

SHORT STUDIES

THE SONG OF REDEMPTION

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One of the loveliest songs in the corpus of Israel's earliest poetry is Moses' song commemorating Israel's deliverance from the Egyptian forces during the Exodus from Egypt (Exod 15:1b-18). The song may be conveniently outlined as follows:

- I. Prelude (1b-2)
 - A. Exordium (1b)
 - B. Opening confession/praise (2)
- II. Singing the Song (3-16)
 - A. First movement: The victory at the Re(e)d Sea (3-5)
 - **Hinging refrain--in praise of Yahweh's invincibility (6)
 - B. Second movement: The vindication of God's sovereignty (7-10)
 - 1. Over his enemy (7)
 - 2. Over the enemy's plans (8-10)
 - **Hinging refrain-in praise of Yahweh's incomparability (11)
 - C. Third movement: The vigor of God's activity (12-16a)
 - 1. As a powerful God of redemption (12-13)
 - 2. As a fearsome God of rebuke (14-16a)
 - **Hinging refrain-in praise of Yahweh's intervention (16b)
- III. Postlude (17-18)
 - A. Promise: God will return his people to his land and theirs (17)
 - B. Praise: May God (God will) reign forever (18)

The text is located within the narrative concerning Israel's departure from Egypt as recorded in Exod 13:17-15:21. The near context (Exod 14:26ff.) describes Israel's safe crossing through the parted waves of the Re(e)d Sea before the waters' return to destroy the pursuing Egyptians. The smooth flow of the prose narrative from 14:31 to 15:19-21 favors the suggestion that the poetic piece in 15:1-18 has been inserted into the text to commemorate the grand event.

The embedded poetry takes its theme from Miriam's song sung with the women who customarily lead with singing and dancing at such happy occasions (e.g., Judges 5; 2 Sam 1:20; 6:5, 14-16, 20-22, etc.). The final placement of the poetic text allows the initial thematic exordium of Moses' song of the sea (15:1) to form an *inclusio* with the words of Miriam's joyful

song (15:21), the double expression of the theme thus serving as a book-ending device to the whole rehearsal of the passing through the waters.¹

Moses' song has been extensively studied and with many varying results.² As for genre, Childs remarks: "The Song has been characterized as a hymn (Fohrer), enthronement psalm (Mowinckel), litany (Beer, Muilenburg), victory psalm (Cross-Freedman), hymn and thanksgiving psalm (Noth)."³ Structurally it has been declared to have four (Kaiser), three (Cassuto, Freedman, Muilenburg), or two (Childs, Howell) stanzas. This study will treat the poem as a unified victory song consisting of three stanzas (vv. 3-5, 7-10, 12-16a), each followed by a refrain composed in staircase parallelism (vv. 6, 11, 16b), the whole poem being enclosed by introductory and closing material (vv. 1b-2, 17-18).⁵ Having considered these data, the study will conclude with an examination of the poem's continuing importance in the preservation of the Exodus theme.

I. Structure and Literary Features

Applying the commonly employed Semitic compositional techniques of bracketing, hinging, and stitching,⁶ Muilenburg's structural analysis of the

¹ So also D. N. Freedman, "Strophe and Meter in Exodus 15," in *Pottery, Poetry, and Prophecy* (Winona Lake, IN: Eisenbrauns, 1980) 194-95.

