

In P, a cloud shrouds and obscures the divine form, while the author of Ezekiel appears to have an unobstructed view, apparently abandoning any concern for protecting authorized priestly viewers from the overwhelming radiance of the divine vision. There is one reference to the cloud in Ezek 1:4, but it employs imagery also found in Exod 9:24 regarding lightning continuously flashing forth. This does not obstruct Ezekiel's view, however, and may be repurposing the cloud to indicate the danger associated with the coming deity by associating it with violent weather instead of with overwhelming radiance (cf. McCall 2014, 380–81). The deity's appearance is still obscured, but the author of Ezekiel achieves this obscuring through literary hedging, or qualifying their descriptions as mere approximations. These descriptions employ the inseparable prefix *k-*, “like, as,” six times, *mar'â*, “appearance of,” nine times, and *dāmût*, “likeness of,” four times. Robin McCall (2014, 381) concludes, “As the first prophetic book to be constructed as a work of literature, it is fitting that Ezekiel marries literary form and function this way.”

Finally, for Ezekiel, the *kābôd* is not confined to the temple. As an exilic author seeking to rationalize the destruction of the temple and the continued commitment to YHWH and their cult, Ezekiel's account must make room for YHWH's continued activity beyond the bounds of the temple walls. It must also find a way to do this without entirely marginalizing the temple and its cult. This is primarily achieved through the mobilization and universalization of the *kābôd* and its throne.³⁴ The cherubim throne that located the deity within the tabernacle in pre-P tradition is preserved in Ezekiel, but altered and relocated above the primeval dome of Gen 1:6–7. Rather than two cherubim with wings touching over the ark, the author describes four *ḥayyôt*, “living things,” each humanoid in form with four faces and four wings, in addition to other theriomorphic features (Ezek 1:5–12). The living things are described as traveling with the deity's *rûaḥ*, darting around like lightning (Ezek 1:12, 14). Ezekiel 1:15–21 also describe a wheel associated with each of the four living beings. These wheels all moved in unison with each living thing, since, according to Ezek 1:20, “the *rûaḥ* of the living thing [*ḥayyâ*] is in the wheels.” The things' own locus of agency—their (shared?) *rûaḥ*—appear to animate the wheels. If Ezek 1:12's reference to the things moving around where the deity's *rûaḥ* went is to be understood analogously, the *rûaḥ* of YHWH may be animating each living thing. Ezekiel thus expands on the central stream of their received tradition (P) by incorporating and innovating older pre-P material regarding the conceptualization of YHWH's *kābôd*, the primary locus of divine identity, in order to meet the author's rhetorical demands. As with P, the rhetoric focuses on a unified divine presence.

³⁴ Ezekiel also envisions the rebuilding of a significantly larger temple in chapters 40–47.