

DRESSED TO THE NINES, STRIPPED TO THE BONES:  
THE SYMBOLOGY AND RHETORIC OF YHWH'S ACTS OF INVESTITURE AND  
DIVESTITURE OF DRESS IN PROPHETIC LITERATURE

by

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## SHORT ABSTRACT

The last four years has seen a renewed interest in dress in biblical studies. Much of this work focuses on dress as object – what it is, looks like, and who wears it. A consequence of this is the symbolic and rhetorical function of dress in metaphors being reduced to its function in “real life.” In response, I treat dress as subject. My research explores the conceptualization of dress and nakedness in prophetic texts within the Hebrew Bible where YHWH is the investor/divestor of dress, and personified Jerusalem/Zion is the recipient of his actions. The texts include Jeremiah 13:18-27; Isaiah 52:1-2, 7-10; 61:10-11; Ezekiel 16:35-43. My work distinguishes itself from previous scholarship through its interpretive shift from what dress *is* to what it is *doing*. To my knowledge, no one has studied acts of investiture and divestiture of dress in prophetic literature. I argue that the conceptualization of dress grants meaning and function to the suffering and destruction of the 6<sup>th</sup> century BCE. My philological methodology brings dress into focus by exploring how the movements of it on or off Jerusalem/Zion are crucial to understanding her as woman and city. At the same time, the shift to what dress is doing and my focus on it as a concept allows me to identify constellations that hold these metaphors together with respect to suffering and destruction. Through Jerusalem/Zion, a divine/prophetic perspective on suffering is made recognizable: the conceptualization of dress reorients the audiences to see suffering and destruction as the place of self-reckoning, shame, and unbeing (Jeremiah 13 and Ezekiel 16), or as the moment of transformation, revelation, and recovery (Isaiah 52 and 61). I conclude that acts of investiture and divestiture are crucial to the audiences’ identity and formation and effacement and deformation. Dress and its conceptualization are a means of perception management

## LONG ABSTRACT

My study is about dress – I examine four prophetic and metaphoric texts within the Hebrew Bible where YHWH is the investor or divestor of dress, and the personified city and religious symbol Jerusalem/Zion is the recipient of his actions. The texts I look at are Jer 13:20-27, Isa 52:1-2, Isa 61:10-11, and Ezek 16:1-43. On a deeper and more complex level, my work is about identity, shame, and transformation, and how one orients oneself within and moves forward from contexts of suffering and destruction. My discussion of how metaphorical imagery of dress relates to suffering and destruction approaches suffering using a more traditional approach, which asks the difficult and painful questions about the meaning and function of suffering and destruction. My research examines how these texts attempt to give meaning or function to the suffering and trauma of the events in the 6<sup>th</sup> century BCE through the concept of dress.

I argue that the conceptualization of dress reorients the audiences to see and experience suffering and destruction as the place of self-reckoning, shame, and unbeing in Jeremiah 13 and Ezekiel 16, or as the moment of transformation, revelation, and recovery in the Isaianic texts. The manipulation of Jerusalem/Zion's boundaries of dress within the metaphors creates a different perception of Jerusalem/Zion for the audience. It is a perception incongruous to the one that precedes it, what could be described as the "before" and "after" pictures of Jerusalem/Zion. Therefore, the purpose of these prophetic metaphors is to precipitate shame or transformation in the prophecies audiences based on the difference between the "before" and "after" pictures. The metaphors enable them to see and understand their context and themselves in a new light. My work demonstrates how dress is conceptualized to express a response to suffering and destruction through the language of uncovering, stripping, nakedness, and shame. The investiture of dress also expresses the

possibility for transformation and renewed relationship. The audiences are moved beyond suffering and destruction through the language of awakening, rising, covering up, adornment, salvation, strength, and righteousness, with the latter three terms being conceptualized as dress.

My first chapter is crucial in setting up the framework and presuppositions for my argument. In the introductory chapter, I distinguish my research from previous scholarship through its interest in the “how” of dress. By this I mean how dress makes meaning or gives function to suffering and destruction in both acts of investiture and divestiture. Dress is often studied as object, as aesthetic – what it is and looks like, what sort of people wear it, and what status it communicates. Much research has been done on dress in this respect and I survey it in the introductory chapter and engage it throughout my work. Nevertheless, I look at dress as subject, as a concept that is used in different ways to help make sense of the events of the 6<sup>th</sup> century BCE. This begins at the level of the metaphor and how dress is affecting personified Jerusalem/Zion. Because my work focuses on the metaphorical imagery in detail, my methodology is philological. I move through biblical texts by performing a close reading. At the same time, I move through biblical concepts and seek to identify constellations that hold these metaphors together. My work also utilizes dress research from the fields of anthropology, sociology, and biblical studies, and draws on philosophy, sociology, and psychology to discuss perception and shame. These disciplines heuristically inform my philological analyses of concepts as to plumb the depths of these texts within their historical contexts.

My introduction transitions to consider research and observations on dress from a variety of fields. A key insight from dress theory crucial to my argument is that dress

constitutes identity and is a means of perception management. A key caveat to make to this point in the context of the ancient Near East is that dress in the ancient world does not function the same as it does today. Most important to recognize is that thoughts about the self are crucially related to the body. This means that dress is not just something physical, worn on the body and is separate from the “self.” Rather, dress is the stuff of the self, a psychosomatic body part. To put on new dress is to put on a new self. To be stripped of dress is to have a self removed. Dress is therefore the crucial boundary of the body between self and the world. This reality of dress informs its use within the metaphors and thus reflections about the selfhood of a nation are reflected in the conceptualization of dress and body. I then discuss the relationship between nakedness, self, and shame and argue that nakedness is not an absolute state, the absence of dress, but is a process of the self in a manner similar to dress. Following this insight, I discuss why shame and nakedness are so aptly related to one another and its implications for my study.

The final part of my introduction describes in detail a crucial comparison I make between dress as the crucial boundary of the body and walls and structures as the crucial boundaries of cities. The boundaries of each entity are crucial to the identity and function for bodies and cities. Throughout the study I rhetorically ask: what is a city without its walls? Who is a person without their dress? The boundaries for each entity come together in personified Jerusalem/Zion as a woman and a city. Jerusalem/Zion is dressed or undressed in direct relation to the destruction or restoration of her boundaries as city, which is a key source of the suffering and destruction experienced by the audiences. When the boundaries of a city and body are modified by another (within the metaphors this is the deity), the new perception created is derivative of the other’s perspective. The question is not who or what is the cause of investiture/divestiture and restoration/destruction full stop, but what is the point of view

that they are imposing, and why? My pursuit of the point of view revealed in the actions performed on body and city, rather than solely the cause of the actions, is related to my approach to suffering and destruction: I am not looking solely for the cause of suffering and destruction, but how the conceptualization of dress gives meaning or function to it.

The introduction concludes by weaving together the various threads of thought discussed. Dress is a means of perception management, and consequently covering and uncovering Jerusalem/Zion not only changes the sort of attention given her but is to also change the audience who does the attending. I argue that this presents the body and image of Jerusalem/Zion as a source of knowledge for the audience. The conceptualization of dress creates a new way for the audience to see and understand suffering and destruction. Meaning or function are to be found in suffering and destruction through Jerusalem/Zion's personification and the manipulation of her bodily boundaries of dress. A new perception leads to a new perspective.

Chapter two examines the act of divestiture in Jeremiah 13 and the relationship between perception and perspective. Through a careful analysis of the sole dress item mentioned in the passage, I demonstrate that Jerusalem's skirt creates an identity of power and prestige. The removal of her bodily boundary in dress is a removal of identity and power. With respect to how dress and nakedness relate through divestiture, I discuss how the exposure of Jerusalem's nakedness does not cause disgrace, conceptualized as nakedness, but reveals it. The uncovering of disgrace-as-nakedness is to loom large on the body and dispel the mistaken perception of Jerusalem in her skirt as a woman of power and prestige – (self-)knowledge is the goal of the act which results in a new self-perspective that aligns with the divine/prophetic perspective created through the metaphor.

Chapter three examines Isaiah 52 and focuses on how the investiture of qualities and attributes conceptualized as dress, strength and beauty, functions as a means of perception management. While I do this within the metaphor with respect to Jerusalem/Zion's identity and body, I argue that the modification of Jerusalem/Zion's bodily boundaries through dress are crucial to understand how the oracle transforms the imaginative landscape of the audience. The metaphor of dress is an event. I utilize the work of Merleau-Ponty to help explain how the perception in the metaphor affects the audience's reality in which it is perceived. The new perception created by investiture, which is derivative of the divine/prophetic perspective, serves to move the audience beyond their current situation and self-understanding of suffering and destruction.

Chapter four analyses a second act of investiture in Isaiah 61. I argue that the first-person voice can be read as Jerusalem/Zion and discuss the implications of this reading. I frame the chapter through ritual and discuss how Jerusalem/Zion's ritualization through dress serves as an invitation to transformation for the audience receiving the oracle of salvation. Dress is used by the deity to act upon the body and create a new way of seeing and understanding oneself, the world, and one's relationship with the divine. I demonstrate that reading the speaker as Jerusalem/Zion allows the personified religious symbol to depict a transformation of the subject for and to the collective in relation to her restoration as woman and city.

The penultimate chapter examines the act of divestiture in Ezekiel 16. I frame the chapter through the lens of performance and regard the text as a perceptual experience. I argue that Jerusalem's body is a performative body. Confronted through the performative body with the motif of utter nakedness, I suggest that Jerusalem's divestiture is an invitation

to shame for the audience by feeling defined by this aspect of identity. The final chapter serves as a conclusion for the study and brings together the threads of the foregoing analysis in a somewhat surprising way: I discuss how the texts discussed bear witness to the acceptance of the whole of reality, good and bad, light and dark, restoration and destruction, by virtue of the ways in which they make meaning or give function to the suffering and destruction within their reality.

# 1. DRESS AND NAKEDNESS AS PROCESSES OF THE SELF

## 1.0 Introduction

The following study is, on one level, about clothing – I will examine four prophetic and metaphoric texts within the Hebrew Bible where the deity YHWH is the investor or divestor of clothing, and the personified city and religious symbol Jerusalem/Zion is the recipient of his actions.<sup>1</sup> The texts in question are Jer 13:20-27, Isa 52:1-2, Isa 61:10-11, and Ezek 16:1-43. But on a deeper and more complex level, the following study is about identity, shame, and transformation, and how one orients oneself within and moves forward from contexts of suffering and destruction. How clothing metaphors accomplish this is the purpose of the chapters below to demonstrate.

To discuss how metaphorical imagery of clothing is related to suffering and destruction I must first outline the way in which I am approaching suffering more generally. My approach is not from an overtly modern perspective, the ideal of which is, usually, the elimination of suffering, and the task of which when suffering occurs is to look for its cause and to abolish the suffering itself. In some cases, the cause of suffering is included in the abolishment of suffering. My task here is not to dismiss this approach. Firstly, because it is related to the approach I do take. Secondly, because a discussion of the cause of the suffering and destruction experienced by personified Jerusalem/Zion in Jeremiah 13 and Ezekiel 16 has already been conducted by several scholars (and will be discussed in chapters two and five). Instead, I use a more traditional approach to suffering which asks the difficult and painful

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<sup>1</sup> This defines the parameters of my text selection.

questions about its meaning and function.<sup>2</sup> Accordingly, I am interested in how these texts attempt to give meaning or function to the suffering and trauma of the events in the 6<sup>th</sup> century BCE. Crucial in this perspective is the careful naming and avoidance of anachronistic assumptions or expectations placed on the texts with respect to causation/agency, gender, and violence when discussing suffering. One does not have to agree with how or in what way they attempt to make meaning or grant a function to suffering and exile. But one must allow them to if their perspective on themselves, their situation, and the God whom they are said to seek is to be understood.

I must also define suffering and why I am relating it to destruction.<sup>3</sup> Suffering is a powerlessness, an alienation from one's own self. It often feels meaningless and occurs when an individual is unclear as to what they ought to believe.<sup>4</sup> These characteristics resonate with the experience of large-scale destruction, such as that endured by Judah in the 6<sup>th</sup> century BCE. To make meaning out of or give function to suffering is to grapple with reality, the destruction and trauma itself, and not circumvent it by only looking behind it for its cause or beyond it for its abolishment. I shall look at how metaphorical imagery in the texts to be examined use clothing to make meaning in or give function to their historical moments. Implicit in my statement is that clothing, or more precisely for this study the taking off or putting on of clothing, refers to something beyond its denotations, the materiality of clothing itself. Rather, clothing and unclothing participates in a larger discussion of identity, shame,

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<sup>2</sup> See Dorothee Soelle's approach in *Suffering*, trans. Everett Kalin (London: Darton, Longman, & Todd, 1975), 1-5.

<sup>3</sup> This study does not use a methodology that applies trauma literature/studies to the texts in question. For studies on trauma in biblical studies see, for example, Elizabeth Boase and Christopher Frechette, ed., *Bible Through the Lens of Trauma* (Atlanta: SBL, 2016); Eve-Marie Becker, Jan Dochhorn, and Else Kragelund Holt, ed., *Trauma and Traumatization in Individual and Collective Dimensions: Insights from Biblical Studies and Beyond* (Göttingen: Vandenhoeck & Ruprecht, 2014).

<sup>4</sup> Drawn from Soelle's analysis in, *Suffering*, chp. three. The Oxford English Dictionary Online defines (to) "suffer" as "to undergo, endure," or in transitive use as "to have something (painful, distressing, or injurious) inflicted or imposed upon one." Both instances are passive.

and transformation amid suffering and destruction, and how to locate oneself within it and move beyond it.

The work of Najman on wilderness is instructive in this respect. Her 2006 article demonstrates how the concept of wilderness captures important aspects of Second Temple Judaism through three different uses: wilderness as suffering, as purification, and as a locus for revelation.<sup>5</sup> Her forthcoming article reflects on broader metaphorical uses of wilderness by moving beyond the strict terminology used to denote wilderness.<sup>6</sup> In the latter article, Najman shows how texts such as *Apostrophe to Zion* support a wider conceptualization of wilderness that includes exile, suffering, recollection, healing, renewed revelation, and more. Specifically, wilderness can be a period to respond to suffering and humiliation, which can include self-reflection. It can also “be a place of transformation through vision, revelation, and divine conversation – an achievement in the preparation towards a becoming of the self, a further approximation towards fulfilling the call to become a nation, a subject.”<sup>7</sup>

These insights are informative for my study. In a similar manner, clothing is conceptualized to express a response to suffering and destruction through the language of uncovering, stripping, nakedness, and shame. This sort of conceptualization, especially through nakedness, expresses an alienation from oneself, perhaps the end of oneself, while at the same time recognizing oneself. Nakedness can express recognition and bewilderment. Clothing also expresses the possibility for transformation and renewed relationship between not only the deity with the city and symbol Jerusalem/Zion, but with the nation. The

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<sup>5</sup> Hindy Najman, “Towards a Study of the Uses of the Concept of Wilderness in Ancient Judaism,” *DSD* 13 (2006): 99-113. Also see Joseph Lam, *Patterns of Sin in the Hebrew Bible: Metaphor, Culture, and the Making of a Religious Concept* (Oxford: OUP, 2016).

<sup>6</sup> Hindy Najman, “Conceptualizing Wilderness: Poetic Processes and Reading Practices in the *Hodayot* and the *Apostrophe to Zion*,” 16th Orion Symposium (Leiden: Brill, forthcoming).

<sup>7</sup> “Conceptualizing,” forthcoming.

audiences are moved beyond suffering and destruction through the language of awakening, rising, covering, adornment, salvation, strength, and righteousness, the latter three terms of which are conceptualized as clothing.

It should be evident at this point that I am less interested in the “what” of clothing, or for the remainder of this study I shall use the term dress.<sup>8</sup> Rather, I am interested in the “how” of dress. By this I mean how dress makes meaning or gives function to suffering and destruction in both acts of investiture and divestiture. To put the contrast otherwise, dress is often studied as object, as aesthetic – what it is and looks like, what sort of people wear it, and what status it communicates. Much research has been done on dress in this respect; I discuss it in section 1.1 and engage it throughout the study – the “how” of dress cannot be discussed if the “what” of dress and “why” it is being taken off or put on has not been considered. Nevertheless, I am looking at dress as subject, as a concept that is used in different ways in different contexts for different audiences to help make sense of the events of the 6<sup>th</sup> century. This begins at the level of the metaphor and how dress is affecting personified Jerusalem/Zion.

Given that dress within the metaphorical acts of investiture and divestiture is not static but dynamic (i.e., dress is put on or taken off),<sup>9</sup> a new perception is created through the acts themselves which is the means by which suffering and destruction are to be attended to.

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<sup>8</sup> Dress is a more inclusive and wide-ranging term than clothing, as it includes clothing, adornment, makeup, hair, jewellery, body modification, handheld items (such as a staff, sceptre, or weapon), or accessories (such as hats, veils, or crowns). Because of its inclusiveness and simplicity, dress shall be the preferred term in the present study. Where helpful or necessary, I may occasionally use the term clothing. For a detailed discussion see Mary Ellen Roach-Higgins, “Dress and Identity,” in *Dress and Identity*, ed. Roach-Higgins, Joanne B. Eicher, and Kim K. P. Johnson (New York: Fairchild Publications, 1995), 9-10.

<sup>9</sup> Though Isa 61:10-11 is a first-person recollection of divine investiture, whose voice I read as Jerusalem/Zion.

Dress, and therefore its conceptualization, is a means of perception management. This leads me to ask the following questions:

What does the metaphoric nature of the acts of investiture and divestiture of dress presuppose and create? How does it manage perceptions of Jerusalem/Zion? For texts of investiture, how should dress that is qualitative in nature be interpreted? How does dress of salvation or strength become part of Jerusalem/Zion by her wearing it? Does it constitute a new identity and transform her, especially in contrast to the perception of her destructed state that precedes it? What does the new perception of dress suggest with respect to the way in which one is to move beyond the context of suffering and destruction and how to understand oneself as a result? For texts of divestiture, why is the exposure of nakedness used to make meaning about exile and the destruction of the city of Jerusalem/Zion? Why are specific terms used to denote nakedness instead of more general terms? In what way does dress manage perceptions of Jerusalem/Zion but no longer does upon its removal? What does the exposure of nakedness say about Jerusalem/Zion? What does the exposure of nakedness suggest with respect to the way in which one is to orient oneself in the context of suffering, destruction, and exile and how to understand oneself within it?

The above questions are about dress and nakedness specifically, but I could also ask questions about the investor, investee, and audience: what is the relationship between Jerusalem/Zion as woman and a city in her investiture/divestiture? What does it mean for the deity to be the agent of dress and why is this mode of imagery used so often? What does the investiture of dress or the exposure of nakedness say about the deity who performs it? How is the investiture or divestiture of Jerusalem/Zion within the metaphor to affect the audiences receiving or reading the oracles of judgment or salvation? In what sense are these metaphors

about them, not just for them? How do metaphors of dress orient the audiences' attention as to find meaning or function within their contexts?

Considering these presuppositions and questions, my methodology is philological by moving through biblical texts and performing a close reading. At the same time, I move through biblical concepts and seek to identify constellations that hold these metaphors together.<sup>10</sup> To aid in the navigation between texts and concepts, I utilize dress research from the fields of anthropology, sociology, and biblical studies. I also draw on philosophy, sociology, and psychology for my discussions of perception and shame. These disciplines heuristically inform my philological analyses of concepts as to plumb the depths of these texts within their historical contexts.

I will examine how the manipulation of the boundaries of dress creates a different perception of Jerusalem/Zion. It is a perception incongruous to the one that precedes it, what could be described as the “before” and “after” pictures of Jerusalem/Zion. The aim of these movements and the perception created is to precipitate shame or transformation in the prophecies audiences, enabling them to see and understand their context and themselves in a new light. The perception created is derivative of a counterperspective, that of the one who caused it, meaning it is counter to current perspectives on oneself and one's context. Therefore, the movements of dress function as processes of the self to arrive at this knowledge. Ultimately, the imagery of dress and nakedness suggests that Jerusalem/Zion and the audiences are not always who they take themselves to be, and thus their historical moments are not always what they seem; their perspective is deficient or stagnant. The

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<sup>10</sup> On concepts and constellations, see Hindy Najman, *Losing the Temple Recovering the Future: An Analysis of 4 Ezra* (Cambridge: CUP, 2014), chp. one.

conceptualization of dress reorients the audiences to see and experience suffering and destruction as, on the one hand, the place of shame and humiliation,<sup>11</sup> or as the moment of transformation, revelation, and recovery. Acts of investiture and divestiture are thus crucial to their identity and formation and their effacement and deformation. To argue this, I will briefly explore relevant research on dress and shame pertinent to this study.

### 1.1 Dress and Perception Management: Research and Observations

No one has ever seen a full view of their own body with their own eyes.<sup>12</sup> One's own body can be seen in part but not in full. Dress, however, can be viewed in full before it is put on. Dress provides a picture of what one looks like, even from the angles otherwise unseeable, inaccessible. Dress therefore grants control over what is seen and not seen. This also grants dress power with respect to how one is seen, meaning it can alter what sort of perception is seen depending on what sort of dress is worn. Dress is a means of perception management.

Research on dress in the fields of anthropology and sociology have suggested just as much, with studies on the topic burgeoning over the past thirty years.<sup>13</sup> A conclusion made by much of this research is that dress communicates identity; it is the initial means by which one is perceived, judged, evaluated, and categorized by perceivers, which finds grounding in

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<sup>11</sup> Here we could also describe this experience using Najman's language of revelation inflicted by destruction. See *Losing*, chp one.

<sup>12</sup> In modern times, pictures, videos, and mirrors are representations of the body but they are not the same as seeing one's body with one's own eyes. In the ancient world, it is a question as to how (access to mirror devices? Reflections in reflective surfaces?) and how often one could see oneself. Therefore, dress takes on an even more important role with respect to perception management. Cf. Shadi Bartsch, *The Mirror of the Self: Sexuality, Self-knowledge, and the Gaze in the Early Roman Empire* (Chicago: University of Chicago Press, 2006).

