

# Psalm 92:1–16

## Translation, Logoprosodic Analysis, and Observations

### Song of Thanksgiving

### Psalm 92:1–16

#### A. *It Is Good to Praise YHWH with Voice and Musical Instruments* (92:1–2) [5.6]

92:1	A psalm (which is) a song / for the day of the Sabbath //	<u>  12  2_</u>	<u>  4  4  0</u>
		91:14–92:1	<b>23</b> 15 8
92:2	It is good / to give thanks to YHWH //	<u>  11  2_</u>	<u>  3  3  0</u>
		91:14–92:2a	<b>26</b> 18 8
	And to sing praises to your name, O Most High //	<u>  12  1</u>	<u>  3  0  3</u>
		91:7–92:2	79 45 <b>34</b>
92:3	To declare in the morning your steadfast love // and your faithfulness / by night //	11 1	3 3 0
		<u>  14  2</u>	<u>  2  0  2</u>
		91:14–92:3	<b>34</b> 21 13
92:4	To the music of the lute / and to the music of the harp // to the melody of the lyre //	14 2	4 4 0
		<u>  12  1</u>	<u>  3  0  3</u>
		91:16–92:4	27 <b>17</b> 10

#### B. *You Give Me Joy, O YHWH, with the Work of Your Hands* (92:5) [2.2]

92:5	For you have made me glad, O YHWH / <sup>a</sup> by your work //	<u>  16  2_</u>	<u>  4  4  0</u>
		92:1–5a	<b>26</b> 18 8
	At the work of your hands / <sup>a</sup> I sing for joy //	<u>  14  2</u>	<u>  3  0  3</u>
		91:16–92:5	<b>34</b> 21 13

#### C. *Your Handiwork Declares Your Greatness* (92:6–7) [4.4]

92:6	How great is your handiwork / <sup>a</sup> O YHWH //	<u>  15  2_</u>	<u>  4  4  0</u>
		92:3–6a	<b>23</b> 15 8
	Exceedingly / deep are your thoughts //	<u>  15  2</u>	<u>  3  0  3</u>
		92:2–6	<b>32</b> 18 14
92:7	The man is a dullard / <and>* he knows nothing //	<u>  11  2_</u>	<u>  4  4  0</u>
		92:1–7a	40 <b>26</b> 14
	[And]* the stupid one / does not understand this //	<u>  12  2</u>	<u>  5  0  5</u>
		92:5–7	<b>23</b> 12 11

**D. The Wicked Will Perish but YHWH Is Exalted (92:8–10)**

[5.4.5]

92:8	When the wicked thrive / they are like the grass /	92:4–8a	<u>15 2</u>	<u>4 4 0</u>
				<b>34</b> 20 14
	And they flourish / <b>all workers /*</b> of iniquity //	92:1–8	<u>16 3</u>	<u>4 4 0</u>
				53 <b>34</b> 19
	They are doomed to destruction / <sup>a</sup> forever //	92:4–8	<u>11 2</u>	<u>3 0 3</u>
				41 24 <b>17</b>
92:9	But you are the Exalted One /	92:1–9a	<u>8 1</u>	<u>2 2 0</u>
				<b>51</b> <b>32</b> 19
	From eternity is YHWH //	92:2–9	<u>9 1</u>	<u>2 2 0</u>
				56 <b>34</b> 22
92:10	<b>For behold your enemies / O YHWH /</b>	92:4–10a	<u>15 2</u>	<u>4 4 0</u>
				<b>49</b> <b>32</b> <b>17</b>
	<b>For behold your enemies</b> will perish //	92:8–10b	<u>17 1</u>	<u>4 4 0</u>
				<b>23</b> 20 3
	They shall be scattered / <b>all workers of iniquity //</b>	92:5–10	<u>15 2</u>	<u>4 0 4</u>
				50 <b>32</b> 18

**E. You Give Me Strength in the Presence of My Enemies (92:11–12)**

[4.4]

92:11	But you have exalted my horn /* like that of a wild ox //		10 2	3 3 0
	you have poured over me / fresh oil //	92:8–11	<u>12 2</u>	<u>3 0 3</u>
				33 <b>23</b> 10
92:12	My eyes gaze on / my attackers //	92:8–12a	<u>13 2</u>	<u>3 3 0</u>
				36 <b>26</b> 10
	Evil foes who rise against me / my ears have heard //	92:10–12	<u>20 2</u>	<u>5 5 0</u>
				<b>26</b> 19 7

