# Commentary on Psalm 2

## Introduction

Psalm 2 opens with noise and ends with composure. It begins among the nations—crowds in motion, councils convened, a whiff of conspiracy—and ends with a quiet, almost domestic verb: “take refuge.” Between those poles a four-part drama unfolds. First, the earth rumbles in rebellion (vv. 1–3). Then heaven answers with unexpected levity and then heat (vv. 4–6). The king speaks a charter that sounds older than he is (vv. 7–9). Finally, the poem turns to the rebel leaders not as enemies but as pupils (vv. 10–12).

The first line asks a question no one answers: “Why do nations rage?” The Hebrew verb is rare—*ragash* appears again only in Psalm 55:15—and it suggests both assembling and agitating: the press of a crowd and its unsettled mood. The second verb, *yehgu* (“mutter, plot”), is the same verb used in Psalm 1 for the righteous person who “meditates” on Torah day and night. The psalmist’s irony is surgical: both parties meditate, but one ponders the law and the other plans revolt. The last word of the line, *riq* (“in vain”), pronounces the verdict before heaven does: the rebellion is empty from the start.

Verse 2 shows us the choreography. Kings “take their stand” (*yityatsvu*—a reflexive form, the Hithpael, suggesting deliberate positioning), and “rulers conspire” (*nosdu*, from *sod*, “council/secret”), “against the LORD and against his anointed.” Here “anointed” is literal—oil on the head—and political. In Israel, anointing marked the king whose rule was to be tethered to God’s purpose. The double preposition “against the LORD…and against his anointed” makes a single point: to oppose one is to oppose the other.

Then we hear the rebels’ voice (v. 3): “Let us break their bonds (*moserot*) and throw off their ropes (*avot*).” The terms are the language of harness and yoke. Significantly, *moserot* is related to *musar*—discipline, instruction. What the rebels feel as bondage the poet sees as the cords of a well-ordered life. Elsewhere the same figure marks apostasy: “You said, ‘I will not serve’; indeed on every high hill…you sprawled” (Jeremiah 2:20). Yet God promises to “break his yoke… and burst your bonds” when the oppressor is foreign (Jeremiah 30:8). The metaphor is flexible: cords can either restrain tyranny or hold together the community’s covenant life. Here, the rebels misname discipline as oppression.

The second movement takes us aloft (v. 4): “He who sits in the heavens laughs.” The laughter is not cruelty but perspective. Elsewhere, this laughter punctures pretension: “The Lord laughs at him, for he sees that his day is coming” (Psalm 37:13); “You, O LORD, laugh at them; you hold all the nations in derision” (Psalm 59:8). The contrast is also visual: earth’s kings “stand”; God sits. The poet’s anthropomorphism is not naïveté but strategy, translating divine sovereignty into human terms we can feel: first amused confidence (v. 4), then anger (v. 5), then a flat declaration (v. 6). That declaration turns on an intriguing verb: “I have installed (*nasakhti*) my king on Zion.” The root can mean “to pour,” as in a libation, and by extension “to install.” In other words, the royal act is both ritual and real—a sacred pouring and a setting in place. The verb is perfect (a completed action): the king is already installed; the rebels are late.

In the third movement, the king speaks (vv. 7–9): “I will recount the decree (*choq*). The LORD said to me: ‘You are my son; today I have begotten you.’” In the ancient Near East (ANE), kings claimed divine sonship. Israel tightens the language: the sonship is adoptive, legal, and covenantal, not biological. It alludes to the promise to David, “I will be to him a father, and he shall be to me a son” (2 Samuel 7:14), and to Psalm 89’s exalted royal theology (vv. 26–27). The adverb “today” probably points to coronation day: the day the adoptive status is conferred and the vocation begins. The next line adds a paradox: “Ask of me, and I will make the nations your inheritance.” The sovereign God invites the king’s petition. Power is promised but must be prayed for. Two nouns sharpen the picture: *nahalah* (inheritance, legal title) and *’ahuzzah* (possession, actual control). The scope is total—“the ends of the earth”—a classical merism (a totality expressed by naming extremes).

