

Psalm 109:1–31

Translation, Logoprosodic Analysis, and Observations

Turn the Tables on Them for I am Falsely Accused

Ps 109:1–31

A. *Do Not Be Silent, O God, for They Speak Lies against Me* (109:1–2) [6.4]

109:1	To the music director / belonging to David, a psalm //	<u> 13 2</u>	<u> 3 3 0</u>
		108:12–109:1a	23 13 10
	O God of my praise / do not be silent //	<u> 15 2</u>	<u> 4 0 4</u>
		108:11–109:1	35 17 18
109:2	For it is a mouth / ^a of evil /	<u> 8 2</u>	<u> 3 3 0</u>
		108:13–109:2a	23 13 10
	And a mouth of deceit / is opened against me //	16 2	4 4 0
	they have spoken to me / with lying tongue //	<u> 13 2</u>	<u> 4 0 4</u>
		108:13–109:2	31 17 14

B. *They Act as Accusers Repaying Me Evil in Place of Good* (109:3–5) [6.6]

109:3	And with words of hatred / ^a they have surrounded me //	14 2	3 3 0
	and they have attacked me / without cause //	<u> 12 2</u>	<u> 2 0 2</u>
		109:1–3	23 13 10
109:4	In return for my love / ^a they accuse me /	<u> 12 2</u>	<u> 3 3 0</u>
		109:1–4a	26 16 10
	But I / ^b am (in) prayer //	<u> 8 2</u>	<u> 2 2 0</u>
		108:14–109:4	34 21 13
109:5	And they have heaped on me evil / in return for good //	20 2	5 5 0
	and hatred / in return for my love //	<u> 12 2</u>	<u> 3 0 3</u>
		109:1–5	36 23 13

C. *Appoint an Accuser to Judge Him* (109:6–8) [6.5]

109:6	Appoint over him / an evil person //	11 2	3 3 0
	and let an accuser / stand at his right hand //	<u> 12 2</u>	<u> 4 0 4</u>
		109:1–6	43 26 17
109:7	When he is tried / let him end up guilty //	<u> 15 2</u>	<u> 3 3 0</u>
		109:4–7a	23 16 7
	And as for his plea / let it be counted as sin //	<u> 16 2</u>	<u> 3 0 3</u>
		109:4–7	26 16 10

109:8	May his days be few //	11	1	3	3	0
	his office / let someone else take //	<u>11</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
109:4-8				32	19	13

D. Let Him and His Family be Cursed (109:9-10) [4.5]

109:9	May his children / ^a be fatherless //	12	2	3	3	0
	and his wife / a widow //	<u>9</u>	<u>2</u>	<u>2</u>	<u>0</u>	<u>2</u>
109:7-9				17	9	8

109:10	And let his children / ^a wander about / ^b	<u>14</u>	<u>2</u>	<u>3</u>	<u>3</u>	<u>0</u>
109:3-10a				45	28	17

	And let them beg //	6	1	1	1	0
	and may they go as mendicants / from their ruined homes //	<u>14</u>	<u>2</u>	<u>2</u>	<u>0</u>	<u>2</u>
109:8-10				17	10	7

E. Let Him Have No Prosperity or Posterity (109:11-13) [6.6]

109:11	May the creditor exact / all he has //	13	2	5	5	0
	and may strangers plunder / ^a his earnings //	<u>16</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
109:6-11				38	21	17

109:12	May there be none to extend to him / covenant-love //	<u>13</u>	<u>2</u>	<u>5</u>	<u>5</u>	<u>0</u>
109:9-12a				24	17	7

	And let there be no compassion / for his orphaned children //	<u>15</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
109:11-12				17	10	7

109:13	And may his offspring / ^a be cut off //	13	2	3	3	0
	In the next generation / let their names be blotted out //	<u>11</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
109:10-13				30	17	13

F. May His Ancestors' Evil be Remembered in YHWH's Presence (109:14-15a) [3.3]

109:14	May his forefather's wrongdoing / be remembered /	13	2	3	3	0
	in YHWH's presence //	<u>5</u>	<u>1</u>	<u>2</u>	<u>2</u>	<u>0</u>
109:8-14b				46	28	18

	And the sin of his mother /	<u>6</u>	<u>1</u>	<u>2</u>	<u>0</u>	<u>2</u>
109:12-14c				23	13	10

	May it not be blotted out /	<u>4</u>	<u>1</u>	<u>2</u>	<u>0</u>	<u>2</u>
109:10-14				39	22	17