**F. The Righteous Man Flourishes Like a Cedar of Lebanon (92:13)**

[2.2]

92:13	The righteous / flourish like a palm tree //	92:11–13a	<u>11 2</u>	<u>3 3 0</u>
				<b>17</b> 14 3
	And like a cedar of Lebanon / he grows //	92:1–13	<u>11 2</u>	<u>3 0 3</u>
				<b>92</b> 60 <b>32</b>

**G. Producing Fruit in Old Age They Proclaim YHWH's Rectitude (92:14–16)** [6.5]

92:14 They are planted / in the house of YHWH // in the courts of our God they flourish //	11 2 _16 1_	3 3 0 3 0 3 <hr style="width: 100%;"/> 26 17 9	92:11–14
92:15 Still / they produce fruit in old age // green and full of sap they are //	12 2 _14 1_	3 3 0 3 0 3 <hr style="width: 100%;"/> 26 17 9	92:12–15
92:16 Proclaiming / that upright is / <sup>a</sup> YHWH //	_14 3_	4 4 0 48 32 16	92:10–16a
(He is) my Rock / and there is no iniquity in him //	14 2 <hr style="width: 100%;"/> 14 2	4 0 4 26 13 13	92:13–16 92:1–16
		112 70 42	

Scansion in Accentual Stress Units: (5.6).(2.2).(4.4) . (5.4.5) . (4.4).(2.2).(6.5)  
 (11 + 4 + 8) + 14 + (8 + 4 + 11) = 23 + 14 + 23 = 60  
 or: 37 // 37

Concentric Compositional Formula: 112 = 54 + 4 + 54 [word count—with heading]  
 or: 58 // 58 [with “pivot” counted in each half]

**Notes:**

- 92:5<sup>a</sup> Reading two successive occurrences of *munaḥ* here in BHS as disjunctive.
- 92:5<sup>b</sup> Reading the sequence of *tarḥâ* followed by *munaḥ* here in BHS as disjunctive.
- 92:6<sup>a</sup> Reading *munaḥ* preceded immediately by *gaʿya* (= *meteg*) in Letteris as disjunctive; BHS omits the *gaʿya* (= *meteg*).
- 92:7<sup>a</sup> Reading אִלַּן (“and not”) with 4QPs<sup>b</sup> in place of אִלַּן (“not”) in BHS to improve balance in mora-count.
- 92:7 Omitting the *wau*-conjunction to improve balance in mora-count.
- 92:8<sup>a</sup> Reading *munaḥ* in BHS as disjunctive.
- 92:8<sup>b</sup> Reading *mêrəkâ* preceded immediately by *gaʿya* (= *meteg*) in BHS as disjunctive.
- 92:5<sup>a</sup> Reading two successive occurrences of *munaḥ* here in BHS as disjunctive.
- 92:11<sup>a</sup> Reading *munaḥ* preceded immediately by *gaʿya* (= *meteg*) in BHS as disjunctive.
- 92:16<sup>a</sup> Reading *mêrəkâ* preceded immediately by *gaʿya* (= *meteg*) in BHS as disjunctive.

## Summary of the Logoprosodic Analysis

1. Psalm 92 has seven strophes: 92:1–4, 5, 6–7, 8–10, 11–12, 13 and 14–16.

A	92:1–4	balanced triad:	[12 + 11 + 12]	= 12 + 11 + 12	morae
		2 balanced dyads:	[11 + 14] + [14 + 12]	= 25 + 26	morae
B	92:5	balanced dyad:	[16 + 14]	= 16 + 14	morae
C	92:6	balanced dyad:	[15 + 15]	= 41 + 4 + 39	morae
	92:7	balanced dyad	[11 + 12]	= 11 + 12	morae

X	92:8ab	balanced dyad:	[15 + 16]	= 15 + 16	morae
	928c–9	balanced dyad + pivot:	[11 + 8 + 9]	= 11 + 8 + 9	morae
	92:10	balanced triad:	[15 + 17 + 15]	= 15 + 17 + 15	morae

C'	92:11–12	2 balanced dyads + pivot:	[10 + 12] + 13 + [13 + 7]	= 22 + 13 + 20	morae
B'	92:13	balanced dyad:	[11 + 11]	= 11 + 11	morae
A'	92:14–16	2 balanced dyads:	[11 + 16] + [12 + 14] + [14 + 14]	= 27 + 26	morae
	92:16	balanced dyad:	[14 + 14]	= 14 + 14	morae