Now comes the hard imagery: “You will shatter them with an iron rod; like a potter’s vessel you will smash them” (v. 9). The Hebrew verb *terō’em* is ambiguous; it can be heard as “break” (from a rare root *r-‘-‘*) or as “shepherd” (from *r-‘-h*, “to shepherd”). The Greek translators (the Septuagint; “LXX”) heard “shepherd” and rendered “you will shepherd them with an iron rod” (poimaino en rhabdo sidera), a phrase that echoes in the New Testament (Revelation 2:27; 12:5; 19:15). Either way, the metaphor pair is decisive. A shepherd’s staff made of iron is pastoral power hardened into judgment; pottery, in biblical idiom, breaks to dust (Jeremiah 19:11; Isaiah 30:14). The rhetoric is not gore; it is inevitability—the fragility of regimes that set themselves against the decree already spoken.

The fourth movement (vv. 10–12) swerves from decree to instruction. The register becomes sapiential. “So now, O kings, be wise; be warned, you judges of the earth.” These are wisdom verbs. To “be wise” (*haskilu*) is to perceive reality properly; to “be warned” (*hivvasru*, from the discipline root y-s-r, “accept correction”) is to be educable. The paradox in v. 11—“Serve the LORD with fear and rejoice with trembling”—is not psychology; it is theology. Reverence and joy belong together in biblical worship. The ancient Greek version captures it: “Exult in him with trembling (en tromō).”

Verse 12 is the crux. The Masoretic Text reads *nashqu-bar*, literally “kiss the son” (with *bar*, an Aramaic “son” that does occur in late Hebrew, Proverbs 31:2). Many take it as a gesture of homage to the king, matching v. 7’s sonship and ANE protocol. Others prefer “kiss purely,” reading *bar* as “pure,” i.e., sincere allegiance. The LXX diverges sharply: “Seize instruction” (drassesthe paideias), which implies a different Hebrew behind it (perhaps “embrace discipline”). The alternatives fit the context in different ways. “Kiss the son” keeps the royal line tight; “seize instruction” matches the wisdom tone of vv. 10–12. Either way, the close is urgent: “lest he be angry, and you perish in the way.” That phrase points back to Psalm 1: “the way of the wicked will perish” (1:6). Psalm 1 begins “Happy (’ashrei) is the man…”; Psalm 2 ends “Happy are all who take refuge in him.” The two psalms frame the Psalter’s doorway. The choice is stark: rage or refuge, muttering revolt or meditating Torah. The invitation is specific and political, then suddenly spacious and personal: “all who take refuge.” Kings are addressed. Anyone can answer.

Notes on terms used:

- LXX (Septuagint): the ancient Greek translation of the Hebrew Bible; often preserves different readings and interpretive traditions.

- MT (Masoretic Text): the standard medieval Hebrew text.

- Merism: a figure that expresses a totality by naming its extremes (“ends of the earth”).

- Inclusio: a framing device that repeats a word or theme at beginning and end; here the beatitude ’ashrei links Psalms 1–2.

- Colon (poetry): one of the short lines in a parallel pair; the second colon typically advances or sharpens the first (“A is so, and what’s more, B”).

- Hithpael: a Hebrew verb form that often indicates reflexive or deliberate action (e.g., “they took their stand”).

