

# Psalm 45:1–18

## Translation, Logoprosodic Analysis, and Observations

### Royal Love Song—an Epithalamion (Wedding Song)

Ps 45:1–18

#### A. *My Heart Overflows as I Speak of the Works of the King* (45:1–2) [5.6]

45:1	To the music director / <sup>a</sup> on <i>Shoshannim</i> /	11 2	3 3 0
	belonging to the sons of Korah //	6 1	2 2 0
	a <i>Maskil</i> / a song of the beloved //	<u>10 2</u>	<u>3 0 3</u>
		44:22–45:1	<b>52 28 24</b>
45:2	My heart overflows / (with) a good matter /	<u>12 2</u>	<u>4 4 0</u>
		44:24–45:2a	39 <b>23</b> 16
	I speak / (of) the works of the king //	14 2	4 4 0
	my tongue / (is) the pen of a rapid writer //	<u>15 2</u>	<u>4 0 4</u>
		44:27–45:2	<b>26</b> 16 10

#### B. *You Are Fairest of All—Gird on Your Sword and Ride in Splendor* (45:3–5) [5.8]

45:3	You are the fairest / among the sons of Adam /	<u>15 2</u>	<u>3 3 0</u>
		45:1–3a	<b>23</b> 16 7
	Grace is poured <sup>a</sup> into your lips //	<u>12 1</u>	<u>3 3 0</u>
		45:1–3a	<b>26</b> 19 7
	Therefore God has blessed you / forever //	<u>17 2</u>	<u>5 0 5</u>
		45:2–3	<b>23</b> 14 9
45:4	Gird your sword on your thigh, / <sup>a</sup> O mighty one //	14 2	5 5 0
	(with) your glory / and your majesty //	<u>10 2</u>	<u>2 0 2</u>
		44:27–45:4	44 27 <b>17</b>
45:5	And (in) your majesty <sup>a</sup> ride prosperously /	<u>10 1</u>	<u>3 3 0</u>
		44:27–45:5a	47 30 <b>17</b>
	Because of the word of truth <sup>b</sup> and righteous meekness //	11 1	5 5 0
	and your right hand shall teach you / <sup>a</sup> fearful things //	<u>16 2</u>	<u>3 0 3</u>
		45:1–5	<b>49 32 17</b>

#### C. *Your Throne Is Ordained of God Forever* (45:6–7) [6.4]

45:6	Your arrows / are sharpened //	9 2	2 2 0
	peoples / fall under you //	11 2	3 3 0
	in the midst / of the king's enemies //	<u>11 2</u>	<u>3 0 3</u>
		45:2–6	<b>49 32 17</b>

45:7	Your throne is (ordained) of God / forever and ever //	15	2	4	4	0	
	the scepter of rectitude / is the scepter of your kingdom //	15	2	4	0	4	
					45	28	17

45:3-7

**D. God Has Anointed You with Oil and There Is Fragrance and Music (45:8-9) [5.5]**

45:8	You love justice / and you hate evil /	12	2	4	4	0	
	therefore <sup>a</sup> he has anointed you / God your God /	18	2	5	5	0	
	with oil of rejoicing /	6	1	2	2	0	
					56	39	17

	More than your companions //	7	1	1	1	0	
					46	34	12

45:4-8

45:9	Myrrh and aloes (and) cassia [ / ] (fragrant) all your robes //	19	2	5	5	0	
	from ivory palaces / stringed instruments delight you //	16	2	5	0	5	
					22	17	5

45:8-9

**E. Your Royal Bride Stands at Your Right Hand in Gold of Ophir (45:10-12) [4.6]**

45:10	Daughters of kings <sup>a</sup> are among your ladies of honor //	15	1	3	3	0	
	the royal bride stands at your right hand / in gold of Ophir //	20	2	5	0	5	
					95	61	34

45:1-10

45:11	Listen, O princess, and see /	9	1	3	3	0	
					33	23	10

45:8-11a

	And incline your ear //	7	1	2	2	0	
					23	13	10

45:9-11b

	And forget your people / and your father's house //	15	2	4	0	4	
					17	8	9

45:10-11

45:12	And the king will be attracted / <sup>a</sup> by your beauty //	10	2	3	3	0	
	indeed, he is your master / submit to him //	17	2	5	0	5	
					17	8	9

