

אֲשֶׁרִי יוֹשְׁבֵי בֵיתָהּ עוֹד יִהְלְלוּךָ סֻלָּה.  
 אֲשֶׁרִי הָעַם שִׁפְכָה לוֹ, אֲשֶׁרִי הָעַם שִׁיְהוּהוּ אֱלֹהֵינוּ.  
 תְּהִלָּה לְדוֹר  
 אֲרוֹמְמָךְ אֱלֹהֵי הַמֶּלֶךְ, וְאֶבְרַכְּךָ שִׁמְךָ לְעוֹלָם וְעַד.  
 בְּכָל־יּוֹם אֶבְרַכְּךָ, וְאֶהְלֵלְךָ שִׁמְךָ לְעוֹלָם וְעַד.  
 גָּדוֹל יְהוָה וּמְהֻלָּל מְאֹד, וְלֹגְדֵלְתוֹ אֵין חֶקֶר.  
 דוֹר לְדוֹר יִשְׁבַח מִעֲשֵׂיךָ, וְגִבּוֹרְתֶיךָ יִגְיִדוּ.  
 הִדְר כְּבוֹד הַיּוֹדָה, וְדַבְרֵי נִפְלְאוֹתֶיךָ אֲשִׁיחָה.  
 וְעֲזוֹז נוֹרְאוֹתֶיךָ יֹאמְרוּ, וְגִדְלֹתֶיךָ אֶסְפְּרֶנָּה.  
 זָכַר רַב טוֹבָךָ יִבְיַעוּ, וְצִדְקֹתֶיךָ יִרְנְנוּ.  
 חֲנוּן וְרַחוּם יְהוָה, אֲרַךְ אֲפָיִם וְגִדְלֵה־חֶסֶד.  
 טוֹב יְהוָה לְבַל, וְרַחֲמָיו עַל כָּל־מִעֲשָׂיו.  
 יוֹדוּךָ יְהוָה כָּל־מִעֲשֵׂיךָ, וְחִסְדֵיךָ יִבְרַכּוּכָה.  
 כְּבוֹד מַלְכוּתֶךָ יֹאמְרוּ, וְגִבּוֹרְתֶךָ יִדְבְּרוּ.  
 לְהוֹדִיעַ לְבַנְיֵי הָאָדָם גִּבּוֹרְתֵינוּ, וְכְבוֹד הַדָּר מַלְכוּתוֹ.  
 מַלְכוּתֶךָ מַלְכוּת כָּל־עֲלָמִים, וּמִמְשַׁלְתֶךָ בְּכָל־דוֹר וָדוֹר.  
 סוֹמֵךְ יְהוָה לְכָל־הַנְּפֹלִים, וְזוֹקֵף לְכָל־הַכְּפוּפִים.  
 עֵינַי כָּל אֵלֶיךָ יִשְׁבְּרוּ, וְאַתָּה נוֹתֵן לָהֶם אֶת־אֲכֹלָם בְּעֵתוֹ.  
 פּוֹתֵחַ אֶת־יָדְךָ, וּמִשְׁבִּיעַ לְכָל־חַי רִצּוֹן.  
 צִדִּיק יְהוָה בְּכָל־דַּרְכָיו, וְחֶסֶד בְּכָל־מִעֲשָׂיו.  
 קְרוֹב יְהוָה לְכָל־קֹרְאָיו, לְכָל אֲשֶׁר יִקְרָאֵהוּ בְּאַמֶּת.  
 רִצּוֹן יִרְאִיו יַעֲשֶׂה, וְאֶת־שׁוֹעֲתָם יִשְׁמַע וַיִּשְׁמַע.  
 שׁוֹמֵר יְהוָה אֶת־כָּל־אֲהָבָיו, וְאֶת כָּל־הַרְשָׁעִים יִשְׁמִיד.  
 < תְּהִלָּת יְהוָה יִדְבְּרֵנִי,  
 וַיְבָרֵךְ כָּל־בָּשָׂר שֵׁם קָדְשׁוֹ לְעוֹלָם וְעַד.  
 תהלים קמח

וְאֶנְחֵנוּ נִבְרָךְ יְהוָה, מִעַתָּה וְעַד עוֹלָם. הִלְלוּיָהּ.

to individual verses more than to the literary flow of the whole poem. It is the only psalm explicitly called a *t'hillah*, "a song of praise," though the entire Book of Psalms is called by the plural *Sefer T'hillim*.

**JOYOUS** אֲשֶׁרִי. The Hebrew word covers a spectrum of emotions: happy, blessed, contented.

**ADONAI SUPPORTS ALL WHO FALTER** סוֹמֵךְ יְהוָה לְכָל־הַנְּפֹלִים. This verse marks a turning point in the psalm. Until now, the poet has praised God's greatness and splendor; now, the focus shifts to God's concern for those in need. Here, God's sovereignty is primarily manifest in love and care.

**ALL THAT IS MORTAL** כָּל־בָּשָׂר. In Psalm 145, there are no references to the Temple, to Israel, or to historical events. God is here depicted as the sovereign of the world who cares for all creatures.

**PSALM 145 (ASHREI).** This psalm, which was treasured by the ancient rabbis, is recited thrice daily. It was in liturgical use during the Second Temple period, as attested by the Dead Sea Scrolls, where it appears with a congregational response attached to each verse: "Blessed is Adonai and blessed is God's name." Psalm 145 begins and ends with personal verses of praise. In between, the author affirms God's sovereignty and insists that God's rule is one of love and compassion.

Two additional verses (Psalm 84:5 and 144:15), both of which begin with the word *ashrei*, "joyous," were added to the opening, apparently in imitation of the Book of Psalms itself, which opens with that word. The reference to God's house evokes those praying in the synagogue. Psalm 115:18 was appended to the end, transforming the prayer from the first-person singular to the plural, and thus creating a bridge to the five "Halleluyah" psalms that follow.

Ashrei is an alphabetical acrostic—although it is missing a verse beginning with the letter *nun*—and thus easy to memorize, which may help to explain its popularity in Jewish liturgy. Many readers relate