

Psalm 44:1–27

Translation, Logoprosodic Analysis, and Observations

National Lament after Defeat in Battle

Ps 44:1–27

I. Canto 1: Praise for Times Past—God “Planted” Israel in the Land (44:1–4)

A. *Strophe 1: Remembering God’s Redemptive Work of Times Past* (44:1–2) [4.4]

44:1	To the music director / ^a for the sons of Korah, a <i>Maskil</i> //	<u> 14 2</u>	<u> 4 4 0</u>
		43:1–44:1	62 51 13
44:2	O God / we have heard with our ears /	<u> 16 2</u>	<u> 3 3 0</u>
		43:4–44:2a	34 31 3
	Our fathers have told us (the story) //	14 1	3 3 0
	the deed you did / ^a in their days / in days of old //	<u> 18 3</u>	<u> 5 0 5</u>
		43:4–44:2	42 34 8

B. *Strophe 2: God Drove out Nations to “Plant” Israel in the Land* (44:3–4) [9.4]

44:3	It was you / ^a your hand / dispossessed nations /	15 2	4 4 0
	and you planted them //	6 1	1 1 0
	you crushed peoples / but you set them free //	<u> 13 2</u>	<u> 3 0 3</u>
		44:1–3	23 15 8
44:4	For it was not by their sword / that they possessed the land /	16 2	5 5 0
	and their own arm / did not bring them victory //	<u> 18 2</u>	<u> 4 4 0</u>
		44:3–4	17 14 3
	But it was your right hand / and your arm /	<u> 14 2</u>	<u> 3 3 0</u>
		44:3–4c	20 17 3
	And the light of your countenance / for you delighted in them //	<u> 15 2</u>	<u> 4 4 0</u>
		43:3–44:4	87 60 17

II. Canto 2: God is Our King and Our Deliverer—We are Grateful (44:5–9)

C. *Strophe 3: God is King and the Source of Our Strength* (44:5–7) [4.4]

44:5	You are he, my king / O God //	13 2	4 4 0
	order now / the salvation / ^a of Jacob //	<u> 12 2</u>	<u> 3 0 3</u>
		44:4–5	23 20 3
44:6	With you / we overcome our assailants //	13 2	3 3 0
	by your name / we tread down our foes //	<u> 13 2</u>	<u> 3 0 3</u>

D. **Strophe 4: God is King and the Source of Our Strength** (44:7) [2.2]

44:7	For it is not my bow that I trust //	<u>11 2</u>	<u>4 4 0</u>
		44:5-7a	17 11 6
	And as for my sword / it cannot save me //	<u>14 2</u>	<u>3 0 3</u>
		44:1-7	59 42 17

E. **Strophe 5: God Saved Us from Our Foes and We are Grateful** (44:8-9) [4.4]

44:8	For you saved us / from our assailants //	16 2	3 3 0
	and those who hate us / ^a you put to shame //	<u>14 2</u>	<u>2 0 2</u>
		43:1-44:8	123 91 32
44:9	In God / we boasted continually //	14 2	4 4 0
	and your name / we shall praise forever, Selah //	<u>14 2</u>	<u>4 0 4</u>
		44:6-9	26 14 12

III. Canto 3: Our Fortunes are Reversed—God Has Shamed Us (44:10-17)

F. **Strophe 6: God Has Rejected Us and Our Foes are Victorious** (44:10-12) [4.8]

44:10	Yet you rejected us / and you dishonored us //	<u>14 2</u>	<u>3 3 0</u>
		44:7-10a	23 14 9
	and you do not go forth / with our armies //	<u>15 2</u>	<u>3 0 3</u>
		44:6-10	32 17 15
		44:1-10	78 52 26
44:11	You make us retreat / before the adversary //	<u>16 2</u>	<u>4 4 0</u>
		44:8-11a	23 14 9
	And those who hate us / plunder (us) at will //	<u>16 2</u>	<u>3 0 3</u>
		44:8-11	26 14 12
44:12	You hand us over / like sheep for eating //	<u>13 2</u>	<u>3 3 0</u>
			29 17 12
	And among the nations / you scatter us //	<u>15 2</u>	<u>2 0 2</u>
		44:9-12	26 14 12

