**# Commentary on Psalm 145**

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**## Psalm Text**

1. תְּהִלָּ֗ה לְדָ֫וִ֥ד אֲרוֹמִמְךָ֣ אֱלוֹקַ֣י הַמֶּ֑לֶךְ וַאֲבָרְכָ֥ה שִׁ֝מְךָ֗ לְעוֹלָ֥ם וָעֶֽד׃   ‎      A song of praise. Of David.

I will extol You, my God and king,

and bless Your name forever and ever.

2. בְּכׇל־י֥וֹם אֲבָרְכֶ֑ךָּ וַאֲהַלְלָ֥ה שִׁ֝מְךָ֗ לְעוֹלָ֥ם וָעֶֽד׃   ‎       Every day will I bless You

and praise Your name forever and ever.

3. גָּ֘ד֤וֹל ה׳ וּמְהֻלָּ֣ל מְאֹ֑ד וְ֝לִגְדֻלָּת֗וֹ אֵ֣ין חֵֽקֶר׃   ‎       Great is the LORD and much acclaimed;

His greatness cannot be fathomed.

4. דּ֣וֹר לְ֭דוֹר יְשַׁבַּ֣ח מַעֲשֶׂ֑יךָ וּגְב֖וּרֹתֶ֣יךָ יַגִּֽידוּ׃   ‎       One generation shall laud Your works to another

and declare Your mighty acts.

5. הֲ֭דַר כְּב֣וֹד הוֹדֶ֑ךָ וְדִבְרֵ֖י נִפְלְאֹתֶ֣יךָ אָשִֽׂיחָה׃   ‎       The glorious majesty of Your splendor

and Your wondrous acts-a will I recite.

6. וֶעֱז֣וּז נֽוֹרְאֹתֶ֣יךָ יֹאמֵ֑רוּ (וגדלותיך) [וּגְדֻלָּתְךָ֥] אֲסַפְּרֶֽנָּה׃   ‎       Men shall talk of the might of Your awesome deeds,

and I will recount Your greatness.

7. זֵ֣כֶר רַב־טוּבְךָ֣ יַבִּ֑יעוּ וְצִדְקָתְךָ֥ יְרַנֵּֽנוּ׃   ‎        They shall celebrate Your abundant goodness,

and sing joyously of Your beneficence.

8. חַנּ֣וּן וְרַח֣וּם ה׳ אֶ֥רֶךְ אַ֝פַּ֗יִם וּגְדׇל־חָֽסֶד׃   ‎     The LORD is gracious and compassionate,

slow to anger and abounding in kindness.

9. טוֹב־ה׳ לַכֹּ֑ל וְ֝רַחֲמָ֗יו עַל־כׇּל־מַעֲשָֽׂיו׃   ‎        The LORD is good to all,

and His mercy is upon all His works.

10. יוֹד֣וּךָ ה׳ כׇּל־מַעֲשֶׂ֑יךָ וַ֝חֲסִידֶ֗יךָ יְבָרְכֽוּכָה׃   ‎     All Your works shall praise You, O LORD,

and Your faithful ones shall bless You.

11. כְּב֣וֹד מַלְכוּתְךָ֣ יֹאמֵ֑רוּ וּגְבוּרָתְךָ֥ יְדַבֵּֽרוּ׃   ‎     They shall talk of the majesty of Your kingship,

and speak of Your might,

12. לְהוֹדִ֤יעַ ׀ לִבְנֵ֣י הָ֭אָדָם גְּבוּרֹתָ֑יו וּ֝כְב֗וֹד הֲדַ֣ר מַלְכוּתֽוֹ׃   ‎        to make His mighty acts known among men

and the majestic glory of His kingship.

13. מַֽלְכוּתְךָ֗ מַלְכ֥וּת כׇּל־עֹלָמִ֑ים וּ֝מֶֽמְשַׁלְתְּךָ֗ בְּכׇל־דּ֥וֹר וָדֹֽר׃   ‎        Your kingship is an eternal kingship;

Your dominion is for all generations.

14. סוֹמֵ֣ךְ ה׳ לְכׇל־הַנֹּפְלִ֑ים וְ֝זוֹקֵ֗ף לְכׇל־הַכְּפוּפִֽים׃   ‎      The LORD supports all who stumble,

and makes all who are bent stand straight.

