

Thy Kingdom Come

Vs		Psalms 145 <i>A Song of Praise. Of David.</i>
1	א (aleph, ')	Always blessing your name forever, I will extol you, my God and King.
2	ב (bet, b)	Blessing you every day and praising your Name forever and ever.
3	ג (gimel, g)	Countless praises belong to the Great LORD; he is unsearchable.
4	ד (dalet, d)	Down through the ages the story of your works are told, generations declare your mighty acts.
5	ה (he, h)	Each magnifies your glorious splendor , and so I meditate.
6	ו (vav, v)	Fearful are the tales of your power , and I will declare your greatness.
7	ז (zayin, z)	God's fame and goodness their lips remember ; they sing aloud his righteousness.
8	ח (het, ch)	How gracious and merciful is the LORD, how patient, how rich in covenant love.
9	ט (tet, t)	Is not the LORD good to all; his mercy is over all that he has made.
10	י (yod, y)	Joining together, all your works are confessed O LORD, all your saints bless you.
11	כ (kaf, k)	Kingdom glory is their conversation, they tell of your power.
12	ל (lamed, l)	Let the children of man make known your mighty deeds and the glorious splendor of your kingdom.
13	מ (mem, m)	Moreover, your kingdom is an everlasting kingdom, and your dominion endures throughout all generations.
	נ (nun, n)	<i>Now the LORD is faithful in all his words and kind in all his works (LXX).¹</i>
14	ס (samech, s)	Our LORD upholds all who are falling and raises up all who are bowed down.
15	ע (ayin, ')	Putting eyes on You do all, and you give them their food in due season.
16	פ (pey, p)	Quietly you open your hand and satisfy the desire of every living thing.
17	צ (tsade, ts)	Righteous in all his ways is the LORD, and kind in all his works.
18	ק (qof, q)	So near is the LORD to all who call on him, to all who call on him in truth.
19	ר (resh, r)	The desire of those who fear him he fulfills; also hearing their cry and saving them.
20	ש (shin, sh)	Utterly destroying all the wicked, the LORD preserves all who love him.
21	ת (tav, t)	Venerations of the LORD come out of my mouth, and let all flesh bless his holy Name forever and ever.

Psalms 145

Kingdom of Summer

¹ The “nun” line dropped out of the Hebrew text at some point, but it is remembered in various manuscripts like the LXX, 11QPsa (at Qumran), Syriac, the Kennicott Medieval Hebrew manuscript, etc. The ESV reproduces it as the end of vs. 13. For an explanation of the history, see [A. K. Lama, Reading Psalm 145 with the Sages: A Compositional Analysis](#), Langham Monographs (Carlisle, UK: Langham Partnership, 2013), 60-69.

“WHAT IS THE COLOR OF SUMMER?” asked Blaise after a while. They were following a well-used forest track, heading north and west to Dolgellau ... Taliesin with his willow staff, impatiently whipping the supple wand at branches along the path.

“Huh?” Taliesin swiveled around.

“The color of summer,” repeated Blaise. “What is it?”

The boy thought for a moment. “It is—hmmm . . . gold!” he declared triumphantly.

“You mean green, do you not, Taliesin? I think autumn should be gold.”

“No,” replied Taliesin. “Autumn is gray.”

“Gray?” Blaise shook his head in bewilderment. “The things you say, Taliesin. What do you think, Hafgan?” [He] did not answer.

“What color is spring, Taliesin?”

“White.”

“And winter? What color?”

“Winter is black.”

Blaise laughed. “Summer is the only season of color in your world, Taliesin. Do you realize that?”

“Of course,” he answered without hesitation, swinging the willow wand easily. “That is why I am going to be King of the Summer and my realm will be known as the Kingdom of Summer. While I am king there will be no winter, no autumn, and no spring.”

“Only summer?” said Blaise suddenly serious. He had caught the wistful note in the boy’s voice and had stopped laughing.

“Only **summer**. There will be no darkness and no dying, and the land will flow with all good things.” Taliesin became quiet then and said no more. The three walked on in silence, listening to the woodland sounds.