<sup>13</sup> For example, see Roach-Higgins et al, *Dress and Identity*; Roach-Higgins and Eicher, *Dress, Adornment, and the Social Order* (New York: John Wiley & Sons, 1965); R.A. Schwarz and J.M. Cordwell, eds., *The Fabrics of Culture: The Anthropology of Clothing and Adornment* (The Hague: Mouton Publishers, 1979); for a historical and global perspective on clothing see Robert Ross, *Clothing: A Global History* (Cambridge: Polity Press, 2008).

social psychology.<sup>14</sup> Dress therefore constructs harmony or discord.<sup>15</sup> Entwistle states that cultural conventions are developed around dress to make the body meaningful and recognizable to a culture; nonconformity to dress codes is likely to instigate offence, making dress a “matter of morality.”<sup>16</sup> Entwistle’s rhetoric of morality communicated by dress is not dissimilar from Schwarz’s influential essay which states, “[I]ike other symbols, clothes also have a conative aspect – they move men to act in prescribed ways.”<sup>17</sup>

Dress also reflects a choice as to how an individual will interact with their environment. That is, dress is a means by which an “individual establishes their relationship to the world.”<sup>18</sup> However, the relationship is bidirectional, as socio-cultural situations can impose themselves upon the body and constrain it to act in particular ways. The body is a locus for a myriad of impositions and opinions; it becomes symbolic of the situation.<sup>19</sup> Dress is thus a liminal space, the boundary between the self and the other, the individual and the social world. It is the meeting place of private and public.<sup>20</sup> Consequently, there are internal and external tensions about the expression of identity through dress, raising questions about how to manage perceptions.

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<sup>14</sup> S. J. Lennon argues that social perception is a function of dress and develops a four-stage model of person perception. S. J. Lennon, “Clothing and Adornment: Social Psychology Perspectives,” in *Encyclopedia of Body Image and Human Appearance*, ed. Thomas F. Cash, vol. 1 (Amsterdam: Elsevier/Academic Press, 2012), 320-326.

<sup>15</sup> So, Heather A. McKay “Gendering the Discourse of Display in the Hebrew Bible,” in *On Reading Prophetic Texts: Gender-Specific and Related Studies in Memory of Fokkeli van Dijk-Hemmes*, ed. Bob Becking and Meindert Dijkstra (Leiden: Brill, 1996), 174, 182.

<sup>16</sup> Joanne Entwistle, *The Fashioned Body: Fashion, Dress, and Modern Social Theory* (Cambridge: Polity Press, 2000), 8. Cf. Dick Hebdige looks at dress as an expression of subcultures who have been subordinated by dominant groups. He argues that the tensions between these two groups is reflected in the material surfaces of the subculture, including dress. See *Subculture: The Meaning of Style* (London: Routledge, 1979).

<sup>17</sup> “Uncovering the Secret Vice: Toward an Anthropology of Clothing and Adornment,” in Schwarz et al, 28.

<sup>18</sup> Schwarz, “Vice,” 29-30.

<sup>19</sup> Entwistle, *Fashioned*, 15-16.

<sup>20</sup> Entwistle, *Fashioned*, 7. Cf. Mary Harlow’s article highlights that agency with respect to dress in the ancient world cannot be assumed. See “Dressing to Please Themselves: Clothing Choices for Roman Women,” in *Dress and Identity*, IAA Interdisciplinary Series Studies in Archaeology, History, Literature and Art, University of Birmingham, vol. 2 (Oxford: Archaeopress, 2012), 37-46.

Dress as a means of perception management is evident in the study of dress in antiquity. Colburn and Heyn's edited volume discusses adornment as an "active process used to shape embodied identities" and as a result "the body can often convey meaning more powerfully and convincingly than verbal communication."<sup>21</sup> Neufeld's article on dress in Roman culture highlights some interesting aspects of dress as perception management. He writes that outer appearance and physical mannerisms were on display through life to others and provided "clues about their character." Neufeld continues: "In a culture of seeing and being seen would they be proven persons of *spectate veri* – tested and found to be true in character or found to be deficient in character?"<sup>22</sup> Cairns' research in Classical Greek literature analyses the role of garment metaphors in the conceptualization of emotion.<sup>23</sup> Cairns writes that dress in its concrete form is laden with symbolism, which extends "prosthatically" an individual's ability to express thoughts and emotions.<sup>24</sup>

The insights above have taken hold in biblical studies the past few years, though advances in the topic were made early by Matthews, Prouser, McKay, and Batten.<sup>25</sup> Two recent volumes on dress in the Hebrew Bible have developed the topic using a variety of

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<sup>21</sup> Colburn and Heyn, "Bodily Adornment and Identity," in *Reading a Dynamic Canvas: Adornment in the Ancient Mediterranean World*, ed. Cynthia S. Colburn and Maura K. Heyn (Newcastle: Cambridge Scholars Press, 2008), 1.

<sup>22</sup> Dietmar Neufeld, "Dressing Down Criminals, Deviants and Other Undesirables," *HTS Theologiese Studies/Theological Studies* 70 (2014), 4.

<sup>23</sup> Douglas Cairns, "Clothed in Shamelessness, Shrouded in Grief. The Role of "Garment" Metaphors in Ancient Greek Concepts of Emotion" in *Spinning Fates and Song of the Loom: The Use of Textiles, Clothing, and Cloth Production as Metaphor, Symbol, and Narrative Device in Greek and Latin Literature*, ed. Giovanni Fanfani, Mary Harlow, and Marie Louise Nosch (Oxford: Oxford Books, 2016), 25-41.

<sup>24</sup> "Shamelessness," 38.

<sup>25</sup> See Victor H. Matthews, "The Anthropology of Clothing in the Joseph Narrative," *JSOT* 65 (1993): 25-36; Ora Horn Prouser, "Suited to the Throne: The Symbolic Use of Clothing in the David and Saul Narratives," *JSOT* 21 (1996): 27-37; Heather A. McKay, "Gendering the Body: Clothes Maketh the (wo)man," in *Theology and the Body: Gender, Text and Ideology*, ed. Robert Hannaford and J'annine Jobling (Herefordshire: Gracewing, 1999), 84-104; idem., "Gendering the Discourse"; Alicia J. Batten, "Clothing and Adornment," *BTB* 40 (2010): 148-159. More recently, see Alicia J. Batten and K. Olson, ed., *Dress in Mediterranean Antiquity: Greeks, Romans, Jews, Christians* (New York: T&T Clark, 2021).

methodologies.<sup>26</sup> Garcia-Ventura puts dress and nakedness in dialogue with gender studies. She takes the concept of “performativity” from Judith Butler and applies it to bodies and identities, the result of which “puts the emphasis on “doing” rather than “being”” with respect to dress.<sup>27</sup> She develops the argument of dress being an “extension to the self” to include nudity, arguing that nudity may be the “process” or “path” between the states. In Garcia-Ventura’s discussion of Bahrani’s, Asher-Greve’s, and Assante’s arguments on the nature of the naked female body, the latter’s emphasis on contextual readings of the female body, meaning female nakedness is not always linked to sexuality (contra Bahrani), is important for this study.<sup>28</sup> Specifically, in Jeremiah 13 and Ezekiel 16 Jerusalem/Zion is portrayed as having insatiable sexual desire; yet I shall demonstrate that the exposure of her nakedness is not directly related to sexuality but rather is suggestive of Jerusalem/Zion’s identity. Nakedness is an “extension” of the self previously hidden from view by dress.

Quick’s recent monograph is important to the study of dress in the Hebrew Bible. She argues that dress encodes meanings and persons because there is no Cartesian mind/body dichotomy then as there is today. I would not press the mind/body dichotomy as far as Quick, as the production of the very *metaphors* about dress, nakedness, and identity serves as reflections about the self, which appear at a key time in the nation’s history when questions about identity are raised.<sup>29</sup> A general lack of a mind/body dichotomy is a heuristic tool,

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<sup>26</sup> See Christoph Berner, Manuel Schäfer, Martin Schott, Sarah Schulz and Martina Weingärtner, ed., *Clothing and Nudity in the Hebrew Bible* (London: T&T Clark, 2019), and Antonios Finitis, ed., *Dress and Clothing in the Hebrew Bible: For All Her Household Are Clothed in Crimson* (New York: T&T Clark, 2019).

<sup>27</sup> Agnès Garcia-Ventura, “Clothing and Nudity in the Ancient Near East from the Perspective of Gender Studies,” in Berner et al, 21.

<sup>28</sup> Garcia-Ventura, “Clothing,” 27.

<sup>29</sup> The body clearly figures more important in Hebraic thought than in some kinds of philosophy, where the body is completely separate from the self and/or a mere inconvenience. For early thoughts on Hebraic psychology see James Barr, “Hebraic Psychology,” in *Bible and Interpretation: The Collected Essays of James Barr*, ed. John Barton (Oxford: OUP, 2013), chapter twelve; idem., *The Garden of Eden and the Hope of Immortality: The Read-Tuckwell Lectures for 1990* (London: SCM, 1992), chapter two. For the most recent thoughts, see the collection of articles in *DSD* 28 (2021): Carol A. Newsom, “Genesis 1-3 and the Formation of Subjectivity in the Hodayot and the Two Spirits Teaching,” 283-298; Friedhelm Hartenstein, ““May my

though, for understanding how dress and nakedness function within prophetic metaphors with respect to the self. For these metaphors, Quick’s point is instructive when she states that by studying what is external on the body in the ancient Near East (ANE) “we also gain access to internal processes, the ways in which that person utilized dress in order to articulate their personal identity and the stuff of self.”<sup>30</sup> Quick continues:

the body encoded the entire entity of the person. The physical body, encompassing skin, nails, and hair, functioned as a complex boundary of the psychological self. Since clothing was worn directly upon the physical body, it was understood to manifest that boundary, and as such could encode the personhood of the wearer, as an actual component of the self.<sup>31</sup>

Dress could be modified in contexts such as ritual to re-establish boundaries between persons, which means that dress could also act upon the self and modify it.<sup>32</sup> This leads to a unique aspect of this study, namely its focus on *acts* of investiture and divestiture of dress. In these acts, dress and nakedness take on a particular function – they are not “normal” but “special” and participate in differentiating the situation from quotidian activities.<sup>33</sup> This sets acts of investiture and divestiture apart as ritualistic in nature, though in chapter four I will

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Musings Please Him” (Psalm 104:34): On the Transformation of Inner Self-Awareness in Wisdom Psalms,” 299-340; Ishay Rosen-Zvi, “The Rhetorical Self in Tannaitic Halakha,” 341-366; Phillip M. Lasater, “The Heart of Self Formation: The Overlap of Moral Selfhood and Legalities in Ancient Scriptural Discourse,” 367-395; Ingrid E. Lilly, “The Corporeality of the Self: The Example of Bitter *Nefesh* as an Ethnomedical Syndrome,” 396-422; David Lambert, “Biblical Narrative as Ethics?: The Limits of Exemplarity in Ancient Jewish Literature,” 423-447.

<sup>30</sup> She argues that dress is part of “ancient Israelite and Judahite ontologies” and are themselves “subjectivities possessed of a social life.” Laura Quick, *Adornment, Dress and the Body in the Hebrew Bible* (Oxford: OUP, 2021), 15. Also see Quick’s other articles: “The Hidden Body as Literary Strategy in 4QWiles of the Wicked Woman (4Q184),” *DSD* 27 (2020): 234-256; “‘She Made Herself up Provocatively for the Charming of the Eyes of Men’ (Jdt. 10.4): Cosmetics and Body Adornment in the Stories of Judith and Susanna,” *Journal for the Study of the Pseudepigrapha* 28 (2019): 215-236; or “Decorated Women: A Sociological Approach to the Function of Cosmetics in the Books of Esther and Ruth,” *BibInt* 27 (2019): 354-371.

<sup>31</sup> Quick, *Adornment*, 16.

<sup>32</sup> Quick, *Adornment*, 16. Also see idem., “Clothed in Curses: Ritual, Curse and Story in the Deir ‘Alla Plaster Inscription,” in, *To Gaul, to Greece and into Noah’s Ark: Essays in Honour of Kevin J. Cathcart on the Occasion of his Eightieth Birthday*, ed. Laura Quick, Ekaterina Kozlova, Sonja Noll, and Phillip Yoo (Oxford: OUP, 2019), 95-109.

<sup>33</sup> So Anna-Katharina Höpflinger, “Between Regulation, Identification, and Representation: Clothing and Nudity from the Perspective of the Study of Religion,” in Berner et al, 15.

give specific attention to the interpretation of the act of investiture as a form of ritualization.<sup>34</sup>

Acts of investiture and divestiture of dress therefore modify the boundaries of the ritual object, re-creating or un-creating identity through the action itself. With respect to divestiture, Lemos' work on violence and personhood is relevant here. She argues that

...physical violence often reveals to us what the boundaries of personhood were for different Israelites but also because Israelites and many other groups in the ancient world utilized violence to demarcate lines of personhood, to shift the status of a human being from that of person to that of non-person, and to highlight the superior status and claim to personhood of the one inflicting the violence upon someone else.<sup>35</sup>

Lemos highlights how the boundaries of persons are drawn or erased through the ways in which bodies are engaged with by another. Physical violence inflicted upon a person denies their personhood even as their body is engaged with. Lemos, however, does not appear to consider dress as a constituent part of personhood.<sup>36</sup> The argument put forth here is that dress is the crucial boundary between the self and the world and constitutes identity. The targeted action of divesting (or investing) dress therefore suggests that the agent of the action deems this boundary inappropriate, unfitting, or incorrect with respect to their view – (counter)perspective – of the person in question. By modifying the boundaries of the self as manifested in dress, there is an attempt for external modification to prompt internal re-evaluation. Put otherwise, external actions with dress are directly related to internal processes

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<sup>34</sup> Here I follow Catherine Bell's definition of ritual:

a way of acting that is designed and orchestrated to distinguish and privilege what is being done in comparison to other, usually more quotidian, activities. As such, ritualization is a matter of various culturally specific strategies for setting some activities off from others, for creating and privileging a qualitative distinction between the "sacred" and the "profane," and for ascribing such distinctions to realities thought to transcend the powers of human actors.

See *Ritual Theory, Ritual Practice* (New York: OUP, 1992), 71.

<sup>35</sup> *Violence and Personhood in Ancient Israel and Comparative Contexts* (Oxford: OUP, 2017), 4.

<sup>36</sup> Lemos states that violence stripes away a person's personhood "*along with their clothing*". Emphasis mine. *Violence*, 4.

of the self. Modifications to the body are to be matched with modifications to the thoughts about the self. A new perception is to lead to a new self-perspective.

The relationship between acts of investiture/divestiture and cognitive processes/comprehension can be located in broader writing and reading practices of the Second Temple Period. In Ben Zvi's article about why there is a dis-preference for describing the dress of YHWH, he argues that what is more important are the deity's acts of clothing.<sup>37</sup> He writes:

If clothing is understood as a way of "ordering," of shaping, and "creating" (or re-creating, when applicable) proper order, then it might well be that here was a preference for remembering acts of "clothing" subordinates over those of wearing of "clothes" by the hierarchically superior, "ordering" agent... [This is consistent with the general tendency to place] stress on memories of acts of creation (divine, or human royal with the support of the divine – e.g., building the temple) as didactic sites of memory from which the community may infer, construe, and remember about the ordering agent, so as to become socialized within the general ideology of the group.<sup>38</sup>

Ben Zvi describes acts of clothing by the deity as "didactic sites of memory" that teach the community. This is a crucial observation. Descriptions of acts of clothing participate in the formation of the community and have a basis in texts beyond prophetic literature. It is my contention that the use of dress in prophetic literature not so much teaches as much as it shows, by focusing attention on a perception in such a way as to orient the community in a new way to the deity, the city, and to themselves. Showing, or sight, is related to knowledge, which makes prophetic acts of clothing didactic, nonetheless. The

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<sup>37</sup> Similarly, the Israelite kings' dress is not recorded in any detail but rather his acts of clothing others are. See "Were YHWH's Clothes Worth Remembering and Thinking About among the Literati of Later Persian/Early Hellenistic Judah/Yehud? Observations and Considerations," in Finitis (2019), 176.

<sup>38</sup> "YHWH's Clothes," 177.

conceptualization of dress through acts of investiture and divestiture are acts of recreation and uncreation in the midst of suffering and destruction, which not least through collection and interpretation as prophetic literature become didactic ciphers of memory. What sort of considerations should be made for the fact that these acts are metaphoric?<sup>39</sup> With respect to acts of investiture, Isaiah 52 and 61 do not simply use garment terminology. Rather, qualities or attributes are the “stuff” of investiture: strength, beauty, righteousness, and salvation are conceptualized as dress. This means that, for example, a robe of righteousness is to affect the self that wears it – the metaphor uses dress to reconceptualize the self as righteous.<sup>40</sup> Lakoff and Johnson have argued just as much and here I draw on their Basic Event-Structure Metaphor. These kinds of metaphors can involve: attributes as possessions; changes are movements of possessions; causation is transfer of possessions; purposes are desired objects.<sup>41</sup> The metaphoric acts of the movement or transfer of possessions of dress are thus a change or transfer of attributes. An act of investiture of dress is a formation of the self from the outside in, an embodiment of the attributes or qualities put on the body. These acts involving embodiment of this sort in turn provide a new way of attending to oneself, one’s world, and one’s God for the audiences for whom these metaphors are created.

The above is also true for acts of divestiture. Quick calls the removal of dress the removal of the “stuff of the self” and a form of death.<sup>42</sup> I would agree that the removal of dress is the removal of the identity and self constituted in it and can indicate a tragic end to the self. However, I want to attend carefully to the naked body on display and what the relationship between dress and naked body might be. If Garcia-Ventura is correct that

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<sup>39</sup> Metaphor is discussed more fully in sections 1.3 and 1.4.1.

<sup>40</sup> Quick has a similar argument for the dress metaphors in Proverbs 31 relating to inner, cognitive processes and states. See *Adornment*, 49-51.

<sup>41</sup> George Lakoff and Mark Johnson, *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought* (New York: Basic Books, 1999), 198-199.

<sup>42</sup> *Adornment*, 29.

nakedness is an extension of the self as much as dress is, then is the naked body a form of death? Or is the naked body the final layer of self that is irremovable, unlike dress? How does the skin on display relate to the dress that no longer covers it? And how do all these questions relate to acts of divestiture and their metaphoric nature as discussed above? What is seen, nakedness, is often related to shame, which is an experience bound up with identity and to which I now turn.

## 1.2 Nakedness, Self, and Shame

Everyone has a body. Everyone (usually) wears dress on their body. Everyone is in fact always naked; we just cannot see it because of the dress worn on the body. What I am suggesting in a somewhat hyperbolic way is that nakedness is something someone always is yet can never not be. Nakedness is not simply the absence of dress; nakedness is a process of the self, as suggested above. I want to make a few points about nakedness from both modern and ancient perspectives, though my purpose here is not to provide a history of research on the topic. From the ancient perspective, nudity in iconography has been a focus.<sup>43</sup> Pyschny's analysis on the difference between male and female nudity is relevant for this study with respect to female Jerusalem/Zion. Pyschny notes that in distinction to male nudity, female nudity in iconographic representations is "closely linked to the divine (and cultic or ritual)

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<sup>43</sup> For example, see Zainab Bahrani, "The Iconography of the Nude in Mesopotamia," in *Notes in the History of Art* 12 (1993): 12–19; Sharon R. Keller, "Aspects of Nudity in the Old Testament," *Notes in the History of Art* 12 (1993): 32–36; or Julia Asher-Greve and Deborah Sweeney, "On Nakedness, Nudity, and Gender in Egyptian and Mesopotamian Art," in *Images and Gender: Contributions to the Hermeneutics of Reading Ancient Art*, ed. Silvia Schroer (Göttingen: Vandenhoeck & Ruprecht, 2006), 125–76. Also see the discussions in: Vogelzang, M. E. and W. J. van Bekkum, "Meaning and Symbolism of Clothing in Ancient Near Eastern Texts," in *Scripta Signa Vocis: Studies about Scripts, Scriptures and Scribes, and Languages in the Near East. Presented to J. H. Hospers by His Pupils, Colleagues and Friends*, ed. H. L. J. Vanstiphout (Groningen: E. Forsten, 1986); or the role of dress in Diane Wolkstein and Samuel Noah Kramer, trans., *Inanna Queen of Heaven and Earth: Her Stories and Hymns from Sumer* (New York: Harper & Row, 1983).

sphere, as is shown not least by the prominent motif of the “nude goddess.”<sup>44</sup> She continues: “female nudity does not stand for deprivation or humiliation. As evidenced by Assyrian reliefs, women – or more precisely female prisoners and deportees – are always depicted clothed. This is even more striking in light of the fact that (imprisoned) men are very often shown nude in the context of war and deportation.”<sup>45</sup> The reliefs she is referring to will be discussed in chapters two and five with respect to acts of divestiture. I will also discuss in these chapters the idea of metaphoric divestiture not simply being a punishment but rather serving a purpose, as a means to another end of shame and self-knowledge. For now, I can ask why Jerusalem/Zion is divested of her dress if this appears to be uncommon, at least in comparison with female prisoners in iconographic reliefs? What symbolic and rhetorical function does nakedness take on in this context, especially as a metaphoric act?

I want to relate this discussion to dress as a means of perception management. The question becomes what is dress managing perceptions of? In a literal sense it is of nakedness. However, my proposal above complicates a flat, one dimensional, and literal understanding of nakedness. Nakedness is related to the self, to self-knowledge, the human condition. When nakedness is (suddenly) revealed, what was always there is now seen, and it often feels like it is the only thing seen.<sup>46</sup> Genesis 2-3 is helpful in this respect.<sup>47</sup> Hartenstein argues that the primordial couple’s nakedness is less to do with sexuality but has more to do with human and social dignity.<sup>48</sup> The absence, presence, or change of dress is related to how the couple

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<sup>44</sup> Katharina Pyschny, “Concepts and Contexts of Female and Male Nudity in the Iconography of the Southern Levant,” in Berner et al, 132.

<sup>45</sup> Pyschny, “Nudity,” 133.

<sup>46</sup> This is why we want to hide when we are seen naked, but also when we feel some aspect of our bodies stands out and overshadows all other aspects of ourselves. For example, a large nose, mouth, being very tall or very short, etc.

<sup>47</sup> On this see Friedhelm Hartenstein, “Clothing and Nudity in the Paradise Story (Gen. 2-3),” in Berner et al, 357–378, or Dietmar Neufeld, “The Rhetoric of Body, Clothing and Identity in the *Vita* and Genesis,” *Scriptura* 90 (2005): 679-684.