45:11-12

**F. In a Tyrian Robe, She with Her Retinue Is Escorted to the King (45:13-15) [8.5]**

45:13	Yea, with a Tyrian robe <sup>a</sup> / as a gift /	9	2	3	3	0	
	your face they will implore / the rich among the people //	15	2	4	4	0	
					32	18	14

45:10-13

45:14	The king's daughter (is) all glorious / within //	14	2	5	5	0	
					37	23	14

45:10-14a

	Woven with threads of gold / <sup>a</sup> is her clothing //	14	2	3	0	3	
					40	23	17

45:10-14

45:15	In embroidered work / she is escorted to the king /	11	2	3	3	0	
	the virgins after her / as her companions //	19	2	3	3	0	
	they are brought before you //	8	1	2	0	2	
45:13–15		<hr/>			23	18	5

**G. She Enters the Palace with Rejoicing so as to Raise Princes (45:16–18) [6.5]**

45:16	They are brought / with gladness and rejoicing //	14	2	3	3	0	
45:13–16a		<hr/>			26	21	5

	They enter / into the palace of the king //	13	2	3	0	3	
45:10–16		<hr/>			54	32	22

45:17	In the place of your fathers / shall be your sons //	14	2	4	4	0	
45:14–17a		<hr/>			26	18	8

	You shall make them princes / over all the earth //	19	2	4	0	4	
45:10–17		<hr/>			62	36	26

45:18	I will make your name known <sup>a</sup> in all generations //	15	1	5	5	0	
45:14–18a		<hr/>			35	23	12

	Therefore the peoples shall thank you / forever and ever //	20	2	6	0	6	
45:10–18		<hr/>			73	41	32
45:1–18		<hr/>			160	99	61

Scansion in SAS Units: (5.6).(5.8) . (6.4).(5.5).(4.6) . (8.5).(6.5)

$$(11 + 13 + 10) + 10 + (10 + 13 + 11) = 34 + 10 + 34 = 78$$

**Notes:**

- 45:1<sup>a</sup> Reading *munaḥ* here in BHS as disjunctive.  
45:3<sup>a</sup> Reading *deḥi* in BHS as conjunctive.  
45:4<sup>a</sup> Reading the sequence of two successive occurrences of *munaḥ* preceded by *gaʿyâ* (= *meṭeḡ*) in BHS as disjunctive.  
45:5<sup>a</sup> Reading *ʿazlâ laḡarmeh* in BHS and Letteris as conjunctive. The accentuation here is quite peculiar, with *ʿillûy* on either side of the accent in question.  
45:5<sup>b</sup> Reading *deḥi* in BHS as conjunctive.  
45:5<sup>c</sup> Reading the sequence of *tarḥâ* followed by *munaḥ* in BHS as disjunctive.  
45:8<sup>a</sup> Reading *məhuppaḳ laḡarmeh* in BHS as conjunctive.  
45:12<sup>a</sup> Reading the sequence of two successive occurrences of *munaḥ* in BHS as disjunctive.  
45:13<sup>a</sup> Reading *bot* for *bat* in BHS, as in 2 Kings 23:7 [*bottim laʿăšerāh*, for which the Lucianic recension of LXX translates *stolás*, “garments” [cf. also Isa 3:20, where Dahood translates *bottē hannepeš* as “perfumed robes”]. As Dahood notes [AB 20 (1966), pp. 274–75], Tyrian robes had already acquired international fame in Homeric times. Moreover, the Ugaritic texts refer to “a Tyrian tunic inlaid with rubies” [Virolleaud, *Palais d’Ugarit*, II, 110:4, p. 144].  
45:14<sup>a</sup> Reading the sequence of *tarḥâ* followed by *munaḥ* in BHS as disjunctive.  
45:18<sup>a</sup> Reading *deḥi* in BHS as conjunctive.