15. עֵֽינֵי־כֹ֭ל אֵלֶ֣יךָ יְשַׂבֵּ֑רוּ וְאַתָּ֤ה נֽוֹתֵן־לָהֶ֖ם אֶת־אׇכְלָ֣ם בְּעִתּֽוֹ׃   ‎        The eyes of all look to You expectantly,

and You give them their food when it is due.

16. פּוֹתֵ֥חַ אֶת־יָדֶ֑ךָ וּמַשְׂבִּ֖יעַ לְכׇל־חַ֣י רָצֽוֹן׃   ‎        You give it openhandedly,

feeding every creature to its heart’s content.

17. צַדִּ֣יק ה׳ בְּכׇל־דְּרָכָ֑יו וְ֝חָסִ֗יד בְּכׇל־מַעֲשָֽׂיו׃   ‎     The LORD is beneficent in all His ways

and faithful in all His works.

18. קָר֣וֹב ה׳ לְכׇל־קֹרְאָ֑יו לְכֹ֤ל אֲשֶׁ֖ר יִקְרָאֻ֣הוּ בֶאֱמֶֽת׃   ‎        The LORD is near to all who call Him,

to all who call Him with sincerity.

19. רְצוֹן־יְרֵאָ֥יו יַעֲשֶׂ֑ה וְֽאֶת־שַׁוְעָתָ֥ם יִ֝שְׁמַ֗ע וְיוֹשִׁיעֵֽם׃   ‎     He fulfills the wishes of those who fear Him;

He hears their cry and delivers them.

20. שׁוֹמֵ֣ר ה׳ אֶת־כׇּל־אֹהֲבָ֑יו וְאֵ֖ת כׇּל־הָרְשָׁעִ֣ים יַשְׁמִֽיד׃   ‎     The LORD watches over all who love Him,

but all the wicked He will destroy.

21. תְּהִלַּ֥ת ה׳ יְֽדַבֶּ֫ר־פִּ֥י וִיבָרֵ֣ךְ כׇּל־בָּ֭שָׂר שֵׁ֥ם קׇדְשׁ֗וֹ לְעוֹלָ֥ם וָעֶֽד׃ {פ}   ‎       My mouth shall utter the praise of the LORD,

and all creatures shall bless His holy name forever and ever.

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**## Introduction**

Psalm 145 is the sole psalm titled “tehillah”—a praise—though the collection as a whole is called Tehillim. That singular label invites the reader to consider this poem as a crafted summa of praise: not an anthology of topics, but a systematic enactment of praise as speech, memory, and communal practice. The structure itself becomes part of the theology. The poem is an alphabetic acrostic (one verse for each Hebrew letter), a device that belongs to wisdom’s pedagogy and to liturgical ordering. Here, the acrostic does double duty. It trains the mouth—“my mouth shall speak” (v.21)—to traverse the A–Z of praise, and it signals wholeness: from aleph to tav, God’s reign and care encompass all.

The acrostic is almost complete. The nun-verse is absent from the received Hebrew text (between vv.13 and 14); the ancient Greek (LXX) supplies a line—“Faithful is the LORD in all his words and holy in all his works”—and that line appears in some medieval Hebrew manuscripts and in Jewish liturgy (Ashrei). Whether the nun dropped out or was never written is unprovable; the point is what the poem does with the near-completeness we have. The poem builds a totality of praise through many other devices: an inclusio frames the whole with “forever and ever” (vv.1–2, 21); the refrain of “all” (kol) proliferates across the second half (vv.9–10, 13–16, 20–21); and the voice moves from “I” to “they” to “all flesh.” The acrostic is not a decoration but a scaffold for a comprehensive argument: praise begins as personal vow and overflows into communal witness and universal blessing.

The psalm’s outline is clear. Verses 1–3 vow daily, lifelong praise and confess God’s unsearchable greatness. Verses 4–7 envision the transmission of that confession “generation to generation,” through acts of recollection and instruction: works and mighty deeds recited, “wonders” meditated upon, praise that “gushes forth.” At the center (v.8) stands the fourfold mercy formula (“gracious and compassionate… slow to anger… abounding in steadfast love”), the classic confession from Exodus 34:6. That line functions as the psalm’s theological hinge. The poem does not merely celebrate divine might; it insists that God’s character—mercy, patience, loyalty—grounds the totality of praise.

