**# Commentary on Psalm 145**

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**## Introduction**

Psalm 145 introduces itself with a title that is as plain as it is rare: tehillah, “song of praise.” In a book later called Tehillim, this is the only psalm to bear that name as its superscription. The title is programmatic. Rather than offering episodic thanksgiving or petition, this poem composes a theology of praise—what it is, how it moves, and whom it involves.

Form frames that program. Psalm 145 is an alphabetic acrostic, an A-to-Tav ordering of the speaker’s devotion. The Masoretic Text lacks the expected nun verse between v. 13 and v. 14; the Septuagint preserves a line (“The LORD is faithful in all his words, and gracious in all his works”) and the same line is attested in Hebrew at Qumran (11QPsa) and in a few medieval manuscripts. Many modern editions therefore print it as v. 13b. Whether one reads the acrostic as complete or intentionally gapped, its craft telegraphs purpose: praise here is not occasional but comprehensive, disciplined, and encompassing.

The poem’s movement is equally crafted. It begins “I will exalt you, my God, the king” (v. 1), the first person singular pledging daily practice (v. 2). It then widens to “generation to generation” (v. 4), to the community of the faithful alongside “all your works” (v. 10), and in the end to “all flesh” (v. 21). That arc is reinforced by the poem’s insistent kol (“all”), which sounds some fifteen times across the lines (vv. 9–10, 14–18, 20–21). The repetition is not ornament but architecture: praise radiates from one mouth to a people, to humanity, and finally to all living beings.

The psalm is equally deliberate in its vocabulary for God’s activity. It distinguishes “your works” (ma‘asekha), “your mighty acts” (gevurotekha), “your wondrous deeds” (nifla’otekha), and “your awesome deeds” (nora’otekha) (vv. 4–6). These terms overlap, but their nuances matter. “Works” often name creation’s fabric (Gen 2:2–3; Ps 8:4). “Mighty acts” evoke saving power in history (Exod 15:6). “Wondrous” deeds are surpassing—acts that confound ordinary expectation (Ps 78:12). “Awesome” deeds are fear-evoking manifestations (Exod 15:11). The range suggests a curriculum of remembrance: praise rehearses creation, history, miracle, and awe, so that a generation can tell it to the next (v. 4).

At the poem’s theological core stands Israel’s creed from Exod 34:6: “The LORD is gracious and compassionate, slow to anger and abounding in steadfast love” (v. 8). The idiom “slow to anger” (’erekh ’appayim, literally “long of nostrils”) preserves an ancient anthropomorphism in which flaring nostrils signal anger; to be “long-nosed” is to be patient. Psalm 145 does more than cite: it universalizes. “The LORD is good to all, and his compassions are over all his works” (v. 9). Language forged in covenant is extended to creation.

That universal scope immediately encounters a boundary. The poem’s sole explicit judgment line—“The LORD guards all who love him, but all the wicked he will destroy” (v. 20)—poses a tension with v. 9’s breadth. Traditional Jewish readers have handled the tension variously. Ibn Ezra notes that God’s goodness extends even to attempts to bring the wicked to repentance; Radak imagines an eschatological end to wickedness. The psalm itself neither harmonizes nor hedges. It places mercy and justice alongside each other as constituent modes of divine kingship.

The psalm’s “royal” register is not incidental. “Your kingdom” (malkhut) and “your dominion” (memshalah) (v. 13) make governance the lens for praise. The idiom—eternal rule across generations—sits within a wider Near Eastern vocabulary of kingship. Yet the psalm inverts expectation: the King whose reign spans “all ages” (kol ‘olamim) is the one who “upholds all who are falling and raises up all who are bowed down” (v. 14). Divine power is read through providence.

Verses 15–16 pivot seamlessly from rule to care by turning to the most basic dependency: food. “The eyes of all look to you in hope” (v. 15; the Aramaizing verb sabar means “wait/hope”) recalls Psalm 104:27: “All of them look to you to give them their food in due season.” Here the provision is pictured with an idiom from Israel’s own ethics: “You open your hand and satisfy the desire of every living thing” (v. 16). Deuteronomy commands Israelites to “open your hand” (pato’ach tiftach) to the needy (Deut 15:8, 11). Psalm 145 transposes the idiom from human duty to divine habit: the ruler governs by generosity. Translating ratzon in v. 16 (“desire,” “goodwill,” “what is fitting”) decides emphasis: does God satisfy creatures’ wants or provide favourably what accords with his goodwill? The Septuagint’s eudokia (“good pleasure/goodwill”) hints at the latter—a providence both abundant and wise.