# Summary of the Logoprosodic Analysis

1. Psalm 45 has seven strophes: 45:1–2, 3–5, 6–7, 8–9, 10–12, 13–15 and 16–18.

A	45:1–2	2 balanced dyads + pivot:	$[(11 + 6) + 10] + 12 + [14 + 15]$	= 27 + 12 + 29	morae
B	45:3	tricolon & bicolon + pivot:	$[15 + 11 + 17]$	= 15 + 11 + 17	morae
	45:4–5	2 balanced {?} dyads + pivot:	$[14 + 10] + 10 + [11 + 16]$	= 24 + 10 + 27	morae
C	45:6–7	2 balanced dyads:	$[20 + 11] + [15 + 15]$	= 31 + 30	morae

X	45:8–9	2 balanced dyads + pivot:	$[12 + (18 + 6)] + 7 + [19 + 16]$	= 36 + 7 + 35	morae
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C'	45:10–12	2 balanced triads + pivot:	$[15 + 20 + 9] + 7 + [15 + 10 + 17]$	= 44 + 7 + 42	morae
B'	45:13–15	2 balanced triads + pivot:	$[9 + 15 + 14] + 14 + [11 + 19 + 8]$	= 38 + 14 + 38	morae
A'	45:16–18	balanced dyad:	$[14 + 13]$	= 14 + 13	morae
		2 balanced dyads:	$[16 + 19] + [15 + 20]$	= 35 + 35	morae

2. The 1<sup>st</sup> strophe (45:1–2) is a single part with three subdivisions: 45:1, 2a and 2bc

- 44:22–45:1      **52** (= **26** x 2) words
- 44:27–45:2      **26** words

3. The 2<sup>nd</sup> strophe (45:3–5) has two parts with six subdivisions: 45:3a, 3b, 3c, 4, 5a and 5bc.

- 45:2–3            **23** words
- 44:27–45:4      **17** words after *atnach*
- 45:2–5            **49 = 32 + 17** [compositional formula]

4. The 3<sup>rd</sup> strophe (45:6–7) is a single part with two subdivisions: 45:6 and 7.

- 45:2–6            **49 = 32 + 17** [compositional formula]
- 45:3–7            **17** words after *atnach*

5. The 4<sup>th</sup> strophe (45:8–9) is a single part with three subdivisions: 45:8a–c, 8d and 9.

- 45:4–8            **34** (= **17** x 2) words before *atnach*
- 45:8–9            **17** words before *atnach*
- 45:2–9            **26** words after *atnach*

6. The 5<sup>th</sup> strophe (45:10–12) is a single part with five subdivisions: 45:10, 11a, 11b, 11c and 12.

- 45:1–10          **34** (= **17** x 2) words after *atnach*
- 45:10–11        **17** words
- 45:11–12        **17** words

7. The 6<sup>th</sup> strophe (45:13–15) is a single part with four subdivisions: 45:13, 14a, 14b and 15.

- 45:10–13        **32** words
- 45:10–14        **40 = 23 + 17** [word count]
- 45:13–15        **23** words

8. The 7<sup>th</sup> strophe (45:16–18) has two parts with four subdivisions: 45:16a, 16b, 17 and 18.

- 45:10–16        **32** words before *atnach*
- 45:10–17        **26** words after *atnach*
- 45:10–18        **32** words after *atnach*

## Observations

- The seven strophes in Psalm 45 may be outlined in a menorah pattern, which is determined primarily on prosodic grounds, as follows:

A	My heart overflows as I speak of the works of the king	[6.4]	45:1–2
B	You are fairest of all—gird on your sword and ride in splendor	[5.7]	45:3–5
C	Your throne is ordained of God forever	[6.4]	45:6–7
X	<b>God has anointed you bringing fragrance and music</b>	[5.5]	45:8–9
C'	Your royal bride stands at your right hand in gold of Ophir	[4.6]	45:10–12
B'	Wearing Tyrian robes, she is escorted with her retinue to the king	[7.5]	45:13–15
A'	She enters the palace with rejoicing to bear princes	[4.6]	45:16–18

- In terms of the 160 words in Psalm 45, the **arithmological center** lies between the two words **קציעות כל** (“cassia / all”) in v. 9a. The initial **concentric compositional formula** is:

$$160 = 80 + 0 + 80 \quad [\text{word-count}]$$

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

ששון מחבריך	(There is) rejoicing among your companions,
מר ואהלֹות קציעות	(With) myrrh and aloes and cassia.
<hr/>	
כל בגדתיך מן היכלי שן	All your robes are from palaces of ivory.