From there the poem expands. Verses 9–13 stretch compassion beyond Israel: “good to all” and “mercies over all his works” (v.9). The royal vocabulary then comes to the fore (vv.10–13): “glory of your kingdom” (kavod malkhutekha), “your dominion” (mimshaltkha), “a kingdom of all ages.” The formula “your kingdom is a kingdom of all ages, and your dominion in every generation” (v.13) resonates with Ancient Near Eastern royal idioms (Ugaritic texts speak of mlk ʿlm, an “eternal king”), yet Psalm 145 uses that language to do two distinct things. First, it reframes royal power as divine, not human, authority: the LORD’s reign extends through time (all ages) and through the succession of human history (“generation and generation”). Second—and here the poem parts company with ancient claims of kingship—the rhetoric pivots immediately to care for the vulnerable.

Verses 14–16 move from throne to hand. The King “supports all who fall” and “straightens all who are bent” (v.14), the “eyes of all” look toward him in hope (v.15), and he “opens [his] hand” to satisfy every living thing (v.16). These are not generalized pieties. Each image is part of a scriptural lexicon. “Falling” and being lifted (נפל/זקף) recur in contexts of human frailty and divine help (e.g., Ps 37:24; 146:8). “Eyes of all” as a figure for creaturely dependence is a staple of creation praise (Ps 104:27; cf. Ps 123:2). And the “open hand” is a covenantal idiom for generosity in Deuteronomy (15:8, 11), daringly applied here to God himself (cf. Ps 104:28). Psalm 145 gathers these figures into royal theology: true sovereignty is not distance but provision, not extraction but gift.

The closing section (vv.17–20) tightens the moral lines. God is “righteous in all his ways and faithful/holy [ḥasid] in all his works” (v.17). Nearness is offered “to all who call… in truth” (v.18); God fulfills desire, hears the cry, saves (v.19). Then the psalm articulates judgment without apology: “The LORD guards all who love him, but all the wicked he will destroy” (v.20). The earlier universal mercy (v.9) is not undone; it is focused. There is a distinction between general providence (“good to all”) and protective governance (“guards all who love”). The poem moves through a series of relational terms—those who call (v.18), who fear (v.19), who love (v.20)—that mark degrees of response to the offered nearness. Universal generosity does not mean moral indifference.

Finally, the psalm closes with a miniature of its entire movement (v.21): “My mouth shall speak the praise of the LORD; and let all flesh bless his holy name forever and ever.” The private vow becomes a universal summons. “All flesh” (cf. Ps 65:3; Isa 40:5) signals creation-wide worship, and “holy name” remembers that divine nearness does not cancel divine otherness. Praise, here, is not mere emotion but a craft of memory and speech, an intergenerational discipline that reforms political imagination: the world belongs to a King whose eternal reign takes visible form in an open hand.

**## Verse-by-Verse Commentary**

**### Verse 1**

תְּהִלָּ֗ה לְדָ֫וִ֥ד אֲרוֹמִמְךָ֣ אֱלוֹקַ֣י הַמֶּ֑לֶךְ וַאֲבָרְכָ֥ה שִׁ֝מְךָ֗ לְעוֹלָ֥ם וָעֶֽד׃   ‎     A song of praise. Of David.

I will extol You, my God and king,

and bless Your name forever and ever.

Tehillah leDavid signals an intentional genre: a “praise” that instructs in praise. The vow “I will exalt you” uses the intensive stem of r-w-m (Polel; BDB rûm), a verb of “height,” here transposed into liturgical elevation. The address “my God, the King” (Elohai hamelekh) joins intimacy (“my God”) and sovereignty (“the King”). The coupling sets the psalm’s horizon: devotion within kingship.

The temporal phrase “forever and ever” (lə‘olam va‘ed) forms part of the psalm’s frame (cf. v.2; v.21) and belongs to the stock of covenantal permanence. The syntax itself enacts praise’s shape: an “I” that binds itself to a daily, lifelong regimen and thereby opens outward to a wider assembly (vv.3–7) and eventually to “all flesh” (v.21). The title’s singularity—only here is a psalm titled tehillah—accompanies the poem’s acrostic form: praise is learned, letter by letter, vow by vow.

Literarily, the first line is already a micro-parallelism: “I will exalt… and I will bless… forever and ever.” The second colon (“bless your name”) shifts from the transcendence of exaltation to the concreteness of the Name—God known by his deeds and ways. In biblical idiom, to “bless” God is to acknowledge the source of blessing; speaking the Name becomes the authorized mode of that acknowledgment.

