

**SEEK GOD AND REMEMBER HIS
COVENANT: THE CHRONICLER'S
INSERTION OF THE LEVITICAL MEDLEY
(1 CH 16:8-36) WITHIN THE CONTEXT OF
THE ARK NARRATIVE**

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I. Introduction

The "Levitical medley" (1Ch 16:8-36) is the song of Asaph in the Chronicler's portrayal of the transfer of the ark (1Ch13-16). This medley seems to be a well-crafted juxtaposition of the Psalms 105, 96, 106 with a specific purpose. I ask: why does the Chronicler choose such a combination of the Psalms to construct the medley and places it at the end of the second transfer? It is the purpose of this article to tackle this problem by tracing the Chronicler's arrangement in constructing semantic and thematic links between the medley and its immediate narrative context. I shall argue that the medley is deliberately embedded within its narrative context by the Chronicler so that it is nicely suitable for theologically concluding the ark narrative.

The Levitical medley borrows extensively from the antecedent Psalter.¹ Scholars have explored different aspects of the text in order to discover the purpose of this inserted medley by (1) locating semantic and thematic links between this medley and the ark narrative, (2) discovering the place of this medley in the whole book of Chronicles, (3) resorting to the contemporary experience of the Chronicler in the Second Temple Period, (4) exploring the literary convention of how the medley is inserted within the narrative framework of the transfer of the ark with a canon-conscious perspective, and (5) articulating how the medley is recontextualized within the ark narrative though the original authors or editors of the Psalms may not have envisaged such a new context. They have in common an undiminished concern for discovering the purpose of this medley by tracing the Chronicler's deviations from his *Vorlage*. However, what I will suggest in this article, by incorporating different scholars' contributions, is that the Chronicler inserts and crafts this medley together with the arrangement of the ark narrative as a whole. That is, the Chronicler deliberately constructs various semantic and thematic links between the ark narrative and the medley both by strategically arranging the portrayal of the ark narrative with a different narrative sequence from

¹ Most scholars have agreed that 1Ch 16:8-36 were employed from Ps 105:1-15; 96:1-13a; 106:1, 47-48, except George J. Brooke, "Psalms 105 and 106 at Qumran," *Revue de Qumran(RQ)* 14(1989): 275; Peter R. Ackroyd, *I & II Chronicles, Ezra, Nehemiah*, Torch Bible Commentaries(TBC)(London: SCM, 1973), 64-65. Most scholars have agreed that 1Ch 16:8-36 belongs to the Chronicler's hand, not a secondary addition, except Martin Noth, *The Chronicler's History*, trans. H.G.M. Williamson, *Journal for the Study of the Old Testament Supplement Series (JSOTSS)* 50 (Sheffield: JSOT, 1987), 35; Wilhelm Rudolph, *Chronikbücher*, HAT 21 (Tübingen: Mohr [Paul Siebeck], 1955), 127. Japhet plausibly defends the unity of 1Chr 15-16: Sara Japhet, *I & II Chronicles: A Commentary*, OTL (London: SCM, 1993), 294-96. This inset psalm is also a highly intergrated part of the storyline: James W. Watts, *Psalms and Story: Inset Hymns in Hebrew Narrative*, JSOTSS 139 (Sheffield: JSOT, 1992), 158-60.

his Samuel *Vorlage*, and by juxtaposing the three canonical Psalms in a form of medley with a minor semantic reworking linked with the ark narrative. I wish to trace the semantic and thematic links in order to appreciate thoroughly how the Chronicler uses this medley to conclude the ark narrative theologically.

Other scholars have analyzed the structure of this medley in order to articulate its purpose.² However, they have disagreed tremendously, and it seems to be impossible to determine precisely the structure. Perhaps, it is possible to state that the Chronicler does not intend to build a well-crafted structure because he maintains the basic outlooks of the parent Psalms with only minor deviations unless he has a strong reason to justify his deviations. It might also be implausible to cross over the boundaries of each Psalm to construct an imposed structure. Conversely, considering different correspondences between the medley and its immediate narrative context is so far the most effective way to articulate the purpose of this medley, because the semantic and thematic links can be verified by a comparative study between Chronicles and its Samuel and Psalms *Vorlage*.³ Therefore, it is wise to focus primarily on locating such links without considering the structural issue.

² E.g., R. Mark Shipp, "Remember His Covenant Forever': A Study of the Chronicler's Use of the Psalms," *Restoration Quarterly (ResQ)* 35 (1993): 29-39; John W. Kleinig, *The Lord's Song: The Basis, Function and Significance Of Choral Music in Chronicles*, JSOTSS 156 (Sheffield: JSOT, 1993), 133-48; Mark A. Throntveit, "Songs in a New Key: The Psalmic Structure of the Chronicler's Hymn (1Ch 16:8-36)," in *A God So Near: Essays on Old Testament Theology in Honor of Patrick D. Miller*, ed. Brent A. Strawn and Nancy R. Bowen (Winona Lake, Ind: Eisenbrauns, 2003), 153-70; Watts, *Psalm and Story*, 155-68.

³ The Chronicler may rely on a different Samuel *Vorlage* of a sort suggested by some manuscript evidences from Qumran (4QSam^a) other than that of the Masoretic Text (MT): e.g. Werner E. Lemke, "The Synoptic Problem in *The Chronicler's History*," *Harvard Theological Review (HTR)* 58(1965): 349-63; Steven L. McKenzie, *The Chronicler's Use of the Deuteronomistic History*, Harvard Semitic Monographs (HSM) 33 (Chicago: Scholars Press,

II. A Translation and Semantic Study of 1Ch 16:8-36

It is necessary to elucidate beforehand my basic assumptions: (1) The Chronicler does not borrow from his *Vorlage* randomly, but arranges the material in a well-crafted manner; (2) The Chronicler's reworking is driven by a strong reason, whether theological or not; (3) The Chronicler deliberately constructs the semantic links by:

1. making deviations in adopting his *Vorlage*, whether Samuel or Psalms;
2. citing his preferred sections of Psalms without deviations which echo his portrayal of the ark narrative;
3. supplementing non-synoptic texts that are not paralleled in the Chronicler's Samuel *Vorlage*. It is difficult to determine whether these texts are actually composed by the Chronicler or are citations from other extra-biblical sources. I use the word "supplement" to describe generally the Chronicler's contribution of these non-synoptic texts.

