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## Ps 107 kjv

1 O thank the Lord, for he is good: for his mercy shall endure forever. 2 Let the Lord redeem thus saith he that is redeemed from the hands of the enemy; 3 And he gathered them out of the land from the east, and from the west, from the north, and from the south. 4 And they were foolish in the wilderness in a fulfilling manner; they did not find any cities to stay in. 5 Hunger and thirst, their souls lose consciousness in them. 6 Then they cried unto the Lord in their troubles, and delivered them from their disturbance. 7 And he did lead them in the right way, that they might go into a city of habit. 8 O man, the Lord was praised for his goodness, and for his beautiful works unto the children of men! 9 For he satisfies the soul of the long, and filleth the soul of hunger and goodness. 10 As they sat in darkness and in the shadow of death, they were bound in afflictions and iron. 11 For they had reviled against the words of God, and numbered the highest council: 12 Therefore he led their hearts with labor, and they fell, and there was nobody to help. 13 Then they cried to the Lord in their troubles, and saved them from their disturbance. 14 And he brought them out of the darkness and the shadow of death, and smashed their bands into mocked. 15 O men, praise the Lord for his goodness, and for his beautiful works unto the children of men! 16 For he hath broken the brass doors, and cut off the bars of iron. 17 They are foolish because of their transgressions, and because of their iniquity they are afflicted. 18 Their souls are full of meat; and they close at the gates of death. 19 Then they cried unto the Lord in their troubles, and saved them from their disturbance. 20 And he sent his word, healed them, and delivered them from their destructions. 21 O man, praise the Lord for his goodness, and for his beautiful works unto the children of men! 22 And let them sacrifice amercy of thanksgiving, and declare his works rejoicing. 23 He that descendeth into the sea in boats, doing business in great waters. 24 These see the works of the Lord, and his wonders in the depths of the sea. 25 For He commanded, and raised the wind of the storm, and lifts up the waves of the seas. 26 They ascend into heaven, and descend again into their depths: their souls are dissolved because of problems. 27 They truly float, and anger as one that is drunk, and they are in the end of understanding them. 28 Then they cried unto the Lord in their troubles, and brought them out of their disturbance. 29 He hath made the temptation calm, for the waves always. 30 Then they rejoice because they are quiet; and thus he bringeth them their desires. 31 O men, praise the Lord for his goodness, and for his beautiful works unto the children of men! 32 Let him also be exalted in the congregation of the people, also to be praised in the assembly of elders. 33 He turneth forth rivers into a wilderness, and the sources of the waters in dry soil; 34 A fruitful soil in barrels, for wickedness in them remain. 35 He turned the wilderness into a standing water, and he was dry in water. 36 And there he hath hungered for them to dwell, that they may prepare a city for their habits; 37 And sow their fields, and the vineyards of their plants, which can bring forth fruit to increase. 38 Blessed are also, to multiply exceedingly, and do not let the animals diminish. 39 Again, they appeared low through asthma, affliction, and sorry. 40 He destroyeth the press, and causeth them to be lost in the wilderness, where there is no way. 41 But he puts the poor on afflictions, and makes him a family as a beast. 42 The righteous shall see him, and they shall rejoice: and all iniquity shall cease his mouth. 43 Whosoever is wise, and he shall observe these things, they shall even understand the amouth of the Lord. This summary of the sum books provides information about the title, Author(s), date of writing, canonology, theme, theology, description, a beautiful short, and the chapters of the Book of Sum. Sum titles and Psalter from the Septuagint (the pre-Christian Greek translation of the OT), where they originally referred to string instruments (such as harp, vey and lute) , then sing songs and their accompaniment. The Hebrew traditional title is tehilim (i.e. praise; viewing scores on P.S. 145 titles), though many of the sums are tehillot (i.e. pray). In fact, one of the first collections included in the book was the title of the prayers of David the son of Jesse (72:20). The Collection, Arrangement and Date Psalter is a collection collection and represents the final step of a century Spanish process. He was placed in his final form by personal postexilic temples, which were completed it probably in the third century b.c. As such, the second prayer book was often called (Zerubbabel's and The Herod) temple and used in their synagogues as well. But it is more than a treasure of prayer and hymns for liturgical and private uses of chosen occasions. Both the scope of its subject and the arrangement of the whole collection strongly suggests that this collection was viewed by its final editors as a book of instruction in faith and in full ordinance -- thus a guide to the life of faith with the Law, the Prophets and their literature of critical wisdom. By the first century a.d. he was referred to as the Book of Psalms (Lk 20:42; Ac 1:20). At that time the sum