

All Mine
Psalm 18:1-6; 2 Samuel 22:4-5
Dr. Pierre Cannings

Introduction:

Attention: We used to play hide and seek and Paul already knew where I was hiding but when I got my parents involved they would throw Paul off because I would hide in a designated spot and they would keep away the seeker.

Subject: Our God puts us in his designated spot but you need to ask. He will protect us from those who seek us. He is all we need.

Scripture: Psalm 18:1-6; 2 Samuel 22:4-5

Background: The title indicates that the song was used *on the day* that David was delivered from enemies in general and from Saul in particular. Yet the context of the title in the parallel passage (2 Sam 22) does not permit the identification of the psalm with a particular event or military victory; it follows an account of Saul's death and then a summary account of a series of military campaigns against the Philistines (2 Sam 21:15–22). It may have been employed in a celebration of victory after a series of campaigns, or it may be interpreted as having been used in one of Israel's great annual festivals.

Body: Have you ever went to a restaurant and looked at all the ingredients to figure out that is what you want. If you look at all God's ingredients you will be thrilled when you get your plate even if you don't think you like the restaurant.

I. My, My, My v1-2

a. Names

- i. The names reflect two themes, though each is closely related to the other; one theme is *military* (God is deliverer, shield, and safe retreat) and the other evokes the *rocky wilderness* which was for so long a part of David's experience (God is cliff, stronghold, and rock); it was in the wilderness that David in his military campaigns experienced God's intimate presence
- ii. Seven of the initial images present the Lord as a defensive refuge in which David finds unfailing protection from all of life's threats. One of them portrays the Lord as one who actively moves against David's enemies: the Lord is not only a passive "rock," but he also is an aggressive "horn of ... salvation"—a metaphorical comparison to a bull's dangerous horns (cf. Exod 21:28–32)—whose intervention saves the king "from violent men."
- iii. All of the images conjured up by Israel's king reflect his perception that the Lord is a strong and benevolent protector. Each of the eight descriptions is highly personal
 1. The extensive use of the first-person personal pronoun suffix is significant: for David, the Lord is a very personal helper, a living resource whose interventions in the king's life have consistently spelled the difference between life and death. David did not deny

that the Lord is a Savior for others as well, but he wrote this psalm to affirm that the Lord was indeed his deliverer.

2. These aren't callous name calling
3. These names are experiential

b. **I love You** - carries the sense of a relationship affecting the object; frequent association of this term with concern for the safety provided by divine protection is noteworthy

- i. "I love you." The verb is unusual, but indicates an intimacy in the relationship with God which is reflected throughout the psalm, and it becomes clear as the psalm progresses that the intimacy arose from an awareness of God's companionship in a series of dangerous and mortal crises.

c. **My Strength**- referring to the Lord as the one who bestows strength; my source of strength

d. **My Rock**- rock as a place of protection, safety and refuge, symbolizes the security and defense of a steep and inaccessible refuge (cf. Is. 32:2; 33:16). Similarly, it is used of an immovable foundation

- i. David described **the LORD** as a **Rock** (cf. vv. 31, 46) because He provided stability and security for him. About 20 times in the Psalms the Lord is said to be a Rock.
- ii. This metaphor pictures God as a rocky, relatively inaccessible summit, where one would be able to find protection from enemies. See 1 Sam 23:25, 28

Arkansas did not have the food for my diet but they gave me healthy snacks... my room was a fortress...

e. **My Fortress**- Towers were built for added strength and protection at potentially weak spots, such as corners, gateways, or openings for water supplies. Towers had inner access stairways, and chambers for use by soldiers who manned the structures and for watchmen who announced the approach of danger

- i. "Rock" and "fortress" picture a high place of refuge and defense to which one might flee for protection.
- ii. a place of refuge inaccessible to an enemy, too strong for

f. **My refuge** - Shelter or protection from danger or distress. The main thought underlying the Hebrew terms translatable as "refuge" is security. Such words are applied in the Old Testament to places of physical shelter, as for those seeking protection from rain (Job 24:8; "shelter"), wind (Isa. 32:2; Heb; "hiding place"), or enemy armies

- i. Seeking his protection presupposes and even demonstrates the subject's loyalty to the Lord
- ii. To **take refuge** in the **LORD** is far better than hiding in a man-made fortress or behind a huge rock.

