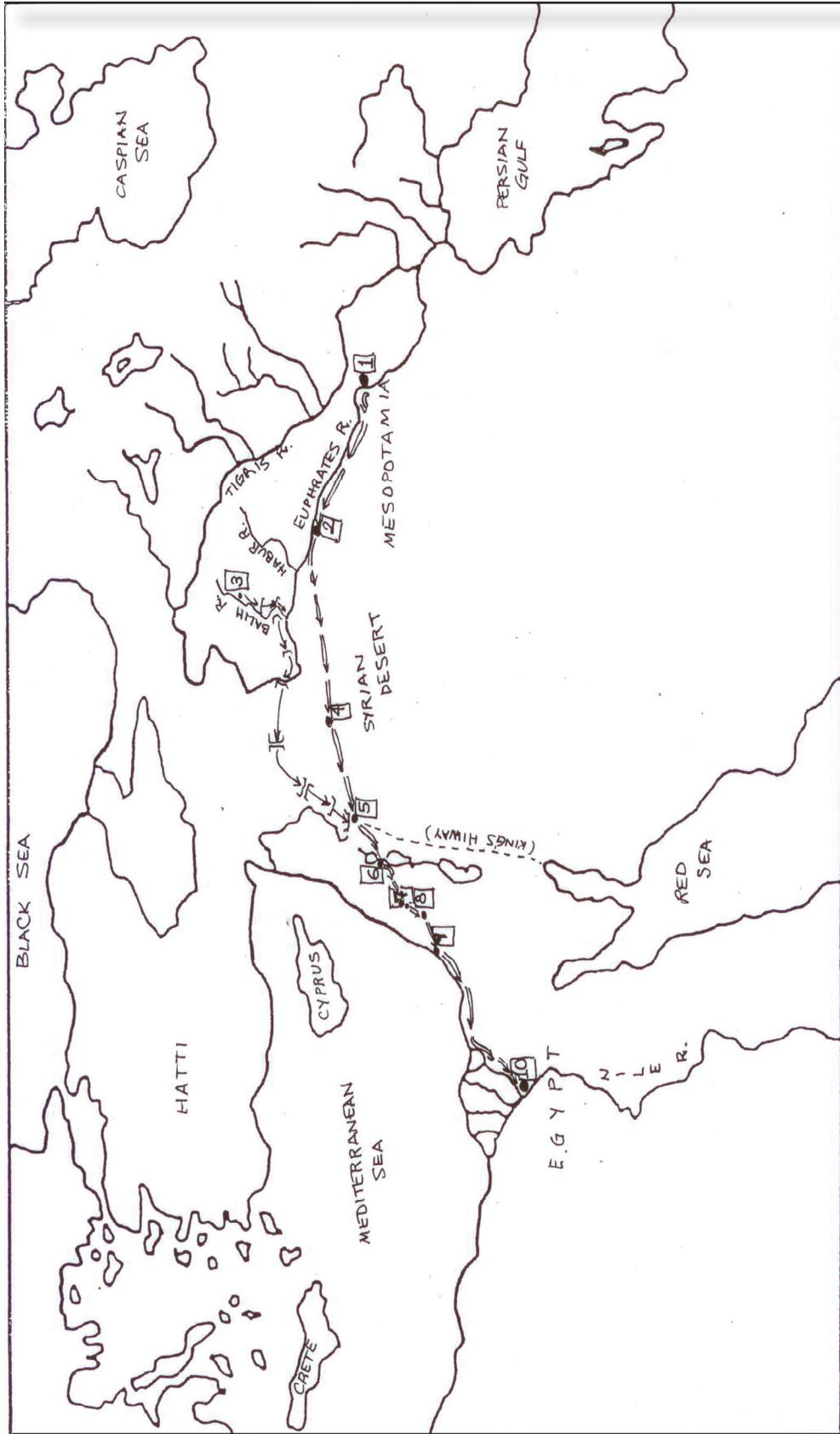
### 2. Generation Two: Age of International Commerce (ca. 2000 BCE)

- Precondition: Domestication of the small horse for transport in Hatti.
- Situation: Overland trade develops between Mesopotamia and Egypt along the fertile crescent via the Old Babylonian itinerary. Semi-nomadic peoples range along these routes interfering with and/or controlling the traffic.
- Biblical Peoples: Called Apiru (“outlanders[?]”) after their socio-economic status. Biblical Concordance: Abram and his descendants (Genesis 12–Joshua 24).