² See for example, J. J. Burden, "A Stylistic Analysis of Exodus 15:1-21: Theory and Practice," in *Exodus 1-15: Text and Context* (ed. J. J. Burden; OTSSA/OTWSA 29 [1986]; Pretoria: Ou Testamentiese Werkgenootskap in Suid-Afrika, 1987) 34-72; U. Cassuto, *A Commentary on the Book of Exodus* (Jerusalem: Magnes, 1967) 172-82; B. S. Childs, *The Book of Exodus* (Philadelphia: Westminster, 1974) 240-53; G. W. Coats, "The Traditio-Historical Character of the Reed Sea Motif," *VT* 17 (1967) 253-65; id., "The Song of the Sea," *CBQ* 31 (1969) 1-17; F. M. Cross, *Studies in Ancient Yahwistic Poetry* (Baltimore: Johns Hopkins University, 1950) 83-127; D. N. Freedman, "The Song of the Sea," in *Pottery, Poetry, and Prophecy* (Winona Lake: Eisenbrauns, 1980) 179-84; id., "Strophe," 187-227; M. Howell, "Exodus 15, 1b-18: A Poetic Analysis," *ETL* 65 (1989) 5-42; J. Muilenburg, "A Liturgy on the Triumphs of Yahweh," in *Studio biblica et semitica* (Wageningen: H. Veenman and Zonen, N. V., 1966) 233-51; H. Strauss, "Das Meerlied des Mose-ein 'Siegeslied' Israels?" *ZAW* 97 (1985) 103-9; J. P. van der Westhuizen, "Literary Device in Exodus 15:1-18 and Deut 32:1-43 as a Criterion for determining their Literary Standards," in *Studies in the Pentateuch* (ed. W. C. van Wyk; OTWSA 17/18; Pretoria: Ou Testamentiese Werkgenootskap in Suid-Afrika, 1974/75) 57-73. 1

³ Childs, Exodus, 213.

⁴ W. C. Kaiser, Jr., "Exodus," in *Expositor's Bible Commentary* (12 vols.; Grand Rapids: Zondervan, 1990) 2.391-7.

⁵ Many have found extensive reflections of the mythic literature of earlier Canaan in the poem. While common phraseology with such literary sources can be noted here (and even more extensively elsewhere in the OT; see e.g., Ps 74:13-14; Isa 27:1), even Cassuto, who champions such relationships (see, e.g., "Biblical and Canaanite Literature," in *Biblical and Oriental Studies Jerusalem: Magnes, 1975*] 2.16-59) is forced to admit that "the Torah did not accept anything of the content of the legends pertaining to the revolt of the sea and its helpers" (Cassuto, Exodus, 180). The indebtedness is therefore allusive rather than substantive. In any case, Moses' literary dependence is not under consideration in this study.

⁶ See further R. D. Patterson, "Of Bookends, Hinges, and Hooks: Literary Clues to the Arrangement of Jeremiah's Prophecies," *WTJ* 51 (1989) 109-31.

poem⁷ appears to be vindicated at every turn. Thus, the threefold use of staircase parallelism immediately arrests the reader's attention. Such poetic structures are formed by repeating the first poetic line in the third to form the pattern ab/cd, ab/ef:

Your right hand, O Yahweh,
 Is fearful in strength;
 Your right hand, O Yahweh,
 Shatters the enemy. (v. 6)
 Who is like you
 Among the gods, Yahweh?
 Who is like you
 Glorious in holiness,
 Awesome in deeds,
 Working wonders? (v. 11)
 Until there passed over
 Your people, O Yahweh;
 Until there passed over
 The people you possess. (v. 16b)

Watson points out that this type of poetry is often used as a variant refrain and gives Exodus 15 as a classic example.⁸ The correctness of this conclusion is underscored by noting that each refrain is preceded by the appearance of a stanza-closing simile: "like a stone" (vv. 5, 16a), "like lead" (v. 10). The structural contours of the poem therefore seem clearly established.

It may be added that each refrain proceeds not only on the basis of the prior stanza but points to the one that follows. Thus, Yahweh's great strength (v. 6) displayed in the sending of Pharaoh's forces to the watery depths is sung in both surrounding stanzas. Likewise, Yahweh's incomparable power and holiness (v. 11) find reflection in the surrounding material, as does Yahweh's intervention on behalf of his people (v. 16b) so as to lead them to the place of his holy habitation (vv. 13, 17). Accordingly, the refrains do double duty as hinging devices.