G. **Strophe 7: We Have Become an Object of Ridicule** (44:13–14) [4.4]

44:13	You sell your people / for nothing //	<u> 11 2_</u>	<u> 4 4 0</u>
		44:7–13a	42 25 17
	And you do not profit / from the price of their sale //	<u> 13 2_</u>	<u> 3 0 3</u>
		44:8–13	38 21 17
44:14	You make us a reproach [7] to our neighbors //	<u> 17 2_</u>	<u> 3 3 0</u>
		44:10–14a	28 17 11
	An object of derision and mockery / to those around us //	<u> 15 2_</u>	<u> 3 0 3</u>
		44:10–14	31 17 14

H. **Strophe 8: We are Brought to Shame among the Nations** (44:15–17) [8.4]

44:15	You make us / ^a a byword / among the nations //	16 2	3 3 0
	a laughingstock / ^b among the peoples ^b //	<u> 9 2_</u>	<u> 4 0 4</u>
		44:11–15	32 17 15
44:16	All day long / my ignominy affronts me //	13 2	4 4 0
	and shame / covers my face //	<u> 14 2_</u>	<u> 3 0 3</u>
		44:12–16	32 17 15
44:17	At the voice / of him the reproacher and reviler //	<u> 14 2_</u>	<u> 3 3 0</u>
		44:15–17a	17 10 7
	At the face of the enemy / and the avenger //	<u> 14 2_</u>	<u> 3 0 3</u>
		44:14–17	26 13 13

IV. Canto 4: Though God Has Broken Us, We Have Not Forgotten Him (44:18–22)

I. **Strophe 9: In Spite of Our Plight We Have Not Forgotten God** (44:18–19) [4.4]

44:18	All this has happened to us / but we have not forgotten you //	17 2	5 5 0
	nor have we violated / your covenant //	<u> 12 2_</u>	<u> 3 0 3</u>
		44:11–18	34 18 16
44:19	Our heart / did not turn back //	15 2	4 4 0
	nor did our steps depart / from your path //	<u> 15 2_</u>	<u> 4 0 4</u>
		44:13–19	49 26 23

J. **Strophe 10: God Plunged Us into Darkness But He Knows Us** (44:20) [2.2]

44:20	For you have crushed us / in a place of jackals //	<u> 5 2_</u>	<u> 4 4 0</u>
		44:17–20a	26 16 10
	And you have covered us / with the shadow of death //	<u> 14 2_</u>	<u> 3 0 3</u>

K. **Strophe 11: If We Worship Other Gods, He Will Know** (44:21-22) [4.4]

44:21	If we have forgotten / the name of our God //	15 2	4 4 0
	or spread our hands / toward a foreign god //	<u>14 2</u>	<u>4 0 4</u>
		44:18-21	31 17 14
44:22	Would not God / discover this? //	14 2	4 4 0
	for he knows / the secrets of the heart //	<u>17 2</u>	<u>5 0 5</u>
		44:21-22	17 8 9

V. Canto 5: Prayer in the Present—Come to Our Help, O God (44:23-27)

L. **Strophe 12: In Our Distress, Hide Nor Your Face from Us** (44:23-25) [4.9]

44:23	For on account of you / we are slain all day long //	16 2	5 5 0
	we are reckoned / as sheep for slaughter //	<u>10 2</u>	<u>3 0 3</u>
		44:22-23	17 9 8
44:24	Wake up! / Why do you sleep / ^a O Lord //	15 3	4 4 0
	Awake! / Do not reject us forever //	<u>12 2</u>	<u>4 0 4</u>
		44:21-24	33 17 16
44:25	Why do you hide / your face? //	12 2	3 3 0
	(and) you forget our affliction / and our oppression //	<u>14 2</u>	<u>3 0 3</u>
		44:20-25	46 24 22