also appears to have been used as a title for the whole section of the Hebrew OT more commonly known as the Scriptures (see Lk 24:44 and Notes). Many collections before this final final compilation of sums. In fact, training psalters probably turned to the first days of Solomon's first temple (or even at the moment of David), when the liturgic temple began to take shape. References have already been made to the Prayers of David. The collections expressly referred to in the present Psalter titles are: (1) the songs and/or the sum of the Sons of Korea (Psalm 42-49; 84-85; 87-89), (2) sums and/or asal songs (Ps 50; 73-83) and (3) the songs of ride (Ps. 120-134). Other evidence points to further compilation. P.S. 1-41 (Book I) makes frequent use of the divine name Yahweh (Lord), while P.S. 42-72 (Book II) makes frequent use of Elohim (God). The reason for the Elohim collection of distinction from the Yahweh collection remains a matter of speculation. Moreover, P.S. 93-100 seems to be a traditional collection (see Lord reigned in 93:1; 96:10; 97:1; 99:1). Other apparent groups include P.S. 111-118 (a series of Hallelujah sums; see introduction of P.S. 113), P.S. 138-145 (all of them including in David in the titles) and P.S. 146-150 (and often to praise the Lord; see NIV texts on 111:1), if the Great Hallel (Psalm 120-136) was already a unit recognized by it. In its final edition, the Psalter win 150 sums. On this Septuagint (the pre-Christian Greek translation of the OT) and Hebrew text agree, even if they happen to that number is different. The Septuagint has an extra sum at the end (but not counted separately as PS 151); it also unites Ps 9-10 (see note text NIV on P.S. 9) and Ps 114-115 and divide Ps 116 and Ps 147 each into two sums. Strangely, both Septuagint and Hebrew text number Ps 42-43 as two sums when we hear they were possibly originally one (see NIV text notes on P.S. 42). In its final shape Psalter is divided into five pounds (P.S. 1-41; 42-72; 73-89; 90-106; 107-150), each of them has been given with a concluded doctology (see 41:13; 72:18-19; 89:52; 106:48; 150). The first two of these books, as previously noted, were probably prexile. The remaining sum divisions in three Books, thus tagged amounts to five, were possibly of imitation of the five books of Moses (otherwise known simply as the Law). At least one of those divisions (between P.S. 106-107) seems arbitrary (see Introduction to Ps 107). In spite of this five-book division, the Psalter was clearly thought of as a whole, with an introduction (Ps 1-2) and a conclusion (sum 146-150). Notes in all sums provide other clues in conscious arrangements (see also Chart, p. 1048-1051). Authority and title (or Superscript) of the 150 sums, only 34 lack superscript of any kind (only 17 in the Septuagint, the pre-Christian Greek translation of the OT). The so-called orphaned sums are found mainly in Book III-V, where they tend to occur in clusters: P.S. 91; 93-97; 99; 104-107; 111-119; 135-137; 146-150. (In Book I-II, only P.S. 1-2; 10; 33; 43; 71 titles missing, and P.S. 10 and 43 are actually continuation of the prior sums.) Contents of superscriptions vary, but fall into a few large categories: (1) authors, (2) collection names, (3) type sum, (4) musical notation, (5) litical notation and (6) indication of occasion for composition. For details see Notes about the headings in the various sums. Students in sum do not agree on the antiquity and availability of these superscripts. That many of them are at least presexual to seem obvious of the fact that the Septuagint translators were sometimes clear as to their meaning. In addition, the practice of attaching titles, including the author's name, is former. On the other hand, comparison between the Septuagint and the Hebrew texts shows that the content of some titles has always been subject to changing well in the postexilic period. Most discussion centers on Category 1 and 6 above. As for the superscript regarding composition occasions, many of these brief notations of such events read as if they were taken from Samuel 1:2. Moreover, they are sometimes not easily corrected with the content to sum them themselves. The suspicion therefore rises that they are later attempting to fit the sums of the real life events into history. But why are these number of notations limited, and why are mismatches so apparent? The arguments cut both ways. Regarding authority, views are even more divided. The notation themselves are ambitious since the Hebrew physiology is used, i.e. in general to do part, can also take in essence regarding or for use in or dedicated to. The name can refer to the title of a collection of sums that have been assembled under a certain name (as Of Asaf or In Son of Korea). To complicate matters, there is evidence of the Psalter that at least some of the sums were subject to editorial reviews in the course of their transmission. As for Davidic officials, there may be little doubt that the Psalter has sums composed by noted songs and musicians and that there was at one time a Davidic psalter. This, however, can also include sums to write regarding David, or regarding one of the later Davidic kings, or even sums written in the ways he authors. It is also true that the tradition as to which the sums are Davidic remains somewhat indefinite, and some Davidic sums seem to clearly reflect later situations (see, e.g., P.S. 30 title -- but