So goes the discussion in one of my favorite books in my favorite series of books: *The Pendragon Cycle* by **Stephen Lawhead**. In this, the first book, decades before King Arthur is born, the semi-mythical sixth century bard Taliesin, here just a young boy, prophesies of what he hopes will be his future life as the king of Briton. His vision is a **utopia** of perfect life for all those he rules. But it is just a fantasy book. We all know what the real world is like, well, at least non-utopians do...

We come this morning to Psalm 145 and what one recent scholar contends—along with the previous psalm—is the “**conclu[sion of] Book V**” of the Psalter “**so that Psalms 146-150 constitute the conclusion to the Psalter as a whole.**”² If he’s right, **this is an important song**, like the last chapter in a book, before the epilogue. How important? “**No psalm is**

² **Michael K. Snearly**, *The Return of the King: Messianic Expectation in Book V of the Psalter* (London: Bloomsbury T&T Clark, 2016), 155.

recited more frequently in the Rabbinic liturgy than Psalm 145. For a millennium, since geonic times [7th-11th centuries], it has been recited thrice daily.”³ That’s pretty important. Additionally, Psalm 145 is the only psalm designated in its heading by the Hebrew word for psalm (*tēhillāh*) whose plural form was the designation for the entire Psalter.⁴ How interesting that this then comes as the last of the non-hallelujah psalms in the entire book.

Making this stand out even more, it is tremendously helpful to realize that the Psalter is, like the Bible itself, a single masterpiece that give a “**cohesive storyline**”⁵ from beginning to end. I’ve been trying since the beginning of this series to unfold this for us. But now that we are nearing the end, let’s ask again, why might this matter? The answer is, understanding this is helpful to the vital task of reading the psalms properly. That is, taking your reading **off of yourself** and putting it **onto the One** of whom this book is actually

³ **Reuven Kimelman**, “Ashrei: Psalm 145 and the Liturgy,” *Proceedings of the Rabbinical Assembly of America* 54 (1993): 97-128. Online version p. 1. https://www.researchgate.net/profile/Reuven_Kimelmn/publication/274107659_Psalms_145_Theme_Structure_and_Impact/links/584d97c908ae4bc899330ac0/Psalms-145-Theme-Structure-and-Impact.pdf

⁴ **Richard D. Patterson**, “Psalm 145: A Song in ‘G Major’” Bible.org, <https://bible.org/article/psalm-145-song-g-major>

⁵ **Snearly**, 169.

written. This in turn is vital because *this* is how you understand the Gospel, for while the gospel is *for you*, it is not *about you*. And the Psalms, perhaps as much as any book in the OT, give you the gospel.

When you are able to do this, then ironically, you end up seeing yourself, but through entirely different eyes. **Though God's eyes**, instead of your own. And instead of it being all about you, you learn that it is actually about the King and you come to understand your place under him in such a way that it leads to eternal life.

Along these lines, it is helpful to know things like the last proper verse of Psalm 145 (vs. **20**) mirrors **Ps 1:6**:

“For the LORD knows the way of the righteous, but the way of the wicked will perish.” (**Ps 1:6**)

“The LORD preserves all who love him, but all the wicked he will destroy.” (**Ps 145:20**)

Someone writes that this, “**Suggests that Book V closes the way the Psalter begins.**”⁶ Good books do this. They end where they began. And good books tell a story. So let's go

⁶ Ibid., 168.

way back for a moment to something we learned nearly two years ago. The Psalter begins with **two anonymous songs**, which is unusual since almost every other song in Book I is “*a psalm of David.*” Their anonymity lends itself to the fact that they act like a prelude or an introduction, meaning they basically telegraph the storyline of the book—if *you are willing to see it*. Everything after them unfolds their themes.

The first verse of Psalm 1 opens “**Blessed is the Man**” and the last verse of Psalm 2 closes with “**Blessed are all who take refuge in him.**” The “him” is “the man” of Psalm 1—the man who walks in perfect obedience to the Law of the LORD. But he is called two other things in Psalm 2. He is called “**The Son.**” And he is called “**The King.**” The Son of Yahweh. The King of what?

