"I AM THE LORD; IN ITS TIME I WILL HASTEN IT!"
The Dynamic Parallelism of Isaiah 60

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The Text of Isaiah 60

Colometry[1]

B	A	l.	str.
		Preamble	
וּכְבוֹד יְהוָה עָלַיִךְ זָרָח׃	¹ קוּמִי אוֹרִי כִּי בָא אוֹרֵךְ	1	I
וַעֲרָפֶל לְאֻמִּים	² כִּי־הִנֵּה הַחֹשֶׁךְ יְכַסֶּה־אֶרֶץ	2	
וּכְבוֹדוֹ עָלַיִךְ יֵרָאֶה׃	וְעָלַיִךְ יִזְרַח יְהוָה	3	
וּמְלָכִים לְנֹגַהּ זַרְחֵךְ׃	³ וְהָלְכוּ גוֹיִם לְאוֹרֵךְ	4	

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[1] This strophic structure is attested in the following commentaries with some minor variations: Skinner, 177-78; Muilenburg, 418, 697-707; Fohrer, III, 223-32; Bonnard, 402-403; Schoors, 354-60; Scullion, 169-76; Koole, III, 219-21. Commentaries on the Book of Isaiah or Isaiah 40-66 are mentioned only by the name of the author. For a full bibliographical list, cf. Wim A.M. Beuken, *Jesaja IIIB*, POT (Nijkerk: Callenbach, 1989) and John N. Oswalt, *The Book of Isaiah*, NICOT (Grand Rapids and Cambridge: Eerdmans, 1998) Chapters 40-66; for the standard Hebrew references, see Paul Joüon, *A Grammar of Biblical Hebrew*, trans. T. Muraoka, 2 vols., SubBib 14/I-II (Roma: Editrice

Stanza A

II	5	⁴ שְׂאִי־סָבִיב עֵינַיִךְ וּרְאִי	כֻּלָּם נִקְבְּצוּ בָאוּ־לָךְ
	6	בָּנַיִךְ מֵרָחוֹק יָבֹאוּ	וּבְנֹתַיִךְ עַל־צַד תֵּאָמַנָה׃
	7	⁵ אָז תִּרְאִי וְנָהַרְתְּ	וּפָחַד וְרָחַב לְבָבֵךְ
III	8	כִּי־יֵהָפֵךְ עָלַיִךְ הֲמוֹן יָם	חֵיל גּוֹיִם יָבֹאוּ לָךְ׃
	9	⁶ שִׁפְעַת גְּמַלִּים תְּכַסֵּךְ	בִּכְרֵי מִדְיָן וְעֵיפָה
[9c/10a]		כֻּלָּם מִשְּׁבָא יָבֹאוּ	
	10	זָהָב וּלְבוֹנָה יִשָּׂאוּ	וּתְהִלֹּת יְהוָה יְבַשֵּׂרוּ׃
	11	⁷ כָּל־צֹאן קֵדָר יִקָּבְצוּ לָךְ	אֵילֵי נְבָיוֹת יְשָׁרְתוּנֶךְ
	12	יַעֲלוּ עַל־רָצוֹן מִזְבְּחִי	וּבֵית תִּפְאַרְתִּי אֲפָאֵר׃
IV	13	⁸ מִי־אֵלֶּה כָּעָב תְּעוּפֶינָה	וְכַיּוֹנִים אֶל־אֲרֻבֹּתֵיהֶם׃
	14	⁹ כִּי־לִי אִיִּים יְקַוּוּ	וָאֳנִיּוֹת תַּרְשִׁישׁ בָּרִאשֹׁנָה
	15	לְהָבִיא בָנַיִךְ מֵרָחוֹק	כַּסְפָּם וּזְהָבָם אִתָּם
	16	לְשֵׁם יְהוָה אֱלֹהָיִךְ	וְלִקְדוֹשׁ יִשְׂרָאֵל כִּי פֵאֲרָךְ׃

Stanza B

V	17	¹⁰ וּבָנוּ בְנֵי־נֵכָר חֹמֹתַיִךְ	וּמַלְכֵיהֶם יְשָׁרְתוּנֶךְ
	18	כִּי בְקִצְפִּי הִכִּיתִיךְ	וּבִרְצוֹנִי רִחַמְתִּיךְ׃
	19	¹¹ וּפִתְּחוּ שְׁעָרַיִךְ תָּמִיד	יוֹמָם וָלַיְלָה לֹא יִסָּגֵרוּ
	20	לְהָבִיא אֵלַיִךְ חֵיל גּוֹיִם	וּמַלְכֵיהֶם נְהוּגִים׃
		[¹² כִּי־הַגּוֹי וְהַמַּמְלָכָה אֲשֶׁר לֹא־יַעַבְדוּךְ יֹאבֵדוּ וְהַגּוֹיִם חָרֹב יֶחֱרָבוּ׃]	
VI	21	¹³ כְּבוֹד הַלְּבָנוֹן אֵלַיִךְ יָבוֹא	בְּרוֹשׁ תִּדְהָר וּתְאַשּׁוּר יַחְדָּו
	22	לְפָאֵר מְקוֹם מִקְדָּשִׁי	וּמְקוֹם רַגְלַי אֲכַבֵּד׃
	23	¹⁴ וְהָלְכוּ אֵלַיִךְ שְׁחוֹחַ בְּנֵי מְעַנַּיִךְ וְהִשְׁתַּחֲווּ עַל־כַּפּוֹת רַגְלַיִךְ כָּל־מְנַאֲצָיִךְ	
	24	וְקָרְאוּ לָךְ עִיר יְהוָה	צִיּוֹן קְדוֹשׁ יִשְׂרָאֵל׃
VII	25	¹⁵ תַּחַת הֱיוֹתֵךְ עֲזוּבָה וּשְׂנוּאָה	וְאֵין עוֹבֵר
	26	וְשַׂמְתִּיךְ לִגְאוֹן עוֹלָם	מְשׂוֹשׂ דּוֹר וָדוֹר׃
	27	¹⁶ וְיָנַקְתְּ חֲלֵב גּוֹיִם	וְשֹׁד מְלָכִים תִּינָקִי
	28	וְיָדַעַתְּ כִּי אֲנִי יְהוָה מוֹשִׁיעֵךְ	וְגֹאֲלֵךְ אֲבִיר יַעֲקֹב׃

Stanza C

VIII	29	¹⁷ תַּחַת הַנְּחֹשֶׁת אָבִיא זָהָב	וְתַחַת הַבַּרְזֶל אָבִיא כֶסֶף
	30	וְתַחַת הָעֵצִים נְחֹשֶׁת	וְתַחַת הָאֲבָנִים בַּרְזֶל
	31	וְשַׂמְתִּי פְקֻדָּתֵךְ שָׁלוֹם	וְנֹגְשַׂיִךְ צְדָקָה׃
	32	¹⁸ לֹא־יִשָּׁמַע עוֹד חָמָס בְּאַרְצֵךְ	שֹׁד וָשֶׁבֶר בִּגְבוּלָיִךְ

33	וְקָרָאת יְשׁוּעָה חוֹמֹתַיִךְ	וּשְׁעָרַיִךְ תְּהִלָּה׃
IX 34	[19] לֹא־יִהְיֶה־לָּךְ עוֹד הַשֶּׁמֶשׁ לְאוֹר יוֹמָם	וּלְנֹגַהּ הַיָּרֵחַ לֹא־יָאִיר לָךְ
35	וְהָיָה־לָךְ יְהוָה לְאוֹר עוֹלָם	וֵאלֹהַיִךְ לְתִפְאַרְתֵּךְ׃
36	[20] לֹא־יָבוֹא עוֹד שִׁמְשֵׁךְ	וִירֵחֵךְ לֹא יֵאָסֵף
37	כִּי יְהוָה יִהְיֶה־לָּךְ לְאוֹר עוֹלָם	וְשָׁלְמוּ יְמֵי אֶבְלֵךְ׃
X 38	[21] וְעַמֵּךְ כֻּלָּם צַדִּיקִים	לְעוֹלָם יִירְשׁוּ אָרֶץ
39	נֵצֶר מַטָּעַ י	מַעֲשֵׂה יָדַו לְהִתְפָּאֵר׃
40	[22] הַקָּטֹן יִהְיֶה לָאֶלֶף	וְהַצָּעִיר לְגוֹי עָצוּם
XI 41	אֲנִי יְהוָה	בְּעִתָּהּ אֲחִישֶׁנָּה׃

Strophic Structure

[PREAMBLE]

    Strophe I (60:1-3): Why do the nations come to Zion?

[STANZA A (60:4-9): ON THE COMING OF THE NATIONS]

    Strophe II (60:4-5a): What does Zion see?

    Strophe III (60:5b-7): The tributes from the East

    Strophe IV (60:8-9): The tributes from the West

[STANZA B (60:10-16): ON THE REBUILDING OF ZION]

    Strophe V (60:10-11): The walls of Zion

    [Inserted prose - 60:12]

    Strophe VI (60:13-14): The temple of Zion

    Strophe VII (60:15-16): YHWH as the Lord of history

[STANZA C (60:17-22a): ON THE DESTINY OF ZION]

    Strophe VIII (60:17-18): Socio-economic improvement

    Strophe IX (60:19-20): The eternal light shining

    Strophe X (60:21-22a): The prospect of Zion

[CONCLUSION]

    Strophe XI (60:22b): YHWH the guarantor of his promise

The Construction and Deconstruction of Biblical Parallelism

For a long time scholars regard the tripartite classification of Robert Lowth as the entry point to understand Hebrew poetry. Thus, equivalence of similarity means "synonymous parallelism," while equivalence of contrast "antithetic parallelism." Any lines beyond these two categories are designated as "synthetic parallelism."[2] In Lowth's view, parallelism implies equivalence between two cola in semantic, lexical or grammatical levels, operating only between two or more consecutive lines. This view and classification about biblical parallelism has dominated the scholarship for more than two centuries without meeting serious challenge, until the appearance of James Kugel's *The Idea of Biblical Poetry*.[3] Most scholars complain of Lowth's catchall "synthetic parallelism";[4] yet for Kugel, the other two categories are not better off. Such designations, whether synonymous, antithetic parallelism, are misnomers. They would mislead the reader to interpret the two cola as "saying the same thing twice."[5] The main feature for Biblical Hebrew poetry, according to Kugel, is the binary form in expressing a single idea. While designating the two parts as A and B,[6] he describes the basic principle in constructing the B part simply as "seconding" or "extending." The basic function of B is to support A.[7] For Kugel, this important nuance between paralleling and seconding explains the diversity of the parallel lines.

The appearance of Kugel's book has aroused our attention on the essence of parallelism. In the following we shall discuss two specific

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[2] For further elaboration of this tripartite classification with illustrations from the Bible, see Robert Lowth, *Isaiah* (Boston: William Hilliard, 1779, 1834[10]), ix-xx.

[3] James L. Kugel, *The Idea of Biblical Poetry: Parallelism and Its History* (New Haven: Yale University Press, 1981).

[4] George B. Gray, *The Forms of Hebrew Poetry* (London: Hodder and Stoughton, 1915), 47. Gray prefers the term "incomplete parallelism" for this category. See also Theodore H. Robinson, "Basic Principles of Hebrew Poetic Form," in *Festschrift Alfred Bertholet zum 80. Geburtstag*, ed. W. Baumgartner et al. (Tübingen: Mohr, 1950), 438; and David N. Freedman, *Pottery, Poetry and Prophecy* (Winona Lake, IN: Eisenbrauns, 1980), 24.

[5] Kugel, *The Idea of Biblical Poetry*, 13, 102.