In this instance the *Concentric Compositional Formula* becomes:

$$160 = 75 + 10 + 75 \quad [\text{word count}]$$

The **meaningful center** may be expanded to include 15 words on either side of the **arithmological center**, as follows:

8	אהבת צדק ותשנא רשע	You love justice and you hate evil
	על־כן משחה אלהים אלהיך	Therefore he has anointed you, God your God
	שמן ששון מחבריך	with oil of rejoicing
9	בגדתיך מר־ואהלֹות קציעות כל	Myrrh and aloes (and) cassia (fragrant) all your robes
	מן־היכלי שן מני שמחוק	From ivory palaces stringed instruments delight you.
10	בנות מלכים ביקרותיך	Daughters of kings are among your ladies of honor
	נצבה שגל לימינך	The royal bride stands at your right hand
	בכתם אופיר	in gold of Ophir

In this instance the *Concentric Compositional Formula* becomes:

$$160 = 60 + 30 + 60 \quad [\text{word count}]$$

3. The 38-word **meaningful framework**, with the 12-word framework highlighted in gray, reads as follows:

1	לִּמְנַצֵּחַ עַל־שֹׁשַׁנִּים	To the music director, on the <i>Shoshannim</i>
	לְבָנֵי־קֹרַח מִשְׁכִּיל שִׁיר יִדִּידָת	For the sons of Korah, a <i>Maskil</i> , a song of the beloved.
	רָחַשׁ לְבִי דְבַר טוֹב	My heart overflows (with) a good matter
	אֲמַר אֲנִי מַעֲשֵׂי לְמֶלֶךְ	I speak (of) the works of the king
	לְשׁוֹנִי עֵט סוֹפֵר	My tongue is the pen of a scribe.
	תַּחַת אֲבֹתֶיךָ יִהְיוּ בְנֵיךָ	In the place of your fathers shall be your sons;
	תַּשְׁתַּמּוּ לְשָׂרִים בְּכָל־הָאָרֶץ	You shall make them to be princes over all the earth.
18	אֶזְכְּרָה שְׁמֶךָ בְּכָל־דֹּר וּדְרָר	I will make our name known in all generations;
	עַל־כֵּן עַמִּים יִהְיוּ לְעַלְמָךְ וְעַד	Therefore peoples shall thank you forever and ever.

4. Summary of the concentric compositional formulae:

$$160 = 75 + 10 + 75 \quad \text{word-count}$$

$$160 = 60 + 30 + 60$$

{with others in between}

$$160 = 19 + 122 + 19$$

$$160 = 6 + 148 + 6$$

$$78 = 34 + 10 + 34 \quad \text{SAS units}$$

$$46 = 20 + 6 + 20 \quad \text{briques (primary SAS units)}$$

5. In the prosodic structure of Psalm 45, 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 45 has 46 **briques**, 37 of which are marked: by *soph pasuq* (18 times, at the end of each verse), *atnach* (16 times, in each verse except vv. 8 and 13) and *oleh weyored* (3 times, in vv. 6, 8 and 15). The boundaries of the remaining 9 **briques** are marked by *revia* (4 times, in vv. 2, 3, 5 and 13), *rəḥîa' muğraš* (2 times, in vv. 7 and 9), and *dəḥî* (3 times, in vv. 1, 8 and 13).

