

Psalm 107— Logotechnical Analysis

Guidelines

- Please read the [General Introduction](#) as well as the Introduction to [Book I](#) and [Book V](#).
- For common features found in the numerical analysis charts, see the [Key to the charts](#).

Specific features of Psalm 107

- Psalm 107 and Psalms 105 and 106 are sister psalms showing great similarity in design. They also share the special feature that they are episodic poems, having a distinct core containing references to episodes or situations in Israel's fateful history. Being positioned in two different Books, the three psalms are in fact enjambed poems indicating that Books IV and V are inseparable.
- The core of Psalm 107 is **vs. 4-32**, its *pièce de résistance* (Canto II in my division). It consists of four well-defined literary units, determined by different situations of distress: 'in desert waste lands' (vs. 4-9), 'in darkness and gloom' (vs. 10-16), 'near the gates of death' (vs. 17-22) and 'crossing the sea in ships' (vs. 23-32).
- In addition, the whole text is carefully structured in terms of words describing redemption and well-being (Column c) and words describing distress and gloom (Column d).

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

- Van der Lugt: 1-3 || 4-5, 6-7, 8-9 | 10-12, 13-14, 15-16 | 17-18, 19-20, 21-22 || 23-24, 25-27, 28-30, 31-32 | 33-34, 35-36, 37-38, 39-40, 41-42 || B 43 (3 cantos, 20 strophes, 43 verselines and 87 cola, taking v. 37 as a bicolon).
- Fokkelman: 1-3 || 4-5, 6-7, 8-9 || 10-12, 13-14, 15-16 || 17-18, 19-20, 21-22 || 23-24, 25-27, 28-30, 31-32 || 33-34, 35-36, 37-39 || 40-41, 42-43 (7 stanzas, 19 strophes, with 43 verselines and 88 cola, taking v. 37 as a tricolon).
- Labuschagne: 1-3 || 4-5, 6-7, 8-9 | 10-12, 13-14, 15-16 | 17-18, 19-20, 21-22 | 23-24, 25-27, 28-29, 30-32 || 33-34, 35-38, 39-40, 41-42, 43 (3 cantos, of which Canto II has 4 Canticles, altogether 19 strophes, 43 verselines and 88 cola, taking v. 37 as a tricolon).

Logotechnical analysis

- Columns **a** and **b** show the number of words before and after the atnach.
- Column **c**: words about redemption and well-being; **d**: words about situations of distress.
- The numbering of the verselines coincides with that of the Masoretic verses.

		Total	a	b	c	d
1	הִדְרוּ לַיהוָה כִּי־טוֹב־ כִּי לְעוֹלָם חֲסִדּוֹ:	4	4		4	
	Total, v. 1	7	= 4	+ 3	= 7	+ 0
2	יֹאמְרוּ גְאוּלַּי יְהוָה־ אֲשֶׁר גָּאֵלָם מִיַּד־צָר:	3	3		3	
	Total, v. 2	7	= 3	+ 4	= 7	+ 0
3	וּמֵאֲרָצוֹת קְבָצִים מִמִּזְרַח וּמִמַּעֲרֵב־ מִצְפוֹן וּמִיָּם:	2	2		2	
	Total, v. 3	6	= 4	+ 2	= 6	+ 0
	Canto I Strophe 1 Total, v. 1-3	20	= 11	+ 9	= 20	+ 0