[6] Note that Kugel avoids such Hellenistic poetic terms as bicolon or distich because he does not regard them as poetry. For the sake of simplicity we retain this convention in the following.

[7] Thus, "biblical lines are parallelistic not because B is meant to be a parallel of A, but because B typically supports A, carries it further, backs it up, completes it, goes beyond it," cf. Kugel, *The Idea of Biblical Poetry*, 52.

works on biblical parallelism, which, on the one hand, have fully considered the impact of Kugel upon the issue, and on the other hand, reaffirmed the import of biblical parallelism.[8] Finally, we shall illustrate the various principles on parallelism through several pericopae in Isaiah 60.

Parallelism Reconstructed

The first work is Adele Berlin's *The Dynamics of Biblical Parallelism*.[9] It clearly integrates the results of modern linguistics to account for the phenomenon of parallelism. Berlin regards parallelism as the most salient feature of biblical poetry. Albeit Lowth's understanding on parallelism is imprecise; she reassures him on the essence of parallelism as "a correspondence of one thing with another."[10] Nonetheless, she differs from Lowth in her perception of parallelism as a phenomenon operating on many linguistic levels, much more than those perceived by Lowth. For Berlin, the search for the linguistic equivalence should not be restricted to adjacent lines, but extended to the entire text. This perception of parallelism is borrowed from Roman Jakobson. We quote his famous dictum:

> The poetic function projects the principle of equivalence from the axis of selection into the axis of combination. Equivalence is promoted to the constitutive device of the sequence.[11]

For Jakobson, "selection" and "combination" (corresponding to "similarity" and "contiguity," "paradigmatic" and "syntagmatic") are "the two basic modes of arrangement used in verbal behavior."[12] Berlin further

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[8] Besides the two works by Adele Berlin and Robert Alter, which we are going to introduce, we have scarcely referred to other major references on biblical poetry, such as Wilfred G.E. Watson, *Classical Hebrew Poetry: A Guide to Its Technique*, JSOTS 26 (Sheffield: JSOT Press, 1984, 1986²); id., *Traditional Techniques in Classical Hebrew Verse*, JSOTS 170 (Sheffield: JSOT Press, 1994); and Luis Alonso Schökel, *A Manuel of Hebrew Poetics*, SubBib 11 (Roma: Editrice Pontificio Istituto Biblico, 1988). This preference is due to the fact that the works by Berlin and Alter are most useful to illustrate the idea of parallelism, whereas the rest are usually employed for general interpretation of biblical poetry.

[9] Adele Berlin, *The Dynamics of Biblical Parallelism* (Bloomington and Indianapolis: Indiana University Press, 1985).

[10] Berlin, *The Dynamics of Biblical Parallelism*, 2.

[11] Roman Jakobson, "Linguistics and Poetics," in *Style in Language*, ed. Thomas A. Sebeok (Cambridge, MA: MIT Press, 1960), 358.

[12] Jakobson immediately illustrates this dictum after the dictum, see Jakobson,

utilizes Jakobson's idea of multifaceted parallelism to divide the biblical data into different "aspects" of parallelism, namely the grammatical aspect, the lexical and semantic aspects, and the phonologic aspect.[13] Under the lexical and semantic aspects, she incorporates many linguistic rules to explain the choices of words in different word pairs.

The second work is Robert Alter's *The Art of Biblical Poetry*.[14] We introduce Alter here, because his view on biblical parallelism is close to that of Kugel, yet yielding a more productive result. As Kugel, Alter endeavors to correct the misconception of parallelism as synonymity. The incorporation of idea, image, or action from the first colon into the second one should not be understood as a stylistic repetition. To be sure, there are similarities in the two parts. Nevertheless, acknowledging the difference in two cola is the key to understand the dynamics of parallelism. Alter further resorts to a comprehensive orientation on parallelism, which is inclusive enough to describe most of the phenomena, and acquires as little assumptions as possible.[15] He refers to Benjamin Hrushovski's "semantic-syntactic-accentual rhythm" as the basis of Hebrew poetry.[16] Hrushovski calls such poetry as a "free rhythm," or "a rhythm based on a cluster of changing principles."[17]

These two concepts, namely emphasizing the difference in two cola (Kugel), and perceiving their relationship in a changing principle (Hrushovski), are fundamental for Alter. We can further summarize his way of interpreting Hebrew poetry as follows. First, there is semantic modification from one colon to the next.[18] Such modification usually

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"Linguistics and Poetics," quoted in Berlin, *The Dynamics of Biblical Parallelism*, 7.

[13] Respectively they constitute the content of chapters III to V in Berlin, *The Dynamics of Biblical Parallelism*, 31-126. The use of the word "aspect" rather than "rule" is very important. It broadens the criteria of parallelism, making it more flexible, and hence rescues Lowth's idea of parallelism from the attack of Kugel.

[14] Robert Alter, *The Art of Biblical Poetry* (Edinburgh: T. & T. Clark, 1990).

[15] Robert Alter, "The Dynamics of Parallelism," chap. in *The Art of Biblical Poetry*, 3-26.

[16] B. Hrushovski, "Prosody, Hebrew," in *Encyclopedia Judaica* 13 (1971): cc. 1200-1201, quoted in Alter, "The Dynamics of Parallelism," 8.

[17] Hrushovski, "Prosody, Hebrew," *c*. 1201.

[18] This idea of semantic modification comes from the Russian formalist work: V. Shklovsky, "Art as Technique," in *Russian Formalist Criticism*, ed. Lee T. Lemon and M.J. Reis (Lincoln, NE: University of Nebraska Press, 1965), which Alter quotes with agreement in "The Dynamics of Parallelism," 10.

occurs in a development from the first colon to the second and accounts for many deviations between them. Second, the clarification of such development can be facilitated by asking two questions: development of what, and development for what? The first question concerns the direction of this development: (1) usually from ordinary to literary terms;[19] (2) from common noun to explanatory epithet, kenning, or a metaphorical substitution;[20] (3) from general to specific.[21] The second question shows the purpose of this phenomenon, namely to introduce a "new perception" of the reality through the use of parallelism,[22] such as heightening, intensification, focusing, specification, concretization, or even dramatization. Two or more of these functions can be used in the same line, without being mutually exclusive.[23] Third, Alter considers the variant in the second colon is not the "ballast" for compensating the loss of accents through ellipsis. Rather, the freeing of space in the second colon can be used to elaborate or sharpen meaning.[24] This kind of parallelism usually has a verb and object in the first colon with the former playing double duty (verb gapping), governing the semantically parallel object in the next one. Finally, Alter distinguishes the parallelistic relationship within a prosodic line from that across the entire poem, the former as intralinear, while the latter interlinear.

It becomes clear that the basic idea of Lowth's definition of Hebrew poetry, once rectified under the fruitful results of linguistics (Berlin) and literature study (Alter), still remains useful. One should not be misguided to proliferate the tripartite classification, or to refine the problematic "synthetic parallelism."[25] The subject we are dealing with is a *single* phenomenon of parallelism, yet with *many* faces. Moreover, parallelism/ equivalence does not mean synonymity. The two cola consist of differences, which are intended by the poet. Only with the existence of such differences can we speak of dynamics of parallelism, and the interaction between cola is possible.

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[19] Alter, "The Dynamics of Parallelism," 14-15.

[20] Alter, "The Dynamics of Parallelism," 15-17.

[21] Alter, "The Dynamics of Parallelism," 19-22.

[22] Alter, "The Dynamics of Parallelism," 16. Again, though he did not mention, Alter derives this idea of new perception from Shklovsky; see above note no. 18.

[23] Alter, "The Dynamics of Parallelism," 19-20.

[24] Alter, "The Dynamics of Parallelism," 24-26; see also Kugel, *The Idea of Biblical Poetry*, 46-47.

[25] Berlin, *The Dynamics of Biblical Parallelism*, 2.

Intralinear and Interlinear Analysis of Isaiah 60

The corresponding terms of the different signs are listed as follows:[26]

=	synonymity
{ }	complementarity
>	focusing, heightening, intensification, specification
➜	consequentiality

	str.	l.	first colon (a)	ir	second colon (b)
60:1	I	1	Arise, shine! Surely your light has come,	>	And the glory of YHWH upon you has risen.
60:2		2	Yea, behold, the darkness covers the earth,	>	And thick darkness the peoples;
		3	But upon you YHWH arises,	=	And his glory over you appears.
60:3		4	Nations shall come to your light,	>	And kings to the brightness of your rising.
60:4	II	5	Lift up your eyes all round, and see;	>	All of them gather together, they come to you!
		6	Your sons from afar shall come,	{ }	And your daughters on the side shall be kept.
60:5		7	Then you shall see and be radiant;	➜	Your heart shall thrill and enlarge;
	III	8	Surely to you the abundance of the sea shall be turned,	{ }	The wealth of the nations shall come to you.
60:6		9	A multitude of camels shall cover you,	{ }	The young camels of Midian and Ephah;
			➜ All those from Sheba shall come,		
		10	➜ Gold and frankincense they shall carry;	>	And the praise of YHWH they shall proclaim.
60:7		11	All the flocks of Kedar shall be gathered to you,	>	The rams of Nebaioth shall minister to you;
		12	They shall come up with acceptance on my altar,	➜	And the house of my beauty I will beautify.

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[26] For the precise explanations of the different intralinear relationships, please refer to Robert Alter, "From Line to Story," chap. in *The Art of Biblical Poetry*, 29-38. The translation here is amended according to RSV and NRSV. Abbreviations: str. = strophe number; l. = line number; ir = categories of intralinear relationship.

	str.	l.	first colon (a)	ir	second colon (b)
60:8	IV	13	Who are these like a cloud they fly,	{ }	And like doves to their windows?
60:9		14	Surely for me coastlands shall wait,	>	The ships of Tarshish in the first,
		15	To bring your children from afar,	>	Their silver and their gold with them,
		16	For the name of YHWH your God,	>	And for the Holy One of Israel; surely he has beautified you.
60:10	V	17	Foreigners shall build up your walls,	>	And their kings shall serve you;
		18	Yea, in my wrath I smote you,	{ }	But in my favor I have pitied you.
60:11		19	Your gates shall be open constantly;	=	Day and night they shall not be shut,
		20	To bring to you the wealth of the nations,	>	And their kings led in procession.
60:12		prose inserted	⌈For the nation and the kingdom that will not serve you⌉ ⌊shall perish; and the nations shall be utterly destroyed.⌋		
60:13	VI	21	The glory of Lebanon to you shall come,	>	Cypress, plane, and pine all together,
		22	To beautify the place of my sanctuary;	>	And the place of my feet I will glorify.
60:14		23	They shall come to you bowing down, the sons of those who oppressed you,	>	And they shall bow down at the soles of your feet, all who despised you;
		24	They shall call you the City of YHWH,	>	The Zion of the Holy One of Israel.
60:15	VII	25	Whereas you have been forsaken and hatred	>	There is no one passing through,
		26	I will make you majesty of eternity,	{ }	A joy from age to age.
60:16		27	You shall suck the milk of nations,	>	The breasts of kings you shall suck;
		28	And you shall know that I am YHWH, your savior	= >	Your Redeemer, the Mighty One of Jacob.
60:17	VIII	29	Instead of the bronze I will bring gold,	>	Instead of the iron I will bring silver;
		30	Instead of the wood, bronze,	>	Instead of the stones, iron.
		31	I will appoint Peace your overseer,	{ }	And Righteousness your taskmasters.
60:18		32	Violence shall no more be heard in your land,	>	Devastation or destruction inside your borders;

str.	l.	first colon (a)	ir	second colon (b)
	33	You shall call your walls Salvation,	=	And your gates Praise.
60:19 IX	34	The sun shall no longer be your light by day,	{ }	And for brightness the moon shall not give light to you;
	35	But YHWH will be your light of eternity,	>	And your God your beauty.
60:20	36	Your sun shall no more go down,	{ }	And your moon shall not withdraw itself;
	37	Surely YHWH will be your light of eternity,	→	And your days of mourning shall be ended.
60:21 X	38	Your people shall all be righteous;	→	Forever they shall possess the land.
	39	The shoot of the plantation of YHWH,	= →	The work of his hands, to beautify myself.
60:22	40	The least one shall become a clan,	>	And the smallest one a mighty nation;
XI	41	I am YHWH,	→	In its time I will hasten it.