2. The first strophe (92:1–4) has two parts arranged in two sub-divisions on the basis of word-count: 92:1–2 and 3–4.

- 91:14–92:1      **23** words
- 91:7–92:2      **34** (= 17 x 2) words after *atnach*
- 91:14–92:3      **34** (= 17 x 2) words
- 91:16–92:4      **17** words before *atnach*

3. The second strophe (92:5) is a single part arranged in two subdivisions on the basis of word-count: 92:5a and 5b.

- 91:16–92:5      **34** (= 17 x 2) words

4. The third strophe (92:6–7) is a single part arranged in four subdivisions on the basis of word-count: 92:6a, 6b, 7a and 7b.

- 92:2–6            **32** words
- 92:5–7            **23** words
- 92:1–7            **26** words before *atnach*

5. The fourth strophe (92:8–10) has three parts arranged in eight subdivisions on the basis of word-count: 92:8a, 8b, 8c, 9, 10a and 10b.

- 92:4–8            **17** words after *atnach*
- 92:2–9            **34** (= 17 x 2) words before *atnach*
- 92:5–10          **32** words before *atnach*
- 92:2–10          **68** (= 17 x 4) words and **26** words after *atnach*
- 92:1–10          **46** (= 23 x 2) words before *atnach* and **26** words after *atnach*

6. The fifth strophe (92:11–12) is a single part arranged in three subdivisions on the basis of word-count: 92:11, 12a and 12b.
  - 92:8–11           **23** words before *atnach*
  - 92:10–12         **26** words
7. The sixth strophe (92:13) is a single part arranged in two subdivisions on the basis of word-count: 92:11, 12a and 12b.
  - 92:1–13           **92** (= **23** words) and **32** words after *atnach*
8. The seventh strophe (92:14–16) has two parts arranged in four subdivisions on the basis of word-count: 92:14, 15, 16a and 16b.
  - 92:11–14         **26** words and **17** words before *atnach*
  - 92:12–15         **26** words and **17** words before *atnach*
  - 92:13–16         **26** words
  - 92:10–16         **52** (= **26 x 2**) words and **32** words before *atnach*

## Observations

1. On the menorah-pattern of Psalm 92, see R. M. Davidson, “The Sabbath Chiastic Structure of Psalm 92,” paper delivered at SBL meeting, Chicago, IL, Nov. 18, 1988 [reference taken from Marvin Tate, *Psalms 51–100*. Word Biblical Commentary 20 (1990), p. 464].

A	Testimony of praise	92:1–4
B	Rejoicing in the work of YHWH	92:5–7
C	The apparent blessing of the wicked will be undone	92:8
X	<b>The exaltation of YHWH</b>	92:9
C'	The enemies of YHWH will perish	92:10
B'	Rejoicing in the work of YHWH	92:11–12
A'	Confident testimony regarding the future of the righteous	92:13–16

Tate calls attention to “the position of v. 9 in the center of the psalm” and notes that “this high status in v. 9 . . . produces a merismic effect: how great is Yahweh from the depths to the heights.” In short, the “meaningful center” highlights the message of Psalm 92 as a whole.

2. Casper Labuschagne proposes a different concentric menorah pattern in Psalm 92, as follows (see Observation 6 of his file on Psalm 92):

A	How good it is to praise Yhwh	92:2–4
B	Yhwh causes me to rejoice in his works and thoughts	92:5–6
C	The problem that <i>evildoers</i> flourish will be resolved	92:7–8
X	<b>The exaltation of YHWH</b>	92:9
C'	The <i>evildoers</i> will perish and the righteous will prevail	92:10–12
B'	Yhwh causes the righteous to prosper in his presence	92:13–14
A'	How bright is the righteous' future to the Glory of Yhwh	92:15–16

Labuschagne includes a useful discussion of ways in which the number 7 is featured in the construction of Psalm 92 (see in particular his Observation 7 and my Observation 4 below).