1985).Also, A. Graeme Auld proposes that Chronicles and Samuel-Kings may depend on an earlier common source that has been used in different ways: A.G. Auld, *Kings Without Privilege: David and Moses in the Story Of the Bible's Kings* (Edinburgh: T&T Clark, 1994). But this does not totally hinder the comparative study between Samuel, Psalms and Chronicles represented by the MT based on following reasons: (1) There is a substantial amount of fluidity characterizing the inter-textual relationship between Chronicles and its Samuel *Vorlage*. However, this fluidity is bounded by the fact that the MT still represents the majority of ancient consonantal manuscripts, although I do not believe that the Chronicler relies on a Samuel *Vorlage* completely resembling the one represented by the MT. It should be noted that Qumran Samuel Scroll in cave 4 (4QSam^a) represents about 10% of the total text of Samuel. (2) If the comparative study does not consider omissions done by the Chronicler due to his tendentious reasons, the study will fulfill the criteria of Auld's model. Even if Auld's model is seriously flawed, the comparative study of 1 Ch 13-16 has to do more with the reworking of the narrative sequence rather than with possible omissions from the Chronicler's *Vorlage*. (3) The MT (The Masoretic Text of the Hebrew Bible) texts of Ps 96, 105 and 106 are relatively stable when compared with 1 Ch 16:8-36 represented in the MT. However, I shall take the textual fluidity of the Psalter represented in MT for considerations.

The Chronicler maintains the general shape of his Psalms *Vorlage*. It is possible to state that these Psalms are relatively useful (or "in-hand") to construct his theological theme. Every deviation *and* verbatim citation from his parent Psalms should be motivated by a strong reason, because deviations reflect the Chronicler's intentions while verbatim citations reflect the Chronicler's deliberate choices out of the Psalter. In contrast, the Chronicler reorders his Samuel *Vorlage* in a completely different sequence. He also inserts large blocks of texts that are not paralleled in Samuel to re-describe the ark narrative. This large-scale reordering and reworking also imply that the Chronicler may have a relatively stable form of the medley in his mind so that this reworking orientates toward the semantic choices of the medley. Thus, tracing semantic choices in every deviation, verbatim citation, reordering, and reworking from the medley and the ark narrative can provide important clues for locating the semantic links.

In this section, I shall offer (1) my translation of 16:8-36; and (2) two sets of semantic links. I shall translate the MT literally with remarks showing how the Chronicler differs from his parent Psalms in his scribal activities. This translation can then serve for discovering semantic links in the next step.

Basically, the Chronicler incorporates Ps 105:1-15, 96:1-13, 106:1, 47-48 into the medley. Ps 105:1-15 is a historical Psalm to reflect covenantal context in Israel's past.⁴ The contents of Joseph's experience, the Exodus, the miracles in the desert, and conclusion (Ps 105:16-45) are omitted. Ps 96 is a praise Psalm sung "on the first day of the celebration of the Feast of Tabernacles also in postexilic times."⁵

⁴ Hans-Joachim Kraus, *Psalms 60-150: A Commentary* (Minneapolis: Augsburg, 1989), 308.

⁵ Kraus, *Psalms 60-150*, 252.

The Chronicler adopts the whole Psalm with minor omissions. Ps 106 is the Psalm of confession of Israel's national sin. It closes the book IV of the Psalter, and the Chronicler employs it to close the whole medley.

III. My translation: 1Ch 16:8-36

Israel's Praise (16:8-22)

- 16:8 הודו ליהוה קראו בשמו הודעו Give thanks⁶ to YHWH! Call upon his name!
 בעמים עליהם Make known among the peoples his deeds!
- 16:9 שירו לו זמרו־לו שִׁיחו Sing to him! Make music to him! Meditate at all
 בְּכִל־נְפִלְאוֹתָיו his wonders!⁷
- 16:10 הַתְהַלֵּל בְּשֵׁם קִדְשׁוֹ יִשְׁמַח לֵב Praise in the name of his holiness! Let the heart
 מְבַקְשֵׁי יְהוָה of those who seek YHWH rejoice!⁸
- 16:11 דָּרְשׁוּ יְהוָה וְעֹזוֹ בְּקָשׁוֹ כָּגִידִי Resort to YHWH and his strength!⁹ Seek his
 תְּמִידִי face regularly!

⁶ 11QPs^a (Qumran Psalm Scroll in cave 11) shows the liturgical refrain with the first imperative, a secondary attraction to Ps 106:1, 107:1, 118:1, 136:1: Frank-Lothar Hossfeld and Erich Zenger, *Psalms 3: A Commentary on Psalms 101-150*, ed. Klaus Baltzer, trans. Linda M. Maloney, Hermeneia (Minneapolis, Minn: Fortress Press, 2011), 64. G^{AB} (Codex Alexandrinus of the Septuagint, Codex Vaticanus of the Septuagint) adds "a song" (ὁδὴ) before this clause. MT is to be preferred.

⁷ G (The Septuagint) adds "that the Lord has made" (ἃ ἐποίησεν κύριος), an assimilation to 16:12: Gary N. Knoppers, *1 Chronicles 10-29*, The Anchor Bible (AB) 12A (New York: Doubleday, 2004), 636.

⁸ G reads "those who seeks his desire" (ζητοῦσα τὴν εὐδοκίαν αὐτοῦ). 11QPs^a reads "those who seek his favour" (מְבַקְשֵׁי רָצוֹן). G matches 11QPs^a against MT. But the tetragrammaton in MT matches the literary context (esp. 16:4). MT is to be preferred.

⁹ G and G-Ps 104:4 read "be strong" (ισχυσατε, κραταιώθητε = יִצְחָק). MT is to be preferred since "strength" is a reference to the ark (Ps 78:61, 132:8), which matches the literary context: Japhet, *Chronicles*, 318; William Johnstone, *1 and 2 Chronicles*, vol. 1, JSOTSS 253 (Sheffield: JSOT, 1997), 193; Ackroyd, *I&II Chronicles*, 64; G. Henton Davies, "The Ark in the Psalms," in *Promise and Fulfilment*, ed. F.F. Bruce (Edinburgh: T&T Clark, 1963), 51-61.