<sup>48</sup> Hartenstein, “Paradise,” for his summary see 373. Also see, Dietmar Neufeld, “The Rhetoric of Body, Clothing and Identity in the *Vita* and Genesis,” *Scriptura* 90 (2005): 679-684, and Michaela Bauks, “Nacktheit

perceives who they are and how they relate to themselves, one another, and God. What drives the movements of dress is the attainment of knowledge. This knowledge looms large on the body through the oscillation between nakedness and dress. Within these sorts of dynamics, dress and nakedness are processes of the self, extensions of the self, which shifts the discussion from what dress is to what it is doing or performing. For acts of investiture and divestiture, the question becomes who is the agent of dress and in what way are they causing the body, which is to say the self, to be seen? Indeed, the relationship between nakedness and self I propose is evident in the terminology used in Jeremiah 13 and Ezekiel 16. They do not simply use the term ערוה but terms that have wider connotations, such as ערום – the term used in Genesis 2-3, or with other uses and meanings, such as קלון.

From the modern perspective, Joseph has written on the complexities of self-perspective in tension with public perception as a function of dress and nakedness.<sup>49</sup> Joseph acknowledges the many “layers of self” to the human person; each layer can communicate to different audiences, with potentially different messages being communicated. The outermost layer is for the general public and successive layers are directed toward closer, more intimate groups or people. The inner most layer interacts primarily, though not exclusively, with oneself.<sup>50</sup> Joseph proposes that skin is the final “layer of self,” and it, too, allows for divergent messages.

What is the significance of nakedness as the “final layer of self”? Does it represent the “unchangeable” aspects of identity? Is nakedness the self when stripped of all class, status, or identity constituted in dress? Does it represent the gap between who one experiences oneself

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und Scham in Gen 2–3,” in *Zur Kulturgeschichte der Scham*, ed. Michaela Bauks and Martin F. Meyer (Hamburg: Meiner, 2011), 17–34.

<sup>49</sup> Nathan Joseph, “Layers of Signs,” in Roach-Higgins et al, 80-85.

<sup>50</sup> “Layers,” 80.

to be and who one wants to be? While Joseph does not suggest a neutrality to the “final layer of self,” it is the nature of the perception of nakedness that is crucial to answer any of these questions. This is evident from the different ways in which the terms “naked” and “nude” are used.<sup>51</sup> Suffice it to say, nakedness in the texts to be examined is not like female nakedness in Pyschny’s iconographic reliefs. Rather, Jerusalem/Zion’s nakedness is fully and forcefully revealed. Indeed, I shall ask in the chapters to come what does the “final layer of self” as nakedness mean when it is a forced exposure?<sup>52</sup>

The messages communicated by nakedness necessitates a discussion of shame, as the former is often a metonym of the latter. My task here is not to provide a history of research on shame in the Hebrew Bible, which is beyond the bounds of this study.<sup>53</sup> Instead, I want to ask the question of why the naked body is so profound an image, metaphor, and metonym for shame. To answer this question I will briefly discuss the work of moral philosopher Krista Thomason on shame. In my view, her account of shame best explains the function of the image of nakedness in the acts of divestiture. Thomason’s work further illuminates how the imagery of dress and investiture is an answer to nakedness and shame with respect to identity.

Thomason describes shame as a Jekyll-and-Hyde emotion. On the one hand, it can help regulate moral life and can thus be positive.<sup>54</sup> It is felt when someone is not the kind of

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<sup>51</sup> The former term connotes a body that is construed as inappropriate, unidealized, or unintentional whereas the latter term is often construed as art, acceptable, or as a form of beauty. The levels of acceptance of nakedness/nudity are dependent upon each culture. See Ted Polhemus, *Body Styles* (Luton: Lennard, 1988), 89.

<sup>52</sup> Indeed, forced nakedness by another has an element of domination, a “superiority” of the gazing eye, meaning that external perspective of the body by the other is forced upon the experiencing body. Cf. Dina Serova, “Stripped Bare: Communicating Rank and Status in Old Kingdom Egypt,” in Berner et al, 163-184.

<sup>53</sup> However, I engage relevant research on shame in biblical studies in the forthcoming chapters.

<sup>54</sup> Krista Thomason, *Naked: The Dark Side of Shame and Moral Life* (Oxford: OUP, 2018), 1. Cf. Jacqueline E. Lapsley, “Shame and Self-Knowledge: The Positive Role of Shame in Ezekiel’s View of the Moral Self,” in *The Book of Ezekiel: Theological and Anthropological Perspectives*, ed. Margaret S. Odell and John T. Strong (Atlanta: SBL, 2000), 93-102.

person they hope to be. On the other hand, there is a “darker” side to shame, one which occurs with respect to a different sort of self-perception. It is felt about: being ugly, low-class, uneducated, having sex, nakedness, bodily functions; victims of violence can experience this sort of shame too. This other side of shame is not (typically) to do with morality but centres around how someone is perceived by themselves and others.<sup>55</sup> The purpose of Thomason’s book is to give a unified account of shame that accounts for both these types of experiences.<sup>56</sup> I do not have the space to characterize each of these experiences of shame, but it is important to note that they come together in the texts this study addresses. The metaphor of divestiture seeks to create an experience of shame about the naked body because of moral failure. Thus, Thomason’s unified account is of particular help to understand what shame is and how it plays out in the metaphors.<sup>57</sup>

Thomason does not define shame according to what she terms the “traditional” view of shame,<sup>58</sup> which is a failure to live up to one’s ideals and therefore evaluating oneself negatively. Rather, she suggests that shame arises because “we realize that who we are is not entirely up to us.”<sup>59</sup> With a basic structure in self-consciousness, Thomason argues:

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<sup>55</sup> A point recognized in virtually all recent research on shame is that shame can be experienced by oneself or in front of others, before a fictional/fantasy audience or a real audience. When experienced by oneself, one is one’s own audience.

<sup>56</sup> Shame is often divided into “natural shame” and “moral shame,” which is problematic for a number of reasons, least of all that for no other (moral) emotion do we divide it into “natural” and “moral” experiences.

<sup>57</sup> Thomason uses a constitutive view of moral emotions to argue this. See *Naked*, 133ff. Moreover, Thomason’s account of shame can explain why shame is finally felt when *positive* attention is given to Jerusalem in Ezekiel 16:63, which has been a hermeneutical crux for many scholars.

<sup>58</sup> The traditional view roughly correlates with the psychological approach used in biblical studies for shame. Without any attempt to be exhaustive, see, for example, Yael Avrahami, “בישׁ in the Psalms – Shame or Disappointment?” *JSOT* 34 (2010): 295-313; Daniel Wu, *Honor, Shame and Guilt: Social Scientific Approaches to the Book of Ezekiel* (Winona Lake: Eisenbrauns, 2016); Johanna Stiebert, *The Construction of Shame in the Hebrew Bible* (Sheffield: Sheffield Academic Press, 2002); in Classics, see Douglas Cairns, *Aidōs: The Psychology and Ethics of Honour and Shame in Ancient Greek Literature* (Oxford: Clarendon Press, 1993).

<sup>59</sup> *Naked*, 86.

When we feel shame, we feel a tension between our self-conception and our identity. More specifically, we feel that some feature of our identity eclipses, overshadows, or defines our self-conception.<sup>60</sup>

By “self-conception,” Thomason means “my own sense of who I am.” A self-conception is what we can “conceive of, construct, and build” as an identity for ourselves.<sup>61</sup> In addition to self-conceptions “are our identities [that] are comprised of contingent features of our individual histories as well as the way we come across to others...”<sup>62</sup> Thomason terms the contingent features of a person as nonvoluntary. These aspects of identity, unchosen or contingent on individual histories, may or may not feature into one’s self-conception; the same goes for the way one comes across to others. The key thing to remember is that attitudes towards one’s “nonvoluntary identities do not determine once and for all whether they are part of who [one] is”, by which Thomason means part of one’s self-conception.<sup>63</sup> When prompted to see oneself in a different way, one’s self-conception can be overshadowed by some aspect of one’s identity that has come into awareness and prominence.

This begs the question of how do I determine what is and what is not part of my self-conception, and who gets to determine what is and what is not part of how I see myself? While this is an important ethical question that Thomason deals with, it will serve as the opportunity to make my main critique of Thomason in my discussion of Ezekiel 16 in chapter five. For now, it is important to recognize that part of our identity is socially determined, because, as Thomason argues: “We are prone to ignorance about ourselves, prone to make

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<sup>60</sup> *Naked*, 87.

<sup>61</sup> Self-conceptions can be global and static (across time and space) and can also be local and dynamic (for a particular moment and place). *Naked*, 88, 90, 93.

<sup>62</sup> *Naked*, 93.

<sup>63</sup> *Naked*, 93-94.

mistakes about our motives and intentions, and we are prone to self-deception.”<sup>64</sup> I will return to this idea in part in the final chapter.

For now, I highlight Thomason’s definition of identity in the broadest sense. It includes: how one sees themselves (self-conception), features that are unchosen or contingent on one’s history, and how one comes across to others. With this in mind, shame occurs when “we feel defined or overshadowed by some aspect of our identities...” Crucial in this definition is the word feel. In the experience of shame, we feel that our self-conceptions are undermined in some way, and the way in which they are undermined is the manner in which we feel defined.

This is why the naked body is so apt an image to describe the experience of shame: nakedness is not typically part of one’s self-conception (in most circumstances), though it remains a fact of one’s identity broadly speaking. When seen or caught naked, nakedness feels definitional. It feels as though any other way of defining oneself is overshadowed and undermined by nakedness. This is why being seen naked, and the experience of shame more generally, feels like a loss of status, as the only thing that defines one in the moment of shame is not any of their accolades but the thing on display, looming large in perception in that moment. In relation to the body specifically, Thomason states: “Our appearances are part of the contingent set of facts that make up one part of who we are. Our bodies are also on display for others, so our bodies factor into the judgments that others make about us.”<sup>65</sup> When some part of our body is made to feel definitional, it overshadows the other ways in which one would seek to define themselves, not least through their dress.

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<sup>64</sup> *Naked*, 97.

<sup>65</sup> *Naked*, 109.

If dress is a means of perception management, then when Jerusalem/Zion's body is stripped of the identity and therefore self-conception – which I will call self-perspective – constituted in her dress, there is a tension, an incongruity between dress and the naked body that now looms large in perception. Nakedness overshadows any other way of defining her; nakedness feels definitional because it is now the primary way of perceiving Jerusalem/Zion. And I will demonstrate that nakedness is not simply the absence of dress, as argued above, but rather is related to who Jerusalem/Zion is. Therefore, some aspect of Jerusalem/Zion's identity (whether contingent aspects of her history, as in Ezekiel 16:1-7, or the way she comes across to others, as in Jer 13:27) is made to feel definitional and is conceptualized as nakedness. This is to the detriment to her own self-perspective, how she would see herself (Jer 13:22a captures this well). In Jeremiah 13 and Ezekiel 16, nakedness does not figure into her self-perspective, how she sees and therefore defines herself.

A similar dynamic is at work in acts of investiture. What is constitutive of self-perspective prior to investiture – for example, in Isaiah 52 this is a destructed, open, wounded, and liminal body – is overshadowed, literally covered up, by a new identity constituted in dress. The identity that now feels definitional, worn on the body, was not previously part of Jerusalem/Zion's self-perspective. Rather, it is an identity external to her, but made to feel definitional by being conceived of as dress and put on her. What looms large in perception is a new bodily boundary that modifies the self that wears it.

Consequently, it is the manner in which Jerusalem/Zion is seen to be defined within the metaphor that is the means by which suffering and destruction are to be attended to by the audience. But why use Jerusalem/Zion, a personified city and religious symbol, in these

metaphoric acts of investiture and divestiture at all? Why manipulate the bodily boundaries of Jerusalem-as-woman via dress to make meaning for the audiences receiving these texts? To these questions I now turn.

### 1.3 Jerusalem as Woman, Body as Metaphor

The LORD determined to destroy  
The wall of Daughter Zion;  
He stretched out the measuring line;  
He did not restrain his hand from destroying;  
He caused rampart and wall to lament;  
They languish together

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Their heart cried to the LORD.  
O Wall of Daughter Zion  
Let tears stream down like a torrent  
Day and night!  
Give yourself no rest,  
Your eyes no respite!

Lamentations 2:8, 18

Remember, O LORD, against the Edomites the day of Jerusalem's fall;  
They cried, "Strip her, strip her to her very foundations!"

Psalm 137:7

In the ancient world, cities have walls, boundaries that determined what "is" city and what is not. Modern day walls are represented by lines drawn on maps which represent real, often imperceptible, boundaries between cities, provinces, and countries. While these walls were built with the hopes of being impenetrable<sup>66</sup> they necessitated permeability to allow the

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<sup>66</sup> For example, see Psalm 46 and 48.

movement and trade of life's necessities.<sup>67</sup> People such as Rahab lived in city walls, proving their porous nature.<sup>68</sup> Permeability allows for liminality, meaning that a city could be altered by the products, people, and powers that penetrate, protect, or produce it. Liminality and permeability allowed cities to straddle the line between heaven and earth since the divine could dwell within earthly walls and city. Thus, cities were symbols of the meeting place between heaven and earth.<sup>69</sup> Hymns addressed to a city and its temples convey this view and celebrate the city walls as a division between the ordered and divinely ruled city and the chaotic and demonic desert.<sup>70</sup>

A city's boundaries often prove too porous, poorly constructed, or inadequate to keep forces of various kinds outside. Even forces as odd as music can make cities come tumbling down.<sup>71</sup> The destruction of a city, in particular the city's walls, is devastating because it is the boundary between what is city and what is not, therefore calling the city itself into question. What is a city without walls? What is a city without structures? Stewart has written on ruins, including the ruination of cities and people and how meaning is made, or found, in ruins. Stewart's discussion about the new perspectives evoked by ruins is insightful. The places where we expect to see the familiar structures are now open, "what should have remained hidden is exposed."<sup>72</sup> What was hidden is now exposed to the elements, to the hostility of nature that was previously inconsequential.<sup>73</sup> Exposure, seeing what was always there but

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<sup>67</sup> For example, city gates are important permeable places that allow for the movement of people and products.

<sup>68</sup> See Joshua 2 and 6:25.

<sup>69</sup> Cf. Martti Nissinen, "City as Lofty as Heaven: Arbela and Other Cities in Neo-Assyrian Prophecy," in *Prophetic Divination: Essays in Ancient Near Eastern Prophecy* (Berlin: De Gruyter, 2019), 270.

<sup>70</sup> Nissinen, "Lofty," 269.

<sup>71</sup> I.e., the destruction of Jericho in Joshua 6. Susan Stewart argues that Jericho is destroyed by ritualized sound. See *The Ruins Lesson: Meaning and Material in Western Culture* (Chicago: The University of Chicago Press, 2020), 46.

<sup>72</sup> Stewart, *Ruins*, 37.

<sup>73</sup> Cf. Hilary Marlow's work on wilderness, ecology, and city. For example, see "The Lament over the River Nile – a Study of Isaiah 19:5-10," *VT* 57 (2007): 229-242, or "Law and the Ruining of the Land: Deuteronomy and Jeremiah in Dialogue," *Political Theology* 14 (2013): 650-660.

hidden, is accompanied by memory – that is, a more acute “awareness of what was once present...because of its absence.”<sup>74</sup> The integrity of a city’s walls is essential not only to its function but to its meaning. The destruction of walls overturns and transforms a city’s significance. Stewart writes:

...the ruin of walls takes on particular significance, for a wall is the edge between inside and outside. The destruction of a wall ends in the destruction of boundary and the end of intelligible form. The walls of a city are emblematic of this kind of disaster: without its walls, the city is no longer itself; once broken, a wall no longer functions as a wall.<sup>75</sup>

The intentional destruction of a city and its walls is considered a symbolic act of uncreation of the city. Sennacherib’s description of the destroying and flooding of a city are explicit in the “anti-cosmogonic significance of these actions, as a performance of uncreating...”<sup>76</sup> A city’s destruction is the undoing of ordered space to become chaos and disorder. In Nehemiah, the reparation of the city and its walls is crucial to the restoration of the people and nation; life is represented by the restoration of city walls,<sup>77</sup> suggesting that the destruction of walls signifies death.<sup>78</sup> At the same moment that the destruction of the city’s boundary symbolically pronounces chaos, disorder, and death, its physical loss inaugurates the encroachment of wilderness and wild animals that were once distinct by the boundary that held them at bay.<sup>79</sup>

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<sup>74</sup> Stewart, *Ruins*, 38.

<sup>75</sup> Stewart, *Ruins*, 41.

<sup>76</sup> Jacob L. Wright, “Urbicide,” in *Ritual Violence in the Hebrew Bible: New Perspectives*, ed. Saul M. Olyan (Oxford: OUP, 2016), 162. Also see Assyrian iconography that focuses on the destruction of enemy cities: *AWBL* 2:446-449.

<sup>77</sup> The word used for the walls is *health*. Neh 4:1 [ET 4:7]. Wright, “Urbicide,” 155.

<sup>78</sup> In 2 Sam 20:19, a wise woman calls from the city and reproaches Joab, who besieged the city Abel Bet Maacah, for his “seeking to kill (*hiphil* of מוֹת) a city that is a mother in Israel” and for “swallowing up the heritage of YHWH.”

<sup>79</sup> Wright, “Urbicide,” 161. Cf. Hos 8:14; Mic 1:6-16; Jer 48:9; 49:13, 24-27; 50:39-40; 51:33, 37; Lam 5:18; Isa 13:19-20; Zeph 2:13-15.

The tragedy of and the identity crisis evoked by the destruction of cities is documented in the Mesopotamian city laments.<sup>80</sup> These laments speak to the crucial role the structural integrity of cities play for the identity of the people who live in them.<sup>81</sup> One harp/drum song (*balag*) reads:

The reed bed dried up in its own pool.  
The crops were drowned on their stalks.  
The houses leaned off their pillars.  
The city lay off its foundation.  
The nation was destroyed right off its very foundation.  
The cattle pen was scattered along with its cows.  
The sheepfold was torn out along with its sheep.  
The house along with its nest was carried off.  
Expressing divine anger, the deluge swept on.  
The flood gored even the highlands and the  
lowlands which had been secure (*balag* 25:a+19–20).<sup>82</sup>

Here there is a relationship between the identity of the nation with the integrity of the city and its contents, where the literal foundation of the latter is crucial to the figurative foundation of the former. When the city's boundaries are destroyed and foundations exposed, the nation suffers destruction. In the case of Israel in the 6<sup>th</sup> century BCE both are גלה (*gālah*): exiled, exposed, destructed. This line of thought continues in later texts. Najman has discussed the relationship between the city's ruin and national identity in 4 Ezra: "As Babylon is no less sinful – perhaps even more sinful – than Zion, why does God allow

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<sup>80</sup> For example, see The Lament for Sumer and Ur, The Lament for Eridu, the Lament for Uruk, or the Lament for Nippur. For a discussion of the laments in historical context see Donna Lee Petter, *The Book of Ezekiel and Mesopotamian City Laments* (Göttingen: Vandenhoeck Ruprecht, 2011), chp. 1, or Nancy C. Lee, *The Singers of Lamentations: Cities under Siege, from Ur to Jerusalem to Sarajevo* (Leiden: Brill, 2002).

<sup>81</sup> Cities not only house human bodies, but divine "bodies." Thus, the consequences of the protection or destruction of cities is important to the "religious" integrity of a nation as well. For further discussion see Nissinen, "Lofty," esp. 290-299. Cf. Benjamin Sommers, *The Bodies of God and Ancient Israel* (Cambridge: CUP, 2009).

<sup>82</sup> As cited in Petter, *Mesopotamian*, 25-26.

Babylon to flourish when Zion lies in ruins? If God's eternal covenant with Jacob and his descendants does not imply the eternity of Zion and its Temple, then what does it mean?"<sup>83</sup>

Boundaries were discussed above with respect to dress. I argued that dress is the boundary between self and all that is other, protecting, managing, and engaging between the two. As external boundaries, city walls and dress have a similar function. Just as a city is called into question without its walls, so too a person is called into question devoid of dress. These are questions of identity and function. Upon surveying the destruction and exposure of a city, devoid of its walls, identity crisis ensues and questions are raised. The same can be said when dress is removed not by one's own doing. When forcibly removed, questions about the person who wore it are raised and identity crisis ensues. For both cities and people, the destruction and removal of their respective crucial boundaries creates a new perception of exposed ruins and naked body. What is exposed is what was always there but not seen, covered by the boundaries of walls, structures, and dress. For both cities and people, the exposure of ruin and naked body reveals something about the one who has caused it too. I do not simply mean that by looking at either exposed city or flesh I am only looking for the cause of destruction. Rather, through the new perception of exposed city or flesh a different perspective is revealed, that of the one who revealed it. It is a perspective that has been forced into perception by removing boundaries that block it.<sup>84</sup> In this respect, it is a counterperspective. The question is not who or what is the cause of the destruction full stop, but what is the point of view that they are imposing, and why?

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<sup>83</sup> *Losing*, 95.

<sup>84</sup> Cf. Mary Mills' work on Psycho-geography has discussed how literary urban city spaces is a visionary tradition in which the imagery of urban-spaces is meant to elicit reactions from the reader that dig beneath the outer built environment of the city and tap into the city's "dark underside." The face of the city is transformed in a challenging way by changing the way it is looked at via imagery. See *Urban Imagination in Biblical Prophecy* (New York: T&T Clark, 2012), 10ff.

The connection between divestiture, destruction, perception, and perspective is paralleled in the processes of investiture, the founding or restoration of a city, perception, and perspective. The investiture of dress creates a new perception – flesh is transformed by dress to become something that it could otherwise not be without dress.<sup>85</sup> Indeed, I noted above how dress is a means of perception management. Similarly, the erection of city walls and structures manage perceptions by covering rubble and ruin, dirt and earth. The greatness of a city is in large part perceptually managed by the magnificence and splendour of its walls and structures.<sup>86</sup> New boundaries are created through the investiture of dress, which creates a new identity, role, and function, just as the construction of city walls and structures give function to a city and enable it to inhabit its identity as city. Dress and walls are boundaries that manage perceptions; they endorse new ways of looking at and new ways of being in at the same time they cover up old ways of seeing and being. When the boundaries of city and body are modified by another, the new perception created is derivative of the other’s perspective, what I have termed a counterperspective. The question again is not who or what is the cause of investiture and restoration full stop, but what is the point of view that they are imposing, and why? My pursuit for the counterperspective revealed in the actions performed on body and city, rather than solely the cause of the actions, is related to the discussion that opened this chapter with respect to my approach to suffering and destruction: I am not looking solely for the cause of suffering and destruction, but how the conceptualization of dress gives meaning or function to it.

