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Liturgy of the Hours and the Lectio Continua of the Psalter

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Abstract: In the last 40 years, the exegesis of the Psalms has made it increasingly clear that the Psalms should be read as a coherent book, since the individual Psalms are linked together by iuxtapositio and concatenatio. They are not just isolated poems but tell a story, the story of David, God's anointed king who is persecuted and suffers, but ultimately is triumphant—a Christological story. This article examines how the principle of lectio continua of *the Psalter* is taken into account in the breviaries of Pius V, Pius X and Paul VI, and it shows what problems arise when it is disregarded.

Keywords: breviary; *Liturgy of the Hours*; psalter; lectio continua; christology

1. Introduction

This article deals with the biblical principle of lectio continua of *the Psalter*. From the earliest times, *the Psalter* was not understood as a loose collection of poems, but as a coherent book. Luke speaks of the *"Book of Psalms"* (Lk 20:42; Acts 1:20). It is divided into five sub-books, following the example of *the Torah*. *The Psalter* as a whole moves from songs of lament to songs of praise. In the 20th century, Gunkel initiated a genre-historical turn in Psalm research. As a result, exegetes and liturgists believed that the interpretation of the Psalms depended primarily on the genres, but not on the order of the Psalms in *the Psalter*. Thus, what the 19th century still knew was forgotten, that the Psalms are interlinked (Delitzsch) and grouped together in thematic cycles (Hengstenberg). It is therefore time to make this older knowledge, which was rediscovered by exegetes at the end of the 20th century, known again to liturgists.

In the following, we will first show how the individual psalms in *the Psalter* are connected and form a unit, a book. It follows that the sequence of psalms in the coherent book creates levels of meaning that go beyond the individual poem (1). Selected stages in the development of the "*Liturgy of the Hours*" are then examined to see whether and how they implemented the principle of lectio continua suggested by *the Psalter* (2). In a third step, it will be shown that *the Psalter*, as the "*Book of David*", unfolds an *Old Testament* "Christology" that was read by Jews and Christians from the very beginning with the Messiah in mind and does not require a secondary "Christianization". One of the earliest Christian commentators on the Psalms, Hilarius of Poitiers, expresses this as follows: "Everything that David suffered and complained about was fulfilled in the sufferings of the one who took on the flesh of universal humanity. I think the following will show that our interpretation is consistent".[1]

As the liturgy of the Church is in constant evolution, the biblical principle of lectio continua should be reconsidered in any future reform of the breviary.

2. The Psalter Is a Coherent Book

2.1. Iuxtapositio and Concatenatio

Hermann Gunkel's research on "Formgeschichte" had a decisive influence on the subsequent exegesis of the Psalms. Gunkel classified the various genres of psalms (laments, hymns) with their ancient oriental relatives. This revolutionized and advanced the understanding of the Psalms considerably, but the gain also came at a price. The association of the biblical Psalms to the non-Israelite parallels also detached the individual poems from their literary

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context in the biblical Psalter. As a result, a question that Gunkel was still familiar with but no longer attached any great importance to was lost; is there a recognizable principle for the arrangement of the Psalms in *the Psalter*? Their sequence appears to be fixed, as it is completely consistent in the MT and LXX (unlike the order of the Twelve Prophets, for example). Gunkel would have preferred the Psalms to be arranged according to genres in *the Psalter*. However, he sees that this is not the case. He is aware of keyword connections between neighbouring psalms (Gunkel and Begrich 1985), but he does not recognize a unifying principle. In contrast, in the 19th century Franz Delitzsch still saw "the stamp of an ordering spirit" in *the Psalter*.[2] In particular, he notes that the psalms in the *Book of Psalms* "are joined together like a chain, especially at the beginning and end", a phenomenon that "can be observed throughout the entire collection".[3] Delitzsch therefore always interprets each individual psalm in relation to its respective predecessor and successor in the literary context of the book. After Gunkel, Claus Westermann takes up the question of the plan behind the arrangement of the Psalms again in his article "Zur Sammlung des Psalters" (Westermann 1962). Above all, he notes a planned progression from laments to hymns of praise in *the Psalter* as a whole. Therein lies a statement of *the Psalter* as an overall composition beyond the significance of the individual psalms! Gerald Henry Wilson's "The Editing of the Hebrew Psalter" from 1981 (Wilson 1981) finally brought the question of the architecture of *the Psalter* back into psalm exegesis. In Germany, it was pursued early on by Norbert Lohfink (Lohfink 1992), taken up programmatically by Erich Zenger and Frank-Lothar Hossfeld under the motto "Psalmen- *und Psalter*exegese" and taken into account in their commentaries on the Psalms.[4] The present writer has decisively adopted and continued the program in his commentary volume.[5]

The two principles of the arrangement of the Psalms—which the Church Fathers were already aware of, but which were also taken into consideration by Delitzsch and Hengstenberg (Hengstenberg 1849–1952) in the 19th century when interpreting the Psalms—are iuxtapositio (juxtaposition) and concatenatio (concatenation).

The Psalter begins with Pss 1 and 2, which have no headings. From Ps 3 onwards, most of the psalms in Books I to III of *the Psalter* have prosaic titles. Pss 1 and 2 together form the portal to *the Psalter* and clearly introduce the principles of iuxtapositio and concatenatio.

Psalm 1

Blessed is the man who does not enter into the counsel of the wicked, who does not tread in the way of sinners, who does not sit in the seat of mockers; 2 Who, rather, delights in *the Torah* of YHWH and **murmurs** over his *Torah* day and night. 3 He will be like a tree planted by streams of water, which yields its fruit in its season and whose foliage does not wither. And everything he does succeeds. 4 Not so the wicked! Rather, they are like chaff that the wind blows away. 5 Therefore the wicked will not stand in judgment, nor sinners in the congregation of the righteous. 6 For YHWH knows the way of the righteous, but the **way** of the wicked is **lost**.

Psalm 2

1 Why did nations rage and peoples want to **murmur** empty things? 2 The kings of the earth are willing to rise up, and princes took counsel together against Yhwh and against his anointed: 3 "Let us break their bonds and cast away their cords from us!" 4 He who sits enthroned in heaven must laugh. The Lord will mock them. 5 Then he will speak to them in his anger and terrify them in his wrath: 6 "But I have installed my king on Zion, my holy mountain". 7 I will recite the protocol of Yhwh: He said to me, 'You are my son; I have given you birth this day. 8 Demand of me, and I will give nations as your inheritance and as your possession the boundaries of the earth. 9 You shall smash them with a scepter of iron, like pottery shatter them'. 10 And now, kings, come to your senses; take discipline, judges of the earth! 11 Serve Yhwh in fear and rejoice with trembling, 12 Kiss the Son! Lest he be angry and you **lose** your **way**, for his wrath is kindled for a small thing. **Blessed** are those who take refuge in him.