4*	תָּעוּ בַּמִּדְבָּר בִּישִׁימוֹן [^] דָּרְךְ עִיר מוֹשֵׁב לֹא מִצָּאוּ: Total, v. 4	3 3 3 5 5 5 <hr/> 8 = 3 + 5 = 0 + 8
5	רַעֲבִים גַּם־צִמְאִים [^] נִפְשָׁם בָּהֶם תִּתְעַטֵּף: Total, v. 5 Strophe 2 Total, v. 4-5 Total, v. 1-5	3 3 3 3 3 3 <hr/> 6 = 3 + 3 = 0 + 6 14 = 6 + 8 = 0 + 14 34 = 17 + 17 = 20 + 14
6	וַיִּצְעֲקוּ אֶל־יְהוָה בְּצַר לָהֶם [^] מִמִּצְוֹקוֹתֵיהֶם יִצִּילֵם: Total, v. 6	5 5 5 2 2 2 <hr/> 7 = 5 + 2 = 7 + 0
7	וַיְדַרְיָכֶם בְּדָרְךְ יִשְׂרָאֵל [^] לְלֶכֶת אֶל־עִיר מוֹשֵׁב: Total, v. 7 Strophe 3 Total, v. 6-7 Total, v. 1-7	3 3 3 4 4 4 <hr/> 7 = 3 + 4 = 7 + 0 14 = 8 + 6 = 14 + 0 48 = 25 + 23 = 34 + 14
8	יִזְדוּ לַיהוָה חֲסִדוֹ [^] וַנִּפְלְאוֹתָיו לִבְנֵי אָדָם: Total, v. 8 Total, v. 5-8 Total, v. 4-8	3 3 3 3 3 3 <hr/> 6 = 3 + 3 = 6 + 0 26 = 14 + 12 = 20 + 6 34 = 17 + 17 = 20 + 14
9	כִּי־הִשְׁבִּיעַ נֶפֶשׁ שִׁקְקָה [^] וַנִּפְשׁ רַעֲבָה מִלֹּא־טוֹב: Total, v. 9 Strophe 4 Total, v. 8-9 Canticle II.1 Total, v. 4-9	4 4 4 4 4 4 <hr/> 8 = 4 + 4 = 8 + 0 14 = 7 + 7 = 14 + 0 42 = 21 + 21 = 28 + 14
10	יִשְׁבִּי חֲשֹׁךְ וְצַלְמוֹתָ [^] אֲסִירֵי עֲנִי וּבְרָזָל: Total, v. 10 Total, v. 6-10	3 3 3 3 3 3 <hr/> 6 = 3 + 3 = 0 + 6 34 = 18 + 16 = 28 + 6
11	כִּי־הִמְרוּ אִמְרֵי־אֵל [^] וַעֲצַת עֲלִיזוֹן נֶאֱצוּ: Total, v. 11 Total, v. 7-11	4 4 4 3 3 3 <hr/> 7 = 4 + 3 = 0 + 7 34 = 17 + 17 = 21 + 13
12	וַיִּכְנַע בְּעַמְלֵ לִבָּם [^] כְּשִׁלוֹ וְאִין עֲזָר: Total, v. 12 Strophe 5 Total, v. 10-12 Total, v. 8-12	3 3 3 3 3 3 <hr/> 6 = 3 + 3 = 0 + 6 19 = 10 + 9 = 0 + 19 33 = 17 + 16 = 14 + 19
13	וַיִּזְעֲקוּ אֶל־יְהוָה בְּצַר לָהֶם [^] מִמִּצְוֹקוֹתֵיהֶם יוֹשִׁיעֵם: Total, v. 13 Total, v. 10-13	5 5 5 2 2 2 <hr/> 7 = 5 + 2 = 7 + 5 26 = 15 + 11 = 7 + 19
14	יוֹצִיאֵם מִחֲשֹׁךְ וְצַלְמוֹתָ [^] וּמוֹסְרוֹתֵיהֶם יִנְתַּק: Total, v. 14 Strophe 6 Total, v. 13-14 Total, v. 9-14	3 3 3 2 2 2 <hr/> 5 = 3 + 2 = 5 + 0 12 = 8 + 4 = 12 + 0 39 = 22 + 17 = 20 + 19

