

## 5. The Song of David in 2 Samuel 22— Logotechnical Analysis

### Guidelines

- Please read the [General Introduction](#) and the Introduction to the [Embedded Poetry](#).
- For common features found in the numerical analysis charts, see the "[Key to the charts](#)".

### The Literary Context of the Song of David in 2 Samuel 22

- The Song of victory presented as sung by David “to YHWH on the day when YHWH delivered him from the power of all his enemies and from the power of Saul” is the poetic culmination of the story of the rise of David. In the Book(s) of Samuel it constitutes the counterpart of the Song of Hannah with which it shares similar features. The Song of Hannah about her elevation at the beginning, and the Song of David about his elevation and his deliverance from his enemies at the end frame the entire story.

The two songs respectively comment on the move towards the monarchy and its ultimate firm establishment. Both open with the expression of confidence and the joy over deliverance – compare 1 Sam. 2:1 with 2 Sam. 22:2-7. Note also the pairing of the divine names YHWH and Elyon and God’s ‘thundering from the heavens’ in 1 Sam. 2:10 and 2 Sam. 22:14. Both songs end with a clear reference to the establishment of the Davidic kingship: in 1 Sam. 2:10b it is said “May he (YHWH) endow *his king* with strength and raise high the horn of *his anointed*”, and in 2 Sam. 22:51 YHWH is called “the one who does great acts of salvation for *his king*, and shows steadfast love to *his anointed*”. In fact, the last verse in the Song of David (v. 51) expresses the fulfilment of the wish in the last verse of Hannah’s prayer.

Moreover, both songs explicitly refer to YHWH’s incomparability and uniqueness (1 Sam. 2:2 and 2 Sam 22:32). This also links them with the Song at the Reed Sea (Exod.15:10) and the Song of Moses (Deut. 32:39). The series of pictures showing YHWH as supreme, displaying his anger as he rides to battle (2 Sam. 22:8-16) connects the Song of David to the description of YHWH’s going to battle in the Song of Deborah (Judg. 5:4-5).

The placing of the Song of David at this point in the Deuteronomistic History clearly resembles the positioning of the Song of Moses in the Book of Deuteronomy. The similarity is highlighted by the fact that the Song of David is followed by his “Last Words” (2 Samuel 23:1-7) in the same way as the Song of Moses is followed by his last words, the Blessing of Moses (Deuteronomy 33). All this strongly suggests a unity of concept.

In its immediate context the Song looks back specifically on David’s victories and follows well after the decision of his officers that “he should never again go out with them to war, for fear that the *lamp* of Israel might be extinguished” in 21:17. The reference to “the lamp of Israel” may well prelude David’s words in 22:29 “You, YHWH, are my *lamp*”. It is certainly not a matter of coincidence, for there are more allusions in the Song to events or situations in the preceding story. At the very beginning of the Song (vs. 2-3) the author piles up no less than ten key-words to express YHWH’s power and protection: my Stronghold, my Fortress, my Champion, my God, my Rock, my Shield, the Horn of my salvation, my Strong Tower, my Refuge, my Deliverer who saves me from violence. One does not need any special imagination to come to the conclusion that all key-words refer to what David has experienced in his life as described in the story of his rise to power.

The metaphor of the hostile waters denoting the powers associated with death and *Sheol* is of course a widely used image in the book of Psalms, but here it specifically alludes to the perilous situations in which David found himself in his struggle with Saul. The word *sheol* in v. 6a may therefore be regarded as a subtle allusion to Saul, in much the same way as *sheol* in the Song of Hannah (1 Sam. 2:6).

Therefore, there is no reason to doubt that the Song of David was specifically composed to suit its place as the culmination in the story of David's rise to power. Neither is there any evidence for the prevalent supposition that it was transferred from a previous *Sitz im Leben* and inserted here as an inset hymn. In my view, the Song was composed along with its narrative context and integral to the story of the rise of David into which it was embedded as its poetic high point.