- 16:12 זָכְרוּ נִפְלְאוֹתָיו אֲשֶׁר עָשָׂה מִפְתִּיו Remember his wonders that he has done! His
signs, and the judgments of his mouth!¹⁰
וּמִשְׁפָּטֵי־פִיהוּ:
- 16:13 זָרַע יִשְׂרָאֵל עֲבָדוּ בְּנֵי יַעֲקֹב Seed of Israel,¹¹ his servant;¹² sons of Jacob,
בְּחֵירָיו his chosen ones!
- 16:14 הוּא יְהוָה וְהוּא יְהוָה He, YHWH, is our God! His judgments are in all
מִשְׁפָּטָיו the earth!
- 16:15 זָכְרוּ לְעוֹלָם בְּרִיתוֹ דְּבַר צֶנֶחַ Remember¹³ forever his covenant, the word he
לְאֶלֶף דּוֹר commanded to a thousand generations,
- 16:16 אֲשֶׁר כָּרַת אֲבֹתֵינוּ וְיִשְׁבִּיעָתוּ that he cut with Abraham, and his oath to Isaac,¹⁴
לִיצְחָק:
- 16:17 וַיַּעֲמֵדָהּ לְיַעֲקֹב לְחֹק לְיִשְׂרָאֵל that he established it to Jacob as a statute, to
בְּרִית עוֹלָם Israel as an everlasting covenant,
- 16:18 לֵאמֹר לְךָ אֶתְנוּ אֶרֶץ־כְּנָעַן חֶבְלָה saying,¹⁵ 'To you,'¹⁶ I shall give the land of
נַחֲלָתְכֶם Canaan, the portion of your inheritance.
- 16:19 כִּי הִיִּיתֶם מִתֵּי מִסְפָּר כְּמַעֲט When you were¹⁷ men of number as¹⁸ a few, and
אֲנִי־זָרִים בָּהֶם strangers in it,

¹⁰ Ps 105:5 reads פִּיהוּ for פִּיו.

¹¹ Ps 105:6, some G-manuscripts, S(The Peshitta), and Arabic read "Abraham" for "Israel". MT is to be preferred. It seems obvious that the Chronicler replaces "Abraham" with "Israel". *Contra* Brooke, "Psalms," 275.

¹² G and 11QPs^a read plural (עֲבָדוּ). G might employ a *Vorlage* close to 11QPs^a.

¹³ Ps 105:8 reads Qal perfect. G reads participle (μνημονεύων). Medieval Hebrew Manuscripts (Ms) of Ps 105:8 read imperative, which shows more an assimilation to 16:15 than a different *Vorlage* employed by the Chronicler.

¹⁴ Ps 105:9 reads לִיצְחָק for לִישָׁחָק.

¹⁵ Ms of Ps 105:11 lacks לֵאמֹר.

¹⁶ Only 11QPs^a reads plural (לְכֶם). MT is to be preferred.

¹⁷ Ps 105:12, G, V_g read "when they were" (בְּהִיּוֹתָם), and S-Ps 105:12 and T_g (The Targum)-Ps 105:12 read "when you were". G and V_g (The Vulgate) should be a correction to Ps 105:12: Ralph W. Klein, *1 Chronicles: A Commentary*, Hermeneia (Minneapolis: Fortress Press, 2006), 359; P.B. Dirksen, *1 Chronicles, Historical Commentary on the Old Testament* (HCOT) (Leuven: Peeters Press, 2005), 223. It might also be a scribal adaptation to the suffix of נַחֲלָתְכֶם in 16:18. S-Ps 105:12 and T_g-Ps 105:12 should be an attraction to 16:19.

¹⁸ כ here introduces a predicate: Wilhelm Gesenius, *Gesenius' Hebrew Grammar*, ed. E. Kautzsch, trans. A. E. Cowley (Mineola, New York: Dover Publications, 2006.[GKC]) § 118x,

- 16:20 וַיִּתְהַלְכוּ מִמְּלָכָהּ אֶל-גֹּוִי וּמִמְּלָכָהּ¹⁹ And they walked from nation to nation,¹⁹ and
אֶל-יָעַם אֲחֵרִי: from a kingdom to another people.
- 16:21 לֹא-הֵגִיחַ לְאִישׁ לְעֹשֶׁלָם וַיּוֹכַח He did not allow anyone²⁰ to oppress them, and
עָלֵיהֶם מְלָכִים: He reproved kings on their account.
- 16:22 אַל-תִּגְעַל בְּמִשְׁחֵי וּבִנְבִיאַי Do not touch my anointed ones; and do not harm
אֶל-תִּרְעֹנוּ: פ my prophets!²¹

International Praise (16:23-30)

- 16:23 שִׁירוּ לַיהוָה כָּל-הָאָרֶץ בְּשִׁנְךָ Sing to YHWH, all the earth! Proclaim tidings
מִיּוֹם-אֶל-יּוֹם יְשׁוּעָתוֹ: from day to day²² his salvation!²³
- 16:24²⁴ סַפְּרוּ בַּגּוֹיִם אֶת-כְּבוֹדוֹ Recount among the nations his glory; among all
בְּכָל-הָעַמִּים נִפְלְאוֹתָיו: the peoples his wonders!
- 16:25 כִּי גָדוֹל יְהוָה וּמְהֻלָּל מְאֹד For great is YHWH, and to be praised greatly,
וְנִרְאָה הוּא עַל-כָּל-אֱלֹהִים: and to be feared over all gods!
- 16:26 כִּי כָל-אֱלֹהֵי הָעַמִּים אֲלִילִים For all the gods of the peoples are worthless,
וַיְהִי שָׁמַיִם עָשָׂה: but YHWH²⁵ has made the heavens!

cf. Waltke, Bruce K. and M. O' Connor, *An Introduction to Biblical Hebrew Syntax* (Winona Lake, Ind.: Eisenbrauns, 1990), § 11.2.9c.