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**### Verse 2**

בְּכׇל־י֥וֹם אֲבָרְכֶ֑ךָּ וַאֲהַלְלָ֥ה שִׁ֝מְךָ֗ לְעוֹלָ֥ם וָעֶֽד׃   ‎      Every day will I bless You

and praise Your name forever and ever.

“Every day” (bəkhol-yom) compresses eternity into habit. The psalm insists that the eternal scope (“forever and ever”) does not dissolve the daily; rather, the daily makes the eternal credible. The paired verbs (“I will bless… and I will praise”) exhibit synonymous parallelism—the second colon restates and slightly enlarges the first. The repetition of “forever and ever” is not padding. It forms a rhetorical ladder: eternity vowed (v.1), practiced daily (v.2), consummated universally (v.21).

The verb hillel (“to praise”) carries, in its Pi‘el, the connotation of celebratory acclamation; BDB notes the root’s association with brightness or loud rejoicing. Coupled with b-r-k (“to bless”), the verse sketches praise’s two axes: acknowledgment (blessing the divine Name) and lauding (praising the divine acts). The effect is to bind time (every day) to theology (forever), making praise a performed confession rather than sporadic enthusiasm.

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**### Verse 3**

גָּ֘ד֤וֹל ה׳ וּמְהֻלָּ֣ל מְאֹ֑ד וְ֝לִגְדֻלָּת֗וֹ אֵ֣ין חֵֽקֶר׃   ‎      Great is the LORD and much acclaimed;

His greatness cannot be fathomed.

“Great is the LORD and highly praised; and of his greatness there is no searching.” The shift to third person (“the LORD,” YHWH) broadens the audience; testimony replaces prayer. The last colon introduces a crucial theme: God’s “greatness” (gedullah) outruns inquiry (ḥēqer; cf. Job 5:9; 9:10; Isa 40:28). That limits knowledge, not praise: confession proceeds by recounting God’s works and ways, not by claiming access to essence. The Pual participle mĕhulal (“praised”) expresses a standing reality: God is always already the object of praise. The line’s parallelism is progressive: A is so (“great is YHWH”), and what’s more, B (“his greatness is unfathomable”).

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**### Verse 4**

דּ֣וֹר לְ֭דוֹר יְשַׁבַּ֣ח מַעֲשֶׂ֑יךָ וּגְב֖וּרֹתֶ֣יךָ יַגִּֽידוּ׃   ‎      One generation shall laud Your works to another

and declare Your mighty acts.

“Generation to generation shall praise your works, and they shall declare your mighty acts.” The central terms—“works” (ma‘asim) and “mighty acts” (gevurot)—span creation and history (BDB: ma‘aseh for making; gevurah for acts of power, often salvific). The verbs pair spontaneous acclamation (yĕshabbah) with formal proclamation (yaggidu, from n-g-d, “to declare”). The line is pedagogy in miniature: testimony is both exuberant and ordered; it passes from lip to lip, generation to generation. The psalm’s own acrostic serves that transmission: it gives the generations a mnemonic architecture for praise.

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**### Verse 5**

הֲ֭דַר כְּב֣וֹד הוֹדֶ֑ךָ וְדִבְרֵ֖י נִפְלְאֹתֶ֣יךָ אָשִֽׂיחָה׃   ‎      The glorious majesty of Your splendor

and Your wondrous acts-a will I recite.

“The splendor of the glory of your majesty, and the words of your wonders I will muse/recite.” The triple stack—hadar, kavod, hod—is rare in its density. Hadar evokes ornamental beauty; kavod suggests “weight” or substantial dignity; hod is royal radiance. Together they press language to its limit to gesture toward the visually overwhelming aspect of rule. The second colon pivots to “wonders” (nifla’ot; BDB palaʾ), the technical term for extraordinary acts of God (Ex 15:11; Ps 78:11). The verb siakh (“to muse, to speak”) can denote inward meditation that issues in speech. The turn is psychologically and theologically apt: faced with inexpressible majesty, the psalmist retreats to recite concrete deeds. Theology proceeds by particularities.

A note on diction: Psalm 96:6 links “splendor and majesty are before him” (hod v’hadar), and Psalm 29:4 places kavod (glory) with divine voice and power. Psalm 145 fuses this triad, and then immediately grounds it in narrated wonders—a characteristic move of biblical praise.