M. **Strophe 13: We are Bowed Down—Come to Our Help** (44:26-27) [4.4]

44:26	For our soul is bowed down / in the dust //	<u>16 2</u>	<u>4 4 0</u>
		44:23-26a	26 16 10
	Our belly / clings to the earth //	<u>15 2</u>	<u>3 0 3</u>
		44:21-26	46 24 22
44:27	Rise up! / Come to our help //	<u>13 2</u>	<u>3 3 0</u>
		44:23-27a	32 19 13
	And redeem us / for the sake of your covenant-love //	<u>12 2</u>	<u>3 0 3</u>
		44:22-27	44 23 21
		44:1-27	198 116 82

Scansion in SAS Units: (4.4).(9.4) . (4.4) (2.2).(4.4) . (4.8).(4.4).(8.4) . (4.4).(2.2).(4.4) . (4.9).(4.4)

$$= (8 + 13) + (8 + 4 + 8) + (12 + 8 + 12) + (8 + 4 + 8) + (13 + 8)$$

$$= (21 + 20) + (12 + 8 + 12) + (20 + 21) = 41 + 32 + 41 = 114$$

Concentric Compositional Formula: 198 = 99 + 0 + 99 [word count—with heading]

Notes:

- 44:1^a Reading *ʔillūy* preceded immediately by *gaʕya* (= *meteg*) in Ginsburg as disjunctive. BHS omits *gaʕya* (= *meteg*).
- 44:2^a Reading two successive occurrences of *mērākā* in BHS as disjunctive.
- 44:3^a Reading *mehuppaḳ leḡarmēh* in BHS as conjunctive.
- 44:5^a Reading *mērākā* followed immediately by *gaʕya* (= *meteg*) in Ginsburg as disjunctive. BHS omits *gaʕya* (= *meteg*).
- 44:8^a Reading *mērākā* here in BHS as disjunctive.
- 44:15^a Reading *munah* here in BHS as disjunctive.
- 44: 15^{b-b} Reading the words *bal-ʔummīm* in Codex L (and BHS) as two words in terms of word-count, as also in Pss 57:10, 108:4 and 149:7. See Observation 3 below.
- 44:24^a Reading *mērākā leḡarmēh* in BHS as disjunctive.

Summary of the Logoprosodic Analysis

1. Psalm 44 has 13 strophes: 44:1–2, 3–4, 5–7, 8–9, 10–12, 13–14, 15–17, 18–19, 20–22, 23–25 and 26–27.

A	37:1–2	2 balanced dyads:	[14 + 16] + [14 + (12 + 6)]	= 30 + 32	morae
B	37:3–4b	2 balanced dyads:	[(15 + 6) + 13] + [14 + (8 + 7)]	= 34 + 34	morae
	37:4cd	balanced dyad:	[14 + 15]	= 14 + 15	morae
C	37:5–6	3 balanced dyads:	[13 + 12] + [13 + 13]	= 25 + 26	morae
D	37:7	balanced {?} dyad:	[11 + 14]	= 11 + 14	morae
E	37:8–9	2 balanced dyads:	[16 + 14] + [14 + 14]	= 30 + 28	morae
F	37:10	balanced dyad:	[14 + 15]	= 14 + 15	morae
	37:11–12	2 balanced dyads:	[16 + 14] + [13 + 15]	= 30 + 28	morae

X	37:13	balanced dyad:	[11 + 13]	= 11 + 13	morae
	37:14	balanced dyad:	[17 + 15]	= 17 + 15	morae