¹⁹ S reads "you were carried away captive from nation to nation," an enhancement of the exilic imagery: Michael Weitzman, *The Syriac Version of the Old Testament* (Cambridge: Cambridge University Press, 1999), 209.

²⁰ Ps 105:14 reads "Adam" (אדם) for "anyone" (איש). Mss of Ps 105:14 read איש. They should be an adaptation to 16:21.

²¹ Ps 105:15 reads וּבְנֵי־אֱלֹהִים וּלְנִבִּיאֵי.

²² Ps 96:2 reads לְיוֹם for אֲלֵי־יוֹם.

²³ Ps 96:1b, 2a > 16:23. Klein believes a deliberate omission of "new song", which seems inappropriate at the middle of this psalm or not suitable for non-Israelite referents: Klein, *I Chronicles*, 366. Or it reflects a textual corruption or a different *Vorlage*: Japhet, *Chronicles*, 317. I think that it is probably an intentional omission to form an *inclusio* between 16:9 and 16:23.

²⁴ G lacks the whole verse by homoioteleuton: Klein, *I Chronicles*, 359; Knoppers, *I Chronicles* 10-29, 638.

²⁵ G reads "our God" for "YHWH".

- 16:27 הָיוּ וְהָיוּ לִפְנֵי עֵץ וְסִדְנָה Majesty and splendor are before him; strength
and joy²⁶ are in his place!²⁷ בְּמִקְמוֹ:
- 16:28 הָבֹה לַיהוָה מִשְׁפָּחוֹת עַמִּים Ascribe to YHWH, families of peoples! Ascribe to
YHWH, glory and strength!²⁸ הָבֹה לַיהוָה כְּבוֹד וְעֹז:
- 16:29 הָבֹה לַיהוָה כְּבוֹד שְׁמוֹ שְׂאוּ Ascribe to YHWH, the glory of his name! Bring
מִנְחָה וּבֹאוּ לִפְנֵי הַשְׁתַּחֲוֶה an offering and come²⁹ before him!²⁹ Worship
לַיהוָה בְּהַדְרַת־קֹדֶשׁ: YHWH in holy adornment!³⁰
- 16:30 תִּירָדוּ מִלִּפְנֵי ה' וְכָל־הָאָרֶץ Tremble before him,³¹ all the earth! Indeed, the
אֲרֶץ־תִּכּוֹן תִּבֵּל בְּלִי־תַמּוּט: world will be established,³² it will not be
shaken!³³

Cosmic Praise (16:31-33)

- 16:31 יִשְׁמְחוּ הַשָּׁמַיִם וְתִגַּל הָאָרֶץ Let the heavens rejoice and the earth be glad! Let
וְיֹאמְרוּ בְּגוֹיִם וְהָיָה מִלֵּד: them say³⁴ among the nations, 'YHWH reigns!'
- 16:32 יִרְעַם הַיָּם וּמִלֹּאֵי יִשְׁלַח הַשָּׂדֶה Let the sea and its fullness thunder! Let the field
וְכָל־אֲשֶׁר־בּוֹ: and all that is in it rejoice!

²⁶ Ps 96:6 reads "beauty" (תפארת) for "joy" (חווה).

²⁷ Ps 96:6 reads "his sanctuary" (מקדשו) for "his place" (מקמו). This removes an anachronism: H.G.M. Williamson, *1 and 2 Chronicles*, The New Century Bible Commentary (NCB) (Grand Rapids: Eerdmans, 1982), 129.

²⁸ G reads "receive gifts and carry" (λάβετε δῶρα καὶ ἐνέγκετε).

²⁹ Ps 96:8 reads "to his court" (לחצרותיו) for "before him" (מלפניו). This removes an anachronism: Williamson, *Chronicles*, 129.

³⁰ G and G-Ps 95:9 read "in his holy court" (as if in his holy court), a possible adaptation to לחצרותיו in Ps 96:8.

³¹ Ps 96:9 reads "from his face" (מפניו) for "before him" (מלפניו).

³² G and G-Ps 95:10 read "was erected, he erected" (κατορθώθη, κατόρθωσεν).

³³ Ps 96:10c, 13b are missing and the ordering is different in 16:30-33: 16:30//96:9b, 10b; 16:31//96:11, 10a; 16:32//96:11b, 12a; 16:33//96:12b, 13a.

³⁴ Ps 96:10a reads "say!" (אמר) (imperative) for "let them say" (ויאמרו) (imperfect). The reordering of Ps 96:11, 10a in 16:31 designates the subject of "say" as cosmic nature instead of peoples, and to construct a parallelism in 16:31-32.

- 16:33 אָז יִרְנְנוּ עֲצֵי הַיָּשָׁר מִלִּפְנֵי יְהוָה Then, the trees of the forest will shout with joy
 כִּי־בָּא לִשְׁפֹּט אֶת־הָאָרֶץ: before YHWH, for he comes³⁵ to judge the
 earth!

Final Call to Thanksgiving (16:34)

- 16:34 הוֹדוּ לַיהוָה כִּי טוֹב כִּי לְעוֹלָם Give thanks to YHWH,³⁶ for he is good for his
 חֲסִדּוֹ: faithfulness endures forever!

Summary Petition (16:35-36)

- 16:35 וְאָמְרוּ הוֹשִׁיעֵנוּ אֱלֹהֵי יִשְׂרָאֵל And say,³⁷ 'Save us, God of our salvation!'³⁸
 וְקַבְּצֵנוּ וְהַצִּילֵנוּ מִן־הַגּוֹיִם Gather us and deliver us³⁹ from the nations! To
 לְהוֹדוֹת לְשֵׁם קֹדֶשְׁךָ הַשְׁתַּבַּח give thanks to your holy name, and to glory in
 בְּתִהְלֶתְךָ: your praise.'
- 16:36 בָּרוּךְ יְהוָה אֱלֹהֵי יִשְׂרָאֵל 'Blessed by YHWH, God of Israel from the
 מִן־הָעוֹלָם וְעַד הָעוֹלָם וְיָאֲמְרוּ everlasting and until the everlasting.' And all the
 כָּל־הָעָם אָמֵן וְהִלֵּל לַיהוָה: פ people say, 'Amen,' and 'Praise YHWH!'⁴⁰

IV. Semantic links

The immediate context of the medley is the ark narrative (1Ch 13-16). The second transfer (1Ch 15-16) is successful due to the adjustments that (1) David learns a lesson to seek God (15:13); and

³⁵ Ps 96:13a doubles the phrase כִּי בָּא.

