

Psalm 59:1–18

Translation, Logoprosodic Analysis, and Observations

Lament about Enemies Likened to Prowling Dogs

Ps 59:1–18

A. *Petition for Deliverance from Personal Enemies* (59:1–3)

[5.8]

59:1	For the music director, “Do not destroy” / for David a <i>Miktam</i> /	<u>16</u> 2_	<u>5</u> <u>5</u> 0
		58:9–59:1a	42 23 19
	When Saul sent (men) //	<u>8</u> 1_	<u>2</u> <u>2</u> _
		58:12–59:1b	17 12 5
	And they watched the house / in order to kill him //	<u>15</u> 2	<u>4</u> 0 4
		58:11–59:1	30 17 13
59:2	Deliver me from my enemies / O my God //	18 2	3 3 0
	from those who rise against me / ^a make me inaccessible //	<u>13</u> 2_	<u>2</u> 0 2
		58:12–59:2	26 15 11
59:3	Deliver me /	<u>7</u> 1_	<u>1</u> 1 0
		59:1–3a	17 11 6
	From the workers of evil //	11 1	2 2 0
	and from murderers / save me //	<u>19</u> 2	<u>3</u> 0 3
		58:12–59:3	32 18 14

B. *Complaint and Prayer That God Would Look and See for Himself* (59:4–5)

[5.4]

59:4	For see how they lie in wait / for my soul /	14 2	4 4 0
	powerful men conspire against me //	12 1	3 3 0
	but for no transgression of mine / ^a	<u>5</u> 1_	<u>2</u> 0 2
		58:10–59:4c	59 34 25
	And no sin on my part, O YHWH //	<u>12</u> 1_	<u>3</u> 0 3
		59:2–4	23 13 10
59:5	For no misdeed on my part / they run and prepare to attack //	20 2	4 4 0
	arouse yourself / to meet me and see for yourself //	<u>13</u> 2	<u>3</u> 0 3
		59:2–5	30 17 13

C. *Petition: “Show No Mercy to Those Deceivers Who Plot Evil”* (59:6)

[3.4]

59:6	For you are YHWH God / of Hosts /	19 2	4 4 0
	God of Israel /	<u>10</u> 1_	<u>2</u> 2 0
		59:4–6b	25 17 8

Awake / to visit all the nations //	14	2	4	4	0
show no mercy to all deceivers plotting evil / Selah //	16	2	6	0	6
59:1-6	<hr/>		57	34	23

D. Refrain: They Prowl about Howling Like Dogs—You Laugh at Them (59:7-9) [5.6]

59:7 They return at evening / <and> ^a they howl like dogs /	59:3-7a	<u>19</u>	<u>2</u>	<u>4</u>	<u>4</u>	<u>0</u>
				45	28	17
And they prowl around the town //	59:2-7	<u>9</u>	<u>1</u>	<u>2</u>	<u>2</u>	<u>0</u>
				52	33	19
59:8 See how / they bellow from the mouth /	59:5-8a	<u>12</u>	<u>2</u>	<u>3</u>	<u>3</u>	<u>0</u>
				32	23	9
Swords ^a come from their lips //		12	1	2	2	0
for (they think), “Who will hear?” //	59:4-8	<u>9</u>	<u>1</u>	<u>3</u>	<u>0</u>	<u>3</u>
				49	32	17
59:9 But you, O YHWH / will laugh at them //		14	2	4	4	0
you will scoff / at all the nations //	59:3-9	<u>7</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
				62	39	23

E. You, O God, Are My Bulwark; Let Me Look in Triumph on My Foes (59:10-11) [4.4]

59:10 His strength / I leave to you //	59:5-10a	<u>12</u>	<u>2</u>	<u>3</u>	<u>3</u>	<u>0</u>
				47	32	15
For you, O God / are my bulwark //	59:3-10	<u>11</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
				68	42	26
59:11 My God with his covenant-love / ^a is coming to meet me //	59:4-11a	<u>15</u>	<u>2</u>	<u>3</u>	<u>3</u>	<u>0</u>
				65	42	23
God / will let me look in triumph on my foes //	59:4-11	<u>16</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
				68	42	26