109:15	Let them be before YHWH constantly //	<u>13</u>	<u>1</u>	<u>4</u>	<u>4</u>	<u>0</u>
109:12-15a				29	17	12

G. Let Their Memory be Cut Off for What They Have Done (109:15b–16) [4.4]

	And their memory / ^a will be cut off from the earth //	<u>11 2</u>	<u>3 0 3</u>
		109:13–15	23 12 11
109:16	Because / he did not remember / to show covenant-love // ^a	<u>15 2</u>	<u>6 6 0</u>
		109:12–16a	38 23 15
	And he maligned / a person who was afflicted and poor // ^b	<u>14 2</u>	<u>4 4 0</u>
		109:15–16b	17 14 3
	And he put the disheartened / ^c to death //	<u>13 2</u>	<u>3 0 3</u>
		109:10–16	59 36 23

H. Turn the Tables on Him—He loved Cursing so Let Him be Cursed (109:17) [3.3]

109:17	And he loved / ^a cursing /	9 2	2 2 0
	and so may he experience it //	<u>8 1</u>	<u>1 1 0</u>
		109:15–17b	23 17 6
	And he did not delight / ^b in blessing /	12 2	3 0 3
	and so may it keep its distance from him //	<u>7 1</u>	<u>2 0 2</u>
		109:15–17	28 17 11

I. Let Him be Clothed with Cursing as with a Garment (109:18–20) [6.6]

109:18	And he clothed himself with cursing / as with his garment //	12 2	3 3 0
	so may it come into his bowels like water //	<u>12 1</u>	<u>3 3 0</u>
		109:15–18b	34 23 11
	And like oil / into his bones //	<u>10 2</u>	<u>2 0 2</u>
		109:14–18	45 28 17
109:19	Let it be to him like the clothing he wears //	<u>10 1</u>	<u>4 4 0</u>
		109:16–19a	33 23 10
	And like a belt / constantly too tight on him //	<u>14 2</u>	<u>3 0 3</u>
		109:17–19	23 13 10
109:20	May this be the reward of my accusers / from YHWH //	17 2	5 5 0
	and of those who speak such evil / against me //	<u>13 2</u>	<u>4 0 4</u>
		109:17–20	32 18 14

J. Act on My Behalf and Deal Kindly with Me for I am Afflicted (109:21–22) [5.4]

109:21 But as for you / O Lord YHWH /	13	1	3	3	0
act on my behalf / for the sake of your name //	_12	2_	_4	_4	_0
	109:19–21b		23	16	7

Because your covenant-love is good / deliver me //	_14	2_	_4	_0	_4
	109:13–21		79	47	32

109:22 For I am / ^a afflicted and poor //	16	2	4	4	0
and my heart / beats wildly with distress within me //	_11	_2	_3	_0	_3
	109:18–22		42	26	16

K. I Have Become a Reproach to Them (109:23–25) [5.6]

109:23 Like a shadow when it lengthens I am passing on //	14	1	3	3	0
I am shaken off / like a locust //	_8	_2	_2	_0	_2
	109:21–23		23	14	9

109:24 My knees / are weak from fasting //	_10	_2	_3	_3	_0
	109:21–24a		26	17	9

And my flesh / is gaunt from loss of weight //	_14	_2	_3	_0	_3
	109:17–24		59	33	26

109:25 And I indeed / have become a reproach to them //	16	2	4	4	0
when they look at me / they shake their heads //	_14	_2	_3	_0	_3
	109:20–25		45	26	19

L. Vindicate Me, O God, According to Your Covenant-Love (109:26–28) [6.6]

109:26 Help me ^a YHWH , my God //	14	1	3	3	0
save me / ^b according to your covenant-love //	_12	_2	_2	_0	_2
	109:23–26		23	13	10

109:27 And they will know / that this is your hand (at work) //	14	2	4	4	0
you yourself have done it, YHWH //	_12	_1	_3	_0	_3
	109:23–27		30	17	13

109:28 Though they curse / you will surely bless //	_18	_2	_4	_4	_0
	109:25–28a		23	15	8

When they arise / let them be put to shame /	11	2	2	2	0
but let your servant / ^a be gladdened //	_7	_2	_2	_2	_0
	109:18–28		80	51	29