³⁶ Ps 106:1 starts with "Praise YHWH" (הללויה). This is omitted because the Chronicler, following the scribal convention of the editors of the Psalter, probably thinks that the הללויה is inappropriate to appear not at the end of a section.

³⁷ Ps 106:47 lacks אָמְרוּ.

³⁸ Ps 106:47 reads "YHWH our God" (יהוה אלהינו) for "God of our salvation" (אלהי ישענו).

³⁹ Ps 106:47 lacks "and deliver us" (והצילנו). The juxtaposition of אלהי ישענו and והצילנו can be found in Ps 79:9, which might influence 16:35, and prepares a way for "God of Israel" in 16:36, in which "our salvation" (ישענו) and "Israel" (ישראל) sound similarly.

⁴⁰ Ps 106:48 reads הלל ליהוה (2mp Piel imperative) for והלל ליהוה (Piel infinitive absolute). This infinitive absolute substitutes a finite verb form as imperative: GKC § 113y.

(2) the Levites are organized to carry the ark (15:15). I propose that the medley is designed to remember these two experiences.⁴¹ The Chronicler deliberately employs well-chosen vocabularies to correlate the medley and the experience of the transfer. These vocabularies can be classified into two groups: (1) words for depicting the experience of seeking God, the battle with the Philistines, and the transfer (group A); (2) words for depicting the experience of covenantal embodiment by the Levites (group B).

Basically, texts that are not paralleled in Samuel are 13:1-6, 14:17, 15:1-24, 16:4-7, 37-43. The medley is 16:8-36 while the rest borrows from the Chronicler's Samuel *Vorlage*. I shall clarify whether these words come directly from the Chronicler's parent Psalms without deviation, represent a text that is supplemented by the Chronicler, or represent the Chronicler's deviation from either his Psalms or Samuel *Vorlage*.

1. Semantic links for group A

Semantic choices of the Medley 1Ch 16:8-36	Semantic choices of the Ark Narrative 1Ch 13-16
"Seek out (דַּרַשׁ)" and "seek (בִּקֵּשׁ)" (16:10-11) (borrowed from the Chronicler's parent Psalms)	David's experience of "seeking" (דַּרַשׁ) God" and Saul's reluctance to do so. (13:3, 15:13) (supplemented by the Chronicler)
"Judgment (מִשְׁפָּט)" (16:12, 14) (borrowed from the Chronicler's parent Psalms)	David's realization of seeking God according to the "judgment (מִשְׁפָּט)." (15:13) (supplemented by the Chronicler)
"Strength (עֹז)" is used as a reference to the ark (Ps 78:61, 132:8). (16:11, 27-28) (borrowed from the Chronicler's parent Psalms)	"Ark (אֲרוֹן)" (26 times) (supplemented by the Chronicler and borrowed from the Chronicler's Samuel <i>Vorlage</i>)

⁴¹ This does not necessarily mean that the *Sitz im Leben* behind the three parent Psalms is equivalent to the transfer of the ark. Rather, these Psalms are recontextualized in a new context other than that envisaged by the original authors or editors of these Psalms.

The Chronicler changes "His sanctuary (מקדשו)" in Ps 96:6 to "His place (מקומו)" in 16:27. (deviated from the Chronicler's parent Psalms)	The successful transfer of the ark to God's "place (מקום)" prepared by David. (15:1-3) (supplemented by the Chronicler)
"All gods (כל־אלהים)" (2 times) (16:25-26) (borrowed from the Chronicler's parent Psalms)	The Philistines abandon "their idols (עצביהם)" in 2Sa 5:21 while the Chronicler changes the word to "their gods (אלהיהם)" in 14:12. (deviated from the Chronicler's Samuel <i>Vorlage</i>)
"All the earth (כל־הארצות)" (3 times) "Nation (גוי)" (4 times) "People (עמים)" (4 times) (16:8, 14, 20, 23, 24, 26, 30, 31, 36) (borrowed from the Chronicler's parent Psalms)	"All the earth (כל־הארצות)" (13:2, 14:17) "All the nations (כל־הגוים)" (14:17) "All the people (כל־העם)" (13:4) (supplemented by the Chronicler)
"Anointed (משיח)" (16:22) (borrowed from the Chronicler's parent Psalms)	The word "anoint (משחו)" is active in 2Sa 5:17 while the Chronicler changes the word to passive as "has been anointed (נמשח)" in 14:8. (deviated from the Chronicler's Samuel <i>Vorlage</i>)

2. Semantic links for group B

Semantic choices of the Medley 1Ch 16:8-36	Semantic choices of the Ark Narrative 1Ch 13-16
"Remember (זכרו)" (16:12, 15), "thank (הודו)" (16:8, 34, 35), "praise (להלל)" (16:10, 25, 36). (borrowed from the Chronicler's parent Psalms)	"To invoke/remember (להזכיר)", "to thank (הודו)", "to praise (להלל)" ⁴² (16:4) (supplemented by the Chronicler)
"Covenant (ברית)" (16:15) and the covenantal history of the founding patriarchs. ⁴³ (16:15-22) (borrowed from the Chronicler's parent Psalms)	"Ark of the covenant of YHWH (ארון ברית־יהוה)" (15:25-26, 28-29, 16:6, 37) (supplemented by the Chronicler and deviated from the Chronicler's Samuel <i>Vorlage</i>)
"The word He commanded (דבר צוה)" (16:15) (borrowed from the Chronicler's parent Psalms)	"Moses commanded according to the word of YHWH (צוה משה כדבר יהוה)" (15:15) (cf. 14:16, 16:37) (supplemented by the Chronicler)

⁴² Observed by Andrew E. Hill, "Patchwork Poetry or Reasoned Verse? Connective Structure in 1 Chronicles XVI," *Vetus Testamentum* (VT) 33 (1983): 99.