## Psalm 2

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| --- | --- |
| **1.** לָ֭מָּה רָגְשׁ֣וּ גוֹיִ֑ם וּ֝לְאֻמִּ֗ים יֶהְגּוּ־רִֽיק׃ | Why do nations assemble, and peoples plot vain things; |
| **2.** יִ֥תְיַצְּב֨וּ ׀ מַלְכֵי־אֶ֗רֶץ וְרוֹזְנִ֥ים נֽוֹסְדוּ־יָ֑חַד עַל־ה׳ וְעַל־מְשִׁיחֽוֹ׃ | kings of the earth take their stand, and regents intrigue together against the LORD and against His anointed? |
| **3.** נְֽ֭נַתְּקָה אֶת־מֽוֹסְרוֹתֵ֑ימוֹ וְנַשְׁלִ֖יכָה מִמֶּ֣נּוּ עֲבֹתֵֽימוֹ׃ | “Let us break the cords of their yoke, shake off their ropes from us!” |
| **4.** יוֹשֵׁ֣ב בַּשָּׁמַ֣יִם יִשְׂחָ֑ק אֲ֝דֹנָ֗י יִלְעַג־לָֽמוֹ׃ | He who is enthroned in heaven laughs; the Lord mocks at them. |
| **5.** אָ֤ז יְדַבֵּ֣ר אֵלֵ֣ימוֹ בְאַפּ֑וֹ וּֽבַחֲרוֹנ֥וֹ יְבַהֲלֵֽמוֹ׃ | Then He speaks to them in anger, terrifying them in His rage, |
| **6.** וַ֭אֲנִי נָסַ֣כְתִּי מַלְכִּ֑י עַל־צִ֝יּ֗וֹן הַר־קׇדְשִֽׁי׃ | “But I have installed My king on Zion, My holy mountain!” |
| **7.** אֲסַפְּרָ֗ה אֶֽ֫ל־חֹ֥ק ה׳ אָמַ֘ר־אֵלַ֥י בְּנִ֥י אַ֑תָּה אֲ֝נִ֗י הַיּ֥וֹם יְלִדְתִּֽיךָ׃ | Let me tell of the decree: the LORD said to me, “You are My son, I have fathered you this day.-b |
| **8.** שְׁאַ֤ל מִמֶּ֗נִּי וְאֶתְּנָ֣ה ג֭וֹיִם נַחֲלָתֶ֑ךָ וַ֝אֲחֻזָּתְךָ֗ אַפְסֵי־אָֽרֶץ׃ | Ask it of Me, and I will make the nations your domain; your estate, the limits of the earth. |
| **9.** תְּ֭רֹעֵם בְּשֵׁ֣בֶט בַּרְזֶ֑ל כִּכְלִ֖י יוֹצֵ֣ר תְּנַפְּצֵֽם׃ | You can smash them with an iron mace, shatter them like potter’s ware.” |
| **10.** וְ֭עַתָּה מְלָכִ֣ים הַשְׂכִּ֑ילוּ הִ֝וָּסְר֗וּ שֹׁ֣פְטֵי אָֽרֶץ׃ | So now, O kings, be prudent; accept discipline, you rulers of the earth! |
| **11.** עִבְד֣וּ אֶת־ה׳ בְּיִרְאָ֑ה וְ֝גִ֗ילוּ בִּרְעָדָֽה׃ | Serve the LORD in awe; tremble with fright,-c |
| **12.** נַשְּׁקוּ־בַ֡ר פֶּן־יֶאֱנַ֤ף ׀ וְתֹ֬אבְדוּ דֶ֗רֶךְ כִּֽי־יִבְעַ֣ר כִּמְעַ֣ט אַפּ֑וֹ אַ֝שְׁרֵ֗י כׇּל־ח֥וֹסֵי בֽוֹ׃ {פ} | pay homage in good faith,-d lest He be angered, and your way be doomed in the mere flash of His anger. Happy are all who take refuge in Him. |

## Verse-by-Verse Commentary

### Verse 1

“Why do nations rage, and peoples plot in vain?” The opening Hebrew, *lammah ragshu goyim ul’umim yehgu-riq*, has a sonic thud, with the repeated long a of *lammah*/*ragshu* and the gutturals of *yehgu*. The rare verb *ragash* combines assembly and agitation (cf. Psalm 55:15), a crowd that has gathered itself into a mood. The second verb, *yehgu* (“mutter, meditate”), is the deliberate echo of Psalm 1:2, where the righteous “meditates” (*yehgeh*) on Torah. The rebels’ “meditation” is the parody of devotion. The last word, *riq* (“vain, empty”), functions as a preemptive verdict. The Septuagint’s verb for the nations—phryassō, “to snort”—adds a beastly edge.  
  
The line’s parallelism (first colon “nations rage,” second colon “peoples plot in vain”) is not tautology but development (“A is so, and what’s more, B”): a noisy assembly becomes purposive scheming, only to be undercut by emptiness. The rhetorical question *lammah* is incredulity more than inquiry; it anticipates the laughter of v. 4 by implying the action is irrational from the start.  
  
Two contrasts are established at once: (1) Psalm 1’s quiet meditation versus Psalm 2’s noisy muttering; and (2) the “way” that flourishes (Psalm 1:3) and the conspiracy that fails (Psalm 2:1). The poet thus frames the Psalter’s threshold: two voices, two ways.  
  
Technical note: Parallelism in biblical poetry often works by intensification or specification from the first colon to the second. Here, “plot in vain” narrows the focus and judges it.

### Verse 2

“The kings of the earth set themselves, and the rulers take counsel together against the LORD and against his anointed.” The reflexive verb *yityatsvu* (Hithpael) imagines a formal, self-possessed stance—battle lines drawn, a public performance of resolve. *Nosdu* derives from *sod* (“council/secret”), tiptoeing from posture to plot. The second colon reveals the target: “against the LORD and against his anointed (*meshicho*).” The double “against” (Hebrew *’al … ve’‘al …*) functions as a hendiadys: opposing God’s representative is opposing God. Rashi already notices the likely historical horizon—Philistine coalitions after David’s anointing (2 Samuel 5:17)—but the language quickly rises to a type of politics larger than any moment.  
  