M. Let My Accusers be Put to Shame; I will Give Thanks to YHWH (109:29–31) [4.6]

<p>109:29 May my accusers be clothed / with disgrace //</p>	$\underline{\quad 12 \quad 2 \quad}$ <small>109:26–29a</small>	$\underline{\quad 3 \quad 3 \quad 0 \quad}$ 23 18 5
<p>And let them wrap themselves in dishonor / as with a robe //</p>	$\underline{\quad 11 \quad 2 \quad}$ <small>109:26–29</small>	$\underline{\quad 3 \quad 0 \quad 3 \quad}$ 26 18 8
<p>109:30 I will greatly praise YHWH with my mouth // and in the multitude I will exalt him //</p>	$\quad 13 \quad 1 \quad$ $\underline{\quad 14 \quad 1 \quad}$ <small>109:25–30</small>	$\quad 4 \quad 4 \quad 0 \quad$ $\underline{\quad 3 \quad 0 \quad 3 \quad}$ 40 26 14
<p>109:31 For he stands / at the right hand of the poor // to save him / from those that condemn his soul //</p>	$\quad 13 \quad 2 \quad$ $\underline{\quad 15 \quad 2 \quad}$ <small>109:1–31</small>	$\quad 4 \quad 4 \quad 0 \quad$ $\underline{\quad 3 \quad 0 \quad 3 \quad}$ 227 136 91

Scansion in Accentual Stress Units:

$$\begin{aligned}
 & [(6.4).(6.6)] \cdot [(6.5).(4.5)] \cdot [(6.6).(3.3)] \cdot (4.4) \cdot (3.3).(6.6)] \cdot [(5.4).(5.6)] \cdot [(6.6).(4.6)] \\
 & = (10 + 12) + (11 + 9) + (18 + 8 + 18) + (11 + 9) + (12 + 10) \\
 & = (22 + 20 + 18) + 8 + (18 + 20 + 22) = 60 + 8 + 60 = \mathbf{128} \\
 & \quad \{ \mathbf{128} = 2^7 = \mathbf{32} \times 4 \}
 \end{aligned}$$

Concentric Compositional Formula: $227 = 114 + 1 + 114$ [word count—with heading]

Notes:

- 109:2^a Reading the sequence of *məhuppah* followed by *galgal* plus *pāzēr* in BHS as disjunctive.
- 109:3^a Reading the second of two successive occurrences of *munaḥ* here as disjunctive.
- 109:4^a Reading *mērəkā* preceded by *ga'yā* (= *meteg*) in BHS as disjunctive.
- 109:4^b Reading *mērəkā* preceded immediately by *ga'yā* (= *meteg*) in Letteris as disjunctive. BHS omits *ga'yā* (= *meteg*).
- 109:9^a Reading *mērəkā* preceded by *ga'yā* (= *meteg*) in BHS as disjunctive.
- 109:10^a Reading the sequence of *məhuppah* followed by *munaḥ* here in BHS as disjunctive.
- 109:10^b Reading the second of two successive occurrences of *munaḥ* here as disjunctive.
- 109:13^a Reading *mērəkā* preceded by *ga'yā* (= *meteg*) in BHS as disjunctive.
- 109:15^a Reading the sequence of *tarḥā* followed by *munaḥ* in BHS as disjunctive.
- 109:16^a The *ʾólē wəyôred* is restored here with Letteris.
- 109:16^b The *ʾatnāḥ* is restored with Letteris, Ginsburg and Van der Hooght, together with many Hebrew Mss and other printed editions.
- 109:16^c Reading the sequence of *mērekā* followed by *munaḥ* in Letteris as disjunctive. BHS has *ʾazlā* followed by *ʾillāy*.
- 109:17^a Reading *munaḥ* here in BHS as disjunctive.
- 109:17^b Reading *mērəkā* preceded by *ga'yā* (= *meteg*) in BHS as disjunctive.
- 109:22^a Reading the second of two successive occurrences of *munaḥ* here as disjunctive.
- 109:26^a Reading *dəḥî* here in BHS as conjunctive.
- 109:26^b Reading *dəḥî* plus *munaḥ* here on the same word in BHS as disjunctive.
- 109:28^a Reading *mērəkā* preceded by *ga'yā* (= *meteg*) in BHS as disjunctive.

Summary of the Logoprosodic Analysis

1. Psalm 109:1–31 has 13 strophes: 109:1–2, 3–5, 6–8, 9–10, 11–13, 14–15a, 16b–16, 17, 18–20, 21–22, 23–25, 26–28 and 29–31.