In the wider context of the Deuteronomistic History it was composed as the fifth and last poetic stepping-stone after the Song at the Reed Sea, the Song of Moses, the Song of Deborah, and the Song of Hannah, as the grand finale of the Embedded Hymns in the Deuteronomistic History. See the Literary Context of the [Song of Hannah](#), and the Introduction to the [Embedded Poetry](#).

This settles, in my opinion, the problem of the relationship between 2 Samuel 22 and Psalm 18: the latter psalm is nothing but a copy of the Song of David, which had a transmission history of its own until it was incorporated into the Psalter as a key-poem in the First Book of Psalms. Compare the Introduction to [Book I](#) of the Psalter.

## Special features of 2 Samuel 22:2b-51

- In terms of numerical composition 2 Samuel 22 is far superior to Psalm 18. This is demonstrated by the opening verses with **17** words in the heading and introduction to the Song (vs. 1-2a), and the **17** words in the first strophe (vs. 2b-3). Additional evidence is the particularly beautiful middle of the Song: the middle word in [v. 26b](#) is flanked by **182** ( $7 \times 26$ ) words on either side:  $365 = 182 + 1 + 182$ .

Moreover, the 7-word meaningful centre of the two middle cola, [v. 26](#) ( $110 = 54 + 2 + 54$ ) may be regarded as expressing the gist of the Song:

“With the loyal you show yourself loyal;

With the blameless you show yourself blameless.”

And finally, the compositional formula of the Song including the heading and introductory formula,  $382 = 187a + 195b$ , has **187** words before *atnach*, which is a multiple of the divine name number **17** ( $11 \times 17$ ).

Psalm 18 lacks most of these significant features. The superiority of 2 Samuel 22 is also demonstrated by the state of the text. The text of 2 Samuel 22 can stand as it is in MT, but the text of Psalm 18 is in need of at least one emendation. Compare my analysis of [Psalm 18](#).

It is important to keep in mind that we should be careful not to use the text of Psalm 18 to 'restore' 2 Samuel 22 (e.g., in v. 36, where Psalm 18 has an extra colon), or vice versa. The two texts must be studied with due respect for the two traditions they represent. The safest way is to be conservative in textual criticism.

## Strophic structure - Canto/Stanza boundary: || Canticle boundary: |

- Labuschagne: 2-3 || 4-6, 7-9 | 10-13, 14-16 || 17-20 | 21-25 | 26-27, 28-30 || 31-35 | 36-39, 40-43 | 44-46 || 47-50, 51 (5 cantos with Canticles, 15 strophes, with **52** verselines and 110 cola, with due regard for the caesurae caused by the change in the direction of address: vs. 3||4, 25||26, 30||31, 35||36, 46-47, and 50||51; I regard v. 51 as a separate strophe functioning as a coda).
- Van der Lugt: 2-3 || 4-6, 7-9, 10-13, 14-16 || 17-20, 21-24, 25-28, 29-31 || 32-35, 36-39, 40-43, 44-46 || 47-49, 50-51 (5 cantos, 15 strophes, **52** verselines and 110 cola).
- Fokkelman: 2-4, 5-6, 7 || 8-9, 10-11, 12-13, 14-15, 16 || 17-18, 19-20 || 21-23, 24-25, 26-27, 28-30, 31 || 32-33, 34-35, 36-37, 38-39, 40-41, 42-43, 44-46 || 47-49, 50-51 (3 sections, 6 stanzas, 24 strophes with 53 verselines and 110 cola, taking v. 31c as a separate verseline. In Psalm 18, in his book *Psalms in Form*, he rightly considers v. 31 as the third colon of its tricolonic verseline).
- For an overview of other divisions of the text, see Van der Lugt, *CAS*, Psalm 18, § 6.

## Logotechnical analysis

- Columns **a** and **b** show the number of words before and after the *atrach*.
- Column **c**: words addressed to God; **d**: words spoken about God.
- The numbering of the verselines is to be found to the right of the Hebrew text.