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

I A <sup>1</sup> *lamnaššēah* 'al-šōšannîm † *libnê qōrah* ^ *maskîl šîr yəḏîḏōt* :  
<sup>2</sup> *rāḥaš libbî dāḇār tōḇ* †  
*ʿōmēr ʿānîma ʿāsāy ləmeleḵ* ^ *ləšōnî ʿēt sōpēr māḥîr* :

B <sup>3</sup> *yop̄yāp̄îṭā mibbənê ʿādām* † *hūšaq ḥēn bəšîp̄tōṭēḵā* ^  
*ʿal-kēn bēraḵkā ʿēlōhîm ləʿōlām* :

<sup>4</sup> *ḥāḡōr-ḥarbəḵā ʿal-yārēḵ gibbōr* ^ *hōḏəḵā wahādāreḵā* :  
<sup>5</sup> *wahādorkā šalah rəḵab* † *ʿal-dəḇar-ʿēmeṭ wəʿanwāh šedeq* ^  
*wəṭōrəḵā nōrāʿōṭ yəḡîneḵā* :

II C <sup>6</sup> *ḥiṣṣēḵā šənūnîm* † *ʿammîm taḥṭēḵā yippəlû* ^  
*bəlēḇ ʿōyəḇê hammeleḵ* :  
<sup>7</sup> *kisʿāḵā ʿēlōhîm ʿōlām wāʿed* ^  
*šēḇeṭ mîšōr* † *šēḇeṭ malkūteḵā* :

X <sup>8</sup> *ʿāhabṭā šedeq wattîsnāʿ reša* †  
*ʿal-kēn məšāḥāḵā ʿēlōhîm ʿēlōḥēḵā* † *šemen šāsōn mēḥāḇērēḵā* :  
<sup>9</sup> *mōr-waʿāḥālōṭ* qəšîʿōṭ kol *biḡḏōṭēḵā* ^  
*min-hēḵəlê šēn* † *minnî šimməḥūḵā* :

C <sup>10</sup> *bənōṭ mələḵîn bəyiqqərōṭēḵām libnê* ^ *niššəḇāḥ šēḡal lîmînəḵā bəḵeṭem ʿōpîr* :  
<sup>11</sup> *šim ʿî-ḇaṭ ūrəʿî wəḥattî ʿoznēḵ* ^ *wəšîḵḥî ʿammēḵ ūḇêṭ ʿāḇîḵ* :  
<sup>12</sup> *wəyîṭʿāw hammeleḵ yoḇyēḵ* ^ *kî-hūʿ ʿāḏōnayîḵ wəḥištəḥwî-lô* :

III B <sup>13</sup> *ūḇaṭ-šōr bəminḥāḥ* † *pānayîḵ yəḥallû* † *ʿāšîrê ʿām* :  
<sup>14</sup> *kol-kəḇûdāḥ ḇaṭ-meleḵ pənîmāḥ* ^ *mimmišḇəšōṭ zāḥāḇ ləḇûšāḥ* :  
<sup>15</sup> *lirqāmōṭ tūḇal lammeleḵ* † *bəṭûlōṭ ʿāḥərêḥā rēʿōṭēḥā* ^  
*mūḇāʿōṭ lāḵ* :

- A <sup>16</sup> *tûbālnāh bismāhōt wāgīl ^*                      *təbōʔēnāh bəhēkal melek :*  
<sup>17</sup> *taḥaṭ ʔābōtēkā yihyū bānēkā ^*                      *təšītēmō ləsārīm bəkol-hāʔāreš :*  
<sup>18</sup> *ʔazkīrāh šimkā bəkol-dōr wādōr ^*                      *ʕal-kēn ʕammīm yəhōdūkā ləʕōlām wāʕed :*

7. The 46 **briques** are distributed in 7 strophes in Psalm 45 as follows:

$$(6 + 8 + 6) + 6 + (6 + 8 + 6) = 20 + 6 + 20 = 46$$

The **arithmological center** of Psalm 45 falls between the words *qəšīʕōt kol* (“cassia / all”) in 44:14a, with a total of 99 words on either side. Psalm 44 has 78 SAS units, 46 **briques**, 18 versets, 7 strophes and 3 cantos. The **arithmological center** is in the middle **canto**, the middle strophe, the middle two versets, the middle two **briques**, and the middle two SAS units. There are 789 morae in Psalm 44—with 411 morae before the **arithmological center**, and 378 morae after it.

8. Terrien finds two strophes in Psalm 45 (*The Psalms* [2003], pp. 356–62). Van der Lugt finds 8 strophes arranged in 2 cantos; and Fokkelman has 7 strophes. The logoprosodic analysis indicates that there are 7 strophes arranged concentrically in 3 cantos.