A	109: 1–2	2 balanced dyad + pivot:	[13 + 15] + 8 + [16 + 13]	= 28 + 8 + 29	morae
B	109:3–5	2 balanced triads:	[14 + 12 + 12] + [8 + 20 + 12]	= 38 + 40	morae
C	109:6–8	2 balanced triads:	[11 + 12 + 15] + [16 + 11 + 11]	= 38 + 38	morae
D	109:9–10	2 balanced quatrains:	[12 + 9] + 14 + [6 + 14]	= 21 + 14 + 20	morae
E	109:11–13	2 balanced {?} triads:	[13 + 16 + 13] + [15 + 13 + 11]	= 42 + 39	morae
F	109:14–15a	2 balanced dyads + pivot:	[13 + 5] + 6 + [4 + 13]	= 18 + 6 + 17	morae
X	109:15b–16	2 balanced dyads:	[11 + 15] + [14 + 13]	= 28 + 27	morae
F'	109:17	2 balanced dyads:	[9 + 8] + [12 + 7]	= 17 + 19	morae
E'	109:18–20	quatrain & triad in balance:	[(12+12) + (10+10)] + [14 + 17 + 13]	= 44 + 44	morae
D'	109:21–22	2 balanced dyads + pivot:	[13 + 12] + 14 + [16 + 11]	= 25 + 14 + 27	morae
C'	109:23–25	triad & dyad + pivot:	[14 + 8 + 10] + 14 + [16 + 14]	= 32 + 14 + 30	morae
B'	109:26–27	2 balanced dyads:	[14 + 12] + [14 + 12]	= 26 + 26	morae
	109:28	balanced dyad:	[18 + (11 + 7)]	= 18 + 18	morae
A'	109:29	balanced dyad:	[12 + 11]	= 12 + 11	morae
	109:30–31	2 balanced dyads:	[13 + 14] + [13 + 15]	= 27 + 28	morae

2. The first strophe (109:1–2) is a single part arranged in four subdivisions on the basis of word-count: 109:1a, 1b, 2a and 2b.
- 108:12–109:1 **17** words before *atnach*
 - 108:13–109:2 **17** words before *atnach*
3. The second strophe (109:3–5) is a single part arranged in four subdivisions on the basis of word-count: 109:3, 4a, 4b and 5.
- 109:1–3 **23** words
 - 108:14–109:4 **34** (= **17** x 2) words
 - 108:10–109:5 **32** words after *atnach*
4. The third strophe (109:6–8) is a single part arranged in four subdivisions on the basis of word-count: 109:6, 7a, 7b and 8.
- 108:12–109:6 **34** (= **17** x 2) words before *atnach*
 - 109:4–7 **26** words
 - 109:4–8 **32** words and **17** words before *atnach*
5. The fourth strophe (109:9–10) is a single part arranged in three subdivisions on the basis of word-count: 109:9, 10a and 10bc.
- 109:7–9 **17** words
 - 109:8–10 **17** words

6. The fifth strophe (109:11–13) is a single part arranged in four subdivisions on the basis of word-count: 109:11, 12a, 12b and 13.
 - 109:6–11 **17** words after *atnach*
 - 109:1–11 **32** words after *atnach*
 - 109:11–12 **17** words
 - 109:10–13 **17** words before *atnach*
7. The sixth strophe (109:14–15a) is a single part arranged in four subdivisions on the basis of word-count: 109:13, 14a, 14b and 15a.
 - 109:10–14 **17** words after *atnach*
 - 109:12–15a **17** words before *atnach*
8. The seventh strophe (109:15b–16) has two parts arranged in four subdivisions on the basis of word-count patterns: 109:15b, 16a, 16b and 16c.
 - 109:13–15 **23** words
 - 109:10–16 **23** words after *atnach*
 - 109:1–16 **119** (= **17** x 7) words
9. The eighth strophe (109:17) is a single part arranged in two subdivisions on the basis of word-count patterns: 109:17ab and 17cd.
 - 109:15–17 **17** words before *atnach*
10. The ninth strophe (109:18–20) is a single part arranged in five subdivisions on the basis of word-count patterns: 109:18ab, 18c, 19a, 19b and 19.
 - 109:14–18 **17** words after *atnach*
 - 109:17–19 **23** words
 - 109:17–20 **32** words
11. The tenth strophe (109:21–22) is a single part arranged in three subdivisions on the basis of word-count: 109:21ab, 21c and 22.
 - 109:13–21 **32** words after *atnach*
 - 109:19–22 **34** (= **17** x 2) words
 - 109:18–22 **26** words before *atnach*
12. The eleventh strophe (109:23–25) is a single part arranged in four subdivisions on the basis of word-count: 109:23, 24a, 24b and 25.
 - 109:21–23 **23** words
 - 109:17–24 **26** words after *atnach*
 - 109:20–25 **26** words before *atnach*
 - 109:1–25 **187** (= **17** x 11) words
13. The twelfth strophe (109:26–28) has two parts arranged in four subdivisions on the basis of word-count patterns: 109:26, 27, 28a and 28bc.
 - 109:23–26 **23** words
 - 109:23–27 **17** words before *atnach*
 - 109:18–28 **51** (= **17** x 3) words before *atnach*

