

Psalm 94:1–23

Translation, Logoprosodic Analysis, and Observations

God the Avenger—Reassurance for the Righteous

Psalm 94:1–23

A. *God of Vengeance—Give Them Their Just Deserts!* (94:1–2) [2.3]

94:1	A God of vengeance is YHWH //	11	1	3	3	0
	O God of vengeance ^a shine forth ^a //	<u>13</u>	<u>1</u>	<u>3</u>	<u>0</u>	<u>3</u>
		93:1–94:1		51	32	19

94:2	Rise up ^a O judge of the earth //	14	1	3	3	0
	render their deserts / on the proud //	<u>12</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
		93:1–94:2		58	35	23

B. *How Long Will the Wicked Triumph?* (94:3–4) [3.3]

94:3	How long will the wicked O YHWH //	13	1	4	4	0
	how long / will the wicked triumph? //	<u>13</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
		93:4–94:3		39	22	17

94:4	They belch forth (and) they gossip haughtily //	14	1	3	3	0
	they vaunt themselves / all the doers of iniquity //	<u>14</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
		93:2–94:4		60	34	26

C. *The Wicked Have Oppressed and Crushed Your People* (94:5–6) [4.4]

94:5	Your people, O YHWH / ^a they crush //	12	2	3	3	0
	your inheritance / they oppress //	<u>11</u>	<u>2</u>	<u>2</u>	<u>0</u>	<u>2</u>
		94:1–5		33	16	17

94:6	Widow and sojourner / they slay //	13	2	3	3	0
	and orphans / they slaughter //	<u>12</u>	<u>2</u>	<u>2</u>	<u>0</u>	<u>2</u>
		94:4–6		17	9	8

D. *They Say: “The God of Jacob Does Not Pay Attention!”* (94:7) [2.2]

94:7	And they say / YH(WH) is not looking //	<u>12</u>	<u>2</u>	<u>4</u>	<u>4</u>	<u>0</u>
		94:3–7		29	17	12
	The God of Jacob / does not pay attention //	<u>16</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
		94:1–7		46	23	23

E. O Foolish People, When Will You Become Wise? (94:8–9) [4.8]

94:8 Understand (this) / (you) dunderheads among the people //	13	2	3	3	0
and fools / when will you become wise? //	15	2	3	0	3
94:1–8			52	26	26

94:9 Did he not plant the ear / and does he not hear? //	13	2	4	4	0
or the one who forms the eye / does he not see? //	13	2	5	0	5
94:7–9			23	11	12

F. Will God Not Punish the Chastiser of Nations? (94:10–11) [4.4]

94:10 The chastiser of nations / shall he not punish //	16	2	4	4	0
and teach Adam / ^a knowledge? //	11	2	3	0	3
94:1–10			68	34	34

94:11 YHWH / knows / the thoughts of Adam //	17	3	4	4	0
for they are vanity //	9	1	3	0	3
94:9–11			23	12	11

G. Happy Is the One YHWH Instructs (94:12–13) [4.4]

94:12 Happy / is the person whom YH(WH) disciplines //	16	2	5	5	0
94:8–12a			34	20	14

And from your Torah / you teach //	15	2	2	0	2
94:9–12			30	17	13

94:13 So as to give them rest / from the days of evil //	12	2	4	4	0
94:9–13a			34	21	13

Until it is dug for the wicked / (namely) a pit //	14	2	4	0	4
94:9–13			38	21	17

H. YHWH Will Not Forsake His People—He Will Return Judgment (94:14–15) [4.4]

94:14 For / YHWH will not desert / ^a his people //	14	2	5	5	0
94:10–14a			34	22	12

His inheritance / he will not forsake //	13	2	3	0	3
94:1–14			98	52	46

94:15 For again righteousness will return / judgment //	12	2	5	5	0
94:11–15a			35	23	12

And afterwards / to all the upright //	11	2	4	0	4
94:14–15			17	10	7

I. **Who Will Stand Against Evil Doers?** (94:16–17) [4.4]

94:16	Who will stand for me / against the scoundrels //	14	2	5	5	0
	who will take a stand for me / against evil doers? //	<u>17</u>	<u>2</u>	<u>6</u>	<u>0</u>	<u>6</u>
94:13–16				36	19	17
94:6–16				85	46	39