15	יִדְרוּ לַיהוָה חֲסֵדוֹ וְנִפְלְאוֹתָיו לְבְנֵי אָדָם: Total, v. 8-15	3 3 3 3 3 3 <u>51 = 28 + 23 = 32 + 19</u>
16	כִּי־שָׁבַר דְּלֹתוֹת נְחֹשֶׁת וּבְרִיחֵי בְרוֹזַל גִּדְעָ: Strophe 7 Total, v. 15-16 Canticle II.2 Total, v. 10-16 Total, v. 8-16	4 4 4 3 3 3 <u>13 = 7 + 6 = 13 + 0</u> <u>44 = 25 + 19 = 25 + 19</u> <u>58 = 32 + 26 = 39 + 19</u>
17	אֲוִלִים מִדְרֹךְ פִּשְׁעָם וּמַעֲוֹנֹתֵיהֶם יִתְעַנּוּ: 18 כָּל־אֶכֶל תִּתְעַב נִפְשָׁם וַיִּגְיעוּ עַד־שַׁעְרֵי מוֹת: Strophe 8 Total, v. 17-18	3 3 3 2 2 2 4 4 4 4 4 4 <u>13 = 7 + 6 = 0 + 13</u>
19	וַיִּזְעֲקוּ אֶל־יְהוָה בְּצַר לָהֶם מִמַּצְקוֹתֵיהֶם יוֹשִׁיעֵם: Total, v. 11-19	5 5 5 2 2 2 <u>58 = 34 + 24 = 32 + 26</u>
20	יִשְׁלַח דְּבָרוֹ וַיִּרְפָּאֵם וַיִּמְלֹט מִשְׁחִיתוֹתָם: Strophe 9 Total, v. 19-20	3 3 3 2 2 2 <u>12 = 8 + 4 = 12 + 0</u>
21	יִדְרוּ לַיהוָה חֲסֵדוֹ וְנִפְלְאוֹתָיו לְבְנֵי אָדָם: Total, v. 18-21	3 3 3 3 3 3 <u>26 = 15 + 11 = 18 + 8</u>
22	וַיִּזְבְּחוּ וַיִּבְחֵי תוֹרָה וַיִּסְפְּרוּ מַעֲשָׂיו בְּרִנָּה: Middle cola: 88=43+2+43 Middle verseline: 43 = 21 + 1 + 21 Total, v. 22 Strophe 10 Total, v. 21-22 Total, v. 20-22 Canticle II.3 Total, v. 17-22 Total, v. 1-22	3 3 3 3 3 3 3 3 3 6 = 3 + 3 = 6 + 0 <u>12 = 6 + 6 = 12 + 0</u> <u>17 = 9 + 8 = 17 + 0</u> <u>37 = 21 + 16 = 24 + 13</u> <u>143 = 78 + 65 = 97 + 46</u>
23	יִזְרְדֵי הַיָּם בְּאֵינֹתָי עֲשֵׂי מְלָאכָה בְּמַיִם רַבִּים: 24 הַמָּה רָאוּ מַעֲשֵׂי יְהוָה וְנִפְלְאוֹתָיו בְּמִצְוֹלָה: Strophe 11 Total, v. 23-24	3 3 3 4 4 4 4 4 4 2 2 2 <u>13 = 7 + 6 = 0 + 13</u>
25	וַיֵּאמֶר וַיַּעֲמֵד רוּחַ סְעָרָה וַתְרוֹמֵם גְּלִיוֹ: 26 יַעֲלוּ שָׁמַיִם יִרְדּוּ תְּהוֹמוֹתָי נִפְשָׁם בְּרָעָה תִתְמוֹנָג: See below, v. 40! Total, v. 23-26 Total, v. 21-26	4 4 4 2 2 2 4 4 4 3 3 3 <u>26 = 15 + 11 = 0 + 26</u> <u>38 = 21 + 17 = 12 + 26</u>
27	יִחַוְגוּ וַיִּגְוְעוּ כְּשִׁכּוֹר וְכָל־חֲכָמָתָם תִּתְבַּלֵּעַ: Total, v. 27 Strophe 12 Total, v. 25-27 Total, v. 22-27	3 3 3 3 3 3 6 = 3 + 3 = 0 + 6 <u>19 = 11 + 8 = 0 + 19</u> <u>38 = 21 + 17 = 6 + 32</u>