		Total	a	b	c	d
1	וַיְדַבֵּר דָּוִד לַיהוָה אֶת־דְּבָרֵי הַשִּׁירָה הַזֹּאתָ	7	7			
	בְּיוֹם הַצִּיל יְהוָה אֶת־	4		4		
	מִכַּף כָּל־אֵיבָיו וּמִכַּף שְׂאוֹל:	5		5		
2a *	Introductory formula וַיֹּאמֶר <sup>^</sup>	1	= 1	+ 0		
	Heading and introduction, v. 1 + 2a	17	= 8	+ 9		
2b	יְהוָה סִלְעִי וּמִצְדָּתִי וּמִפְלִטֵי־לִי:	1	5	5	0	5
3	אֱלֹהֵי צוּרֵי אַחְסֵה־בּוֹ	4	4			4
	מִגְּנִי וְקֶרֶן יִשְׁעֵי מִשְׁגָּבֵי	2	4		4	4
	וּמִגְּוֹסֵי מִשְׁעֵי מִחֲמֹס תִּשְׁעֵנִי:	4		4		4
	Total, v. 3	12	= 4	+ 8	= 12	+ 0
	<b>Canto I Strophe 1 Total, v. 2b-3</b>	17	= 9	+ 8	= 17	+ 0
4	מִהַלֵּל אֶקְרָא יְהוָה <sup>^</sup>	3	3			3
	וּמֵאֵיבֵי אֲנִישָׁע:	2		2		2
	Total, v. 4	5	= 3	+ 2	= 0	+ 5
5	כִּי אֶפְּנֵי מִשְׁבְּרֵי־מָוֶת <sup>^</sup>	4	4			4
	נִחַלִּי בַלְיַעַל וּבַעֲתָנִי:	3		3		3
	Total, v. 5	7	= 4	+ 3	= 0	+ 7
6	חֲבָלֵי שְׂאוֹל סִבְּנֵי <sup>^</sup>	5	3			3
	קִדְמֹנִי מִקְשֵׁי־מָוֶת:	3		3		3
	Total, v. 6	6	= 3	+ 3	= 0	+ 6
	<b>Strophe 2 Total, v. 4-6</b>	18	= 10	+ 8	= 0	+ 18
7	בְּצַר־לִי אֶקְרָא יְהוָה	6	4	4		4
	וְאֶל־אֱלֹהֵי אֶקְרָא <sup>^</sup>	3	3			3
	וַיִּשְׁמַע מִהֵיכַל־קוֹלִי	7	3		3	3
	וַיִּשְׁעֵתִי בְּאָזְנוֹ:	2		2		2
	Total, v. 7	12	= 7	+ 5	= 0	+ 12
	Total, v. 4-7	30	= 17	+ 13	= 0	+ 30
	Total, vs. 2b-7	47	= 26	+ 21	= 17	+ 30
8	וַיִּתְגַּעַשׁ וַתִּרְעַשׁ הָאָרֶץ	8	3	3		3
	מִזֹּסְדוֹת הַשָּׁמַיִם יִרְגָּזוּ <sup>^</sup>	3	3			3
	וַיִּתְגַּעְשׂוּ כִּי־חָרָה לֹא:	4		4		4
	Total, v. 8	10	= 6	+ 4	= 0	+ 10
9	עָלָה עֵשֶׂן בְּאָפוֹ	9	3	3		3
	וְאֵשׁ מִפִּי־הָאֵכֶל <sup>^</sup>	3	3			3
	נִחַלִּים בְּעֵרֹו מִמְּנוֹ:	3		3		3
	Total, v. 9	9	= 6	+ 3	= 0	+ 9
	<b>Strophe 3 Total, v. 7-9</b>	31	= 19	+ 12	= 0	+ 31
	<b>Canticle II.1 Total, v. 4-9</b>	49	= 29	+ 20	= 0	+ 49