94:17	Unless YHWH / had been a help to me //	15	2	4	4	0
	I would soon dwell / in the silence (of death) //	<u>14</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
94:11–17				58	32	26

J. **YHWH, Your Covenant-Love Sustains Me** (94:18) [2.2]

94:18	If I said / my foot is skidding //	<u>13</u>	<u>2</u>	<u>4</u>	<u>4</u>	<u>0</u>
94:16–18a				23	13	10
	Your covenant-love, O YHWH / would sustain me //	<u>14</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
94:16–18				26	13	13
94:12–18				58	32	26

K. **When Cares Are Great, Your Comfort Brings Joy** (94:19–20) [4.4]

94:19	When my cares were great / ^a within me //	10	2	3	3	0
	your comforts / brought joy to my soul //	<u>14</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
94:16–19				32	16	16
94:14–19				49	26	23

94:20	Can it be allied with you / a seat of destruction //	12	2	3	3	0
	creating havoc / against (your) decree? //	<u>13</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
94:10–20				85	46	39

L. **Innocent Blood They Condemn But YHWH Is My Rock** (94:21–22) [3.3]

94:21	They attack the life ^a of the righteous //	12	1	4	4	0
	and innocent blood / they condemn //	<u>12</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
94:17–21				35	18	17
94:16–21				46	23	23

94:22	And YHWH has become for me a fortress //	13	1	4	4	0
	and my God / is a Rock where I find shelter //	<u>11</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
94:18–22				34	18	16
94:12–22				85	46	39

M. *YHWH Will Exterminate Them!* (94:23)

[3.2]

94:23 And he will bring^a upon them / their own guilt /

94:17–23a	_14 2_	4 4 0
		46 26 20

And through their own evil he will exterminate them //

94:20–23b	_14 1_	2 2 0
		27 17 10

He will exterminate them / *YHWH* our God //

94:21–23	16 2	3 0 3
		23 14 9
94:1–23		169 90 79

Scansion in Accentual Stress Units:

(2.3).(3.3).(4.4) . (2.2).(4.4) . (4.4).(4.4).(4.4) . (4.4).(2.2) . (4.4).(3.3).(3.2)

(5 + 6 + 8) + (4 + 8) + (8 + 8 + 8) + (8 + 4) + (8 + 6 + 5) =

(19 + 12) + 24 + (12 + 20) = 31 + 24 + 32 = 86

or: **55 // 55** {**55 = 23 + 32** and **86 = 43 x 2 [43 = 17+26]}**}

Concentric Compositional Formula: 169 = 84 + 1 + 84 [word count—with heading]

or: **85 // 85** [with pivot counted in each half]

Notes:

94:1^{a-a} Reading the *hōpîcāh* with Aquila, Symmachus, Theodotion, and Quinta. The final *he* was apparently lost by haplography. The correction improves the mora-count.

94:2^a Reading the *dəḥî* in BHS as conjunctive.

94:5^a Reading the sequence of two successive occurrences of *munaḥ* in BHS as disjunctive.

94:10^a Reading the sequence of *tarḥâ* plus *munaḥ* preceded by *gaʿya* (= *meteg*) and *munaḥ* in BHS as disjunctive.

94:14^a Reading the sequence of two successive occurrences of *munaḥ* in BHS as disjunctive.

94:14^a Reading the sequence of two successive occurrences of *munaḥ* in BHS as disjunctive.

94:19^a Reading the *dəḥî* followed immediately by *gaʿya* (= *meteg*) and *munaḥ* in BHS as disjunctive.

94:21^a Reading the *dəḥî* in BHS as conjunctive.

94:23^a Reading *wəyāšēb* (“and he will bring [upon them]”—5 morae) in place of *wayyāšēb* (4 morae) in BHS.