The Psalter from here takes off into a series of songs of David. Many of them are full of praise. Many of lament. The Psalmist is often in trouble. Where is the God of the first two songs? He seems aloof, missing in action. What kind of a king is this? Throughout, there are enemies and struggles and doubts. Sure, there are also good times and celebrations, for the psalms take us through the whole gambit of life. But it is the brutal honesty of the difficulties of life that I think

make the psalms to be revered. In the midst of it all, the psalms are filled with prophecies and types, **things that point us forward**. They are always taking our minds off the circumstances and into some unknown future. As the David songs return for one final appearance at the end of the book in the section we are in now, the struggles, the enemies, the uncertainty and doubt that fills his and our lives come to a climactic conclusion. They reach their crescendo in Psalm 143.

But in Psalm 144-145, all this retreats into the background. **One thing remains**. As **Snearly** puts it, “**The Psalter begins with a heavenly king who appoints his anointed servant over his earthly kingdom against the backdrop of unruly and rebellious foreign kings—and [it] concludes with these same three characters acting the same story on the same stage.**” While it appears for a time like he has left, the King has returned, and with him, a glorious kingdom that would be the envy even of Taliesin. But, like Taliesin, this takes the form of a **future** kingdom.

This kingdom becomes our focus in Psalm 145. And why not? If this king has (or will) returned, then we want to know **what his kingdom is like**. To help us get there, we will take a look at its structure, which as always helps us create

an outline in our heads. The easiest way to see this is by noticing the chiasm:

- A. The Name of God the King (1-2)
- B. Works of the LORD: Declaring his Greatness (3-6)
- C. Goodness of the LORD to all (7-9)
- D. **The Kingdom of the LORD (10-13)**
- C¹. Goodness of the LORD to all (14-16)
- B¹. Works of the LORD: Calling upon His Greatness⁷ (17-20)
- A¹. Name of the LORD (21)

The “B” Lines:

- Declare (*nagad*; 4)
- Meditate/Talk (*siach*; 5)
- Speak/Tell (*amar/saphar*; 6)
- Declare/Utter/Shout (*naba/ranan*; 7)

- Righteous God (17)
- All That Call (18)
- Hear Their Cry (19)
- The LORD Preserves (20)

This helps you see the central idea of the song—Kingdom, a word that appears in vv. 11, 12, and 13. This is certainly fitting having just talked about a King in the previous song, and with this one also beginning, “Always blessing your Name forever, I will extol you, My God and King” (Ps 145:1). But remember, this is a *psalm of David* (1). David is a king. Yet, David says he *has a King*! That King is also his God. And the kingdom being described is His. Why do this now, at the end? Because after all we have seen, it is vital to see the kingdom that God is bringing. For if you don’t, life will overwhelm you, doubt will overtake you, or this world’s kingdoms will get the best of you. Because that kingdom is something that you need the eyes of faith to see.

⁷ On the goodness/greatness connections see Nancy L. Declaissé-Walford, “Psalm 145: All Flesh Will Bless God’s Holy Name,” *The Catholic Biblical Quarterly* 74:1 (January 2012): 55-66.

In the psalm, with God's kingdom comes the all-important first theme of **sovereignty**. King's are, if nothing else, sovereign. Someone has said, "The Psalm's theme of divine sovereignty is announced in the first line ... Although there are other psalms that proclaim 'my king and my God' (Ps 5:3; 84:4), only Ps 145:1 uses the definite article for the apparent purpose of underscoring the exclusivity of divine rule." This message is "broadcast in three stages to successively broader circles. Each stage is marked by the word 'bless,' which crops up strategically in ... lines 1, 10, and 21."⁸