Having established the stanza divisions, one can discern further strophic subdivisions. Within the second stanza (vv. 7-10), each strophe is introduced by the familiar coordinator plus prepositional phrase: "And in the abundance of your majesty" (v. 7); "And by the breath of your nostrils" (v. 8). Each strophe also features a simile: "Like stubble" (v. 7); "Like a wall" (v. 8). The second strophe is marked by a simile in its first and last quatrains ("like a wall," v. 8; "like lead," v. 10) and by the repetition of the word breath (vv. 8, 10) so as to form a tight inclusio. The third stanza (vv. 12-16a) is also made up of two strophes, the first dominated by the employment of the letter 3 with the primary verbs (vv. 12-13), the second focusing on the subject of the terror of the nations in and around Canaan (vv. 14-16a).

⁷ Muilenburg, "Liturgy," 237-8; see also D. N. Freedman, "Strophe," 188-91.

⁸ W. G. E. Watson, *Classical Hebrew Poetry* (Sheffield: JSOT, 1986) 154.

Stitching forms a further compositional technique. For example, the divine name Yahweh is threaded through the entire poem. The motif of the sea/waters, found in v. 1, reappears in the first two stanzas (vv. 4, 5, 8, 10); the motif of the right hand/arm of God provides stitching for the second and third stanzas (vv. 6, 12, 16a) as well as the closing promise (v. 17); the theme of holiness, featured in the second refrain (v. 11), is utilized in the third stanza (v. 13) and the closing promise; and the attention to God's people stitches together the two strophes of the third stanza (vv. 13, 16).

Other literary features abound in this short poetic piece. Alliteration and assonance are frequent, with certain letters being especially common (e.g., **נ**, **ז**, and **א**). In addition to several similes, a metaphor occurs in v. 15 (Edom's leaders are called by a term meaning "rams"), and hendiadys (v. 2, "my strength and defense" = my strong defense; v. 4, "the chariots of Pharaoh and his army" = Pharaoh's chariot forces; v. 14, "the peoples heard, they trembled" = the peoples' fearful hearing; v. 16, "terror and dread" = dreadful terror), synecdoche (v. 1, "horse and its rider" = Pharaoh's military forces; v. 6, Yahweh's right hand = Yahweh himself; v. 16, "by the greatness of your arm" = Yahweh's mighty power; cf. vv. 8, 10, Yahweh's breath), dramatic irony (v. 9), and rhetorical question (v. 11) may be noted, as well as a possible instance of merismus (v. 4, chariots and army = Pharaoh's entire army).⁹ Paronomasia is often attested, whether in plays" on roots. (e.g., v. 2, **גאֵה גאֵה גאֵה**, "highly exalted"; v. 7, **גאֵה גאֵה**, "your majesty") or individual words (e.g., v. 10, **בְּמַיִם אֲדִירִים**, In the mighty waters; v. 11, **שְׂדֵה קִדְשׁ נְאֻדָּר**, "glorious/mighty in holiness").

II. Genre Analysis

On the basis of similar biblical (e.g., "The Song of Deborah," Judges 5) and extrabiblical material, Moses' poem is best read as a victory song¹⁰ celebrating Yahweh's deliverance of his people through the Re(e)d Sea and from the pursuing Egyptians.¹¹ The poet begins by taking Miriam's

⁹ So van der Westhuizen, "Literary Device," 61, although this is properly denied by Howell, "Poetic Analysis," 21.

¹⁰ For the genre victory song, see *Ancient Records of Egypt* (ed. J. A. Breasted; New York: Russell and Russell, 1962) 13.94; P. C. Craigie, "The Song of Deborah and the Epic of Tukulti-Ninurta," *JBL* 88 (1969) 253-65; W. E. Edgerton and J. A. Wilson, *Historical Records of Ramses III* (Chicago: University of Chicago, 1936) 111-12; M. Lichtheim, *Ancient Egyptian Literature* (Berkeley: University of California, 1976) 2.35-39, 43-48; R. D. Patterson, "The Song of Deborah," in *Tradition and Testament: Essays in Honor of Charles Lee Feinberg* (eds. John S. Feinberg and Paul D. Feinberg; Chicago: Moody, 1981) 142.