Summary of the Logoprosodic Analysis

1. Psalm 94 has 13 strophes: 94:1–2, 3–4, 5–6, 7, 8–9, 10–11, 12–13, 14–15, 16–17, 18, 19–20, 21–22 and 23.

A	94:1–2	2 balanced dyads:	[11 + 13] + [14 + 12]	= 24 + 26	morae
B	94:3–4	2 balanced dyads:	[13 + 13] + [14 + 14]	= 26 + 28	morae
C	94:5–6	2 balanced dyads:	[12 + 11] + [13 + 12]	= 23 + 25	morae
D	94:7–8	2 balanced dyads:	[12 + 16] + [13 + 15]	= 28 + 28	morae
{v. 8 completes one strophe and starts the next and belongs to both [i.e., principle of enjambment]}					
E	94:8–9	2 balanced dyads:	[13 + 15] + [13 + 13]	= 13 + 13	morae
F	94:10–11	2 balanced dyads:	[16 + 11] + [17 + 9]	= 27 + 26	morae

X	94:12	balanced dyad:	[16 + 15]	= 16 + 15	morae
	94:13	balanced dyad:	[12 + 14]	= 12 + 14	morae

F'	94:14	balanced dyad:	[14 + 13]	= 14 + 13	morae
	94:15	balanced dyad:	[12 + 11]	= 12 + 11	morae
E'	94:16–17	2 balanced dyads:	[14 + 17] + [15 + 14]	= 31 + 29	mora
D'	94:18	2 balanced dyad:	[13 + 14]	= 29 + 27	mora
C'	94:19–20	2 balanced dyads:	[10 + 14] + [12 + 13]	= 24 + 25	morae
B'	94:21–22	2 balanced dyads:	[12 + 12] + 13 + 11]	= 24 + 24	morae
A'	94:23	balanced triad:	[14 + 14 + 16]	= 14 + 14 + 16	morae

2. The first strophe (94:1–2) is a single part arranged in two subdivisions on the basis of word-count: 94:1 and 2.
- 93:1–94:1 **51** (= **17** x 3) words and **32** words before *atnach*
 - 93:1–94:2 **23** words after *atnach*
3. The second strophe (94:3–4) is a single part arranged in two subdivisions on the basis of word-count: 94:3 and 4.
- 93:4–94:3 **17** words after *atnach*
 - 93:2–94:4 **34** (= **17** x 2) words before and **26** words after *atnach*
4. The third strophe (94:5–6) is a single part arranged in two subdivisions on the basis of word-count: 94:5 and 6.
- 94:1–5 **17** words after *atnach*
 - 94:4–6 **17** words
 - 94:2–6 **32 = 16 + 16** [compositional formula]
5. The fourth strophe (94:7) is a single part arranged in two subdivisions on the basis of word-count: 94:7a and 7b.

- 94:3–7 **17** words before *atnach*
 - 94:1–7 **46 = 23 + 23** [compositional formula]
6. The fifth strophe (94:8–9) is a single part arranged in two subdivisions on the basis of word-count: 94:8 and 9.
- 94:2–8 **46 = 23 + 23** [compositional formula]
 - 94:1–8 **52 = 26 + 26** [compositional formula]
 - 94:7–9 **23** words
 - 94:5–9 **17** words
 - 94:1–9 **34** words before *atnach*
7. The sixth strophe (94:10–11) is a single part arranged in two subdivisions on the basis of word-count: 94: 10 and 11.
- 94:6–10 **17** words after *atnach*
 - 94:4–10 **23** words after *atnach*
 - 94:1–10 **68 = 34 + 34** [compositional formula]
 - 94:9–11 **23** words
 - 94:4–11 **26** (= 2x13) words after *atnach*
 - 94:3–11 **32** (= 2x2x2x2x2 = 2⁵) words before *atnach*
8. The seventh strophe (94:12–13) has two parts arranged in four subdivisions on the basis of word-count: 94:12a, 12b, 13a and 13b.
- 94:9–12 **17** words before *atnach*
 - 94:3–12 **32** words (= 2x2x2x2x2 = 2⁵) words after *atnach*
 - 94:9–13 **17** words after *atnach*
 - 94:4–13 **69** (= 3x23) words and **32** (= 2x2x2x2x2 = 2⁵) after *atnach*
9. The eighth strophe (94:14–15) has two parts arranged in four subdivisions on the basis of word-count: 94:14a, 14b, 15a and 15b.
- 94:12–14 **23** words
 - 94:9–14 **46** (= 2x23) words and **26** (=2x13) words before *atnach*
 - 94:3–14 **85 = 46 + 39** [compositional formula]
 - 94:2–14 **92 = 49 + 43** [compositional formula]
 - 94:1–14 **98 = 52 + 46** [compositional formula]
 - 94:14–15 **17** words
 - 94:12–15 **32** (= 2x2x2x2x2 = 2⁵) words
 - 94:11–15 **23** words before *atnach*
10. The ninth strophe (94:16–17) is a single part arranged in two subdivisions on the basis of word-count: 94:16 and 17.
- 94:13–16 **17** words after *atnach*
 - 94:10–16 **32** (2x2x2x2x2 = 2⁵) words before *atnach*
 - 94:6–16 **85 = 46 + 39** [compositional formula]
 - 94:12–17 **51 = 28 + 23** [compositional formula]