F. Let Them be Snared by Their Arrogance and their Lies (59:12-13) [6.5]

59:12 Don't slay them (outright) / lest my people forget /		13	2	5	5	0
scatter them by your might / and bring them down //		21	2	3	3	0
O Lord / ^a our Shield //	59:8-12	<u>12</u>	<u>2</u>	<u>2</u>	<u>0</u>	<u>2</u>
				37	23	14
59:13 (For) the sin of their mouths / (and) the words of their lips /		15	2	4	4	0
let them be snared by their arrogance //		12	1	2	2	0
and for the curses / and lies they utter //		<u>19</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>

G. Exterminate Them—Let Them Know God Rules from Jacob (59:14) [3.4]

59:14	Exterminate them in (your) rage /	8 1	2 2 0
	exterminate them so that they are no more //	10 1	2 2 0
	and let them know /	<u>6 1</u>	<u>1 1 0</u>
59:8-14c			51 34 17

	That God / rules from Jacob //	16 2	4 4 0
	to the ends / of the earth, Selah //	<u>11 2</u>	<u>3 0 3</u>
59:9-14			50 33 17

H. Refrain: They Prowl about Howling Like Dogs (59:15-16) [4.5]

59:15	[And] ^a they return at evening / they howl ^b like dogs /	18 3	4 4 0
	and they prowl around the town //	<u>9 1</u>	<u>2 2 0</u>
59:9-15			56 39 17

59:16	They indeed / roam about ^a for prey //	13 3	3 3 0
	if they are not satisfied / they whine //	<u>14 2</u>	<u>4 0 4</u>
59:13-16			34 24 10

I. Vow of Praise—“I Will Sing of Your Strength as My Bulwark” (59:17-18) [8.5]

59:17	And I myself / will sing of your strength /	11 2	3 3 0
	I will make melody in the morning / about your covenant-love /	12 2	3 3 0
	for you are my bulwark //	<u>12 2</u>	<u>4 4 0</u>
59:16-17c			17 13 4

	And a refuge / in my time of distress //	<u>12 2</u>	<u>4 0 4</u>
59:13-17			48 34 14

59:18	O my Strength / to you I will sing praise //	14 2	3 3 0
	for you, my God ^a are my bulwark /	11 2	3 0 3
	O my God of covenant-love //	<u>8 1</u>	<u>2 0 2</u>
59:2-18			145 93 52
59:1-18			156 100 56

Scansion in SAS Units: (5.8).(5.4).(3.4) . (5.6).(4.4).(6.5) . (3.4).(4.5).(8.5)

$$(13 + 9 + 7) + (11 + 8 + 11) + (7 + 9 + 13) = 29 + 30 + 29 = 88$$

Concentric Compositional Formula: **156 = 78 + 0 + 78** [word count—with heading]

Notes:

- 59:2^a Reading *tarḥa* preceded immediately by *gaʿya* (= *meteg*) here in Letteris as disjunctive; BHS reads *merka* and omits the *gaʿya* (= *meteg*).
- 59:4^a Reading *merka* preceded immediately by *gaʿya* (= *meteg*) here in Letteris as disjunctive; BHS omits the *gaʿya* (= *meteg*).
- 59:7^a Adding the *waw*-conjunction with LXX and Syriac [and note in BHS] to improve the balance in terms of mora-count.
- 59:8^a Reading *deḥi* here in BHS as conjunctive.
- 59:11^a Reading two consecutive occurrences of *munaḥ* in BHS as disjunctive.
- 59:12^a Reading *munaḥ* preceded immediately by *gaʿya* (= *meteg*) here in BHS as disjunctive.
- 59:15^a Omitting the *waw*-conjunction with LXX, Symmachus, Theodotion and Syriac (cf. verse 7).
- 59:15^b Reading *merka* preceded immediately by *gaʿya* (= *meteg*) here in Letteris as disjunctive; BHS omits the *gaʿya* (= *meteg*).
- 59:16^a Reading *munaḥ* here in BHS as disjunctive.
- 59:18^b Reading *merka* preceded immediately by *gaʿya* (= *meteg*) here in BHS as disjunctive.