¹¹ For discussion of the relationship between Hebrew **רִדְדָה** "reed" and Egyptian twf(y) (or tawfey, so W. E. Albright, *The Vocalization of the Egyptian Syllabic Orthography* [New Haven: American Oriental Society, 1966] 65) "papyrus (reed)," see *TWOT* 2.620; T. O. Lambdin, 1 "Egyptian Loan Words in the Old Testament," *JAOS* 73 (1953) 153; B. E. Batto, "The Reed Sea: Requiescat in Pace," *JBL* 102 (1983) 27-35.

spontaneous song (Exod 15:21) as his theme.¹² Following the exordium (v. 1),¹³ the author moves to an opening confession and praise of God as Israel's and his redeemer. Yah(weh) is his strong defense and as a delivering God has become his salvation. He announces his intention to sing God's praises in what follows (v. 2). That Yahweh is a primary focus of attention throughout the song is clear in the repeated use of the divine name.

The main body of the song then begins, its first stanza comprising vv. 3-5. Like many an ancient victory song, it features both a war cry, "Yahweh is a man of war" (v. 3), and an exulting in the coming of divine aid during the battle (vv. 4-5).¹⁴ God has defeated Pharaoh's troops by sinking them in the waters of the Re(e)d Sea like a stone.¹⁵ Accordingly, utilizing some dramatic staircase parallelism (v. 6) and a well-designed synecdoche, he sings of God's mighty "right hand," the symbol of his strength, which has shattered the enemy forces.

In the second stanza, the poet returns to his earlier theme of God's exaltation (vv. 1, 2) by praising God's majesty in his mighty fury against Israel's enemy. As is typical of victory songs, the poet once again draws freely upon the use of simile, describing Pharaoh's forces as crushed and consumed like stubble (v. 7).¹⁶ In a second strophe (vv. 8-10), the poet employs several well-known victory themes. (1) He rehearses the setting of the crucial contest: the Hebrews are faced with the prospect of deep waters before them and a mighty Egyptian contingent behind them. (2) Divine aid comes so that the waters are made to congeal and stand up like a wall, thus securing safe passage for God's people. (3) Using the ancient taunt song, he tells of the boastful words from the Egyptians' mouths: they would destroy and despoil their intended prey. Quite the contrary, a mere puff of the

¹² Ancient victory songs frequently featured the role of women. For details as to Deborah's song, see P. C. Craigie, "Deborah and Anat: A Study of Poetic Imagery (Judges 5)," *ZAW* 90 (1978) 374-81; for a comparison of Exodus 15 and Judges 5, see A. J. Hauser, "Two Songs of Victory: A Comparison of Exodus 15 and Judges 5," in *Directions in Biblical Hebrew Poetry* (ed. Elaine R. Follis; Sheffield: JSOT, 1987) 265-84.

¹³ Cassuto notes that beginning poetry with an expression like "I will sing" is "a common feature both of Eastern and Western poesy" (*Exodus*, 174). See further Deut 32:1-2; Judg. 5:3; cf. Ps 45:1(2) and my remarks in "A Multiplex Approach to Psalm 45," *GTJ* 6 (1985) 35-36. See also B. Childs, who notes that "Then sang Moses. . . saying. . ." is a traditional means for setting a poem within a narrative (Exodus, 248; cf. Deut 31:30; Judg 5:1; I Sam 2:1).

¹⁴ Craigie, "Song of Deborah," 256-58.