- g. **My deliverer** - **to bring out, meaning to save: Deliverer.** Rescue or redemption and the agent of such a rescue. Scripture teaches that God's ultimate goal in **history is to rescue people from the curse of sin, death, Satan, and hell**
- h. **My Rock**
 - i. I Take Refuge
- i. **My Shield-** My Shield- **protection, Protective armor and the soldier** or servant who carried the shield and weapons of a warrior
 - i. God is a warrior with a shield covering David's body
- j. **The Horn of my Salvation-** The horn of the wild ox is frequently a metaphor for **military strength; the idiom "exalt the horn" signifies military victory** (see 1 Sam 2:10; Pss 89:17, 24; 92:10; Lam 2:17). In the ancient Near East powerful warrior-kings would sometimes compare themselves to a goring bull that uses its horns to kill its enemies
 - i. As **the Horn of his salvation** God gave him strength. Animal horns were symbols of strength.
 - ii. God is like a great bull guarding him with his horns;
- k. **My Stronghold - Stronghold - high point** for a refuge: cliff Is 33:16, walls 25:12 Jr 48:1 ; —2. metaph. **God as a refuge, such as a mountain fortress, guard tower, or hideout** (Judg. 6:2, 26; 1 Chr. 12:8 cf. Isa. 33:16; a strategic point on the walls of a city or simply a well-fortified city as a whole (Ps. 89:40) **"Stronghold" is a frequent metaphor for God as the one who gives judgment on behalf of the oppressed**

I was just preaching at a beautiful family camp and there were so many kids. I was preaching and the kids were shouting during the sermon. I often wonder why we shouldn't shout whenever we need our father even in midst of ...

- II. My Call v.3
 - a. I call upon the Lord
 - i. - to **call on, shout to** a deity
 - b. Who is Worthy
 - i. Worthy- "[to the] praiseworthy one, to **be praiseworthy**
 - c. Saved from my Enemies
 - i. Saved - to **receive help**

There is a new feature that can block spam calls from calling. God stops the spam calls from creeping through.

- III. My Enemies v.4-5
 - a. The Cords of Death
 - i. Cords- tightly spread on the ground

1. And under the surface of the stream, *cords came round me*, the waters seemed like cords binding my limbs fast so that I could not move
- ii. Encompass Me : to **encompass**, waves
 1. David reported how God supernaturally delivered him. Being in **the cords of death** means that he was in such difficult distress that without divine intervention he would have died. **Destruction overwhelmed** him like a flood (**torrents**). The trappings of **death** were before him, and he was without human resources to save him
 2. David conceives of himself as in a rushing stream, like the rapids of the Jordan or the Kishon, which is hurrying him on to death (cf. Pss. 32:6; 42:8; 69:2).
- b. Torrents of Ungodliness
 - i. Ungodliness - uselessness, wickedness, destruction, It is often associated with rebellion against authority and other crimes that result in societal disorder and anarchy. The phrase “man/son of wickedness” refers to one who opposes God and the order he has established. The term becomes an appropriate title for death, which, through human forces, launches an attack against God’s chosen servant
 - ii. Terrified Me – floods
 1. He says, *breakers*, agitated waves, breaking on me, *encompassed me* on every side, *torrents fell upon me*, attacking me as lines of an army to destroy me
- c. Cords of Sheol
 - i. Sheol- Hebrew to refer to the realm of death as well as to the personified chthonic power behind death and all that is associated with it
 1. there is no praise of God Ps 6:6 Is 38:18, there is no work or thought or knowledge (wisdom) in Sheol
 2. *Sheol*, the ordinary name for the place of the dead. David is, as it were, in the stream, rushing on to death
 - ii. Surround Me
- d. Snares of Death
 - i. Snares- Traps
 - ii. Confronted Me- of person, to **go up to someone, meet**¹

Conclusion: My wife got me a shower head for Father’s Day. She knows there is something about being in a shower. It is a safe place. No one interrupts...

cf. confer, compare.

¹ Ludwig Koehler et al., [*The Hebrew and Aramaic Lexicon of the Old Testament*](#) (Leiden: E.J. Brill, 1994–2000), 1068.