14. The thirteenth strophe (109:29–31) has two parts arranged in three subdivisions on the basis of word-count patterns: 109:29, 30 and 31.

- 109:16–29 **26** words
- 109:25–30 **26** words before *atnach*
- 109:27–31 **23** words before *atnach*

Observations

1. The 13 strophes in Psalm 109 may be outlined in a nested menorah pattern, which is determined primarily on prosodic grounds as follows:

1ST Level Menorah: Turn the Tables on Them for I am Falsely Accused (109:1–31)

A	Do not be silent, O God, for they speak lies against me	[6.4]	109:1–2
B	They act as accusers repaying me evil in place of good	[6.6]	109:3–5
C	Appoint an accuser to judge him	[6.5]	109:6–8
X	He loved cursing; let him & his family be cursed forever	—	109:9–22
C'	I have become a reproach to them	[5.6]	109:23–25
B'	Vindicate me, O God, according to your covenant-love	[6.6]	109:26–28
A'	Let my accusers be put to shame; I will give thanks to YHWH	[4.6]	109:29–31

2nd Level: He Loved Cursing; Let Him and His Family be Cursed Forever! (109:9–22)

A	Let him and his family be cursed	[4.5]	109:9–10
B	Let him have no prosperity or posterity	[6.6]	109:11–13
C	May his ancestor's evil be remembered in YHWH's presence	[3.3]	109:14–15a
X	Let memory of them be cut off for what they have done	[4.4]	109:15b–16
C'	Turn the tables on them; he loved cursing so let him be cursed	[3.3]	109:17
B'	Let him be clothed with cursing as with a garment	[6.6]	109:18–20
A'	Act on my behalf and deal kindly with me for I am afflicted	[5,4]	109:21–22

The concentric literary structure is determined primarily on prosodic grounds in terms of the inverse concentric arrangement in the distribution of SAS (syntactic accentual-stress) units.

2. The divine-name YHWH appears 7 times (in 109:14, 15, 20, 21, 26, 27 and 30). The word *ʾădōnāy* (“Lord”) occurs 1 time (109:21), *ʾēlōhē* (“God [of my praise]”) and the word *ʾēlōhay* (“my God”) once (109:26).
3. In terms of the 227 words in Psalm 109, the **arithmological center** falls on the word **אִישׁ** (“a man”) in 109:16 with 113 words on either side. The initial **concentric compositional formula** is:

$$227 = 113 + 1 + 113 \quad [\text{word count—with heading}]$$

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

עני **איש** וירדפ And he persecuted a man (who was) afflicted.

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

$$227 = 112 + 3 + 112 \quad [\text{word count}]$$

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

לא זכר עשות חסד He did not remember to show covenant-love;
עני ואביון וירדפ **איש** עני ואביון And he persecuted a man (who was) afflicted and poor;
ונכאה לבב למותת And the despondent of heart he put to death.

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

$$227 = 108 + 11 + 108 \quad [\text{word count}]$$

4. The 14-word “nested framework” (with the 7-word framework underlined) reads as follows:

- 1 למנצח לדרוד מזמור To the music director, a psalm belonging to David.
אלהי תהלתי אל-תחרש O God of my praise, do not be silent!
- 2 כי פי רשע For it is a mouth of evil;
ופי-מרמה עלי פתחו And a mouth of deceit is opened against me.
- 30 אודה יהוה מאד בפי I will greatly praise YHWH with my mouth;
ובתוך רבים אהללנו And in the multitude I will exalt him.
- 31 כיעמד לימין אביון For he stands at the right hand of the poor.
להושיע משפטי נפשו To save him from those that condemn his soul.