3. The seven strophes of Psalm 92 may be outlined in a menorah pattern, which is determined primarily on prosodic grounds, as follows:

A	It is good to praise YHWH with voice and musical instruments	[5.6]	92:1–4
B	You give me joy, O YHWH, with the work of your hands	[2.2]	92:5
C	Your handiwork declares your greatness	[4.4]	92:6–7
X	<b>The wicked will perish but YHWH is exalted</b>	[5.4.5]	92:8–10
C'	You give me strength in the presence of my enemies	[4.4]	92:11–12
B'	The righteous man flourishes like a cedar of Lebanon	[2.2]	92:13
A'	Producing fruit into old age they proclaim YHWH's rectitude	[6.5]	92:14–16

4. The fact that the opening strophe of Psalm 92 is structured in terms of the number seven may reflect the fact that this particular psalm is “a song for the day of the Sabbath” (92:1). Note that Psalms 91, 92 and 96 all have 112 [= 7 x 2<sup>4</sup>] words. A comparative study of these three psalms will follow in due course.

5. In terms of the 112 words in Psalm 92, the **arithmological center** falls between vv. 8 and 9 [between the words **עד** ו**אתה**], with 56 words on either side. A “meaningful center is found by adding one word on either side as follows:

מרום **עד ואתה** עדי Forever, indeed you are exalted.

When these words are read as part of each half of Psalm 92, the *Concentric Compositional Formula* becomes:

112 = 54 + 4 + 54 [word count—with 4-word heading included]

or: **58 // 58** [word count—with “pivot” included in each half]

The **meaningful center** may be expanded by including sixteen words on either side of the **arithmological center** as follows:

	וכסיל לא יבין את זאת	Yea, the stupid one cannot understand this
8	בפרח רשעים כמו עשב ויצו כל פעלי און להשמדם עדי עד	Though the wicked sprout like grass And all evil doers flourish They are doomed to destruction forever
9	ואתה מרום לעלם יהוה	But you are the Exalted One from eternity, O YHWH
10	כי הנה איביך יהוה כי הנה איביך יאברו יתפרדו כל פעלי און	For behold your enemies, O YHWH For behold your enemies will perish All the workers of iniquity will be scattered

When these words are read as part of each half of Psalm 92, the *Concentric Compositional Formula* becomes:

112 = 40 + 32 + 40 [word count—with 4-word heading included]

or: 72 // 72 [word count—with “pivot” included in each half]

The **meaningful center** may be expanded further by including twenty-two words on either side of the **arithmological center** as follows:

	עמקו מחשבתֶיךָ	Deep are your thoughts (O YHWH)
7	אִישׁ בְּעַר לֹא יָדַע	The man is a dullard and he knows nothing
	וְכָסִיל לֹא יָבִין אֶת זֹאת	Yea, the stupid one cannot understand this
8	בְּפֶרֶחַ רְשָׁעִים כְּמוֹ עֵשֶׂב	Though the wicked sprout like grass
	וַיִּצְיָצוּ כָּל פְּעֻלֵי אוֹן	And all evil doers flourish
	לְהַשְׁמַדְם עַד עַד	They are doomed to destruction forever
<hr/>		
9	וְאַתָּה מְרוֹם לְעַלְמֵי יְהוָה	But you are the Exalted One from eternity, O YHWH
10	כִּי הִנֵּה אֵיבֹיךָ יְהוָה	For behold your enemies, O YHWH
	כִּי הִנֵּה אֵיבֹיךָ יֵאָבְדוּ	For behold your enemies will perish
	יִתְפָּרְדוּ כָּל פְּעֻלֵי אוֹן	All the workers of iniquity will be scattered
11	וְתָרַם כְּרָאִים קַרְנֵי	And you have exalted my horn like that of a wild ox
	בְּלַתִּי בְשֶׁמֶן רֵעָנָן	You have poured out over me fresh oil

When these words are read as part of each half of Psalm 92, the *Concentric Compositional Formula* becomes:

112 = 34 + 44 + 34 [word count—with 4-word heading included]

or: 78 // 78 [word count—with “pivot” included in each half]

6. The 14-word “nested framework” (with the 4-word framework underlined) reads as follows:

1	<u>מִזְמוֹר שִׁיר לְיוֹם הַשַּׁבָּת</u>	<u>A psalm (which is) a song for the day of the Sabbath</u>
2	טוֹב לְהַדוֹת לַיהוָה	It is good to give thanks to Yhwh;
	וּלְזַמֵּר לְשֵׁם יְהוָה עֲלִיּוֹן	And to sing praises to your name, O Most High --
3	לְהַגִּיד בַּבֹּקֶר חֶסֶדְךָ	To declare in the morning your steadfast love,
	וְאֱמוּנָתְךָ	And your faithfulness
15	יְנוּבֹן בְּשִׁיבָה	Still they produce fruit in old age;
	דֶּשֶׁנִּים וְרַעֲנָנִים יְהִיוּ	Green and full of sap they are –
16	לְהַגִּיד כִּי־יָשָׁר יְהוָה	Proclaiming how upright Yhwh is.
	<u>צוּרִי וְלֹא־יִלְתָּה בּוֹ</u>	<u>(He is) my Rock and there is no iniquity in him.</u>