Word Studies

I love You - carries the sense of a relationship affecting the object²the frequent association of this term with concern for the safety provided by divine protection is noteworthy³

My Strength - **tn** *Heb* “my strength.” “Strength” is metonymic here, referring to the Lord as the one who bestows strength to the psalmist; thus the translation “my source of strength.”⁴

My Rock **צור** rock as a place of protection, safety and refuge⁵, symbolizes the security and defence of a steep and inaccessible refuge (*cf.* Is. 32:2; 33:16). Similarly, it is used of an immovable foundation⁶

This metaphor pictures God as a rocky, relatively inaccessible summit, where one would be able to find protection from enemies. See 1 Sam 23:25, 28.⁷

² Ludwig Koehler et al., [*The Hebrew and Aramaic Lexicon of the Old Testament*](#) (Leiden: E.J. Brill, 1994–2000), 1217.

³ Katharine Doob Sakenfeld, [“Love: Old Testament,”](#) ed. David Noel Freedman, *The Anchor Yale Bible Dictionary* (New York: Doubleday, 1992), 375.

⁴ Biblical Studies Press, [*The NET Bible First Edition Notes*](#) (Biblical Studies Press, 2006), Ps 18:1.

⁵ Ludwig Koehler et al., [*The Hebrew and Aramaic Lexicon of the Old Testament*](#) (Leiden: E.J. Brill, 1994–2000), 1017.

⁶ E. E. Ellis, [“Rock,”](#) ed. D. R. W. Wood et al., *New Bible Dictionary* (Leicester, England; Downers Grove, IL: InterVarsity Press, 1996), 1021–1022.

⁷ Biblical Studies Press, [*The NET Bible First Edition Notes*](#) (Biblical Studies Press, 2006), Ps 18:2.

Fortress - Towers were built for added strength and protection at potentially weak spots, such as corners, gateways, or openings for water supplies. Towers had inner access stairways, and chambers for use by soldiers who manned the structures and for watchmen who announced the approach of danger⁸

Refuge - Shelter or protection from danger or distress. The main thought underlying the Hebrew terms translatable as “refuge” is security. Such words are applied in the Old Testament to places of physical shelter, as for those seeking protection from rain (Job 24:8; RSV, KJV “shelter”), wind (Isa. 32:2; Heb. *maḥābē*; RSV, KJV “hiding place”), or enemy armies⁹

Taking shelter” in the Lord is an idiom for seeking his protection. Seeking his protection presupposes and even demonstrates the subject’s loyalty to the Lord¹⁰

Deliverer- to bring out, meaning to **save**:¹¹ **Deliverer**. Rescue or redemption and the agent of such a rescue. Scripture teaches that God’s ultimate goal in history is to rescue people from the curse of sin, death, Satan, and hell¹²

My Shield- **protection**, Protective armor and the soldier or servant who carried the shield and weapons of a warrior.¹³

Horn of Salvation- The horn of the wild ox is frequently a metaphor for military strength; the idiom “exalt the horn” signifies military victory (see 1 Sam 2:10; Pss 89:17, 24; 92:10; Lam 2:17). In the ancient Near East powerful warrior-kings would sometimes compare themselves to a goring bull that uses its horns to kill its enemies¹⁴

⁸ Ralph E. Powell, [“Fort, Fortification,”](#) *Baker Encyclopedia of the Bible* (Grand Rapids, MI: Baker Book House, 1988), 816.

RSV Revised Standard Version

KJV King James Version

RSV Revised Standard Version

KJV King James Version

⁹ Allen C. Myers, [The Eerdmans Bible Dictionary](#) (Grand Rapids, MI: Eerdmans, 1987), 877.

¹⁰ Biblical Studies Press, [The NET Bible First Edition Notes](#) (Biblical Studies Press, 2006), Ps 18:2.

¹¹ Ludwig Koehler et al., [The Hebrew and Aramaic Lexicon of the Old Testament](#) (Leiden: E.J. Brill, 1994–2000), 931.

¹² Walter A. Elwell and Barry J. Beitzel, [“Deliverance, Deliverer,”](#) *Baker Encyclopedia of the Bible* (Grand Rapids, MI: Baker Book House, 1988), 609.

¹³ Walter A. Elwell and Barry J. Beitzel, [“Shield, Shield Bearer,”](#) *Baker Encyclopedia of the Bible* (Grand Rapids, MI: Baker Book House, 1988), 1951.

¹⁴ Biblical Studies Press, [The NET Bible First Edition Notes](#) (Biblical Studies Press, 2006), Ps 18:2.