What is God sovereign over? The ESV begins, "I will extol you." I began, "Always blessing your Name..." The reason is because the most important feature of the song is that it is the last **acrostic** (alphabet) **song** in the Psalter. As we've seen, a major reason for these songs is that they communicate non-verbally the idea of **totality** or **completion**. What better way to end the psalms of David ... what better way to end the last song of the Psalter prior to the great Hallel finale ... what better way to teach what God is sovereign

⁸ Reuven Kimelman, "Psalm 145: Theme, Structure, and Impact," *JBL* 113/1 (1994): 40 [37-58].

over than with this? (*Like other acrostics, this one is incomplete. But there is only one missing letter/line [nun; “n”]. Curiously, if you look at the end of the ESV in vs. 13, you will see a whole line in italics which is inserted from the DSS and the LXX in what they believe was the “n” line that somehow dropped out.*)⁹

One final way of looking at the song is through the lens of **praise**. It is in the genre of praise. The praise presented here is climactic in the entire book and leads naturally into a five song Hallelujah. We can organize the song, as one person has, according to the “Gs” in the song (he calls it A Song for G Major):

- I. In praise of God’s **greatness** (vv. 1-3)
- II. In praise of God’s glorious splendor and mighty acts (vv. 4-12)
 - A. God’s **goodness** and grace (vv. 4-9)
 - B. God’s **glorious** kingdom (vv. 10-12)
- III. In praise of God’s kingdom acts (vv. 13-20)
 - A. God’s **gracious** beneficence and goodness (vv. 13-16)
 - B. God’s just dealing with all mankind (vv. 17-20)
- IV. Closing ascription of praise (v. 21)¹⁰

The “G’s” epitomize the sovereignty and the kingdom of this God.

⁹ In that line, “faithful” is the word that begins the reconstructed Hebrew. And with this line, scholars have argued that the chiasm of the song is even more pronounced. See Barnabas Lindars, “The Structure of Psalm 145.” *Vetus Testamentum* 29 (1989): 23-30.

¹⁰ Patterson, *ibid.*

Psalm 145

God's Greatness

The first G deals with **God's greatness**. The greatness concerns two things. The first is **God's Name** (vv. 1-2). As the first *and last* feature of the song, the Name is obviously important. If it were in Greek we might call this feature **the Alpha and Omega** of the song. That tells you much about the Name.

It is a Name that God possess. It is “**his**” Name. If, as we have seen throughout the Psalms, the Name is a way of referring to **the Son of God**, then the one who possesses it is **God the Father**. It is God the Father here who is therefore called “God and King.” “**Always blessing your Name forever, I will extol you, my God and King**” (Ps 145:1). But David's praise is for both Father and Son, for he blesses the Name and extols the Father. Or again in the next verse, “**Blessing you every day and praising your Name forever and ever**” (2). (The two verses form a chiasm)

- A. Blessing your **Name** forever
- B. Extoling my God and **King**
- B¹. Blessing **you** every day
- A¹. Praising your **Name** forever and ever

This is a fitting parallel to the Father and Son who show up explicitly in Psalm 2 (The LORD and his Anointed; He who sits in the heavens and Adonai holds them in derision; Yahweh and my Son). Therefore, from beginning to end, the Psalter is proclaiming a Triune God (we saw the Spirit in the previous song, which is rightly paired with this one), and especially as he works through Christ.

Speaking of works, God is great, secondly, **because of his works** (vv. 3-7). What has God done? Unsearchable countless amounts of things, so much that “**countless praises belong to the Great LORD**” (3). Many people complain that there is no God and he has not done a thing. This foolishness (as Psalm 14 put it) forgets not only his works, but those who testify to them like witnesses in a court. “**Down through the ages the story of your works are told, generations declare your mighty acts**” (4). Now, what kind of a conspiracy

would it have to be to literally get everyone from every generation in on making up a bunch of hooey about a fictional character? Who would conceive of such a plot? How would you carry it out? Is it not easier to believe that they are all telling the truth? That he has done great works for them personally?