F'	37:15–16	2 balanced dyads:	[16 + 9] + [13 + 14]	= 25 + 27	morae
	37:17	balanced dyad:	[14 + 14]	= 14 + 14	morae
E'	37:18–19	2 balanced dyads:	[17 + 12] + [15 + 15]	= 29 + 30	morae
D'	37:20	balanced dyad:	[15 + 14]	= 15 + 14	morae
C'	37:21–22	3 balanced dyads:	[15 + 14] + [14 + 17]	= 29 + 31	morae
B'	37:23–24	2 balanced dyads:	[16 + 10] + [15 + 12]	= 26 + 27	morae
	37:25	balanced dyad:	[12 + 14]	= 12 + 14	morae
A'	37:26	balanced dyad:	[16 + 15]	= 16 + 15	morae
	37:27	balanced dyad:	[13 + 12]	= 13 + 12	morae

2. The 1st strophe (44:1–2) is a single part with three subdivisions: 144:1, 2a and 2bc.
- 43:1–44:1 **51** (= 17 x 3) words before *atnach*
 - 43:4–44:2 **34** (= 17 x 2) words before *atnach*
3. The 2nd strophe (44:3–4) has two parts with four subdivisions: 44:3, 4ab, 4c and 4d.
- 44:1–3 **23** words

- 43:3–44:4 **17** words after *atnach*
4. The 3rd strophe (44:5–6) is a single part with two subdivisions: 44:5 and 6.
 - 44:4–5 **23** words
 - 44:4–6 **23** words before *atnach*
 5. The 4th strophe (44:7) is a single part with two subdivisions: 44:57a and 7b.
 - 44:1–7 **17** words after *atnach*
 6. The 5th strophe (44:8–9) is a single part with two subdivisions: 44:8 and 9.
 - 43:1–44:8 **32** words after *atnach*
 - 44:6–9 **26** words
 - 44:1–9 **23** words after *atnach*
 7. The 6th strophe (44:10–12) has two parts with four sub-divisions: 44:10a, 10b, 11 and 12.
 - 44:6–10 **32** words and **17** words before *atnach*
 - 44:2–10 **26** words after *atnach*
 - 44:1–10 **78 = 52 + 26** [compositional formula]
 - 44:8–11 **26** words
 - 44:9–12 **26** words
 8. The 7th strophe (44:13–14) has two parts: 44: 13 and 14.
 - 44:8–13 **17** words after *atnach*
 - 44:1–13 **34** (= **17** x 2) words after *atnach*
 - 44:10–14 **17** words before *atnach*
 9. The 8th strophe (44:15–17) has two parts with four subdivisions: 44:15, 16, 17a and 17b.
 - 44:11–15 **32** words and **17** words before *atnach*
 - 44:12–16 **32** words and **17** words before *atnach*
 - 44:14–17 **26** words
 10. The 9th strophe (44:18–19) is a single part with two subdivisions: 44:18 and 19.
 - 44:11–18 **34** (= **17** x 2) words
 - 44:13–19 **49 = 26 + 23** [compositional formula]
 11. The 10th strophe (44:20) is a single part with two subdivisions: 44:20a and 20b.
 - 44:18–20 **23** words
 12. The 11th strophe (44:21–22) is a single part with two subdivisions: 44:21 and 22.
 - 44:18–20 **23** words
 - 44:18–21 **17** words before *atnach*
 - 44:21–22 **17** words
 13. The 12th strophe (44:23–25) is a single part with three subdivisions: 44:23, 24 and 25.
 - 44:22–23 **17** words
 - 44:21–24 **17** words before *atnach*
 - 44:20–25 **46** (= **23** x 2) words
 14. The 13th strophe (44:26–27) has two parts with four subdivisions: 44:26a, 26b, 27a and 27b.
 - 44:21–26 **46** (= **23** x 2) words
 - 44:22–27 **23** words before *atnach*

Observations

1. The 13 strophes in Psalm 44 may be outlined in a concentric structure, which is determined primarily on prosodic grounds in terms of the inverse concentric arrangement in the distribution of SAS (syntactic accentual-stress) units, rather than on content as such.

