Psalm 24— Logotechnical Analysis

Guidelines
- Please read the General Introduction as well as the Introduction to Book I.
- For common features found in the numerical analysis charts, see the "Key to the charts".

Specific features of Psalm 24
- Psalm 24 is positioned at the centre of the First Group of *Eleven* Psalms in Book I, Psalms 19-29. It focuses on YHWH's *universal kingship*, whereby it corresponds with the two psalms at the beginning and end of the group, Psalms 19 and 29, which deal with YHWH's *universal presence*. This is important evidence for the unity of Psalms 19-29.
- Psalm 24 is the follow-up to Psalm 23, since it elaborates on the theme of *YHWH's earthly abode* introduced at the end of Psalm 23. A significant feature it shares with Psalm 23 is the fact that its meaningful centre on word level is complemented by one in terms of its poetic structure – see Observation 1.
- Still another feature it shares with Psalm 23 - and with Psalm 22 - is its bipartite structure:

Canto I	vs. 1-6	Who may enter YHWH's abode?
Canto II	vs. 7-10	The universal King himself enters his abode.

  Being so closely linked together, Psalms 22, 23 and 24 appear to be sister psalms, which is additionally illustrated by the fact that they have altogether **78** (3 x **26**) verselines.
- The psalm is characterized by the ingenious way in which the questions, answers and propositions have been arranged to weave the divine name numbers into the fabric of the text. The **85** (5 x **17**) words divide into **17** words used for the questions, and **68** (4 x **17**) for the answers and propositions.

Strophic structure - Canto/Stanza boundary: ||
- Van der Lugt: 1-2 || 3-4, 5-6 || 7-8, 9-10 (3 cantos, 5 strophes, 10 verselines and 25 cola).
- Fokkelman: 1-2, 3-4, 5-6 || 7-8, 9-10 (2 stanzas, 5 strophes, 10 verselines and 25 cola.
- Labuschagne: 1-2 | 3-4, 5-6 || 7-8, 9-10 (2 cantos, which are demarcated by *selah*, with 5 strophes, 10 verselines and 25 cola).
- For an overview of other divisions of the text, see Van der Lugt, *CAS*, Psalm 24, § 6.

Logotechnical analysis
- Columns **a** and **b** show the number of words before and after the atnach.
- Column **c**: propositions and answers; **d**: the questions introduced by מִי.
- The numbering of the verselines is shown in brown.

			Total	a	b	c	d
1	לְדָוִד מִזְמוֹר Heading		2	2			
	לַיהוָה הָאָרֶץ וּמְלוֹאָה^	1	3	3		3	
	תֵּבֵל וְיֹשְׁבֵי בָהּ:		3		3	3	
	Total, v. 1		6	= 3	+ 3	= 6	+ 0
2	כִּי־הוּא עַל־יַמִּים יְסָדָהּ^	2	5	5		5	
	וְעַל־נְהָרוֹת יְכוֹנְנֶהָ:		3		3	3	
	Total, v. 2		8	= 5	+ 3	= 8	+ 0
	Canticle I.1 Strophe 1 **Total, v. 1-2**		**14**	= 8	+ 6	= 14	+ 0