From v. 17 onward, the poem gathers its themes into compact claims: “Righteous is the LORD in all his ways, and faithful/loyal (hasid) in all his works” (v. 17). That line nearly restates the nun-verse preserved in the LXX and DSS (v. 13b), suggesting the acrostic’s “missing” letter is not a theological gap so much as a formal hitch the tradition strove to mend. Accessibility is then addressed: “The LORD is near to all who call upon him— to all who call upon him in truth” (v. 18). “Truth” (’emet) in Hebrew can mean sincerity and reliability. The nearness offered to all is conditioned not by ethnicity but by genuineness.

The conclusion completes the circle: “My mouth will speak the praise of the LORD, and all flesh will bless his holy name forever and ever” (v. 21). “All flesh” in biblical idiom most often means all living creatures, though medieval exegetes (e.g., Radak) sometimes restrict it to humanity. Either way, the poem’s vision is expansive and liturgical: one voice, trained by daily discipline, becomes the seed of a chorus. Little wonder the psalm anchors Jewish daily prayer (Ashrei). On the lips of a community, its acrostic becomes what it teaches—praise as comprehensive, generative, and governed by a king whose open hand sustains every living thing.

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**## Psalm 145**

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

Note on structure: Psalm 145 is an alphabetic acrostic; the Masoretic Text lacks a nun line between v. 13 and v. 14. The Septuagint preserves a corresponding bicolon, and it is attested in Hebrew at Qumran (11QPsa). Many modern editions print it as v. 13b. Where relevant, this note is integrated below.

**\*\*Verse 1\*\***

The unique title tehillah (“song of praise”) signals the poem’s agenda. “I will exalt you” (’aromimkha) is Piel 1cs (“I will extol”), not Hiphil; the stem matters because Piel here denotes intensive action rather than mere causation. The address fuses intimacy and majesty: “my God, the king.” Personal pronoun and royal title share the same breath. The closing “forever and ever” (le‘olam va‘ed) will reappear in v. 2 and v. 21, creating an inclusio—an envelope that frames the psalm’s temporal sweep. The opening parallelism is synthetic (“A is so, and what’s more, B”): extolling (first colon) expands into blessing the divine name (second colon), with “name” functioning as the locus of presence (cf. Exod 20:24). The psalm’s first move, then, is a vow of disciplined praise, daily (v. 2) and perpetual, whose object is “my God the king”—the key that will unlock the psalm’s royal idiom.

**\*\*Verse 2\*\***

“Every day” (bekhol yom) marks praise as a practice rather than a mood. The two verbs—“I will bless … and I will praise”—form a near-synonymous pair, the second heightening the first. The repeated “forever and ever” underscores a rhetorical contrast between the finite daily unit and endless duration: the poet’s ordinary time is yoked to God’s eternity. The “name” is again the direct object of blessing and praise, reminding readers that in the Hebrew Bible to bless/praise God’s name is to acknowledge and align with God’s self-disclosure. The theological move is quiet and decisive: cosmic kingship (v. 1) is met first by daily fidelity. Later expansions (“all your works,” “all flesh”) grow out of this root.

**\*\*Verse 3\*\***

“Great is the LORD and much praised” (mehullal me’od) uses the passive participle (“praised”) to present praise as a reality already occurring: God is one to whom praise properly accrues. The second colon sets the epistemic boundary: “and of his greatness there is no searching” (’ein heqer). Heqer elsewhere marks the limit of human inquiry (Job 5:9; 9:10; Isa 40:28). Parallelism here is antithetic-complementary: the more God’s greatness is praised, the more it is confessed unsearchable. The line supplies the poem’s governing posture: praise is what one speaks at the edge of what one can know. This epistemic humility justifies the subsequent turn to what can be told: works, mighty acts, wonders.