¹⁵ The parallelism and paronomasia in v. 4 are striking, the poet beginning the first and third lines with words whose initial letter is D, and ending the second and fourth lines with references to the sea:

markebot par'oh wehelo [Pharaoh's chariot forces]
yara bayyam [He hurled into the sea;]
umibhar salisayw [Even his choicest troops]
tubbe'u beyam-sup [Are drowned in the Re(e)d Sea.]

¹⁶ Paronomasia is again evident. Earlier (v. 1) the poet had praised God with the phrase גאה גאה, "He is highly exalted"; here he speaks of the רב גאוןך, "the abundance of your majesty."

divine breath had been sufficient to sink them like lead in the mighty waters.¹⁷ The sarcasm is evident.¹⁸ No wonder the poet can burst forth in Iexultation formed of staccato-like phrases in rhetorical questions, "Who is like you, Yahweh?" For Israel's God is the incomparable One--glorious in holiness, awesome in deeds, and a worker of wonders (v. 11)

Building on this refrain, the author moves to a third stanza, once again falling into two strophes. The first (vv. 12-13) is built purposely around three verbs beginning with the letter נ: נָטִית, נָחִית, נָהַל--"You stretch out" (your right hand; cf. v. 6), "You lead" (in your lovingkindness), and "You guide" (them by your strength), The emphasis is threefold: (1) Israel's God is a powerful God; (2) he is one who treats his redeemed people as family; and (3) he is the One who firmly guides them to his "holy [cf. v. 11] habitation"--probably Mount Sinai.

The second strophe (signaled by opening 3/3 meter) advances the thought to post-battle details. Moving past Sinai, the author considers the wilderness experience (vv. 14-16). Once again potential enemies are caricatured as helpless before Israel's God.¹⁹ They are described as trembling and shaking, seized by anguish and horror, and so afraid that they melt away because of the dreadful fear (v. 16a) that falls upon them so greatly that they are rendered incapacitated--"dumb as stone."

The following refrain sings of the peculiar relation that Israel enjoyed with its God. His divine aid had come because, as his redeemed people, they are those whom he has taken possession of for himself (v. 16b). Hence, he protected Israel from potential danger throughout the long and perilous journey through the wilderness.

As the third transitional refrain blends into final postlude, the poet concludes with a promise (v. 17) and a praise (v. 18). In so doing he changes from using past-tense verbs to a future one: "You will bring them." The God who had redeemed his people out of Egypt, and who had delivered them through the Re(e)d Sea and from enemies during the wilderness trek, could be counted on to lead them into the land of promise. As he had

¹⁷ Moses literary abilities may be seen in his use of "breath," "waters," an "sea" so as to yield a chiasmic effect in vv. 8-10. He also employs paronomasia with great effectiveness, the root utilized to describe God's mighty right hand in v. 6 being used in v. 10 of the mighty waters. He will call upon it again in v. 11 in speaking of God's glorious holiness.

¹⁸ M. Howell sees in the recording of the enemy's intentions a touch of dramatic irony--the reader already knows the failed outcome of the Egyptians' efforts ("Poetic Analysis," 28).

¹⁹ Placing the terror of the Philistines in juxtaposition with that of the Transjordanian nations reinforces the fear that gripped the whole region, as expressed in the last line of v. 15. The Scriptures (particularly the prophets) characteristically pronounced the fate of the foreign nations in some sort of geographic pattern that crisscrossed the land/country/city that was the focus of the denunciation, See my remarks in "Old Testament Prophecy," in *A Complete Literary Guide to the Bible* (eds. Leland Ryken and Tremper Longman III; Grand Rapids: Zondervan, 1993) 296-309.

brought them to his holy habitation²⁰ on Sinai (v. 13), he will yet bring them to his intended holy sanctuary and their dwelling place. Accordingly, Yahweh can duly be praised.