### 3. Generation Three: Age of Emerging States (ca. 1000 BCE)

- Precondition: International treaty between Hatti (Hattushilish III) and Egypt (Raamses II), 1190 BCE
- Situation: Vacuum of super-power control along the itinerary. Trade diminishes. Dimorphic states form. These include Ammon, Moab, Edom, Philistia, etc.
- Biblical Peoples: Called Israel (“submitted to God?”) after eponymous ancestor (Jacob). Biblical Concordance: Davidic dynasts (Samuel–Kings).
- Principles of Statecraft: National peoples of Israel secured by: (1) unifying the people groups of central Canaan; (2) encouraging agriculture and setting up systems of protection and revenue production/sharing; (3) making treaty with Phoenicians in ports to the north; (4) making war with the Arameans (Damascus) along the trade routes in the east.

**THE EASTERN MEDITERRANEAN WORLD AND THE OLD BABYLONIAN ITINERARY (2000 BCE)**

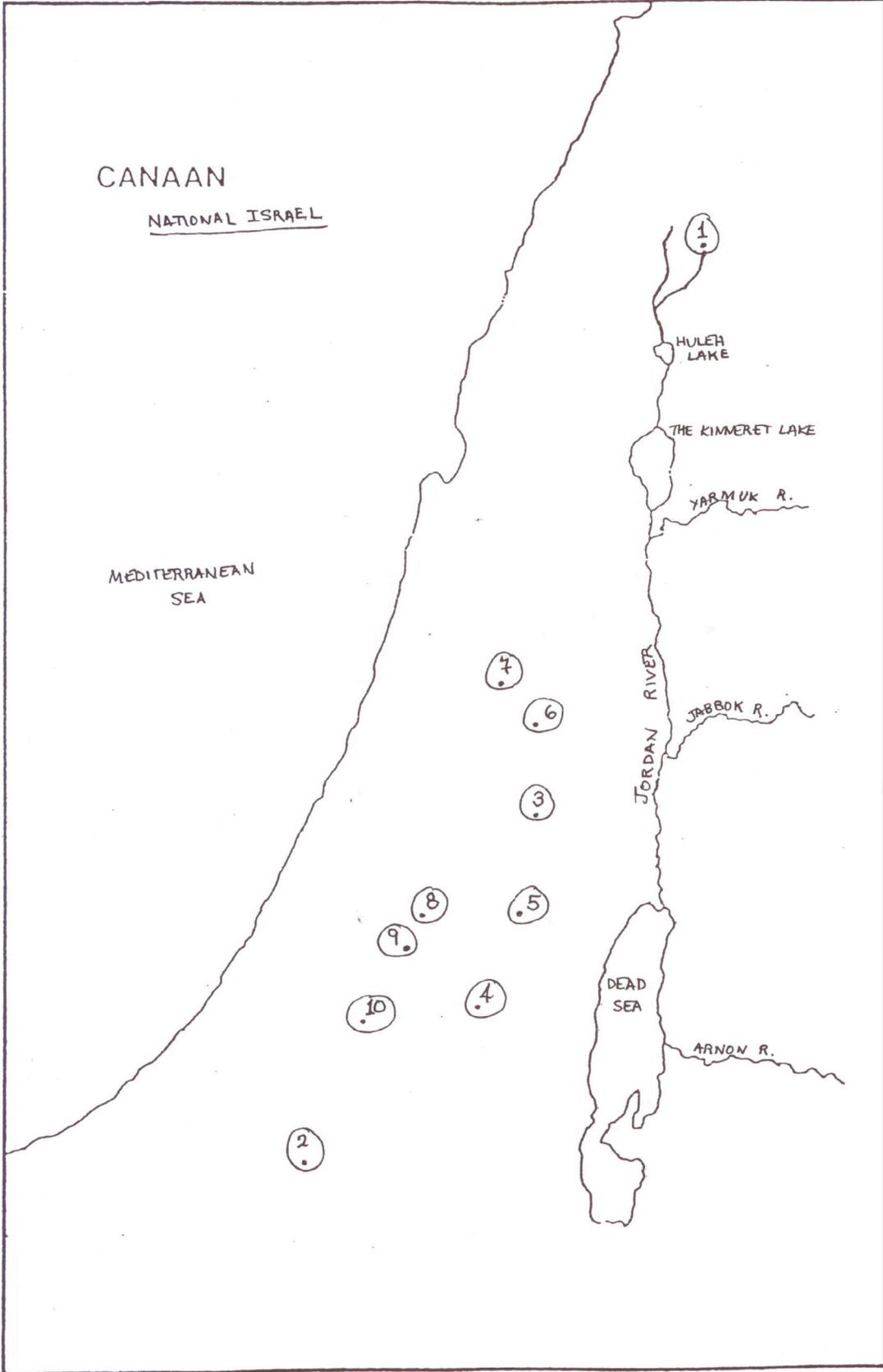


← GREAT TRUNK ROAD (MAIN)  
 [←] GREAT TRUNK ROAD (ALTERNATE ARTERY)  
 ---- KINGS HWY

## THE OLD BABYLONIAN ITINERARY: 10 KEY SITES

1. BABYLON: Center of political, cultural and economic life in lower Mesopotamia on the Euphrates river, 2000 BCE
2. MARI: Last stop on the upper Euphrates before going overland on the rim of the desert. Mari not only controlled the river traffic but also negotiated terms with the pastorals who manned the caravans overland southwest through Canaan.
3. HARAN: “Crossroads.” Not on the itinerary as such, a congregating point on the Balih river (tributary of the Euphrates) for caravans accessing the overland routes to the Syrian ports or Egypt via Tadmor.
4. TADMOR: Desert way station. Necessary stop on the desert rim for caravans bound for Egypt. Developed 1500 years later by the Nabateans into a fully functioning city called Palmyra.
5. DAMASCUS: Very important city/way station at the convergence of the “Way of the Sea” (coastal artery to Egypt) and the Kings’ Highway (highland route to Arabia). Later the capital of an extensive Aramean kingdom.
6. HAZOR: Guardian city at the only ford of the upper Jordan for caravans bound for Egypt or for the ports on the Lebanese coast (Tyre and Sidon).
7. MEGIDDO: Guardian city commanding the easiest pass through the Carmel mountains, which block the coastal artery.