Summary of the Logoprosodic Analysis

1. Psalm 59 is in nine strophes: 59:1–3, 4–5, 6, 7–9, 10–11, 12–13, 14, 15–16 and 17–18.

A	59:1	dyad + pivot:	[16 + 8 + 15]	= 16 + 8 + 15	morae
	59:2–3	2 balanced dyads + pivot:	[18 + 13] + 7 + [11 + 19]	= 31 + 7 + 30	morae
B	59:4–5	triad & dyad + pivot:	[14 + 12 + 5] + 12 + [20 + 13]	= 31 + 12 + 33	morae
C	59:6	2 balanced dyads:	[19 + 10] + [14 + 16]	= 29 + 30	morae
D	59:7–8a	balanced dyad:	[19 + (9 + 12)]	= 19 + 21	morae
	59:8b–9	2 balanced dyads:	[12 + 9] + [14 + 7]	= 21 + 21	morae
X	59:10	balanced dyad:	[12 + 11]	= 12 + 11	morae
	59:11	balanced dyad:	[15 + 16]	= 15 + 16	morae
D'	59:12–13	2 balanced triads:	[13 + 21 + 12] + [15 + 12 + 19]	= 46 + 46	morae
C'	59:14	triad & dyad in balance {?}:	[8 + 10 + 6] + [16 + 11]	= 24 + 27	morae
B'	59:15–16	2 balanced bicola:	[18 + 9] + [13 + 14]	= 27 + 27	morae
A'	59:17–18	2 balanced {?} triads + pivot:	[11 + 12 + 12] + 12 + [13 + 11 + 8]	= 35 + 12 + 32	morae

2. The 1st strophe (59:1–3) has two parts with six subdivisions: 59:1a, 1b, 1c, 2, 3a and 3bc.
- 58:11–59:1 **17** words before *atnach*
 - 58:12–59:2 **26** words
 - 58:12–59:3 **32** words
3. The 2nd strophe (59:4–5) is a single part with three subdivisions: 59:4a–c, 4d and 5.
- 59:2–4 **23** words
 - 59:2–5 **17** words before *atnach*

4. The 3rd strophe (59:6) is a single part with two subdivisions: 59:6ab and 6cd.
 - 59:1–6 **34** (= 17 x 2) words before *atnach* and **23** words after *atnach*
5. The 4th strophe (59:7–9) has two parts with five subdivisions: 59:7a, 7b, 8a, 8bc and 9.
 - 59:1–7 **23** words after *atnach*
 - 59:4–8 **49 = 32 + 17** [compositional formula]
 - 59:1–8 **26** words after *atnach*
 - 59:2–9 **23** words after *atnach*
6. The 5th strophe (59:10–11) has two parts with four subdivisions: 59:10a, 10b, 11a and 11b.
 - 59:4–10 **23** words after *atnach*
 - 59:3–10 **26** words after *atnach*
 - 59:4–11 **26** words after *atnach*
7. The 6th strophe (59:12–13) is a single part with two subdivisions: 59:12 and 13.
 - 59:8–12 **23** words before *atnach*
 - 59:11–13 **34** (= 17 x 2) words before *atnach* and **23** words after *atnach*
8. The 7th strophe (59:14) is a single part with two subdivisions: 59:14a–c and 14de.
 - 59:9–14 **17** words after *atnach*
9. The 8th strophe (59:15–16) is a single part with two subdivisions: 59:15 and 16.
 - 59:9–15 **17** words after *atnach*
 - 59:13–16 **34** (= 17 x 2) words
10. The 9th strophe (59:17–18) is a single part with three subdivisions: 59:17a–c, 17d and 18.
 - 59:13–17 **34** (= 17 x 2) words before *atnach*
 - 59:2–18 **52** (= 26 x 2) words after *atnach*
 - 59:1–18 **156** (= 26 x 6) words