III. *Transmission of the Song*

The victory at the Re(e)d Sea, together with the following movements that culminated in the conquest, remained indelibly written in Israel's memory. The song itself was reechoed by many writers in subsequent generations. The opening praise of v. 2 is repeated by the psalmist (Ps 118:14) and Isaiah (12:2). The song's phraseology and/or imagery is often drawn upon by others. Thus, David in Psalm 18 speaks of God as "my strength" (v. 1), "my fortress" (v. 2), and "my salvation" (v. 46; cf. Hab 3:18), all drawn from Exod 15:2, while "the breath of his nostrils" (Exod 15:8) is found in v. 15. The kindling fire of v. 8 may also stem from Exod 15:7. Psalm 77 appears indebted to Exodus 15, employing the imagery of the right hand, the way through the waters, and the divine guiding of God's people (vv. 17, 19, 20). Further allusions may be found in God's "holy dwelling" (Exod 15:13) in Ps 68:6 (cf. Ps 114:2; Obad 16; Hab 2:20; Zeph 3:11), as well as the use of the "trembling earth" of Exod 15:7-8 in Ps 114:7; Judg 5:4-5.²¹ Isaiah seems to have drawn upon Exod 15:1-18 in many places (e.g., cf. v. 2 with Isa 12:2; v. 8 with Isa 43:16; v. 9 with Isa 9:3; v. 10 with Isa. 11:4; 30:33; 40:7; v. 11 with Isa 6:3, 35:2; 40:5; 46:5, v. 17 with Isa 5:2; 60:21). The memory of the safe passage through the waters, so important to Exodus 15,²² is often rehearsed (e.g., Deut 11:4; Josh 2:10; 4:23; 24:6; Ps 66:6; 77:16,19; 106:7-9, 22; 114:3, 5; 136:13, 15; Jer 49:4), as is the subsequent wilderness experience (e.g., Ps 78:52; 107:33-38; Jer 2:2-6; Ezek 20:10; Hos 2:15; Amos 2:10).

Some evidence exists that the Exodus may have also been commemorated in epic fashion. That story can be sketched at least preliminarily not only in several of the above mentioned texts (e.g., Ps 18:8-16; 68:8-9; 77:17-20; 114) but also by comparing Exod 15:1-18 with Hab 3:3-7, 8-15.²³ Like the epics of the nations round about her, Israel's poets in the Exodus cycle focused on a central hero, God himself.²⁴ Other epic elements include:

²⁰ Paronomasiacan also be felt here. He who was glorious in holiness (v. 11) and had guided his people to his holy habitation on Mount Sinai (v. 13) now is seen as having already prepared his holy sanctuary in the promised land of inheritance.

²¹ For interesting studies of these verses, see A Globe, "The Text and Literary Structure of Judges 5, 4-5," *Bib* 55 (1974) 168-79; E. Lipinski, "Judges 5,4-5 et Psaume 68,8-11," *Bib* 48 (1967) 185-206.

²² See Hauser, "Two Songs," 270-73.

²³ See R. D. Patterson, *Nahum, Habakkuk, Zephaniah* (Chicago: Moody, 1991) 267-72.

²⁴ L. Ryken, however, terms this an "anti-epic note" (*Words of Delight* [Grand Rapids: Baker, 1987] 133).

(1) the account of a perilous journey--from Egypt to Canaan; (2) the surviving of a critical contest--the Re(e)d Sea; (3) the hero's great personal qualities such as magnificence and grandeur, awe-inspiring might, and munificence and concern for others; and (4) the stylistic employment of such literary features as static epithets, set parallel terms, and a lofty tone.²⁵