Theologically, *meshiach* begins as a ritual marker (oil on the head) and grows into a vocational identity: the one through whom God orders national life. The Aramaic Targum and later readers take the step from Davidic monarchy to messianic hope, but the psalm’s immediate claim is simpler: God-linked rule is not raw power; it is delegated sovereignty.  
  
Sound supports sense. The tight cluster of sibilants and z sounds in *malkhei-’eretz … roz’nim nosdu yachad* hisses with clandestine motion. The syntax delays the object—“against the LORD and against his anointed”—for effect. The reader learns target after seeing formation, a little like watching troops move before seeing where the guns are aimed.

### Verse 3

“Let us break their bonds and throw off their cords from us.” We hear, at last, the rebels’ voice in cohortatives (*nenatteqah … venashlikhah*): a collective resolve—“let’s do it.” The paired nouns, *moserot* and *avot*, are the language of tack and rope. *Moserot* is plausibly related to *musar* (“discipline, instruction”), the yoke that trains strength into use; *avot* are thick cords. The figure recurs: “You have broken your yoke, burst your bonds” (Jeremiah 2:20); when the yoke is Egypt’s or Babylon’s, breaking it is salvation (Jeremiah 30:8). Here the rebels name God’s order as slavery and sovereignty as oppression.  
  
The pronominal suffix “their bonds … their cords” is a psychological tell. Verse 2 named the owners: “the LORD and his anointed.” By saying “their” rather than “God’s,” the rebels place divine claims in the same box as human impositions—a rhetorical shrinking of God to size. It is also the first hint of the psalm’s politics: in a biblical frame, good government is neither titanium chains nor a melted harness. *Musar*—discipline, instruction—is a gift that keeps a people from devouring itself.  
  
Figurative pattern: the “yoke/bond” metaphor is a standard biblical figure for political and spiritual allegiance. See Jeremiah 2:20; 27–28; 30:8. Psalm 2’s distinctiveness lies in turning the symbol inward: the cords rejected here are God’s, not a foreign tyrant’s.

### Verse 4

“He who sits in the heavens laughs; the Lord holds them in derision.” The perspective flips. The seated God faces the standing kings: composure versus conspicuous defiance. Anthropomorphism is not theology’s enemy here; it is its ally, staging an argument through emotions. Elsewhere the laughter punctures moral swagger: “The Lord laughs, for he sees his day coming” (Psalm 37:13); “You, O LORD, laugh at them” (Psalm 59:8). The laughter is not sadism but scale: rebellion imagined locally is comical cosmically.  
  
The Hebrew splits the divine names and actions for effect: *yoshév bashamayim yischak // Adonai yil‘ag lamo*. The two verbs shade different tones—*sachaq* can be playful; *la‘ag* is sharper, “mock.” The movement is from amused observation to ridiculing commentary, a subtle intensification that prepares for v. 5’s anger.  
  
A note on literary device: the “seated” image is not a throne room catalog (no crown, no scepter) but a single brushstroke. Biblical poetry often prefers such economy. A position (sitting vs. standing) carries the weight of a scene.

### Verse 5

“Then he speaks to them in his anger, and in his wrath he terrifies them.” The temporal adverb *’az* (“then”) turns laughter to language. The verbs present a paired action and effect: speech and terror. The Hebrew root behind “terrify” (*bhl*) frequently marks the shock of divine intervention: “I will send my terror before you” (Exodus 23:27); “The LORD will throw them into great confusion” (Deuteronomy 7:23). The point is not that God loses his temper but that patience has a limit. Laughter was indulgent; anger is pedagogical.  
  
Some ancient readers took “speaks” (*yedabber*) as “plagues”—connecting it to *dever* (plague). Lexically possible, but the context favors actual speech, especially since the content arrives in v. 6. Either way, the effect is the same: an upending of rebel confidence. The structure of the psalm’s first half is tight: earth (vv. 1–3); heaven (v. 4); heaven acts (v. 5); heaven declares (v. 6).  
  
Sound again reinforces sense: the repeated final suffix *-emo* (“to them”) binds the verbs together—speech glued to shock.