28	וַיִּצְעֲקוּ אֶל־יְהוָה בְּצַר לָהֶם [^] See Observation 4	5 5 5 2 2 2 <hr/> 7 = 5 + 2 = 7 + 5 <hr/> 26 = 16 + 10 = 7 + 19 <hr/> 51 = 29 = 22 = 19 + 32
	Total, v. 28	
	Total, v. 25-28	
	Total, v. 21-28	
29	יָקָם סֶעֱרָה לְדַמְמָה [^] וַיַּחֲשׂוּ גְלִיהֶם: Total, v. 29	3 3 3 2 2 2 <hr/> 5 = 3 + 2 = 5 + 0
	Strophe 13 Total, v. 28-29	12 = 8 + 4 = 12 + 0
30	וַיִּשְׁמְחוּ כִּי־יִשְׁתַּקְּנוּ [^] וַיִּנָּחֵם אֶל־מַחֲזוֹ הַפָּצָם: Total, v. 30 Total, v. 28-30	3 3 3 4 4 4 <hr/> 7 = 3 + 4 = 7 + 0 19 = 11 + 8 = 19 + 0
31	יִדְרוּ לַיהוָה חֲסֵדוֹ [^] וַנִּפְלְאוּתוֹ לְבָנֵי אָדָם: Total, v. 31	3 3 3 3 3 3 <hr/> 6 = 3 + 3 = 6 + 0
32	וַיִּרְמְמוּהוּ בַקְּהֶל־עַם [^] וּבְמִוֶּשֶׁב זְקֵנִים יִתְּלֵלוּהוּ: Total, v. 32	3 3 3 3 3 3 <hr/> 6 = 3 + 3 = 6 + 0
	Strophe 14 Total, v. 30-32	19 = 9 + 10 = 19 + 0
	Total, v. 28-32	31 = 17 + 14 = 31 + 0
	Canticle II.4 Total, v. 23-32	63 = 35 + 28 = 31 + 32
	Canto II Total, v. 4-32	186 = 102 + 84 = 108 + 78
33	יֵשֶׁם נְהִירוֹת לְמִדְבָּר [^] וּמִצְאֵי מַיִם לְצִמְאוֹן: Total, v. 28-33	3 3 3 3 3 3 <hr/> 37 = 20 + 17 = 37 + 0
34	אֶרֶץ פְּרִי לְמִלְחָה [^] מִרְעֵת יֹשְׁבֵי בָהּ: Strophe 15 Total, v. 33-34 Total, v. 27-34	3 3 3 3 3 3 <hr/> 12 = 6 + 6 = 12 + 0 49 = 26 + 23 = 43 + 6
35	יֵשֶׁם מִדְבָּר לְאַנְס־מַיִם [^] וְאֶרֶץ צִיָּה לְמִצְאֵי מַיִם: Total, v. 35 Total, v. 32-35	4 4 4 4 4 4 <hr/> 8 = 4 + 4 = 8 + 0 26 = 13 + 13 = 26 + 0
36	וַיּוֹשֶׁב שָׁם רְעֻבִים [^] וַיְכַוְּנוּ עִיר מוֹשָׁב: Total, v. 36 Total, v. 33-36	3 3 3 3 3 3 <hr/> 6 = 3 + 3 = 6 + 0 26 = 13 + 13 = 26 + 0
37	וַיִּזְרְעוּ שָׂדוֹת [^] וַיִּטְעוּ כֶּרְמִים [^] וַיַּעֲשׂוּ פְרִי תְבוּאָה: Total, v. 37 Total, v. 35-37	2 2 2 2 2 2 3 3 3 <hr/> 7 = 4 + 3 = 7 + 0 21 = 11 + 10 = 21 + 0
38	וַיִּבְרַכֶּם וַיִּרְבּוּ מְאֹד [^] וּבְהִמְתָּם לֹא יִמְעִיט: Total, v. 38	3 3 3 3 3 3 <hr/> 6 = 3 + 3 = 6 + 0
	Strophe 16 Total, v. 35-38	27 = 14 + 13 = 27 + 0