**\*\*Verse 4\*\***

“Generation to generation” (dor le-dor) relocates praise in time and memory. Two verbs articulate the pedagogy: yeshabbach (“shall laud/praise”) and yaggidu (“shall recount/declare”). The objects are distinct: “your works” (often creation) and “your mighty acts” (historical interventions). The second colon sharpens the first: praise is not only acclamation but narration—a telling of God’s acts that transmits identity and hope. The shift from “I” (vv. 1–2) to “they” (“one generation … another”) marks the widening circle that will characterize the psalm. The “A is so, and what’s more, B” dynamic is clear: acclamation (first colon) moves into instruction (second colon).

**\*\*Verse 5\*\***

“Hadar kevod hodekha” (the splendour of the glory of your majesty) piles three near-synonyms, each with its nuance: hadar (splendour/ornament), kavod (weighty glory/presence), hod (majestic splendour). The assonance and semantic clustering create a verbal aureole around the king. The speaker returns to the first person—’asicha, “I will meditate/recite”—and adds a new object: “the words/matter of your wonders” (nifla’otekha). The verb siach denotes murmuring contemplation or spoken meditation (cf. Ps 119:15). This verse models praise as attention: dwelling on attributes (hadar–kavod–hod) and rehearsing deeds (nifla’ot). The inward act (meditation) is the bridge between the received tradition (v. 4) and the public storytelling that follows (v. 6).

**\*\*Verse 6\*\***

The first colon, “And they shall speak of the might of your awesome deeds,” introduces ‘ezuz (“might”) and nora’ot (“awesome deeds,” fear-inducing acts). The second colon, “and your (qere) greatness I will recount,” exhibits a Qere/Ketiv variation: the Ketiv (written) form is “your great deeds” (ugedolotekha), the Qere (read) is “your greatness” (ugedullatekha). Either way, the thought balances communal witness (“they shall say”) and personal testimony (“I will recount”). The grammar produces “oscillating voice,” a hallmark of Hebrew poetry that invites readers into both registers. The verse completes a taxonomy now spanning works, mighty acts, wonders, and awesome deeds. The rhetorical effect is accumulation: no register of God’s activity falls outside praise.

**\*\*Verse 7\*\***

“Zekher rav-tuvkha yabbî‘u” is arresting. The verb nava‘ literally means “bubble up” or “gush” (cf. Prov 18:4; Ps 19:2); here it conveys abundant, irrepressible speech—the memory of God’s great goodness overflows the banks of ordinary language. The parallel colon “and of your righteousness they will sing for joy” (yeranenu, from ranan, exuberant singing) couples ethical predicate (“righteousness”) with public song. Figurative patterning is strong: speech as spring (yabbî‘u) and praise as song (yeranenu). The vehicle’s biblical pattern is consistent: nava‘ often describes speech that pours out, for good or ill (Prov 15:2; Ps 94:4). Here Psalm 145 joins that usage but ties the effusion specifically to zekher (“memorial/remembrance”): liturgical recollection makes goodness present and prolific.

**\*\*Verse 8\*\***

The psalm now cites Israel’s classic confession (Exod 34:6; cf. Num 14:18; Ps 86:15; 103:8): “gracious and compassionate is the LORD, slow to anger and great in steadfast love.” ’Erekh ’appayim is a bodily idiom: long nostrils as a metaphor for slow anger. “Abounding in hesed” (steadfast love/loyalty) keeps covenant vocabulary in view. Functionally this verse is a keystone: the following line (v. 9) will extend these attributes beyond Israel, and the closing section (vv. 17–20) will test their moral contours in prayer’s lived world.

**\*\*Verse 9\*\***

“Tov YHWH la-kol” (“The LORD is good to all”) universalizes v. 8’s covenant predicates. “His compassions are over all his works” mirrors the earlier taxonomy (“works” now as the scope of care). The repetition of kol (“all”) thickens: in vv. 9–21 “all” becomes the drumbeat of the psalm’s universality. The tension within the psalm is now intelligible: universal mercy (vv. 8–9) stands with moral judgment (v. 20). Classical Jewish interpreters already wrestled this knot. Malbim and Meiri insist that God’s benevolence embraces even the wicked (as creatures) and the non-human world (as God’s works). The psalm leaves the paradox in place, trusting divine kingship to hold together compassion and justice.