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**### Verse 6**

וֶעֱז֣וּז נֽוֹרְאֹתֶ֣יךָ יֹאמֵ֑רוּ (וגדלותיך) [וּגְדֻלָּתְךָ֥] אֲסַפְּרֶֽנָּה׃   ‎      Men shall talk of the might of Your awesome deeds,

and I will recount Your greatness.

“And they shall speak of the might of your fearsome deeds, and I will recount your greatness.” The rare noun ‘ezuz (might) appears here and in Psalm 68:35, both in contexts of divine power. “Fearsome deeds” (nora’ot) adds the dimension of awe to raw strength. The subject shifts to an unnamed “they”—the praising community—then back to “I.” Praise oscillates between assembly and individual. The verb asapper (from s-p-r, “to recount”) often implies orderly narration (cf. Ps 9:1). Praise is not only exclamation; it is also historiography.

Textual note: the Masoretic text preserves a Ketiv/Qere variation on “your greatness” in the second colon; the LXX reads straightforwardly “your greatness,” reflecting a Vorlage that matched the vocalized tradition. The instability, modest as it is, occurs exactly where attributes of God are at stake, a place scribes tended to handle conservatively.

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**### Verse 7**

זֵ֣כֶר רַב־טוּבְךָ֣ יַבִּ֑יעוּ וְצִדְקָתְךָ֥ יְרַנֵּֽנוּ׃   ‎       They shall celebrate Your abundant goodness,

and sing joyously of Your beneficence.

“They shall cause the remembrance of your abundant goodness to gush forth, and they shall sing of your righteousness.” The verb yabbī‘u (Niph. of n-b-ʿ) literally describes water bubbling or gushing from a spring. Applied to speech, it makes testimony a natural outflow (cf. Ps 19:3 “day to day pours forth speech”; 78:2; 94:4; 119:171; Prov 18:4). The subject is striking: “the remembrance of your abundant goodness.” Memory itself, stored in the community, becomes the spring—the tradition is alive enough to overflow.

The pairing “goodness” (tuv) and “righteousness” (tsedaqah) refuses an opposition between kindness and justice. Psalmic diction often treats tsedaqah as covenantal rightness (e.g., Ps 36:6), and Radak is right to see God’s righteousness as itself good. Here the parallelism works as a compact credal statement: A is so (“abundant goodness” remembered), and what’s more, B (righteousness sung aloud). The line enacts the move from meditation to festival.

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**### Verse 8**

חַנּ֣וּן וְרַח֣וּם ה׳ אֶ֥רֶךְ אַ֝פַּ֗יִם וּגְדׇל־חָֽסֶד׃   ‎        The LORD is gracious and compassionate,

slow to anger and abounding in kindness.

“Gracious and compassionate is the LORD, slow to anger and great in steadfast love.” The creedal formula from Exodus 34:6 (see also Ps 86:15; 103:8; Joel 2:13; Jonah 4:2) is placed near the acrostic’s middle, serving as hinge. Ḥannun (“gracious”) denotes unmerited favor; raḥum (“compassionate”) is linked etymologically to rechem (womb), a metaphor of deep, visceral pity. “Slow to anger” literally is “long of nostrils,” a physiological idiom for patience. Ḥesed is notoriously untranslatable: steadfast love, loyal kindness, covenantal devotion. The psalm’s sequence confirms the point: all that follows (vv.9–21) is a commentary on these attributes.

Placing the Name (YHWH) in this verse anchors these qualities in Israel’s covenant God, not in an abstract deity. The poem will universalize scope (vv.9, 21) without abandoning this particular identity.

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**### Verse 9**

טוֹב־ה׳ לַכֹּ֑ל וְ֝רַחֲמָ֗יו עַל־כׇּל־מַעֲשָֽׂיו׃   ‎       The LORD is good to all,

and His mercy is upon all His works.

“Good is the LORD to all, and his mercies are over all his works.” The double kol (“to all… all his works”) universalizes provision. The plural “mercies” (raḥamim) suggests manifold expressions of compassion. The preposition ‘al (“over”) evokes a protective canopy (cf. Ps 91:4). The expansiveness stands at the threshold of the kingship section (vv.10–13) and prepares the transition from Israel’s creed to creation’s praise. This is one of the psalm’s boldest lines: it refuses to cage God’s kindness within ethnic bounds.