Psalm 44 in a Menorah Pattern (Ps 44:1–27)

A	Strophe 1: Remembering the “Mighty Acts of God” in times pas	t[4.4]	44:1–2
B	Strophe 2: God drove out nations so as to “plant” Israel in the land	[9.4]	44:3–4
C	Strophe 3: You are our King—with you we tread down our foes	[4.4]	44:5–6
X	Strophes 4–8: The covenant blessings have been reversed	—	44:7–20
C’	Strophe 11: If we worship foreign gods, you know our heart’s secrets	[4.4]	44:21–22
B’	Strophe 12: We are in dire distress; hide not your face from us	[4.9]	44:23–25
A’	Strophe 13: Our soul is bowed down—come to our help, O God!	[4.4]	44:26–27

2nd Level Menorah: The Covenant Blessings have been Reversed (Ps 44:7–20)

A	Strophe 4: My weapons of war cannot save me	[2.2]	44:7
B	Strophe 5: You saved us from our foes and we give you thanks	[4.4]	44:8–9
C	Strophe 6: You have rejected us and turned us back from our foes	[4.8]	44:10–12
X	Strophe 7: You have made us an object of derision	[4.4]	44:13–14
C’	Strophe 8: You have brought us to shame among the nations	[8.4]	44:15–17
B’	Strophe 9: All this has come upon us, but we have not forgotten you	[4.4]	44:18–19
A’	Strophe 10: You crushed us and covered us with the shadow of death	[2.2]	44:20

2. The five cantos in Psalm 44 may also be outlined in a 5-part concentric structural pattern:

A	Canto 1: Praise: in times past—God “planted” Israel in the land	[(4.4).(9.4)]	44:1–4
B	Canto 2: You conquered our enemies and we give you thanks	[(8.4).(4.4)]	44:10–12
X	Canto 3: Our fortunes are reversed—you have shamed us	[(4.8).(4.4).(8.4)]	44:13–14
B’	Canto 4: You have broken us, but we have not forgotten you	[(4.4).(4.8)]	44:15–17
A’	Canto 5: Prayer: in the present—come to our help, O God!	[(4.9).(4.4)]	44:18–19

3. The divine-name YHWH is not used in Psalm 44. The word *ʾădōnāy* (“Lord”) appears once (44:24a); the word *ʾēlōhîm* (“God”) appears four times (44:2a, 5a, 9a and 22a); and the word *ʾēlōhênû* (“our God”) appears once (44:21a). The word *ʾēl* (“god”) appears once (44:21b), but not as an appellation for YHWH/Elohim.

4. The enigmatic words בל־אֲמִיִּם (“among the peoples”) in 44:15b appear also in Pss 57:20; 108:4 and 149:7 in Codex L (and BHS). The meaning is clear from the ancient versions and the fact that many Heb Mss join the two words to form a single word. The only reason I have been able to come up with to explain this anomalous phenomenon is the fact that the author(s) apparently wanted an additional word in the word-count at these four specific places in the Hebrew text and thus I have chosen not to “correct” the text.

5. In terms of the 198 words in Psalm 44, the **arithmological center** falls between the words *הַרְפֵּה לְשִׁכְנֵינוּ* (“taunt for our neighbors”) in 44:14a, with 99 words on either side. The initial *Concentric Compositional Formula* is:

$$198 = 99 + 0 + 99 \quad [\text{word count—with heading included}]$$

The **meaningful center** is found by including nine words on either side of the **arithmological center**, as follows:

13	תמכר עמך בלא הון ולא רבית במחיריהם	You have sold your people for a trifle; And you have not increased (wealth) by their price.
14	תשימנו חרפה לשכינו לעג וקלס לסביבותינו	You have made us a taunt for our neighbors, The derision and scorn of those around us.
15	תשימנו משל בגוים מנוד ראש	You have made us a byword among the nations, A shaking of the head.