Psalms 1 and 2 are put together (iuxtapositio) and linked to each other by obvious keyword connections (concatenatio). Jerome already noted that the macarism "blessed"

at the beginning of Psalm 1 and that at the end of Psalm 2 are connected and link the two poems: Quia a beatitudine coeperat, in beatitudine desivit.[6] The "murmuring" of *the Torah* in Ps 1:2 is contrasted with the "murmuring" of rebellion in Ps 2:1. If the "way" of the wicked is "lost" at the end of Ps 1, the rebels threaten to "lose" the "way" at the end of Ps 2. These key words link Ps 1 and 2 and invite us to read them together: The anointed king of Ps 2, who is to enforce God's reign on earth, is thus identified with the lonely praying man of Ps 1, who meditates ceaselessly on *the Torah*. Dt 17:18–20 prescribes this incessant meditation on *the Torah* for the king of Israel. The wicked in Ps 1 appear in Ps 2 as rebellious kings of the nations. The fighting anointed one does not take in Ps 2:10 the iron sceptre of 2:9 in his hand but appeals to the insight of the rebels (cf. Rev 19:15[7]). He is the man who in Ps 1 draws all his strength and success from the meditation of *the Torah*—like the ideal king according to Deut 17.

The principles of iuxtapositio and concatenatio now run through the entire Psalter, as Delitzsch says. Ps 7:18 thus announces a song of thanksgiving at the end of the poem:

Ps 7:18: "I will give thanks to YHWH according to his righteousness, I will sing to the name of YHWH, the Most High!"

Ps 9:2 obviously takes up the previous announcement:

Ps 9:2: "I will give thanks to YHWH with all my heart … I will sing to your name, Most High!"

In between, however, is Ps 8, which presents itself in the refrain as a meditation on the name of YHWH mentioned in Ps 7:18 and 9:2 as follows:

Ps 8:2, 10: "YHWH, our Lord, how mighty is your name in all the earth!"

Ps 24 is linked by Gunkel with Ps 15 as an example of the genre "liturgy" at the "gate of the sanctuary" (Gunkel 1968). Whether such entry liturgies really existed is unproven. In Egypt, the ritual (!) entry conditions were recorded in writing on a tablet at the entrance.[8] In any case, Ps 15 is not a dialog between a gatekeeper and a person wanting to enter, but a prayer to God in which the person praying asks the question of admission and then answers it himself. Above all, however, it should not be overlooked that Ps 15 asks which Israelite may seek God's presence,[9] whereas Ps 24 from the outset has humanity in mind.

Ps 24:1: "The earth is YHWH's and what fills it, the world and its inhabitants".

The central condition of admission that this psalm formulates for the Goyim requires them to renounce idolatry.

Ps 24:4: "who has not lifted up his desire to a naught,[10] nor vowed himself to (an image of) deceit".[11]

The immediately following Ps 25 then opens with the following concatenation:

Ps 25:1: "To you, O YHWH, I will lift up my desire",

Ps 25, thus, continues the story of Ps 24 and makes appear a non-Israelite, who has turned away from his gods and turned to YHWH.

Psalm 130 ("de profundis") concludes with the following call:

Ps 130:7: "Wait, Israel, for the Lord!"

The following Psalm 131 ends with exactly the same invitation:

Ps 131:3: "Wait, Israel, for the Lord!"

This concluding imperative links the two Psalms 130 and 131 and is only found here in *the Psalter*.

Ps 120–134 form *the Psalter* of Ascent. This is a 15-psalm meditation on the Aaronic blessing Num 6:24–26, which contains 15 words (Böhler 2021c). Psalm 135 is the first psalm after *the Psalter* of Ascent but is clearly connected to it. Ps 134 begins like this:

Ps 134:1: "Behold, praise YHWH, all the servants of YHWH who stand in the house of the Lord in the nights!"

The following Psalm 135 begins like this:

Ps 135:1: "Praise the name of the LORD, praise you servants of the LORD, who stand in the house of the LORD, in the courts of the house of our God!"

The few examples given here—more will be given below—show that the poems of *the Psalter* are interlinked and want to be read in this sequence, as they develop a "narrative"

beyond the meaning of the individual Psalm through their context, which is to be interpreted through Psalter exegesis, which is more than Psalm exegesis (Zenger 1998, 2010).

2.2. The Psalter as a "Narrative"

The king of Ps 2 is seen together with the worshipper of Ps 1 through compilation and keyword concatenation. When Ps 3 then identifies the worshipper—who is beset by enemies, in the prose heading as "David", who is on the run from his son Absalom (2 Sam 15–18)—then, the worshipper of Ps 1 and the king of Ps 2 become the literary figures of David, who presents his "spiritual diary" (Zenger 2016) in the "Psalter of David", his prayed inner life, which accompanies the outer history of David in 1–2 Sam.[12] Books I and II (Pss 1–72) accompany David's life up to his old age (Ps 71) and his successor Solomon (Ps 72).[13] Book III (Pss 73–89) deals with the destruction of Jerusalem and the temple as well as the end of the Davidic dynasty. Book IV (Pss 90–106), with its seven mentions of Moses,[14] refers to the Mosaic, pre-state foundations of Israel that remained after the fall of the kingdom. Book V (Pss 107–150) asks for the final restoration of Israel. By not starting chronologically with David's youth, but with his last conflict, the persecution of David by Absalom (Ps 3:1; 7:1; 9:1; 18:1 // 2 Sam 15–22),[15] *the Psalter* shows that it wants to present a suffering and persecuted king and an anointed one.

Of course, it is also legitimate to pray or sing individual psalms. However, if, as in the *Liturgy of the Hours*, *the Psalter* is to be prayed, then the canonical sequence of the Psalms in the *Book of Psalms* must not be completely dissolved, otherwise, the messages of *the Psalter* will be lost.[16] *The Psalter* needs to be read and meditated on in lectione continua, otherwise the story of David told in it cannot unfold.

3. The Lectio Continua of the Psalter in the Breviary Throughout History

3.1. The Lectio Continua in the Breviary of Pius V

As has been customary since ancient times, the Tridentine breviary,[17] which Pius V published and made obligatory in 1566, provides for the recitation of the entire Psalter within one week.[18] The arrangement of the psalms in Pius V's breviary probably goes back in its basic features to Gregory the Great and even Damasus (Huonder 1991, pp. 164, 172; cf. ibid. pp. 167–68). Two principles, derived from the cathedral liturgy on the one hand and the monastic choir on the other, determine it as follows:

The choice of psalms for Lauds and the minor Hours Prim, Terce, Sext, None and Compline is determined by the content and genre of the respective psalms and shows little variety. In contrast, the order of the psalms in Matins and Vespers follows the lectio continua (See Table 1).

