

Pentateuch 12

Redeemed through the Waters Part 3: Exodus 1:11-15:21

The Goal of Redemption Deliverance for the Sake of Worship

Review

- I. God's people are delivered, in other words, for the same reason humanity had been created: to dwell with God in the house of God.
 - A. Exodus 4:22-23
 - B. 5:1; 3:12, 18; 4:31; 5:3; 7:16; 8:1, 20, 25-28; 9:1, 13; 10:7-11, 24-26
 - C. 24:1

Song at the Sea

- I. Exodus 15:1-18
 - A. Emphasis?
 - B. Anatomy?
 - C. Movement?
 1. [hint] consider the geography
- II. To what mountain is this referring?
 - A. Scholars believe that the description is general so as to refer to every divine mountain in so far as they are types of the heavenly Mt. Zion.
 1. 1 Kgs 8:30, 49
 2. The ambiguous nature of the mountain, then, stems precisely from the fact that a cosmic mountain is in reference, the heavenly reality represented and experienced through the various mountains of Israel's history.
 3. Indeed, as the context of this redemptive history opens, the application or significance changes: within the book of Exodus Sinai is the probable referent;

within the Hexateuch it is the Promised Land; within the broader Hebrew Scriptures Jerusalem's Mount Zion; within the New Testament the mountain is identified, finally, as the heavenly Zion of the new earth—the new Jerusalem (Heb. 12:22-24; Rev. 21). *Notice general assembly is festal gathering.

- III. The hope—and divine promise—expressed in Exodus 15:17 is anchored behind the heavenly veil, penetrating beyond Eden's cherubim to a life of joy and feasting in the house of God.

Cosmogonic Pattern

- I. The waters of the Nile (Exod. 2) and the sea (Exod. 14)
 - A. itself is pervaded by the symbolism of Sheol, the watery abode of death.
 - B. Elsewhere in Scripture both Egypt and Pharaoh are likened to the monsters of the chaos sea, Rahab and the dragon or Tannin and Leviathan (cf. Isa. 30:7; 51:9–11; Pss 97:4; 89:10).
 - C. In Ezekiel 29:3; 32:2
 1. Some scholars see this identification at play in the Exodus narrative, particularly in chapter 7, where the first sign (vv. 8–13) has Aaron's rod turning into a tannin, a 'dragon-gobbling dragon', and the next scene (vv. 14–18) appears to portray Pharaoh as 'a huge mythical reptile wallowing in the river'.
 - a) Against the backdrop of cosmology it is as if Israel was delivered from the chamber of death in the depths of the sea (and from the sea monster embodying that kingdom) and then conveyed to God's abode upon his holy mountain.
 - D. The movement from the waters to the mountain, then, is a movement from death to life, reversing that of the primeval history in Genesis 1–7. Emerging from these waters, Israel

as God's firstborn son (Exod. 4:22–23) find themselves, as Adam and Noah before,
brought to the holy mountain of God, and then to the cultic gates of Eden, the tabernacle.