But **the works themselves testify** as Psalm 19 teaches. So also does Psalm 145. “**Each magnifies your glorious splendor**” (5). Every work God has done glorifies him. It magnifies his glory. It shows the world the power and sovereignty over it. From stars in the sky to sand on the sea, from air that you breathe to water in the oceans, from rocks and mountains to human beings in the womb, each one plays its parts in this great orchestra of the world that sings forth the greatness of God. What response should one have to this? “**...and so I meditate.**” Think long and hard on the works of God and how they speak to his power and sovereignty over this world.

All the more because, “**Fearful are the tales of your power**” (6). God is great here because God is **powerful**. So powerful that the deeds of old caused kings to tremble as we learned in **Psalm 135-136**. These days, kings seem to tremble

at nothing. They are so full of themselves that nothing seems able to break them. What kind of power must this then be to break kings in two? Therefore, “I will declare your greatness” (6b). If you’ve been broken by him, to keep quiet about such a God as this is not possible, whether you know him or not. But the declaration here is **not of hatred**. It is the declaration of propagation—he wants everyone to know this God who is sovereign over the whole world.

Vs. 7 is kind of a transition verse. It gives us a new theme (**goodness**), while continuing the old one of God’s works. “**God’s fame and goodness their lips remember; they sing aloud his righteousness**” (7). Together they join in manifold witness to the great faithfulness, mercy, and love of God—his goodness. This then is what God’s creation does even now and it shows along with the name how great the Sovereign God is over his creation.

God’s Goodness

We move then from greatness which is fearful and unsearchable to God’s **goodness**. The goodness begins generally (it is the word *tov*, general goodness) in vs. 7. But this

quickly becomes more. “**How gracious and merciful is the LORD, how patient, how rich in covenant love (*hesed*)**” (8). With the idea of “covenant” love, you might be tempted to think that we’ve moved into God’s love for his chosen people. The thing is, the next verse stays general.

“**Is not the LORD good to all; his mercy is over all that he has made**” (9). As Psalm 100 taught us, “**God is good to all creation.**” If this is covenant love, and if it is talking about God’s love to all he has made, **then it must mean there is a covenant over all things.** Indeed, this is one of the points of the covenant of works (also called the covenant of creation of life). God entered into a covenant with his entire creation in Genesis 1, even the angels and animals. Read in this light, we start to see that not only was it “good” what he made, but he did what he did because he was being covenantally good. He was entering into a relationship as king over his creation, and that creation must show fealty to its king.

This is a teaching that often gets lost in the “power” of God’s sovereignty that sometimes trips people up. Sovereignty scares people into being atheists, so that they pretend he isn’t really there, as we talked about in Psalm 144. It is the goodness of God to creation that needs to get **unlost in**

translation, for it is the goodness and kindness of God that leads us to repentance. If you do not know that God is good, what possible starting point would you have for running to him, given that you are a sinner who has broken his law?

Therefore, each of you must become like vs. 10, a theme we've already seen. "Joining together, all your works are confessed O LORD, all your saints bless you" (10). Again, this is also kind of a transition verse. This time, it is like an interlude. There are three verses with the word "bless" and they serve as prelude (1-2), interlude (10), and postlude (21).

Telling the world about God's goodness is what it means to confess that goodness, and it surely makes for a good interlude. It is part of what you are doing at baptism when you make "the good confession." It is what you do when you tell someone about your belief in God, you tell them that he is good. And this means confessing all that he does, for all that he does is good. Not just salvation, but judgment; not just mercy but wrath. That means you have to come to an understanding of how some of those things can be good, and that means properly understanding your sin and his righteousness. But in this, do not get lost, as some do, in the mercy and kindness of God, for he ever remains those too.

God's Glory

Coming to the centerpiece of the song according to the chiasmic structure, we see the kingdom. **Vv. 11-13** describe it. “**Kingdom glory is their conversation, they tell of your power.**” Now the “G” of “**glory**” is introduced. The glory of God is the weightiness of God, the majesty of God, the sovereignty of God—it is everything of God. But whose conversation is in mind? The works of God from the previous verse.