Lauds on Sundays consist of Pss 93 and 100 (Kingship of God; Hebrew counting!), 63 (morning psalm) and 67 (benediction psalm), followed by the *Old Testament* canticle from Dan 3, and concluding with Pss 148–150, *Laudate* psalms, from which the Hour takes its name "Lauds". Lauds on weekdays always consist of almost the same elements: Ps 51 (penitential psalm), then a weekday-specific changing psalm,[19] then Pss 63 and 67, then a weekday-specific *Old Testament* canticle,[20] always ending with the hymns of praise Pss 148–150. The Prime always consists of Pss 54 and 119 a–d with a changing psalm in between.[21] Throughout the week, the Terce consists of Ps 119 h–j, the Sext of Ps 119 k–ajjin and the None of Ps 119 p–t. Finally, the Compline consists of Pss 4, 312–6, 91, 134 every evening.[22] The selection is determined by the mention of sleep and night in these psalms.

These Hours, which are almost the same every day, are contrasted by Matins and Vespers with a daily changing, or more precisely, a continuous program. Omitting the psalms already used in the Lauds and Minor Hours, Matins reads Psalms 1–109 from Sunday to Saturday, while Vespers reads Psalms 110–147. These two Hours are governed by the principle of lectio continua.

Table 1. Breviarium Romanum of Pius V. 1566.

Sunday			
Invitatorium:	95		
Matins	I. nocturn 1-3.6-15	II.: 16-21	
Lauds:	93.100.63.67. (Dan 3) 148–150		
Prime:	Sunday: 54.118.119 [a–d]		
	Mo: 54.24.119 [a–d]	Tu: 54.25.119 [a–d]	We: 54.26.119 [a–d]
	Thu: 54.23.119 [a–d]	Fr: 54.22.119 [a–d]	Sa et festa per annum: 54.119 [a–d]
Terce: 119 [h–j]	Sext: 119 [k–ajjin]	None: 119 [p–t]	
Vesper:	110–114		
Compline:	4.31.91.134		
Monday		**Thursday**	
Matins:	27–38	Matins:	69–80
Lauds:	51.5. 63.67. (Jes 12).148–150.	Lauds:	51.90. 63.67. (Ex 15).148–150
Vesper:	115–117.120–121	Vesper:	132–133.135–137
Tuesday		**Friday**	
Matins:	39–42.44–50.52	Matins:	81–89.94.96–97
Lauds:	51.43. 63.67. (Jes 38).148–150	Lauds:	51.143. 63.67. (Hab 3).148–150
Vesper:	122–126	Vesper:	138–142
Wednesday		**Saturday**	
Matins:	53–64.66.68	Matins:	98–109
Lauds:	51.65. 63.67. (1Sam2).148–150	Lauds:	51.92. 63.67. (Dt 32).148–150
Vesper:	127–131	Vesper:	144–147

Psalm 119 consists of 22 strophes. They are indicated by these letters.

3.2. The Lectio Continua in the Breviary of Pius X

Pius X's breviary reform of 1911 maintained that the entire Psalter should be recited in one week. The main aim was to shorten the enormous breviary load, which was suitable for monastic choral prayer but had long been considered too heavy for pastorally active secular priests. The main aim was to lighten the Matins, which comprised eighteen psalms on Sundays and twelve psalms on weekdays. Pius X shortened the Matins to nine psalms a day. This goal was achieved by filling the previously almost unchanging Hours of Lauds and Minor Hours with constantly changing psalms, i.e., these Hours were now included in the distribution of the 150 weekly psalms. The first three psalms of Lauds were now different every day, no longer Ps 51 (penitential), Ps 63 (morning psalm) and Ps 67 (blessing), but above all, psalms of the kingship of God.[23] The *Old Testament* canticle was no longer followed by Ps 148–150, but only one psalm from the hymns of praise genre. Prime, Terce, Sext, None and Compline now also had different psalms each day.[24] The price was that the lectio continua in Matins in particular, and to some extent in Vespers too, was full of holes more than before, because many psalms were now already used in the Hours of the day. Vespers still runs more or less through Pss 110–144 in a week, but Matins now only offers Pss 1–106 in a very fragmentary way, admittedly in Psalter order, i.e., not mixed up (See Table 2).

A few psalms are given a "Christological" framework by the fact that they are assigned to specific days. Ps 118 ("I shall not die, but live"), for example, has always been a Sunday psalm in the Benedictine Rule, in the Tridentine Breviary and with Pius X in the Prime. The enthronement psalm 110 was also always a psalm of Sunday Vespers. Similarly, Psalm 22 always had its place on Friday in the Prime, with Pius V as with Pius X—in the Benedictine Rule, however, it was in the Sunday vigils.

Table 2. Breviarium of Pius X. 1911[25].

Sunday					
Invitatorium:	95				
Matins:	[3Nocturnen] 1–3.8–9.10–11				
Lauds I:	per annum 93.100.63.(Dan 3,57–88).148				
Lauds II:	Sept.-Palm. 51.118.63.(Dan 3,52–57).148				
Prime:	118/93.100/54.119 [a–d]				
Terce:	119 [h–j]	Sext:	119 [k–ajjin]	None:	119 [p–t]
Vesper:	110–114				
Comlines: 4.91.134					
Monday		**Thursday**			
Matins:	14–15.17–18.20–21.30	Matins:		62.66.68–69	
Lauds I:	47.5.29.(1Chr29).117	Lauds I:		98.90.36.(Jer 31).147	
Lauds II:	51.5.29.(Jes 12).117	Lauds II:		51.90.36.(Ex 15).147	
Prime:	24.19.(47)	Prime:		23.72.(98)	
Terce: 27-28 Sext: 31	None: 32–33	Terce: 73	Sext: 74		None: 75–76
Vesper:	115–116.120–122	Vesper:		133.136–138	
Compline: 6–7		Compline: 70–71			
Tuesday		**Friday**			
Matins:	35.37–39	Matins:		78–79.81–82	
Lauds I:	96.43.67.(Tob 13).135	Lauds I:		99.143.85.(Jes 45).148	
Lauds II:	51.43.67. (Jes 38).135	Lauds II:		51.143.85.(Hab 3).148	
Prime:	25.(96)	Prime:		22.99	
Terce: 40 Sext: 41.42	None: 44	Terce: 80.82		Sext: 84.87	
Vesper:	123–127	Vesper:		139–142	
Compline: 12.13.16		Compline: 77.86			
Wednesday		**Saturday**			
Matins:	45–46.48–50.(51)	Matins:		105–107	
Lauds I:	97.65.101.(Jdt 16).146	Lauds I:		149.92.64.(Sir 36).150	
Lauds II:	51.65.101.(1 Sam 2).146	Lauds II:		51.92.64.(Dtn 32).150	
Prime:	26.52–53.96	Prime:		94.108.(149)	
Terce: 54–55 Sext: 56–58	None: 59–60	Terce: 102	Sext: 104		None: 109
Vesper:	128–132	Vesper:		144–145	
Compline: 34.61		Compline:		88.103	

Psalm 119 consists of 22 strophes. They are indicated by these letters.