Strophe I (60:1-3): Why Do the Nations Come to Zion?

Throughout Isaiah 60 the most obvious phenomenon is the coming of the nations to Zion. Why do so many peoples come to this tiny city? This introductory strophe provides the answers to this question. In the first place, we can observe some word patterning, which can be shown clearly through the following table on the light theme of this strophe:

וּכְבוֹד יְהוָה עָלַיִךְ זָרָח׃	בָּא אוֹרֵךְ	קוּמִי אוֹרִי כִּי *l.* 1
וּכְבוֹדוֹ עָלַיִךְ יֵרָאֶה׃	וְעָלַיִךְ יִזְרַח יְהוָה	‧‧‧‧‧‧ *l.* 3

This table treats the imperatives and the emphatic כִּי as an anacrusis. Thereon we can obtain an *abba* patterning in each line, where the *a* elements are the finite verbs/ verbal phrases (underlined), and the *b* elements their grammatical subjects. Besides the word order, the main clue for this patterning is that the elements in each group are synonymous. There is a heightening progress in each group of elements. First, there is the movement of nominatives from an ordinary light to the glory of YHWH (*l.* 1: אוֹר/ כְּבוֹד יְהוָה), and that from YHWH to his glory (*l.* 3: יְהוָה/ כְּבוֹדוֹ). Second, there are movements of verbs from "has come" to "has arisen" (*l.* 1: בוֹא/ זרח [as a specification of the mode of coming]), from "will arise" to "will appear" (*l.* 3: זרח/ ראה [Niph'al]). There is a clear

pictorial movement in *ll.* 1 and 3, resembling to that of the rising sun: there comes the daybreak (בוא), and then the sun starts rising (זרח), finally the full glory of the sun appears (ראה). In addition, a subtle development in *l.* 1, from "the light of you" (אוֹרֵךְ) to "the glory of YHWH to you" (עָלַיִךְ), can tell us the reason why YHWH must come to Zion. The genitive "of you" reveals an originally close relationship between the Light and Zion. On the contrary, the dative "to you" expresses a distance between "the glory of YHWH" and "you." Thus, in between the two cola a rupture must be assumed. Only a break of the close relationship requires a return to it. Such a digression also explains the use of the double imperative in the beginning. Zion is no more in the light and so YHWH exhorts her to wake up and shine. Hence, the glory of YHWH has to come to Zion.

Then follows the darkness theme, with another patterning:

וַעֲרָפֶל לְאֻמִּים	הַחֹשֶׁךְ יְכַסֶּה־אֶרֶץ	כִּי־הִנֵּה	*l.* 2
וּמְלָכִים לְנֹגַהּ זַרְחֵךְ׃	וְהָלְכוּ גוֹיִם לְאוֹרֵךְ	......	*l.* 4

Again the verbs are underlined and the double emphatic particles are treated as anacrusis. In *l.* 2 the nominative הַחֹשֶׁךְ is placed in the first position, hence disrupting the standard V(Verb)S(Subject)O(Object) order of the line. Indeed, if we consider the gapped verbs in both lines together, a more orderly patterning can be observed: *yxz-y(x)z* for *l.* 2, and *xyz-(x) yz* for *l.* 4, where the x elements represent the finite verbs, while y the grammatical subjects, and *z* the objects. The dynamics of these lines rests on the interaction between the two antithetic themes. As in the light theme there are movements in different groups of nominatives, one is intensification: from general darkness to thick gloom (*l.* 2: עֲרָפֶל / חֹשֶׁךְ), and Zion's light to her rising brightness (*l.* 4: נֹגַהּ זַרְחֵךְ / אוֹרֵךְ); another is specification: from the earth to its peoples (לְאֻמִּים / אֶרֶץ), and from the nations to their kings (מְלָכִים / גוֹיִם). The specifying movement can be compared to zooming pictures from heaven: we first see the earth (אֶרֶץ), thereon the crowded peoples (לְאֻמִּים), furthermore, we discover them scattered in different nations (גוֹיִם), and surprisingly, they are coming, with their kings (מְלָכִים) leading them! The darkness in *l.* 2 presents a problem to be solved. The solution can be found in *l.* 4, which is running to the dawning light as given in *ll.* 1 and 3. Albeit the situation seems to be getting worse; from darkness to thick darkness, the salvation, as indicated by the coming of the light upon Zion, is imminent. Since only Zion has light and the rest of the whole world live in darkness, the nations and their kings eagerly come to Zion.

Strophe II (60:4-5a): What Does Zion See?

In this strophe the author utilizes different devices to illustrate the massive coming of the nations. We tabulate the finite verbs of *ll.* 5-7, according to their respective topics, roots, conjugations, tenses and translations, as follows:

	l. 5 [vp:2+2]				*l.* 6 [vp:1+1]		*l.* 7 [vp:2+2]			
	c. 5a		*c.* 5b		*c.* 6a	*c.* 6b	*c.* 7a		*c.* 7b	
Topic	eye		how	come		how	Eye		Heart	
Root	נשׂא	ראה	קבץ	בוא	בוא	אמן	ראה	נהר	פחד	רחב
Conj.	Qal	Qal	Niph'al	Qal	Qal	Niph'al	Qal	Qal	Qal	Qal
Tense	Impv.	we+Impv.	QA.	QA.	YI.	YI.	YI.	weQA.	weQA.	weQA.
Trans.	"lift up"	"and see"	"gathered"	"came"	"shall come"	"shall be nursed"	"shall see"	'shall be radiant'	"shall thrill"	"shall enlarge"

Ll. 5-7a consist of an obvious structure, organized according to a grammatical patterning of *aabaabaa*, which we circumscribe with dotted lines. We can assume that the Niph'al conjugation is chosen to enclose a core structure, which has an even pattern of the two major tenses. These grammatical patternings lead us to discover the semantic one. The topic of *c.* 5a is 'eyes' (עֵינַיִךְ). It corresponds to *c.* 7a with the same implicit topic. There the explicit subject is "you", which has the verbs ראה and נהר. Another pair of verbs with the same topic is תֵּאָמַנָה-נִקְבְּצוּ (*cc.* 5b, 6b). Together they express the way of the coming. The most salient topic is "come" in the middle with the straightforward term בוא (*cc.* 5b, 6a). This topic shows the main concern of this strophe: the coming of the nations with the Diaspora. The last topic has no parallel in this strophe. It tells us about the reaction of the "heart" (לְבָבֵךְ), with the two weQATALs (וּפָחַד-וְרָחַב). On the whole the strophe gives a very lively description of the coming of the nations and the reaction of Zion. The latter involves the senses. In turn they trigger the reactions of the whole body. Zion is enormously excited about the coming of the nations!

The use of sequential verbs creates a vivid effect. Yet it is uncommon to have two finite verbs in a poetic line. The author tries every possible way in order to place them in it: in *c.* 5a at the two ends, in *c.* 5b in the middle, in *c.* 7a both at the end, and in *c.* 7b both at the beginning. In addition to this intended variation, the intralinear relationships in this strophe are multifarious as well. The opening *l.* 5 consists of two pairs of finite verbs: one in imperative and another in QATAL. There is a

specification on what Zion has observed, namely, the nations are gathering and coming to Zion: רָאֹה+נִשָּׂא (subject = "your eyes") > קבץ+בֹּאוּ (subject = "they" [the nations]). In *l.* 6 there are three word pairs of different contrast: (1) contrast in gender: בָּנַיִךְ and בְּנֹתַיִךְ;[27] (2) contrast in the ways of coming: מֵרָחוֹק and עַל־צַד; (3) contrast in conjugation: יָבֹאוּ, a Qal YIQTOL, and תֵּאָמַנָה, a Niph'al YIQTOL.[28] With these word pairs the two cola are made complementary to each other. They comprise a unitary whole. In *l.* 7, as in *l.* 5, there are also two pairs of finite verbs (נהר/רָאֹה and רחב/פחד). They are linked together in consequentiality, describing the reactions of Zion on the coming of the nations. The eye perception leads to the emotional reactions of the heart. Finally, *l.* 7 differs from *l.* 5 in the way that one verb immediately follows another without any interruption, linking together with a consecutive *waw*. This verb sequence makes the whole line very lively. All these features in the strophe point out that the swarming of the nations is a fact and shocking to Zion.

Strophe III (60:5b-7): The Tributes from the East

This strophe follows the preceding one in stating the gifts of the nations in their pilgrimage to Zion. It looks like an inventory, in which the first line serves as a topic sentence, and the following ones as the individual contents. The topic of this strophe is the pair of expressions: הֲמוֹן יָם, "the abundance of the sea" (*c.* 8a), and חֵיל גּוֹיִם, "the wealth of the nations" (*c.* 8b).[29] Together they comprise the head of a meristic list of

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[27] Cf. Berlin, *The Dynamics of Biblical Parallelism*, 41. The two terms also form a merism. For a more detailed account of this trope, see the relevant section in the next strophe, where it is used more frequently.

[28] Berlin gives ample illustrations on contrast in conjugation. She rightly restricts the phenomenon to that of the same root (Berlin, *The Dynamics of Biblical Parallelism*, 36-40), due to the fact that different verbal roots occur in different conjugations, and would give rise to some false contrast that is not intended by the authors. Cf. *The Dynamics of Biblical Parallelism*, 36, 145, n. 8. Nevertheless, we still think that the conjugation contrast of the two finite verbs in Isaiah 60:4 is intended, because there exist two other contrasts.

[29] Cf. Kissane, 267; Beuken, IIIA, 167. Surely the phrase הֲמוֹן יָם does not mean the collection of seafood or marine treasure. Scholars propose the following interpretation for its *nomen rectum*, יָם: the nations from the west (J. D. Michaelis, Alexander, Cheyne, Gesenius, Kissane); the maritime nations (Marti, Skinner, Slotki, Volz); island or the coastland (Feldmann). All point to the nations west of Israel. And the nations mentioned in verses 5b-7 are all to the east of Israel.

tributes.[30] Besides, these two phrases are paired up together in different ways: (1) grammatically, each of them serves as the grammatical subject of each colon in the line; (2) semantically, both express the similar contents and are collective in meaning; (3) phonologically, there is a weak sound pair: *hmwn ym/ ḥyl gwym (ḥ...w.. ym/ ḥ...wym)*.[31] The *nomen regens* express the quantity and quality of the tributes; and the *nomen rectum* correspond to the nations of different regions. Indeed, the word pair גּוֹיִם /יָם represents the tribute-bringing nations respectively from the west and the east. In this regard the following two strophes are programmatic: verses 5b-7 describe those coming from the land (the east),[32] then verses 8-9 those from the sea (the west).[33] From this line we know that the whole world comes and brings its tributes to Zion.