Stronghold - **high point** for a refuge: cliff Is 33:16, walls 25:12 Jr 48:1 (→ BH); —2. metaph. God as a **refuge**¹⁵, such as a mountain fortress, guard tower, or hideout (Judg. 6:2, 26; 1 Chr. 12:8 [MT 9]; cf. Isa. 33:16; RSV “fortresses”), a strategic point on the walls of a city (25:12; RSV “fortifications”), or simply a well-fortified city as a whole (Ps. 89:40 [MT 41; Lam. 2:2). “Stronghold” is a frequent metaphor for God as the one who gives judgment on behalf of the oppressed¹⁶

Call - to **call on, shout to** a deity¹⁷

Worthy - “[to the] praiseworthy one¹⁸, to **be praiseworthy**

Saved - to **receive help**

Cords – Snares

Encompass - waves, reads “ropes,” while 2 Sam 22:5 reads “waves.” The reading of the psalm has been influenced by the next verse (note “ropes of Sheol”) and perhaps also by Ps 116:3 (where “ropes of death” appears, as here, with the verb אָפַף, *’afaf*). However, the parallelism of v. 4 (note “currents” in the next line) favors the reading “waves¹⁹

Ungodliness – uselessness, wickedness, destruction, It is often associated with rebellion against authority and other crimes that result in societal disorder and anarchy. The phrase “man/son of wickedness” refers to one who opposes God and the order he has established. The term becomes an appropriate title for death, which, through human forces, launches an attack against God’s chosen servant.²⁰

Background –

→ see further

BH *Biblia Hebraica*, Stuttgart 1906 (third ed. 1937; seventh ed. 1951); cf. BHS

¹⁵ Ludwig Koehler et al., [The Hebrew and Aramaic Lexicon of the Old Testament](#) (Leiden: E.J. Brill, 1994–2000), 640.

MT Masoretic Text

RSV Revised Standard Version

RSV Revised Standard Version

MT Masoretic Text

¹⁶ Allen C. Myers, [The Eerdmans Bible Dictionary](#) (Grand Rapids, MI: Eerdmans, 1987), 971.

¹⁷ Ludwig Koehler et al., [The Hebrew and Aramaic Lexicon of the Old Testament](#) (Leiden: E.J. Brill, 1994–2000), 1129.

¹⁸ Biblical Studies Press, [The NET Bible First Edition Notes](#) (Biblical Studies Press, 2006), Ps 18:3.

¹⁹ Biblical Studies Press, [The NET Bible First Edition Notes](#) (Biblical Studies Press, 2006), Ps 18:4.

²⁰ Biblical Studies Press, [The NET Bible First Edition Notes](#) (Biblical Studies Press, 2006), Ps 18:4.

This psalm is generally classified as a royal song of thanksgiving to God for victory. But the difference between the situation in the first part of the psalm (personal deliverance from death and enemies, verses 4–6, 16–19) and the situation in the second part (defeat of enemies in battle, verses 37–42) has led some to conclude that they were originally two separate psalms which were eventually joined as one. Others, however, believe it was originally one composition, with perhaps some later additions. **The psalm, with a few differences, appears also in 2 Samuel 22:1–51.**

Psalm 18 is considered an individual praise psalm, in contrast with the communal praise psalms. It begins with a hymn praising Yahweh for his help (verses 1–3), followed by a description of the psalmist's desperate situation, from which Yahweh saved him (verses 4–6).²¹

At the center of the biblical writer's appendix are the words of David himself—words spoken here in praise to the Lord.²⁴ Among David's words, none are marked as more significant in the appendix than those in this section. Besides being the longest quotation attributed to David (365 words in Hebrew) and displaying the richest variety of vocabulary, the section is cast in a formal structure, a classic example of Hebrew poetry. The psalm is closely related to Psalm 18—which is itself the longest of the psalms specifically attributed to David²⁵—though it differs from the psalmodic work in its function and in subtle language features.²⁶ Differences between Psalm 18 and the present section can be accounted for by their differing functions; whereas Psalm 18 was intended for hymnic use in public worship, 2 Sam 22:1–51 was intended to reveal the religious core of Israel's most revered king. In its general shape it usually is classified as an individual thanksgiving psalm and is recognized as "one of the oldest major poems in the OT,"²⁷ dating to the tenth century B.C.²²

singing a victory song. One way to celebrate victories and commemorate them for years to come is to compose and sing songs. Songs of all sorts are known throughout the ancient Near East from the first half of the third millennium. One Assyrian list of songs about a century before David includes titles of about 360 songs in dozens of different categories. The singing of

²¹ Robert G. Bratcher and William David Reybourn, *A Translator's Handbook on the Book of Psalms*, UBS Handbook Series (New York: United Bible Societies, 1991), 160.