10	וַיִּט שָׁמַיִם וַיִּרְדֹּא <sup>^</sup>	10	3	3	3
	וַעֲרַפֵּל תַּחַת רַגְלָיו:		3	3	3
	Total, v. 10		6	= 3 + 3 = 0 +	6
11	וַיִּרְכַּב עַל־כְּרוֹב וַיַּעֲרֶא <sup>^</sup>	11	4	4	4
	וַיִּרְא עַל־פְּנֵי־רוּחַ:		4	4	4
	Total, v. 11		8	= 4 + 4 = 0 +	8
12	וַיִּשֶׁת חֹשֶׁךְ סְבִיבֹתָיו סְפוֹת <sup>^</sup>	12	4	4	4
	חֹשֶׁרֶת־מַיִם עָבִי שְׁחָקִים:		4	4	4
	Total, v. 12		8	= 4 + 4 = 0 +	8
13	מִנְּהַ נִגְדֹּא <sup>^</sup>	13	2	2	2
	בָּעָרוֹ נִחַל־אֵשׁ:		3	3	3
	Total, v. 13		5	= 2 + 3 = 0 +	5
	<b>Strophe 4</b> Total, v. 10-13		27	= 13 + 14 = 0 +	27
14	יָרַעַם מִן־שָׁמַיִם יְהִנֶּה <sup>^</sup>	14	4	4	4
	וַעֲלִיזוֹן יִתֵּן קוֹלוֹ:		3	3	3
	Total, v. 14		7	= 4 + 3 = 0 +	7
	Total, v. 10-14		34	= 17 + 17 = 0 +	34
15	וַיִּשְׁלַח חֲצִיִּים וַיִּפְיִצֵּם <sup>^</sup>	15	3	3	3
	בָּרֶק וַיְהִים:		2	2	2
	Total, v. 15		5	= 3 + 2 = 0 +	5
16	וַיִּרְאוּ אֶפְקֵי יָם	16	3	3	3
	וַיִּגְלוּ מִסְדּוֹת תְּבֵלָא <sup>^</sup>		3	3	3
	בַּנְּעֵרֶת יְהִנֶּה	17	2	2	2
	מִנְּשַׁמַּת רוּחַ אָפוֹ:		3	3	3
	Total, v. 16		11	= 6 + 5 = 0 +	11
	<b>Strophe 5</b> Total, v. 14-16		23	= 13 + 10 = 0 +	23
	<b>Canticle II.2</b> Total, v. 10-16		50	= 26 + 24 = 0 +	50
	<b>Canto II</b> Total, v. 4-16		99	= 55 + 44 = 0 +	99
	Total, v. 2b-16		116	= 64 + 52 = 17 +	99
17	יִשְׁלַח מִמְרוֹם יִקְחֵנִי <sup>^</sup>	18	3	3	3
	וַיִּמְשְׁנֵי מַמַּיִם רַבִּים:		3	3	3
	Total, v. 17		6	= 3 + 3 = 0 +	6
18	וַיִּצִילֵנִי מֵאִיְבֵי עֲזִי	19	3	3	3
	מִשְׁנֵאֵי כִי אֶמְצֹו מִמְּנֵי:		4	4	4
	Total, v. 18		7	= 3 + 4 = 0 +	7
19	וַיִּקְדֵּמֵנִי בַיּוֹם אִי־דִי <sup>^</sup>	20	3	3	3
	וַיְהִי יְהִנֶּה מִשְׁעַן לִי:		4	4	4
	Total, v. 19		7	= 3 + 4 = 0 +	7
20	וַיִּצֵּא לְמִרְחֵב אֲתִי <sup>^</sup>	21	3	3	3
	וַיַּחֲלִצֵנִי כִי־חָפֵץ בִּי:		4	4	4
	Total, v. 20		7	= 3 + 4 = 0 +	7
	<b>Canticle III.1</b> <b>Strophe 6</b> Total, v. 17-20		27	= 12 + 15 = 0 +	27