Observations

1. The nine strophes in Psalm 59 may be outlined in a menorah pattern, which is determined primarily on prosodic grounds, as follows:

A	Petition for deliverance from personal enemies	[5.8]	59:1–3
B	Complaint and prayer that God would look and see for himself	[5.4]	59:4–5
C	Petition: “show no mercy to these who prowl about howling like dogs”	[7.11]	59:6–9
X	You, O God, are my bulwark; let me look in triumph on my foes	[4.4]	59:10–11
C’	Petition: “let them be snared by their arrogance, exterminate them”	[11.7]	59:12–14
B’	Complaint: “my enemies roam about for prey howling like dogs”	[4.5]	59:15–16
A’	Vow of praise—“I will sing of your strength, for you are my bulwark”	[8.5]	59:17–18

In typical manner of such concentric structures, the central strophe picks up the theme and terminology of the outermost frame. The poem alternates back and forth between petition and complaint in this lament about personal enemies. Though it is possible to analyze this psalm in terms of traditional form-critical categories, it is better to interpret the psalm at face

value in terms of its heading. The psalmist complains to God about his enemies, whom he compares, in a singular simile, to a pack of prowling dogs. Originally these enemies may indeed have been individuals sent by Saul to kill David; but in the carefully contrived **meaningful center** in 59:9–10, these enemies were subsequently seen to be national foes and God is asked to “scatter them by your might and bring them down” (59:12).

2. In terms of the **156** (= **26** x 6) words in Psalm 59, the **arithmological center** falls between verses 9 and 10, with **78** (= **26** x 3) words on either side. The initial *Concentric Compositional Formula* is as follows:

$$156 = 78 + 0 + 78 \quad [\text{word-count—including heading in 59:1}]$$

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

תלעג לכל גוים	You will scoff at all the nations.
עזו אליך אשמרה	His Strength, I leave to you;

In this instance, the *Concentric Compositional Formula* is:

$$156 = 76 + 4 + 76 \quad [\text{word-count—including heading in 59:1}]$$

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

יהוה תשחק למו	YHWH will laugh at them.
תלעג לכל גוים	You will scoff at all the nations.
עזו אליך אשמרה	His strength, I leave to you;
כי אלהים משגבי	For you, O God, are my bulwark.

This statement highlights the meaning of Psalm 59, which Marvin Tate has titled, “Enemies Who Are Like Hungry Prowling Dogs.” The speaker of these words “is confident of being met by a loyal and powerful God who will give victory over the foes (v 11)” [Tate, WBC 20 (1990), p. 98]. When these twelve words are read as part of each half of Psalm 59, the *Concentric Compositional Formula* becomes:

$$156 = 72 + 12 + 72 \quad [\text{word-count—including heading in 59:1}]$$

3. The 32-word **meaningful framework** (with the 10-word framework highlighted in gray and the 22-word framework in yellow) reads as follows:

1	למנצח אל־תשחת	For the music director, “Do Not Destroy”,
	לדוד מכתם	Belonging to David, a <i>Miktam</i> .
	בשלח שאול	When Saul sent (men)
	וישמרו את־הבית להמיתו	And they watched the house in order to kill him.
2	הצילני מאיבי אלהי	Deliver me from my enemies, O my God,
	ממתקוממי תשגבני	From those who rise against me make me inaccessible.

כי־היית משגב לי	For you are my bulwark
ומנוס ביום צר־לי	And a refuge in my time of distress.
עזי אליך אזמרה	O my Strength, to you I will sing praise;
כי־אלהים משגבי	For you, my God, are my bulwark,
אלהי חסדיין	O my God of covenant-love.