Verse 6 presents us a case of "paired tricola," in which the last colon of the first tricolon coincides with the first colon of the second tricolon, resulting in a structure of 2+1+2:[34]

שִׁפְעַת גְּמַלִּים תְּכַסֵּךְ
Tricolon-I (*l.* 9)   בִּכְרֵי מִדְיָן וְעֵיפָה
כֻּלָּם מִשְּׁבָא יָבֹאוּ
זָהָב וּלְבוֹנָה יִשָּׂאוּ   Tricolon-II (*l.* 10)
וּתְהִלֹּת יְהוָה יְבַשֵּׂרוּ

The middle colon serves as a bridge to link the two "bicola" together. Indeed, "all of them from Sheba" are the carried object of the camels

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[30] Merismus can be defined as a phenomenon of synonymy in which "a plurality is summed up in two elements which represent it, or a totality is divided and put together again from two parts." Cf. Alonso Schökel, *A Manuel of Hebrew Poetics*, 83.

[31] Berlin defines sound pair as "the repetition in parallel words or lines of the same or similar consonants in any order within close proximity." Cf. Berlin, *The Dynamics of Biblical Parallelism*, 104.

[32] The places mentioned in this strophe are all nations from the east: Midian and Ephah (*c.* 9b), Sheba (*c.* 10a), Kedar (*c.* 11a) and Nebaioth (*c.* 11b). The function of listing these nations is primarily to show their diversity. Moreover, they are active traders in the Ancient Near Eastern world. See HBD, s.v. "Trade and Transportation," by Roger S. Boraas.

[33] The word אִיִּים, "coastlands" in 14a is a collective term for the maritime nations. Moreover, Tarshish (*c.* 14b) represents the farthest countries of the West.

[34] H. van Grol, "Paired Tricola in the Psalms, Isaiah and Jeremiah," in *JSOT* 25 (1983): 55-73. The article illustrates this phenomenon with fifty-two examples. In this regard, the two Bibliae Hebraicae which arrange the five cola either in 2+3 (*BHK*, followed by CCCD, NEB, REB, NAB, NIV, JB, NJB, NJPS, LUTHER, EÜ), or in 3+2 (*BHS*, followed by RSV, NRSV, attested by the Massorah ['*Atnāh* under יָבֹאוּ]), are both partial.

and dromedaries in the preceding bicolon, and at the same time the grammatical subject of the subsequent three YIQTOLs. Hence, the middle colon tightly connects the entire structure. In the first two cola of *l.* 9 there is a contrast in number between בְּכְרֵי מִדְיָן וְעֵיפָה[35] and שִׁפְעַת גְּמַלִּים. Together they comprise a complementary category which represents the means of transportation for carrying the tributes. The consequence of these two cola can be seen in the middle colon, namely the Sebeans who carry the tributes.[36] In *l.* 10 the first colon contains an intransitive verb: "All of them from Sheba shall come"; but the purpose of coming is not indicated. The following two cola thus function to "disambiguate" this situation.[37] The coming of the Sebeans causes the bringing of gold and frankincense[38] which in turn is intensified through proclaiming the praise of YHWH. The three actions constitute a temporal and at the same time a consequential and intensified sequence.[39]

In *l.* 11 the *nomen regens* and *nomen rectum* of both subject chains, respectively אֵילִים/צֹאן and קֵדָר/נְבָיוֹת, constitute word pairs.[40] The two verbal phrases also make up a weak sound pair: *yqqbsw lk*/ *yšrtwnk*. Thus the parallelism between these two cola can be sustained. Overall the line has a relationship of specification, which can be seen in two word pairings: (1) in the verb pairing קבץ/שׁרת, "to gather"/ "to minister," the second verb clarifies the purpose of the first one; (2) in

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[35] The former is a collective phrase, plural in meaning and grammatically singular, hence a singular verb תְּכַסֵּךְ is used. The latter is a plural phrase with a genitive of different locations.

[36] By mentioning the Sebeans we do not mean that the pilgrims only constitute those from Sheba. The geographical names throughout this pericope, Midian, Ephah, Sheba, Kedar, and Nebaioth, are dispensed into different cola in order to give an impression of the wide origins of the pilgrims and their tributes. Thus, "all those from Sheba" is a metonymy of different pilgrims and their gifts, and not only refer to the Sebeans.

[37] We use this term in line with Berlin's discussion of "disambiguation and ambiguity." Cf. Berlin, *The Dynamics of Biblical Parallelism*, 97f.

[38] Both precious ingredients are important elements in worship: gold as ornaments of the temple (1 Kgs. 6:20-22, 28-35), and frankincense as an indispensable constituent for the incense in the ritual use (Ex. 30:34-38).

[39] The chain of verbal clauses constitutes a "sequential movement in time and consequential movement in a chain of causality." This is the explanation of Alter on what means by consequentiality. Cf. Alter, "From Line to Story," 34f.

[40] Kedar and Nebaioth are mentioned together both in the Bible and secular documents. For further references, see Art. "Kedar," *NBD*, s.v. (J.D. Douglas - K.A. Kitchen).

the word pair צֹאן /אֵילִים, "flock"/ "ram" the latter animal is a more specific one for sacrifice.[41]

L. 12 explicitly mentions the actions of offering on YHWH's altar and temple. The usual sequence, however, should be from temple to altar. It is the final aim of this strophe changing this normal sequence. YHWH sees all these actions solely for his glorification, which is the consequence of the "going up" of all these sacrificial animals and precious gifts that carried by the camels. The use of words of the same root in the second colon, namely אֲפָאֵר and תִּפְאַרְתִּי, is deliberate, in order to intensify the action of glorification.[42]

The foregoing discussion of the meristic list demonstrates a process from a general description to a specific purpose. We have seen such a process in the intralinear relationship of each line. Now we can even substantiate such a claim in the interlinear level. *L.* 8 sets off the topical list of the abundance of the sea and the wealth of the nations. *L.* 9 mentions about the camels, but there are no details on what they are carrying and why they come. The details are given as follows: *l.* 10 about the gold and frankincense, which are brought by the Sebeans and used to proclaim the praise of YHWH; and *l.* 11 about the flock and the rams, with their sole purpose for the sacrifice. Finally, *l.* 12 explicitly shows us the destinations of these tributes, namely the altar and the temple. Overall these lines recount the different stages of the pilgrimage, starting from the outset of the nations, their journey on the way, their gathering of their tributes before Zion, up to the offering of their sacrifice.[43]

Strophe IV (60:8-9): The Tributes from the West

Following the introduction of the tribute bringers from the East, strophe IV describes the similar act from the West. In the two similes of *l.* 13 the vehicles are clearly indicated by the prefix כְּ, respectively "cloud" (עָב) and "doves" (יוֹנִים). In the following lines we can identify two different

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[41] The word "flock" (צֹאן) is a general term for sheep and goats, which are taken for their milk, meat, skin and wool; whereas "rams" (אֵילִים) are specifically used for various sacrificial offerings (Lev. 5:15f.; 8:19-29; 19:21f.; Num. 5:8).

[42] The function of such paronomasia is similar to use the infinitive absolute with the verb of the same root. Cf. Gesenius-Kautzsch-Cowley, §113 *l-r*; Waltke-O'Connor, §35.3.1.

[43] This strophe serves as an excellent illustration on the main theme of Alter's chapter "From Line to Story." Indeed, the narrative function of the prosodic lines can be extended to the entire poem of Isaiah 60, with strophe II-VI as the clearest examples.

groups of peoples, respectively the nations in *l.* 14 and the Diaspora
Israelites in *l.* 15. It is reasonable to assign the two vehicles to these two
peoples as their tenors. Thus, cloud is matched with the nations, and
then doves with the Diaspora. There are two evidences. First, it is clear
that the vehicle "doves" is related to "your sons" in *l.* 15, due to their
common desire of coming home. Second, the vehicle "cloud" is matched
with "the ships of Tarshish" (*c.* 14b), and "coastlands" (*c.* 14a), due to
two subtle linkages: (a) swiftness, and (b) remoteness. According to Max
Black's theory of metaphor,[44] the interaction between the vehicles and
tenors can be seen as follows. In the first place, there are many properties
for "cloud" in the Bible.[45] Some of them must correspond to those of
"the coastlands" and "the ships of Tarshish" in *l.* 14.[46] We can thus regard
the "cloud" as something coming from afar and flying rapidly. These
characteristics are then applied to the nations. The nations are coming
from afar and swiftly. They are eager to go to Zion! The same procedures
can be applied to the second simile. The word "dove" is associated with
a host of characteristics.[47] How can we select from these divergent
properties and apply the selection into the tenor? The answer can be
derived from the following word "to their windows". We can thus
conclude that the second simile speaks about the homecoming of the
Diaspora Israelites.

After settling the interpretation of the similes, which is necessarily
interlinear, we can go to the intralinear analysis of each line. In *l.* 13 the
connection between the two similes can be certain by using the same

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[44] Cf. Max Black, "Metaphor," in *Models and Metaphors: Studies in Language
and Philosophy* (Ithaca, NY: Cornell University Press, 1962), 25-47. In this interactive
theory the vehicle of a metaphor involves a system of "implications" or "associated
commonplaces" that serve as a filter through which we view the tenor and reorganize
the way we ordinarily conceive it. The tenor in turn restricts the domain in the vehicle,
selecting the vehicle's properties that can fit the tenor.

[45] In the Old Testament, "cloud" is associated with the following properties: sign
of epiphany (Ex. 19:9); sweeping of one's transgression (Isa. 44:22); flying swiftly (Isa.
19:1); lofty (Job 20:6; Isa. 14:14), ephemerality of one's prosperity (Job 39:15); God's
judgment (Psa. 18:12f.); the favor of king (Prov. 16:15); and so on.

[46] "The ships of Tarshish" are metonymy for deep seagoing vessels, able to sail to
distant lands (1 Kgs. 22:48), and not necessarily restricted to ships coming from Tarshish.
Now they are "in the first" (בָּרִאשֹׁנָה), leading the other vessels, indicating their capacity
of sailing fast. Furthermore, "the coastlands," with Tarshish as their representative, are
distant objects (Isa. 66:19).

[47] Such as silly (Hos. 7:11), flying hastily (Hos. 11:11), with beautiful eyes (Songs
4:1), homecoming (Gen. 8; Hos. 11:11), moaning (Isa. 38:14; 59:11; Nah. 2:8), and so
on.

verb (תְּעוּפֶינָה) and demonstrative pronoun (אֵלֶּה). Indeed, flying is the common property of cloud and doves. On the other hand, the two similes are separate entities, denoting two groups of peoples. Despite their differences, they come together to Zion, bringing their tributes for the glorification of YHWH. The relationship between the two cola is complementarity. *L.* 14 is the tenor of the first comparison. The first colon is a quotation from Isaiah 51:5. The only verb in the bicolon, which is קוה, is gapped in the second colon. Yet if קוה is read as "to wait," rendering the colon into "and the ships of Tarshish *shall wait* in the first," such reading creates some tension. Both vehicles in the strophe and the tenor here are moving objects. It would be peculiar for the ships of Tarshish to use a verb conveying static idea. We propose that Trito-Isaiah is playing on the two meanings of the root קוה.[48] The homonym, meaning "to gather, assemble", is more appropriate for this nominal clause. Trito-Isaiah quotes one colon from 51:5 and completes the line by adding a nominal clause. He deliberately preserves the meaning of the quotation to show a progress from stagnation to movement. The relationship between the two cola is thus a focusing. By reading the bicolon in this way, we do not have to resort to textual emendation.[49] *L.* 15 consists of a purpose clause with a לְ + an infinitive construct. The infinitive is gapped in the second colon. The bicolon serves as the tenor of the second comparison. The purpose of the coming of the ships of Tarshish is to bring the sons of Zion from afar. The second colon, concerning the treasures together with them, is a specification of the first one. It shows the piety of the Diaspora in contributing their wealth as well to beautify Zion.[50]

Finally, *l.* 16 is almost a verbatim quotation from Isaiah 55:5b, replacing the phrase לְמַעַן with לְשֵׁם. In this way Trito-Isaiah aims at elucidating the open ending of Deutero-Isaiah in 55:13b, "and it shall be to YHWH for a name (לְשֵׁם), for an everlasting sign that shall not be cut off," and points out that the coming of the nations has already glorified

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[48] Art. I "קוה," and II "קוה," in *HALOT*, vol. 3, 1082f.