- 94:11–17 **58 = 32 + 26** [compositional formula]
11. The tenth strophe (94:18) is a single part arranged in two subdivisions on the basis of word-count: 94:18a and 18b.
- 94:16–18 **26 = 13 + 13** [compositional formula]
 - 94:15–18 **17** words after *atnach*
 - 94:14–18 **23** words before *atnach*
 - 94:12–18 **58 = 32 + 26** [compositional formula]
 - 94:10–18 **32** (= $2 \times 2 \times 2 \times 2 \times 2 = 2^5$) after *atnach*
12. The eleventh strophe (94:19–20) is a single part arranged in two subdivisions on the basis of word-count: 94:19 and 20.
- 94:16–19 **32 = 16 + 16** [compositional formula]
 - 94:14–19 **49 = 26 + 23** [compositional formula]
 - 94:11–19 **32** (= $2 \times 2 \times 2 \times 2 \times 2 = 2^5$) after *atnach*
 - 94:10–20 **85 = 46 + 39** [compositional formula]
13. The twelfth strophe (94:21–22) is a single part arranged in two subdivisions on the basis of word-count: 94:21 and 22.
- 94:16–21 **46 = 23 + 23** [compositional formula]
 - 94:11–21 **85 = 46 + 39** [compositional formula]
 - 94:16–22 **26** words after *atnach*
 - 94:15–22 **32** (= $2 \times 2 \times 2 \times 2 \times 2 = 2^5$) words before *atnach*
 - 94:12–22 **85 = 46 + 39** [compositional formula]
 - 94:21–22 **23** words
 - 94:20–22 **17** words before *atnach*
14. The thirteenth strophe (94:23) is a single part arranged in three subdivisions on the basis of word-count: 94:23a, 23b and 23c.
- 94:21–23 **23** words

Observations

1. Samuel Terrien (*The Psalms* [2003], p. 663) outlines Psalm 94 in an 8-part concentric structure, as follows:
 - A God the Avenger (vv. 1–3)
 - B The Evildoers (vv. 4–6)
 - C God Accused of Inattention (vv. 7–9)
 - D The Fault of Adam (vv. 10–12)
 - D' The Return of Justice (vv. 13–15)
 - C' God, the Protector (vv. 16–18)
 - B' God's Consolations (vv. 19–21)
 - A' The Lord, Our God! (vv. 22–23)

2. The 13 strophes of Psalm 92 may be outlined in a nested menorah pattern, which is determined primarily on prosodic grounds, as follows:

1st Level Menorah: God the Avenger—Reassurance for the Righteous (Ps 92:1–23)

A	God of Vengeance, give them their dues	[2.3]	92:1–2
B	How long will the wicked triumph?	[3.3]	92:3–4
C	They have oppressed and crushed your people	[4.4]	92:5–6
X	Assurance of YHWH’s intervention against the enemy	—	92:7–18
C’	When cares are great, your comfort brings joy	[4.4]	92:19–20
B’	Innocent blood they condemn but YHWH is my Rock	[3.3]	92:21–22
A’	YHWH will exterminate them	[3.2]	92:23

1st Level Menorah: Assurance of YHWH’s Intervention against the Enemy (Ps 92:7–18)

A	They say, “The God of Jacob does not pay attention!”	[2.2]	92:7
B	O foolish people, when will you become wise?	[4.4]	92:8–9
C	Will God not punish the chastiser of nations	[4.4]	92:10–11
X	Happy is the one YHWH instructs	[4.4]	92:12–13
C’	YHWH will not forsake his people—he will return judgment	[4.4]	92:14–15
B’	Who will stand against evil doers?	[4.4]	92:16–17
A’	Your covenant-love sustains me	[2.2]	92:18