²⁴ Many modern scholars reject David's role in the composition of these materials (cf. Anderson, *2 Samuel*, 262–63). But such skepticism about the plain statements of Scripture is unwarranted.

²⁵ Due to the differences in these closely related compositions, Psalm 18—excluding the introductory, nonquotative materials—contains 376 words in the MT. The second-longest explicitly Davidic psalm is Psalm 37, which contains 297 words.

²⁶ For analysis of similarities/differences between 1 Samuel 22 and Psalm 18, cf. F. M. Cross, Jr., and D. N. Freedman, "A Royal Song of Thanksgiving: II Samuel 22 = Psalm 18," *JBL* 72 (1953): 15–34. An older comparative study is in Kirkpatrick, *The Second Book of Samuel*, 235–36.

²⁷ Youngblood, "1, 2 Samuel," 1064.

²² Robert D. Bergen, *1, 2 Samuel*, vol. 7, The New American Commentary (Nashville: Broadman & Holman Publishers, 1996), 450–451.

a song in response to divine help resulting in victory is a common theme in the Bible. Though they may not be the same genre as the Hebrew Psalms, kings from both Mesopotamia and Egypt composed dedicatory hymns to gods, thanking them for victory over their enemies. For example, Tukulti-Ninurta I of Assyria (c. 1244–1208 B.C.) composed a long epic hymn to Ashur thanking him for victory over Babylon, while justifying his conquest of Babylon because of the unworthiness of their ruler.²³

Commentary Studies

Comment

Title (18:1). Though the title as a whole indicates that the psalm was utilized originally in a specific setting related to the Davidic king (presumably King David), the expression “for the musical director” may indicate that later in the psalm’s history it was incorporated within a collection of hymns which found a more general usage within Israel’s worship.

The title indicates that the song was used *on the day* that David was delivered from enemies in general and from Saul in particular. Yet the context of the title in the parallel passage (2 Sam 22) does not permit the identification of the psalm with a particular event or military victory; it follows an account of Saul’s death and then a summary account of a series of military campaigns against the Philistines (2 Sam 21:15–22). It may have been employed in a celebration of victory after a series of campaigns, or it may be interpreted as having been used in one of Israel’s great annual festivals.

Introductory praise (18:2–4). The psalmist begins his magnificent hymn of praise with a profoundly personal statement: “I love you.” The verb is unusual, but indicates an intimacy in the relationship with God which is reflected throughout the psalm, and it becomes clear as the psalm progresses that the intimacy arose from an awareness of God’s companionship in a series of dangerous and mortal crises. The psalmist continues by piling up a series of words and epithets, in a kind of staccato style, which express pungently the nature of God as he has been experienced. The names reflect two themes, though each is closely related to the other; one theme is *military* (God is deliverer, shield, and safe retreat) and the other evokes the *rocky wilderness* which was for so long a part of David’s experience (God is cliff, stronghold, and rock); it was in the wilderness that David in his military campaigns experienced God’s intimate presence. Having begun with praise, the psalmist then provided the specific reason for praise (v 4); having called upon the Lord for help, he had experienced the divine deliverance from enemies. It is this past deliverance which becomes the focal point of the psalm in the section which follows.

The psalmist’s plea and the theophany (18:5–20). This main section of the psalm has a simple theme which has been most powerfully and dramatically expressed in colorful poetry. The simple theme may be expressed as follows: the psalmist, in mortal danger, cries for help, and God

²³ Victor Harold Matthews, Mark W. Chavalas, and John H. Walton, [The IVP Bible Background Commentary: Old Testament](#), electronic ed. (Downers Grove, IL: InterVarsity Press, 2000), 2 Sa 22:1–51.

appears to deliver him from his danger. But in the amplification, the whole theme has been given cosmic dimension; this cosmic dimension has been achieved by the utilization of language which is rooted in Near Eastern mythology, but which has been transformed to express the Lord's deliverance of his human servant. The transformed mythological background to this section of Ps 18 has many parallels to the mythological background of the Song of the Sea (Exod 15:1–18; cf. Craigie, *TyndB* 22 [1971] 19–26). While the poetic language has some similarities to that of the Babylonian myth of Marduk and Tiamat, the more precise antecedents are to be found in the Canaanite (Ugaritic) myths of Baal, Mot, and Yam. The general parallels may be expressed as follows.