[49] Scholars have sought for restoring a "better" text for this colon in order to parallel with the אֳנִיּוֹת in 60:9ab: either combining the first words into כְּלִי, "vessels" (*BHK, BHS*), or changing the first consonant of אִיִּים into צִיִּים, "ships" (Westermann, ËU).

[50] The merismus כַּסְפָּם וּזְהָבָם is a conventional word pair representing one's wealth. See William R. Watters, *Formula Criticism and the Poetry of the Old Testament*, BZAW 138 (Berlin: Walter de Gruyter, 1976), 157; Joze Krašovec, *Der Merismus im Biblisch-Hebräischen und Nordwestsemitischen*, BibOr 33 (Rome: Biblical Institute Press, 1977), 113.

Zion.[51] To quote claus Westermann, "God's glorifying of himself in and through the glorification of Zion is a topic which runs through his entire proclamation."[52] The relationship between the different parts of *l.* 16 will be clearer by examining its chiastic structure:

> For the name of YHWH   **X**   your God
> And for the Holy One of Israel   surely, he has glorified you

The phrase "your God" is greatly elaborated by the distinctive epithet in the Book of Isaiah, "the Holy One of Israel." This is the God who executes punishment and salvation.[53] The asseverative clause "surely, he has glorified you" summarizes the theme of Isaiah 60, that YHWH glorifies himself only through the glorification of Zion, and thus explicates how YHWH's name can be magnified. The intralinear relationship of *l.* 16 is thus specification.

As we have mentioned before,[54] this section of the poem shows clearly how a series of verse lines can be read together and constitute a story. The logical flow of the story is recounted by the following sequence:

> The coming of light/ salvation upon Zion → the coming of the nations → glorifying Zion → glorifying YHWH

Strophe V (60:10-11): The Walls of Zion

L. 16 concludes the description of the pilgrimage of the nations. And *l.* 17 opens another scene of the same theme, namely the rebuilding of Zion. Thus broadly speaking the progression from verses 4-9 to verses 10-16 is a specification. In *l.* 17 there are two word pairs. The first one is בְנֵי־נֵכָר /מַלְכֵיהֶם, "foreigners"/ "their kings." Obviously this lexical pair displays a feature addition rule, according to Berlin.[55] The second word specifies the supreme groups of the strangers, who are their leaders ruling

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[51] Cp. 56:6; 56:5-7; 57:15; 59:19. For this point, see Beuken, IIIA, 171.

[52] Westermann, 359.

[53] B.W. Anderson, "The Holy One of Israel," in *Justice and the Holy*, ed. D.A. Knight and Peter J. Paris (Atlanta: Scholars Press, 1989), 3-19; id., '"God with Us" In Judgment and in Mercy: The Editorial Structure of Isaiah 5-10 (11),' in *Canon, Theology, and OT Interpretation*, ed. Gene M. Tucker et al. (Philadelphia: Fortress, 1988), 230-45.

[54] Cf. note no. 43, in which we state that strophes II-IV clearly show the narrative function of prosodic lines.

[55] Berlin, *The Dynamics of Biblical Parallelism*, 73f.

them. Another word pair on the two finite verbs, שרת /בנה, "to build"/ "to minister," on the contrary, exercises a feature deletion, that is to say, from a specific action to a general one. The overall effect of this line is intensification: See! The strangers are building our walls, and what is more, their kings even do the servile works for us! The satirical tone of this line is perceptible.

The next line, *l.* 18, seems to be an interpolation, breaking the continuity from "wall" to "gate." Indeed, it aims at showing the overall intention in YHWH's redemption plan upon Israel. He is the God of both punishment and salvation. Three aspects are used to express the equivalence of the two cola: (1) their grammatical components correspond to each other: preposition בְּ + nominative + first person singular possessive pronoun; QATAL of the first person singular + second feminine singular suffix; (2) semantically we can be certain about the following pairings: רָצוֹן /קֶצֶף, "wrath"/ "favor," and נכה /רחם, "to smite"/ "to have mercy," both with the same intensity; (3) at the same time these grammatical and lexical pairs are also sound pairs: *bqsppy/ brṣwny; hkkytyk/ rḥmttyk.* Nevertheless, this perfectly equivalent structure comprises diametrical contents, linking together with an adversative *waw*. Moreover, the tense of the two QATALs, in line with most translations, are rendered differently as past tense, "I smote you," and present tense, "I have had mercy on you." Such presentation gives the reader a twofold effect. First, it shows that YHWH is a God of justice. He implements judgment on the guilty, and bestows salvation to the repented. This double-sided fact can be validated solely from the content of this line. Second, it points out that the judgment had been over, and now they are in the time of salvation. This interpretation has to be sought in the context of Isaiah 60: the coming of the light, the streaming of the nations, and so on. Hence, in this respect *l.* 18 is not totally unrelated to its context. The interpolation serves to interpret the benevolent acts of the former enemies to Zion, which is due to the fact that God works in the background. Formerly it is God who uses those nations and their kings to judge Israel, and now it is the same God using the same peoples to save and glorify Zion.

L. 19 comes back to the topic of rebuilding Zion. This time the item to be restored is the gates, which is a natural consequence after setting up the walls. The function of the gates is emphasized here, namely to open and close, in order to select the incoming entities. Since now it is the time of salvation and not at war with any nations, it remains open instead of closed. The opening gates also allow the nations to bring their

tributes to beautify the temple of Zion (l. 20). Therefore, the poet uses other word pairs: סגר/פתח, "to open"/ "to close"; תָּמִיד/וָלַיְלָה יוֹמָם, "continually"/ "days and nights." The first pair is made equivalent by adding a negative particle to סגר.[56] The second word pair contains a hendiadys "days and nights" to express a single idea,[57] which is equivalent to the adverb "continually." The two cola are thus synonymous to each other. Together they emphatically express the guarantee that the gates will be open to the nations and Diaspora.

In l. 20 the purpose of opening the gates is given, namely to bring the wealth of the nations into Zion. Besides, the opening also allows the kings to be led into the city, which, indeed, can be taken as a pejorative to the foreigner kings. There are two word pairs in this line: נהג/בוא, "to bring"/ "to lead," and מְלָכִים/גּוֹיִם, "nations"/ "kings." In the second word pair, "kings" is obviously an intensive form of "nations." In the first word pair "to bring" is a Hiph'îl infinitive, while "being led" is a Qal passive participle. The two cola are semantically equivalent, yet they are grammatically diametrical, one using active voice, another passive. In the first colon the "wealth of the nations" is the direct object of the active verb form, "to bring." Both of these grammatical parts are transformed in the second colon. "Their kings" now becomes the grammatical subject, added with a passive participle, "being led."[58] The second colon is an intensification of the first.

Strophe VI (60:13-14): The Temple of Zion

This strophe is nicely connected with its context. The functions of both the walls and the gates are subsidiary to that of the temple. Indeed, a temple should be the focus of every restoration. It is the heart of a city. At the same time it also reveals the sovereignty of YHWH, which will be the topic of ll. 25-28. Hence, strophe VII is the direct consequence of this one. Here l. 21 mentions the glory of Lebanon coming to Zion.[59] It

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[56] This negative transformation renders into a kind of bicolon of what called by Berlin as syntactic positive-negative parallelism. Cf. Berlin, *The Dynamics of Biblical Parallelism*, 56f.

[57] E.W. Bullinger, *Figures of Speech Used in the Bible Explained and Illustrated* (1898; reprint, Grand Rapids: Baker, 1997), 657ff.

[58] Berlin calls this kind of syntactic parallelisms as "passivization," cf. Berlin, *The Dynamics of Biblical Parallelism*, 60f.

[59] For the discussion on this line, see Beuken, IIIA, 173f; Odil H. Steck, "Jes 60, 13 – Bauholz oder Tempelgarten?," in *Studien zu Tritojesaja*, BZAW 203 (Berlin and New York: Walter de Gruyter, 1991), 101-105.

is elaborated further as the trees in the second colon.[60] Different scholars dispute the function of the trees.[61] Indeed, *c.* 21b is a direct quotation from Isaiah 41:19, where the trees refer primarily to the transformation of the desert. When Trito-Isaiah quotes the colon, the object being transformed becomes the devastated Jerusalem.[62] Hence, the trees are used to beautify the temple area (*l.* 22, "the place of my sanctuary").

L. 22 can be used to support our interpretation for the trees' function in *l.* 21. Here the two nominal constructs constitute a semantic pairing: מְקוֹם רַגְלַי /מְקוֹם מִקְדָּשִׁי. The first expression seems to be redundant, as both parts of the construct chain express locality. Indeed, the second construct, "the place of my feet," is linked to Isaiah 66:1, in which God's dwelling is not restricted to the temple, but the whole earth. Thus, the parallelism compels us to read the word מָקוֹם in the first phrase more than an additive. Both constructs convey the idea of the temple area, rather than merely the temple.[63] The next word pair is כבד /פאר, respectively an infinitive construct and a YIQTOL, translated as "to beautify" and "I shall glorify". Consistent with the interpretation of other YIQTOLs in this chapter, we should read the second verb form with a modal nuance. The pairing thus comprises a contrast in grammatical mood, one expressing a purpose, another a promise. Together they show the strong intention of YHWH in restoring the splendor of the city.

L. 23 shows a great intensification from its first colon to the second. True, the bicolon is equivalent: verb to verb, phrase to phrase, and subject to subject. The last pairing has a participial noun + suffix on Zion and indeed constitutes a sound pair (*bny m 'nnyk/ kl mn 'syk*). Nevertheless, in both semantic and lexical levels the two cola show a development: (1) prepositional phrase – from אֵלַיִךְ to עַל־כַּפּוֹת רַגְלַיִךְ; (2) subject – from

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[60] For the function of trees in the Bible, see Harald Schweizer, *Bäume braucht man doch! Das Symbol des Baumes zwischen Hoffnung und Zerstörung* (Sigmaringen: Thorbecke, 1986); Kirsten Nielsen, *There is Hope for a Tree: The Tree as Metaphor in Isaiah*, trans. C. and F. Crowley, JSOTS 65 (Sheffield: JSOT Press, 1989); Barbara Green, *Like a Tree Planted: An Exploration of the Psalms and Parables through Metaphor* (Collegeville, MN: Liturgical Press, 1997).

[61] Either as wood for rebuilding the temple (Duhm, Dillmann-Kittel; Ridderbos, Fischer), or as plantation for beautifying the temple area (Hitzig et al., *La symbolique du livre d'Isaïe: essai sur l'image littéraire comme élément de structuration*, AnBib 59 [Rome: Biblical Institute Press, 1973], 204).

[62] Grace I. Emmerson, *Isaiah 56-66*, OTG (Sheffield, JSOT Press, 1992), 49.