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<sup>85</sup> While I recognize that skin can be modified to a certain extent (hair and its modification/styling, tattoos, piercings) it does not have the same transformative power as dress with respect to modifying the body and therefore identity. Nevertheless, skin, hair, etc., should not be underestimated. For example, see Susan Niditch, *“My Brother Esau is a Hairy Man” Hair and Identity in Ancient Israel* (Oxford: OUP, 2008).

<sup>86</sup> Cf. Of Babylon’s bronze doors, see Isa 45:1-3; of Jerusalem’s bedazzled gates, see Isa 54:11-12. Cf. Zion’s beauty in Psalms 48 and 50.

City and body come together in this study through the personification, and thus embodiment, of Jerusalem/Zion.<sup>87</sup> Women, like cities, are often protected or conquered in the ancient world. In its most extreme form, the city-lament genre speaks of a city being “slaughtered,” her temples opened, and her treasures exposed, the overtones of female ravishment being immediately apparent.<sup>88</sup> Women, like cities, must be open to a certain extent and not be impenetrable, though too much openness is problematic and dangerous for both.<sup>89</sup> The greatness of women, like cities, is often in part managed by their bodily boundaries being fitting and beautiful. The crucial boundaries of walls for city and dress for body coalesce in Jerusalem/Zion’s personification. Jerusalem/Zion is dressed or undressed in direct relation to the destruction or restoration of the city. This is seen most clearly in the use of the same verb *gālah* to express three different concepts: the laying bare and destruction of city walls and foundations,<sup>90</sup> exile,<sup>91</sup> and the removal of dress and uncovering of Jerusalem/Zion’s body.<sup>92</sup> I am not suggesting an exact correlation of walls to dress, which would restrict a one-to-one comparison of dress to the features of a city.<sup>93</sup> Instead, I am

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<sup>87</sup> This is not a new topic in feminist analyses. For example, see Linda McDowell, *Gender, Identity, and Place: Understanding Feminist Geographies* (Minneapolis: University of Minneapolis Press, 1999); or the collected work, Elizabeth Grosz and Elspeth Probyn, ed., *Sexy Bodies: The Strange Carnalities of Feminism* (London: Routledge, 1995); Sue Best, “Sexualizing Space,” in Grosz et al, 181-194; or Nancy Duncan, ed., *Bodyspace: Destabilizing Geographies of Gender and Sexuality* (London: Routledge, 1996). Also see the Mesopotamian city laments cited above, or Stewart’s discussion of how the language of dwelling and city is applied to women’s bodies. *Ruins*, 83.

<sup>88</sup> See Wright, “Urbicide,” 159.

<sup>89</sup> Graybill notes how female bodies are open and porous through the sheer natural functions of the woman’s body, which contrasts with the whole, closed, and strong ideal of male embodiment. The ideal body is thus an able body and a body that is not “overly open or leaky.” See Rhiannon Graybill, *Are We Not Men?: Unstable Masculinity in the Hebrew Prophets* (Oxford: OUP, 2016), 25. Contrast with disability studies in biblical studies. For example, see the collection of essays in Hector Avalos, Sarah J. Melcher, and Jeremy Schipper, ed., *Thisabled Body: Rethinking Disabilities in Biblical Studies* (Atlanta: SBL, 2007); or Saul M. Olyan, *Disability in the Hebrew Bible: Interpreting Mental and Physical Differences* (New York: Cambridge University Press, 2008).

<sup>90</sup> For example, Micah 1:6; Ezek 13:14. Also see the use of the verb עָרָה, to lay bare, in Zeph 2:14; Ps 137:7.

<sup>91</sup> For example, Jer 13:19 or Ezekiel 12.

<sup>92</sup> For example, Jer 13:18-27 or Ezek 16:35-43.

<sup>93</sup> Brad Kelle has argued that Jerusalem’s divestiture is a metaphor for her destruction as a city, but he does not discuss it in relation to identity or the parallel of boundaries. See “Wartime Rhetoric: Prophetic Metaphorization of Cities as Female,” in *Writing and Reading War: Rhetoric, Gender, and Ethics in Biblical and Modern Contexts*, ed. Brad E. Kelle, and Frank Ritel Ames (Atlanta: SBL Press, 2008), 95-111.

showing a similarity between the crucial function that walls play for the integrity and identity of a city, and the role dress plays in the integrity and identity of bodies. The divestiture and destruction of Jerusalem/Zion's crucial boundaries is an uncreation of her identity as both city and woman. Conversely, the investiture and restoration of her boundaries is a re-creation, a transformation of her identity as both city and woman.

### 1.3.1 Gender

More should be said about Jerusalem/Zion's female personification.<sup>94</sup> Beyond the bounds of this study are detailed discussions of: the ANE context for the personification of cities;<sup>95</sup> the development of this tradition in the Hebrew Bible;<sup>96</sup> the depiction of Jerusalem/Zion as

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<sup>94</sup> In this study I understand both terms Jerusalem and Zion as referring to a city (through her personification she represents both city and inhabitants though). I am not addressing the development of Zion and Jerusalem referring to the same place. For an entry point into this discussion see Eckart Otto, "šāpôn," in *TDOT*, vol. 12, ed. G. Johannes Botterweck, Helmer Ringgren, John T. Willis, Heinz-Josef Fabry, David E. Green, and Douglas W. Stott (Grand Rapids: Eerdmans, 1974), 342-343; or Susan Gillingham, "The Zion Tradition and the Editing of the Hebrew Psalter," in *Temple and Worship in Biblical Israel*, ed. John Day (New York: T&T Clark, 2005), 312-313, 313n20.

<sup>95</sup> On the well-known ANE city-lament genre see, for example, Piotr Michalowski, *The Lamentation over the Destruction of Sumer and Ur* (Winona Lake: Eisenbrauns, 1989); Marc Cohen, *Sumerian Hymnology: The Eršemma* (Cincinnati: KTAV, 1981); or William C. Gwaltney Jr., "The Biblical Book of Lamentations in the Context of Near Eastern Lament Literature," in *Scripture in Context II: More Essays on the Comparative Method*, ed. W.W. Hallo, J.C. Moyer, and L.G. Perdue (Winona Lake: Eisenbrauns, 1983), 191-211.

<sup>96</sup> Important to mention is Aloysius Fitzgerald's thesis, which argues west Semitic capital cities were thought of as goddesses married to the patron god of a city, and thus deified. See "The Mythological Background for the Presentation of Jerusalem as a Queen and False Worship as Adultery in the OT," *CBQ* 34 (1972): 403-416, and those who follow his line of thought, for example, Mark E. Biddle, "The Figure of Jerusalem: Identification, Deification and Personification of Cities in the Ancient Near East," in *The Biblical Canon in Comparative Perspective*, ed. K. L. Younger et al. (Lewiston: Edwin Mellen, 1991), 173-194. For a critique of Fitzgerald, see Peggy L. Day, "The Personification of Cities as Female in the Hebrew Bible: The Thesis of Aloysius Fitzgerald, F.S.C.," in *Reading from this Place. Vol. 2: Social Location and Biblical Interpretation in Global Perspective*, ed. F. F. Segovia and M. A. Tolbert (Minneapolis: Fortress Press, 1995), 283-302. Biddle tries to prove Fitzgerald's arguments (which uses Hellenistic sources that postdate the Hebrew texts he explores) by connecting Jerusalem with a mural crown mentioned in texts from an earlier period (i.e., Isa 54:11-13; 62:1-5; Jer 13:18-21; Lam 5:16-18). Maier refutes the connection between goddess and crown. Maier argues that epigraphic attestations of mural crowns from the second millennium BCE are more fitting a comparison to the texts in which Jerusalem is related to a crown. Amongst these is a thirteenth century inventory of the queen of Ugarit's possessions, including what is likely a mural crown made for the queen. (*Daughter*, 64-69). While the mural crown can symbolize a city's protective power and its relationship to kingship, its being worn by a deity does not render a city divine.

daughter;<sup>97</sup> or Jerusalem/Zion's personification in light of or in relation to Zion theology/tradition.<sup>98</sup> These topics inform my study, but they are not the main subject of my study. Worth noting is Maier's excellent work on why city-as-woman is a successful metaphor/personification. Because of the similar functions of cities and women,

Daughter Zion enlivens city space with emotions and at the same time personifies the city's population. Therefore, in religious discourse the daughter metaphor provides a means to talk about the relationship between the population of the city and its patron deity. At this point, the Zion theology with its strong conviction that YHWH has chosen Zion as a dwelling place proves essential for establishing such a relationship.<sup>99</sup>

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<sup>97</sup> William Stinespring and Andrew Dearman have explored some of the phrases used to identify Jerusalem, such as *בת ירושלים* or *בת ציון*, which they identify as appositional genitives, understood on analogy with other similar phrases, such as *ארץ כנען*, and thus are rendered Daughter Zion/Jerusalem and refer to the city of Jerusalem. See William Franklin Stinespring, "No Daughter of Zion: A Study of the Appositional Genitive in Hebrew Grammar," *Enc* 26 (1965): 133; J. Andrew Dearman, "Daughter Zion and Her Place in God's Household," *HBT* 31 (2009): 144-159. For a counter view that renders the phrase as Daughter of Zion and interprets it as a single female figure that represents other *בת-ציון*, and by extension can represent the community as a whole, see Michael Floyd, "Welcome Back, Daughter of Zion!" *CBQ* 70 (2008): 484-504. For a critique see Dearman, "Daughter Zion," 145-146. Also see Frederick Dobbs-Allsopp who reads the phrase a genitive of location which comes from divine epithets of goddesses and reflects a weeping goddess. See "The Syntagma of Bat Followed by a Geographical Name in the Hebrew Bible: A Reconsideration of its Meaning and Grammar," *CBQ* 57 (1995): 451-470. The figure of Jerusalem/Zion is used in a variety of relationships in the Hebrew Bible. For example, see Brittany Kim, "*Lengthen Your Tent-Cords*": *The Metaphorical World of Israel's Household in the Book of Isaiah* (Pennsylvania: Eisenbrauns, 2018); or Elaine R. Follis, "The Holy City as Daughter," in *Directions in Biblical Hebrew Poetry*, ed. Elaine Follis (Sheffield: Sheffield Academic, 1987), 173-184. On the possible influence of Greek thought on the biblical metaphor Jerusalem/Zion as daughter, see Maier, *Daughter*, 71-72.

<sup>98</sup> The literature on this topic is vast. Here I agree with many scholars that a key characteristic of a Zion tradition is YHWH's sovereignty and selection of Zion as his dwelling place. This is to be understood as rooted in ANE thought more generally. I also agree there is a preexilic Zion tradition present in the prophets and psalms that has been redacted and developed over time (Psalms 46, 48, Isaiah 6, and Micah 3 are worth particular mention). The literature I can cite for any of these points is beyond what I am capable of here. I offer the following selection: Odil Hannes Steck, *Friedensvorstellungen im Alten Jerusalem: Psalmen, Jesaiah, Deuterjesaja* (Zürich: Theologischer Verlag, 1972); Ben C. Ollenburger, *Zion, the City of the Great King: A theological Symbol of the Jerusalem Cult* (Sheffield: Sheffield Academic Press, 1987); Jimmy J.M. Roberts, "The Davidic Origin of the Zion Tradition," *JBL* 92 (1973): 329-344; idem., "Zion in the Theology of the Davidic-Solomonic Empire," in *Studies in the Period of David and Solomon*, ed. T. Ishida (Winona Lake: Eisenbrauns, 1982), 93-108; Friedhelm Hartenstein, *Die Unzugänglichkeit Gottes im Heiligtum: Jesaja 6 und der Wohnort JHWHs in der Jerusalemer Kulttradition* (Neukirchen-Vluyn: Neukirchener-Verlag, 1997); Richard Clifford, *The Cosmic Mountain in Canaan and the Old Testament* (Cambridge: Harvard University, 1972); Jon Levenson, *Sinai and Zion: An Entry into the Jewish Bible* (New York: HarperCollins, 1985); Maier, *Daughter*; for a study on Jerusalem's religious history from the middle bronze age to the Hellenistic period, see Othmar Keel, *Jerusalem and the One God: A Religious History*, trans., Morven McClean (Minneapolis: Fortress, 2017).

<sup>99</sup> *Daughter*, 73.

Maier continues that, as a daughter, Jerusalem/Zion is dependent upon, loved, and protected by the deity who is cast as Father. The dynamics of honour and gender-hierarchy inform these relationships. Yet, Graybill correctly notes that Jerusalem/Zion is a “figure of woman,” as to distinguish her depiction from real women.<sup>100</sup> Similarly, Stiebert states that God as father/husband has echoes of human fathers/husbands, but it remains he is not to be likened to a human. She writes:

...although he controls conception, he does not conceive like a human and he stands beyond and outside humanity. Human honour, splendour, and pride are worthless before him – he demands humility and shame, which is an appropriate response to iniquity, for both male and female. God’s fatherhood is an ideal – not in the sense of his being a ‘good’ father but in the sense that he is a father who is all-powerful, all-honourable, and stands unopposed. As such, God’s fathering does not provide useful insights into human fathering – only into how ideal fatherhood is imagined.<sup>101</sup>

Stiebert’s warning is important to heed with respect to the problematic nature of some of the texts to be examined, where gender-hierarchy is exploited. What I mean by “gender-hierarchy” is important to define. Lemos argues that the social position of women in Israel is like that of foreigners; they were not property in the ANE but held a subordinate status.<sup>102</sup> Women as a class were not subordinate to men as a class; rather, a woman was subordinate to a man (husband or father) and this subordination provided the very clear boundaries against her subordination to other men. Subordination does not entail the entire person; rather, it is with respect to certain parts of their being. Therefore, a woman was subordinate to her husband/father in some ways, and in other ways not.<sup>103</sup> Physical subordination is not unique

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<sup>100</sup> *Masculinity*, 19.

<sup>101</sup> *Fathers and Daughters in the Hebrew Bible* (Oxford: OUP, 2013), 204-205.

<sup>102</sup> Similarly, children are subordinate to their parents, but this neither denies them personhood nor value. *Violence*, 78.

<sup>103</sup> Subordination is not limited to women. Children are expected to be subordinate, and most men were subordinate to other men in some shape or form. See *Violence*, 77-78.

to women in the ANE, but the key difference lies in the “extent of bodily access” with wives providing husbands with “exclusive bodily access,” including sexuality.<sup>104</sup> What Lemos helps make clear is that while women are persons, deviance in a woman’s action and behaviour has both “social consequences and demonstrates agency.”<sup>105</sup>

Jeremiah 13 and Ezekiel 16 convey both agency and social consequence. The social consequence of the metaphoric divestiture violently enacted is contentious, in part with respect to the degree to which it reflects real social norms and practices (and if they were enforced). While the punishment described would not be completely outlandish to the ancient audiences, I argue it is no less shocking to an ancient audience than it is to a modern one.<sup>106</sup> Nevertheless, it is important to return to Stiebert and Graybill’s warnings. In this respect, the relationships between city, people, and deity as expressed by a covenant or marriage, in particular the idea of exclusive allegiance, are crucial for understanding the intent of the metaphoric “relationships” and violence in Jeremiah 13 and Ezekiel 16.<sup>107</sup>

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<sup>104</sup> Lemos, *Violence*, 78.

<sup>105</sup> Lemos, *Violence*, 86. Lemos discusses several biblical texts where Israelite women are social agents, whose “actions are taken seriously” and have “some social force” in “social interactions and relationships.” See Judges 4-5 or the stories of Rebekah and Sarah. Bathsheba too is a social agent. For her discussion of female personhood, see pages 63-94. See also Katherine Southwood on virginity, marriage, and rape in *Marriage by Capture in the Book of Judges: An Anthropological Approach* (Cambridge: CUP, 2017), 104-145.

<sup>106</sup> Here I agree with scholars such as Brad Kelle, Daniel Christopher-Smith, and Peggy Day who argue that the background to the violence depicted are the dehumanizing practices of war and the trauma suffered in exile, though this is not without some disagreement. Nevertheless, elsewhere the Hebrew texts unanimously condemn illicit sexual intercourse as adultery which violates the husband or father’s exclusivity of the female body; however, the consequence and punishment is dependent upon each case (i.e., Lev 20:10 and Deut 22:22-24 suggest the death sentence for both man and woman who commit adultery, whereas Deut 22:20-21 has stoning as the punishment for a girl who cannot prove her virginity on her wedding night). This is further complicated in the prophetic material where the terms prostitution, illicit sex, and adultery are difficult and overlap (for a discussion of the terms, see Rut Törnkvist, *The Use and Abuse of Female Sexual Imagery in the Book of Hosea: A Feminist Critical Approach to Hos 1-3* (Uppsala: Uppsala University Library, 1998), 95-115). Legal materials in the ANE have provision for the physical punishment of wives who are sexually deviant: both the Middle Assyrian Laws and the Laws of Hammurabi offer the husband life or death control over the punishment of his wife. For a discussion of these legal materials see Lemos, *Violence*, 85; for a critique of their application to prophetic literature see Peggy Day, “Adulterous Jerusalem’s Imagined Demise: Death of a Metaphor in Ezekiel XVI,” *VT* 50 (2000), 285-309, and Sharon Moughtin-Mumby, *Sexual and Marital Metaphors in Hosea, Jeremiah, Isaiah, and Ezekiel* (Oxford: OUP, 2008), 178-179n108.

<sup>107</sup> See Moshe Greenberg, “Ezekiel 16: A Panorama of Passions,” in *Love and Death in the Ancient Near East: Essays in Honour of Marvin H. Pope*, eds., J.H. Marks and R.M. Good (Guildford: Four Quarters, 1997), 143-150. For a similar approach with different conclusions, see Gerlinde Baumann, *Love and Violence:*

When studying these issues it is important to remember that, on the one hand, these texts are from not only another era but also another tradition of thought.<sup>108</sup> In the analyses of each text I discuss potential historical backgrounds or practices with which the movements of dress can be best understood. On the other hand, there is a hermeneutical responsibility to give an account of the violence depicted for women today, albeit an account that I would like to consciously make distinct from its historical context and meaning.<sup>109</sup> It is equally crucial to emphasize that a metaphor is not “just” a metaphor.<sup>110</sup> A cognitive approach to metaphor, which this study uses, means that the depiction of females in Jeremiah 13 and Ezekiel 16 can participate in the reinforcement of negative stereotypes of women and has the “potential to negatively influence view of women more generally.”<sup>111</sup> In this respect, Jeremiah 13 and Ezekiel 16 have been rightly subject to feminist critique.<sup>112</sup> My task here is not to provide feminist theories on gender and the body<sup>113</sup> or to rehearse the feminist critiques already made, though further attention in both these respects is given to each text where necessary or relevant. I find Graybill’s rationale for not doing so compelling: to repeat arguments that sought to testify, document, and bear witness to gendered violence is to sap these arguments of their critical power.<sup>114</sup> Graybill states: “As the critique becomes scholarly habit or even

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*Marriage as Metaphor for the Relationship Between YHWH and Israel in the Prophetic Books* (Collegeville: Liturgical Press, 2003).

<sup>108</sup> This is mentioned because Western thought has traditionally had corresponding dichotomies to male/female of mind/body and culture/nature respectively.

<sup>109</sup> Here I follow Maier’s careful navigation of this hermeneutical dilemma. See *Daughter*, 25-29. Moughtin-Mumby frames her reading similarly. *Marital*, 18-19.

<sup>110</sup> Contra the substitutionary theory of metaphor, that suggests metaphor is decorative and is a substitution for literal words and can be translated with literal words without any loss of meaning.

<sup>111</sup> Moughtin-Mumby, *Marital*, 5. It is crucial to ask whether the images in Jeremiah 13 and Ezekiel 16, or other texts, suggest that female sexuality is *inherently* evil, wrong, or problematic, or if there is such anxiety about it that it becomes portrayed as such. On this point see Mieke Bal, “Metaphors He Lives By,” *Semeia* 61 (1993): 185-207.

<sup>112</sup> See section 5.1 for bibliography.

<sup>113</sup> For an excellent survey see Maier, *Daughter*, 22-29.

<sup>114</sup> I am not suggesting I agree with all these arguments made. Rather, I am acknowledging their formidable force in scholarship and the important part they have played in the interpretation of Jeremiah 13 and Ezekiel 16.

ritual, it loses the ability to offer new insight or to destabilize critical conversations.”<sup>115</sup>

Something different needs to be said of the texts in question.

#### 1.4 Covering and Uncovering the Body as a Source of Knowledge

In this section I highlight what others have discussed at length, namely the prioritization and potential of the body to make meaning and as a space of resistance to the status quo. Graybill has argued that “biblical texts use female bodies “to think with,” to provide an occasion or ground to work through other issues.”<sup>116</sup> In this respect, the open female body is a space and a conduit.<sup>117</sup> Similarly, Maier argues that the prevalent use of female metaphors of space is “a process that complicates the identity of both woman and space” and argues that the “female body might provide a counterperspective in the act of symbolic construction...”<sup>118</sup> Something similar is at work in the texts addressed in this study. Jerusalem/Zion’s body is a space and conduit for prophetic oracles to display a divine/prophetic perspective on the city and people she metaphorically represents. This divine/prophetic perspective is accomplished within the metaphor through what I suggested above. Namely, the modification of the boundaries of dress creates a new perception derivative of the perspective who creates it, which I call a counterperspective.

My interest here lies in how Jerusalem/Zion’s body creates a counterperspective of the collective she embodies and addresses – that is, how the metaphor functions for the historical audiences receiving it. The metaphorical body provides a space to think about the

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<sup>115</sup> Graybill, *Masculinity*, 50.

<sup>116</sup> *Masculinity*, 19.

<sup>117</sup> One which Graybill argues effects “a masculine transformation.” *Masculinity*, 51.