3.3. The Breviarium Sanctae Crucis (1535) and the Liturgia Horarum of Paul VI (1971)

Even before the Council of Trent, Pope Clement VII wanted to tackle the reform of the breviary of the secular priests extra chorum and commissioned the Cardinal of Santa Croce di Gerusalemme, Francisco Quiñones OFM, with a draft. The Pope wanted to make the breviary more biblical (less hagiography) and simpler. The so-called "Breviary of the Cross", after the Cardinal's title church, was approved by Pope III for the private use of priests and very quickly became extremely popular; although, critical voices were also raised that the Roman tradition was not taken into account enough (Gorczyca 1992). Paul IV (Caraffa) forbade the reprinting of the Breviary of the Cross during the Council of Trent in 1558. Pius V, however, had it printed again.[26]

Quiñones used a few simple principles as a basis. The entire Psalter is recited in one week. All Hours should always have the same structure; they begin with a hymn (the Lauds remain without a hymn, as they are intended as a continuation of Matins). Each Hour should include three psalms (the third "psalm" at Lauds is the *Old Testament* canticle).[27] The main criterion for the distribution of psalms is length.[28] The principle of lectio continua of *the Psalter* is completely abandoned, while Quiñones renews the other biblical

readings precisely by reading them straight through continually. Thus, the Sunday matins in the "Breviary of the Cross" consists of Pss 1, 9–10,[29] 18 (Hebrew numbering). At the end of the week, the Saturday matins consists of Pss 55, 106, 107.

It is obvious that the controversial and later banned "Breviary of the Cross" had a considerable influence on the reform of the breviary after the Second Vatican Council, even if no reference is made to the controversial source.[30] The principle of the three psalms, namely, the hymn at the beginning—Quiñones already had. New in Paul VI's breviary are the four-week psalter, the *New Testament* canticles from the letters of St. Paul and Revelation as well as the deletion of so-called curse psalms and verses (See Table 3).

Table 3. *Liturgia Horarum* of Paul VI. 1971.

	Matins	**Lauds**	**Media**	**Vesper**	**Compline**
Su	1–3	63.(Dan 3).149	118	110.114.Rev19	91
Mo	6.9	5.(1Ch29).29	19B.7	11.15.Eph 1	86
Tue	10.12	24.(Tob13).33	119a.13.14	20.21.Rev4	143
We	$18_{1–30}$	36.(Jdt16).47	119b.17	27.Kol1	31A.130
Thu	$18_{31–51}$	57.(Jer 31).48	119g.25	30.32.Rev11	16
Fri	35	51.(Is45).100	119d.26.28	41.46.Rev15	88
Sat	131.132 (105)	119q.(Ex15).117	119h.34	119n.16.Phil2	4.134
Su	104	118.(Dan3).150	23.76	110.115. Rev19	
Mo	31	42.(Sir36).19A	119w.40	45	
Tue	37	43.(Is38).65	119z.53.54	49	
We	39.52	77.(1Sam2).97	119ch.55	62.67	
Thu	44	80.(Is12).81	119th.56.57	72	
Fri	38	51.(Hab3).147B	119j.59.60	116A.121	
Sat	136 (106)	92.(Dtn32).8	119k.61.64	113.116B	
Su	145	93.(Dan3).148	118	110.111.	
Mo	50	84.(Is2).96	119l.71	123.124	
Tue	68	85.(Is26).67	119m.74	125.131	
We	89A	86.(Is33).98	119n.70.75	126.127	
Thu	89B.90	87.(Is40).99	119s.79.80	132	
Fri	69	51.(Jer14).100	22	135	
Sat	107	119q.(Wsd9).117	119ay.34	122.130	
Su	24.66	118.(Dan3).150	23.76	110.112	
Mo	73	90.(Is42).135A	119p.82.120	136	
Tue	102	101.(Dan3).144A	119sd.88	137.138	
We	103	108.(Is61).146	119q.94	139	
Thu	44	143A.(Is88).147A	119r.128.129	144	
Fri	55	51.(Tob13).147B	119sh.133.140	145	
Sat	50 (78B)	92.(Ez36).8	119t.45	141A.142	

The lectio continua of *the Psalter* is practically completely dissolved. However, the distribution of the psalms is not so much determined by their length (long psalms are simply divided unlike in the Breviary of the Cross), but thematically and according to

genre. Thus, the Lauds usually begin with a psalm of supplication and end with a hymn of praise (as with Pius X). The morning psalms 63 (Sunday 1st week) and 5 (Monday 1st week) can also open the Lauds. The hora media of the weekdays is usually opened (based on tradition) with a strophe from Ps 119; *the Torah* half psalm 19B (Monday 1st week) can also take this position. The old Sunday Vespers psalms 110–114 are preserved in that Ps 110 is always recited with one of the psalms 111, 112, 114, 115.[31] The Sunday psalms 110 and 118 are recited every Sunday, Ps 51 every Friday during Lauds. The Sunday of the first week still follows the tradition in its choice of psalms, when it assigns Pss 1–3 to the Office of Readings, Pss 63 and 149 to Lauds and Pss 110 and 114 to Vespers. The Office of Readings of this Sunday is the only one that has a lectio continua of three psalms. In a few other hymns of the week, two psalms follow each other in psalter order.[32]

4. "Christianization" of the Psalms Instead of Lectio Continua of the Psalter?

A striking and new feature of Paul VI's *Liturgia Horarum* is the effort to "Christianize" the Psalms and the Breviary. Thus, the individual psalms are always preceded by quotations from the *New Testament* or the Church Fathers which are intended to guide the Christological interpretation of the following poem. Vespers was "enriched" with *New Testament* canticles. As has been the case for quite some time, Pss 110 and 118 are assigned to Sundays, Ps 22 to Fridays (4th Wo) and, more recently, Ps 51 to every Friday. Above all, however, "curse psalms" and "curse verses" that were considered unsuitable for Christian prayer were eliminated.