39		וַיִּמְעֲטוּ וַיִּשְׁחֹוּ	2	2	2	
		מִעֲצָר רָעָה וַיִּגְוֹן:	3		3	3
		Total, v. 39	5	= 2 + 3	= 5	+ 0
40		שִׁפְדָּה בּוֹז עַל־נְדִיבִים	4	4		4
	Vs. 23-26 + 40,	וַיִּתְּעַם בְּתַהוֹ לֹא־דָרָךְ:	4		4	4
	the last five verses	Total, v. 40	8	= 4 + 4	= 8	+ 0
	of the seven marked	Total vs. 23-26	26	= 15 + 11	= 0 + 26	
	by <i>inverted nun</i>	Total, v. 23-26 + 40	34	= 19 = 15	= 8 + 26	
	Strophe 17	Total, v. 39-40	13	= 6 + 7	= 13	+ 0
		Total, v. 33-40	52	= 26 + 26	= 52	+ 0
41		וַיִּשָּׁב אֲבִיוֹן מֵעוֹנִי	3	3		3
		וַיִּשֶׁם כִּצְאוֹן מִשְׁפָּחוֹת:	3		3	3
		Total, v. 41	6	= 3 + 3	= 6	+ 0
		Total, v. 34-41	52	= 26 + 26	= 52	+ 0
42		יִרְאוּ יִשְׂרָאֵל וַיִּשְׁמְחוּ	3	3		3
		וְכָל־עוֹלָה קִפְצָה פִּיהָ:	4		4	4
		Total, v. 42	7	= 3 + 4	= 7	+ 0
	Strophe 18	Total, v. 41-42	13	= 6 + 7	= 13	+ 0
		Total, v. 39-42	26	= 12 + 14	= 26	+ 0
		Total, v. 33-42	65	= 32 + 33	= 65	+ 0
		Total, v. 1-42	271	= 145 + 126	= 193 + 78	
43	Coda	מִי־חֶכֶם וַיִּשְׁמַר־אֱלֹהֵי	4	4		4
		וַיִּתְּבוּנְנוּ חֹסְדֵי יְהוָה:	3		3	3
	Strophe 19	Total, v. 43	7	= 4 + 3	= 7	+ 0
	Canto III	Total, v. 33-43	72	= 36 + 36	= 72	+ 0
		Total, v. 1-43	278	= 149 + 129	= 200 + 78	

* In v. 4, on logotechnical grounds, I follow LXX and Syr in positioning the *atnach* after the preceding word; it appears to be crucial to the numerical structure. See the significant compositional formulae of vs. 1-5, 4-8, 1-22 and 4-32. It is unclear why the *atnach* got displaced in MT.

Observations

1. In terms of the 278 words of the psalm, the arithmetic centre is the two words זָבַחַי תּוֹדָה, 'sacrifices of thanksgiving', in v. 22a. These words in themselves are indeed meaningful, but the consciously designed meaningful centre is to be found on verseline- and colon level: the middle verseline, v. 22 (43 = 21 + 1 + 21) containing the two middle cola (88 = 43 + 2 + 43):

וַיִּזְבְּחוּ זָבַחַי תּוֹדָה וַיִּסְפְּרוּ מַעֲשָׂיו בְּרִנָּה:

And let them offer **sacrifices of thanksgiving** // and tell of his deeds in songs of joy.
 Falling precisely within the meaningful centre, the 2-word arithmetic centre highlights its pivotal position. What makes v. 22 all the more meaningful is the fact that it reverberates the call to give thanks occurring in the very first colon of the poem: "Give thanks to YHWH, for he is good".

2. The structure of the psalm is fundamentally determined by the four situations of distress, from which YHWH saves his people: vs. 4-9, 10-16, 17-22 and 23-32. The ensuing caesurae between vs. 3||4, 9||10, 16||17, 22||23, and 32||33, set clear parameters for dividing the text into the following cantos and Canticles:

vs. 1-3	Canto I	Call to give thanks to God	7 cola	20 words
vs. 4-9	Canticle II.1	In desert waste lands	12 cola +	42 words
vs. 10-16	Canticle II.2	In darkness and gloom	14 cola = 26	44 words
vs. 17-22	Canticle II.3	Near the gates of death	12 cola +	37 words
vs. 23-32	Canticle II.4	At sea in ships	20 cola = 32	63 words
vs. 33-43	Canto III	Hymn lauding God's deeds	23 cola	72 words.

Seeing the lucid structure of the poem, it is not surprising to find that there is almost general agreement among scholars about the division of the text in broad outline. Christensen's division is an exception: on prosodic grounds, he disregards all evident caesurae (except the one between vs. 32||33) and finds 7 different units, called 'cantos', in order to achieve a menorah pattern.