5. Summary of the concentric compositional formulae:

$$227 = 112 + 3 + 112$$

$$227 = 108 + 11 + 108$$

{with others in between}

$$227 = 14 + 199 + 14$$

$$227 = 7 + 213 + 7$$

$$227 = 3 + 221 + 3$$

$$128 = 60 + 8 + 60 \quad \text{SAS (syntactic accentual-stress) units}$$
$$\{128 = 32 \times 4 = 2^7\}$$

$$69 = 33 + 3 + 33 \quad \text{briques (primary SAS units)}$$
$$\{69 = 23 \times 3\}$$

6. In the prosodic structure of Psalm 109, 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., 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 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 109 has 69 **briques** (primary SAS units), 63 of which are marked by *soph pasuq* (31 times, at the end of each verse), *atnach* (29 times, in each verse except vv. 4 and 28 [restored in v. 16]) and *ole weyored* (3 times, in vv. 16 [restored], 18 and 28). The boundaries of the six remaining **briques** are marked by *revia* (v. 4), *revia mugrash* (3 times, in vv. 1, 13 and 17), *pāzēr* (v. 2) and *dəḥî* (v. 17).

7. The prosodic structure of Psalm 109, in terms of its **briques** (primary SAS units), may be displayed as follows: ^ represents *atnach*; : represents *soph pasuq*; † represents *ole weyored*; and † represents all other accent markers.

I A ¹ *lamnaṣēaḥ ləḏāwīd mizmôr* ^ *ʔēlōhē təḥillātī* † *ʔal teḥēraš* :
² *kî pî rāšā* † *ûpî mirmāḥ ʔalay pāṭāḥû* ^ *dibbərû ʔittî ləšôn šāqer* :

B ³ *wəḏibrê sînʔāḥ səḇāḇûnî* ^ *wayyillāḥmûnî ḥinnām* :
⁴ *taḥaṭ ʔahāḇātî yisṭənûnî* † *waʔānî təḇillāḥ* :
⁵ *wayyāsîmû ʔalay rāʔāḥ taḥaṭ tōḇāḥ* ^ *wəsînʔāḥ taḥaṭ ʔahāḇātî* :

II C ⁶ *ḥāḇqēḏ ʔālāyw rāšā* † ^ *wəsāṭān yaʔmōḏ ʔal yəḥmîno* :
⁷ *bəḥiššāḇəṭō yēšēʔ rāšā* † ^ *ûṭəḇillāṭō tihyeh laḥāṭāʔāḥ* :
⁸ *yihyû yāmāyw məʔattîm* ^ *pəquddātō yiqqaḥ ʔaḥēr* :

D ⁹ *yihyû ḥāmāyw yəṭômîm* ^ *wəʔištō ʔalmānāḥ* :
¹⁰ *wənôaʔ yānûʔû ḥānāyw wəsiʔēlû* ^ *wəḏārəšû mēḥorḇōṭēhem* :

- III E ¹¹ *yənaqqēš nōšeh ləkol ʾāšer lô* ^ *wəyābōzzū zārīm yəgīʿô* :
¹² *ʾal yəhî lô mōšek ḥāsed* ^ *wəʾal yəhî ḥônēn lītômāyw* :
¹³ *yəhî ʾaḥārītô ləhəkrīt* ^ *bəḏōr ʾaḥēr* † *yimmaḥ šəmām* :
- F ¹⁴ *yizzākēr ʿāwōn ʾəbōtāyw ʾel yhw̄h* ^ *wəḥaṭṭaʾt ʾimmô ʾal timmāḥ* :
¹⁵ *yihyû neḡed yhw̄h tāmīd* ^ *wəyakrēt mēʿeres zikrām* :

X	¹⁶ <i>yaʿan ʾāšer lôʾ zākar ʿāsôt ḥāsed</i> †	<i>wayyirdōp</i> ʾis <i>ʿānî wəʿebyôn</i> †
	<i>wənikʿēh lēbāb ləmôtēt</i> :	

- F ¹⁷ *wayyeʿəḥab qəlālāḥ* † *wattəbōʿēhû* ^
wəlōʾ ḥāpēs bibrākāḥ † *wattirḥaq mimmennû* :
- E ¹⁸ *wayyilbaš qəlālāḥ kəḡaddô* † *wattābōʾ kəmmayim bəqirbô* ^
wəkašemen bəʿašmôtāyw :
¹⁹ *təhî lô kəbeḡed yaʿteh* ^ *ûləmēzah tāmīd yaḥḡerehā* :
²⁰ *zōʾt pəʿullaṭ sôtəḡnay mēʿēt yhw̄h* ^ *wəhaddōbərīm rāʿ al napšî* :