⁴³ Observed by Klein, *1 Chronicles*, 365.

<p>"Joy" is reflected in the medley by employing its synonyms.⁴⁴ (16:27, 31, 32, 33) The Chronicler's changes of "beauty (תפארת)" in Ps 96:6 to "joy (חדיה)" in 16:27 is the most noticeable. (borrowed from the Chronicler's parent Psalms except 16:27)</p>	<p>"Joy (שמחה)" (15:16, 25) (supplemented by the Chronicler and deviated from the Chronicler's Samuel <i>Vorlage</i>)</p>
<p>"Regularly (תמיד)" (16:11) "Kindness (חסד)" (16:34) (borrowed from the Chronicler's parent Psalms)</p>	<p>"Regularly (תמיד)" (16:37, 40) "Kindness (חסד)" (16:41) (supplemented by the Chronicler)</p>

As can be observed, the Chronicler either supplements texts that are not paralleled in Samuel or deviates from his Samuel *Vorlage* in the ark narrative by constructing strong semantic links to the medley, which is constructed mostly by direct verbatim citations of the Psalms. In so doing, the medley echoes semantically the word usage depicting the experience of seeking God in the battle with the Philistines and in the transfer of the ark, and the theme of covenant in the endorsement of the Levites.

To conclude, the above observations suggest that the Chronicler arranges the ark narrative with the semantic choices of the parent Psalms in mind. He either supplements texts that are not paralleled in Samuel with specific semantic links to the Psalms, or deviates from his Samuel *Vorlage* to suit the semantic arrangements of the Psalms. He maintains the basic outlook of the parent Psalms with minor deviations. Each of these deviations is motivated by a strong ideological reason (16:13, 15), or by his desire to build semantic links

⁴⁴ Klein, *1 Chronicles*, 364.

back to the ark narrative (16:27). Some deviations might arise from scribal assimilation (16:19), reflect a different *Vorlage* (16:21, 30-33), attempt to avoid anachronisms (16:27, 29), or be influenced by other Psalms (16:35). In so doing, he can strategically convey two thematic messages, which shall be shown in the next section.

V. The Levitical Medley as the Theological Conclusion of the Ark Narrative

In this section, I shall offer two thematic links between the medley and the ark narrative: (1) seeking God; and (2) covenantal remembrance. Words in the ark narrative will be underlined when they correlate with the words chosen in the medley.

Theme (1): Seeking God

Chronicles deviates from his *Vorlage* in depicting the ark narrative with a different narrative sequence as shown below:⁴⁵

	2 Samuel	1 Chronicles
The First Transfer of the Ark	2Sa 6:1-11	1Ch 13:1-14
The Battle with the Philistines	2Sa 5:11-25	1Ch 14:1-17
The Second Transfer of the Ark	2Sa 6:12-16	1Ch 15-16

In Samuel, David defeats the Philistines before he starts to carry the ark. But the Chronicler reverses the order by narrating the first attempt in ch. 13 followed by the defeat of the Philistines in ch. 14. The second transfer comes next to the defeat in chs. 15 and 16. He

⁴⁵ For a survey on why the Chronicler inserts the battle with the Philistines between the first and second transfers of the ark, see John W. Wright, "The Founding Father: The Structure of the Chronicler's David Narrative," *Journal of Biblical Literature (JBL)* 117(1998): 45-49.

greatly expands the second attempt from five verses to seventy-two verses by supplementing name lists of the Levites and inserting the medley. I shall argue that the wordplay of "seek (דַּרַשׁ)" and "break forth against (פָּרַץ)" (13:2, 11, 14:11, 15:13) is the Chronicler's guiding principle to reorder his *Vorlage*.⁴⁶ In so doing, he can strategically conclude the experience of the successful transfer by constructing a thematic link of "seeking God" to the medley.

The ark narrative begins with David's consultation with the whole congregation of all Israel (13:1-5). The catchwords "seek (דַּרַשׁ)" (v.3) and "break forth against (פָּרַץ)" (v.2) are employed as a double paronomasia in his introduction of the ark narrative to show that one should seek God, or otherwise he can be broken forth. Many commentators notice that פָּרַץ in v.2 is out of context due to its negative sense ("let us break forth against") used in a positive context ("let us prosper"). I suggest retaining both G and MT because פָּרַץ can represent both the positive meaning of "prosper" (G reads "prosper (εὐδαιμονῆς)") (cf. Ge 28:14, 30:43; Ex 1:12) and the negative meaning of "break forth against." Thus, the Chronicler places the word פָּרַץ in an ostensibly contradictory manner in order to highlight the theological significance of "seeking God": Although David wishes to "prosper (פָּרַץ)" by transferring the ark, he does not seek God in his decision-making. Although David summons an assembly of all Israel to return the ark in contrast with Saul's practice of not seeking God (10:13-14, 13:3), the phrase "upright in the eyes of all the people" (v.4) appears to

⁴⁶ Eskenazi and Knoppers observe that "seek" and "break forth against" are a double paronomasia. See Tamara C. Eskenazi, "A Literary Approach to Chronicles' Ark Narrative in 1 Chronicles 13-16," in *Fortunate the Eyes That See: Essays in Honor of David Noel Freedman in Celebration of His Seventieth Birthday*, ed. Astrid B. Beck et al. (Grand Rapids: Eerdmans, 1995), 265; Knoppers, *1 Chronicles* 10-29, 588. (cf. Brettler's four reasons for Chr's reordering: Marc Zvi Brettler, *The Creation of History in Ancient Israel* [London: Routledge, 1995,] 44-46.)

show that this first attempt will fail just like the Israelites in the period of Judges at the cost of "breaking forth against (פרץ)" Uzza.