Text / Label	v	Total		a		b		c		d
מִי־יַעֲלֶה בְהַר־יְהוָה^	3	4		4						4
וּמִי־יָקוּם בִּמְקוֹם קָדְשׁוֹ:		4				4				4
Total, v. 3		8	=	4	+	4	=	0	+	8
נְקִי כַפַּיִם וּבַר־לֵבָב (**4** Middle verse of Book I in MT)	4	4		4				4		
אֲשֶׁר לֹא־נָשָׂא לַשָּׁוְא נַפְשִׁי^		5		5				5		
וְלֹא נִשְׁבַּע לְמִרְמָה:		3				3		3		
Total, v. 4		12	=	9	+	3	=	12	+	0
Strophe 2 — Total, v. 3-4		20	=	13	+	7	=	12	+	8
Total, v. 1-4		**34**	=	21	+	13	=	**26**	+	8
יִשָּׂא בְרָכָה מֵאֵת יְהוָה	5	4		4				4		
וּצְדָקָה מֵאֱלֹהֵי יִשְׁעוֹ:		3				3		3		
Total, v. 5		7	=	4	+	3	=	7	+	0
זֶה דּוֹר דֹּרְשָׁיו^ (6 Middle words: **85**=41+3+41)	6	3		3				3		
מְבַקְשֵׁי פָנֶיךָ יַעֲקֹב סֶלָה: (Middle colon: 12+1+12)		3				3		3		
Note the 2ⁿᵈ person form! — Total, v. 6		6	=	3	+	3	=	6	+	0
Strophe 3 — Total, v. 5-6		13	=	7	+	6	=	**13**	+	0
Canticle I.2 — Total, v. 3-6		**33**	=	20	+	13	=	25	+	8
Canto I — Total, v. 1-6		**47**	=	28	+	20	=	**39**	+	8
שְׂאוּ שְׁעָרִים רָאשֵׁיכֶם	7	3		3				3		
וְהִנָּשְׂאוּ פִּתְחֵי עוֹלָם^		3		3				3		
וְיָבוֹא מֶלֶךְ הַכָּבוֹד:		3				3		3		
Total, v. 7		9	=	6	+	3	=	9	+	0
מִי זֶה מֶלֶךְ הַכָּבוֹד	8	4		4						4
יְהוָה עִזּוּז וְגִבּוֹר^		3		3				3		
יְהוָה גִּבּוֹר מִלְחָמָה:		3				3		3		
Total, v. 8		10	=	7	+	3	=	6	+	4
Strophe 4 — Total, v. 7-8		19	=	13	+	6	=	15	+	4
שְׂאוּ שְׁעָרִים רָאשֵׁיכֶם	9	3		3				3		
וּשְׂאוּ פִּתְחֵי עוֹלָם^		3		3				3		
וְיָבֹא מֶלֶךְ הַכָּבוֹד:		3				3		3		
Total, v. 9		9	=	6	+	3	=	9	+	0
מִי הוּא זֶה מֶלֶךְ הַכָּבוֹד	10	5		5						5
יְהוָה צְבָאוֹת^		2		2				2		
הוּא מֶלֶךְ הַכָּבוֹד סֶלָה:		3				3		3		
Total, v. 10		10	=	7	+	3	=	5	+	5
Strophe 5 — Total, v. 9-10		19	=	13	+	6	=	14	+	5
Canto II — Total, v. 7-10		**38**	=	**26**	+	12	=	29	+	9
Total, v. 5-10		**51**	=	33	+	18	=	42	+	9
Total, v. 1-10		**85**	=	54	+	31	=	**68**	+	17
With the heading and סֶלָה (2x), v. 1-10		89	=	56	+	33				

Observations

1. The arithmetic centre in terms of the **85** words of the psalm is constituted by the three words in v. 6a (**85** = 41 + **3** + 41):

    זֶה דּוֹר דֹּרְשָׁיו   This is the generation who seek him…

    Since this statement provides the final answer to the question which humans may enter YHWH's earthly abode, it may safely be regarded as the meaningful centre on word level. However, the answer is not complete: it is followed by a more specified definition of 'this generation who seek him' in v. 6b (Jacob!), which appears to be the middle colon (12 + **1** + 12) and the meaningful centre in terms of the poetic structure:

    מְבַקְשֵׁי פָנֶיךָ יַעֲקֹב   Those who seek your presence are the people of Jacob!

    Therefore, like Psalm 23, this psalm has a complementary meaningful centre on colon level – see Observation 3 in my Analysis of Psalm 23.

    The sudden switch from words spoken *about* God (vs. 1-6a) to words directly *addressed to him* (v. 6b) is an effective rhetorical device to emphasize the meaningful centre. See Observation 2 in my analysis of Psalm 23. At the same time, by using the 2nd person form, the speaker preludes the words addressed to YHWH's abode in Canto II (vs. 7-10).

2. With Fokkelman, I find 2 cantos, which are clearly demarcated in MT by *selah.* This means that the poem has a bipartite structure like Psalm 23. However, this does not imply that I dispute the obvious caesura between vs. 2||3. In fact, I sub-divide Canto I into two canticles, vs. 1-2 (the statement about YHWH's universal kingship) and 3-4 (the issue of entrance to his abode), to avoid the impression as though the psalm had a tripartite structure.

3. The divine name numbers are woven into the text in the following way:

vs. 1-4	**34** (2 x **17**) words in total, with **26** words in Column c
vs. 7-10	**26** words before atnach
vs. 5-10	**51** (3 x **17**) words in total
vs. 1-10	**85** (5 x **17**) words in total
vs. 1-10	**68** (4 x **17**) words in Column c and **17** in Column d.

    From a pure numerical point of view, the text divides into two sections of which the total number of words in both cases is a multiple of **17** (**34** in vs. 1-4 and **51** in 5-10). This division of the text overlies the canto structure (vs. 1-6 and 7-10) and may have been consciously devised to weave extra divine name numbers into the text.
    This is obviously the case in regards the division of the **85** (5 x **17**) words into the two categories to be found in Columns c and d. The poet has arranged the questions introduced by מִי (Column d), and the answers and propositions (Column c), so that both categories are made up of multiples of **17** (**68** in Column c and **17** in Column d).

4. Deliberate intent may also be behind the fact that the **39** words of the answers and propositions in vs. 1-6 (Column c) divide precisely into **26** words in vs. 1-4 and **13** in vs. 5-6. This division constitutes the YHWH-*echad* formula: **39** = **26** + **13**. See the General Introduction, "Special patterns".

5. The name יהוה occurs 6 times (vs. 1a, 3a, 5a, 8b, 8c, and 10b), of which the last instance is the combined designation יְהוָה צְבָאוֹת, YHWH of Hosts.