<sup>118</sup> Maier, *Daughter*, 28. Maier’s study focuses on how this is produced with sacred space.

self, where what happens to the body within the metaphor is crucial to understanding the self for whom it reflects about. Since dress is considered a process and extension of the self, both dressing and undressing are crucial to identity formation and deformation. Following Graybill's insight that metaphorical bodies can function as an extension of others' bodily boundaries, I understand Jerusalem/Zion's female body as a locus of meaning and source of (self-)knowledge for the collective "seeing" her. Jerusalem-as-woman generates and engenders a world of otherness. For acts of divestiture, part of what precipitates shame is seeing oneself from and feeling defined by the perspective of the other – I am as the other sees me.<sup>119</sup> For acts of investiture, transformation results instead of shame but through the same process – I am as the other sees me. Within the metaphor, the other is the deity who imposes a way of seeing Jerusalem/Zion – a counterperspective – upon her body by modifying the boundaries of dress. As a new perception derivative of a counterperspective, the metaphoric image of Jerusalem/Zion unconcealed or concealed by dress can impose meaning upon those who see her, the audiences whom she addresses. Therefore, the body becomes a source of knowledge. I have two points in mind in this respect.

First, Maier has utilized the work of Cooley in her analysis of space and body through Jerusalem/Zion's personification, and the role of the body as site and sign.<sup>120</sup> As site, the body is an experiencing subject and site of emotion; as sign, the body is located in culture and is a social construction. There is a tension between site and sign; within this tension the use of religious symbols by the body can play a double role: "both to enforce and to disrupt the continuity of the cultures in which they take hold or from which they emerge."<sup>121</sup> Cooley continues:

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<sup>119</sup> Lapsley, quoting Schneider, "Positive, 153.

<sup>120</sup> Paula Cooley, *Religious Imagination and the Body: A Feminist Analysis* (Oxford: OUP, 1994). Maier was the first to use Cooley's work, see *Daughter*, 24-25, passim.

<sup>121</sup> *Imagination.*, 7.

Viewed as symbolic construal, religious symbolism and practice provide a pedagogical context that transfigures pain and pleasure in ways that continually recreate and destroy human subjectivity, the world within which it emerges, and the transcendent realities with which the subject seeks relation. Within this framework the body lived becomes a crucible, even a weapon, for both sustaining and changing human values, as these are informed by relations of power.<sup>122</sup>

This is evident, for example, in the surprising depiction of Daughter Zion as a harlot, what Maier calls a “counterimage.”<sup>123</sup> The phrase “recreate and destroy human subjectivity” is crucial, as I understand the investiture and divestiture of the personified religious symbol as acts that create or destroy Jerusalem/Zion’s identity as constituted in her dress. Therefore, the movements of dress and the new perception it creates is a source of knowledge by creating a tension, an incongruity, between the so-called “before” and “after” pictures displayed on the body. This relates to the second point I have in mind. The connection between sight and truth/knowledge is well-known and manifests itself in some idiomatic phrases: the naked truth, the bare facts, the unadorned truth. There is thus a metaphoric connection between truth, sight, nakedness, and dress, which when used in relation to the body renders it an epistemological source. The symbolic and metaphoric construal of Jerusalem/Zion uses dress to conceptualize and transfigure the suffering and destruction of exile in a way that effaces and recreates a nation’s identity and subjectivity, the world (and city) in which it emerges, and the transcendent realities with which it seeks relation.

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<sup>122</sup> *Imagination*, 43. Cf. Similar is Landy’s description of Jerusalem/Zion as metaphor: she “splits selves into fragile alliances between genders, substitutes one word for another, replenishes a world frozen in its difference with the possibility of reintegration and restoration.” Francis Landy, “On Metaphor, Play, and Nonsense,” *Semeia* 61 (1993): 221.

<sup>123</sup> Maier notes the crucial difference between the metaphor of Daughter Zion and Jerusalem as harlot: “the polemic embedding of the latter metaphor in divine speech.” *Daughter*, 139.

### 1.4.1 Metaphor

Metaphor enables one to see and understand something, someone, some place, or some event differently.<sup>124</sup> Can metaphors of covering and uncovering perform such a function with respect to suffering and destruction? Here I offer only a few comments on metaphor.

Metaphor brings together two things, A and B, and uses the one to explain the other such that A is B. Metaphor is a creative process that exists in a context, and so, Ricoeur argues, “[i]n a metaphorical statement, the contextual action creates a new meaning, which truly has the status of event since it exists only in the present context” and thus “the reference of the metaphorical statement [is] the power to ‘redescribe’ reality.”<sup>125</sup> The result is the ability of metaphor to transform the way in which one sees one’s context and world, as well as dimensions of one’s human experience.

The work of cognitive scientist McNamara has demonstrated the powerful use of aspects of religious language, including metaphor, and has been utilized by both Newman and Newsom in their respective work on selfhood.<sup>126</sup> McNamara argues that religious language uses certain speech acts “by which people commit themselves to certain things”;<sup>127</sup> this often happens through a process of searching for a “new, more complex, and value-

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<sup>124</sup> For example, see Zoltán Kövecses *Where Metaphors Come from: Reconsidering Context in Metaphor* (Oxford: OUP, 2015); idem., *Metaphor: A Practical Introduction* (Oxford: OUP, 2010); George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: University of Chicago Press, 1980); George Lakoff and Mark Turner, *More than Cool Reason: A Field Guide to Poetic Metaphor* (Chicago: University of Chicago Press, 1989); Monika Fludernik, ed., *Beyond Cognitive Metaphor Theory: Perspectives on Literary Metaphor* (New York: Routledge, 2011); Josef Stern, “Metaphor, Literal, Literalism.” *Mind & Language* 21 (2006): 243-279; idem., *Metaphor in Context* (Cambridge: MIT Press, 2000).

<sup>125</sup> Paul Ricoeur, *The Rule of Metaphor: Multi-disciplinary Studies of the Creation of Meaning in Language*, trans. Robert Czerny, Kathleen McLaughlin, and John Costello (Toronto: University of Toronto Press, 1977), 6, 99.

<sup>126</sup> Judith Newman, *Before the Bible: The Liturgical Body and the Formation of Scriptures in early Judaism* (Oxford: OUP, 2018); Carol Newsom, “Models of the Moral Self: Hebrew Bible and Second Temple Judaism,” *JBL* 131 (2012): 5-25.

<sup>127</sup> “Cognitive Neuroscience and Religious Language: A Working Hypothesis,” in *Religion, Language, and the Human Mind*, ed. Paul Chilton and Monika Kopytowska (Oxford: OUP, 2018), 118.

enriched Self” in lieu of the old self that has been “decentered.”<sup>128</sup> Religious symbols and metaphors are crucial aids in the embodiment of the new self. He writes: “According to Downes (2011), adherents respond to religious language, for example, prophetic texts, as they respond to poetry, not necessarily because of their structure or metric, but perhaps because of the use of metaphor.”<sup>129</sup> Metaphor is thus a bridge, it carries one across a gap.<sup>130</sup> McGilchrist, a psychiatrist who has done significant work on the brain, argues for the fundamental importance of metaphor in bridging the gap between embodied experience and language by embodying thought and placing it “in a living context.”<sup>131</sup> He continues that metaphor is a specific way of attending to the world, a particular way of paying attention to it.<sup>132</sup> If the way in which one attends to something changes, if one changes the type of attention one gives it, not only does the thing beheld feel changed but the one who does the beholding. The type of attention we give to the world changes who we are, “we who are doing the attending.”<sup>133</sup> Metaphors focus attention in particular ways.

I am arguing that the metaphors of investiture and divestiture of dress refocus attention in the context of suffering and destruction. Dress is a means of perception management, and consequently covering and uncovering Jerusalem/Zion not only changes the sort of attention given her but changes the audience who does the attending. The investiture and divestiture of dress, and the erection and destruction of city walls, create

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<sup>128</sup> McNamara, “Cognitive,” 119-121. Cf. Newman utilizes McNamara’s process of “decentering” and achieving a new self in her examination of prayer in Sirach.

<sup>129</sup> McNamara, “Cognitive,” 122.

<sup>130</sup> Greek *meta-* across, *pherein*, carry. As noted by Iain McGilchrist, *The Master and his Emissary: The Divided Brain and the Making of the Western World* (New Haven: Yale, 2009), 116.

<sup>131</sup> Iain McGilchrist, “God, Metaphor, and the Language of the Hemispheres,” in Chilton et al, 135. Also see Lakoff, *Philosophy*, 123, 129.

<sup>132</sup> McGilchrist goes further than McNamara on this point. He argues that attention has an ontological status, it is not just another cognitive function. Attention is “something prior to functions and even to things...[a]ttention changes *what kind of* a thing comes into being for us: in that way it changes the world.” “Hemispheres,” 138. McGilchrist’s argument is related to his much larger argument about the brain’s hemispheres. For a brief account, see “Hemispheres,” 136-146, or for his full account, see *Master*, part one.

<sup>133</sup> McGilchrist, *Master*, 138-139.

shadow and light, exposure and covering, refocusing attention such that what was previously not seen, is seen. The new perception created by metaphors of investiture and divestiture is a prompt for the audience's reflection, not only of the future and status of the deity's chosen city, but to recognize themselves in and be changed by what they see too. The conceptualization of dress creates a new way for the audience to attend to suffering and destruction, to find meaning or function in or through it. Recognition is necessary in order for the other to make their counterperspective known, such that it actually shakes and displaces currently held perspectives. A new perception leads to a new perspective.

Chapter two will examine the act of divestiture in Jeremiah 13 and the relationship between perception and perspective. Through a careful analysis of the sole dress item mentioned in the passage, I will demonstrate that Jerusalem's skirt creates an identity of power and prestige. The removal of her bodily boundary in dress is a removal of identity and power. With respect to how dress and nakedness relate through divestiture, I discuss how the exposure of Jerusalem's nakedness does not cause disgrace, conceptualized as nakedness, but reveals it. The uncovering of disgrace-as-nakedness is to loom large on the body and dispel the mistaken perception of Jerusalem in her skirt as a woman of power and prestige – (self-)knowledge is the goal of the act which results in a new self-perspective that aligns with the divine/prophetic counterperspective.

Chapter three examines Isaiah 52 and focuses on how the investiture of qualities and attributes conceptualized as dress, strength and beauty, functions as a means of perception management. While I do this within the metaphor with respect to Jerusalem/Zion's identity and body, I argue that the modification of Jerusalem/Zion's bodily boundaries through dress are crucial to understand how the oracle transforms the imaginative landscape of the

audience. The metaphor of dress is an event. The new perception created by investiture, which is derivative of the divine/prophetic counterperspective, serves to move the audience beyond their current situation and self-understanding of suffering and destruction.

Chapter four analyses a second act of investiture in Isaiah 61. I argue that the first-person voice can be read as Jerusalem/Zion and discuss the implications of this reading. I frame the chapter through ritual and discuss how Jerusalem/Zion's ritualization through dress serves as an invitation to transformation for the audience receiving the oracle of salvation. Dress is used by the deity to act upon the body and create a new way of seeing and understanding oneself, the world, and one's relationship with the divine. I will demonstrate that reading the speaker as Jerusalem/Zion allows the personified religious symbol to depict a transformation of the subject for and to the collective in relation to her restoration as woman and city.

The penultimate chapter examines the act of divestiture in Ezekiel 16. I frame the chapter through the lens of performance and regard the text as a perceptual experience. I argue that Jerusalem's body is a performative body. Confronted through the performative body with the motif of utter nakedness, I suggest that Jerusalem's divestiture is an invitation to shame for the audience by feeling defined by this aspect of identity. The final chapter serves as a conclusion for the study and brings together the threads of the foregoing analysis in a somewhat surprising way: I discuss how the texts discussed bear witness to the acceptance of the whole of reality, good and bad, light and dark, restoration and destruction, by virtue of the ways in which they make meaning or give function to the suffering within their reality.

## 2. JEREMIAH 13:20-27: DEFICIENT PERSPECTIVE, DISMAL PERCEPTION

### 2.0 Introduction

The book of Jeremiah is a poetic reflection and prophetic critique about the end of Judah and Jerusalem and both the reason for and the fate of those deported.<sup>134</sup> Consequently, Jeremiah seeks to find meaning in or give function to the suffering and destruction endured. As a result of Jeremiah's long process of editing and accumulation,<sup>135</sup> it is a "multivoiced effort [that seeks] to make theological sense out of a geopolitical crisis."<sup>136</sup> The first half of the book is a mixture of poetic and prose oracles and prophetic sign acts that address the people's

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<sup>134</sup> For further comments see Brueggemann, *To Pluck Up, To Tear Down: A Commentary on the Book of Jeremiah 1-25* (Grand Rapids: Erdmans, 1988), 2. There are varying views on how the book of Jeremiah was shaped. Childs suggests a theological interpretive framework, whereas Carroll believes it was a political ideological agenda. For a summary of approaches and critique see Brueggemann, *Pluck Up*, chp 1; or Idem., *A Commentary on Jeremiah: Exile & Homecoming* (Grand Rapids: Erdmans, 1998), chp 1. Also see the recent monograph by Carly Crouch, *Israel and Judah Redefined: Migration, Trauma, and Empire in the Sixth Century BCE* (Cambridge: CUP, 2021).

<sup>135</sup> Here I note the "traditional" three sources thought to be found in Jeremiah: source A, thought to be Jeremiah's words and largely poetry; source B, thought to be Baruch and largely prose materials (in particular the narrative reports of chapters 37-44); source C, thought to be a Deuteronomistic editor and largely prose materials (often speeches). There are three major views on how to relate the sources: Holladay argues that the poetry and prose are connected in intimate ways and all of which bears the stamp of the prophet Jeremiah. See *Jeremiah 1: A Commentary on the Book of the Prophet Jeremiah Chapters 1-25* (Philadelphia: Fortress, 1986) and vol. 2. Carroll doubts what can be known about the prophet Jeremiah and sees the prose material as what is dominant and the primary intention of the final form of the book. Carroll's approach focuses on the later function of the book and suggests it is a powerful tool for ideological statements, which utilizes the prophet's legacy. See *Jeremiah: A Commentary* (Philadelphia: Westminster, 1986). Stulman's approach understands the prose materials as strategically placed through the editing of the book to produce the form we have now. The prose sections function to help direct how the poetic sections around them should be understood. See *Order Amid Chaos: Jeremiah as Symbolic Tapestry* (Sheffield: Sheffield Academic Press, 1998). Finally, Brueggemann suggests to not think of sources but distinct perspectives and voices within the community, which can provide space for difference between voices and their points of view. See *The Theology of the Book of Jeremiah* (Cambridge: CUP, 2006). Here I also note the structure of the book. John Bright famously described Jeremiah as a "hopeless hodgepodge thrown together without any discernible principle of arrangement at all." *Jeremiah: A New Translation with Introduction and Commentary* (Garden City: Doubleday, 1965), lvi. Subsequent studies have argued for structural significance and organization to the material in the MT. For example, see Adri J. O. van der Wal, "Toward a Synchronic Analysis of the Masoretic Text of the Book of Jeremiah," in *Reading the Book of Jeremiah: A Search for Coherence*, ed. M. Kessler (Winona Lake: Eisenbrauns, 2004), 13-24; or Georg Fischer, "Jer 25 und die Fremdvölkersprüche: Unterschiede zwischen hebräischem und griechischem Text," *Bib 72* (1991): 474-99.

<sup>136</sup> Seitz argues the diverse and conflicting reactions are greater in Jeremiah than of other prophetic books and are present within Jeremiah himself. See *Theology in Conflict: Reactions to the Exile in the Book of Jeremiah* (Berlin: de Gruyter, 1989), 3-4.

complacency in covenant observance.<sup>137</sup> Assumed or (mis)placed trust and complacency is a prevalent theme that is continually critiqued. Often described as שקר, misplaced trust and complacency are contrasted with reality:<sup>138</sup> in Jer 3:23 the hills (גבעות) are a delusion (שקר) which are contrasted with YHWH being the salvation of Israel;<sup>139</sup> 5:2 contrasts the people swearing, “as YHWH lives,” with the reality that they swear falsely (שקר); in 7:4, 8 trust is (mis)placed in what are, in reality, deceptive words; and 23:25 contrasts prophets who prophesy in YHWH’s name with the reality that their prophecies are false. Jeremiah’s utilization and combination of covenantal motifs, symbolic images, and “divine pathos”<sup>140</sup> are transformed in the text in such a way as to critique and reject current self-perspectives and assumed trust in current structures.<sup>141</sup> Put otherwise, Jeremiah’s repurposing or dismantling of what is trusted in is for the purpose of revealing reality, which is currently not seen or comprehended.

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<sup>137</sup> So Robert Carroll, *From Chaos to Covenant: Uses of Prophecy in the Book of Jeremiah* (London: SCM Press, 1981); Brueggemann, *Pluck Up*; idem., *Commentary Jeremiah*; Tremper Longman III, *Jeremiah, Lamentations* (Peabody: Hendrickson, 2008); Louis Stulman, *Order Amid Chaos: Jeremiah as Symbolic Tapestry* (Sheffield: Sheffield Academic Press, 1998); Lena-Sofia Tiemeyer, “The Priests and the Temple Cult in the Book of Jeremiah,” in *Prophecy in the Book of Jeremiah*, ed. Hans M. Barstad, and Reinhard G. Kratz (Berlin: De Gruyter, 2009), 233-264.

<sup>138</sup> The term שקר appears 37 times in Jeremiah (Jer 3:10, 23; 5:2, 31; 6:13; 7:4, 8-9; 8:8, 10; 9:2, 4; 10:14; 13:25; 14:14; 16:19; 20:6; 23:14, 25-26, 32; 27:10, 14-16; 28:15; 29:9, 21, 23, 31; 37:14; 40:16; 43:2; 51:17). This is very concentrated when compared to Isaiah (seven hits) and Ezekiel (one hit), or even to Psalms (twenty-two hits) or Proverbs (twenty hits).

<sup>139</sup> It is likely that the term here refers to Baal and that a similar meaning is implied in Jer 13:25. See Jack Lundbom, *Jeremiah 1-20: A New Translation with Introduction and Commentary* (New York: Doubleday, 1999), 690, or McKane, *Jeremiah*, 312.

<sup>140</sup> Brueggemann argues that YHWH’s willing a continuing relationship with the people is rooted in his yearning, articulated as his pathos, and is presented through the prophet’s pathos. He concludes that there is a tension between covenant curses and YHWH’s pathos. *Pluck Up*, 5. Cf. Abraham J. Heschel, *The Prophets* (New York: Perennial, 2001), 135-162, 285-298.

<sup>141</sup> Tiemeyer observes that the pre-exilic texts hold priests culpable in their role as teachers and leaders of the people, rather than as cultic officials of the temple, whereas texts that have a post-exilic origin, or envision a future beyond exile, relate to the temple cult in positive terms. When the cult is critiqued, it is in relation to the “people’s trust in its ultimate salvific abilities rather than on the cult in and by itself.” See, “Temple Cult,” 234, 262, 264. In a slightly different vein, Carroll writes: “The preaching against cultic structures is probably indicative of a different view of man than that maintained by the cult and so the cult provided the negative element for the prophetic dialectic.” See, *When Prophecy Failed: Reactions and Response to Failure in the Old Testament* (London: SCM Press, 1979), 11.

Jeremiah 13 presents a series of incongruities between expectations and reality (or soon to be reality) through poignant imagery: the intention for and fate of the linen girdle (vv. 1-11), the smashing of wine jars (vv. 12-14), and the contrast of light before darkness (vv. 15-17). Verses 20-27 use powerful images of exile, destruction, adultery, violence, and nakedness in order to create an unexpected perception of Jerusalem. Instead of using daughter imagery so often used for Jerusalem, the harlot image is used.<sup>142</sup> Not only is she a symbol of judgment to those who oppose her, but she is one who is judged.<sup>143</sup> She herself trusts in falsehood, or Baal, (שקר, Jer 13:25b)<sup>144</sup> and upsets expectations through her actions of deviance and defilement. Maier writes: “the perception and evaluation of the city [as a harlot] through the eyes of the prophet contradicts the view of the actual inhabitants of the city.”<sup>145</sup> The result of the sharp prophetic word picture is a “dismantling of Judah’s symbolic universe, that is, its basic perception of life and reality...”<sup>146</sup> There emerges an incongruity between the “basic perceptions” and broader perspectives held by the community and the new prophetic picture. The incongruity that emerges is a type of response to the suffering and destruction endured that provides a new outlook on the situation.

Jeremiah 13:20-27 uses physical exposure as a powerful tool to provoke incongruity and create a new, shocking perception of personified Jerusalem. Jeremiah 13 presents differing pictures of Jerusalem as dressed and as naked, conveyed succinctly in the terms שוליים, skirt, and קלון, disgrace, which stands for nakedness. These two pictures of Jerusalem

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<sup>142</sup> See Maier, *Daughter*, 137, or for a full discussion of Daughter Zion/Jerusalem in the Hebrew Bible and of cities in the ANE see *Ibid.*, 60-93. On daughters in the Hebrew Bible, see Stiebert, *Fathers*.

<sup>143</sup> Ollenburger *Zion*, 70-71. Maternal/female imagery for Jerusalem is prevalent throughout chapters 13-15 more generally and may add to the shock of the violence and destruction of woman, the distress of her lament, and the cursing of motherhood and birth. See a discussion in Mark Smith, *The Laments of Jeremiah and Their Contexts: A Literary and Redactional Study of Jeremiah 11-20* (Atlanta: SBL Press, 1990), 51-52.

<sup>144</sup> See footnote 139 above.

<sup>145</sup> Maier, *Daughter*, 138.

<sup>146</sup> Stulman, *Chaos*, 31. Cf. Hopp-Peters has analysed this with respect to symbolic actions. See Elizabeth Hopp-Peters, "Breaking Pots, Making Metaphors: Symbolic Action in the Book of Jeremiah," (DPhil diss., University of Chicago, 2012).

are related in the oracle by virtue of her skirt covering her nakedness, necessitating a removal of the former to display the latter. While the removal of her skirt in vv. 22a and 26 is interpreted as punishment for her acts of idolatry cast as harlotry (v. 27), it is also related to the insensibility she expresses in v. 22a: Jerusalem does not understand why these things are happening to her, meaning the traumatic events of the 6<sup>th</sup> century BCE. Jerusalem asks the very question the book of Jeremiah is attempting to answer, and the broader framework of this study is concerned with: why is there suffering and destruction for the nation of Israel? What meaning or function can the audience attribute to it? My concern is how the conceptualization of dress and divestiture attempts to answer these questions, which prompts me to ask: what does Jerusalem's skirt say about who she is? Why is disgrace used, and not a nakedness term? What is the significance of divestiture as the movement and relation between these two terms? How does the removal of the crucial boundaries of dress relate to exposure of disgrace and respond to v. 22a? How is divestiture presented as the corrective for Jerusalem's insensibility, as well as her iniquities? How does the metaphor make meaning or grant function to the turbulent events the audience will/has endured? Not just of the destruction of the crucial boundaries of Jerusalem-as-city, but in revealing what was always there, under walls and structures and hidden from perception?