- IV D ²¹ *wəʾattāḥ yhw̄h ʾəḏōnāy ʿāsēḥ ʾittî ləmaʿan šəmekā* ^
kî ṭōb ḥasdəkā ḥaššilēnî :
²² *kî ʿānî wəʿebyôn ʾānōkî* ^ *wəlibbî ḥālal bəqirbî* :

- C ²³ *kəšəl kintôtô nehələktî* ^ *ninʿartî kəʾarbeh* :
²⁴ *birkay kāšəlû miššôn* ^ *ûbəsāri kəḥaš miššāmen* :
²⁵ *ʾal yōʾmərû bəlibbām heʾāḥ napšēnû* ^ *ʾal yōʾmərû billaʿānūhû* :

- V B ²⁶ *ʿozrēnî yhw̄h ʾəlōḥāy* ^ *ḥōšīʿenî kəḥasdekā* :
²⁷ *wəyēḡəʿû kîyāḡəkā zōʾt* ^ *ʾattāḥ yhw̄h ʿāsītāḥ* :
²⁸ *yəqaləlû hēmmāḥ wəʾattāḥ təbārēk* † *qāmû wayyēbōšû wəʿəbdəkā yisīmāḥ* :
- A ²⁹ *yilbəsû sôtəḡnay kəlimmāḥ* ^ *wəyaʿāṭû kəmmāʾil boštām* :
³⁰ *ʾōḡeh yhw̄h məʾō bəpî* ^ *ûbətōk rabbîm ʾāḥaləlennû* :
³¹ *kî yaʿāmōḡ lîmîn ʾebyôn* ^ *ləḥōšîaʿ miššəṭē napšô* :

Note: The *ole weyored* and *atnach* are restored in Ps 109:16 with Van der Hooght (1850), Letteris (1870), and C. D. Ginsburg (1894). Ginsburg restores the *atnach*, with many Hebrew Mss and printed editions, but makes no reference to the *ole weyored* on the initial syllable of the word *ḥāsed*.

The 69 **briques** (primary SAS units) are distributed in 13 strophes in Psalm 109 as follows: **69** = (6 + 6) + (6 + 4) + [(7 + 4) + 3 + (4 + 7)] + (4 + 6) + (6 + 6) = (12 + 10 + 11) + 3 + (11 + 10 + 12) = 33 + 3 + 33.

The **arithmological center** of Psalm 109 falls on the word אִישׁ (“a man”) in 109:16a, with 113 words on either side. Psalm 109 has 128 SAS units, 69 **briques** (primary SAS units), 33 versets, 13 strophes and 5 cantos. The **arithmological center** is in the middle **canto**, the middle strophe, the middle verset, the middle **brique**, and the middle four SAS units. There are 881 morae in Psalm 109—with 426 morae before the word אִישׁ (“a man”) in 109:16a and 453 morae after it.

8. Terrien finds 12 sub-strophes, which are arranged in six strophes [i.e., cantos], in Psalm 109—with the final bicolon in v. 31 as a secondary addition (*The Psalms* [2003], pp. 742–48.) Van der Lugt, Labuschagne and Fokkelman all find 14 strophes with minor differences in matters of detail. The analysis presented here, which is based on balance in mora-count and the concentric pattern in the distribution of SAS units, indicates that there are 13 strophes arranged concentrically in five cantos (vv. 1–5, 6–10, 11–20, 21–25 and 26–31).