This verse also sets up a necessary theological distinction for v.20: universal mercy as creative/providential benevolence is not the same as moral protection. The poem will articulate both without contradiction.

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**### Verse 10**

יוֹד֣וּךָ ה׳ כׇּל־מַעֲשֶׂ֑יךָ וַ֝חֲסִידֶ֗יךָ יְבָרְכֽוּכָה׃   ‎     All Your works shall praise You, O LORD,

and Your faithful ones shall bless You.

“All your works shall give you thanks, O LORD; and your ḥasidim shall bless you.” “Works” are personified (cf. Ps 19:1; 98:8); creation itself acknowledges its Maker. The verb yodû (from y-d-h) means “acknowledge” or “give thanks,” the appropriate response of creatures to the Creator’s goodness. Alongside this universal chorus stand the ḥasidim—those marked by covenantal loyalty (from ḥesed). Their verb is “bless”—the speech of the community bound to God. The pairing is carefully drawn: ontology (creation as works) and covenant (community as faithful) converge in praise. Psalm 103:19 (“his kingdom rules over all”) offers a close analogue; Psalm 145 focuses on the mouths that answer that rule.

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**### Verse 11**

כְּב֣וֹד מַלְכוּתְךָ֣ יֹאמֵ֑רוּ וּגְבוּרָתְךָ֥ יְדַבֵּֽרוּ׃   ‎     They shall talk of the majesty of Your kingship,

and speak of Your might,

“They shall speak of the glory of your kingdom and tell of your might.” The royal diction (malkhut, “kingdom”; kavod, “glory”) now dominates. The parallelism is climactic: speech intensifies into proclamation (yĕdabbēru). In ANE royal ideology, kings parade kavod to secure legitimacy; here creation and the faithful freely speak the King’s glory. The line builds on v.10’s “works” and “ḥasidim”: both communities become heralds. The effect is centrifugal: praise turns outward to proclamation among “the children of humanity” in v.12.

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**### Verse 12**

לְהוֹדִ֤יעַ ׀ לִבְנֵ֣י הָ֭אָדָם גְּבוּרֹתָ֑יו וּ֝כְב֗וֹד הֲדַ֣ר מַלְכוּתֽוֹ׃   ‎        to make His mighty acts known among men

and the majestic glory of His kingship.

“To make known to the children of humanity his mighty acts, and the glorious splendor of his kingdom.” The purpose clause (lĕhodia‘) makes the psalm’s missionary vector explicit: praise exists also to make known. The audience is universal (livnē ha’adam). The stacked construct “glory of the splendor of his kingdom” reprises v.5’s triple (hadar, kavod, hod), but now anchors it in malkhut—royal authority as the matrix within which that radiance is truly seen. This is praise as pedagogy: what Israel has celebrated, it communicates.

Note the rhetorical shift to third person (“his mighty acts… his kingdom”). The line models public speech about God to those not yet inside the assembly’s address.

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**### Verse 13**

מַֽלְכוּתְךָ֗ מַלְכ֥וּת כׇּל־עֹלָמִ֑ים וּ֝מֶֽמְשַׁלְתְּךָ֗ בְּכׇל־דּ֥וֹר וָדֹֽר׃   ‎        Your kingship is an eternal kingship;

Your dominion is for all generations.

“Your kingdom is a kingdom of all ages, and your dominion in every generation and generation.” The doublet (malkhut… malkhut; memshalah) stresses both the fact and the exercise of rule. “All ages” (kol ‘olamim) can mean the total sweep of time; coupled with “every generation,” the verse marries eternity to historical succession. ANE parallels speak similarly of the gods’ everlasting rule (cf. Ugaritic mlk ʿlm), but Israel’s psalm attaches that formula to YHWH and immediately (vv.14–16) defines rule as care.

Textual note: The LXX adds a nun-line after v.13: “Faithful is the LORD in all his words and holy in all his works.” Some Hebrew manuscripts include it, and Jewish liturgy (Ashrei) recites it. Its themes (words/works; faithfulness/holiness) echo v.17 and harmonize with the psalm’s diction. Whether original or early gloss, the line fits Psalm 145’s theology.

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**### Verse 14**

סוֹמֵ֣ךְ ה׳ לְכׇל־הַנֹּפְלִ֑ים וְ֝זוֹקֵ֗ף לְכׇל־הַכְּפוּפִֽים׃   ‎      The LORD supports all who stumble,

and makes all who are bent stand straight.