4.1. Davidic Christology in the Psalter

In *the Torah*, the title christos, "the anointed one", is only used of the high priest: ὁ ἱερεὺς ὁ χριστός (הכהן המשיח), "the anointed priest" (Lev 4:5, 16; 6:15). For the high priest was anointed (Ex 29:7), and Israel would not have a king for a long time yet. After the birth of her son Samuel, who will anoint the first kings of Israel, Hannah sings mysteriously of the future king as christos/mašîaḥ as follows:

YHWH "may give strength to his king and exalt the horn of his anointed" (1 Sam 2:10).

Shortly afterwards, God himself speaks of "my anointed one" (1 Sam 2:35). In *the Psalter*, "the anointed one" is the Davidic king of Israel or Judah in general (Ps 2:2; 20:7; 28:8) or David in particular (Ps 18:51). The image of David in *the Psalter* therefore creates a "doctrine of the anointed one", a Christology.

The story of David told by *the Psalter* begins with David's last conflict, Absalom's rebellion. The heading of Ps 3 refers to 2 Sam 15–17. Ps 7:1 ("A declaration of unintentionality by David, which he sang to YHWH because of the words of Cush, the Benjamite") refers to the Cushite who in 2 Sam 18 brings David the news of the death of Absalom.[33] Ps 7 is a "declaration of unintentionality" by David, who denies any complicity in the murder of Absalom by Joab and wishes Joab's just punishment. Jerome translates the title as "pro ignoratione David" ("about David's ignorance") and Luther writes "the innocence of David". The heading of Ps 9 ("on the death of the son") is the title of a song of thanksgiving for the victory over the rebels (Ps 9) which then laments the crimes of Joab (Ps 10). Finally, Ps 18 is David's prayer of thanksgiving at the end of his life. Ps 18 is identical in text to 2 Sam 22.

Ps 3 → 2 Sam 15–17
Ps 7 → 2 Sam 18
Ps 9–10 → 2 Sam 18–19
Ps 18 = 2 Sam 22

Pss 3–18 thus run parallel to the chapters 2 Sam 15–22. The focus on David's final conflict shows that *the Psalter* primarily wants to present a suffering and persecuted anointed one of God who, with God's help, ultimately remains victorious. Ps 19 is *the Torah* meditation from Gen 1 to Deut 34, which shows where David drew his strength from in all these battles (Böhler 2009). Ps 20–21 apply to the crown prince.[34]

As early as the 19th century, Hengstenberg surmised in his commentary on the Psalms: "Since all the Davidic songs in the third and fourth books belong to larger cycles, we must expect from the outset that such will also occur in the first books".[35] In fact, both Hossfeld and Zenger, as well as Millard and Wilson, assume that all five books of Psalms consist of partial compositions. So, if Ps 3-21 form a first cycle—a first composition—a new one—a new cycle—begins with Ps 22.

Ps 22 marks the centre of Book I of *the Psalter* (Schreiner 1988). It combines the genres of "lament" (22:1–22) and "song of thanksgiving" (22:23–32). Ps 22 is a meditation on the suffering of David. V 22 brings a sudden change.

Snatch my life from the sword,	my only one from the dog's paw!
Save me from the lion's jaws,	from the horns of wild bulls
	–you have answered me
The song of thanksgiving that follows expands more and more into the universal.	
Space: all the descendants of Jacob (v. 24)	→ all the ends of the earth,
	all the families of the nations (v. 28)
Time: living and dead (v. 30)	→ future generations (v. 31)

The king's victorious suffering leads to the universal conversion of the nations to the God of Israel (v. 28). The offering and meal of thanksgiving at the end of Ps 22 (vv. 23–27) is permanently taken up and continued in the subsequent "cycle" of Pss 23–31.

As Hengstenberg[36] wrote in the 19th century, the "sanctuary"—the temple—is mentioned in all the psalms after Ps 22. Ps 23:6 mentions the house of the Lord, and Ps 24:3 mentions the "mountain of the Lord" and the "holy place". Ps 26:6 speaks of walking around the altar and 26:8 speaks of the "place of your house" and the "dwelling place of your glory". The worshipper of Ps 27:4 wants to "dwell in the house of the Lord" and meditate in the temple. Ps 28:2 even speaks—uniquely in *the Psalter*!—of the *debîr*, the Holy of Holies, to which the worshipper standing in the temple area stretches out his hands. Ps 29:9 speaks of the heavenly temple, while the thunderstorm epiphany revolves around Jerusalem, the earthly sanctuary. Hengstenberg makes the sanctuary series end here. However, Ps 30 stands out precisely because it writes "a song for the dedication of the temple" in the heading, which places the psalm perfectly in the sanctuary series. Ps 31 is like a meditation on the light and dark times of the believer,[37] repeating Ps 30, before a macarism cycle begins with Ps 32:1.2 via 33:12 and 34:9 to Ps 40:3.5 and 41:2.[38].

In itself, Ps 23 is the prayer of an Israelite. However, when read as a continuation of the conversion of the nations in Ps 22, in Ps 23 a convert from the nations speaks the confession "YHWH is my shepherd"—no longer Marduk or Zeus. For the sentence יהוה רעי answers the question: who is your shepherd? The wandering of the shepherd and his flock, which already mutates in Ps 23 into the wandering of a person resting with a host, leads to the "house of YHWH" (Ps 23:6). Ps 24 then asks: "Who may go up to the mountain of YHWH, and who may stand in the place of his sanctuary?" Lohfink writes about Ps 24 as a continuation of the narrative of Ps 23 as follows:

> "That this is the editorial understanding [namely that Ps 23 is the train of a flock of converts after the shepherd God] will become clearer as soon as the worshipper has come to Psalm 24, Then it is also no longer puzzling why in 24:7–10 YHWH himself asks to be admitted to Zion, although he has already been there for a long time: after all, as the shepherd of the newly-won in Psalm 23, he has gone with them to Zion".[39]

Finally, in Ps 24:7–12, the procession of those who make a pilgrimage to the sanctuary of YHWH comes to the gates of the temple under the guidance of God himself. Among the conditions of entry, Ps 24:3 states: "He who has not lifted up his desire to a naught and has not vowed himself to (an image of) deceit". Ps 25:1 takes it up with the confession "To you, YHWH, I will lift up my desire!" Ps 25 is the confession of a convert from idolatry to the true God, who asks for forgiveness and guidance in permanent reference to Ex 32–34

(the sin with the golden calf).[40] With the keyword "integrity" in v. 1, Ps 26 directly follows on from the end, the Taw line, of Ps 25 (v. 21). "Integrity" תמis also the framing word of the psalm in 26:1.11. Psalms 26–28 now develop a spirituality of "Nearer, my God, to Thee", as the convert from the nations to the God of Israel now wants to encircle the altar like a priest (Ps 26:6), dwell in the temple (Ps 27:4–6) and raise his hands to the Holy of Holies in the temple area (Ps 28:2) (Böhler 2023). In Ps 29, the worshipper sees the mysterium fascinosum et tremendum of God in a thunderstorm that circles around the temple of Jerusalem and triggers the homage of the heavenly beings in the heavenly temple. Finally, Ps 30 and 31 meditate on the mystery of the good and bad times (Ps 31:16), both of which are in God's hands, under the heading "Temple Hanukkah".