Scholarship on Jeremiah 13 has largely focused on translation (of the MT) rather than interpretation. Difficult key words and phrases in the chapter require attention: skirts, heels, and disgrace are all difficult to translate. Interestingly, many scholars translate all three terms as euphemisms for female genitalia. McKane does not discuss Jerusalem's nakedness, only her skirt as a potential emendation, making "skirt" into "legs." Nothing is said about the

divestiture of dress other than it publicly disgraces Jerusalem.<sup>147</sup> Lundbom does not discuss the significance of divestiture, if there is a relationship between dress and nakedness, and only discusses the translation of nakedness as a euphemism and the act as rape.<sup>148</sup> Thompson rightly notes how the naked and ravished body is an apt metaphor for national destruction and calls the divestiture a euphemism for violence and sexual attack. No comment is made on the significance of Jerusalem's skirt or the term for nakedness.<sup>149</sup> Carroll discusses the real-world realities of war and rape that lie behind the imagery but does not understand the divestiture as anything other than punishment.<sup>150</sup> While there is no doubt of the high quality of this scholarship, there is also a glaring omission with respect to what the symbolic meaning or rhetorical function of the act might be, or how dress and nakedness may relate to who Jerusalem is. While this brief survey is thematic, it shows the priority that scholarship has given to text critical matters in verses 22 and 27 and form and redaction critical matters in verses 23-24, missing the crucial part dress and nakedness play in conceptualizing the destruction and suffering it explains.

Feminist critique advances these translations and focuses on the interpretation of the act as sexual violence and rape. Maier's analysis offers a more robust discussion of the terms and phrases in question and translates the act as sexual violence.<sup>151</sup> Baumann, Fischer, and Magdalene also interpret the act as sexual violence and rape.<sup>152</sup> While these latter

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<sup>147</sup> *A Critical and Exegetical Commentary on Jeremiah*, vol 1 (Edinburgh: T&T Clark, 1986), 310-312. Brueggemann neither treats any of the terms nor the meaning of divestiture itself, other than it treats queen Jerusalem like a slave girl. *Pluck Up*, 126-128.

<sup>148</sup> Jack Lundbom, *Jeremiah 1-20: A New Translation with Introduction and Commentary* (New York: Doubleday, 1999), 690.

<sup>149</sup> J.A. Thompson, *The Book of Jeremiah* (Grand Rapids: Eerdmans, 1980), 370-372.

<sup>150</sup> *Jeremiah Commentary*, 304-305. Holladay translates skirts, heels, and disgrace as genitals, and interprets the act as sexual violence. See *Jeremiah 1: A Commentary on the Book of the Prophet Jeremiah, Chapters 1-25* (Philadelphia: Fortress Press, 1986), 414-416.

<sup>151</sup> *Daughter*, 108-110.

<sup>152</sup> Baumann, *Love*, 120; George Fischer, *Jeremia 1-25* (Freiburg im Breisgau: Herder, 2005), 463; Rachel Magdalene, "Ancient Near Eastern Treaty-Curses and the Ultimate Texts of Terror: A Study of the

interpretations are important witnesses to gendered violence, they do not satisfactorily account for the terms and phrases used in the act of divestiture. Little attention is given to why שוליים is used for Jerusalem's dress and what it connotes in terms of identity. The exposure of Jerusalem's קלון is often simplified to a euphemism for female genitalia without questioning why this term would be used, rather than a nakedness term (i.e., ערוה) that could equally function as both a euphemism and a metonym for disgrace. Moreover, interpreting the act of divestiture as rape is not as straightforward as some would assume when careful attention is paid to the differing pictures that are being revealed about Jerusalem. This is because dress and nakedness have not been interpreted as working together in the act. It is assumed that dress and nakedness function in the same way in antiquity as they do in modernity. Yet as I discussed in the introduction, this is not so. The general lack of a mind/body dichotomy, I propose, is a heuristic tool to help understand how the *metaphor* of divestiture provides a space to think about identity and the self, prompted by the removal of dress which is a removal of the self. What is exposed is what is to be reflected about. Since the act of divestiture is interpreted as an act of punishment or as sexual violence, left wanting is an examination of dress and nakedness themselves and how they work together. And indeed, how they conceptualize suffering and destruction.

My focus on dress as the crucial boundary of the body and its function as a means of perception management demonstrates that something more needs to be said about Jeremiah 13. I will examine how dress and nakedness are two different ways of perceiving Jerusalem, which together create incongruity and contradiction about the reality of Jerusalem, the reality of suffering. As discussed in the introduction, metaphors of dress draw on the reality of dress

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Language of Divine Sexual Abuse in the Prophetic Corpus,” in *A Feminist Companion to the Latter Prophets*, ed. Athalya Brenner (Sheffield, UK: Sheffield Academic Press, 1995), 328.

as constitutive of the self. Jerusalem's skirt creates and constitutes an identity of power and prestige; since her depiction is metaphoric, her skirt is power. The removal of her bodily boundary is a removal of identity and power. With respect to how dress and nakedness relate through divestiture, I will argue that the exposure of Jerusalem's nakedness does not cause disgrace but reveals it and signifies the divine/prophetic counterperspective of YHWH who is the agent of dress. How the deity sees Jerusalem does not align with how she sees herself; how the prophet sees destruction is counter to how the audience does. The uncovering of disgrace is to make it loom large on the body and dispel the mistaken perception of Jerusalem in her skirt as a woman of power and prestige. As stated above, Jerusalem's insensibility espoused in v. 22 is indicative of the audience seeking to understand their suffering and destruction. Neither she nor the audience understand themselves in light of their iniquities. No longer hidden by dress, no longer assumedly trusting in the walls and structures of Jerusalem and their symbolic world, the perception of disgrace allows all parties involved to finally perceive themselves correctly. Divestiture conceptualizes suffering and destruction as a time of self-reckoning, effacement, and shame.

This chapter focuses on the metaphor itself to establishment my argument about the relationship between perception, self-perspective, and counterperspective, which lays the groundwork for understanding the metaphors analysed in the remaining chapters. I will focus on the terms and verbs used and their relationship to one another within the metaphor in Jer 13:20-27 to make my argument. Nevertheless, I will show how the new perception of Jerusalem in the metaphor is to lead to a new perspective for the audience engaged with the oracle, which in the first instance would have been the religious elite and political leaders at the time of the oracle.<sup>153</sup> The perception of Jerusalem, unadorned and with disgrace looming

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<sup>153</sup> See footnote 168 below.

large, is to cause shame and prompt reflection about who they are in relation to their suffering and the destruction. The precipitation of shame is crucial to understanding the oracle: the experience of shame is for the sake of a new knowledge that participates in the moral formation of the audience through the body of Jerusalem. Only once disgrace is revealed, the city of Jerusalem destroyed, a symbolic world flattened, and the reality of oneself reckoned with can recovery be conceived as investiture, rebuilding, and restorative hope.

שְׂאֵי עֵינֶיכֶם וּרְאִי	20. <sup>155</sup> Lift up your eyes [O Jerusalem] <sup>156</sup>
הַבָּאִים מִצָּפוֹן	and see the ones coming from the north. <sup>157</sup>
אַיִה הַעֶדְרֹה נְתוּןָ לְךָ	Where is the flock that was given to you?
צֹאן תִּפְאַרְתְּךָ:	Your beautiful sheep?
מִה־תֹּאמְרֵי כִי־יִפְקֹד עָלֶיךָ	21. What can you say when he <sup>158</sup> sets over
אֶתְּ לַמְדֹת אֶתְּמָם עָלֶיךָ אֲלֵפִים לְרֹאשׁ	you those whom you yourself taught [to be]
	friends as head over you? <sup>159</sup>
הֲלוֹא חֲבָלִים יֹאחֲזוּךָ כְּמוֹ אִשְׁתׁ לְדָה:	Is it not that cords will seize you like birth
	pangs? <sup>160</sup>
וְכִי תֹאמְרֵי בְלִבְךָ	22. And if you say in your heart,
מִדּוּעַ קָרָאֲנִי אֵלֶּה	“Why have these things encountered me?”
בְּרַב עֲוֹנֶךָ	It is because of your great iniquities that
נִגְלֹו שׁוּלְיֶךָ	your skirt is uncovered
נִחְמְסוּ עֲקֵבֶיךָ:	And your heels are laid bare. <sup>161</sup>
הֲיִתְּפַךְ כּוֹשֵׁי עוֹרֹו	23. Can an Ethiopian change his skin,
וְנִמְרַר חֲבַרְבְּרֵתִיו	Or a leopard his spots?
גַּם־אַתָּם תּוֹכְלוּ לַהֲיַטִּיב	Are you also able to do good when
לַמְדֵי הַרְעַ:	accustomed to doing evil? <sup>162</sup>

<sup>154</sup> The following is my own translation. The Hebrew follows the MT, which is the text I focus my analysis on. I note here the differences between the Jeremiah traditions in the MT and the LXX. Evidence from the DSS supports the argument that two different textual traditions were followed: some fragments had a shorter text and other fragments had a longer text. See Emanuel Tov, “The Septuagint as a Source for the Literary Analysis of Hebrew Scripture” in *Exploring the Origins of the Bible: Canon Formation in Historical, Literary and Theological Perspective*, ed. C. A. Evans and E. Tov (Grand Rapids: Baker Academic, 2008). For a discussion about the four main theories about the versions of Jeremiah and the differences between the LXX and MT, see Sven Soderlund, *The Greek Text of Jeremiah: A Revised Hypothesis* (Sheffield: JSOT, 1985).

<sup>155</sup> With regards to the speaker, a lack of an introductory formula in v. 20 means that it could either be the prophet or YHWH. However, the citation formula is present in v. 25 and marks vv. 24-27 as the words of the deity. Some see this as problematic as vv. 24-25 are in prose and may be later additions. Since v. 26 has the deity as subject and is reflective of v. 22, it is thought that YHWH is the speaker in at least vv. 20-23 and 26-27.

<sup>156</sup> The LXX identifies the addressee in v. 20 as Jerusalem using the vocative. The MT does so in v. 27. Given the similarities of address in the unit it is assumed that Jerusalem is the one being addressed in v. 20.

<sup>157</sup> There are multiple problems in v. 20a in the MT. The first imperative follows the LXX translation and the *ketiv* that renders the verb as a *qal* second feminine singular imperative. The suffix on “eyes” is in the second masculine plural in the MT, but BHS apparatus suggests an emendation to a feminine singular suffix. The translation above follows the *ketiv* of feminine singular imperatives and of the suffixes, which agrees with the LXX.

<sup>158</sup> BHS apparatus suggests making פָּקַד third masculine plural making the subject of the verb the ones whom Jerusalem taught. The LXX reads it as a *niphal* and conjugates the verb as a third plural present middle subjunctive. On this reading see Holladay, *Jeremiah*, 411 and for a detailed discussion see McKane, *Jeremiah*, 308-311. Another option is to keep the MT as it is and understand the subject as YHWH. The translation above favours the latter option.

<sup>159</sup> The difficulties of translating v. 21b are beyond the scope of this study. For a detailed discussion, and alternative suggestion, see Holladay, *Jeremiah 1*, 410-411. The above translation reflects what the verse seems to convey.

<sup>160</sup> Cf. Jer 4:31, 6:24, 22:23.

<sup>161</sup> See discussion below on the translation of חָמַס.

<sup>162</sup> I have phrased this as a rhetorical question for two reasons. First, up to this point each verse in this unit posits a rhetorical question that Jerusalem is unable to give an account for or change (vv. 20-23). Second, Brueggemann states that the statement is Jeremiah’s assessment of the possibility of change Judah, not of

<p>וּנְאִפִּיצֶם כְּקֹשׁ-עֹבֵר לְרוּחַ מִדְבָּר:</p> <p>זֶה גֹרְלְךָ מִנְת־מִנִּי: מֵאֵתִי נְאִם-יְהוָה</p> <p>אֲשֶׁר שָׁכַחְתָּ אוֹתִי וַתִּבְטַחַי בְּשֶׁקֶר: וְגַם-אֲנִי חָשַׁפְתִּי שׁוּלְיִי עַל-פְּנֵיךָ וַנְרָאָה קִלְוִנְךָ: נְאִפְיִיךָ וּמִצְדָּה לֹא-תִי זָמַת זְנוּתְךָ עַל-גְּבוּעוֹת בְּשׂוּלָה רְאִיתִי שְׁקוּצֵיךָ</p> <p>אֹי לְךָ יְרוּשָׁלַם לֹא תִטְהָרִי אֲחֲרֵי מָתִי עַד:</p>	<p>24.<sup>163</sup> I will scatter you<sup>164</sup> like chaff driven by wind of the desert.</p> <p>25. This is your lot, the portion I have measured out to you, an utterance of Yahweh, because you have forgotten me and trusted in falsehood.</p> <p>26. And also I myself have stripped off<sup>165</sup> your skirt over your face,<sup>166</sup> and your disgrace is seen.</p> <p>27. Your adulteries, your neighings, and your purposeful harlotries, On the hills in the field, I have seen your abominable idols.</p> <p>Woe to you, Jerusalem! You are not clean, for how long?<sup>167</sup></p>
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human nature. What it expresses is that evil is so habitual for them that it is “definitional. Israel no longer has any option or choice to exercise.” See Brueggemann, *Commentary Jeremiah*, 133.

<sup>163</sup> Verses 23-24 are thought to be additions to an earlier unit of vv. 20-22, 25-27.

<sup>164</sup> The translation follows the BHS apparatus that suggests a second masculine plural suffix.

<sup>165</sup> On the use of *qatal* as a “prophetic perfect,” see Jan Joosten, *The Verbal System of Biblical Hebrew: A New Synthesis Elaborated on the Basis of Classical Prose* (Jerusalem: Simor, 2012), 207-208.

<sup>166</sup> Holladay suggests moving the phrase על פניך to the beginning of v. 27 and altering it to say “in my [YHWH’s] presence are your adulteries...” See Holladay, *Jeremiah 1*, 416.

<sup>167</sup> As it stands in the MT the last three words of this verse are difficult. Holladay suggests to revocalize to תיעדי, conjugating the verb as a *qal* imperfect second feminine plural of יעד. This, however, would disagree with the singular feminine suffixes used just prior to the verb. Holladay alternatively states that if the textual tradition in Jer 3:5 is correct in closing a second singular feminine (ותוכל) then the verb here may be תיעד and thus a reference to Exod 21:8-10. These verses in Exodus 21 refer to cases that deal with the male head of household and the designation of slave girls. What the Jeremiah 13 may be suggesting, says Holladay, is a reversal of sex roles: Jerusalem is depicted as designating (her sexual partners (אחרים)), an action that is only appropriate for the male head of household to perform. Holladay’s suggestion is not only familiar, as he notes, to other parts of Jeremiah (see 3:1, 30:6, and 31:21-22) but is also found in Ezekiel 16 (Cf. S. Tamar Kamionkowski, *Gender Reversal and Cosmic Chaos: A Study on the Book of Ezekiel* (London: Sheffield Academic Press, 2003)). See Holladay, *Jeremiah 1*, 412, 416-417. While the MT is difficult it can be read as rhetorical question, which would frame the unit as it began: with rhetorical questions. For agreement see Leslie Allen, *Jeremiah: A Commentary* (Louisville: Westminster John Knox, 2008), 165. If vv. 23-24 were placed in the position they currently occupy as to be related to v. 27, then v. 27 may indicate that there is no possibility of repentance. For a detailed discussion, see McKane, *Critical*, 314. Lundbom does not think that v. 23 is speaking about sin being innate. He points out that Jeremiah in fact says that it is taught, and thus “sinful behavior becomes a habit deeply ingrained, so much so that change, if not impossible, is nearly so.” *Jeremiah*, 687.

## 2.2 Overview of Dress in Jeremiah 13:20-27

Jeremiah 13:20-27 concerns the reason for the assault and fall of Jerusalem by the Babylonians, dating the oracle to the last period found in Kings (2 Kings 24ff).<sup>168</sup> Verses 20-22 announce a drastic change of status for Jerusalem in a series of rhetorical questions. The first rhetorical question to lift up her eyes (v. 20) concerns the whereabouts of her flock.<sup>169</sup> The verse implies that Jerusalem does not know where the beautiful (תפארת) flock (צאן) given to her is and is perhaps insensible to it even being missing, or that it shortly will be.<sup>170</sup> The beautiful flock may be harkening back to the description of the people of Judah and Jerusalem in v. 11, which states that YHWH intended his people to manifest his name, beauty (תפארת), and praise.<sup>171</sup> The flock may relate to the imagery of vv. 15-16 where the shepherds who guard their flocks on hillsides and await dawn are in deep darkness, and to v. 17 where YHWH's flock (עדר) was taken captive.<sup>172</sup> More immediately, v. 20 can be compared to vv. 18-19, which foreshadow the loss of royal power and deportation: the king and queen

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<sup>168</sup> Seitz argues that chapters 9-15 poignantly speak in “dark terms [of] the approaching catastrophe of 597” and that the harsh language of judgment is pre-597 BCE. Seitz, *Conflict*, 89, 98-99. This is not to simplify the categories given to exile, namely a simplistic progression of assault, fall, and exile. Seitz’s work has demonstrated the complexity of the situation for Jeremiah. See *Conflict*; idem., “The Crisis of Interpretation Over the Meaning and Purpose of the Exile: A Redactional Study of Jeremiah XXI-XLIII,” *VT* 35 (1985): 78-97. Also see: Jer 12:7-13, 14:2-9, 14:17-22, 15:5-9. The fall of Jerusalem itself is rarely mentioned in Jeremiah; the references in 39:1-10 and 52:3-11 provide few details about the incident.

<sup>169</sup> Cf. Jer 1:13, 14, 3:2, 4:6, 6:1, 22.

<sup>170</sup> Allen suggests that it may be Zion who is the keeper of the flock, which is a reference to Mic 4:8 where Zion is called the “watchtower of the flock.” See *Jeremiah: A Commentary* (Louisville: Westminster John Knox Press, 2008), 164.

<sup>171</sup> Cf. Jer 33:9; Deut 26:19; Zeph 3:20.

<sup>172</sup> Cf. Peshitta, Targum, and Rashi all understand the prophet’s grief in Jer 13:17 is caused by “the prospect that the dignity [גיה] and status of the community will be destroyed.” This is related to the term גיה in v. 15 and it potentially being a shortened form of גאיה. See McKane, *Jeremiah*, 300-301. There are further similarities to v. 9 which uses גאון for Judah and Jerusalem.

mother<sup>173</sup> are told in imperative form to be low and sit.<sup>174</sup> The reason for the imperatives is because their beautiful (תפארת) crowns have come off their heads. Implicit is their unawareness of the absence of their crowns and thus they must be told to be low instead of knowing to do so. In both cases, neither Jerusalem nor the royal family is aware that that which constitutes their beauty and status is gone. Verse 21 announces a *volte-face* of alliances. Inapropos political alliances are cast as friends of Jerusalem but are now head over her. A presumably beneficial political relation will become one of subjugation. Klein notes how Jeremiah uses the verb למד to describe how the people have forgotten YHWH and are habitual in their practice of idolatry.<sup>175</sup> She signals the overlapping lexeme אלוהי between Jer 3:4 and 13:21 and suggests the friends or confidants of Jerusalem in 13 may be the lovers she left YHWH for in chapters 2 and 3.<sup>176</sup> The suddenness of the change in relationship is compared to the sudden and painful pangs of labour that seize a woman.<sup>177</sup> Catastrophe is looming or has arrived and she is insensible to it until it grips her like labour pains.

Jerusalem's first and last words of the oracle are uttered in v. 22 and are an attempt to reckon with "these things" just spoken. She asks ("says in her heart") why they have encountered her. Though she has now been confronted with the reality revealed in the

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<sup>173</sup> Verses 18-19 are related to the capitulation and deportation of Jehoiachin and Nehushta in 597 BCE. See 2 Kgs 24:8-17 and Jer 22:24-30, and Martin Noth, *The History of Israel*, 2<sup>nd</sup> ed. (London: Black, 1960), 283. For further discussion of the queen mother, especially amongst the versions of Jeremiah, see McKane, *Critical*, 302-303. Carroll notes that vv. 18-20 could also refer to Jehoiakim and his mother Zebuddah (2 Kgs 23:36). Carroll further suggests that the multiple possibilities of identity for the individuals mentioned allows the material to serve different occasions. See, *Jeremiah*, 301-302. On the queen mother in Israel, see Niels-Erik A. Andreasen, "The Role of the Queen Mother in Israelite Society," *CBQ* 45 (1983): 179-194. On the presentation of Jerusalem as queen, see Fitzgerald, "Mythological." For a critique of Fitzgerald, see Day, "Fitzgerald." Cf. Saana Svärd has discussed Neo-Assyrian queens and queen mothers in *Women and Power in Neo-Assyrian Palaces* (Winona Lake: Eisenbrauns, 2015), 39-86.

<sup>174</sup> Cf. Isa 47:1-2. See my discussion of the inverse sequence in Isa 52:1-2 in chapter three.

<sup>175</sup> Cf. Jer 2:33.

<sup>176</sup> See Anja Klein, "Uncovering the Nymphomaniac – the Verb גלה and Exile as Sexual Violence in Ezek 16 and 23," in *Images of Exile in Prophetic Literature*, ed. Jesper Høgenhaven, Frederik Poulsen, and Cian Power (Tübingen: Mohr Siebeck, 2019), 181. The "lovers" most likely refer to the nation's varying political allies. Cf. Jer 30:12-15; Hos 8:9; Ezek 16:33; Lam 1:2, 1.