4. Summary of the concentric compositional formulae:

$$156 = 76 + 4 + 76 \quad \text{word-count}$$

$$156 = 72 + 12 + 72$$

{with others in between}

$$156 = 11 + 134 + 11$$

$$156 = 5 + 146 + 5$$

$$50 = 16 + 18 + 16 \quad \text{SAS units}$$

$$88 = 29 + 30 + 29 \quad \text{briques (primary SAS units)}$$

5. In the prosodic structure of Psalm 59, 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 59 has 50 **briques** (primary SAS units), 39 of which are marked by:

- *soph pasuq* 18 times, at the end of each verse
- *atnach* 17 times, in each verse except v. 7.
- *oleh weyored* 4 times, in vv. 1, 13, 14 and 17.

The boundaries of the remaining **briques** are marked by:

- *rəḥīa^c* 7 times (v. 4, 6, 7, 8, 12, 13, 14)
- *rəḥīa^c muḡraš* 1 time (v. 18)

- *dəḥî* 1 time (v. 15)
- *pāzēr* 1 time (v. 6)
- *šinnôr* 1 time (v. 17)

6. The prosodic structure of Psalm 59, 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 ¹ *lamnaššēah ʿal tašḥēt ləḏāwīd miḵtām † bišlōah šāʾûl ^*
wayyišmərû ʾeṭ-habbayit lahāmîṭô :
- ² *haššîlênî mēʾōyəḅay ʾəlōhāy ^* *mimmîṭqôməmay təsaggəḅēnî :*
- ³ *haššîlênî mippōʿālê ʾāwen ^* *ʾûmēʾansê ḏāmîm hōšîʿenî :*
- B ⁴ *kî hinnēh ʾārəḅû lənaḫšî †* *yāḡûrû ʿālay ʿazzîm ^*
lōʾ-pišʿî wəlōʾ-ḥattāʾtî yhwḥ :
- ⁵ *bəlî-ʿāwōn yərûšûn wəyikkônānû ^* *ʿûrāh liqrātî ûrəʾēh :*
- C ⁶ *wəʾattāh yhwḥ-ʾəlōhîm šəḅāʾōṭ †* *ʾəlōhê yîsrāʾēl †*
hāqîšāh liḡqōḏ kol-haggōyîm ^ *ʾal-tāḥōn kol-bōḡəḏēʾāwen selāh :*
- II D ⁷ *yāšûḅû lāʿereḅ yehēmû ḵakkāleḅ †* *wîsôḅəḅû ʿîr :*
- ⁸ *hinnēh yabbîʿûn bəpîhem †* *ḥārəḅōṭ bəsiṭṭōṭêhem ^*
kî-mî šōmēaʿ :
- ⁹ *wəʾattāh yhwḥ tišḥaq-lāmô ^* *tilʿaḡ ləḵol-gōyîm :*
- | |
|--|
| X ¹⁰ <i>ʿuzzô ʾēlēḵā ʾešmōrāh ^</i> <i>kî-ʾəlōhîm mišgabbî :</i> |
| ¹¹ <i>ʾəlōhê ḥasdî yəqaddəmənî ^</i> <i>ʾəlōhîm yarʾenî ḥəšōrərāy :</i> |
- D ¹² *ʾal-tahargēn pen-yiškəḥû ʿammî †* *hānîʿēmô ḅəḥēləḵā wəḥōrîḏēmô ^*
māḡinnēnû ʾəḏōnāy :
- ¹³ *ḥattāʾt-pîmô †* *dəḅar-šəpātēmô †*
wəyillākəḏû ḅiḡʾōnām ^ *ûmēʾalāh ûmikkaḥaš yəsappērû :*
- III C ¹⁴ *kāllēh ḅəḥēmāh kallēh wəʾenēmô †* *wəyēḏəʿû †*
kî-ʾəlōhîm mōšēl bəyaʿəqōḅ ^ *ləʾāpsê hāʾāreḥ selāh :*
- B ¹⁵ *wəyāšûḅû lāʿereḅ †* *yehēmû ḵakkāleḅ ^* *wîsôḅəḅû ʿîr :*
- ¹⁶ *hēm māh yəniʿûn leʾəḵōl ^* *ʾim-lōʾ yîsbəʿûwayyālînu :*