Psalm 18

Canaanite myth

1. The psalmist is caught in the *corde*s of1. Mot and Yam, gods of death and chaos, *death (mot)* and torments of Belial (viz. are ascendant (e.g. CTA 2.iii and 5.i). Yam), vv 5–6.
2. The Lord comes to deliver him in the2. Baal demonstrates his character as the theophany characterized by storm and god of storm (CTA 4.vii). earthquake: vv 7–15.
3. The Lord rebukes *ocean (Yam)* and *earth*3. Baal conquers Yam and Mot and (viz. the underworld, realm of Mot) and thus establishes order (CTA 2.iv and 6.vi) delivers his servant: vv 16–20.

It is clear from the nature of the parallels that we are dealing with adaptation, not simple borrowing. The dominant motifs of the Baal traditions in Canaanite mythology have been adapted to give cosmic dimension to the psalmist's difficulties and divine deliverance.

If the historical background to the psalm is to be found in a series of events, rather than a particular occasion, then the opening description (vv 5–6) typifies the psalmist's perpetual estate. Faced with constant mortal danger, it was as though death and the underworld had already bound him and were drawing him inexorably toward demise. So the psalmist called upon God, and God heard from "his temple" (v 7); the reference is probably not to the Jerusalem temple, given the nature of the poetic language, but to the heavenly abode of the Lord which symbolized his cosmic dominion. Having heard, God reacted angrily; the violence depicting God's reaction to having heard his servant's plea is appropriate, for the God who is king of life and order has been challenged by the assaults of death and disorder on his servant. But from another perspective, the divine reaction (vv 8–9) is depicted in language reminiscent of the Sinai theophany, which

TyndB Tyndale Bulletin

CTA Corpus des tablettes en cunéiformes alphabétiques. Ed. A. Herdner. Paris, 1963.

CTA Corpus des tablettes en cunéiformes alphabétiques. Ed. A. Herdner. Paris, 1963.

CTA Corpus des tablettes en cunéiformes alphabétiques. Ed. A. Herdner. Paris, 1963.

language in turn had become a fundamental manner of expressing God's preparation for warfare in the early Hebrew poetic tradition (Deut 33:2–3; Judg 5:4–5; Ps 68:7–8). Thus God, in response to his servant's plea, was preparing for battle against those who were afflicting his servant.²⁴

Psalm 18

The superscription of this psalm credits the words to David after the Lord delivered him from the hand of all his enemies including "Saul." After reviewing all that the Lord was to him David then recorded his deliverance by the Lord and rejoiced in the mercies shown him. This psalm is a song of gratitude for victory by the warrior-king who at last was at peace. The psalm is also recorded in 2 Samuel 22 with slight variations. Perhaps some of the wording in 2 Samuel 22 was changed in this psalm for use in public worship, but this cannot be proved.

A. *Description of the character of God (18:1–3)*

18:1–3. In his vow to praise God, David multiplied metaphor after metaphor to describe all that the Lord was and had been to him. He expressed his **love** for **the LORD** who had shown mercy to him throughout his many struggles.

David described **the LORD** as a **Rock** (cf. vv. 31, 46) because He provided stability and security for him. About 20 times in the Psalms the Lord is said to be a Rock. David also compared God to a **fortress** (the same Heb. word [*mešûdâh*] is used of God in 31:3; 71:3; 91:2; 144:2). "Rock" and "fortress" picture a high place of refuge and defense to which one might flee for protection. To **take refuge** in the **LORD** is far better than hiding in a man-made fortress or behind a huge rock.

David also compared God to a **shield** (cf. 18:30 and comments on 3:3) and a **stronghold** (*mišgob*; cf. comments on 9:9), both military terms suggesting protection and deliverance from

²⁴ Peter C. Craigie, *Psalms 1–50*, 2nd ed., vol. 19, Word Biblical Commentary (Nashville, TN: Nelson Reference & Electronic, 2004), 172–174.

enemies. As **the Horn of his salvation** God gave him strength. Animal horns were symbols of strength. They later symbolized rulers (cf. 148:14; Dan. 7:8, 11, 20–21, 24; 8:21–22; Rev. 17:12).

Because the Lord had defended and delivered David from all his **enemies**, He was **worthy of David's praise**.

B. Report of the deliverance by God (18:4–29)

In an extended section of praise, David reiterated his sufferings and perils, and also the Lord's great supernatural deliverance.