8. GEZER: Important city at the junction of the coastal highway and the best link road through the center of the land to the Kings’ Highway.
9. GAZA: Port city on the Mediterranean coast at the entry point to the Egyptian border fortresses in the northern Sinai. Best port for shipping headed to Egypt and the Aegean markets.
10. ON: Center of political, cultural and economic life in lower Egypt (religious center of the Sun cult). Located in the Nile delta, later called Heliopolis (“Sun City”) by the Greeks.

NATIONAL ISRAEL IN CANAAN



## NATIONAL ISRAEL: 10 KEY SITES

1. DAN: Border city commanding the northern approach to the nation from Mesopotamia.
2. BEERSHEVA: Border city commanding the southern approach to the nation from Egypt.
3. SHILOH: Pre-national religious center controlled by the Levites.
4. HEBRON: Original capital of the Davidic Imperium; most important city in the southern mountains.
5. JERUSALEM: Capital of integrated Israel and Judah on the southern reaches of the Benjamin Plateau.
6. SHECHEM: Original capital of the secessionist north state of Israel in the central mountains.
7. SAMARIA: Omride capital of the north state of Israel; good link to the coast.
8. BETH SHEMESH: Fortress of Rehoboam protecting the Sorek pass to Jerusalem and northern Judah.
9. AZEKAH: Fortress of Rehoboam protecting the Ela pass to Bethlehem and northern Judah.
10. LACHISH: Major fortress of Rehoboam protecting the Hebron pass to Hebron and central Judah.

## THE RIVER CULTURES OF THE BIBLICAL WORLD

### MESOPOTAMIA

#### Three Facts:

- A land between two rivers.
- Excellent for agriculture but not well endowed with wood and stone.
- The rivers are superhighways that promote travel and so the location of many cities.

#### Three Observations:

- Mesopotamians see life as hard, threatening, and violent.
- Mesopotamians see civilization as arising out of the taming of 350 wild natural forces.
- Mesopotamians see salvation in human progress and achievement as symbolized in the great cities.

### EGYPT

#### Three Facts:

- A narrow valley defined by a river.
- The Nile is the key to life for Egypt.
- Life is organized around two main population centers.