see also the score; and see the introduction of Ps 69 and remember on Ps 122 titles). Moreover, David is sometimes used elsewhere as a collective for the kings of his dynasties, and this could also be true in the sum titles. Setai's word is found in Psalm 39, all but two (P.S. 140, 143, both Davidic) are in Book of I-III. It is also found in Hab 3, a sum-like poem. The suggestions as to its meaning abundance, but honesty must confess ignorance. Most likely, it is a liturgical notation. The common suggestions that he call for a brief music response by the congregation are plausible but without evidence (the former may be supported by Septuagint accomplishments). In some cases of scoring present in the Hebrew is very questionable. Psalm Type Hebrew superscriptions are in sum to know us with an ancient system of classification: (1) mizmor (sum); (2) shiggaon (see score on Ps 7 titles); (3) miktam (see score on P.S. 16 title); (4) horses (singers); (5) Maskil (see score on P.S. 32 title); (6) tehillah (prayer); (7) tehillah (praise); (8) lehzakir (to remember -- that is, before God, a petition); (9) ideas (for praise or to give thanks); (10) blamed (for teaching); and (11) yedidot (the love song -- i.e., a song about nos). The meaning of many of these terms, however, is skeptical. In addition, some titles have two of these (especially mizmor and shir), indicating that the types are variously based on and overlapped. Analysis of content provided ride to a different classification that has proven useful for study in their sum. The main types that can be identified are: (1) pray the person (e.g., Ps 3-7); (2) praise the person for saving God's help (for example, P.S. 30; 34); (3) Pray to the community (e.g., P.S. 12; 44; 79); (4) Praise from the community for God's saving aid (for example, P.S. 66; 75); (5) confession of confidence in the Lord (for example, Psalm 11; 16; 52); (6) anthem in the praise of the majesty and the virtues of God (for example, P.S. 8; 19; 29; 65); (7) Hymns celebrate the universal reign of God (Psalm 47; 93-99); (8) The song of Zion, the city of God (Psalm 46; 48; 76; 84; 122; 126; 129; 137); (9) the psalm of royal -- not, for or concerning the king, the Lord had made known (for example, Ps. 2; 18; 20; 45; 72; 89; 110); (10) pilgrimage songs (Psalm 120-134); (11) liturgical singers (e.g., P.S. 15; 24; 68); (12) the hymn (instructional) singing (e.g., P.S. 1; 34; 37; 73; 112; 119; 128; 128; 133). This classification also involves some overlap. For example, people's prayers may include the king's prayers (in his special ability as kings) or even prayers in the community to speak in the first person's collective. But it's useful to study a sum in conjunction with others of the same type. Attempts to fix specific liturgical environments for each type were not very convincing. For those sum on what something can be said in this regard seeing the introduction of the individual sum. Of all these sum types, the prayers (both in the person and in the community) are the most complex. Several sermon functions are combined to form the following callings to God: (1) address of God: O Lord my God, deliver me; (2) Initial calling: Arise, Answer me, Help, Save me; (3) Description of distress: Many come up against me, Attack the wicked, I am in distress; (4) complaining against God: Why have you forgotten me? How long will you hide your face from me? (5) Petition: Not far from me, vindicate me; (6) Motivation for God to hear: Because I have taken refuge in thee, for thy name's good; (7) Accusations against the adversary: There is no truth in their mouths. Those who seek my life (the wicked are often cited); Crying out for judicial clothing: Let them be ashamed, and call on him for his evil-doers; (9) Claim of innocence: I walked in my integrity, They hate me without cause; (10) Confession of sins: I sin against thee, I confess my iniquity; (11) Profession of Faith: You are a shield to me, You will answer me; (12) Vote for praise for deliverance: I will sing your cause, My Mouth will praise you; (13) Calling praise: Magnify the Lord with me, Chanting praise to the Lord; (14) Motivation to praise: for the Lord hears those in need. Though not all of this appears in every prayer, they all belong to the conventions of prayer in the Psalter, with petitions itself being but one (usually short) element among the rest. In the whole they reflect their conventions then -- now in a court trial, the somalis presented their case before the celestial king / judge. When beset by the wicked adversary, the petition calls to God for a hearing, describes their situation, advocated their innocence (justice), housed the allegations against their adversaries, and calls for delivering and judicial restarts. When suffering from God (when God is their adversary), they confess their guilt and advocate for mercy. Attention to various functions of expression and their role in calling the psalmists by the celestial judge will significantly help the reader's understanding of these sums. It should be noted that the reference to penitential and imprecatory sums as psalm different types have no basis in the Psalter collection itself. The former (penitential) refers to an early Christian selection of seven sums (6; 32; 38; 51; 102; 130; 143) for litigation expressions in penitency; The letter (imprecatory) is based on a misconstrual of one of the static functions found in their