When these words are read as part of each half of Psalm 44, the *Concentric Compositional Formula* becomes:

$$198 = 90 + 18 + 90 \quad [\text{word count—with heading included}]$$

or: 108 //108 [word count—with “pivot” included in each half]

6. The 26-word **meaningful framework**, with the 6-word framework highlighted in gray, reads as follows:

1	למנצח לבני־קרח משכיל אלהים באזנינו שמענו אבותינו ספרו־לנו פעל פעלת בימיהם	To the music director, for the sons of Korah, a <i>Maskil</i> . O God, with our ears we have heard; Our fathers have told us (the story) The deed you did in their days.
27	כי שחה לעפר נפשנו רבקה לארץ בטננו קומה עזרתה לנו ופדנו למען חסדך	For our soul is bowed down in the dust; Our belly clings to the earth. Rise up! Come to our help! And redeem us for the sake of your covenant-love.

7. Summary of the concentric compositional formulae:

$$198 = 90 + 18 + 90 \quad \text{word-count}$$

$$198 = 78 + 42 + 78$$

{with others in between}

$$198 = 23 + 152 + 23$$

$$198 = 13 + 172 + 13$$

$$114 = 41 + 32 + 41 \quad \text{SAS units}$$

$$56 = 20 + 16 + 20 \quad \text{briques (primary SAS units)}$$

8. In the prosodic structure of Psalm 44, the basic building blocks (**briques**) in each poetic **verset** are the **primary (SAS) syntactic accentual stress units**. These sub-units are delineated by the Masoretes, who marked most of the boundaries with one of the following:

- **Soph Pasuq** A large colon following a word signifies the end of a verse, which does not always coincide with the end of a sentence.
- **Atnach** A small caret-like mark (like ^) beneath the consonantal text, pointing upward, is used to divide most verses. Its primary importance for our purposes concerns its use in the matter of numerical composition—i.e., the total word-count in each line is divided into the number of words before and after *atnach*.
- **Oleh weyored** A combination of two accentual signs: a caret-like mark above the consonantal text, pointing to the left, used together with the accent *merka* (an upright line beneath the consonantal text slanting to the right). These two marks usually appear on the same word, but when that word is monosyllabic the *merka* falls on the following word. This major divider is usually considered to be a stronger disjunctive accent than *atnach*.

In the prosodic analysis presented with the translation (above), the presence of these three primary disjunctive markers is indicated with a double slash (/). Psalm 44 has 56 **briques**, 53 of which are marked: by *soph pasuq* (27 times, at the end of each verse), *atnach* (25 times, in each verse except vv. 1 and 4) and *oleh weyored* (v. 4). The boundary of the remaining 3 **briques** is marked by *revia* (3 times, in vv. 2 and 4 [twice]).

9. The prosodic structure of Psalm 44, in terms of its **briques** (primary syntactic accentual-stress units), may be displayed as follows: ^ represents *atnach*; : represents *soph pasuq*; † represents *oleh weyored*; and † represents all other accent markers.

- I A ¹ *lamnaṣṣēah libnē qōrah maškîl :*
² *ʔēlōhîm bəʔoznênû šāmaʿnû †* *ʔăbôtênû sippərû lānû ^*
pōʿal pāʿaltā bîmêhem bîmê qedem :
- B ³ *ʔattāh yādəḳā gōyîm hôraštā wattittāʿēm ^*
tāraʿ ləʔummîm wattəšalləhēm :
- ⁴ *kî lôʔ bəḥarbām yārəšû ʔərəṣ †* *ûzərôʿām lôʔ hôšîʿāh lāmô †*
kî yəminəḳā ûzərôʿăḳā wəʔôr pānəḳā † *kî rəšîtām :*
- II C ⁵ *ʔattāh hûʔ malkî ʔēlōhîm ^* *ṣawwēh yəšûʿôt yaʿăqōb :*
⁶ *bəḳā ṣārênû nənaggēah ^* *bəšimkā nābûs qāmênû :*
- D ⁷ *kî lôʔ bəqaštî ʔəbṭāh ^* *wəḥarbî lôʔ tōšîʿenî :*
- E ⁸ *kî hôšaʿttānû miṣṣārênû ^* *ûməsanʿênû hēbîšôtā :*
⁹ *bēʔlōhîm hillalnû kol hayyôm ^* *wəšimkā ləʿólām nôdeh **selāh** :*