#### Three Observations:

- Egyptians see life as safe, secure, and serene.
- Egyptians see civilization as stabilized by 720 deities who endow their Emperor with power to secure the welfare of Egypt.
- Egyptians see salvation in their being blessed with natural superiority over all other peoples.

## THE GEOGRAPHY OF CANAAN

### 5 REGIONS

#### Left to Right

Coastal Plain (Gentiles)  
 Shephelah (disputed)  
 Central Mountain Range (Israel)  
 Syrian-African Rift (earthquakes)  
 Eastern Plateau (cousins)

#### Top to Bottom

Upper Galilee (wet and inaccessible)  
 Lower Galilee (Jesus)  
 Carmel & Jezreel (Baal)  
 Negev (patriarchs and matriarchs)  
 Wilderness (3 zones: Zin, Paran, Sin)

### 4 SEAS

- 1) Mediterranean Sea (3.7% salt)
- 2) Red Sea (4.2% salt)
- 3) Dead Sea (32% salt!)
- 4) Sea of Galilee (less than 1% mineral salts)

### 3 CONTINENTS

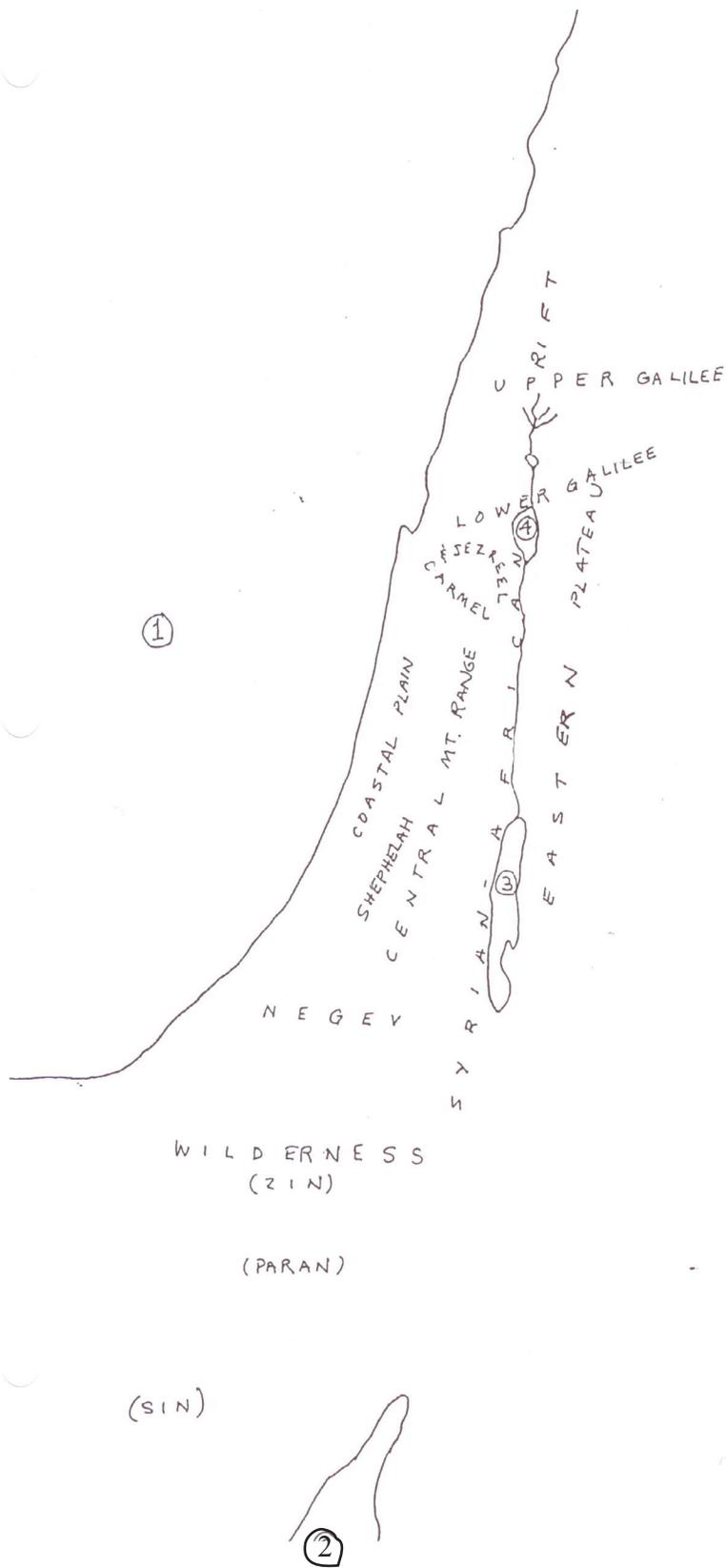
Europe  
 Asia  
 Africa

### 2 WORLDS

Land of Milk  
 Land of Honey

### 1 GOD

# MAP OF CANAAN



**THE LAND OF "MILK AND HONEY"**

**MILK**

**HONEY**

HERDERS

FARMERS

SOUTH / SOUTHEAST

NORTH / NORTHWEST

MORE SPACE

LESS SPACE

TOWARD THE DESERT

TOWARD THE SEA

Life is:

Life is:

UNPREDICTABLE

PREDICTABLE

SILENT AND LONELY

NOISY AND CONGESTED

EXHAUSTING

MANAGEABLE

Prioritizes:

Prioritizes:

ESSENTIALS

EXTRAS

SPIRITUAL

MATERIAL

COMMUNITY

INDIVIDUAL



## **SECTION 2**

### **Traditions**

## HOW THE BIBLE WORKS: STORIES

### Function:

The *'amthal* (middle eastern story) constructs a world for its listener that is engaging believable and integrated within a larger story framework. This world models life as it is or should be and serves as a lens through which the listener may view his own life. The idea is to persuade listeners to think and act differently by heightening or altering their perception of things.

### The Elements of the *'amthal*

1. Setting: Includes the physical, temporal and cultural features that set the impact of the story. The setting is never neutral; it always acts as part of the impact of the story.
2. Characters: Normally the draft characters are flawed but embody an ideal. In the Bible the ideal has to do with the struggle to live in relation to God and his word. We should always be interested in what God is doing in the story.
3. Plot: Refers to the course of events or the issue that generates interest. Plots in the Bible are often grouped in sets or appeal to other stories within the larger framework.
4. Universals: Refers to master images that help the listener evaluate the flow of the story. These images govern all reality and either attract or repel the listener. In the Bible common universals appear in the realms of nature, water, animals, motion, relationships, geography, food and eating, buildings and institutions.