18:4–5. In verses 4–19 David reported how God supernaturally delivered him. Being in **the cords of death** means that he was in such difficult distress that without divine intervention he would have died. **Destruction overwhelmed** him like a flood (**torrents**). The trappings **of death** were before him, and he was without human resources to save him.²⁵

David's God as his Saviour from an enemy in war.—*my crag and my fortress, my high tower*], a place of refuge inaccessible to an enemy, too strong for him.—*My God and my Rock* are divine names, Rock being an ancient term for God, also v. 32, 47; Dt. 32:4, 31, 37.—*My shield*]. God is a warrior with a shield covering David's body.—*horn of salvation*]. God is like a great bull guarding him with his horns; cf. Gn. 49:24. The syn. *my deliverer, in whom I seek refuge, attain their climax in my Saviour, Thou savest me*. One word, *from violence*, or possibly in the earliest txt. of the Ps., *from the man of violence*, cf. v. 49, is the only indication of the peril in this part of the Str. A personal enemy who sought to use violence upon him and put him to death, is the reason of his seeking refuge in God. This situation aptly suits that of David when pursued in the wilderness of Judah by the violent Saul. **4.** A synth. distich, synthetic to the tetrastich which precedes, in the first line proclaims Yahweh as the one *worthy to be praised*], a summing up of

²⁵ Allen P. Ross, "[Psalms](#)," in *The Bible Knowledge Commentary: An Exposition of the Scriptures*, ed. J. F. Walvoord and R. B. Zuck, vol. 1 (Wheaton, IL: Victor Books, 1985), 805–806.

v. verse.

cf. confer, compare.

syn. synonymous.

txt. text.

cf. confer, compare.

v. verse.

Str. strophe.

synth. synthetic.

all the titles given to Him, v. 3; and in the second line gives the reason for it.—*Since from mine enemies I am saved*]. The man of violence was accompanied by a number of enemies.—**5–7**. Two tetrastichs, the first, v. 5–6, describes the peril of death, the second, v. 7, the cry for help and its answer. The peril of death is graphically described in four syn. lines. David conceives of himself as in a rushing stream, like the rapids of the Jordan or the Kishon, which is hurrying him on to death (cf. Pss. 32:6; 42:8; 69:2). These are the agents of Death. *Death* has its synonym *Belial* because of the destruction and ruin involved in it, and *Sheol*, the ordinary name for the place of the dead. David is, as it were, in the stream, rushing on to death. He says, *breakers*, agitated waves, breaking on me, *encompassed me* on every side, *torrents fell upon me*, attacking me as lines of an army to destroy me. And under the surface of the stream, *cords came round me*, the waters seemed like cords binding my limbs fast so that I could not move them; *snares came to meet me*, to ensnare me like an animal, draw me down so that I could not escape²⁶

22:1-6

22:1 The narrator’s introduction to this psalm suggests it was composed after David had been king in Israel for several years. The separation of Saul from the category of David’s enemies is consistent with the author’s portrayal of David elsewhere as a loyal servant and supporter of the house of Saul.

The introduction to the psalm found here differs from the one preceding Psalm 18 in that it contains no musical directions. Whereas the rendition in the Book of Psalms states it is “for the director of music” (Ps 18, preface), such a notation is absent in the present text. The difference demonstrates how the same piece of literature might be employed for different purposes in Israelite religious life: in one case it was intended as an aid for public worship, to be sung by an individual or group as part of a public religious service; here, however, it is used to showcase the pious core of David’s being.

22:2–4 Using language replete with metaphors, David began his psalm with eight praise-filled descriptions of the Lord: the Lord is “my rock” (v. 2), “my fortress,” “my deliverer,” “my shield” (v. 3), “the horn of my salvation,” “my stronghold,” “my refuge,” and “my savior.” All of the images conjured up by Israel’s king reflect his perception that the Lord is a strong and benevolent

v. verse.

v. verse.

v. verse.

syn. synonymous.

cf. confer, compare.

²⁶ Charles A. Briggs and Emilie Grace Briggs, [*A Critical and Exegetical Commentary on the Book of Psalms*](#), International Critical Commentary (New York: C. Scribner’s Sons, 1906–1907), 141–142.

protector. Each of the eight descriptions is highly personal: the Lord is not just a source of salvation for the world in general. The extensive use of the first-person personal pronoun suffix is significant: for David, the Lord is a very personal helper, a living resource whose interventions in the king's life have consistently spelled the difference between life and death. David did not deny that the Lord is a Savior for others as well, but he wrote this psalm to affirm that the Lord was indeed his deliverer.