[63] In Ezekiel 43:7, the place of YHWH's feet is restricted to the temple. This is due to Ezekiel's priestly "temple theology."

plural to singular collective (focusing effect); (3) verb – from a general term to a liturgical one. The last development on the use of different verbs is the most interesting and in fact more subtle. There are two verbal sequences. Syntactically both weQATALs in the first position, וְהִשְׁתַּחֲווּ/וְהָלְכוּ, show a temporal sequence: they come, *and then* bow down. In the semantic line, however, the progression from שְׁחוֹחַ to וְהִשְׁתַּחֲווּ exhibits an escalation of the bowing action, with an intensified effect: they come humbly, *and even* bow down. The two verb forms here appear to be synonymous. Nevertheless, there is a nuance between them. The infinitive construct שְׁחוֹחַ comes from the root שׁחח, meaning "to bow."[64] The weQATAL וְהִשְׁתַּחֲווּ is rarer, meaning "to bow down oneself deeply, make obeisance."[65] In the Ancient Near Eastern tradition the gesture *hištaḥ^{a}wāh* is used to express one's reverence towards the other, adopted into the Bible to show the attitude of prayer to YHWH.[66] This intensified meaning is further emphasized through the use of the clumsy prepositional phrase "to the soles of your feet." In this regard, the second colon also bears an ironical undertone. Those who formerly despised Zion are now doing some reverent gestures to her. The nations are subordinated to YHWH and Zion in awesome worship. YHWH is the Lord of history and Zion is the final victor over the others. They have no other way but to submit with humbleness to these new masters.

L. 24 consummates the strophe by the worshipping words of those foreign despisers. Contrary to their former blasphemy they now admit the glory of Zion. The grammatical subject of the weQATAL stands for the proselyte worshippers. Their full acknowledgement of Zion can be exhibited in the following double epithets, both nominal constructs. The pair of *nomen regens* is צִיּוֹן/עִיר. There is a specification from a species

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[64] Cf. Brown-Driver-Briggs, 1005f; L. Ruppert, "שׁחח," in *ThWAT*, Bd. VII, cc. 1212.

[65] It is derived from the t-reflexive of the old šap'ēl conjugation of the root חוה. Cf. "חוה," in *HALOT*, vol. 1, 295; H.-P. stähli, "חוה," in *TLOT*, vol. 1, 398-400; H.D. Preuss, "הוה," in *TDOT*, vol. 4, 248-56 (H.D. Preuss). This connotation of שׁחה now can be sure due to the discovery of the Ugaritic verb ḥwy, "to prostrate oneself, fall at someone's feet as a mark of respect." For an updated discussion of the verbal root and its meaning, see Josef Tropper, "Die hebräischen Verbalwirzeln šuḥ, šḥḥ und šḥḥ," *ZAH* 4 (1991): 46-54.

[66] Cf. There are 170x of *hištaḥ^{a}wāh* in the Old Testament. For the background of this gesture see D.R. Ap-Thomas, "Notes on Some Terms Relating to Prayer," *VT* 6 (1956): 225-41. See also illustrations of this gesture in *ANEP*, no. 355; Othmar Keel, *The Symbolism of the Biblical World: Ancient Near Eastern Iconography and the Book of Psalms*, trans. Timothy J. Hallett (Winona Lake, IN: Eisenbrauns, 1997), no. 412.

to a proper noun. The pair of *nomen rectum* also has such similar effect. YHWH is a more general term. קְדוֹשׁ יִשְׂרָאֵל comes from the particular experience of a community incited by the Book of Isaiah, in which YHWH is a God of punishment and salvation. Now the punishment is over and the time of salvation has been commenced. A new life can thus be launched.

Strophe VII (60:15-16): YHWH as the Lord of History

After the majestic identity of Zion has been proclaimed in *l.* 24, there is a drastic change in her status. This fundamental shift can be revealed grammatically by the more frequent use of the second feminine singular subject pronoun, whereas in the preceding lines, without exception, the same pronoun only appears as object or possessive pronoun. The use of the preposition תַּחַת, "whereas, instead of," renders the whole line subordinate to the following one. The two cola of *l.* 25 are made equivalent to each other by taking two strategies. First, the two sets of participles (עֲזוּבָה וּשְׂנוּאָה and עוֹבֵר) are opposite to each other: i) עֲזוּבָה וּשְׂנוּאָה is passive, while עוֹבֵר is active; ii) עֲזוּבָה וּשְׂנוּאָה is a hendiadys and a sound pair (*'zwbh/ śnw'h*), and is contrasted with עוֹבֵר; iii) their semantic contents contrast with each other ("forsaken and hated" vs "passing through [noticing]"). Second, this contrast becomes equivalent by using antithetical syntax: the first colon = infinitive + participles; the second colon = negative particle + participle, and rendering the two cola equivalent. This is indeed a positive-negative contrast.[67] The development of this line is intensification. The condition of "no one passing", due to its nuance of a total isolation, can be seen as a more intensive form of the condition of "being forsaken and hated." It is this condition deserving the attention of the reader.

The parallelism in *l.* 26 is much easier to understand. Obviously it shows a scene diametrical to that of the preceding one. The weQATAL in the first position serves to connect with the preceding תַּחַת clause. It is gapped in the second colon, where we have another construct to elaborate the preceding object. From these two constructs we can find two word pairings: (1) One of the *nomen regens*, מָשׂוֹשׂ/ גְּאוֹן, expresses two different but complementary states belonging to the future Zion, respectively

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[67] Berlin, *The Dynamics of Biblical Parallelism*, 56f.

"majesty" and "joy."[68] (2) One of the *nomen rectum*, דּוֹר וָדוֹר/עוֹלָם, both express a long duration.[69] The two cola are complementary to each other.

L. 27 consists of a parallelism formulated in an *abba* structure. The *a* pairing is תִּינָקִי/וְיָנַקְתְּ, both meaning "you shall suck." The pairing between a weQATAL and YIQTOL shows a contrast in tense .[70] The next pairing in this line is שֹׁד מְלָכִים/חֲלֵב גּוֹיִם. The line is a parody on Isaiah 49:23, and the humiliation to the kings herewith. The milk of the nations in *c*. 27a should be read metaphorically as their wealth and abundance in *l*. 8. The verb "to suck" in turn symbolizes the exploitation of the nations. *C*. 27b further develops the image by replacing the nations with their kings and the milk with the breast of the kings. This impossible picture (sucking the breast of kings!) greatly intensifies the already ironic picture of manipulating the nations.

L. 28 explains all these things in terms of an invisible hand at the back. The recognition formula (*Erkenntnisformel*, here וְיָדַעַתְּ) is a macro-syntactic marker to conclude the section verses 1-16a.[71] Researches on the formula show that the recognition of YHWH is always caused by his concrete actions in history. Thus it is not surprising to find that prior to the formula there always mentions the different divine activities, which serve as the "token of proof."[72] The bicolon concludes the section by answering the question raised through reading the text: Who is in charge of all such incredible happenings as the dawn of the divine glory, the coming of the nations, the rebuilding of Zion? All are miraculous works

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[68] The first term גָּאוֹן is derived from the root גאה, which means either negatively as "pride," or positively as "majesty, pride," without the implication of arrogance. No doubt the latter sense is meant here. Cf. D. Kellermann, "גָּאָה," in *TDOT*, vol. 2, 344-49; H.-P. Stähli, "גאה," in *TLOT*, vol. 1, 285-87. The second term מָשׂוֹשׂ, meaning "joy." It is used by Trito-Isaiah to express the highest possible joy. Cf. H.-J. Fabry, "שׂושׂ," in *ThWAT*, Bd. VII, cc. 721-29.

[69] D.N. Freedman and J. Lundbom, "דּוֹר," in *TDOT*, vol. 3, 180; G. Gerleman, "דּוֹר," in *TLOT*, vol. 1, 333-35.

[70] This grammatical parallelism does not indicate a temporal sequence, but mainly for stylistic reason. Cf. Berlin, *The Dynamics of Biblical Parallelism*, 35.

[71] Cf. Wolfgang Schneider, *Grammatik des biblischen Hebräisch* (Munchen: Claudius, 1974, 1989[7]), §54.1.5.

[72] For a thorough form-critical discussion of this important formula, see W. Zimmerli, "Das Wort des göttlichen Selbsterweises (Erweiswort), eine prophetische Gattung," in *Gottes Offenbarung: Gesammelte Aufsätze zum Alten Testament*, ThBü 19 (München: Chr. Kaiser, 1963), 120-32. See also the relevant sections in his other more extended works: "Ich bin Jahwe," in *Gottes Offenbarung,* 29-34, and "Erkenntnis Gottes nach dem Buch Ezechiel," in *Gottes Offenbarung,* 69-71.

of the God of Zion, who is YHWH, her savior and redeemer, the Mighty One of Jacob. Going to the content of the recognition we need to explain the arrangement and effect in juxtaposing these epithets. The four epithets are set in an *abba* pattern, which is similar to the chiastic structure in *l.* 27: אֲבִיר יַעֲקֹב - גֹּאֲלֵךְ - מוֹשִׁיעֵךְ - יְהוָה.[73] The *a* elements are "YHWH" and "the Mighty One of Jacob", and the *b* elements are "your savior" and "your redeemer." We start with the second, more obvious, pairing. Both epithets have the second feminine suffix, signifying the relationship between God and Zion.[74] The two divine titles are linked together by their semantic resemblance and difference. "Your savior" is an all-encompassing title showing the general salvific works of YHWH,[75] while "your redeemer" is more specific.[76] The second pairing, אֲבִיר יַעֲקֹב/יְהוָה, is linked together by convention (Psa. 132:2, 5; Isa. 49:26, 60:16). The juxtaposition of these four epithets functions to attract peoples from different traditions, which is of utmost importance in the matrix of propaganda.

Strophe VIII (60:17-18): Socio-Economic Improvement

The leitmotif of this strophe is improvement, and is divided respectively into groups of economic (*ll.* 29-30) and social (*l.* 31) conditions.

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[73] Due to the effect of parallelism, the Tetragrammaton in the syntagm אֲנִי יְהוָה should be aligned more with the following three epithets than with the pronoun. Later in the last line of Isaiah 60 we shall discuss another instance of the syntagm, which constitutes a genre known as "Selbstvorstellungsformel" ("self-introductory formula").

[74] It seems trivial to further elaborate the genitive of relationship belonging to this ubiquitous suffix in Isaiah 60. Nevertheless, the special relationship between God and Zion in these two epithets serves as the basis of all incredible events in the foregoing lines. The reiteration of this suffix thus has a summarizing and emphatic effect.

[75] The semantic field of the root ישׁע, to which מוֹשִׁיעַ belongs, has been studied extensively in J.A.F. Sawyer, *Semantic in Biblical Research*, SBT II/24, London, 1972, 28-59. Indeed, the various associative field of הוֹשִׁיעַ, "salvation," has been summarized as: "spaciousness," "healing," "support," "leading," "lawcourt," "knowing," "keeping," "cleaning," "light," "lifting," "military," "refining," and "opening" (*Semantic in Biblical Research*, SBT II/24, 37, table 2). See also J.A.F. Sawyer and H.-J. Fabry "ישׁע," in *TDOT*, vol. 6, 441-62; F. Stolz, "ישׁע," in *TLOT*, vol. 2, 584-87.