This tells us about **the extent of the kingdom** of God—it is **his entire creation**. As Psalm 29 told us, Yahweh sits enthroned over the Flood—as King forever. If God’s kingdom is the entire earth, then God is sovereign over the entire earth, **nothing is outside of his control or will**. That means he is sovereign over your work, your family, your government, over Hollywood, over the border, over congressmen (and women), over movies, over your dinner, over the schools, over every sphere of life.

This verse says that the works of God scream this out. No matter how perverted we make them, life screams out God’s sovereignty, marriage screams out God’s sovereignty,

work screams out God's sovereignty, love screams out God's sovereignty, justice screams out God's sovereignty, learning screams out God's sovereignty. It all does, because in their original state, they are all good and they show the greatness, the goodness, and the glory of God.

Therefore, **“Let the children of man make known your mighty deeds and the glorious splendor of your kingdom”** (12). This is the dead center of the poem, and we've seen this theme several times already. But this time it is not to the saints that bless; all the children of Adam are to make know his mighty deeds and glorious splendor of this kingdom. For they all see it; they all know it; they all live in it; they can't escape it; it is overwhelmingly glorious and they all know it. And it is what I am declaring to you this hour.

But people reject this kingdom, they despise this kingdom, they deny this kingdom. We've seen all that before, though there isn't a hint of it in this psalm, because this psalm is coming after 144 other psalms that have dealt with all this. After coming to the end of them, all there is left to do is proclaim it, for it is undeniable. Besides, there's nothing they can do to get rid of it. And that's the last of the explicit kingdom verses: **“Moreover, your kingdom is an everlasting**

kingdom, and your dominion endures throughout all generations” (13). As Psalm 90 taught us, “From everlasting to everlasting, you are God.” So also is his kingdom.

This language starts to help us see something more specific about the kingdom. The song will take a bit to get to it. But that specificity is something we learn from Jesus who taught us to pray to the Father, “Your kingdom come, your will be done on earth as it is in heaven.” Why would the kingdom need to come, if as we have seen, the kingdom is already here? It is because the heavenly kingdom comes in stages, which explains why all is not as you wish and hope it would be if the whole earth belongs to the LORD.

The stages are **first to earth** in general sovereignty as shown in creation. **Then to Israel** as his holy nation set apart. This had both spiritual and physical dimensions, but in their failure to bring it forth, God took **the kingdom to the nations** through the church, which is his kingdom on earth. This kingdom is spiritual, you can't see it or go looking for it on a map. But it is within you if you are a Christian. **Finally, on the last day**, the spiritual kingdom breaks through and renews the entire physical universe. Let's see this in the rest of the psalm, as glory gives way to grace.

God's Grace

Though **vs. 13** is the last time the word “kingdom” appears, the point of the structure of the song is to teach you that all that surrounds these verses is describing that kingdom. Both before ... and after. We've seen the before, now what will the Psalmist sing?

There is the missing “n” verse which says, “**Now the LORD is faithful in all his words and kind in all his works**” (**13b**; the ESV has it added here in italics). It is God's kindness and faithfulness to a broken and wicked world that becomes the focus of the singer's delight.

“**Our LORD upholds all who are falling and raises up all who are bowed down**” (**14**). Do you hear how, suddenly, we've moved **out of general sovereignty** of fearsome brute power **to the kindness of God** to the downtrodden and outcast? This means God's kingdom comes in a special way to them. For the King upholds those who are falling. Falling into what? Sin. Temptation. Disaster. Death. Any. All.

But the second part of the verse informs the first. It isn't just those things. Those things are described as “falling” and falling people need help to get upright. Ironically, being

“**bowed down**” is the posture that the King sees to help them up. The proud and upright fall, but those who fall to their knees, hold up their hands, bow their heads, beg for mercy ... the humble—these are they whom the LORD upholds. They beg God for mercy. They plead with him for help. They confess his works and their own and because of both, they go low to the ground and God raises them up in Christ.