7. Summary of the concentric compositional formulae:

$$\begin{aligned} 112 &= 54 + 4 + 54 && \text{or: } 58 // 58 \\ 112 &= 40 + \mathbf{32} + 40 && \text{or: } 72 // 72 \\ 112 &= \mathbf{34} + 44 + \mathbf{34} && \text{or: } \mathbf{78} // \mathbf{78} \quad \{78 = 26 \times 3\} \end{aligned}$$

{with others in between}

$$\begin{aligned} 112 &= 14 + 84 + 14 && \text{or: } 98 // 98 \\ 112 &= 4 + \mathbf{104} + 4 && \text{or: } 108 // 108 \end{aligned}$$

$$60 = \mathbf{23} + 14 + \mathbf{23} \quad \text{or: } 37 // 37 \quad \text{SAS (syntactic accentual-stress) units}$$

$$\begin{aligned} \mathbf{34} &= 13 + 8 + 13 && \text{or: } 21 // 21 \quad \mathbf{briques} \text{ (primary SAS units)} \\ &\{34 = 17 \times 2\} \end{aligned}$$

8. In the prosodic structure of Psalm 92, the basic building blocks in each poetic verset are the **briques** (primary SAS 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*.
- **Ole 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 in the translation (above), the presence of these three markers is indicated with a double slash (/). Psalm 92 has 33 **briques** (primary accentual stress units), 30 of which are marked by: *soph pasuq* (16 times, at the end of each verse), *atnach* (13 times, in each verse except 1, 9 and 12), and *ole weyored* (once, in verse 12). The three additional **briques** are marked with *revia* (2 times, in verses 8 and 10) and *revia mugrash* (once, in verse 16).

9. The prosodic structure of Psalm 92, in terms of its primary syntactic accentual stress units (**briques**), may be displayed as follows [^ represents *atnach*; : represents *soph pasuq*; † represents *ole weyored*, and † represents all other accent markers]:

- I A <sup>1</sup> *mizmôr šîr ləyôm haššabbāt :*  
<sup>2</sup> *ṭôḇ ləhōdôt la-yhwh ^* *ûləzammēr ləšimkā ʿelyôn :*  
<sup>3</sup> *ləhaggîd babbōqer ḥasdekā ^* *weʿēmûnātəkā ballélôt :*  
<sup>4</sup> *ʿălê ʿāsôr waʿălê nāḇel ^* *ʿălê higgāyôn bəḳinnôr :*
- B <sup>5</sup> *kî šimaḥtannî yhwh bəpōʿolekâ ^* *bəmaʿāsê yādêkâ ʾārannēn :*
- C <sup>6</sup> *mah gādālû maʿāsêkâ yhwh ^* *məʾōd ʿāməqû maḥšəbōtêkâ :*  
<sup>7</sup> *ʾîš baʿar lôʾ yēdāʿ ^* *ûḳəsîl lôʾ yāḇîn ʾet zōʾt :*

- |    |   |                                                  |                                      |
|----|---|--------------------------------------------------|--------------------------------------|
| II | X | <sup>8</sup> <i>biprōaḥ rəšāʿîm kəmə ʿēseb †</i> | <i>wayyāšîlû kol pōʿălê ʾāwen ^</i>  |
|    |   | <i>ləhiššāmədām ʿādê ʿad :</i>                   |                                      |
|    |   | <sup>9</sup> <i>wəʾattāh mārôm</i>               | <i>ləʿolām yhwh :</i>                |
|    |   | <sup>10</sup> <i>kî hinnēh ʾōyəḇḇeka yhwh †</i>  | <i>kî hinnēh ʾōyəḇḇeka yōʾḇēdû ^</i> |
|    |   | <i>yîtpārəḏû kol pōʿălê ʾāwen :</i>              |                                      |