### Verse 6

“But as for me, I have installed my king on Zion, my holy mountain.” The first-person pronoun is emphatic (*va’ani*): “But I…” The key verb, *nasakhti*, straddles ritual and rule—“to pour” (a libation) and thus “to install.” In Israel’s imagination, public power begins with sacred action; the ritual is not a costume change but a charter. The perfect tense signals completion: the rebels are seeking to prevent what has already happened.  
  
The geography matters. “Zion, my holy mountain” connects the cosmic claim (divine rule) to a particular place. The psalm’s theology is not abstract providence; it is rooted in a city and a hill. That particularity will later become a point of offense and hope—politics located somewhere rather than everywhere.  
  
Text-critical note: The LXX reads the verse as the king’s speech—“I was set as king by him upon Zion”—which shifts the subject and subtly changes the perspective. Ancient audiences could hear the psalm either with God declaring (MT) or with the king reporting (LXX). Both fit the drama’s second and third movements: divine decree and royal testimony are two sides of the same coin.

### Verse 7

“I will recount the decree: The LORD said to me, ‘You are my son; today I have begotten you.’” The king’s voice enters. *Asapperah* (“I will recount”) is programmatic; *choq* is a “statute/decree,” the fixed word on which everything else depends. The adoption formula is the theological center. In ANE ideology, kings were “sons,” but Israel recasts the motif as covenant: “I will be to him a father, and he shall be to me a son” (2 Samuel 7:14). The sonship is vocational and conditional, not ontology. “Today” (*hayyom*) likely marks coronation—the day a human life takes on royal responsibility under divine promise.  
  
The verb *yalad* (“beget/bear”) can describe legal-adoptive declaration (BDB) as well as biological birth. The syntax emphasizes relationship—“You are my son; I today have begotten you”—placing the king in a status that both elevates and binds him. Psalm 89 expands the theme (“I will make him the firstborn,” vv. 26–27). Later Jewish and Christian readings extend the line eschatologically, but the psalm’s primary claim is about authorized, accountable kingship in Israel.  
  
Literary device: the chiastic emphasis (“You … my son / I … today”) draws attention to both parties while preserving divine priority.

### Verse 8

“Ask of me, and I will make the nations your inheritance, the ends of the earth your possession.” After the decree comes invitation. The imperative *she’al* (“ask”) introduces a paradox: sovereignty that invites prayer. The two nouns are well chosen. *Nahalah* is inheritance, title in law; *’ahuzzah* is possession, effective control. The promise is comprehensive—“the ends of the earth”—a merism for the whole.  
  
This is not propaganda for imperial conquest. In biblical prose, David’s reign does extend influence (1 Chronicles 14:17), but the psalm insists that scope flows from God’s grant and the king’s dependence. Power arrives by petition, not presumption. The syntax enacts that truth: request first, then promise.  
  
Figurative pattern: inheritance language usually concerns tribal allotments (Joshua 13–21). Psalm 2 universalizes the metaphor, mapping Israel’s land theology onto the king’s vocation. What Israel is to God (his inheritance), the nations become to the king by gift.

### Verse 9

“You will shatter them with an iron rod; like a potter’s vessel you will smash them.” The violent images are double-edged. If *terō’em* is “break” (as many take it), the logic is straightforward: a ruler empowered by God will destroy resistance as easily as pottery shatters. If we read with the LXX (“you will shepherd them with an iron rod”), the irony is thicker: the pastoral staff is now iron. Both readings carry judgment; the second leans into the dual nature of royal rule—guiding and chastening. Revelation echoes the LXX repeatedly (2:27; 12:5; 19:15), a sign of how this verse traveled.  
  
The pottery simile has a wide biblical footprint as a figure for fragility and total ruin (Jeremiah 19:11; Isaiah 30:14). Here, it pairs with iron to stage inevitability rather than bloodlust: regimes that deny the decree crack under the weight of reality.  
  
This is the psalm’s rhetorical peak in its third movement: decree, invitation, consequence. The sequence keeps divine initiative and human agency in view. The iron rod is not the king’s personality; it is the instrument of a prior word.

### Verse 10

“And now, O kings, be wise; be warned, O judges of the earth.” The voice turns to instruction. The verbs are sapiential: *haskilu* (“be prudent, gain insight”) and *hivvasru* (“be warned, accept discipline”; Niphal of the y-s-r/discipline root). Wisdom terms replace battle words; kings and judges become students.  
  