Whether or not Israel formally possessed such an epic poem, the story of the Exodus was often retold. Indeed, the poetry of the Exodus cycle was to form the basic twofold confession of national consciousness: Yahweh "brought the people out of Egypt" and "brought them in to the promised land."²⁶ The whole story formed one grand event through which a redeemed people was to realize life's full potential and finest blessing.²⁷ Indeed, the Exodus event became the spiritual basis for all of Israel's redemptive experience, nationally and individually. As such it is cited or alluded to throughout the pages of the OT (e.g., Josh 3:5; 4:14, 18-24; 5:10-18; I Sam 12:6; Ps 105:26-45; 106:7-12; Jer 11:7; etc.), the traditional account often being recast by Israel's prophets in portraying God's future intervention on behalf of his people so as to bring them once again to the land of blessing (e.g., Isa 11:11-16; 51:9-11; Jer 16:14-15; 23:7-8; Mic 7:14-15). The Exodus theme also is found in such intertestamental pieces as 3 Maccabees (2:6-8; 6:4), *I Enoch* (89:10-27), and *Jubilees* (chap. 49), and in many NT contexts, especially the book of Revelation (e.g., 15:3-4), where the traditional Exodus material is often drawn upon to picture coming apocalyptic events.²⁸

²⁵ For the features of epic genre see C. M. Ing, "Epic," in *Cassell's Encyclopaedia of Literature* (ed. S. H. Steinberg; London: Cassell, 1953) 1.195-200; for epic in the ancient Mediterranean world, see my remarks in "The Song of Habakkuk," *GTJ* 8 (1987) 178-85.

²⁶ B. W. Anderson, "The Song of Miriam Poetically and Theologically Considered," in *Directions in Biblical Hebrew Poetry* (ed. Elaine R. Follis; Sheffield, JSOT, 1987) 287.

²⁷ E. A. Martens, *God's Design* (Grand Rapids: Baker, 1981) 96.

²⁸ F. F. Bruce appropriately remarks, "The presentation of the redemptive work of Christ in terms of the Exodus motif in so many strands of New Testament teaching shows how primitive was the Christian use of this motif--going back, quite probably, to the period of Jesus' ministry". Jesus' contemporaries freely identified Him as a second Moses--the expectation of a second Moses played an important part in popular eschatology at the time--and with the expectation of a second Moses went very naturally the expectation of a second Exodus" (*The New Testament Development of Old Testament Themes* [Grand Rapids: Eerdmans, 1968] 49).

Tremper Longman III mentions the pervasive presence of the divine warrior motif in the book of Revelation ("The Divine Warrior: The New Testament Use of an Old Testament Motif," *WTJ* 44 [1982] 297-302). This motif may be particularly apropos for Revelation due to the pervasive presence of the Exodus motif, particularly as centered in the theme of a new Exodus. Thus, with regard to the great Te Deum of 19:1-10, G. R. Beasley-Murray remarks, "Heaven gives praise to God for the deliverance from the oppressor tyrant of Babylon--the contemporary 'Pharaoh'--and the saints give praise for the inheritance of the kingdom, and for that special fulfillment of the passover and the Christian eucharist in the marriage-supper of the Lamb" (*The Book of Revelation* [NCBC; Grand Rapids: Eerdmans, 1981] 271). For the divine warrior motif itself, see E. M. Cross, Jr., "The Divine Warrior in Israel's Early Cult," in *Biblical Motifs* (ed. Alexander Altmann; Cambridge: Harvard University Press, 1966) 11-30; Tremper Longman III, "Psalm 98: A Divine Warrior Victory Song," *JETS* 27 (1984) 267-74.

Both in its original setting and in its oft retelling, Moses' great victory song of redemption continues to be felt in the lives of today's redeemed as well as those of yesteryear. Habakkuk's reaction to the contemplation of that grand event can perhaps give assurance and direction to us all; come what may, "Yet I will rejoice in the LORD, I will be joyful in God my Savior, the Sovereign LORD is my strength" (Hab 3:18-19).

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For the importance of the use of the Exodus motif as a basis of future hope, note the comments of W. A. VanGemen, *Interpreting the Prophetic Word* (Grand Rapids: Zondervan, 1990) 276: "Just as the restoration from exile was like a second Exodus, so the coming of Christ is like a third Exodus because he has come to lead sinners--Jews and Gentiles--into the full experience of salvation."

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