been focused on making sense of the destruction of the temple, codifying authoritative knowledge, and formulating a more easily delineated and enforced identity for the followers of YHWH. There was some degree of abstraction introduced by these innovations and maintained by the institutions responsible for them, but there was no severing of the gravitational pull of the intuitive longing for the deity's material presence. As this and the next two chapters will demonstrate, the use of presencing media persevered throughout the Hebrew Bible, and is even *emphasized* in different ways in the literature of the Greco-Roman and later periods.[2] We can make sense of the innovations introduced in these later literary strata without needing to posit a unique and revolutionary rejection or abandonment of earlier frameworks (Sommer 2009, 58–79; Smith 2008, 131–85; Gnuse 1997; Clifford 2011). Rather, I would suggest we make more constructive sense of these innovations through the lens of social memory—they are part of the constant renegotiation that must take place between a community's shared past and the exigencies of its present.[3]

This chapter will examine two of the earlier and more prominent vehicles for divine agency in the Hebrew Bible, namely the ark of the covenant and the *kābôd*, or "glory," of YHWH. The interrogation begins with the ark of the covenant, the closest thing to a sanctioned Yahwistic cult image found in the Hebrew Bible.[4] Some manner of discomfort with the early nature and function of the ark incentivized its renegotiation by later editors, but despite the conclusion of some scholarship, the relationship with its presencing functions was not so easily obscured. Following the discussion of the ark, I will move onto the *kābôd*, or "glory," of YHWH, which became a critical vehicle of divine presence in P and later in Ezekiel. Its nature and function were also renegotiated, but more clearly under Mesopotamian influence.

While the changes discussed in this chapter were primarily rooted in opposition to certain types and functions of cultic objects—opposition that arose from anxiety associated with social insularity and security—I will argue that the authors and editors did not reject presencing media outright, they simply introduced new ways of understanding and curating them. In short, the deity's self was more

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[2] Sommer (2009, 126) notes that notions of divine fluidity and multiple embodiments, "recur in rabbinic literature, in various forms of Jewish mysticism, and in Christianity." As we will see in the Appendix, the Christian identification of Jesus with the deity of Israel is an elaboration on the same themes.

[3] Alan Kirk (2005, 5) writes, "through recitation of its master narrative a group continually reconstitutes itself as a coherent community, and as it moves forward through its history it aligns its fresh experiences with this master narrative, as well as vice versa."

[4] Timothy McNinch (2021) has suggested the ark narrative (1 Sam 4:1b–7:2) so directly parallels the representation of a cult image that the word *'ărôn* ("ark") may have been an interpolation meant to conceal explicit mention of just such an image.