3. My deliberate choice for *three* cantos (and not *six*) is based on the consideration that the four closely connected 'distress situations' (vs. 4-32), should be accommodated in a single canto, namely Canto II, which divides into four Canticles.

There is an additional argument: the word-count in Canto II, in terms of the two obvious categories charted in Columns c and d, reveals the significant compositional formula $186 = 108 + 78$ (3×26), which, in my opinion, was chosen deliberately. This is underscored by the fact that Canto II has **102** (6×17) before and 84 after atnach.

In terms of cola, the text of Canto II divides into **26** cola in Canticles II.1-II.2 and **32** in Canticles II.3-II.4, constituting the *kebod*-YHWH formula, $58 = 26 + 32$. That this is deliberate intention is shown by the fact that the formula recurs in the **58** words of vs. 8-16 ($58 = 32a + 26b$) and also in the **58** words of vs. 11-19 (**58** words, with **32** in Column c and **26** in Column d).

The other *kabod* number, **23**, appearing in the number of cola in vs. 33-43 (Canto III), may therefore also be deliberate design.

As in all psalms from Psalms 104-109, the author used a coda to conclude his poem: in this case, his recommendation to give heed to all that has been said in the psalm. Therefore, there is no reason whatsoever for regarding this verse as a later addition. On the contrary, the reference to *יְהוָה יִתְּנֵנוּ יְהוָה יִתְּנֵנוּ*, 'YHWH's *loving deeds*', in v. 43b, clearly functions as a device for inclusion together with *יְהוָה יִתְּנֵנוּ*, 'his *loving kindness*', in v. 1. Moreover, the recommendation to be '*wise*' unmistakably ties in with what has been said about the '*upright*' in v. 42.

For the *coda*, see Observation 5 in my Analysis of [Psalm 105](#), as well as "The use of a coda as a device for conclusion" in the [General Introduction](#).

4. The four Canticles of Canto II are characterized by their uniform design, despite minor rhetorical variations:

introduction of the people in the situation of distress
the turning point: **they cry to YHWH in their trouble** (refrain)
YHWH saves them from their predicament and restores their well-being
the call to thank and praise YHWH for his saving deeds (refrain-like).

Canticle II.4 (vs. 23-42) deserves special attention, particularly because of the intriguing so-called *inverted nun* in Codex L in vs. 21-26 and 40 (in other manuscripts it occurs in vs. 23-28 and 40). This device does not represent the letter *nun* – in fact, it rather resembles an inverted *daleth* – being a misunderstood scribal sign from antiquity used by the Masoretes (not the authors!) to mark a text.*

Its function is traditionally understood as indicating a misplacement, which led some scholars - lately also Th. Booij in his Commentary in the Dutch series *De Prediking van het Oude Testament*, 1994 - to reversing vs. 39 and 40, to get 'better sense'. Irrespective of the merits of a reversal here, it certainly does not apply to vs. 21-26.

* See Emanuel Tov, *Textual Criticism of the Hebrew Bible*, Fortress Press 1992, pp. 54f.

The reason why the Masoretes marked vs. 21-22 as well remains a mystery to me, but the marking of vs. 23-26 + 40 can now at last be explained, in my opinion, in terms of the logotechnical features of these verses. Seeing the occurrence of the mysterious compositional formula **34 = 19 + 15** in the two sister psalms, in Ps. 105: 40-44 and 106:23-27, I venture to suggest that the Masoretes also 'discovered' the formula in Psalm 107.

Please consult the chart to understand what I mean. If we combine the compositional formulae of verses 23-26 and 40 (**26 = 15 + 11** and **8 = 4 + 4**), the formula in question appears in all its splendour: **34 = 19 + 15**. This seems to indicate that the Masoretes wanted to demonstrate - to insiders, since this is esoteric business - that not only Psalms 105 and 106, but also Psalm 107 prides itself on containing the famous formula relating to the loss of the land by apostasy. See my exposition in Observation 3 in my Analysis of [Psalm 95](#).