The rhetorical timing—“and now”—is important. This is the window between revelation and response. The psalm moves from what God has done (installed, decreed) to what rulers can still do (learn, turn). The parallelism runs A is so, and what’s more, B: “be wise” (perceive reality), “be warned” (submit to instruction). In Israel’s wisdom tradition, prudence is moral clarity in action. Politics here is not realpolitik; it is realism about God.  
  
The address is universal (“judges of the earth”) and pointed. The poem is not content to tell a story; it insists on applications. That insistence sets up the paradox of the next verse.

### Verse 11

“Serve the LORD with fear, and rejoice with trembling.” *Ivdu* can mean both worship and political service, which is likely deliberate: to “serve” God is to acknowledge his claim in both temple and throne room. The paradox—joy with trembling—belongs to biblical piety. It is not neurological confusion but covenant posture. Reverent awe (*yir’ah*) is the condition for deep gladness (*gīl*). The LXX is exact: “exult in him with trembling” (agalliasthe autō en tromō).  
  
Wisdom literature makes the same pairing in other keys: “Happy is the one who fears always” (Proverbs 28:14). The psalm specifies the field: kingship under God’s decree. Trembling is not cringing; it is joy that refuses to domesticate God. The line also prepares the closing options: rejoicing is available; so is perishing.  
  
Sound: the rhyme-like repetition of prepositional phrases (*beyir’ah … bir’adah*) ties the paradox into a single rhythm.

### Verse 12

“Kiss the son, lest he be angry, and you perish in the way, for his anger flares quickly. Happy are all who take refuge in him.” The first phrase is the textual crux. The MT’s *nashqu-bar* is most naturally “kiss the son” (with *bar* as Aramaic/Hebrew “son,” cf. Proverbs 31:2). In ANE protocol, kissing the sovereign or his hand is recognition of rule. That reading reinforces the royal arc (vv. 6–9) and the adoption formula (v. 7). Others read *bar* as “pure” and translate “kiss purely,” i.e., render sincere homage. The LXX reads another way: “Seize instruction” (drassesthe paideias), which implies a different Hebrew and fits the sapiential tone of vv. 10–11.  
  
We need not force a single option. The Masoretic reading underlines the psalm’s political theatre: those who raged should now perform allegiance. The Greek reading highlights the psalm’s wisdom turn: those who plotted should now embrace discipline. Both bring us to the same place: a choice under time pressure—“lest he be angry… for his anger flares quickly.” The “perish in the way” line is the hinge to Psalm 1: “the way of the wicked will perish” (1:6). The doorway closes with *’ashrei* (“happy, blessed”), the same word that opens Psalm 1. Kings were addressed; “all” may apply. The final verb, “take refuge” (*choseh*), is a domestic counter-image to v. 1’s street tumult.  
  
Figurative pattern: to “perish in the way” is a wisdom idiom for losing life’s plot (cf. Psalm 1:6). “Refuge” is a core psalmic metaphor for trust that seeks shelter rather than spectacle (e.g., Psalm 11:1; 34:8).  
  
Term reminders:  
- LXX: Greek Septuagint, often reflecting different Hebrew textual traditions (Vorlage).  
- Inclusio: Psalm 1 opens with *’ashrei*; Psalm 2 closes with it. Together they frame the Psalter’s threshold as an instruction in two paths—meditation or mutiny, refuge or rage.  
  
In sum, Psalm 2 stages political theology without preaching a constitution. It claims that power which refuses the grain of reality—God’s decree—becomes brittle like pottery. It also claims something gentler: that wisdom is available, even late in the day, and that the happiest people are those who, whatever their rank, know where to take shelter.

## Methodological & Bibliographical Summary

### Research & Data Inputs

**Psalm Verses Analyzed**: 12

**LXX (Septuagint) Texts Reviewed**: 12

**Phonetic Transcriptions Generated**: 12

**Ugaritic Parallels Reviewed**: 1

**Lexicon Entries (BDB/Klein) Reviewed**: 53

**Traditional Commentaries Reviewed**: 72 (Ibn Ezra (11); Malbim (7); Meiri (12); Metzudat David (12); Radak (12); Rashi (12); Torah Temimah (6))

**Concordance Entries Reviewed**: 8

**Figurative Language Instances Reviewed**: 171

**Master Editor Prompt Size**: 198,898 characters

### Models Used

**Structural Analysis (Macro)**: claude-sonnet-4-20250514

**Verse Discovery (Micro)**: claude-sonnet-4-20250514

**Commentary Synthesis**: claude-sonnet-4-20250514

**Editorial Review**: gpt-5

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