21	יְגַמְלֵנִי יְהוָה כְּצַדִּיקְתָּיִ	22	3	3	3
	כְּבַר יָדַי יָשִׁיב לִי:		4	4	4
	Total, v. 21		7	= 3 + 4	= 0 + 7
	Total, v. 17-21		34	= 15 + 19	= 0 + 34
22	כִּי שָׁמַרְתִּי דְרָכֵי יְהוָה־	23	4	4	4
	וְלֹא רָשַׁעְתִּי מֵאַלְהֵי:		3	3	3
	Total, v. 22		7	= 4 + 3	= 0 + 7
23	כִּי כָל־מִשְׁפָּטָיו לִנְגִדֵי־	24	4	4	4
	וְחֻקְתָּיו לֹא־אָסוּר מִמֶּנָּה:		4	4	4
	Total, v. 23		8	= 4 + 4	= 0 + 8
24	וְאַהֲבִיהַ תָּמִים לֹא־	25	3	3	3
	וְאַשְׁתַּמְרָה מֵעוֹנֵי:		2	2	2
	Total, v. 24		5	= 3 + 2	= 0 + 5
25	וַיָּשֶׁב יְהוָה לִי כְּצַדִּיקְתָּיִ	26	4	4	4
	כְּבָרִי לִנְגִד עֵינָיו:		3	3	3
	Total, v. 25		7	= 4 + 3	= 0 + 7
	<b>Canticle III.2 Strophe 7 Total, v. 21-25</b>		34	= 18 + 16	= 0 + 34
	Total, v. 4-25		160	= 85 + 75	= 0 + 160
26 Middle cola:	עַם־חֹסִיד תִּתְחַפְּדֵי	27	3	3	3
110 = 54 + 2 + 54	עַם־גִּבּוֹר תִּתְמַם:		4	4	4
Middle word: 365=182+1+182	Total, v. 26		7	= 3 + 4	= 7 + 0
27	עַם־נָבָר תִּתְבָּרֵי	28	3	3	3
	וְעַם־עֲקֹשׁ תִּתְפַּל:		3	3	3
	Total, v. 27		6	= 3 + 3	= 6 + 0
	<b>Strophe 8 Total, v. 26-27</b>		13	= 6 + 7	= 13 + 0
28	וְאַתָּ־עַם עָנִי תוֹשִׁיעַ־	29	4	4	4
	וְעֵינֶיךָ עַל־רַמִּים תִּשְׁפִּיל:		4	4	4
	Total, v. 28		8	= 4 + 4	= 8 + 0
29	כִּי־אַתָּה נִירֵי יְהוָה־	30	4	4	4
	וַיִּתֶּנָּה חֹשֶׁכִי:		3	3	3
	Total, v. 29		7	= 4 + 3	= 7 + 0
30	כִּי בָכָה אֲרוּץ גְּדוּדֵי־	31	4	4	4
	בְּאַלְהֵי אֲדָלְג־שׁוּר:		3	3	3
	Total, v. 30		7	= 4 + 3	= 7 + 0
	<b>Strophe 9 Total, v. 28-30</b>		22	= 12 + 10	= 22 + 0
	<b>Canticle III.3 Total, v. 26-30</b>		35	= 18 + 17	= 35 + 0
	Total, v. 2b-30		212	= 112 + 100	= 52 + 160
31	הָאֵל תָּמִים דְּרָכָיו־	32	3	3	3
	אֲמַרְתָּ יְהוָה צְרוּפָה		3	3	3
	מִגֵּן הוּא לְכֹל הַחֹסִים בּוֹ:		5	5	5
	Total, v. 31		11	= 3 + 8	= 0 + 11
	Total, v. 29-31		25	= 11 + 14	= 14 + 11
	Total, v. 17-31		107	= 51 + 56	= 35 + 72
32	כִּי מִי־אֵל מִבְּלַעֲדֵי יְהוָה־	33	5	5	5
	וּמִי צוּר מִבְּלַעֲדֵי אֱלֹהֵינוּ:		4	4	4
	Total, v. 32		9	= 5 + 4	= 0 + 9
33	הָאֵל מְעוֹזֵי חֵיל־	34	3	3	3