The "narrative" of the suffering of the king who is saved by God, whereupon the nations of the earth turn to the God of Israel, is already present in nuce in Ps 22 itself, but Pss 23–31 develop it further. This narrative does not need to be Christianized, since the evangelists took their Christology (doctrine of the anointed one) from *the Psalter* and thus produced the Gospels (cf. Lk 24:44). Without the image of the suffering and ultimately triumphant David in *the Psalter*, the crucified one from Nazareth could hardly have been recognized as the "biblical" Messiah, as the Son of David "according to the Scriptures" (1 Corinthians 15:3–4).

The sequence of Psalms 36–40 portrays a Christology of humiliation and exaltation (Böhler 2021a).

Ps 36 is entitled "of David". The king listens into his inner being in the hope of hearing God's voice there. Instead, sin speaks to him (Ps 36:1a) as it would to any ordinary sinner (Ps 36:1b-5). However, the king succeeds in escaping its whisperings by looking up to God (Ps 36:6–12). Here speaks a king who is tempted like all men, but who, for now, has not succumbed to sin (cf. Heb 4:15). In the following Psalm 37, which is again entitled "of David", David speaks urgently to a "royal figure" (Lohfink),[41] to the future king who is to enforce justice in the land. David admonishes the crown prince to remain non-violent so as not to sink to the level of the violent (Ps 37:8). In the Beatitudes at the beginning of his Sermon on the Mount, Jesus quotes Ps 37:11 in Mt 5:5: "Blessed are the meek, they shall inherit the land". David assures the crown prince that God himself will act in the imminent future (Ps 37:10).

> "Stand still דום before YHWH and wait for him התחולל!" (Ps 37:7)

is the tenor of David's entire exhortation. In the following Psalm 38, David himself follows his previous admonition to non-violence in the face of the evil he suffers:

> But I am like one who is deaf and does not hear, and like a mute who cannot open his mouth כאלם לא יפתח-פיו, and I am like a man who does not hear, and in whose mouth there is nothing of rebuke. Yes, I have waited for you, O YHWH הוחלתי! (Ps 38:14–16a)

Ps 38, which Luke applies to Jesus' passion in 23:49, is taken up and continued by Ps 39. The situation of the suffering king has worsened.

> I have fallen silent and still נאלמתי דומיה… Should my waiting be for you תוחלתי?… I have fallen silent, I will no longer open my mouth נאלמתי לא אפתח-פי, for you have acted! (Ps 39:3, 8, 10)

God has acted by doing nothing to save his anointed one. David's faithful non-violence has brought him to the abyss.

Then he suddenly cries out in the following Psalm 40:

> 'I hoped, yes, I hoped in YHWH, and he inclined to me and heard my cry. He drew me up out of the pit of destruction, out of the muddy mire … and put a new song in my mouth, a song of praise to our God. (Ps 40:2–4)

A new song is put into the mouth of the one who has just fallen silent in resignation, because YHWH has pulled him up from the pit.

> "New Testament Christology is largely 'Psalm Christology' … By quoting the Psalms of the First Testament, the New Testament is not intended to interpret the Psalms, but rather: with the Psalms and from the Psalms, Jesus is testified to and interpreted as the Christ". (Zenger 1997)

The Christological reading does not have to be imposed on the Psalms by the *New Testament* or the Church Fathers; rather, it is already contained in *the Psalter* when it is read in lectione continua. The evangelists have taken it from there.

4.2. Embedding the Curse Psalms in the Psalter

A particularly incisive measure to "Christianize" *the Psalter* in the breviary prayer was the omission of so-called curse Psalms and verses. This was done at the request of Paul VI himself.[42]

An unusually repulsive curse concludes the famous Ps 137.

> By the rivers of Babylon, there we sat and wept when we thought of Zion …
>
> Remember, O YHWH, against the Edomites the day of Jerusalem, when they said, "Lay bare, lay bare to her foundations!"
>
> Daughter of Babylon, you will be destroyed! Blessed is he who retaliates you for what you have done to us! Blessed are those who seize and smash your children against the rock!

The Judeans in Babylonian exile, who are in utter despair and are to be forced by their overlords to rejoice and sing songs of Zion (v. 3), refuse to sing "the songs of YHWH" (v. 4) because they feel completely unable to do so "far away, on a foreign land". They cannot sing songs to the Lord. The only thing they are capable of now are bitter curses; against Edom, the brother nation that took advantage of Judah's defeat to practice corpse-snatching (Obd 8–13; Lam 4:21f.) and above all against Babylon, the devastating power itself. In today's *Liturgia Horarum*, verses 7–9 have been deleted. A completely new psalm has been created. Praying this psalm with its concluding curse would be a problem if it had no continuation, but it is followed by Ps 138, which begins as follows:

> From David. I will give thanks to you with all my heart, I will play to you before the gods! I will prostrate myself toward your holy temple!

If the exiled Judeans are unable to sing praise to God on foreign soil and can only curse, David, the anointed one, immediately stands up in Ps 138 to sing a resounding song of praise to YHWH in the face of the false gods of Babylon.[43] David protests against the bitter resignation of the Judeans and rejects it as unacceptable, along with the atrocious curses. If Ps 138 were not read immediately in lectione continua, Ps 137 would remain unanswered and would be unacceptable to many as a prayer text for today. However, since Ps 138 follows and rejects the curse, Judah's despair in Ps 137 can be seen unvarnished, as the praying person adopts David's attitude in Ps 138.

Ps 109 was completely erased from the *Liturgia Horarum*. The supposed psalm of cursing is further darkened in the Christian reception by the fact that Peter in Acts 1:20 applies the only quotation from this psalm that appears in the NT to Judas; "For it is written in the book of Psalms: … Let another receive his office!" (Ps 109:8).

Even a cursory glance at Psalm 109 shows that the person praying this psalm is not himself cursing. He is praying to God and reciting to him the maledictions that his enemies are uttering against him. The citation of the enemy begins in v. 6. Up to v. 5, an "I" speaks, which disappears in vv. 6–19 and is replaced by a "he". "He" is the worshipper in the speech of his enemies. In v. 20, the "I" of the person praying, who quoted the enemies in vv. 6–19, reappears; "This is the work of my enemies with reference to YHWH, and of those who speak evil against my life" (Ps 109:20). Ps 109 is not a psalm of cursing, but the person praying here, who is being badly bullied by others, tells the Lord what they, the bullying people, are saying. For this reason alone, there is really no motif to remove Ps 109 from the *Liturgy of the Hours*. In addition, however, the praying person's complaint

does not go unheard. The following Psalm 110 takes up the lament, and YHWH himself answers it.