3. In terms of the 169 words in Psalm 94, the **arithmological center** falls on the word **מִיָּמֵי** (“from the days of”) in 94:13a. The initial **concentric compositional formula** is:

$$169 = 84 + 1 + 84 \quad [\text{word count—with heading}]$$

$$\text{or: } 85 // 85 \quad [\text{word count—with “pivot” included in each half}]$$

$$\{85 = 17 \times 5\}$$

A **meaningful center** is found by adding five words on either side of this **arithmological center**, as follows:

יה	YH(WH),	
ומתורתך תלמדנו	Yea, from your Torah you teach (him/us?);	
רע מִיָּמֵי לוֹ	להשקִיט לוֹ	So as to give him rest from the days of evil,
עד יכרה לרשע שחת	עד יכרה לרשע שחת	Until the pit is dug for the wicked.

When these words are read as part of each half of Psalm 94, the **concentric compositional formula** becomes:

$$169 = 79 + 11 + 79 \quad [\text{word count—with heading}]$$

$$\text{or: } 90 // 90 \quad [\text{word count—with “pivot” included in each half}]$$

$$\{90 = 2 \times 3 \times 3 \times 5\}$$

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

המה הבל	They are vanity
אשרי הגבר אשר תיסרנו יה	Happy is the person whom YH(WH) disciplines
ומתורתך תלמדנו	And from your Torah you teach;
להשקיט לו מימי רע	So as to give him rest from the days of evil,
עד יכרה לרשע שחת	Until the pit is dug for the wicked.
כי לא יטש יהוה עמו	For YHWH will not desert his people
ונחלתו	and his inheritance.

When these words are read as part of each half of Psalm 94, the **concentric compositional formula** becomes:

169 = 73 + 23 + 73 [word count—with heading]
 or: 96 // 96 [word count—with “pivot” included in each half]
 {96 = 32 x 3}

4. The 9-word “nested framework” (with the 3-word framework underlined) reads as follows:

1	<u>אל־נקמות יהוה</u>	<u>A God of vengeances is YHWH</u>
	אל נקמות הופיע	O God of vengeances shine forth!
2	הנשא שפט הארץ	Rise up, O judge of the earth!
23	וישב עליהם את־אונם	And he will bring upon them their own guilt;
	וברעתם יצמיתם	And through their own evil he will exterminate them.
	<u>יצמיתם יהוה אלהינו</u>	<u>YHWH our God will exterminate them.</u>

5. Summary of the concentric compositional formulae:

169 = 79 + 11 + 79 or: 58 // 58
 169 = 73 + 23 + 73 or: 96 // 96 {96 = 32 x 3}

{with others in between}

169 = 9 + 151 + 9 or: 160 // 160
 169 = 3 + 163 + 3 or: 166 // 166

86 = 31 + 24 + 31 or: 55 // 55 SAS (syntactic accentual-stress) units
 {86 = [17 + 26] x 2 and 55 = 23 32}

48 = 22 + 4 + 22 or: 26 // 26 *briques* (primary SAS units)

6. 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 94 has 48 **briques** (primary SAS units), 46 of which are marked by *soph pasuq* (23 times, at the end of each verse) and *atnach* (23 times, in each verse). The two additional **briques** are marked by *revia* (v. 23) and *revia mugrash* (v. 23).

7. The prosodic structure of Psalm 94, 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	1	ʔel nəqāmôṭ <i>yhwh</i> ^		ʔel nəqāmôṭ hōpîa [†] :
		2	<i>hinnāšē</i> ʔōpēṭ hāʔāreṣ ^		<i>whāšēḅ gəmûl</i> ʕal gēʔim :
	B	3	ʕad māṭay rəšāʕim <i>yhwh</i> ^		ʕad māṭay rəšāʕim yaʕālōzû :
		4	<i>yabbîʕû</i> yəḏabbərû ʕātāq ^		<i>yitʔammərû kol</i> pōʕālê ʔāwen :
II	C	5	ʕamməḵa <i>yhwh</i> yəḏakkəʔû ^		<i>wənaḥălātəḵa</i> yəʕannû :
		6	ʔalmānāh wəgēr yahārōgû ^		<i>wîṭômîm</i> yəraṣṣēhû :
	D	7	<i>wayyōʔmərû</i> lōʔ yirʔeh <i>yāh</i> ^		<i>wəlōʔ yāḅîn</i> ʔēlōhê yaʕqōḅ :
	E	8	<i>bînú</i> bōʕārim bāʕām ^		<i>ûḵəsîlîm</i> māṭay taṣkîlû :
		9	<i>hănōṭa</i> ʔōzen hălōʔ yišmāʕ ^		ʔim yōṣēr ʕayin hălōʔ yabbîṭ :