Seven of the initial images present the Lord as a defensive refuge in which David finds unflinching protection from all of life's threats. One of them portrays the Lord as one who actively moves against David's enemies: the Lord is not only a passive "rock," but he also is an aggressive "horn of ... salvation"—a metaphorical comparison to a bull's dangerous horns (cf. Exod 21:28–32)—whose intervention saves the king "from violent men."

For the warrior David, a man who had been constantly threatened by enemies (v. 1) on and off the battlefield, the Lord's shelter and shield were treasured provisions he never took for granted. Unfailingly, when he called "to the LORD, who is worthy of praise" (v. 4), David was "saved from [his] enemies."²⁷

22. David's song of triumph.—A psalm is here introduced which is found also in our Psalter (Ps. 18). It there has a title which seems adopted from this place, and the indications point to this as the earlier place for it. The text has suffered in the copy now before us (as we might expect) more than in the Psalter.

The poet begins with an expression of trust in Yahweh, vv. 2–4. He then recounts his experience of calamity and deliverance, 5–20. He affirms his uprightness, which he believes to be the reason why he enjoys the divine favour, 21–30. He praises God as the source of his strength and success, 31–46, and closes with a doxology, 47–51. Allusions to specific events in the life of David cannot be discovered. The description of misfortune is conveyed in general terms, such as any one might use who had been in deep trouble. The theophany which brings deliverance is set forth in terms not unlike those used by the other Old Testament poets. Where the poet speaks of his own deserts it is impossible to suppose that he has David's experience in mind. The impression made by the Psalm is that it is the utterance of a man speaking for the company of the faithful and embodying their experience in words. For these reasons it is difficult to suppose the composition to be David's own.

As many excellent commentaries on the Psalter are accessible to the student, it is unnecessary to give here any extended exposition of this psalm, or a translation of it. I shall content myself with notes on the various readings which are discovered by comparing this text with that of Ps. 18.

1. The title here begins with וידבר דוד. The compiler of the Psalter in accordance with his custom, prefixed לתודה לדוד לעבד למנצח and was then obliged to change to אשר דבר. For ומכף he reads ומיד, which is certainly no improvement.

²⁷ Robert D. Bergen, *1, 2 Samuel*, vol. 7, The New American Commentary (Nashville: Broadman & Holman Publishers, 1996), 451–452.

2. The psalm here opens with יהוה סלעי, while Ps. 18 prefixes a clause יהוה חזקי, and the same is found in ^L. The insertion seems to weaken the force of the opening, so that in this instance our text seems original. That a psalmist took the liberty of expanding his text is only what we should expect from the history of hymnology.—[לי] is lacking in Ps. and is in fact superfluous. It is a question whether מפלטי ought not also to be stricken out. The metre and the sense are complete without it:

*Yahweh is my rock and my fortress;
My God is my crag in whom I trust.*

3. [אלהי] should probably be pointed אלהי; Ps. reproduces the word in the form אלי, which is unmistakable. From ומנוסי Ps. omits, and apparently with good cause, for the clause is quite out of keeping with the rest of the verse.

5. נכי lacking in Ps. and ^L, is therefore suspicious. משברי is clearly to be preferred to הבלי Ps.—7. לפניו in the second clause is intolerable: אשוע Ps. is far better. After ושועתי add תבא from the לפניו of Ps.—8. [ותגעש] Kt. and Ps., evidently has הארץ for its subject. The Qrê ויתגעש perhaps intends Yahweh as subject: *He shook himself* (with wrath) and the earth trembled; in this case however another verb would probably have been chosen, as יתגער, Nestle, *Marginalien*, p. 21.—11. ומוסדי [ומוסדות השמים] Ps. The latter is to be preferred, for the *foundations of heaven* are nowhere else mentioned.—12. After וירא Ps.; the latter is far finer, cf. Dt. 28:49—12. After השך insert סתרו Ps., and read סכתו for סכות. We thus get a good parallelism:²⁸

^L The Greek version: Lagarde edition
 ☞ The Greek version: Lagarde edition

^L The Greek version: Lagarde edition
 ☞ The Greek version: Lagarde edition
 Nestle Eberhard Nestle.

²⁸ Henry Preserved Smith, [*A Critical and Exegetical Commentary on the Books of Samuel.*](#), International Critical Commentary (New York: C. Scribner's Sons, 1899), 378–380.