[76] H. Ringgren, "גָּאַל," in *TDOT*, vol. 2, 350-55; J.J. Stamm, "גאל," in *TLOT*, vol. 1, 288-96. "Redeemer" is specifically restricted to the kinsman of the victims, and necessarily rescuing them from evil, whereas such restriction does not exist in "savior".

		verbs	col. 1	col. 2
Economic life	l. 29	תַּחַת...אָבִיא	הַנְּחֹשֶׁת	זָהָב
		וְתַחַת...אָבִיא	הַבַּרְזֶל	כֶּסֶף
	l. 30	וְתַחַת...[gapped]	הָעֵצִים	נְחֹשֶׁת
		וְתַחַת...[gapped]	הָאֲבָנִים	בַּרְזֶל
Social security	l. 31	וְשַׂמְתִּי	פְּקֻדָּתֵךְ	שָׁלוֹם
		[gapped]	נֹגְשַׂיִךְ	צְדָקָה

In *ll.* 29-31 such improvement is expressed in a syntagmatic way. We can divide the nominatives into two columns. The elements in the first column stand for the worse, present condition, while those in the second stand for the better future. In *ll.* 29-30 the material life from the first column to the second is upgraded according to God's fairness. The differentiation of these words may or may not reflect the social stratification. Yet we can be sure that everyone in the society gains the same degree of improvement. *L.* 31 mentions the personified "peace" (שָׁלוֹם) and "righteousness" (צְדָקָה), who shall replace the governor (פְּקֻדָּה) and the taskmasters (נֹגְשִׂים), the authors of the messy status quo.[77] The transformation of the social condition is realized through the appointment of leaders who can uphold peace and righteousness and implement these principles in their positions. The intent of juxtaposing *ll.* 29-30 with *l.* 31 is clearer now. The last line functions to disambiguate the state of affair in the first two lines with the explicit terms "peace" and "righteousness."[78] They serve not only as the standard for the new leaders, but also as the principle behind the improvement measures in *ll.* 29-30.

Contrary to the preceding lines, *ll.* 32-33 describes the transformation of society in a paradigmatic way. The current unfavorable conditions are first given in *l.* 32. It is followed by a renovated, ideal state in *l.* 33. Word pairings in these two lines: (1) שֹׁד וָשֶׁבֶר // חָמָס, the hendiadys is an intensified expression of the singleton; (2) בִּאַרְצֵךְ //

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[77] The nature of these two replaced offices can be determined by reading them together. פְּקֻדָּה is a post with neutral character, meaning "watch, sentry," cf. Brown-Driver-Briggs, 823; *HALOT*, vol. 3, 955-58. And נֹגְשִׂים, derived from the root נגש, "press, drive, oppress, exact," carries a more negative undertone. Hence the second nominative means "slave-driver, oppressor, tyrant, ruling body," cf. Brown-Driver-Briggs, 620; *HALOT*, vol. 2, 670.

[78] Berlin, *The Dynamics of Biblical Parallelism*, 96ff.

בִּגְבוּלָיִךְ, the latter is a specification of the former ("land" is more general, while "border" indicates a confined area). Yet the entire line is turned upside down by placing a negative verbal phrase לֹא־יִשָּׁמַע עוֹד in the first position. YHWH promises that those violent things will not be heard any more in their vicinity! *L.* 33 concludes this strophe by an acknowledgement of Zion. She will call her walls "salvation," and her gates "praise." As the violence and destruction disrupting the order of the city came to an end (*l.* 32), her walls and gates restore their original functions of protection (*l.* 33). The two lines are not linked together by causal relationship, but by their referential function. The dismissal of violence and destruction reflect a peaceful circumstance, which is similar to the secure state brought by the restoration of the walls and gates. Indeed, they describe the same state of affairs merely in different way.

Strophe IX (60:19-20): The Eternal Light Shining

The motif of the social turmoil is maintained in this strophe by a new metaphor: the darkness of the luminaries (*l.* 34). It is YHWH who resolves the problem through specifying his role as the everlasting light of Zion (*l.* 35, reiterated emphatically in *l.* 37). *L.* 36 twists the metaphor of the luminaries by turning them into metonymies of YHWH related to Zion: "*your sun*" and "*your moon*", and promises that they will never cease their work. The final colon of the strophe, *c.* 37b, concludes the effect of YHWH's work by assuring the end of Zion's mourning days.

The first line, *l.* 34, sets the stage for the following thematic development. It informs readers about an unusual phenomenon, i.e. the luminaries fail to shine on Zion. Owing to the metaphorical nature of the language and the direct sequel to the foregoing motif of social disorder, we can interpret the state of darkness as the social turmoil. The ground of comparison is the anomalies in both the vehicle (the failure of the luminaries) and the tenor (the social disorder). The parallelism in this line is difficult due to the ambiguous syntax of לְנֹגַהּ in the second colon: either לְנֹגַהּ is connected to הַיָּרֵחַ, together serving as the subject the following verb phrase, or לְנֹגַהּ stands separately from הַיָּרֵחַ as the purpose adjunct of the verb phrase. The second option is preferred, reasons:[79] (1) נֹגַהּ is parallel with יוֹמָם (cp. Isa. 13:10; Joel 2:10);[80] (2) the purpose adjunct

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[79] Cf. Alexander, 394; Delitzsch, 393; Beuken, IIIA, 184; Duhm, 453.

[80] Textual critics (*BHS* notes) add הלילה after ולנגה הירח, in order to match יוֹמָם in the preceding colon, cf. 1QIsª, LXX, Targum, vetus Latina. Nevertheless, according to

finds an external parallelism in *c.* 35b, לְתִפְאַרְתֵּךְ; (3) the Masorah placed a stronger *Zāqēp magnum* under וּלְנֹגַהּ, seeing the word more independent from הַיָּרֵחַ. Having settling the status of לְנֹגַהּ, we can match three pairings in this line: (1) לְאוֹר יוֹמָם /הַשֶּׁמֶשׁ; (2) הַיָּרֵחַ /לֹא־יָאִיר לָךְ /לֹא־יִהְיֶה־לָּךְ; and (3) /לְנֹגַהּ. The first one is an idiomatic lexical pair, signifying the sources of light. The second one is a pair of verbal phrases, showing the actions of the sun and the moon. The third one is a pair of purpose adjuncts, giving the goals of the luminaries.[81] In this way, the two cola are completely parallel with each other. Together they show us the anomalies that the only natural sources of light do not function anymore. This serious problem consequently leads to a remedy in the following.

L. 35 provides us the remedy by recalling the theophany motif from the preamble. YHWH comes to Zion to replace the unreliable natural lights. The major difference between YHWH and the luminaries is thus highlighted by the word עוֹלָם. It means "long duration," "everlasting," without the abstract idea of infinity.[82] The statement that YHWH as the everlasting light thus contrasts the forever-at-work light with the out-of-order luminaries. In the second colon YHWH is reiterated as אֱלֹהַיִךְ, "your God," and this everlasting light as תִפְאַרְתֵּךְ, "your glory." The paradigmatic pairings have the function of specification (YHWH → "your God"; everlasting light → "your glory"). This very God and very light are thus personalized as Zion's own God and glory. Once again YHWH bestows his glory to Zion.

In *l.* 36 the idea of YHWH as the everlasting light continues to function. It is a further elaboration of the sun and moon images. Having replaced the role of the luminaries, YHWH becomes the sun and moon,

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Barthélemy, the word נֹגַהּ has already expressed this sense and a textual emendation is not necessary ("Une ambiance nocturne est en effet déjà exprimée par ce mot qui signifie une lueur dans la nuit ou bien l'irradiation d'un foyer lumineux dans les ténèbres." Cf. Dominique Barthélemy, *Critique textuelle de l'Ancien Testament: 2. Isaïe, Jérémie, Lamentations*, OBO 50/2 [Fribourg: Ed. universitaires Fribourg, 1986], 421.)

[81] Beuken, IIIA, 184. Cf. NBG: "De zon zal u niet meer wezen tot een licht des daags, en tot een glans zal u de maan niet lichten."

[82] עוֹלָם means "long time, duration"; "future time" and "a long time back," cf. *HALOT*, vol. 2, 798f. The term is usually misinterpreted, due to the fact that we usually read the sense of "eternity" into it. Jenni regards such understanding as foreign to the ancient Israelites. For them everything under the sun is temporal. עוֹלָם means something from the most distant past to the most distant future, but never eternal. Cf. Ernst Jenni, "Time," in *IDB*, vol. 4, 642-49; id., "עוֹלָם," in *TLOT*, vol. 2, 852-62; id., "Das Wort ʿōlām im Alten Testament," *ZAW* 64 (1952): 197-248; 65 (1953): 1-35.

and only relates this metaphor to Zion ("your sun" and "your moon"). Unlike their predecessors, these new "luminaries" shall never set nor retract anymore (לֹא יֵאָסֵף /לֹא־יָבוֹא עוֹד). Certainly this line reiterates the idea of everlasting light in *l.* 35 by using a *via negativa*. The concept of עוֹלָם is carried on by the verb-pairing. On the other hand, the line also serves as a parody of *l.* 34. Unlike the luminaries, these new sun and moon will never stop working.

The last line, *l.* 37, concludes the strophe by an asseverative clause. *C.* 37a repeats *c.* 35a almost exactly except for changing some word order. The poet places the Tetragrammaton in the first position, making it the topic of the line and conclude the entire strophe. It is YHWH, with his everlasting light present in Zion, changing the status quo. With the shining of this light, Zion's days of mourning will come to an end. Though the line does not have any paradigmatic word pair, the second colon is a natural consequence of the first one.

Strophe X (60:21-22a): The Prospect of Zion

The last strophe serves as the climax of the entire poem. Except *l.* 40, which shows a clear parallelism; in all other three lines the equivalent structure between their cola is vague, or even imperceptible. This low "perceptibility" of parallelism, according to Berlin, implies a high "informativity."[83] Thus in this strophe we have to ask what new information has been generated through juxtaposing these unparallel, binary structures.

L. 38 informs readers about two things. First, all the people of Zion will become righteous. Here a singular noun is used in order to emphasize the collective status of this people. In *l.* 31 YHWH promises to appoint Righteousness, a virtue being personified, to take the place of the unjust leaders. Now here not only the leaders, but also all the people of Zion will have such character. Second, the line mentions the possession of the land by the righteous. Throughout the entire poem this is the most substantial promise. The promise guarantees righteous the possession of the land forever. The intralinear relationship here is a consequential one. Up to this point we have to ask *how* can people of Zion become righteous? The following line gives us the answer.

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[83] Cf. Berlin, *The Dynamics of Biblical Parallelism*, 134.

L. 39 consists of two nominal clauses and an infinitive clause. The former indeed is a pair of vehicles, נֵצֶר מַטָּעַ ׳ and מַעֲשֵׂה יָדוֹ , "a shoot of YHWH's plantation, a work of his hands."[84] They resemble to each other in different ways: (1) both in construct chains; (2) *nomen regens* = מַעֲשֵׂה יָד // נֵצֶר מַטָּע; (3) *nomen rectum* = respectively the abbreviated, genitive form of the Tetragrammaton (׳) // the third person masculine singular possessive suffix (וֹ-); (4) both using agricultural metaphor. This line tells us who turns Zion's citizen into a righteous people.

The people of Zion is the tenor of the metaphors. Indeed, in the corpus Isaiah 60-62 Zion takes over the function of the servant(s) of Isaiah 40-66, and naturally her people shares the features of the offspring (זֶרַע) of the suffering servant (Isa. 53:10).[85] Hence, inherently there exists a connection between "Zion's people" and the shoot (נֵצֶר) in the agricultural metaphor. The common ground that links the tenor and the vehicle is specified in the digression *c*. 38αβ. These people are described as righteous (צַדִּיקִים), corresponding to of the righteous servant's offspring (Isa. 53:10-11). Some scholars regard this righteousness as the result of the merit of the people.[86] Nevertheless, as chapters 56-59 and 63-66 show, the people lack such ability to be righteous.[87] It is only God, and

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[84] The text of *l*. 39a-bα is corrupted and we recover it as נֵצֶר מַטָּע ׳ מַעֲשֵׂה יָדוֹ (Beuken, IIIA, 187f.). Cp. MT: מַעֲשֵׂה יָדַי [Ketib: מַטָּעוֹ]; נֵצֶר מַטָּעוֹ [Ketib: מַטָּעוֹ] 1QIsᵃ: מטעי יהוה מעשי ידיו. A similar proposal is made by I.F.M. Brayley, "Yahweh is the Guardian of his Plantation," *Biblica* 41(1960): 275-86, followed by Schoors, 359f; J.J. Scullion, "Some Difficult Texts in Isaiah cc. 56-66 in the Light of Modern Scholarship," *Ugaritische Forschungen* 4 (1972): 117; Watts, 292f.