After the unsuccessful attempt, David, the "anointed (משיח)" one, starts to "ask (שאל)" God (an implicit comparison with Saul's name שאל⁴⁷ in his battle with the Philistines (14:10-14). This inquiry of God is a synonym of "seeking (דרש) God." In the first attempt, David does not ask God, and does what is "upright in the eyes of all the people." And now, David begins to ask God. This makes him successfully "break forth against (פרץ)" the Philistines twice (14:10-11, 14-16). Thereby, "seek" and "break forth against" are correlated to convey a theological message: God will break forth against David's enemy if David asks God, while God will break forth against Uzza, or even David himself, if he does not ask God. Further, the expression "how can I bring the ark of God to me?" (13:12) deviates from its parallel (2Sa 6:10) in which Samuel uses a Qal verb "are not willing (לא-אבה)" to illustrate an irrational fear of David's unwillingness to carry the ark after the first attempt. The Chronicler removes this uncanny unwillingness. It seems that David, in Chronicles, is willing to transfer the ark but he lacks a feasible methodology (the question of "how?") to do so. After the battle with the Philistines, David obtains this methodology by learning a lesson that "seeking God" is an indispensable theological attitude before the ark can be successfully carried. When David seeks his God, the Philistines are defeated by abandoning "their gods (אלהיהם)" (14:12). David's name prospers in "all the earth (כל-הארצות)" and YHWH instills a fear of David over "all the people (כל-העם)" (14:17). This political stability and the theological lesson of "seeking God" are necessary before the ark can be transferred in peace. This political stability is progressively

⁴⁷ Williamson, *Chronicles*, 117-18.

proclaimed by the medley in which it moves from national praises (16:12-22) to international praises (16:23-31) and to cosmic praises (16:32-33).⁴⁸ This is a profound concern of the stability of Israel in the world in which the progressive effect can only be sharpened with the juxtaposition of Ps 105 and 96. Therefore, the Chronicler skilfully inserts the battle between the first and second attempts in order to illustrate David's theological awareness of "seeking God." In so doing, the medley can give a progressive focus of praises with an effect of outward radiation from the stability of Israel to all creations.

In the second attempt, the Chronicler supplements 15:13 and puts it into David's lips to illustrate his learning of "seeking God": "Because you do not make it in the beginning, YHWH our God *breaks forth against* (פָּרִץ) us because we *do not seek* (דָּרַשׁ) Him according to the *judgment* (מִשְׁפָּט)." The double paronomasia appears together in this verse. But now, the action of "seek" is modified by "according to the judgment." The word "judgment (מִשְׁפָּט)" is an allusion to some established regulations. This implies that the previous tragedy is caused by ignoring some authoritative traditions.⁴⁹ These regulations, which seem to be all executed in the second attempt, include the Levites' involvement in carrying the ark (15:2, 15), the arrangement of Levitical singers (15:16), and the consecration of the Levites (15:12, 14). The "ark (אֲרוֹן)" can then be transferred successfully to the "place (מָקוֹם)" (15:1-3, 12) prepared by David.

To conclude, the re-describing of the ark narrative creates many theological links. Firstly, the medley summons people to

⁴⁸ This progressive movement can only be achieved by the juxtaposition of the Psalms. It reverses the order of praises in Ps 148 (i.e. from cosmic praise [v.1-10], to international praise [v. 11-13], and to national praise [v. 14]).

⁴⁹ Knoppers, *I Chronicles* 10-29, 618.

"seek YHWH" (16:10-11), which is the central theology of the ark narrative. This central theology is sharpened by the Chronicler's reordering of his Samuel *Vorlage*. Secondly, it reminds people that God's "judgments" are in "all the earth" (16:12-14), which is the manner of "seeking God" in the Chronicler's own composition (14:17, 15:13). Thirdly, it proclaims that God's "anointed" cannot be attacked (16:22), which concludes God's protection of David in the battle of the Philistines. Fourthly, it celebrates that "strength" (the ark) is in his "place" (16:27), which is the achievement of putting the ark in the place prepared by David. Finally, it proclaims that all "gods" are worthless (16:25-26), which depicts how the Philistines drop their "gods" in fleeing. Therefore, the medley theologically proclaims David's experience of "seeking God" in the battle of the Philistines and in the successful transfer of the ark.

Theme (2): Covenantal remembrance

In the Chronicler's reformulation of the ark narrative, the first attempt to move the holy object plays a didactic part: the Levites should play a central role in cultic services before the ark can be successfully transferred. The absence of the Levites' involvement in ch. 13 becomes "a warrant for the Levites' role as the bearers of the ark in the cult in the post-exilic community."⁵⁰ This warrant is further developed in chs. 15-16 in which the Chronicler expands his *Vorlage* vastly by inserting name lists of the Levites and by ascribing the medley to Asaph. The Levites' involvement is of central importance in the Chronicler's arrangement of the ark narrative and the medley.

⁵⁰ Gerrie Snyman, "Who is Responsible for Uzzah's Death? Rhetoric in 1 Chronicles 13," in *Rhetoric, Scripture and Theology*, ed. Stanley E. Porter and Thomas H. Olbricht (Sheffield: JSOT, 1996), 207.

I wish to offer two points concerning the Chronicler's own portrayal of the Levites' involvement. Firstly, "ark (אֲרוֹן)" is a key word in the ark narrative. It is named occasionally as "the ark of God" (13:3, 5, 6, 7, 12, 14, 15:1, 2, 15, 24, 16:1), "the ark of YHWH" (15:2, 3, 12, 14, 16:4), "the ark of the covenant of YHWH" (15:25, 26, 28, 29, 37), or just "the ark" (13:9, 10, 13, 15:27, 16:37). Until David gives an order to assign only the Levites to carry the ark in 15:2, the name changes from "the ark of God" to "the ark of YHWH." In order to layout this effect, the Chronicler changes all the occurrences of the phrase "the ark of YHWH" in his Samuel *Vorlage* to "the ark of God" in 13:1-15:1 beforehand. This explains why the medley frequently names God as "YHWH (יהוה)" (16:8, 10, 11, 14, 23, 25, 26, 28, 29, 31, 33, 34, 36). Further, David orders the Levites to carry the ark "as Moses commanded according to the word of YHWH (משה כדבר יהוה)" (15:15). The Mosaic Law is executed by the Levites in 15:25 after a list of personnel arrangements (15:16-24). This execution fosters another terminological change from "the ark of YHWH" to "the ark of the covenant of YHWH" (15:25, 26, 28, 29). As Eskenazi suggests, this terminological change implies that the combination of the Levites and the ark creates a covenantal symbol:

Until the Levites carry the ark, it is identified as the ark of God or ark of YHWH. Once the Levites are specifically appointed to carry the ark and actually do so, the terminology changes. Now, for the first time in Chronicles, the "ark of the covenant" occurs. The transformation takes place in 15:25. Not only does the term "ark of the covenant of YHWH" suddenly appear, but it also recurs with astonishing frequency: four times in the immediate four verses (15:25, 26, 28, 29) ... I suggest that at the surface level of the text, the Levites – not the ark itself – are perceived as the actual bearers of the covenant. Only when the two combine – when the Levites and the ark meet – does the ark constitute a covenantal symbol.⁵¹

⁵¹ Eskenazi, "Literary Approach," 270.