> For YHWH will stand at the right hand of the poor to save [him] from those who would condemn his life [to death]. (Ps 109:31)

Thus ends the lament of Psalm 109. Ps 110 responds directly as follows:

> Thus says YHWH to my Lord, "Sit at my right hand until I make your enemies a footstool for your feet… YHWH is at your right hand! (Ps 110:1.5)

In the end, the persecuted poor man of Ps 109 hoped that God would stand at his right hand as his advocate. This is exactly what Psalm 110:5 promises: God will stand at his right hand and bring about his victory over his enemies. Then, finally, the formerly persecuted person can sit down as the victor in the place of honour at God's right hand. If we see the persecuted David in the prayer of Ps 109, we see his new enthronement and glorification in Ps 110. Peter applies Ps 110 to the resurrection of Christ (Acts 2:34f.), Paul does the same in 1 Cor 15:25 as well as in the letter to the Hebrews in 1:13 (cf. Mk 16:19).

What nowadays is intended to be "healed" by eradicating whole psalms and parts of psalms was previously very often corrected by lectio continua.

This also applies to more harmless statements in *the Psalter*. In Ps 2, the rulers of the nations of this world "rebel against YHWH and his anointed one" (Ps 2:2). Peter applies this to the passion of Christ (Acts 4:25–28). In Ps 2:6–8, YHWH now commissions his anointed one to reassert the reign of God on earth.

He even authorizes him to "smite them with an iron rod". However, the king prefers to appeal to the rebels with words (Ps 2:10–12), i.e., to proceed without violence. The Revelation of John correctly interprets Ps 2:9 in Rev 19:15 as follows:

> And out of his mouth shall come a sharp sword that with it he may smite the nations, and he shall shepherd them with a rod of iron.

The sword is a sword from the mouth, a sharp word, the iron rod quoted from Ps 2:9 is, as in Ps 2, an appeal. The theme of the non-violence of the anointed one then runs through the entire Psalter. At the end of *the Psalter*, Ps 149 takes up Ps 2 again with key words and motifs; the nations and peoples with their kings from Ps 2:1–2 reappear in Ps 149:7–8 and are rendered harmless with iron chains. Ps 149:6 raises the following question:

> Songs of praise to God in their throat (and) a two-edged sword in their hand

The pious shall glorify God (Ps 149:5) with song and sword. So, is there still violence at the end of *the Psalter*?

The question is whether the "and" between the two halves of the sentence is intended to add a second instrument (sword) to a first instrument (song) or whether it sets the two into one in the manner of the waw adaequationis;[44] the songs are the sword of the pious and only they. Ps 149 does not answer the question, but the following Psalm 150 does, if it is read in lectione continua:

> Praise God in his sanctuary, praise him in his mighty fortress!…
> Praise him with the sound of the shofar, praise him with harp and lyre!
> Praise him with hand drum and round dance, praise him with strings and flute!

In the end, only musical instruments remain. David's only weapon is the harp, with which he is always depicted.

5. Conclusions

The Psalter does not need to be "Christianized" through *New Testament* prefaces or the deletion of curse words. *The Psalter* itself, when read in lectione continua, develops an image of David, a Christology, namely that on which the evangelists based their work. Many a difficult or harsh (curse) word is classified and set right by the continuation in *the Psalter*. *The Psalter* takes care of this itself, if you let it. Above all, however, *the Psalter* makes it clear through iuxtapositio and concatenatio that it wants to be read in the sequence of the Psalms. It is a coherent book. This is how the evangelists read it (Luke 20:42; Acts 1:20).

The practice of the Desert Fathers and early monasticism of reciting *the Psalter* from Ps 1 to Ps 150, i.e., as a continuous text, was already reflected in the Divine Office 1000 years before Trent through lectio continua. The Breviary of Pius V holds on to it, Pius X weakens it considerably and Paul VI abandons it completely. Substitute secondary "Christianizations" cannot compensate for the loss.

Of course, the Tridentine Office is only suitable for the choir, not for secular priests working in pastoral ministry. Nevertheless, in a future reform of the *Liturgy of the Hours*, the old principle of lectio continua should be restored to its rightful place, so that the source of the Christology of the Evangelists is once again revealed.

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Notes

1 Hilaire de Poitiers, Commentaires sur les Psaumes II (ed. Patrick Descourtieux), Paris: Ed. du Cerf 2014, 166: In Ps 54 n. 9: "quaecumque Dauid aut passus aut questus est, etiam passionibus eius qui uniuersitatis nostrae caro est factus impleta sunt; et, ut arbitror, ea quae sequuntur intelligentiae nostrae cursum probabunt".

2 *Franz Delitzsch*, Biblischer Kommentar über die Psalmen (BC), Leipzig: Dörflin & Franke 1894 (hg. von Friedrich Delitzsch), 15: "den Stempel Eines [!] ordnenden Geistes".

3 *Delitzsch*, Kommentar 16: "besonders am Anfang und Schluß, kettenartig aneinandergefügt sind, läßt sich durch die ganze Sammlung hindurch beobachten".

4 *Frank-Lothar Hosssfeld/Erich Zenger*, Die Psalmen (NEB), Würzburg, Echter: Bd I: 1993; Bd. II: 2002; Bd. III: 2012; und *iid*., Psalmen (HThKAT), Freiburg-Basel-Wien, Herder: Bd. II: 2000; Bd. III: 2008.

5 *Dieter Böhler,* Psalmen (HThKAT), Freiburg-Basel-Wien, Herder: Bd. I, 2021, (Böhler 2021b).

6 *Jerome*, Commentarioli in Psalmos, hg. v. Siegfried Risse, FC 79, Turnhout 2005, 70. The Church Fathers were reading a psalm, of course, together with its neighbouring psalms and so took juxtaposition into account. *Ambrose*, Explan. Ps 36[37], Nr. 3interprets the connection between Ps 36 and 37 (MT) thus: "Saint David describes beautifully in the preceding psalm the life of the unjust, here now that of the righteous" (Sancti Ambrosii Opera Omnia VI, Explanatio Psalmorum XI, ed. Michael Petschenig, 2. edition Michaela Zelzer, CSEL 64, Wien 1999; translation D. B.).

7 Rev 19:15 quotes Ps 2:9 and interprets the weapon of the Messiah als a "sword coming out of his mouth": "From his mouth comes a sharp sword with which to strike down the nations, and he will rule them with a rod of iron".