Christensen	Terrien	Van der Lugt	Fokkelman
I A 44:1–2	heading (v. 1)	heading 44:1	heading (v. 1)
	I 1 44:2–10	I 1 44:2–3	1 44:2–3
B 44:3–5		2 44:4–6	2 44:4–6
II C 44:6–7		3 44:7–8	3 44:7–8
<span style="border: 1px solid black; padding: 2px;">X 44:8–9</span>		4 44:9–10	4 44:9–10
C' 44:10–12	II 2 44:11–17	II 5 44:11–12	5 44:11–13
III B' 44:13–15		6 44:13–14	6 44:14–16
		7 44:15–16	
A' 44:16–18	3 44:18	8 44:17–18	7 44:17–18

9. The overall structure of Psalm 45, as revealed in the prosodic analysis, differs from what Labuschagne presents on the basis of what he calls the “2<sup>nd</sup> and 3<sup>rd</sup> person forms.” He divides the text into five parts, which correspond with the “strophes” here as follows:

- 45:2                      Strophe 1  
45:3–10                      Strophes 2, 3, 4 and first subdivision in Strophe 5  
45:11–13                      Strophe 5 (subdivisions 2–4) and first subdivision in Strophe 6  
45:14–16                      Strophe 6 (subdivisions 2–3) and first subdivision in Strophe 7  
45:17–18                      Strophe 7 (second subdivision)

A possible explanation for this difference is the distinction between “musical structure,” as such, from verbal “literary structure” determined on the basis of grammatical and rhetorical features alone.

- There is no problem in terms in the scansion of the “introduction to the noble theme” in vs. 2, which when combined with the heading (vs. 1), constitutes Strophe 1 in this report.
- The scansion of the longer address to the king “about his virtues” in vs. 3–10 poses a problem in its conclusion (vs. 10). Verse 10 cannot be scanned easily in conjunction with vs. 8–9 on the basis of either balance in mora-count or the distribution of accentual stress units.
- 45:11–13 presents major problems in terms of scansion as a prosodic unit. Though the 2<sup>nd</sup> person form clearly extends across the boundary between verses 12 and 13, this appears to be a matter of enjambment from a musical perspective.
- 45:14–16 poses no problem in scanning it as a 2-part prosodic unit:

14:14–15 2 dyads + pivot:  $[(14 + 14) + 11 + (19 + 8)] = 28 + 11 + 27$  morae  
 14:16 balanced dyad:  $[14 + 13] = 14 + 13$  morae

However, a decision to scan the text in this manner would demand that verse 13 be scanned as part of the preceding prosodic unit (i.e., 45:11–13), which is difficult but not impossible within that immediate context.

In short, the carefully balanced prosodic structure of the inverted pattern in the distribution of SAS units, for Psalm 45 as a whole, is seriously challenged, if not destroyed, by moving vv. 10 and/or 13 as proposed in the “overall structure” that Labuschagne proposes. The resolution of this problem may be in distinguishing between the carefully balanced musical structure of the text over against its verbal content, which is handled with greater flexibility.

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

45:1–5	<b>49</b> = <b>32 + 17</b>	[compositional formula
45:1–10	<b>34</b> (= <b>17</b> x 2) words after <i>atnach</i>	
45:1–11	<b>104</b> (= <b>26</b> x 4) words	
45:1–12	<b>69</b> (= <b>23</b> x 3) words before <i>atnach</i>	
45:1–13	<b>119</b> (= <b>17</b> x 7) words	
45:1–14	<b>46</b> (= <b>23</b> x 2) words after <i>atnach</i>	
45:1–16	<b>51</b> (= <b>17</b> x 3) words after <i>atnach</i>	
45:1–13	160 (= 40 x 4) words	

It is not possible to utilize any of the four compositional numbers (**17**, **23**, **26** and **32**) until the end of v. 2, which leaves 17 possible boundaries to work with. In 7 out of 17 of these boundaries (or 41.2% 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.

11. 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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Rodeo, California 94572 Graduate Theological Union  
+1 510 799 0858 Berkeley, California  
dlc @ bibal.net