“The LORD supports all who are falling and raises up all who are bent.” The participles (“supporting,” “raising”) depict continuous action. The verbs and nouns form a compact figure of human frailty: nophlim (“falling ones”) and kĕfufim (“bent”) are those weighed down by circumstance, sin, or oppression. Elsewhere God “upholds the falling” (cf. Ps 37:24) and “straightens the bent” (Ps 146:8). The syntax reprises v.9’s universality (double kol) but now in the register of need.

Placed immediately after the kingship climax, the line is a statement about what true kingship looks like. Ancient monarchs often measured glory by subduing the strong; this King’s glory is to lift the weak. The psalm’s theology of rule is ethical.

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**### Verse 15**

עֵֽינֵי־כֹ֭ל אֵלֶ֣יךָ יְשַׂבֵּ֑רוּ וְאַתָּ֤ה נֽוֹתֵן־לָהֶ֖ם אֶת־אׇכְלָ֣ם בְּעִתּֽוֹ׃   ‎        The eyes of all look to You expectantly,

and You give them their food when it is due.

“The eyes of all look to you in hope, and you give them their food in its season.” This is a set piece of creation praise (cf. Ps 104:27). The verb yĕsabbēru (from s-b-r) is an Aramaism meaning “to wait expectantly,” marking likely late Hebrew. The image is deliberately inclusive: not merely human eyes but the eyes of “all”—creatures. Psalm 123:2 uses similar “eyes-to-hand” imagery for dependence on a master’s favor.

The second colon is liturgically precious and theologically modest: God gives “their food” “in its time.” Provision is ordinary and rhythmic—seasons, cycles, the quiet grace of enough. Psalm 145 thus binds kingship to the natural economy of creaturely life.

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**### Verse 16**

פּוֹתֵ֥חַ אֶת־יָדֶ֑ךָ וּמַשְׂבִּ֖יעַ לְכׇל־חַ֣י רָצֽוֹן׃   ‎        You give it openhandedly,

feeding every creature to its heart’s content.

“You open your hand and satisfy every living thing with favor.” The “open hand” is a biblical idiom of generosity applied elsewhere to human ethics (Deut 15:8, 11) and to God’s providence (Ps 104:28). Psalm 145 joins those horizons: the divine hand is the archetype of covenantal openhandedness. “Every living thing” (lĕkhol ḥai) expands vv.15–16 to the full community of life, an ecological vision in miniature. The term ratson (“favor/delight”) suggests not mere subsistence but satisfying goodness.

By placing this line at the pe stanza (letter pe—also the first letter of “mouth,” peh), the acrostic produces a quiet wordplay: the stanza where “mouth” would be expected speaks instead of God’s hand feeding mouths. Theological wit accompanies the generosity it describes.

Comparative note: among the figurative usages catalogued in the canon, “open hand” functions chiefly in ethical injunctions (Deut 15) and creation hymns (Ps 104). Psalm 145 gathers those into a royal theology of gift: the King’s power is most truly known by his open hand.

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**### Verse 17**

צַדִּ֣יק ה׳ בְּכׇל־דְּרָכָ֑יו וְ֝חָסִ֗יד בְּכׇל־מַעֲשָֽׂיו׃   ‎     The LORD is beneficent in all His ways

and faithful in all His works.

“Righteous is the LORD in all his ways, and ḥasid in all his works.” Tsaddiq (“righteous”) here expresses moral fidelity and right ordering; “ways” (derakhim) in Psalms are both patterns and acts. The adjective ḥasid, often naming humans (the ḥasidim of v.10), is here applied to God, which the LXX renders “holy” (hosios). The pairing brings together justice and loyal kindness (cf. Exod 34:6): God’s rightness is not cold legality; God’s ḥesed is not laxity. The psalm will immediately interpret this pairing as nearness offered to the sincere petitioner (v.18).

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**### Verse 18**

קָר֣וֹב ה׳ לְכׇל־קֹרְאָ֑יו לְכֹ֤ל אֲשֶׁ֖ר יִקְרָאֻ֣הוּ בֶאֱמֶֽת׃   ‎        The LORD is near to all who call Him,

to all who call Him with sincerity.