prayer. What is currently called in the heavenly Judge for judicial clothing (function 8 noted above) is taken to be curses (imprecation meant to be curses) pronouncing by the somalis about their adversaries. See notes on 5:10. Literally the Psalter feature is from first to last poet, though it has many prayers and not all OT prayers have been poetic (see 1Why 8:22-53; Ezr 9:8-15; Ne 9:5-37; Da 9:4-19) --neither, for this question, all praised poetic (see 1Why 8:15-21). Sums are impensed, vivid and concrete. They are rich in images, smiles and mhapho. Assosins, ally and mroplays abundance in the Hebrew text. Effective use of repetition and the piling up of synonym and complement to fill the photo they feature. Keywords often highlight major themes of prayer or songs. Closing (rehearsal of a meaningful word or end phrase that occurs at the beginning) often wraps a composition or a unit within it. The notes on the structure of individual sum are often called attracted to literary frames in which the sum was set. Hebrews missing ride with regular The most distinct and pervasive characteristic is parallelism. Most poetic lines consist of two (sometimes three) balanced segments (the balance is often loose, and the second segment is often slightly shorter than the first). The second segment is either echoing (echoing (onymonymous parallelism), contracts (entity parallelism) or synthetic completes (synthetic parallelism) the first. These three types are generalization and not fully adequate to describe the rich variety that the creativity of poets are achieved in the two-segment two-segment structure. When the second or third segment of a repeating poetic line, echo or overlap the content of the previous segment, it's usually intensified or more sharp focused the thought or its expression. They can serve, however, as rough distinction that will help the reader. In the NIV segments the second and third segments of a line are slightly independent relative to the first. Determining where the Hebrew poetic lines or line segments begin or end (scanning) is sometimes a precarious question. Even the Septuagint (the pre-Christian Greek translation of the OT) at times scans the different lines of the Hebrew way text now available to us do. That's why it's not unusual that modern translations in periodically differ. A related issue is concerned at very, often elliptical writing style of the Hebrew poet. The synthetic connection of the word must at times be inferred simply from context. Where more than one possibility presents itself, the translator is confronted with ambush. They are not always sure and which line segments a word boundary or phrase is to be read. The stanza structure of Hebrew poets is also a matter of discussion. Occasionally, recurring refrain highlighted in stanzas, as in P.S. 42-43; 57. In P.S. 110 the two sway stanzas are divided by their introductory oracles (see also the introduction of P.S. 132), while P.S. 119 devotes eight lines of each letter in the Hebrew alphabet. For the most part, however, no such indicator obviously is present. The NIV uses a space to mark poetic paragraphs (called stanzas in scores). Usually this could be done with some confidence, and the reader is advised to be guided by them. But there are some places where these divisions are questionable -- and are challenged in scores. Close studies of sums are disclosed that the authors often compose with an overall design in mind. This is true of the alphabetical order, in which the poet is devoted to each letter in the Hebrew alphabet a line segment (as in Ps 111-112), or a single line (as in Ps 25; 34; 145), or two lines (as in Ps 37), or eight lines (as in Ps 19). In addition to Ps 33; 38; 103 each has 22 lines, no doubt because the number of letters in the Hebrew alphabet (see Introduction to Lamanation: Literary Features). The oft-voiced notion that this device was used as a prompt seems culturally prejudice and well unwarranted. Actually people at that time could memorize easier than most people today. It's more likely that the alphabet -- which has been relatively invented as a simple system of symbols that can be represented in writing the rich and complex patterns of human speed and therefore in registering all that can be put into words (one of the greatest intellectual achievements of all time) -- commended itself as a foundation on which of pending relevant sentences. Other forms are also being used. P.S. 44 is a fashionable prayer after the design of a zigurat (a babylon was pyramid; see note on War 11:4). A sense of symmetry is pervasive. There are sums that devote the same number of lines to each stanza (such as Ps 12; 41), or to do so with variations only in the introduction or conclude stanza (such as Ps 38; 83; 94). Others match the opening and closing stanzas and balance those between (such as Ps 33; 86). A particularly interesting device is to place a clear thematic line in the very center, sometimes constructed whole or part of the poem around this center (see note about 6:8). Still other design features are pointed out in the notes. The authors of the sum crafted compositions are very carefully careful. They inherited from an ancient art (in numerous details showing that they inherited a poetic tradition that goes back hundreds of years), and they develop it into a state of sophisticated secondary. 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