**\*\*Verse 10\*\***

“All your works shall give you thanks, O LORD” envisions creation itself as responsive (cf. Ps 148). The Hiphil of yadah often means public acknowledgment. In parallel, “your hasidim shall bless you” names the faithful: those who practice steadfast loyalty in return for God’s hesed. The structure is a two-choir antiphon: creation as a whole and the covenant community. The divine name (YHWH) is placed between them, as though to stand amid and receive the converging acclamation. Praise is both cosmic and covenantal; Psalm 145 refuses to choose.

**\*\*Verse 11\*\***

“Of the glory of your kingdom they will speak, and of your might they will tell.” “Kingdom” (malkhut) enters here as the psalm’s organizing metaphor. The speech verbs (“say”/“speak”) suggest unforced conversation rather than coerced acclaim: divine kingship, unlike ancient imperial propaganda, becomes a topic of delighted speech. The pairing malkhut/gevurah aligns rule and capacity. The parallelism is stair-step: the first colon’s general “glory” of rule is specified by the second colon’s “might” that underwrites it.

**\*\*Verse 12\*\***

The infinitive “to make known” (lehodi‘a) gives the purpose of the preceding conversation: instruction directed “to the children of humanity” (livnei ha’adam). The scope is explicitly universal, not tribal. The line’s three nouns—“his mighty acts,” “the glory,” “the splendour of his kingdom”—let the poet braid ethics and aesthetics: governance characterized by might and by beauty. Praise is didactic here; it renders divine kingship intelligible in the public square.

**\*\*Verse 13 (MT)\*\***

“Your kingdom is a kingdom of all ages, and your dominion in every generation and generation.” The doublet malkhut/memshalah probably distinguishes realm (the sphere of rule) from reigning (the exercise of rule). The phrases “all ages” (kol ‘olamim) and “every generation” create a temporal merism: God’s rule is not episodic. This is stock royal idiom across the ancient Near East; Psalm 145 adopts it unapologetically and then redefines its content through vv. 14–16’s care for the weak.

**\*\*Verse 13b (nun verse; LXX, DSS)\*\***

“Faithful is the LORD in all his words, and gracious (or: loyal) in all his works.” This line—now often printed—restores the acrostic’s nun and anticipates v. 17’s close parallel (“righteous … faithful”). It also bridges the two halves: from eternal kingship (v. 13a) to concrete support (v. 14). The repetition of “in all … in all” keeps the kol-cadence in our ears.

**\*\*Verse 14\*\***

“The LORD supports all who are falling, and raises up all who are bent.” The participles (supporting, straightening) portray ongoing action. “Falling” and “bent” are physical images that readily extend to social and psychological states. Elsewhere “fall” can euphemize death (Exod 32:28), but here the point is sustenance before collapse. The verb “raise/straighten” (zokef) also appears in Ps 146:8 (“the LORD raises those who are bowed down”), linking the two psalms’ royal-providence theme. The universality (“all”) repeats: kingship shows itself not merely in cosmic grandeur but in action for the vulnerable.

**\*\*Verse 15\*\***

“The eyes of all look to you in hope, and you give them their food in its time.” The verb sabar (Aramaism) means to hope/wait and appears in Ps 104:27 with the same image: creatures wait for their food “in due season.” The phrase “in its time” answers the experience of delay: providence is timely, not on-demand. The merism between “all eyes” and “their food” grounds theology in biology—God’s reign is measured not only by history’s turning points but by daily bread. The pairing with v. 16 (“open hand”) is deliberate: expectation (v. 15) meets generosity (v. 16).

**\*\*Verse 16\*\***

“You open your hand and satisfy every living thing [with] ratzon.” The idiom “open your hand” is a hallmark of Israel’s ethics (Deut 15:8, 11); Psalm 145 daringly transposes it to God, portraying royal rule as generosity. Ratzon can mean “desire” or “favour/what is fitting.” The Septuagint’s eudokia leans toward God’s favourable goodwill rather than unfiltered creaturely want. Either way, the verb “satisfy” (masbi‘a) is emphatic: the gesture is not minimum subsistence but fullness. Figuratively, this line functions as the psalm’s emblem: dominion exercised by open-handed provision. Compared with the broader figurative pattern (open hand as generosity in Deut 15), Psalm 145’s distinctive note is cosmic scope: what Israel is commanded to be, God is—toward “every living thing.”