III	F	¹⁰ ʔāp zānaḥtā wattaḵlîmēnû ^	wəlōʔ tēsēʔ bəšibʔôṭēnû :								
		¹¹ təšîbēnû ʔāḥôr minnî šār ^	məšanʔēnû šāsû lāmô :								
		¹² tittēnēnû kəšōʔn maʔāḵāl ^	ûḥaggôyîm zērîṭānû :								
<table border="0" style="width: 100%;"> <tr> <td>X</td> <td></td> <td>¹³ timkôr ʕamməḵā ḥəlōʔ hōn ^</td> <td>wəlōʔ ribbîṭā bimḥîrêhem :</td> </tr> <tr> <td></td> <td></td> <td>¹⁴ təsîmēnû ḥerpāh lišḵēnēnû ^</td> <td>laʕāg wāqeles lišbîḥôṭēnû :</td> </tr> </table>				X		¹³ timkôr ʕamməḵā ḥəlōʔ hōn ^	wəlōʔ ribbîṭā bimḥîrêhem :			¹⁴ təsîmēnû ḥerpāh lišḵēnēnû ^	laʕāg wāqeles lišbîḥôṭēnû :
X		¹³ timkôr ʕamməḵā ḥəlōʔ hōn ^	wəlōʔ ribbîṭā bimḥîrêhem :								
		¹⁴ təsîmēnû ḥerpāh lišḵēnēnû ^	laʕāg wāqeles lišbîḥôṭēnû :								
	F'	¹⁵ təsîmēnû māšāl baggôyîm ^	mənôḍ rōʔš bal ʔummîm :								
		¹⁶ kol hayyôm kəlîmmāṭî neġdî ^	ûḥōšeṭ pānay kissāṭēnî :								
		¹⁷ mikḵôl məḥārēp ûməġaddēp ^	mippənē ʔôyēḥ ûmiṭnaqqēm :								
IV	E'	¹⁸ kol zōʔṭ bāʔatnû wəlōʔ šəḵaḥānûḵā ^	wəlōʔ šîqqarnû bibḥîṭekā :								
		¹⁹ lōʔ nāsôġ ʔāḥôr libbēnû ^	wattēṭ ʔāšûrēnû minnî ʔorḥekā :								
	D'	²⁰ kî dikkîṭānû bimqôm tannîm ^	wattəḵasa ʕālēnû ḥəšalmāweṭ :								
	C'	²¹ ʔim šāḵaḥnû šēm ʔēlōhēnû ^	wanniṭrōs kappēnû ləʔēl zār :								
		²² ḥālōʔ ʔēlōhîm yaḥqār zōʔṭ ^	kî ḥûʔ yōḍēaʕ taʕālūmôṭ lēḥ :								
V	B'	²³ kî ʕālēḵā ḥōraġnû kol hayyôm ^	neḥšabnû kəšōʔn ṭibḥāḥ :								
		²⁴ ʕrāḥ lommāḥ ṭîšan ʔāḍōnāy ^	ḥāqîšāḥ ʔal tiznaḥ lānešāḥ :								
		²⁵ lommāḥ pānēḵā ṭastîr ^	ṭiškāḥ ʕonyēnû wəlahəšēnû :								
	A'	²⁶ kî šāḥāḥ leʕāpār napšēnû ^	dāḥəqāḥ lāʔāreṣ biṭnēnû :								
		²⁷ qûmāḥ ʕezrātāḥ lānû ^	ûḥpəḍēnû ləmaʕan ḥasdeḵā :								