III F ¹⁰ *hăyōsēr gōyīm hălōʾ yôkîah* ^ *hamlammēd ʾādām dāʿat* :
¹¹ *yhw* *yōdēaʿ maḥšəbōt ʾādām* ^ *kî hēm māh hābel* :

X ¹² *ʾašrē haggeber ʾāšer təyassərennū yāh* ^ *ūmittōrātəka təlamməden nū* :
¹³ *ləhašqīt lô* *mîmî* *rā* ^ *ʿad yikkāreṭ lārāšāʿ šāḥat* :

F ¹⁴ *kî lōʾ yittōš yhw* *ʿammô* ^ *wənaḥălātô lōʾ yaʿzōb* :
¹⁵ *kî ʿad sēdeq yāšûb mišpāt* ^ *wəʾaḥārāyw kol yišrē lēb* :

IV E ¹⁶ *mî yāqûm lî ʿim mərəʿim* ^ *mî yityaššəb lî ʿim pōʿalē ʾāwen* :
¹⁷ *lûlē yhw* *ʿezrātāh lî* ^ *kimʿat šākənāh dūmāh napšî* :

D ¹⁸ *ʾim ʾāmartî mātāh raġlî* ^ *ḥasdəka yhw yisʿādēnî* :

C ¹⁹ *bərōb šarʿapay bəqirbî* ^ *tanḥûmēka yəšaʿašʿû napšî* :
²⁰ *hayḥob rəka kissēʾ hawwôt* ^ *yōšer ʿānāl ʿalē ḥoq* :

V B ²¹ *yāgōdû ʿal nepēš šaddîq* ^ *wəḏām nāqî yaršîû* :
²² *wayḥî yhw lî ləmišgāb* ^ *wəʾlōhay ləšûr maḥsî* :

A ²³ *wayyāšəb ʿălēhem ʾet ʾônām* † *ûḥərəʿātām yašmîṭēm* ^
yašmîṭēm † *yhw ʿlōhēnû* :

8. The 48 **briques** (primary SAS units) are distributed within 3 **cantos** in Psalm 94 as follows: 48 = (4 + 4 + 4) + (2 + 4 + 4) + 4 + (4 + 4 + 2) + (4 + 4 + 4) = 22 + 4 + 22; or **26 // 26** with the central pivot included in each half.

The **arithmological center** of Psalm 94 falls on the word *mîmî* (“from the days”) in 94:13a, with 84 words on either side. Psalm 94 has 86 SAS units, 48 **briques** (primary SAS units), 23 **versets**, 13 **strophes**, and 5 **cantos**. The **arithmological center** in verse 13 is in the middle **canto**, the middle **strophe**, the middle verse (and **verset**), the middle two **briques** (primary SAS units) and the middle two SAS units. There are 324 morae before and 294 morae after the word *mîmî* (“from the days”) in 94:13a.

9. The ten occurrences of the divine-name YHWH are distributed in a carefully arranged pattern with two in each of the five cantos of Psalm 94 (vv. 1–4, 5–9, 10–15, 16–20 and 21–23).
10. David Noel Freedman discusses what he calls the “non-alphabetic acrostic” poem in Lamentations 5 (and elsewhere). The concept applies to the situation in Psalm 94. Patrick Skehan called attention to a similar phenomenon in Deuteronomy 32 (*CBQ* 13 [1951], pp. 153–64). In that text we find 3 groups of 23 verses, representing the number of letters in the

Hebrew alphabet with an additional *Pe* verse added at the close of each cycle [see D. Christensen, *Deuteronomy 21:10–34:12*, Word Biblical Commentary 6B (2002), pp. 785–86]. The reasoning is that the first letter (*aleph*), the middle letter (*lamed*), and the final *pe* spell the word *'aleph* from whence the word alphabet is derived. Thus the alphabet is used to structure the psalm, even if there is no attempt to start each verse with successive letters of the alphabet—as in a true acrostic. Terrien identifies Psalm 94 (like Psalm 33) as a non-alphabetic acrostic (*The Psalms*, p. 663).