Christensen	Terrien	Van der Lugt	Labuschagne	Fokkelman
I A 109:1–2	I 1 109:1–3	I 1 109:1–3	I 1 109:1–3	1 109:1–3
B 109:3–5	2 109:4–5	2 109:4–5	2 109:4–5	2 109:4–5
II C 109:6–8	II 3 109:6–8	3 109:6–7	3 109:6–7	3 109:6–7
D 109:9–10	4 109:9–10	4 109:8–9	4 109:8–9	4 109:8–10
III E 109:11–13	III 5 109:11–13	5 109:10–11	5 109:10–11	5 109:11–13
F 109:14–15a	6 109:14–15	6 109:12–13	6 109:12–13	
X 109:15b–16	IV 7 109:16–18	II 7 109:14–16	II 7 109:14–16	6 109:14–16
E 109:17		8 109:17–19	8 109:17–19	7 109:17
E 109:18–20	8 109:19–20	9 109:20	9 109:20	8 109:18–19
				9 109:20
IV D 109:21–22	V 9 109:21–23	10 109:21–23	III 10 109:21–23	10 109:21–22
C 109:23–25	10 109:24–25	11 109:24–25	11 109:24–25	11 109:23–25
V B 109:26–28	VI 11 109:26–28	III 12 109:26–27	12 109:26–27	12 109:26–27
		13 109:28–29	13 109:28–29	13 109:28–29
A 109:29–31	12 109:29–31	14 109:30–31	14 109:30–31	14 109:30–31

9. John Wheeler notes that: “Gerard E. Weil believed that Codex L began as a genuinely ‘ben Asher’ text, but (as he observed) it had undergone repeated erasures and repointings at the hands of the ‘pointers’ or *naqudim* (who, we should note, were typically distinct from those who wrote the consonantal text in a MS.). This applies in particular to the *te`amim* which were Weil's study. The readings in L, then, may have little to do in any given case with what even the Masoretic scribal families themselves opined—because those responsible for those pointings were usually different people. As far as I know from my limited reading, Moshe and Aharon ben Asher were exceptions in that their Codices of the Prophets and of Aleppo, respectively, were said to have been both written and pointed by their own hands. Usually one scribe wrote the consonantal text, and then another (a ‘pointer’) would add the vowels and accents.

Moshe Goshen-Gottstein gave an interesting argument that even with regards to the consonantal text, L did not actually fit the standards of a 'ben Asher' text—and that the Aleppo Codex did. I think this article was published in *Biblical Archaeologist* in the 1980's. I'd like another look at it; and I recommend it to the curious.

The Letteris (and after it, the Ginsburg) Editions are the most complete and accurate editions with regard to the *te'amim*, especially in Psalms where such completeness and accuracy are most critical given the nature of the poetic accentuation. However, both editions have numerous typographical errors, some of them significant. Suzanne Haïk-Vantoura was hyper-scrupulous about the forms and layout in Letteris (which was recommended to her by Gerard Weil, of all people), and sometimes her scores include some of those errors. We do need a critical edition with regard to the te'amim, better than what Ginsburg gave us (which is admittedly not bad in its critical apparatus). More, we need to find out just how about the work of Meir Letteris. His edition was a revision of the Rabbinic Bible that Ginsburg used for his main text, but in the poetic books especially Letteris has readings that no one else has—and virtually always they are melodically superior ones. Yet some manuscripts do have such readings, even if the only one I've seen that does is 'non-standard' overall. Why is that?"

10. Note the following list of significant compositional numbers at the boundaries of the verses counting from the beginning of Psalm 109:

109:1–3	23	words
109:1–6	43	[= 17 + 26] words
109:1–7	49	[= 17 + 32 = 23 + 26] words
109:1–11	32	words after <i>atnach</i>
109:1–13	40	[= 17 + 23] words after <i>atnach</i>
109:1–16	119	(= 17 x 7) words
109:1–18	78	(= 26 x 3) words before <i>atnach</i>
109:1–20	64	(= 32 x 2) words after <i>atnach</i>
109:1–21	68	(= 17 x 4) words after <i>atnach</i>
109:1–22	98	[= 17 + 32 = 23 + 26] x 2 words before <i>atnach</i>
109:1–24	104	(= 26 x 4) words before <i>atnach</i>
109:1–25	187	(= 17 x 11) words
109:1–26	192	(= 32 x 6) words
109:1–27	115	(= 23 x 5) words before <i>atnach</i>
109:1–30	130	(= 26 x 5) words before <i>atnach</i>

It is not possible to utilize any of the four compositional numbers (**17**, **23**, **26** and **32**) until the end of verse 2, which leaves 30 possible boundaries to work with. In 11 out of 30 of these boundaries (or 36.7% of the time) a multiple of one of these four compositional numbers is present. If the numbers 40, 43 and 49 are included, the percentage increases to 50% (15 out of 30).

11. Determining the details of the musical and literary structure of Psalm 109 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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845 Bodega Way Languages and Literature (retired),
Rodeo, California 945109 Graduate Theological Union
+1 510 799 0858 Berkeley, California
dlc @ bibal.net