5. Conventions: Has to do with the ways the elements of a story may be ordered or structured. Conventions set boundaries for the story and may play down or play up certain features in the plot. Among these are inclusion, symmetrical (triadic) repetition, multiple cycle and center pattern (or palistrophe).

### SOME UNIVERSAL IMAGES IN THE BIBLE

	Positive	Negative
<b>Elements</b>	"(our) God" angels  wind light and day spring and summer harvest cultivable land trees and flowers edible plant life food and drink mountains  flowing "living" water streams / canals fountains  fire-light  herbivores sheep and cattle the lamb and the dove  appropriate clothing  "this side"  home and family	"the (other) god(s)" demons  storm darkness and night fall and winter drought wilderness / desert weeds and chaff poisonous plant life poison valleys (wadis)  stagnant water the sea cisterns (pit)  fire-heat  carnivores (except lion and eagle) wolves and pigs the snake and the sea monster  inappropriate clothing  "the other side"  the city and civilization
<b>Experiences</b>	going upward stabilized going north or west  singing laughing  eating a meal drinking wine  freedom sleep birth, fertility health  hearing (ears)	going downward frantic, erratic movement going south or east  screaming weeping  being hungry or thirsty drunkenness  slavery sleeplessness death, infertility illness, disease  seeing (eyes)

## HOW THE BIBLE WORKS: MUSIC

Transmission of traditions in biblical Israel depended upon stories and songs as key vehicles. Song/Music is lyric in form: “A succinct, formulaic, categorical expression of direct or intense personal emotion.” A short comparison of song with story/‘*amthal* follows.

Stories are *lengthy*

Stories take the form of *narrative sentences*

Stories *seek historical detail*

Stories *the listener enters*

Stories *mold (conative intent)*

Songs are *brief*

Songs take the form of *lyric verse*

Songs *avoid historical detail*

Songs *enter the performer*

Songs *motivate (emotive intent)*

### The Elements of Music

In the previous section, we isolated five vehicles through which the meaning of the story/‘*amthal* is shaped. Here we isolate three structural features that give a song its impact, which is after all the “point” of music. Songs imbed their impact in structure (the “bones”) and texture (the “flesh”). Musical structure refers to the broad organizational features that integrate the piece. Musical texture refers to the various pitch and dynamic devices that move the piece. For our purposes here, we limit ourselves to the structure of music in biblical Israel.