10. The 58 **briques** are distributed within 11 strophes in Psalm 44 as follows:

$$(4+6) + (6+4) + (6+4+6) + (4+6) + (6+4) = (10+10) + 16 + (10+10) = 20 + 16 + 20 = 56$$

The **arithmological center** of Psalm 44 falls between the words ḥerpāh lišḵēnēnû (“a taunt for our neighbors”) in 44:14a, with a total of 99 words on either side. Psalm 44 has 116 syntactic accentual-stress units, 58 **briques** (primary accentual stress units), 28 versets, 11 strophes and 5 cantos. The **arithmological center** is in the middle **canto**, the middle strophe, the middle two versets, the middle two **briques** (primary syntactic accentual-stress units), and the middle two syntactic accentual-stress units. There are 789 morae in Psalm 44—with 411 morae before the **arithmological center**, and 378 morae after it.

11. Terrien finds three major “parts” (plus the heading in v. 1, an “introit” in v. 2, and a “final supplication” in vv. 24–27) in Psalm 44 (*The Psalms* [2003], pp. 356–62). Van der Lugt finds 8 strophes arranged in 5 cantos; and Fokkelman finds 12 strophes in 6 stanzas. The logoprosodic analysis indicates that there are 13 strophes arranged concentrically in five cantos.

Christensen	Terrien	Van der Lugt	Fokkelman
I A 44:1–2	heading 44:1	heading 44:1	heading 44:1
	I 1 44:2	I 1 44:2	I 1 44:2–3a
B 44:3–4	II 2 44:3–9	II 2 44:3–5	2 44:3b–4
II C 44:5–6		3 44:6–9	II 3 44:5–6
D 44:7			4 44:7–9
E 44:8–9			
III F 44:10–12	III 3 44:10–18	III 4 44:10–13	III 5 44:10–11
X 44:13–14			6 44:12–13
F' 44:15–17		5 44:14–17	IV 7 44:14–15
			8 44:16–17
IV E' 44:18–19	IV 4 44:19–23	IV 6 44:18–21	V 9 44:18–20
D' 44:20			
C' 44:21–22		7 44:22–25	10 44:21–22
V B' 44:23–25	V 5 44:24–25		VI 11 44:23–25
A' 44:26–27	6 44:26–27	V 8 44:26–27	12 44:26–27

12. Note the following list of significant compositional numbers at the boundaries of the verses counting from the beginning:

44:1–3	23	words
44:1–4	39	(= 13 x 2) words
44:1–5	46	(= 23 x 2) words
44:1–6	52	(= 26 x 2) words
44:1–7	17	words after <i>atnach</i>
44:1–8	64	(= 32 x 2) words
44:1–9	23	words after <i>atnach</i>
44:1–10	78	= 52 + 26 [compositional formula]
44:1–11	85	(= 17 x 5) words
44:1–13	34	(= 17 x 2) words after <i>atnach</i>
44:1–15	69	(= 23 x 3) words before <i>atnach</i>
44:1–19	85	(= 17 x 5) words before <i>atnach</i>
44:1–23	102	(= 17 x 6) words before <i>atnach</i>
44:1–26	192	(= 32 x 6) words

It is not possible to utilize any of the four compositional numbers (**17**, **23**, **26** and **32**) until the end of v. 3, which leaves 25 possible boundaries to work with. In 13 out of 25 of these boundaries (or 52% of the time) a multiple of one of these four compositional numbers is present. This evidence suggests the possibility of deliberate design at the point of the numerical composition of Psalm 44.

13. Determining the details of the musical and literary structure of Psalm 44 as a whole calls for input on the part of others in the BIBAL Forum, as we consider the rhetorical features in greater depth and further information contained in the *te'amim* of this particular text.

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