Thus, the embodiment of Levitical cultic services carry a covenantal symbol to the ark. This involves a "transfer" of YHWH's covenant to the ark itself.⁵² This "transfer" of the covenantal symbol to the ark is echoed by a large portion (16:15-22) in the medley exhorting Israel to remember YHWH's covenant. The Chronicler makes a remarkable deviation from the Qal perfect of זָכַר (Ps 105:8) to imperative זָכְרוּ (16:15). In the parent Psalm, Ps 105:8-10 seems to be a reference to Lev 26:42 in which God has remembered the covenants made with three patriarchs, Abraham, Isaac, and Jacob. The Chronicler does not allow this remembrance to be just a past event (Qal perfect), but rather makes it a contemporary call for community worship (imperative). It is even more remarkable when the sojourner imagery of Ps 105:19-20 is recontextualized afresh in the context of the ark narrative in which this object is movable together with the Levites and David as sojourners. Therefore, the Chronicler carefully chooses his selections of the Psalter in order to call to mind the covenant in relation to the endorsement of the Levites.

Secondly, the three activities ("remembering", "thanking", "praising") of Levitical singers in 16:4 are used as three key words to formulate the medley suggested by Hill.⁵³ In order to motivate the Israelites "to remember (לִזְכֹּר)" God's wonders and "covenant (בְּרִית)," "to thank (לְהוֹדוֹת)" their God, and "to praise (לְהַלֵּל)" YHWH, the Levitical singers should serve before YHWH "regularly (תָּמִיד)" (16:37,40) in order to magnify His "kindness (חֶסֶד)"⁵⁴ (16:41). This joyful celebration is associated with the presence of the ark in the

⁵² Eskenazi, "Literary Approach," 271.

⁵³ Hill, "Patchwork," 99.

⁵⁴ It is a covenantal term that describes YHWH's steadfast love (cf. Ex 34:6-7). Chr uses this term to echo the covenantal theme.

place provided by David. This is of particular significance when the medley reflects this experience in 16:27: 'Strength(=ark) and joy(=congregational joy) are in His place.'

In conclusion, the Chronicler has the medley in his mind when he supplements the narrative of the endorsement of the Levites. He depicts the ark narrative with an intensive involvement of the Levites in cultic services such as singing, carrying, and gate-keeping. These activities transfer a covenantal symbol to the ark. Especially, the medley is ascribed as the song of a Levitical singer Asaph. A large portion of this Levitical medley is a general call to remember the patriarchal covenant (16:15-22). The covenantal theme is fully embedded both in the ark narrative and the Levitical medley with the endorsement of the Levites. Therefore, the Chronicler describes the ark narrative and the medley afresh in the theme of covenantal remembrance by an enduring cultic service of the Levites.

VI. Conclusion

The Levitical medley is firmly embedded within the ark narrative with numerous semantic links and two important thematic links. Its purpose is to conclude that (1) "seeking God" is important in the experience of the transfer of the ark; and (2) the endorsement of the Levites is significant in reminding the Israelites to remember YHWH's Covenant. Though both the ark and the monarchy have been lost in the Second Temple period, this does not prevent the restoration of community worship. The Chronicler demonstrates a relocation of his materials in order to encourage his contemporaries to seek God and to remember the covenant during every ritual moment of worship. An ongoing cultic practice has been set in motion. An enduring worship has been invoked. This medley celebrates a covenantal transformation of community when God's people sing this song.

ABSTRACT

The "Levitical medley" (1Ch 16:8-36) is described as the song of Asaph in the Chronicler's portrayal of David's transfer of the ark (1Ch 13-16). This medley seems to be a well-crafted juxtaposition of the Ps 96, 105, 106 with specific purposes and stylistic arrangements. Why does the Chronicler choose such a combination of the Psalms to construct the medley and place it at the end of the second transfer of the ark? It is the purpose of this article to answer this question by tracing the Chronicler's arrangement of constructing semantic and thematic links between the medley and its immediate narrative context. Firstly, I shall first briefly situate the question in scholarly comments and clarify my methodology. Secondly, I shall offer two sets of semantic links between the medley and its immediate narrative context. Finally, I wish to deduce two thematic links from the two semantic sets. As shall be seen, the Chronicler inserts the Levitical medley at the end of the ark narrative so as to conclude theologically the experiences of the transfer of the ark with two themes: (1) seeking God as an indispensable attitude for the successful transfer of the ark, and (2) the Levites' ministering as an indispensable procedure for the embodiment and remembrance of YHWH's covenant.

撮 要

在歷代志的敘事當中，利未的組合詩（代上十六8~36）是利未歌唱者亞薩的作品，是在大衛運送約櫃時所作的。這組合詩是歷代志作者的精心之作，他採用了詩篇一〇五、九十六、一〇六篇的內容，塑造出一首新的組合詩，為要表達其神學思想。本文透過發現歷代志作者所建立的語義（semantic）及主題（thematic）連結，探討歷代志作者為何選擇這些詩篇來建構他的敘事。首先，筆者簡單討論學術界及方法論的考慮；第二，筆者探討兩組語義的連結；最後，筆者會主張兩個神學性的主題連結：(1) 尋求神是運送約櫃時應有的心態；(2) 利未人的事奉成為耶和華盟約成全及記念的主要元素。