		וַיִּתֵּן תָּמִים דְּרָכָיו :	3	3	3
		Total, v. 33	6	= 3 + 3	= 0 + 6
34		מְשֻׁהָ רִגְלֵי כְּאַיִלוֹת־ <sup>^</sup>	3	3	3
		וְעַל בְּמוֹתַי יַעֲמִדְנִי :	3	3	3
		Total, v. 34	6	= 3 + 3	= 0 + 6
35		מְלַמֵּד יָדַי לְמִלְחָמָה <sup>^</sup>	3	3	3
		וְנַחַת קִשְׁת־נְחוּשָׁה זֹרְעֹתַי :	4	4	4
		Total, v. 35	7	= 3 + 4	= 0 + 7
		Total, v. 26-30	35	= 18 + 17	= 35 + 0
		<b>Canticle IV.1 Strophe 10 Total, v. 31-35</b>	39	= 17 + 22	= 0 + 39
		Numerical chiasmus, v. 26-35	74	= 35 + 39	= 35 + 39
36		וַתִּתֵּן־לִי מִגֵּן יִשְׁעֶךָ <sup>^</sup>	4	4	4
		וַעֲנִתְךָ תִּרְבֵּנִי :	2	2	2
		Total, v. 36	6	= 4 + 2	= 6 + 0
37		תִּרְחִיב צַעְדֵי תַחְתְּנִי <sup>^</sup>	3	3	3
		וְלֹא מְעַדוּ קַרְסְלֵי :	3	3	3
		Total, v. 37	6	= 3 + 3	= 6 + 0
38		אֲרַדְפָּה אִיבֵי וְאַשְׁמִידֵם <sup>^</sup>	3	3	3
		וְלֹא אָשׁוּב עַד־כְּלוֹתָם :	4	4	4
		Total, v. 38	7	= 3 + 4	= 7 + 0
39	* See note	וְאַכְלֵם וְאַמְחָצֵם וְלֹא יִקְוּמוּן <sup>^</sup>	4	4	4
	below the chart	וַיִּפְּלוּ תַחַת רִגְלֵי :	3	3	3
		Total, v. 39	7	= 4 + 3	= 7 + 0
		<b>Strophe 11 Total, v. 36-39</b>	26	= 14 + 12	= 26 + 0
40		וַתִּזְרְנֵי חֵיל לְמִלְחָמָה <sup>^</sup>	3	3	3
		תִּכְרִיעַ קַמִּי תַחְתְּנִי :	3	3	3
		Total, v. 40	6	= 3 + 3	= 6 + 0
		Total, v. 36-40	32	= 17 + 15	= 32 + 0
		Total, v. 17-40	167	= 82 + 85	= 67 + 100
41		וְאִיבֵי תַתָּה לִי עֲרַף <sup>^</sup>	4	4	4
		מְשַׁנְּאֵי וְאַצְמִיתָם :	2	2	2
		Total, v. 41	6	= 4 + 2	= 6 + 0
		Total, v. 38-41	26	= 14 + 12	= 26 + 0
		Total, v. 36-41	38	= 21 + 17	= 38 + 0
42		יִשְׁעוּ וְאִין מוֹשִׁיעַ <sup>^</sup>	3	3	3
		אֶל־יְהוָה וְלֹא עֲנָם :	4	4	4
		Total, v. 42	7	= 3 + 4	= 0 + 7
43		וְאַשְׁחָקֵם כְּעַפְר־אֲרֶץ <sup>^</sup>	3	3	3
		כְּטִיט־חוּצוֹת אֲדָקֵם אֲרַקְעֵם :	4	4	4
		Total, v. 43	7	= 3 + 4	= 0 + 7
		<b>Strophe 12 Total, v. 40-43</b>	26	= 13 + 13	= 12 + 14
		<b>Canticle IV.2 Total, v. 36-43</b>	52	= 27 + 25	= 38 + 14
		Total, v. 17-43	187	= 91 + 96	= 73 + 114