[85] W.A.M. Beuken, "The Main Theme of Trito-Isaiah," *JSOT* 47 (1990): 67f, 70f.

[86] Such interpretation, presupposing that the people bear the ability to be righteous, has been put forward by Volz and later followed by Muilenburg, Fohrer, and Westermann, among others. Volz understands the meaning of this word as "participating in salvation" ("Heilsgenosse, des Heils teilhaftig," Volz, 248). Whybray, however, has pointed out that this usage of the word together with its related concept, cannot be sustained elsewhere in the Old Testament, cf. Whybray, 238.

[87] Indeed, such use of righteousness reveals the plan of the Book of Isaiah: "Chs. 1-39 call for lived-out righteousness, and threaten punishment as the alternative. Chs. 40-55 offer redemption from that punishment solely on the basis of the righteousness of God. Finally, chs. 56-66 again call for lived-out righteousness, but show that such living is possible only through the gracious righteousness of God." See J.N. oswalt, 559.

Oswalt has given more detailed accounts elsewhere: id., "The Kerygmatic Structure of the Book of Isaiah," in *Go to the Land I Will Show You*, ed. J.E. Coleson and V.H. Matthews (Winona Lake, IN: Eisenbrauns, 1996), 143-57; id., "Righteousness in Isaiah: A Study of the Function of Chapters 55-66 in the Present Structure of the Book," in *Writing and Reading the Scroll of Isaiah: Studies of an Interpretative Tradition*, ed. Craig C. Broyles and Craig A. Evans, VTS 70/1-2; Formation and Interpretation of Old Testament Literature 1/1-2 (Leiden: E. J. Brill, 1997), vol. 1, 177-91.

not any other agent, who imputes the righteousness to the people.[88] Indeed, the next nominal clause points to this understanding. The construct "a work of his hands" serves to emphasize a single fact: the growth of the shoot is not natural at all, but of the work of YHWH! The direct consequence of this action is to glorify YHWH himself (פְּאֵר־ לְהִתְ, a purpose construct in the reflexive stem). Indeed, the transformation of Zion's people into a righteous one also leads to the glorification of YHWH. Again, this process has to be seen as the work of God's hands.

L. 40 brings us another picture, which pinpoints the long-term consequence of the righteous transformation of the people. The line has a perfect parallelism: הַקָּטֹן // הַצָּעִיר, and אֶלֶף // עָצוּם גּוֹי. The YIQTOL verb to be, יִהְיֶה in the first colon is gapped in the second. This line qualifies Zion's people with a future prospect: though for the time being they are small and insignificant, they shall be a numerous and influential people. The two cola seem to be synonymous, but "a mighty nation" is surely more numerous than "a thousand". Hence, the second colon is an intensification of the first colon.

Strophe XI (60:22b): YHWH the Guarantor of His Promise

L. 41 should be divided into two sentences: a nominal clause אֲנִי יְהוָה and a verbal clause בְּעִתָּהּ אֲחִישֶׁנָּה, placed side by side and meant to compare with each other.[89] It is the last line of the chapter. Hence, we are obliged to examine its relationship with the preceding lines. We start by the second colon בְּעִתָּהּ אֲחִישֶׁנָּה, "in its time, I will hasten it." Both of the suffixes in the sentence are singular collective, referring to the preceding happenings throughout the poem. Together they are seen as one thing and their accomplishment is once and for all.[90] Immediately the suffixes refer to the fulfillment of the promise that turns the inhabitants of Zion into a righteous people (*c.* 38a), and all the consequences out of this character: possessing the land forever (*c.* 38b), being the shooting of YHWH's vegetation and the work of his hand (*l.* 39), as well as the disproportionate influence of Israel to the surrounding nations politically

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[88] See also the similar conclusion in the meticulous article Elizabeth A. Achtemeier, "Righteousness in the OT," in *IDB*, vol. 4, 80-85.

[89] Cf. *BHK* colometry, followed by NEB, NIV, RSV, and NRSV.

[90] Grammatically these two pronouns are *feminium pro neutro*, singular but referring to plurals things, cf. Gesenius-Kautzsch-Cowley, §135*p*; Joüon-Muraoka, §152*b*; Waltke-O'Connor, §16.3.5*c*.

and culturally (*l.* 40). In the larger context, the suffixes also refer to all the preceding undertakings, since it is YHWH himself making those promises: the coming of the light, of the nations and of the Diaspora with their tributes, beautifying the temple, rebuilding the walls, the realization of the social and economic justice, and so on. All these affairs are "already-but-not-yet." Their full blossoms are still far away, yet at the same time they are imminent. It is the obligation of the prophet to remind the community that the promise of YHWH is still valid, albeit not being fulfilled for so many years. Prophets, from the ancient time to the modern era, are the conscience of their people:[91] in times of illegitimate pride, pronouncing judgment; in times of total despair, uttering hope and salvation.

The first colon points out the reason why the promise must be accomplished. The construction "I am YHWH," grammatically a periphrastic nominal clause, is termed by W. Zimmerli as a "self-introductory formula" (*Selbstvorstellungsformel*).[92] By using this formula the author elicits the long history during which God has come into contact with Israel. According to W.H. Schmidt the formula is associated "with historical retrospect and with the first and second commandment," in order to "distinguish its God from the gods of other nations and so to express the distinctive character of its faith."[93] What is important is not merely the "being" of YHWH, but his works, historical acts, and miraculous deliverance. Thus, in many instances following the formula there are recitals of YHWH's salvific deeds in Israelite history: "I am YHWH, your God, who brought you out of Egypt, out of the house of bondage..." (Ex. 6:2-13; cf. Hos. 12:10, 13:4; Psa. 81:11; Gen. 15:7.)[94] Therefore, the dynamics between the two cola is clear. It is due to the works of YHWH throughout history that he has to complete the tasks.

[91] In allusion to the title of B. Vawter's famous work: *The Conscience of Israel: Pre-Exilic Prophets and Prophecy* (New York: Sheed and Ward, 1961).

[92] Cf. Zimmerli, "Ich bin Jahwe," 11-40. Out of 210x, the syntagm יְהוָה (אָנֹכִי/) אֲנִי, 159x is translated as "I am the Lord" (RSV). Form-critically this formula is linked to a polytheistic setting (in order to distinguist YHWH from other gods). This explains why the formula is used most frequently in such books/ corpus as Leviticus (52x), Ezekiel (56x), and Deutero-Isaiah (17x).

[93] Werner H. Schmidt, *The Faith of the Old Testament: A History*, trans. John Sturdy (Philadelphia: Westminster, 1983), 56, and his thorough discussion in the same work, 53ff. that brings to this conclusion on the significance of this formula.

[94] Schmidt, *The Faith of the Old Testament*, 55; Horst D. Preuss, *Old Testament Theology*, trans. L.G. Perdue, 2 vols. (Edinburgh: T. & T. Clark, 1995-1996), vol. 1, 204-207.

By citing this formula, the poet recalls YHWH's historical works, and reminds both YHWH and Israelites of such wonderful promises.

The last line of this poem concludes the entire poem and brings the divine revelation to a climax. YHWH reveals himself as a guarantor of his promises. He returns to Zion and reverses her fortune. Rather than being forsaken and hated, Zion is uplifted to a majestic position so that the nations have to pay tribute to her. The self-introductory formula "I am YHWH" reveals YHWH as both the God of the past and the God of the future. Through reviewing YHWH's activities in history we know that he will not fail his people. He is the God of judgment and salvation. Now the judgment has been executed. So long as the Israelites show their contrition and stand apart from their wrongdoings in the past, salvation comes. Indeed, YHWH does not change his standard. It is under the same tension between God's identity and his deeds that we have YHWH's judgment from another great prophet, proclaimed between the first and the second fall of Jerusalem:[95]

> "...Surely I am YHWH. I will speak the word that I speak, and it will be fulfilled. It will no longer be delayed; but in your days, O rebellious house, I will speak the word and fulfill it," says the Lord YHWH.
>
> Ezek. 12:25

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[95] We follow Daniel I. Block to translate the syntagm אֲנִי יְהוָה here into the 'self-Introductory formula,' instead of taking אני as the emphatic subject of the subsequent YIQTOL אֲדַבֵּר, cf. his argument in id., *The Book of Ezekiel. Chapters 1-24*, NICOT (Grand Rapids and Cambridge: Eerdmans, 1997), 391. The following translations also support this syntax: ASV, KJV, NKJV, SVV, WEBSTER, DARBY, LUTHER and ELBERFELDER.

ABSTRACT

This paper reviews biblical parallelism and illustrates the phenomenon intensively with Isaiah 60. The theory of Robert Lowth has dominated scholarship for more than two centuries. Yet every theory will become dated eventually. Lowth's legacy, including the identification of parallelism, and thereof the tripartite classification, has been undermined by James Kugel. To Kugel the essence of parallelism rests on the difference between the two parts and their interaction. These two emphases of parallelism, one on equivalence, another on difference, have been refined respectively by Adele Berlin and Robert Alter. Berlin comprehensively explains the various uses of word pairings by means of linguistics. Parallelism certainly conveys the equivalence of a line. Alter, however, emphasizes the aspect of difference. He considers the development from the first part of a line to the second one in terms of different categories, such as focusing, heightening, intensification, specification, and consequentiality. These delineations of the relationship between the two parts help us to clarify how they are connected together. According to Alter, parallelism is not limited to a prosodic line, but active in the entire poem. Our application of these principles of equivalence and difference in the case of Isaiah 60 helps us to see what the dynamics of biblical parallelism is about.

撮　　要

本文回顧聖經平行體自盧夫主教 (Robert Lowth) 以來的研究，並透過以賽亞書六十章說明該文學現象。二百多年來，盧夫對平行體的三重分類，即所謂「同義平行」「反義平行」「綜合平行」，一直是舊約希伯來詩歌解釋的鑰匙，用以分辨詩章與散文，並透過此分類找出詩詞的意義。盧夫認為一行詩中兩句平行的要旨在於等同。庫格爾 (James Kugel) 全盤否定此分類法，指出在聖經中並不存在此等同義、反義及綜合的平行，並視平行體的精義在於兩句的不同及彼此間的互動。柏琳 (Adele Berlin) 及奧爾特 (Robert Alter) 分別修訂上述兩位學者的觀點。柏琳使用語言學的新發現，重新肯定盧夫對平行體的看法，以實例證明聖經作者如何藉著不同的偶字建構每一行詩句以至整首詩。奧爾特循庫格爾的路線，進一步推敲二句的不同，以及一行詩的第二句如何以各種方式發展第一句的意思。作者認為上述學者雖分別點出了平行體的旨趣，卻流於片面而失諸交臂，未能充分把握平行體辯證的性格。作為複雜的文學現象，聖經平行體實在包含同與不同。二句有時候看似是重複，實際上卻是不一樣，有時候又好像不同而卻表達相類的意思。藉此平行的體裁，聖經作者把玩不同的神學觀念，並透過其豐富的文學素養，使希伯來詩歌一直在世界文學的殿堂上佔一重要席位。