- III C' <sup>11</sup> *wattārem kirʿēm qarnî ^* *ballōtî bəšemen raʿānān :*  
<sup>12</sup> *wattabbēt ʿênî bəšûrāy †* *baqqāmîm ʿalay mərēʿîm tišmaʿnāh ʾoznāy :*
- B' <sup>13</sup> *šaddîq kattāmār yîprāh ^* *kəʾerez balləḇānôn yîsgeh :*
- A' <sup>14</sup> *šəṭûlîm bəḇēt yhwh ^* *bəḥaşrôt ʾəlōhênû yaḗrîḥû :*  
<sup>15</sup> *ʿōd yəḇnûḇûn bəšēḇāh ^* *dəšēnîm wəraʿānannîm yîhyû :*  
<sup>16</sup> *ləhaggîd kî yāšār yhwh ^* *šûrî †* *wəlōʾ ʿawlātāh bô :*

10. The 34 **briques** (primary SAS units) are distributed in seven strophes in Psalm 91 as follows: 34 = (7 + 2 + 4) + 8 + (4 + 2 + 7) = 13 + 8 + 13; or 21 // 21 with the extended central pivot included in each half.

The **arithmological center** of Psalm 92 falls between verses 8 and 9, with a total of 56 words on either side. Psalm 92 has 56 syntactic accentual-stress units, 33 **briques** (primary accentual-stress units), 16 **versets**, 5 **strophes**, and 3 **cantos**. The **arithmological center** between verses 8 and 9 is in the middle **canto**, the middle **strophe**, the two middle **versets**, the very beginning of the middle **brique** (**primary syntactic accentual stress unit**) and the very beginning of the middle two syntactic accentual-stress units. There are 213 morae before and 220 morae after the **arithmological center**.

11. Terrien finds 5 strophes in Psalm 92, which he outlines in a concentric ["mirrorlike"] structure (*The Psalms: Strophic Structure and Theological Commentary* (Eerdmans, 2003), p. 653–57. Van der Lugt and Labuschagne find 8 strophes; and Fokkelman has 7 strophes. The analysis presented here, which is based on the balance in mora-count and the concentric pattern in the distribution of syntactic accentual-stress units, indicates that there are 7 strophes in 3 cantos (vv. 1–5, 6–12 and 13–17).

Christensen	Terrien	Van der Lugt/Labuschagne	Fokkelman
I A 92:1–4	Heading (v. 1)	Heading (v. 1)	Heading (v. 1)
B 92:5	A 92:2–4	I.1 1 92:2–3	1 92:2–4
C 92:6–7	B 92:5–7	2 92:4–5	2 92:5–6
II X 92:8–10	X 92:8–10	3 92:6	
		4 92:7–8	3 92:7–8
		I.2 5 92:9–10	4 92:9–10
III C' 92:11–12	B' 92:11–13	6 92:11–12	5 92:11–12
B' 92:13	A' 92:14–16	II.1 7 92:13–14	6 92:13–14
A' 92:14–16		8 92:15–16	7 92:15–16

12. The evidence from the logoprosodic analysis supports the inclusion of the four-word heading as an integral part of Psalm 92 at the point of the numerical composition of this text, as shown in the following list of significant compositional numbers at the boundaries of the verses counting from the beginning:

92:1–7	<b>26</b>	words before <i>atnach</i>
92:1–8	<b>34</b>	(= <b>17</b> x 2) words before <i>atnach</i>
92:1–10	<b>46</b>	(= <b>23</b> x 2) words before and <b>26</b> words after <i>atnach</i>
92:1–11	<b>78</b>	(= <b>26</b> x 3) words and <b>49</b> words after <i>atnach</i>
92:1–12	<b>86</b>	[= <b>43</b> x 2 and <b>43</b> = <b>17</b> + <b>26</b> ] words
92:1–13	<b>32</b>	words after <i>atnach</i>
92:1–14	<b>98</b>	[= <b>49</b> x 2 and <b>49</b> = <b>17</b> + <b>32</b> = <b>23</b> + <b>26</b> ] words
92:1–15	<b>104</b>	(= <b>26</b> x 4) words

It is not possible to utilize any of the four compositional numbers (**17**, **23**, **26** and **32**) until the end of verse 4, which leaves thirteen possible boundaries to work with. In 6 out of 13 of these boundaries (or more than 46% of the time) a multiple of one of these four compositional numbers is present. If the numbers **43** and **49** are included as well the percentage increases to more than 61%. This evidence suggests the possibility of deliberate design at the point of the numerical composition of Psalm 92 including the 4-word heading for all of these numbers disappear if these words are not considered to be an integral part of the psalm at the point of its numerical composition.

13. Determining the details of the musical and literary structures of Psalm 91 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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