<sup>177</sup> Cf. Jer 4:31, 49:24.

previous verses, she does not know how to interpret this reality. This is perhaps related to her evil heart, which she is told to wash in Jer 4:14 and primes her to do evil (4:22) and may anticipate the determinative declaration in 13:23. Nevertheless, the second half of v. 22 answers Jerusalem's question of "why" and transitions to the act of divestiture. Verse 22b states it is because of the greatness of her iniquities that her שוליים is uncovered and that חמס will be done to her heels.<sup>178</sup> A comparison is then made between the habitual nature of doing evil to the unchangeability of a leopard's spots. Verses 24-25 are in prose and allude to the dispersion, "scattering," of the Judeans, and draw in the broader theme in Jeremiah of forgetting YHWH and trusting in falsehood.<sup>179</sup> Whereas the act of divestiture in v. 22 leaves the agent out of the picture by using passive verbs, v. 26 uses active verbs to describe YHWH stripping off Jerusalem's שוליים over her face, resulting in her קלון being seen. The new perception seen in v. 26 is in line with YHWH's counterperspective in v. 27, which outlines his witness of Jerusalem's abominations, described in explicit and animalistic terms.<sup>180</sup> Adulteries, neighing, purposeful harlotries, and abominable idols on the hills are all seen by YHWH, from which he concludes her uncleanness, which is perhaps a direct affront to the misinformed declaration of Jerusalem in Jer 2:23 "I am not unclean."<sup>181</sup>

At this point several questions should be raised: What does שוליים convey? How is שוליים removed and is there significance in its removal? What does it mean for Jerusalem's קלון to be seen? How do these two perceptions of Jerusalem relate? The only consistent word

<sup>178</sup> 4Q70/4QJer<sup>a</sup> have small fragments of v. 22 showing a potential נ and חמס on the fragment.

<sup>179</sup> Cf. Jer 2:32; 3:10, 23.

<sup>180</sup> Carroll calls the language "bawdy" and argues it arises out of the community's involvement in Canaanite fertility cults. See *Chaos*, 60-66.

<sup>181</sup> Cf. Jer 2:20; 3:1, 6, 8-9; 5:7-8; see also Deut 12:2; 1 Kgs 14:23, 2 Kgs 16:4; 17:10, Ezek 6:13. On Jer 2:20-25 see Dalit Rom-Shiloni, "How Can You Say 'I am not defiled...?'" (Jeremiah 2:20-25): Allusions to Priestly Legal Traditions in the Poetry of Jeremiah," *JBL* 133 (2014): 757-775. Jer 13:27 might use "dialectic negation," which is negation used in figurative way. See prophetic examples and discussion in Jan Joosten, "Prophetic Discourse and Popular Rhetoric in the Hebrew Bible," *Canon & Culture* 7 (2013): 48-50.

between vv. 22 and 26 is שוליים. Consequently, my point of departure shall begin with an examination of this term.

### 2.3 שוליים: Skirt, Hem, or Something Else?

The term שוליים is infrequent in the Hebrew Bible, appearing only eleven times. Two of the occurrences are in Jer 13:22, 26. In Nah 3:5, YHWH strips off (personified) Nineveh's שוליים.<sup>182</sup> In Lam 1:9, Jerusalem's dismal state is described in part by her uncleanness in her שוליים (טמאתה בשוליה). Isaiah 6 describes YHWH's שוליים filling the temple. The remainder of the occurrences are in Exodus 28 and 39 (three times in each chapter) where it refers to the high priest's robe and its adornment. In Jeremiah, Lamentations, and Nahum, שוליים is most often translated as "skirts," presumably due to its female subjects. In contrast, שוליים is often translated as "hem" in Isaiah 6 and Exodus 28 and 39. I want to probe the translation of the term שוליים as "skirts" in the texts with females in contrast to how שוליים is translated in Isaiah and Exodus, a distinction that produces different denotations and connotations.<sup>183</sup> I am not disqualifying a translation of "skirts" for the term שוליים, indeed just the opposite, and a

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<sup>182</sup> Compare to 4Q169 Col ii. Also see Jub 3:31, 4QpHos<sup>a</sup> II 8-14, and 4QpNah 3-4 ii 10-iii 1, which warn against or speak about the exposure of Israel's nakedness and shame to the nations. Day observes that stripping imagery and violence is used not only for Jerusalem but for foreign nations too, including Nineveh in Nahum 3 and Babylon in Isaiah 47. With foreign nations no marriage language is operative, YHWH is not a husband. This may dissuade us from reading this punishment within a martial context or as punishment for adultery (for further discussion see chapter five). See Peggy Day, "Yahweh's Broken Marriages as Metaphoric Vehicle in the Hebrew Bible Prophets," in *Sacred Marriages: The Divine-Human Sexual Metaphor from Sumer to Early Christianity*, ed. Martti Nissinen and Risto Uro (Winona Lake: Eisenbrauns, 2008), 238. In the case of Jeremiah 13, Jerusalem may be guilty of adultery, but we should be cautious to extrapolate from this that stripping is for this purpose.

<sup>183</sup> While perhaps not directly relevant, שוליים in modern Hebrew designates margins or edges. Cf. שוליים in used in the Copper Scroll (3Q15 Col I 11; IV 9; IX 1; and XI 7) to describe the hiding places of various valuable materials and objects. In Col II 11 it describes the hiding place at the mound of Kohlit, which is at the edge (שוליים) of the channel. Col IV 9 uses שוליים to describe another hiding place that is at the edge of the earth pit. The remaining references have similar constructions and meaning. For a recent account of the provenance and content of the Copper Scroll, see Emile Puech and David E. Orton, *The Copper Scroll Revisited* (Leiden: Brill, 2015).

comparison of the term's use is a fruitful way to understand the connotations of the term more generally.

A preliminary way to go about this is by asking why Jeremiah 13 uses this term and not a more generic term – such as כנף, שמלה, בגד. Indeed, if שולים is understood as a skirt or a hem, כנף could have been used. כנף is used (as an alternative to the veiling practice) in Ezekiel 16:8, where YHWH covers personified Jerusalem with his hem to initiate his marriage with her.<sup>184</sup> In her quest to marry Boaz, Ruth requests to be covered by Boaz's hem (כנף), the performance of which would constitute their marriage.<sup>185</sup> In contrast to these two examples, Deut 23:1 uses כנף to discuss marriage violation: a son who takes his father's wife has done the equivalent of removing his father's hem, subverting authority. In Zech 8:23 men from foreign nations will seize the hem (כנף) of a Jew in a request for favour from his God.<sup>186</sup> Numbers 15:38 details YHWH's command to the Israelites to make tassels on the hem of their garments to remind them of YHWH's commandments.<sup>187</sup> Interestingly, the verse

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<sup>184</sup> The choice of כנף in Ezekiel 16 may be due to the terms use in Deuteronomy 32. See Jason Gile, "Ezekiel 16 and the Song of Moses: A Prophetic Transformation?" *JBL* 130 (2011): 87-108. The deity covering Jerusalem could be related to Malul's argument on the meaning and function of hems (*sissiktu* and *sikku*). He notes a parallelism between terms that are translated as "hem" and the word *sūnu* (lap) in the context of divine protection. He states that "...protection [was] granted to a person covered with, tied in, or lying in, a god's *sissiktu/qannu* [hem/lower half of garment] or *Sūnu* [lap]." See Maier Malul, "'Sissiktu' and 'sikku'—Their meaning and function," *Bibliotheca Orientalis* 43 (1986): 24.

<sup>185</sup> See Quick's discussion in, *Adornment*, 39-41. Also see Paul A. Kruger, "The Hem of the Garment in Marriage: The Meaning of the Symbolic Gesture in Ruth 3:9 and Ezek 16:8," *JNSL* 12 (1984): 79-86.

<sup>186</sup> Cf. Podany's article has similar themes of seizing the hem to indicate obedience or submission. 2 Sam 24:1-14 could also be highlighted: David cuts off the hem (כנף) of Saul's robe, the primary meaning of which is to stress the opportunity that David had to do to Saul as he wished; a secondary connotation may be similar to what Podany's article highlights, that severing the hem can indicate relational discord or rupture. Amanda Podany and Cal Poly Pomona., "Preventing Rebellion through the Creation of Symbolic Ties of Kinship in Syria and Mesopotamia during the Second Millennium B.C.," in *Rebellions and Peripheries in the Cuneiform World*, ed. Seth Richardson (New Haven: American Oriental Society, 2010), 47-59.

<sup>187</sup> Cf. Deut 22:12. Tassels were status symbols in Mesopotamia. Neo-Assyrian monumental art restricts tassels to depictions of the king or his genii and elites. For further discussion see Chan, "Tapered Fringes," as discussed in Allison Thomason, "Clothing and Nudity in the Ancient Near East: Archaeological and Iconographic Aspects," in Berner et al, 87-126. Thomason has observed similar labour-intensive construction of and functions for tassels in Minoan and Egyptian art through Bertman's work. See, "Tasselled Garments in the Ancient East Mediterranean," *BA* 24 (1961): 119-28.

finishes with the hoped for result of the tassels on the hem of curbing the people's inclination to play the harlot (זנה).<sup>188</sup>

Significant is Quick's argument on the use of כנה in the David and Saul narratives. David's cutting off the hem of Saul's robe is not merely the demonstration of power withheld that could have harmed Saul. Rather, as a bodily boundary of Saul's self, cutting off Saul's hem physically breaches and damages his person: "It is a violation not just of his clothing, but of his sacrosanct person. And so too of his royal status – the act therefore ensures the end of his royal rule."<sup>189</sup> Most suggestive is the use of כנה for Jerusalem in Jer 2:34a which states:

גם בכנפיה נמצאו דם      Even your skirts are stained with the  
נפשות אביונים נקיים      lifeblood of the innocent poor

In Jeremiah 2, Jerusalem personifies the people and depicts their confused self-perspective and regard for their rebellious and idolatrous activity. Jerusalem's person, as constituted by dress, is stained with the lives of innocent others.<sup>190</sup> Why is כנה used here but not in Jeremiah 13? Worth noting too is Jer 4:30. The chapter describes impending destruction and chaos and lists several items for Jerusalem's dress, including scarlet, adornment with gold ornaments, and the enlarging of eyes with paint, all of which is said to be worn in vain: her lovers despise her and she will suffer.<sup>191</sup> Yet none of these items are

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<sup>188</sup> Cf Joshua Joel Spoelstra's article examines the mnemonic and didactic purposes of the adornment of dress. He looks at the people's tassels and high priest's rosette and argues that these dress accoutrements have apotropaic functions, "in that their donning and "using" purport to guard a person from any menacing spiritual force or sinister existential phenomenon." (64) He qualifies this by arguing that the tassels and the rosette functioned like amulets and/or had amuletic purposes. See "Apotropaic Accessories: The People's Tassels and the High Priest's Rosette," in Finitis (2019), 63-86. What Spoelstra's article demonstrates is the real use and constitutive function of the tassels and the rosette.

<sup>189</sup> Quick, *Adornment*, 38.

<sup>190</sup> Note the description of Jerusalem being stained with blood by Manasseh's deeds in 2 Kgs 21:16; 24:4. Cf. Jer 19:4; Ps 106:38.

<sup>191</sup> For the significance of jewellery and cosmetics for identity construction, see Quick, *Adornment*, 121-150, 151-180, respectively.

mentioned in Jeremiah 13.<sup>192</sup> Through the discussion that follows I will propose that the use of שוליים in Jeremiah 13 is not simply because of what it denotes, a skirt/lower part of a skirt item, but its broader connotations of power and authority. שוליים is used because of its profundity and particularity. This is amplified by the metaphor which understands attributes as dress and changes (of person) as movements of dress; therefore, dress is power, its removal the loss of power. In this respect, it is important to understand how שוליים is used elsewhere in the Hebrew Bible. I will first discuss the occurrences of שוליים in the Hebrew Bible<sup>193</sup> (with reference to skirts/hems in the ANE) and in light of this conclude with how שוליים contributes to understanding Jerusalem in Jeremiah 13.

The Exodus material about the priestly vestments yields the highest number of occurrences of שוליים. Exodus 28:33, 34 describe the lower part of the high priest's robe, adorned with alternating pomegranates and golden bells.<sup>194</sup> The construction of the dress item

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<sup>192</sup> There is no consensus on dating the larger section of 2:1-4:4. Tiemeyer notes that some (i.e., Hossfeld and Meyer) argue that the polemics against the leadership (such as 2:8) are part of the first redaction of Jeremiah, in an attempt to blame Jerusalem's destruction on its leaders. Tiemeyer, "Priests," 242.

<sup>193</sup> The dates of these texts are important to consider. For Exodus, there has historically been wide consensus for assigning chapters 25-31 to P. Haran suggests an earlier date (pre-exilic) than the majority of scholars who give P an exilic or post exilic date. Noth suggests a *terminus a quo* in 587 BCE "as the 'High Priest' in P has already taken over insignia and cultic functions of the Jerusalem king." See Martin Noth, *Exodus: A Commentary* (Kent: SCM Press, 1962), 17. Collins states that the centralization of worship that takes place in Josiah's reform in 621 BCE is presupposed in the P source and reflected in Exodus 26-30. See John J. Collins, *Introduction to the Hebrew Bible*, 2<sup>nd</sup> ed (Minneapolis: Fortress Press, 2014). Childs summarizes that although there is some acknowledgement that ancient material may underlie the P source in Exodus 25-31, there is still a wide range of opinion about both the nature of the earlier material and also the way in which P took its current shape. See *Book of Exodus* (Louisville: Presbyterian Publishing Corporation, 1974), 530-532. Rooke's work on P logically surmises that the *compilation* of P is around 550-540 BCE, yet also notes that much of P's cultic and legal material is much earlier than its final compilation date. See Deborah Rooke, *Zadok's Heirs: The Role and Development of the High Priesthood in Ancient Israel* (Oxford: OUP, 2000), 12-13. Also worth noting is Knohl and Milgrom. Knohl (*Sanctuary of Silence: The Priestly Torah and the Holiness School* (Philadelphia: Fortress Press, 1995), 200-201) argues that the P material is produced and transmitted over centuries and therefore it is meaningless to speak of dating the P source. He does, however, date the beginning of what he calls the Priestly Torah literary school to 950-750 BCE. This is several hundred years later than Milgrom's dating of early P traditions. See a discussion in Milgrom, *Leviticus 1-16* (New York: Doubleday, 1991), 11-12. Be that as it may, even if the compilation of P had not yet occurred, it is not unreasonable to accept Rooke's suggestion that earlier legal and cultic material existed, and thus may have been known or available to the authors of Jeremiah, especially in light of Jeremiah's priestly role and the concerns regarding the priests throughout the book. Though much of the content in the book of Jeremiah addresses the time before or during the fall of Judah and Jerusalem, it would have been collected and/or written after the events it describes.

<sup>194</sup> A tiny ivory pomegranate was found in the Israeli antiquities market and dated to the eighth century BCE; it is inscribed with Paleo-Hebrew letters and is connected it to cultic worship. As found in Quick,

in Exod 39:24, 25, and 26 agrees with the instruction.<sup>195</sup> Aaron is to wear the robe of the ephod with the adorned שוליים when he ministers for two reasons: so that he is heard in the Holy Place before YHWH in his coming in and going out and so that he shall not die (v. 35).<sup>196</sup> With regards to the first reason, Houtman argues that the bells on the שוליים make a continual sound while the priest is moving and ministering in the Holy Place, granting it a sensory aspect.<sup>197</sup> Quick's recent work on the priestly vestments examines the sensory aspects of priestly dress and argues that "practices of perception" and "techniques of the sense" were used for strategic ends.<sup>198</sup> She concludes that sight, touch, smell, and sounds coalesce to communicate the High Priests identity, role, and status as "powerful, fertile, and virile," making the "liturgical power" of the High Priest visible.<sup>199</sup> The communicative function of the priest's שוליים is performed visually and audibly, but also substantively and sensuously as his vestments visually authorize his powerful role.

Isaiah 6:1 uses שוליים to describe YHWH's garment, which depicts the magnitude of YHWH's glory and breadth of his power.<sup>200</sup> Maier's book on Jerusalem/Zion and the

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*Adornment*, 106-107; see 106n95 for articles on this object specifically. Cf. Flynn compares the priestly hem to the Mesopotamian *pala* and its use in the *lubuštu* ceremony. See "YHWH's Clothing, Kingship, and Power: Origins and Vestiges in Comparative Ancient Near Eastern Contexts," in Finitis (2019), 11-28.

<sup>195</sup> Houtman notes some differences, such as Exod 39:25 stating that the bells are made of *pure* gold. See "On the Pomegranates and the Golden Bells of the High Priest's Mantle," *VT* 40 (1990): 224.

<sup>196</sup> Haran notes that the second reason for the decorated שוליים, to prevent death, is not exclusive to the שוליים but rather is to round off the verse. Violation of any one of the details of the construction or adornment of the priestly vestments and the rituals performed in them would have fatal consequences. See Haran, *Temples and Temple-Service in Ancient Israel: An Inquiry into the Character of Cult Phenomena and the Historical Setting of the Priestly School* (Oxford: Clarendon Press, 1978), 218. For agreement, see Houtman, "Pomegranates," 226-227.

<sup>197</sup> Haran's work notes the use the special technical term *tāmīd* to denote this regular repetition of the ritual act of ministering in the Holy Place. See Haran, *Temple-Service*, 214. With respect to *who* was meant to hear the bells, Houtman surveys and critiques previous suggestions (i.e., that the bells are to indicate to others that the priest was still alive while he performed his cultic functions). However, it is unclear who would have been close enough to hear the bells. Instead, Houtman proposes that their purpose was to draw YHWH's attention to the high priest and his priestly vestments. For Houtman's critiques and argument, see "Pomegranates," 223-227.

<sup>198</sup> *Adornment*, 111.

<sup>199</sup> *Adornment*, 112, 113.

<sup>200</sup> Eslinger argues that שוליים refers to genitals in Isaiah 6, Jeremiah 13, Nahum 3, and Lamentations 1 (in an appendix he adds the Exodus occurrences as well). See, "The Infinite in a Finite Organical Perception (Isaiah VI 1-5)," *VT* 45 (1995): 145-173. Eslinger rests much of his argument on Driver's suggestion that as a plural

conceptualization of sacred space examines this text. The features mentioned in Isaiah's vision depict the temple in Jerusalem, most likely the main hall of the temple as described in 1 Kings 6. The inner sanctuary is in sight with the cherubim throne; the thresholds in v. 4a mark the main hall on one side and the courtyard on the other. It creates the image of "a royal god who dwells in his palace..."<sup>201</sup> With regards to how the space is conceived, Maier states that the vision emphasizes the horizontal and vertical dimensions to create a superhuman vision of an enthroned deity. YHWH's throne is so high and lofty, creating a vertical direction, that only the hem of his garment is in the temple, not only touching it, but filling the main hall, creating a horizontal dimension. With respect to the depiction of the throne, Hartenstein argues there is "an implicit cosmology of the center encapsulating the idea that the glory of the God enthroned on Zion fills the whole earth (verse 3b), as the hem of his robe fills the temple."<sup>202</sup>

There are two recent articles on dress in Isaiah 6. First, LeMon and Purcell have compared YHWH's dress in Isaiah 6 to seals with Mesopotamian deities wearing rolled or doubled hems from the Early Dynastic period. They argue: "[t]he hem is thus one of several signs of the deity's status and power, including the deity sitting on a higher plane than the adorants."<sup>203</sup> Second, Shawn Flynn has drawn a comparison between YHWH's שׂוֹלִים, as well

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construct the basic meaning of the term is "what hangs down, what is lower." Driver has compared this to the Arabic *sawlat*, which means flabbiness around the stomach or another part of the body. Baumann accepts Eslinger's argument in her analysis of the term in Jeremiah 13, though she does state in her conclusion that it could just as easily refer to a dress item. See *Love*, 52-55. Victor Hurowitz entertains the idea that the term might stand for lower-level heavenly beings/assistants. See "Isaiah's Impure Lips and Their Purification in Light of Akkadian Sources," *HUCA* 60 (1989): 39-89 (42n3). For a survey of the options for interpreting the term in Isaiah 6, see Torsten Uhlig, *The Theme of Hardening in the Book of Isaiah: An Analysis of Communicative Action* (Tübingen: Mohr Siebeck, 2009), 84-86.

<sup>201</sup> Maier, *Daughter*, 50-51.

<sup>202</sup> As quoted in: Maier, *Daughter*, 52. For a different approach, see Francesca Stavrakopoulou, *God: An Anatomy* (London: Picador, 2021).

<sup>203</sup> They draw further comparisons with a scene from Nippur of a deity in a thick double hemmed robe with a naked adorant, and a stele from Ras Shamra with elaborate dress, with the deity's hem indexing its "power, majesty, and significance." See Joel M. LeMon and Richard A. Purcell, "The Garments of God: Iconographic Case Studies from Isaiah 6:1, 59:17; and 63:1-6," in Berner et al, 271-274.

as the high priest's, and the *pala* in Mesopotamia. Flynn examines the *pala* garment in an image on the Nabu-apla-iddina tablet that describes a rededication ceremony of Shamash involving cult statues (885-850 BCE). This garment is a longer item and is often ruffled or flounced. Highly stylized features and its use in religious and cultic contexts distinguish it from other garments.<sup>204</sup> Flynn argues that YHWH's שׂוּלִים is comparable to some form of the flounced *pala*<sup>205</sup> and his conclusion on the dress item is important. He writes:

The choice of שׂוּל reflects the openness and connection between clothing and communicative power of YHWH's kingship through the garment. Therefore, YHWH's garment here is not simply descriptive but solidifies authority and kingship in the scene even if the cultic statue is not implied.<sup>206</sup>

Further to this, Thomason's recent article on iconographic representations observes the importance of garments through time and space. The elaborate edges and lower parts of garments, including, for example, a fringe or tassel, functioned as an "extension of the body" by calling attention to the movements, even minute ones, of the wearer. In addition to iconography, there is evidence that the bottom edge or hem of a garment was a "locus of identity in the cuneiform world" as it functioned as a substitute for a cylinder seal or stamp, and thus had a role in "signing" or impressing legal documents.<sup>207</sup>

As evident from the sources cited above, there is iconographic evidence available to support different understandings of Isaiah 6. My goal here, however, is not to exact an ANE equivalent for שׂוּלִים but rather to demonstrate the real importance of dress in actualizing

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<sup>204</sup> He notes specifically the *mīs pī* rituals. "YHWH's Clothing," 25 and *passim*.