But so you who do not yet trust in Christ can see that **it isn't only for believers** that God's grace extends, it returns to the theme of everyone. “**Putting eyes on You do all, and you give them their food in due season**” (15). This is a God who cares for all his creatures. “**Quietly you open your hand and satisfy the desire of every living thing**” (16). In these two verses you can hear the already-not yet coming out. For God does open his hand and satisfy many, many people who do not know him as Savior. But not all put their eyes on him.

Thus, scholars help us see that there is **an eschatological bent here**, a looking into the future. It sees a utopia where everyone looks to the LORD and he gives them the desires of their heart. But that utopia is not here yet. And so this becomes a prophecy of the ideal future, one that even Taliesin couldn't dream.

We need to learn about his righteousness in this light. “**Righteous in all his ways is the LORD, and kind in all his works**” (vs. 17). Some people see this sovereign God doing nothing to help them in their dire distress, and so they do not think him righteous. But this is because they do not see the things that can be seen or understand the things that are hidden from sight yet revealed in his word. We may intend something for evil, but God intends it for good. Sometimes, that good is simply the humbling of a sinner to repentance, so that they might receive eternal life.

This is the grace of salvation. Salvation comes first by calling on the LORD. “**So near is the LORD to all who call on him, to all who call on him in truth**” (18). Calling upon the LORD isn’t just calling upon “G-O-D.” It is calling upon the True God, through the means he has appointed, Christ, and doing so in faith. This then becomes salvation. “**The desire of those who fear him he fulfills; also hearing their cry and saving them**” (19). This God draws near to those who fear him. He draws near and he hears them. He hears them and he saves them. This salvation, as we have seen throughout the psalms, may not be physical (though, sometimes it is). But salvation in the kingdom of God is first

and foremost spiritual, as I said, unto eternal life. What are the days of a man? A breath. But what is eternity in comparison? To be saved from something temporal only to lose your soul is disaster.

Many today refuse to believe this can happen. Yet here it is. “Utterly destroying all the wicked...” (19). Are you wicked? Have you sinned? Have you fallen short of the glory of God? The verse tells you that if you do not receive mercy, then you will be utterly destroyed, for no one is righteous as we have seen in recent songs. Therefore, the psalter begs you to come to Christ—to that Name above all names, to that Son of God, to the King of heaven and earth. Come to Christ with bended knee. Come to Christ empty of all your own righteousness. Come to him with nothing to offer him but your sin. Come to him and learn about his grace.

“... The LORD preserves all who love him” (19b). Sandwiched on either side of destruction is salvation and preservation. And this is the ultimate purpose of Psalms. For as they glorify this Triune God, they teach you that in turning to him and seeing that all things are about him and not you, you learn to love him. And to those who love God, he

preserves them on the day of destruction. Their judgment is met in the judgment of the Son of God who died the judgment you deserve on the cross, so that you might have forgiveness and hope in this life and the next. Do you see then how taking your eyes off yourself, how reading the psalms as a book with a story—the story of Christ—changes everything?

If you do then may the last word of this song be yours. “**Venerations of the LORD come out of my mouth, and let all flesh bless his holy Name forever and ever**” (21). The Name returns, for it is all about him. And the reason you were created was to worship God and enjoy him forever.

All of this then—the greatness of God, the goodness of God, his glory, and his grace teaches you about the Kingdom that this King brings. That kingdom, Jesus say, has now come with the first coming of the King of kings. You do not need to wait for the Second Coming, though it will bring that Kingdom to full consummation. All of these things are true, now. The future is present. The age to come can be tasted today. The dream of Taliesin of a kingdom of summer has been realized through the one Taliesin in those books bows down to—the Lord Jesus Christ. It is the only utopia

that will ever exist in the world of men. For its King is the true King of Summer and his kingdom shall never end.

So bless the Name of God. Bless the Son and be blessed by the Father. Bless the King and know the salvation of the Spirit. Do it once. Do it for all times. Pray as our Lord taught: “Thy kingdom come on earth.” And participate in its glories by faith alone. And then, with the Psalter, sing Hallelujah over and over again, until Christ returns or takes you home.