44		45	3	3	3	
			3		3	
			4	4	4	
		Total, v. 44	10	= 3 + 7	= 10 + 0	
45		46	4	4	4	
			4		4	
		Total, v. 45	8	= 4 + 4	= 8 + 0	
46		47	3	3	3	
			2	2	2	
		Total, v. 46	5	= 3 + 2	= 5 + 0	
		Total, v. 36-46	75	= 37 + 38	= 61 + 14	
	<b>Canticle IV.3 Strophe 13</b>	<b>Total, v. 44-46</b>	<b>23</b>	= 10 + 13	= 23 + 0	
	<b>Canto IV</b>	<b>Total, v. 32-46</b>	<b>103</b>	= 51 + 52	= 61 + 42	
47		48	4	4	4	
			4		4	
		Total, v. 47	8	= 4 + 4	= 0 + 8	
48		49	4	4	4	
			3		3	
		Total, v. 48	7	= 4 + 3	= 0 + 7	
49		50	2	2	2	
			2		2	
		Total, v. 49	7	= 2 + 5	= 5 + 2	
50		51	5	5	5	
			2		2	
		Total, v. 50	7	= 5 + 2	= 7 + 0	
	<b>Strophe 14</b>	<b>Total, v. 47-50</b>	<b>29</b>	= 15 + 14	= 12 + 17	
		Total, v. 36-43	<b>52</b>	= 27 + 25	= 38 + 14	
		Total, v. 44-50	<b>52</b>	= 25 + 27	= 35 + 17	
	Numerical chiasmus, v. 36-50		<b>104</b>	= 52 + 52	= 73 + 31	
51	<b>Coda</b>	52	3	3	3	
			3		3	
			4		4	
	<b>Strophe 15</b>	Total, v. 51	10	= 3 + 7	= 0 + 10	
		Total, v. 50-51	17	= 8 + 9	= 7 + 10	
	<b>Canto V</b>	<b>Total, v. 47-51</b>	<b>39</b>	= 18 + 21	= 12 + 27	
		Total, v. 31-51	153	= 72 + 81	= 73 + 80	
		Total, v. 2b-51	365	= 184 + 181	= 125 + 240	
	With the heading and <b>ויאמר</b> , v. 1-51		382	= 187 + 195		

\* V. 2a: Note in regards Columns a and b the difference between the word-count of v. 2 between the text including the heading, followed by *atnach* (vs. 2a with 1 word and 2b with 5 words) and the words of the poem (v. 2a with 5 words), since in the latter case there is no *atnach*. This is probably how the 26 words before *atnach* in vs. 2b-7 have been achieved, as well as the 52 (2 x 26) words after *atnach* in vs. 2b-16, and the 187 (11 x 17) words before *atnach* in vs. 1-51.

\* V. 39a: Deleting **this** word (see e.g., Fokkelman, p. 334, note 7) would give a tantalizing total of 364 words (14x26), but would wreak havoc with the carefully designed numerical structure of vs. 36-50.

## Observations

1. The arithmetic centre in terms of the 365 words of the Song is the word **תָּמִים**, 'blameless', in v. 26b, with **182** (7 x 26) words on either side: 365 = 182 + 1 + 182. The pivotal word falls within the 2 middle cola in v. 26: 110 = 54 + 2 + 54. These 7 words of the two pivotal cola constitute a very meaningful centre, which has certainly been consciously designed, for it is an eloquent expression of the gist of the poem:

**עִם־תְּהִיָּד תִּתְחַסֵּד ^ עִם־גִּבּוֹר תָּמִים תִּתְמָם**

*With the loyal you show yourself loyal; with the blameless you show yourself blameless.*

2. The words addressed to God and the words spoken about him are in accordance with Psalm 18, except for v. 16, where Ps. 18:16c-d is addressed to God. This brings us to the canto- and strophic structure of the text, which is, in my opinion, to a great extent determined by the direction of address: words directly addressed to God (Column c) and words spoken about him (Column d). Therefore, the ensuing caesurae should be taken into account when we try to identify the framework of the text: between vs. 3||4, 25||26, 30||31, 35||36, 46-47, and 50||51. I propose the following structure:

<b>Canto I (2-3)</b>	<b>Prayer: affirmation of trust in YHWH</b>
Canticle II.1 (4-9)	Contemplation: praise for deliverance from enemies
Canticle II.2 (10-16)	Contemplation: YHWH displayed his power in nature
Canticle III.1 (17-20)	Contemplation: reaching from on high, he delivered me
Canticle III.2 (21-25)	Contemplation: he treated me according to my righteousness
<b>Canticle III.3 (26-30)</b>	<b>Prayer: YHWH, you reward the just with your loyalty</b>
Canticle IV.1 (31-35)	Contemplation: God is my help in times of war
<b>Canticle IV.2 (36-43)</b>	<b>Prayer: you have helped me to slay my enemies</b>
<b>Canticle IV.3 (44-46)</b>	<b>Prayer: you delivered me from strife among the nations</b>
Canto V (47-51)	Contemplation: I praise YHWH for his steadfast love.

Apart from determining the overall structure, the change in the direction of address also serves as a rhetorical device marking the end of a canto or canticle. This is the case in Canticle II.2 (vs. 10-16), where v. 16c-d is phrased as addressed to God, and in Canticle IV.2 (vs. 36-43), which is concluded by words spoken about God (vs. 42-43), and finally, in Canto V (vs. 47-51), where vs. 49b-50 is phrased as a prayer.

V. 51, phrased as spoken *about* God in contrast to the preceding 2<sup>nd</sup> person passage, concludes the psalm as a coda. For the coda, see "The use of a coda as a device for conclusion" in the [General Introduction](#).

3. The two divine name numbers and their multiples figure many times in 2 Samuel 22:

vs. 1-2a	<b>17</b> words in total
vs. 2b-3	<b>17</b> words in total
vs. 4-7	<b>17</b> words before <i>atnach</i>
vs. 2b-7	<b>26</b> words before <i>atnach</i>
vs. 10-14	<b>34</b> words in total, with <b>17</b> before and <b>17</b> after <i>atnach</i>
vs. 10-16	<b>26</b> words before <i>atnach</i>
vs. 2b-16	<b>52</b> (2 x 26) words after <i>atnach</i>
vs. 17-21	<b>34</b> (2 X 17) words in total
vs. 21-25	<b>34</b> (2 x 17) words in total
vs. 4-25	<b>85</b> (5 x 17) words before <i>atnach</i>
vs. 26-30	<b>17</b> words after <i>atnach</i>
vs. 2b-30	<b>52</b> (2 x 26) words addressed to God
vs. 17-31	<b>51</b> (3 x 17) words before <i>atnach</i>
vs. 31-35	<b>17</b> words before <i>atnach</i>
vs. 36-39	<b>26</b> words in total
vs. 36-40	<b>17</b> words before <i>atnach</i>

vs. 17-40	<b>85</b> (5 x 17) words after <i>atnach</i>
vs. 38-41	<b>26</b> words in total
vs. 36-41	<b>17</b> words after <i>atnach</i>
vs. 40-43	<b>26</b> words in total
vs. 36-43	<b>52</b> (2 x 26) words in total
vs. 17-43	<b>187</b> (11 x 17) words in total
vs. 32-46	<b>51</b> (3 x 17) words before and <b>52</b> (2 x 26) after <i>atnach</i>
vs. 44-50	<b>52</b> (2 x 26) words in total
vs. 36-50	<b>104</b> (4 x 26) words in total, with <b>52</b> before and <b>52</b> after <i>atnach</i>
vs. 50-51	<b>17</b> words in total
vs. 31-51	<b>153</b> (9 x 17) words in total
vs. 1-51	<b>187</b> (11 x 17) words before <i>atnach</i> including the heading.

4. The name יהוה occurs 18 times (16x in the poem and 2x in the heading); in Psalm 18 there are 19 occurrences (16 in the poem and 3 in the heading).

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