1. **Theme:** Theme in music is the controlling and unifying factor of the piece, is normally set out at its beginning, and is encased in a single line of the lyric. Recall Beethoven’s Fifth Symphony as an example. As the dominating feature of musical structure, you might recall that songs in a church hymnal are commonly listed by their theme, or first line of the piece. E.g., May Jesus Christ Be Praised (title) can also be found listed as “When Morning Gilds the Skies” (theme).

Using the psalms as examples, you will find that a theme in lyric can be (1) an idea or declaration, Ps. 14; (2) a metaphor, Ps. 23; (3) a command or desire, Ps. 103; (4) a question or complaint, Ps. 2, 22.

2. **Development:** Development in music refers to how the theme is displayed throughout the piece. Songs must develop or they will sound like the proverbial broken record, playing the theme continuously and endlessly. The development is responsible to the theme to expand it and limit it musically. C.S. Lewis called this “doing the same in the other.” We can isolate five modes in which themes are developed in the psalms. Normally this is limited to one particular mode per piece, but sometimes second and even third modes may be at play in a single piece as well. We use here an acrostic to display these modes of development: CLARA.

- **Contrast**: In this mode the theme is explored through opposition. Note how often tunes may shift between major and minor keys for this effect. Cf. Psalm 22, as an example.
  - **List**: In this mode, the theme is explored through itemizing essential points of support. These would be asserted in consecutive lines. The list to be interesting will normally fall into various logical categories. Cf. Psalm 103, as an example.
  - **Acrostic**: Sometimes called “alphabet lyrics,” in this mode the consecutive lines or verses of a lyric would begin with a successive letter of the alphabet or of an expression. This feature is applied particularly to Torah Songs in the psalms, the successive letters of the alphabet functioning as item numbers for listing the legal dicta. Cf. Ps. 119. Sometimes a “meaningful acrostic” may be displayed, which clarifies the intent of the theme. For example, cf. Psalm 14.
  - **Repetition**: Better, “Significant Repetition,” sometimes, anadiplosis. In this mode a significant word or phrase in the development of the theme is introduced a “significant” number of times in the piece, usually three or six times (triadic repetition predominates in the psalms), often with varying meanings of the expression. Heptadic repetition held special appeal for Shakespeare, as evidenced by certain of his Sonnets. Cf. Sonnet no. 136, 7 occurrences of the word “will,” referring variously to the verb (“I will...”), the noun (“the [human] will”), and the proper name (“Will,” which, of course, was Shakespeare’s name). See also Sonnet no. 135, with 14 occurrences of the same word in the same wordplay. Cf. Psalm 46, as an example of this mode.
  - **Association**: In this mode, two distinctively different ideas or topics implied in the theme are drawn together by textural artistry. These pieces are most interesting as when this mode is employed, there may appear to be two separate songs within the same piece. So-called “rounds,” with counterpoint, are examples of this mode. Cf. Psalm 127, as an example.
- 3. Refrain**: Sometimes called “Resolution.” Songs can’t just stop. They have to conclude appropriately; i.e., with “consciousness” of the theme in light of the development. In the lyric, the refrain provides a final, knowing summary of the theme revealed through the development. The refrain may be (1) a declaration (Ps. 8), (2) a prayer (Ps. 19), (3) an appeal (Ps. 53), or (4) a benediction (Ps. 29).

## A THEOLOGICAL FRAMEWORK FOR THE OLD TESTAMENT

**Israel's Fundamental Belief:** YHWH ACTS (1) to PRESERVE the world according to his PURPOSES and (2) to PROVIDE for and PROTECT his PEOPLE.

**Two Traditional Systems:** This fundamental belief is supported by two tradition systems which operate in some tension with one another. The real issue seems to be that they attempt to answer different questions or pose solutions to different problems. But in actual fact, they stand to critique one another because each by itself is open to certain distortions.