5. Canto III, vs. 33-42, features the concluding hymn lauding YHWH's wonderful deeds. It is not surprising to find that exactly **12** acts of YHWH are mentioned in vs. 33-41, in accordance with the **12** occurrences of the name YHWH in the psalm (see below):

1. *he turns* rivers into a desert
2. he turns springs of water into parched ground
3. he turns fruitful land into salt-marshes
4. but desert he turns into standing pools
5. arid land he turns into springs of water
6. there he lets the hungry dwell
7. he blesses them so that their numbers grow
8. he does not let their herds decrease
9. princes he brings into contempt
10. he makes them wander in a trackless waste
11. but the poor he lifts clear of their affliction
12. *he turns* their families into flocks.

These are the twelve great deeds of YHWH, which make the upright glad, when they consider them, and reduce the evildoers to silence (v. 42).

Note the ingenious use of the chiasmus in the first five deeds. Note also the use of **וַיִּשְׁבֹּר**, '*he turns*' (v. 33a) and **וַיִּשְׁבֹּר**, '*and he turns*' (v. 41b) as a device for inclusion to delimit the main body of the hymn (vs. 33-41), v. 42 being the conclusion.

The number **12** symbolizing a maximum (3 x 4), is intimately related to **7**, the number of fullness – see my *Numerical Secrets of the Bible*, pp. 23f. It may primarily refer to the **12** tribes of Israel, but in a broader context, we cannot exclude relationship to the **12** labours of the Greek hero Heracles. The author of Psalm 107 may have been familiar with Hercules' famous epithet *dodekáeklos*, 'conqueror in **twelve** contests'.

6. The divine name numbers symbolizing YHWH's presence are woven into the fabric of the text in the following fashion – needless to say, some instances are coincidence:

- | | |
|-----------|---|
| vs. 1-5 | 34 words in total, with 17 before and 17 after atnach |
| vs. 1-7 | 34 (2 x 17) words devoted to redemption (Column c) |
| vs. 5-8 | 26 words in total |
| vs. 4-8 | 34 words in total, with 17 before and 17 after atnach |
| vs. 8-12 | 17 words before atnach |
| vs. 10-13 | 26 words with 15 before and 11 after atnach (see 18-21, 23-26) |
| vs. 9-14 | 17 words after atnach |
| vs. 8-15 | 51 (3 x 17) words in total |
| vs. 8-16 | 58 words, with 32 before and 26 after atnach (<i>kebod</i> -YHWH) |
| vs. 11-19 | 58 words in total, with 32 in Column c and 26 in Column d |
| vs. 11-19 | 34 (2 x 17) words before atnach |
| vs. 18-21 | 26 words with 15 before and 11 after atnach (see 10-13, 18-21) |
| vs. 20-22 | 17 words in total |

vs. 1-22	78 (3 x 26) words before atnach
vs. 21-26	17 words after atnach
vs. 23-26	26 words with 15 before and 11 after atnach (see 10-13, 18-21)
vs. 22-27	17 words after atnach
vs. 25-28	26 words in total
vs. 21-28	51 (3 x 17) words in total
vs. 28-32	17 words before atnach
vs. 4-32	102 (6 x 17) words before atnach (Canto II)
vs. 28-33	17 words after atnach
vs. 27-34	26 words before atnach
vs. 32-35	26 words in total
vs. 33-36	26 words in total
vs. 33-40	52 words, with 26 before and 26 after atnach
vs. 34-41	52 words, with 26 before and 26 after atnach
vs. 39-42	26 words in total
vs. 4-43	78 (3 x 26) words devoted to situations of distress (Column d).

7. The name יהוה appears no less than **12** times throughout the psalm. In the first and the last colon (in vs. 1a and 43b respectively), it functions as a device for inclusion. For the significance of the number **12** symbolizing a maximum, see Observation 5.

In v. 11, we find El, as well as Elyon, which appears only here in Book V. It concludes the last series of **7** occurrences of Elyon in the Psalter (Ps. 87:5, 89:28, 91:1, **91:9**, 92:2, 97:9 and 107:11). The series of 7 has **Ps. 91:9** at the centre – see Observation 7 in my Analysis of [Psalm 91](#).

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