8 *Böhler*, Psalmen 258.

9 Ps 15:5 mentions the specifically Israelite prohibition of taking interest (Ex 22:24).

10 "Naughts" are foreign gods (Jer 18:15).

11 V. 6 underlines that whoever wants to get to know the God of Israel must turn to his people: "Such is the company of those who seek him, who seek your face, Jacob".

12 *Böhler*, Psalmen 30.

13 The colophon at the end of Ps 72 reads: "The prayers of David son of Jesse are ended".

14 Immediately in Ps 90:1, then 99:6; 103:7; 105:26; 106,16:23:32; outsideof Book IV only Ps 77:21.

15 2 Sam 22 is textually identical with Ps 18.

16 *Dieter Böhler*, Vom einsamen Murmeln des Gerechten zum Jubelchor der ganzen Schöpfung. Was es bedeutet, im Stundengebet nicht nur Psalmen, sondern den Psalter zu beten, in: Notitiae (Commentarii ad nuntia et studia de re liturgica, editi cura Congregationis de Cultu Divino et Disciplina Sacramentorum) 45 (2008) 416–34; Englisch: The Role of the Psalter in Praying the Liturgy of the Hours, in: Antiphon 12.2 (2008) 126–40.

17 Breviarium Romanum ex decreto Sacrosancti Concilii Tridentini restitutum S. Pii V. Pontificis Maximi iussu editum, Clementis VIII., Urbani VIII. et Leonis XIII. auctoritate recognitum, Regensburg-New York-Cincinnati 1896. Cf.table.

18 E. g. Regula Benedicti XVIII 23: omni ebdomada psalterium ex integro numero centum quinquaginta psalmorum psallatur.

19 Mo: Ps 5; Tue: Ps 43; We: Ps 65; Thu: Ps 90; Fri: Ps 143; Sat: Ps 92 (cf. *Huonder*, Psalmen 174f.).

20 Su: Dan 3; Mo: Is 12; Tue: Is 38; We: 1Sam 2; Thu: Ex 15; Fri: Hab 3; Sat: Dtn 32.

[21] Su: Ps 118; Mo: Ps 24; Tue: Ps 25; We: Ps 26; Thu: Ps 23; Fri: Ps 22; Sat: no alternate psalm.

[22] Regula Benedicti XVIII 19 stipulates Pss 4, 91, 134 (Hebrew numbering) vor.

[23] The first psalm in the Lauds is on Su: Ps 93; Mo: Ps 47; Tue: Ps 96; We: Ps 97; Thu: Ps 98; Fri: Ps 99; Sat: Ps 149.For the time from Septuagesima to Palm Sunday there is a second psalmody for Lauds.

[24] Vgl. *Huonder*, Psalmen 181.

[25] Psalterium Breviarii Romani cum Ordinario Divini Officii, iussu Pii Papae decimi novo ordine per hebdomadam dispositum, Regensburg 1939.

[26] *Gorczyca*, Significato 22.

[27] *Gorczyca*, Significato 9.

[28] *Gorczyca*, Significato 16: „La composizione dei tre salmi era condizionata solo dalla loro lunghezza."

[29] Psalm 9 of the Vulgate and the LXX corresponds to Ps 9–10 in MT.

[30] *Gorczyca*, Significato 5: „merita di essere considerata una delle fonti della 'Liturgia delle Ore' che hanno inspirato e forse contribuito all'ufficio odierno."

[31] Ps 113 was moved to Saturday Vesper of the 2nd week.

[32] On Tuesday (1st w.) in the middle hour it is Pss 13–14, in the Vesper Pss 20–21. On Saturday (1st. w.) in the matins Pss 131–132. in the middle hours of the 2nd week on Tuesday Pss 53–54, on Thursday Pss 56–57, and on Friday Pss 59–60. In the Vespers of the 3rd week on Sunday Pss 110–111, on Monday Pss 123–124, on Wednesday Pss 126–127, on Friday in the middle hour Pss 79–80. In the Vespers of the 4th week it is on Tuesday Pss 137–138 and Saturday Pss 141A–142, and in the middle hour of Thursday Pss 128–129.

[33] Thus, with many commentators *Böhler*, Psalmen 153; the LXX, Aquila, Symmachus, Theodotion and Jerome iuxta Hebr. are reading "Cushite"

[34] *Böhler*, Psalmen 43.

[35] *Ernst W. Hengstenberg*, Commentar über die Psalmen, Band II, Berlin: Oehmigke 1850, 155: „Da alle in dem dritten und vierten Buche eingereihten Davidischen Lieder größeren Cyclen angehören, so müssen wir von vornherein erwarten, daß solche Cyclen auch in den ersten Büchern vorkommen werden."

[36] *Hengstenberg*, Psalmen II 156.

[37] Ps 31,15 (Engl.): "My times are in your hand"עתתי.The LXX reads ἐν ταῖς χερσίν σου οἱ καιροί μου and obviously misread ΚΛΗROI for KAIROI. Thus, the Gallicanum: in manibus tuis sortes meae, but Jerome iuxta Hebr.: in manu tua tempora mea.

[38] *Böhler*, Psalmen 764f. (van der Lugt 2024)

[39] *Norbert Lohfink*, Bund und Tora bei der Völkerwallfahrt (Jesajabuch und Psalm 25), in: id./Erich Zenger (eds.), Der Gott Israels und die Völker. Untersuchungen zum Jesajabuch und zu den Psalmen (SBS 154), Stuttgart: Katholisches Bibelwerk 1994, 37–83, 64: „Dass dies das redaktionell angelegte Verständnis ist [dass nämlich Ps 23 den Zug einer Herde von Konvertiten hinter dem Hirten Gott her ist], wird sich deutlicher zeigen, sobald der Beter zu Psalm 24 gekommen ist. Dann ist es auch nicht mehr rätselhaft, weshalb in 24,7–10 JHWH selbst auf dem Zion Einlaß heischt, obwohl er dort doch längst schon ist: Er ist ja als der Hirte der Neugewonnenen in Psalm 23 mit ihnen zum Zion gezogen."

[40] *Böhler*, Psalmen 465–471.

[41] *Norbert Lohfink*, Die Besänftigung des Messias. Gedanken zu Psalm 37, in: Josef Hainz u. a. (ed.), „Den Armen eine Frohe Botschaft", Frankfurt: Knecht 1997, 75–87, 84; *Böhler*, Psalmen 672.

[42] *Huonder*, Psalmen 5–7, 101–102.

[43] *Wilson*, Editing 221. *Böhler*, Psalmen 40.

[44] *Gesenius-Kautzsch* § 161a.

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