	<u>SINAI TRADITION:</u> YHWH acts to Intervene	<u>ZION TRADITION:</u> YHWH acts to Design
Key Event	Exodus	Creation
Originating Mountain	Sinai/Horeb (DESERT)	Zion (CITY)
Confirming Deal	Mosaic Covenant	Davidic Covenant
Agency	The Word of YHWH	Leadership for YHWH
Mediators	Prophets	Kings
Human Responsibility	Obedience	Wisdom
Gracious Provision	Divine Gifts	Human Advantages
Evidence of Divine	Historical moments	Nature and Society
Divine Will	Same for all in the Word	Each to discern a calling
Central Life Message	<ul style="list-style-type: none"> <li>▪ Love YHWH</li> <li>▪ Be open to his Spirit</li> <li>▪ Assume risk, lay aside resources</li> </ul>	<ul style="list-style-type: none"> <li>▪ Fear God</li> <li>▪ Discern his ways and direction.</li> <li>▪ Assume responsibility, use resources</li> </ul>
Distortion	Liberation Theologies	Health-Wealth Gospel
Dominating Books	Deuteronomy, Joshua, Jeremiah, and Kings	Psalms, Judges, Isaiah, and Chronicles

**Task of the Exegete:** In any text, one must decide what tradition(s) is at play and then determine if the author is supportive of the other tradition or is critical of it.

## SINAI TRADITION VOCABULARY

Emphasis: YHWH reveals himself through his word in ways that suit him. He outfits various people at various times to accomplish his purposes. He especially delights in working through the insignificant who are obedient to his word and respond to his gracious revelation.

Some of the shoptalk:

אֲנֹכִי יְהוָה	I am YHWH	יָצָא	to come / bring out
נָתַן אֶת־הָאָרֶץ הַזֹּאת	to give this land	בָּא	to come / bring in
יַד חֲזָקָה	strong hand	זְרוּעַ נְטוּיָה	outstretched arm
צְדָקָה	rightness	מִשְׁפָּט	justice
יִשַׁע	to help / save	נָצַל	to deliver
גָּאֵל	to redeem	פָּלַט	to escape
הִשָּׁיב	to repent / return	הַר סִינַי	Mt. of Sinai
הַר חֹרֵב	Mt. of Horeb	חֹק	statute / ordinance
פְּשָׁע	rebellion	בְּרִית	covenant
שָׁבַע	to swear		

## ZION TRADITION VOCABULARY

Emphasis: YHWH mediates his care through the vehicle of relationship. He takes up his abode on Mt. Zion which becomes the throne of YHWH and his chosen king. YHWH protects Zion permanently and unreservedly as he did at creation in prevailing against all opposition to inaugurate and sustain his world.

### Some of the shoptalk:

בָּרָא	to create	עָשָׂה	to make
יָצַר	to inform	הִלֵּל	to praise
חָלַל	to profane	מָלַךְ	to reign
יָשַׁב	to dwell	בָּרַךְ	to bless
יָהַב	to give	צִיּוֹן	Zion
הַר הַקִּדְשׁ	mt. of holiness	שָׁמַיִם וָאָרֶץ	heaven and earth
גְּבוּרָה	strength	כְּבוֹד	glory
הִדְרָה	honor	מַיִם רַבִּים	many waters
שִׁפְיָהּ	fertility	רָחַב	Rahab
הַיָּם	the Sea	לוֹטָן	Lotan
תַּנִּין	Tanin	עֹז	strength
נָהָר	River	עִיר אֱלֹהִים	city of God

### Specific Wisdom Vocabulary:

אַשְׁרֵי	happiness	בֵּין	to understand
דַּעַת	knowledge	כְּסִיל	stupid
חָקַר	investigate	חָשַׁב	to think
מוֹסֵר	discipline	מְשָׁכִיל	acumen
עֲשָׂרָה	wealth	הוֹרָה	to lead / direct
לֵב	heart	לָמַד	to teach
מִשְׁלַל	comparison	חֲכָמָה	wisdom
הֶבֶל	emptiness	הִקְהָה	pay attention
חִנָּה	to inform	חֶפְזִים	pleasure
תָּם	integrity	חֶכֶם	ability
תַּעֲוָה	desire	עֲצָה	advice
סוּד	counsel	נֶבֶל	villain
לֵץ	insolent	הִלְךְ	to walk
דַּרְךְ	way	עֲדָמָה	cleverness