“Near is the LORD to all who call upon him, to all who call upon him in truth.” The promise is universal in availability (“to all”) yet morally specified: “in truth” (be’emet) signals sincerity and reliability rather than mere utterance. The Psalmist’s diction elsewhere binds ‘emet to covenant faithfulness (e.g., Ps 85:11). Prayer here is not technique but truthful relation. The double use of “call” (qara’) with different forms (participle and imperfect) encompasses habit and fresh appeal.

The verse also moderates possible misunderstandings from vv.15–16: God’s open hand is not a vending machine; nearness is relational and ethical, offered to those who approach with integrity.

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**### Verse 19**

רְצוֹן־יְרֵאָ֥יו יַעֲשֶׂ֑ה וְֽאֶת־שַׁוְעָתָ֥ם יִ֝שְׁמַ֗ע וְיוֹשִׁיעֵֽם׃   ‎     He fulfills the wishes of those who fear Him;

He hears their cry and delivers them.

“The desire of those who fear him he will do; their cry he will hear, and he will save them.” Three verbs trace a pattern: God “does” desire (ratson), “hears” urgent cry (sha‘avah), and “saves” (yasha‘). The order is instructive. The willingness to act on behalf of those who fear him precedes and frames hearing and saving. “Fear” here is reverent loyalty, the obverse of “in truth” (v.18). Together vv.18–19 describe relation from two angles: truth in speech and awe in posture.

The use of ratson links back to v.16 (satisfying every living thing with favor): divine favor to all creatures and divine fulfillment of the reverent’s desire are aspects of the same benevolence, distinguished by the quality of relation.

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**### Verse 20**

שׁוֹמֵ֣ר ה׳ אֶת־כׇּל־אֹהֲבָ֑יו וְאֵ֖ת כׇּל־הָרְשָׁעִ֣ים יַשְׁמִֽיד׃   ‎     The LORD watches over all who love Him,

but all the wicked He will destroy.

“The LORD guards all who love him, but all the wicked he will destroy.” The psalm’s moral clarity surfaces without apology. The movement across vv.18–20 is noteworthy: callers (v.18) → fearers (v.19) → lovers (v.20). Love is the most intimate term and receives the strongest promise (“guards,” shomer). By contrast, “the wicked” (rĕsha‘im) are not merely flawed; they oppose God’s rule and harm his creatures. The verb yashmid (“destroy”) is strong; it belongs to the lexicon of judgment.

This does not cancel v.9’s universality. Rather, the psalm distinguishes between general providence (“good to all”) and protective custody for those in communion with the King. A God who refused to oppose wickedness would be neither righteous (v.17) nor compassionate to the vulnerable (v.14).

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**### Verse 21**

תְּהִלַּ֥ת ה׳ יְֽדַבֶּ֫ר־פִּ֥י וִיבָרֵ֣ךְ כׇּל־בָּ֭שָׂר שֵׁ֥ם קׇדְשׁ֗וֹ לְעוֹלָ֥ם וָעֶֽד׃ {פ}   ‎       My mouth shall utter the praise of the LORD,

and all creatures shall bless His holy name forever and ever.

“My mouth shall speak the praise of the LORD, and let all flesh bless his holy Name forever and ever.” The poem ends where it began—“praise,” “forever and ever”—but the voice has expanded. The individual vow becomes a universal summons (“all flesh,” cf. Ps 65:3; Isa 40:5). The object is “his holy Name”: nearness (v.18) does not erase holiness; it makes reverent speech possible. The line is an inclusio with v.1 and a précis of the psalm’s argument: disciplined, personal praise (acrostic alphabet, daily vow) opens out into cosmic worship of a King whose reign appears as care. In Jewish liturgy, the psalm (as Ashrei) trains that arc, forming mouths to speak what hands of the King already do.

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Textual and liturgical note on v.13 (nun-line): The LXX’s “Faithful is the LORD in all his words and holy in all his works” coheres with vv.17–20 and appears in some medieval Hebrew manuscripts and in standard Jewish prayer. Whether original or not, its inclusion in worship illustrates the psalm’s own logic: praise is transmitted “generation to generation” (v.4), and the tradition’s living voice sometimes supplies the link that the alphabet lacks.

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**## Models Used**

This commentary was generated using:

**\*\*Structural Analysis (Macro)\*\***: Claude Sonnet 4.5

**\*\*Verse Discovery (Micro)\*\***: Claude Sonnet 4.5

**\*\*Commentary Synthesis\*\***: Claude Sonnet 4.5

**\*\*Editorial Review\*\***: GPT-5