**\*\*Verse 17\*\***

“Righteous is the LORD in all his ways, and faithful/loyal in all his works.” The pairing tsaddiq/hasid fuses moral rectitude and covenantal loyalty. The double “in all” (bekhol … bekhol) participates in the psalm’s anaphora of kol. This line overlaps strongly with the nun verse (v. 13b), forming a brace around vv. 14–16’s providence. Theologically the claim is comprehensive and bracing: both method (“ways”) and outcomes (“works”) accord with God’s righteousness and loyalty, including when provision feels delayed (v. 15).

**\*\*Verse 18\*\***

“Near is the LORD to all who call upon him—to all who call upon him in truth.” Nearness is universal, the condition relational: “in truth” (be’emet). Hebrew ’emet carries the sense of integrity and reliability. The phrase can qualify the caller (“sincerely”) and, by extension, the encounter (God meets genuine calling in a way that is true). The verse expands the earlier “all”: it is not ethnicity but authenticity that matters. The temple prayer for foreigners in 1 Kgs 8:41–43 is a canonical parallel: those who call, though strangers, are heard.

**\*\*Verse 19\*\***

“He does the desire of those who fear him; he hears their cry and saves them.” A three-beat progression structures the line: desire → cry → salvation. “Those who fear him” is a wisdom term denoting reverent allegiance, not terror. The verbs are simple and stacked (he will do/hear/save), the last (yoshi‘em, Hiphil) marking decisive causative rescue. This verse complements v. 18: nearness (to all who call truly) issues in attentive response (to those who fear).

**\*\*Verse 20\*\***

“The LORD guards all who love him, but all the wicked he will destroy.” This is the psalm’s only explicit antithetic parallelism. The symmetry of “all … all” intensifies the moral contrast: love versus wickedness, preservation versus destruction. The verb “guard” (shomer) suggests ongoing protection; “destroy” (yashmid, Hiphil) signals active judgment. Here the tension with v. 9 is plain; the psalm does not reconcile it by rhetoric. Traditional readings (Ibn Ezra, Radak) either defer the destruction to an ultimate horizon or construe God’s goodness as long-suffering until repentance. Poetically, the line functions as the psalm’s moral boundary: universal mercy does not erase moral order.

**\*\*Verse 21\*\***

“My mouth will speak the praise of the LORD, and all flesh will bless his holy name forever and ever.” The conclusion returns to the singular “my mouth” and then releases it into “all flesh.” “All flesh” typically denotes all living creatures (cf. Isa 66:23), though some medieval commentators restrict it to humanity; the phrase’s normal biblical range invites the broader reading here, especially in light of vv. 15–16’s zoology of dependence. The “holy name” returns the poem to the “name” blessed at the start, and “forever and ever” closes the inclusio begun in vv. 1–2. This is “catalytic conclusion”: the individual vow that began the psalm is now imagined as the seed from which the chorus of the living grows.

Addendum on structure and text: Reading the nun verse (v. 13b) restores the acrostic and creates a smooth bridge from eternal kingship (v. 13a) to providential care (v. 14) by asserting God’s faithfulness “in all his words” and loyalty “in all his works.” Even without it, v. 17 supplies the same confession, perhaps twice for emphasis. In both forms, the psalm’s architecture is clear: personal discipline gives way to intergenerational teaching, which broadens to universal kingship and concrete care, culminating in a vision where “all flesh” blesses the Name that opens its hand.

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**## Methodological & Bibliographical Summary**

**### Research & Data Inputs**

- Psalm Verses Analyzed: 21

- LXX (Septuagint) Texts Reviewed: 21

- Phonetic Transcriptions Generated: 21

- Ugaritic Parallels Reviewed: 1

- Lexicon Entries (BDB/Klein) Reviewed: 28

- Traditional Commentaries Reviewed: 18 (Ibn Ezra (4); Malbim (3); Meiri (4); Metzudat David (3); Radak (3); Rashi (1))

- Concordance Entries Reviewed: 8

- Figurative Language Instances Reviewed: 60

- Master Editor Prompt Size: 168,761 characters

**## 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