I A ¹⁷ *waʿānî ʿāšîr ʿuzzeḳā* † *waʿārannēn labbōqer ḥasdeḳā* †
kî-hāyîṭā mišgāb lî ^ *ûmānôs bayôm šar-lî* :
¹⁸ *ʿuzzi ʿēlēḳā ʿāzammērāh* ^ *kî-ʿēlōhîm mišgabbî* † *ʿēlōhāy ḥasdî* :

7. The 64 **briques** are distributed in 11 strophes in Psalm 59 as follows:

$$(7 + 5 + 4) + (7 + 4 + 7) + (4 + 5 + 7) = 16 + 18 + 16 = 50$$

The **arithmological center** of Psalm 59 falls between verses 9 and 10, with 78 words on either side. Psalm 59 has 88 SAS units, 50 **briques** (primary SAS units), 20 versets, 9 strophes and 3 cantos. The **arithmological center** is in the middle canto, the middle strophe, the middle two versets, the middle four **briques**, and the middle eight SAS units.

8. Terrien finds 2 strophes [= cantos] in Psalm 59, both of which end with *Selah* (at the end of vv. 6 and 14) and two “Refrains” (*The Psalms* [2003], pp. 433–34). Van der Lugt has 9 strophes and Fokkelman has 11 strophes. The logoprosodic analysis indicates that there are 9 strophes arranged in 3 cantos (vv. 1–6, 7–12 and 13–18).

Christensen	Terrien	Van der Lugt	Fokkelman
I A 59:1–3	heading (v. 1)	heading (v. 1)	heading (v. 1)
	I 1 59:2–3	I 1 59:2–3	1 59:2–3
B 59:4–5	2 59:4–6	2 59:4–5	2 59:4–5a
C 59:6		3 59:6	3 59:5b–6
II D 59:7–8	R ¹ 3 59:7–8	4 59:7–8	4 59:7
<u>X 59:9–10</u>	“ 4 59:9–10	II 5 59:9–11	5 59:8–9
D' 59:11–12	II 5 59:11–12		6 59:10–11a
		6 59:12–14	7 59:11b–12
III C' 59:13–14	6 59:13–14		8 59:13–14
B' 59:15–16	R ² 7 59:15–16	7 59:15–16	9 59:15
A' 59:17–18	“ 8 59:17	III 8 59:17–18	10 59:16–17b
	“ 9 59:18		11 59:17c–18

9. Counting from the beginning of Psalm 59 (including the 11-word heading and two occurrences of *Selah* in verses 6 and 14) we find the following list of compositional numbers at the verse boundaries:

59:1–4 **34** (= 17 x 2) words
59:1–5 **17** words after *atnach*
59:1–6 **34** words before *atnach* and **23** words after *atnach*
59:1–7 **40** words before *atnach* and **23** words after *atnach*
59:1–8 **26** words after *atnach*
59:1–9 **78** (= 26 x 3) words and **49** words before *atnach*
59:1–10 **52** (= 26 x 2) words before and **32** words after *atnach*
59:1–13 **69** (= 23 x 3) words before and **40** words after *atnach*
59:1–14 **78** (= 26 x 3) words before and **43** [= 17+26] words after *atnach*

59:1–17 **51** (= 17 x 3) words after *atnach*

59:1–18 **156** (= 26 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 16 possible boundaries to work with. In 11 out of 16 of these boundaries (or 68.8% of the time) a multiple of one of these four compositional numbers is present. To claim with Labuschagne that the heading of Psalm 59 “was composed in such a way as to achieve a specific overall compositional formula” is understating the case. This psalm was carefully composed from the outset, starting with the heading (and including the two occurrences of the word *Selah*), working verse-by-verse to achieve a remarkable work of literary art in terms of the primary compositional from beginning to end.

10. Determining the details of the larger musical and literary structure(s) of Psalm 59 as a whole calls for input on the part of others in the BIBAL Forum, as we consider further information contained in the *te'amim* and the rhetorical features of the text.

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