11. Terrien finds eight strophes in Psalm 94 (*The Psalms: Strophic Structure and Theological Commentary* (Eerdmans, 2003), p. 661–63. Howard finds four “Sections” [= “cantos”]. Van der Lugt and Labuschagne find 12 strophes and Fokkelman has 11 strophes. The logoprosodic 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 13 strophes (i.e. a nested menorah pattern [see Observation 1 above]), which are arranged in five cantos (vv. 1–4, 6–9, 10–15, 16–20 and 21–23).

Christensen	Terrien	Howard	Van der Lugt & CJL	Fokkelman
I A 94:1–2	1 94:1–3	I 94:1–7	I.1 1 94:1–2	1 94:1–2
B 94:3–4			2 94:3–4	2 94:3–4
II C 94:5–6	2 94:4–6		I.2 3 94:5–6	3 94:5–7
D 94:7	3 94:7–9		4 94:7	
E 94:8–9		II 94:8–11	II.1 5 94:8–9	4 94:8–9
III F 94:10–11	4 94:10–12		6 94:10–11	5 94:10–11
X 94:12–13	5 94:13–15	III 94:12–15	II.2 7 94:12–13	6 94:12–13
F 94:14–15			8 94:14–15	7 94:14–15
IV E 94:16–17	6 94:16–18	IV 94:16–23	III.1 9 94:16–17	8 94:16–17
D 94:18				
C 94:19–20	7 94:19–21		10 94:18–19	9 94:18–19
V B 94:21–22	8 94:22–23		III.2 11 94:20–21	10 94:20–21
A 94:23			12 94:22–23	11 94:22–23

The primary difference in terms of strophic structure results from the fact that Terrien and Howard both fail to locate the **meaningful center**, though Terrien does see the symmetrical inverse structural pattern of Psalm 94 as a whole. Howard divides Psalm 94 into four “sections,” which correspond to what we are tentatively calling “cantos,” or larger groupings of strophes. Like Terrien, Howard fails to locate the **meaningful center** and includes it within his 3rd section.

12. Evidence from the logoprosodic analysis suggests that the numerical composition of Psalm 94, which is without a heading or any occurrence of the word *selah*, is similar to that of other psalms which include these so-called “extra” words. Note the following list of significant compositional numbers at the boundaries of the verses counting from the beginning:

94:1–5 **17** words after *atnach*
 94:1–7 **46** words and **23** words before and after *atnach*

94:1–8	52	words and 26 words before and after <i>atnach</i>
94:1–9	34	(= 17 x 2) words before <i>atnach</i>
94:1–10	68	(= 17 x 4) words and 34 (= 17 x 2) words before and after <i>atnach</i>
94:1–12	43	(= 17 + 26) words before <i>atnach</i>
94:1–13	43	(= 17 + 26) words after <i>atnach</i>
94:1–14	52	(= 26 x 2) words before and 46 (= 23 x 2) words after <i>atnach</i>
94:1–21	153	(= 17 x 9) words
94:1–22	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 verse 3, which leaves twenty-one possible boundaries to work with. In 7 out of 21 of these boundaries (or more than 33% of the time) a multiple of one of these four compositional numbers is present. If the numbers **40** and **43** are included, the percentage increases to more than 47%. In four instances two or even all three of the boundary numbers are divisible by one of the four compositional numbers. This evidence suggests the possibility of deliberate design at the point of the numerical composition of Psalm 94.

13. Note the following compositional formulae in Psalm 94:

94:2–6	32	=	16 + 16
94:1–7	46	=	23 + 23
94:1–8	52	=	26 + 26
94:1–10	68	=	34 + 34
94:2–14	92	=	49 + 43
94:1–14	98	=	52 + 46
94:6–16	85	=	46 + 39
94:11–17	58	=	32 + 26
94:16–18	26	=	13 + 13
94:12–18	58	=	32 + 26
94:16–19	32	=	16 + 16
94:14–19	49	=	26 + 23
94:10–20	85	=	46 + 39
94:16–20	46	=	23 + 23
94:12–22	85	=	46 + 39

14. Determining the details of the musical and literary structures of Psalm 94 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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