<sup>205</sup> He further draws a strong comparison to the dress of Marduk largely through YHWH's dress in the Psalms. See "YHWH's Clothing," 25-28.

<sup>206</sup> Flynn, "YHWH's Clothing," 25.

<sup>207</sup> See, "Archaeological," 113. Also see Tanaka's dissertation on the role of hems as a locus of identity, especially in legal contexts. See Terri-lynn Wai Ping Hong Tanaka, "Dress and Identity in Old Babylonian Texts" (DPhil diss., University of California Berkley, 2013).

identity, authority, and power of its wearer in image and text. In Isaiah’s vision, the connecting point between YHWH and the temple is YHWH’s שוּלִים; it not only conveys a sense of his magnitude and glory but is what activates and maintains his identity and role in the temple as holy ruling king.<sup>208</sup> YHWH’s dress constitutes himself in such a way that its tangible force of power precipitates, or even demands, a reaction and response from Isaiah, as demonstrated in v. 5ff.

Lamentations 1:9 uses שוּלִים in a manner antithetical to Isaiah 6: to mark Jerusalem’s unclean status:

טְמֵאתָהּ בְּשׁוּלֶיהָ	Her uncleanness was in her skirts,
לֹא זָכְרָה אַחֲרֵיהָ	she did not give thought of her end;
וַתִּרְדּוּ פְלֵאִים	Her fall was terrible
אֵין מְנַחֵם לָהּ	She has no comforter.
רְאֵה יְהוָה אֶת-עֲנָוִי	“Look, YHWH, at my affliction
כִּי הִגְדִּיל אוֹיְבִי:	For the enemy has triumphed!”

Jerusalem’s uncleanness in her skirts refers to some sort of impurity. It is not evident that this is menstruation blood.<sup>209</sup> It could be the impurity of sexual impropriety.<sup>210</sup> Either way, the boundary of the body is contaminated. On the one hand, the focus of the verse is on the visibility and saturation of impurity: it has penetrated her skirt. On the other hand, throughout Lamentations 1 there is a continual refrain of the difference between expectations and reality, or what was and what now is: Jerusalem was a princess, now she is a slave (1:1); friends now

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<sup>208</sup> LeMon, “Garments,” 274. Cf. the LXX does not translate שוּלִים as hem/skirt but instead says that the Lord’s glory (δοξα) filled the temple.

<sup>209</sup> Those who argue for the impurity in Jerusalem’s skirts to be menstruation blood often also understand *nīdā* in v. 8 as menstruant, a translation which itself is not without problem. If v. 9 is referencing menstruation blood, then the ritual impurity of menstruation “must be interpreted as a metaphor for the moral impurity of which Jerusalem was guilty by virtue of her unfaithfulness to God.” See Adele Berlin, *Lamentations: A Commentary* (Louisville: Westminster John Knox Press, 2002), 53-54.

<sup>210</sup> For agreement see Berlin, *Lamentations*, 54-55.

treat her treacherously (1:2); though she dwells among the nations she does not rest (1:3); there are no more festivals (meaning there once were) (1:4); her God has afflicted her (1:5); her splendour that enhanced her has departed (1:6); days of prosperity are overshadowed by affliction and depravation (1:7); and she who was once honoured is now despised because of her nakedness, from which she herself groans and turns away (1:8).<sup>211</sup>

Considering these tensions or reversals, how are we to understand Jerusalem's uncleanness in her skirts? If the first stich is in parallelism with the second, the unclean skirt is linked to a faulty memory and thus lack of knowledge, the deficiency of which led to her misconduct. Lack of perspective and memory has metaphorically soiled שוליים and visually locates the consequence of the actions linked to her deficient memory.<sup>212</sup> The situation is similar in Nah 3:4-7. In an oracle of judgment against the Assyrian capital, Nineveh has exercised absolute power and control over her subjects, cast as sexual impropriety (v. 4). Nahum 3:5 states that YHWH will strip off personified Nineveh's שוליים and he will cause the nations to see her nakedness and the kingdoms her disgrace ( וְגִלְתִּי שׁוֹלְיָהּ עַל-פְּנֵיהֶּ וְהִרְאִיתִי גֹיִם ) (מֵעֵרָהּ וּמִמְלָכֹת קְלוּגָהּ:).<sup>213</sup> When she is exposed, those who see her turn away in disgust, and she asks who will lament for and comfort her (v. 7).<sup>214</sup>

This whirlwind survey of שוליים shows its distinct use within the Hebrew Bible, and while it is used variously, it is connected to power. This point may seem more obvious with the first two examples: the High Priest's and YHWH's dress constitute their power and make

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<sup>211</sup> The reversal of Jerusalem/Zion's fate is relative to her enemies. See Alan Mintz, "The Rhetoric of Lamentations and the Representation of Catastrophe," *Prooftexts* 2 (1982), 4-5.

<sup>212</sup> Cf. Jer 13:22; Isa 47:7; Zeph 2:15.

<sup>213</sup> The lexical overlaps between Jer 13:22, 26 and Nah 3:5 are many. A notable difference is the verb "to see" (ראה) is in the *hiphil* with YHWH as subject, the nations as object, and Nineveh's nakedness as indirect object. In Jer 13:26 ראה is in the *niphal*. Further comments on both are made below.

<sup>214</sup> If Nah 3:5-7 is read alongside Zeph 2:15, there is a similar statement of defunct memory, as made of Jerusalem in Lam 1:9, where Nineveh says in her heart that no one could compare to her.

it present and visible. This is an important conclusion to bring into our understanding of Jeremiah 13, as it espouses a particular worldview that informs the interpretation of the metaphorical use of this dress item. As discussed in the introduction, the metaphorical use of dress draws on a larger reality where dress is the bodily boundary of the self. In metaphors, dress can point to physical states of dressed and undressed, but also to psychic states, attributes, and can have symbolic functions. Significant in this respect is Flynn's observation of a loss of power in Jeremiah, Lamentations, and Nahum. The removal of the garment results in a shameful or sinful state, which is a state of powerlessness. He writes: "It is as if the shameful/sinful person does not deserve to have the [שולים]" and goes on to conclude that שולים "has a consistent connection between clothing, power, and the symbolic/communicative (perhaps constitutive) meaning of the garment."<sup>215</sup> The symbolic meaning of שולים is that it constitutes the power of the one who wears it.

Yet, in all instances of שולים and the dynamics of power at play (and what is missing in Flynn's list of "consistent connections"), they are expressed in relation to YHWH. Isaiah 6 is self-evident; the Exodus texts describe the mediating power the priestly vestments are constitutive of, which is always between YHWH, priest, and people.<sup>216</sup> The vestments are made at YHWH's bidding and any deviation by the priest with respect to dress will result in death. Jeremiah has the removal of שולים by YHWH. Nahum uses the term to express the power divested from Nineveh by YHWH, signifying the demise of Nineveh and the end of Assyrian dominance. The impurity of Jerusalem's שולים in Lamentations is within the context of her relationship with YHWH and his power wielded against her. Apart from Lam 1:9, YHWH is the ultimate agent of שולים, and in all instances the dynamics of power are

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<sup>215</sup> Flynn, "YHWH's Clothing," 17-18.

<sup>216</sup> See Carmen Joy Imes, "Between Two Worlds: The Functional and Symbolic Significance of the High Priestly Regalia." In Finitis (2019), 29-62.

mediated through שוליים. Nevertheless, YHWH's agency with שוליים does not deny that it is the person who wears it who is immediately related to its power. Apart from Exodus and Isaiah, שוליים poses an affront to the wearers very self, either by removing this highly potent boundary of the body, divesting them of power and purpose, or through its contamination, with the same result of powerlessness. Interestingly, apart from Exodus and Isaiah, the other occurrences of שוליים are in metaphors of personified political capitals that will be or have been destructed, made powerless, by destructing the crucial boundaries of the city and its structures.<sup>217</sup> These ideas will be returned to in section 2.4.1.

Jerusalem's personification allows her to wear a שוליים and, I argue, imbues her with power and significance as an agent. The sole identity marker available about her is this dress item, which indicates the lower part or half of a skirt.<sup>218</sup> Within the metaphor, everything that can be communicated about Jerusalem is done so visually through the "declaratory interface" of her skirt – until it is removed at least.<sup>219</sup> The immediate inference drawn about Jerusalem from her skirt is that she is a powerful and elite woman, perhaps with connotations of royalty and the cultic, as well as political.<sup>220</sup> The skirt immediately creates particular roles and expected behaviours for her. Dress, as McKay has noted, "...controls – at least to some extent – the power and freedom of action of its wearer."<sup>221</sup> Expectations intensify when Jerusalem's femininity and YHWH's masculinity are considered.<sup>222</sup> As observed in the

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<sup>217</sup> Wright lists Nah 3:5-7 as an instance of Urbicide.

<sup>218</sup> Translating the term as "skirt" does not preclude the possibility of "hem" but rather encompasses it. Consequently, I would translate the term in Isaiah 6 and the Exodus texts as "skirt," or "lower half/edge."

<sup>219</sup> McKay, "Gendering the Body," 85.

<sup>220</sup> Especially if Jer 13:18-19 are to be related to 13:20-27 in some way.

<sup>221</sup> McKay, "Gendering the Body," 85. Interesting to consider is how the skirt seemingly exerts *no* control in Isaiah 6, but instead is without limit in a sense, as it fills up the temple as YHWH's presence and glory.

<sup>222</sup> Rooke notes the undeveloped nature of the marital imagery in Jeremiah 13. See, "Wayward Women and Broken Promises: Marriage, Adultery and Mercy in Old and New Testaments," in *Ciphers in the Sand: Interpretations of the Woman Taken in Adultery (John 7.53-8.11)*, ed. Larry J. Kreitzer and Deborah W. Rooke (Sheffield: Sheffield Academic Press, 2000), 35. Moughtin-Mumby does not discuss Jeremiah 13 in her book on marital metaphors in the prophets either. Klein understands Jeremiah 13 as part of the diachronic development

introduction, women are not subordinate in toto to their male counterpart but in certain respects, including sexuality. Jerusalem's femininity does not deny her agency or personhood, or the power constituted in her skirt; but it does necessitate a proper orientation of dress, self, and sexuality with respect to YHWH. It is her deviance from sexual subordination that makes the presence of such a powerful dress item on Jerusalem-as-woman so precarious – power is not exclusively manifested between YHWH and Jerusalem, but with other gods on hills (v. 27).

In this respect, an extended inference I established above is that שוליים is vulnerable to YHWH's removal of it; most notably of personified female cities but also seen in the warning of death for improper construction or wearing of the priestly vestments.<sup>223</sup> When power is misused or abused, it is taken away; power is misused, I would suggest, when the person (or people/nation) misusing it does not see or understand themselves (read: self-perspective) clearly.<sup>224</sup> Indeed, if power and identity are conveyed as possessions in and through שוליים, then its removal is an event of identity crisis. The removal of the skirt is not just about dress; it is about how the removal of this dress item conceptualizes the destruction and fall of peoples, cities, and nations, the loss of power and agency, and the loss of a city's/leaders'/nation's self-perspective and identity, as managed by dress.

What does the removal of Jerusalem's skirt – her identity, status, and power – mean with respect to the exposure of her disgrace; how are they related? I will show how these two

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of what she calls the "marriage metaphor." See, "Clothing, Nudity, and Shame in the Book of Ezekiel and Prophetic Oracles of Judgment," in Berner et al, 499-524.

<sup>223</sup> Perhaps also in Isaiah's response to YHWH's skirt/presence in the temple.

<sup>224</sup> People can be fully aware of their use or abuse of power against others, but I would suggest they (can) lack self-perspective because they believe they deserve to use power in such a way.

ways of perceiving Jerusalem create incongruity – an incongruity that precipitates shame.<sup>225</sup> The skirt plays a crucial role in the formulation of Jerusalem’s self-perspective and in her perceivers’ expectations of her – dress is the boundary of the body and self, it is a means of perception management.<sup>226</sup> There is dissonance between these expectations and limitations imbedded in dress and the reality of Jerusalem’s behaviour (vv. 26-27), yet it is an incongruity Jerusalem does not recognize in herself (v. 22).<sup>227</sup> Forgetfulness, lack of self-knowledge, and misplaced trust are made manifest through Jerusalem’s harlotry. Jerusalem’s sexual impropriety in combination with a senselessness of self is answered by divestiture, and dress now stands in contrast to what is exposed. This sort of ritual and symbolic act thrusts Jerusalem into an ambiguous state: she is left in a liminal space of nakedness and exposure. But it is more than this: the removal of Jerusalem’s skirt is a removal of her very self, of her power. On the one hand, the metaphor uses Jerusalem-as-woman to foretell the destruction of Jerusalem-as-city, the destruction of the crucial boundaries that make the city as city. On the other hand, I will show how the conceptualization of dress and act of divestiture is a source of knowledge for the audience about the meaning and function of the suffering and destruction of their city and world, which is to say about who they are. What is a city without its walls? Who is a person without their dress? How the conceptualization of dress and the metaphoric act of divestiture performs this will be discussed in the following three sections.

#### 2.4 The Removal of Jerusalem’s Skirt

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<sup>225</sup> Cf. Kalmanofsky discusses shame and terror in Jeremiah as two emotional components of horror that “lie in the wake of divine destruction.” *Terror all Around: The Rhetoric of Horror in the Book of Jeremiah* (New York: T&T Clark, 2008), 52.

<sup>226</sup> Dress is thus also the boundary between self and social world. Entwistle, *Fashioned*, 7-8.

<sup>227</sup> So too with personified Nineveh in Nahum 3 and Zephaniah 2, where her use and abuse of power leads to her divestiture as woman and destruction as city, all the while she is insensible as to why.

With the examination of what is removed from Jerusalem done, I turn to how the skirt is removed in vv. 22 and 26. This first section will focus on the uncovering of Jerusalem's heels in v. 22 and the stripping of her skirt over her face in v. 26. The next section (2.4.1) focuses on the verb *gālah* in v. 22. Both verses have been subject to critique and understood as sexually violating Jerusalem. Verse 22 has proven particularly problematic.<sup>228</sup> While some argue that the phrase נהמסו עקביך in v. 22b connotes sexual violence,<sup>229</sup> or rape,<sup>230</sup> an article by Emerton states otherwise. He argues that the context does not suggest a translation of rape for המס and that the parallel with v. 26 and the absence of rape there further supports the view that rape is not indicated in v. 22.<sup>231</sup> Furthermore, Emerton disagrees with those who argue that heels are functioning as a euphemism for genitals like feet do. The euphemistic use of feet (רגל) is to refer to male organs, and in the Hebrew Bible there is no evidence outside of Jer 13:22 for “heels” to mean genitals.<sup>232</sup> Instead, Emerton shows that the phrase does not describe another stage of punishment but is used in synonymous parallelism with the uncovering of the skirts. Both parts of v. 22 are meant to express exposure, which has the support of the LXX, Peshitta, and Targum.

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<sup>228</sup> For text critical matters see section 2.1 above.

<sup>229</sup> For example, see Maier, *Daughter*, 108-109; Klein, “Uncovering,” passim; Holladay, *Jeremiah 1*, 414. Moughtin-Mumby states that Jer 13:20-27 is not a literal reference to “prostitution” and “adultery” but states nothing on what the act is indicating. See *Marital*, 80n1.

<sup>230</sup> See Lundbom, *Jeremiah 1-20*, 690; Baumann, *Love*, 120; Fischer, *Jeremia 1-25*, 463. Magdalene argues that the lifting of the skirt is a precursor to rape. See “Treaty-Curses,” 327.

<sup>231</sup> Emerton cites other passages in the Hebrew Bible where there is stripping and revealing of nakedness, such as Isa 3:17, 20:3, 47:2-3; Ezekiel 16 and 23; Hos 2:15, 12; Nah 3:5, and argues that “in none of them is there an unambiguous reference to rape, but in some the situation is clearly different.” See, “The Meaning of the Verb *hāmas* in Jeremiah 13,22” in *Studies on the Language and Literature of the Bible Selected Works of J. A. Emerton*, ed. Graham Davies and Robert Gordon (Leiden: Brill, 2015), 258. Similarly, McKane states that unless v. 26 is secondary and deleted, it militates against interpreting v. 22 as rape. See *Jeremiah*, 311. For the verb המס in the Hebrew Bible see: Jer 22:3; Ezek 22:26; Zeph 3:4; Job 15:33; Prov 8:36; Lam 2:6.

<sup>232</sup> For עקב in the Hebrew Bible see: Gen 3:15, 25:26, 49:17, 19; Josh 8:13; Judg 5:22; Pss 41:10, 49:6, 56:7, 77:20, 89:52; Job 18:9; Song 1:8. Emerton does cite van Selms who has shown a euphemistic use of heels in Mishnaic Hebrew. Emerton, “*hāmas*,” 260. For examples of those who interpret “heels” as “genitals,” see Hans-Jürgen Zobel, “*qb*,” *TDOT*, vol. 11, 315-320; Holladay, *Jeremiah*, 414; Carroll, *Jeremiah*, 303; Baumann, *Love*, 119-120; Pamela Gordon and Harold Washington, “Rape as a Military Metaphor in the Hebrew Bible,” in Brenner, 316.

Emerton discusses a primary meaning of חָמַס as “to uncover, to denude” or to “scatter and expose,” first argued by Torczyner (later N.H. Tur-Sinai) citing the term’s use in Lam 2:6 and Job 15:33 to support his claim.<sup>233</sup> In Lam 2:6, חָמַס is used to describe the stripping of the hut, meaning the hut-structure’s framework has the branches covering it removed, stripped away.<sup>234</sup> In Job 15:33 a translation of “oppress” or “violence” is unsatisfactory and instead “uncover” or “strip” is more appropriate for the object of a grapevine. In all three cases of Jer 13:22, Lam 2:6, and Job 15:33, the usual meaning of חָמַס does not fit the context and instead are well suited to a translation of stripping or uncovering.<sup>235</sup> Emerton’s analysis of the verb חָמַס is persuasive with respect to poetics and philology and makes good sense when נַחֲמָסוּ עֵקֶבֶיךָ is read in synonymous parallelism with the first stich of v. 22.

Here an important comparison should be made to iconographic reliefs. POWs are depicted as being stripped naked and led away captive in Neo-Assyrian and Neo-Babylonian military practice.<sup>236</sup> The bronze gates of Shalmaneser II (858-824 BCE) from Balawat depict female POWs raising the front of their skirts; male POWs are depicted as naked, at least from the waist down. Shalmaneser II’s father also commissioned gates, seen in the Assyrian

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<sup>233</sup> See his discussion on pages 262-265.

<sup>234</sup> Cf. Isa 1:8, where Daughter Zion is besieged and left looking like a hut in a field of cucumbers, likely referring to the siege of Jerusalem by Assyria in 701 BCE.

<sup>235</sup> He also cites G. R. Driver who, in an article on Isa 6:1, compares *hāmas* in Jer 13:22 with the Akkadian “*hamāšu*” which means “to strip off (clothing)” or (meaning II) “to strip (a person).” While the Akkadian sibilant does not correspond to the *ḥ* in Hebrew, Driver does note that there is an Assyrian form of *himsātu* where the sibilant does correspond. The Chicago Assyrian dictionary lists the following meanings for *hamāšu* “to take off (clothing) by force, to strip, strip off,” and for the D stem, “to strip” and “to rob.” See “*hāmas*,” 265.

<sup>236</sup> For example, in Pritchard’s compendium, *Ancient Near Eastern Pictures*, the famous “Gates of Shalmaneser III” (858-824 BCE) feature POWs stripped and with their arms tied behind their backs, being led away (Pritchard, *ANEP*, 124-125; cf. Yigael Yadin, *The Art of Warfare in Biblical Lands in the Light of Archaeological Study* (London: Weidenfeld and Nicolson, 1963), 396-397); the Megiddo Ivory (Pritchard, *ANEP*, 111, fig. 332), which Otto Kaiser has compared to Isaiah 20:1-6 (*Isaiah 13:39, A Commentary* (Philadelphia: Westminster, 1974), 114-115; the Palace of Sargon, Khorsabad (721-705 BCE) features stripped, executed opponents. Biblical scholars who have already compared some of these reliefs to prophetic texts include, for example, Daniel Smith-Christopher, “Ezekiel in Abu-Ghraib: Rereading Ezekiel 16:37-39 in the Context of Imperial Conquest,” in *Ezekiel’s Hierarchical World: Wrestling with Tiered Reality*, ed. Stephen L. Cook and Corrine L. Patton (Atlanta: SBL Press, 2004), 141-157; or David Vanderhooft, *The Neo-Babylonian Empire and Babylon in the Latter Prophets* (Atlanta: SBL, 1999), 181-182.

palace gate reliefs from Balawat during the reign of Ashurnasirpal II (883-859 BCE). On them, foreign female captives lift their hemlines to expose their legs as an act of subservience. The women’s raised skirts reveal their ankles and legs, some as high as the knee. Cifarelli has studied this scene and argues that the non-Assyrian women – who are most likely royal – are deliberately depicted in a manner that would be immodest to Assyrians and that the gesture constitutes their destitution and shame in the visual records.<sup>237</sup> She compares these Balawat gates to Isa 47:1-3 where Lady Babylon is commanded to lift up her skirts, which shares lexemes with Jeremiah 13 (הָלַל and הָלַל). This evidence may help make sense of v. 22. Having just established our translation of הָלַל, the exposure of Jerusalem’s heels is similar to the exposure of the feet, ankles, or legs of female POWs.

The second stich of v. 22b, the heel’s exposure, is in parallelism with the first stich of v. 22, where Jerusalem’s skirt is the passive subject of the verb הָלַל in the *niphal*. While it would be expected that that which is uncovered or exposed would be the subject of the passive verb, it is instead what is removed.<sup>238</sup> The LXX avoids this problem and translates v. 22b as:

διὰ τὸ πλῆθος τῆς ἀδικίας σου	Because of the greatness of your unrighteousness
ἀνεκαλύφθη τὰ ὀπίσθιά σου	Your back is disclosed,
παραδειγματισθῆναι τὰς πτέρνας σου.	Your heels are displayed.

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<sup>237</sup> Megan Cifarelli, “Gesture and Alterity in the Art of Ashurnasirpal II of Assyria,” *Art Bulletin* 80 (1998): 221 and figure 17 on 220.

<sup>238</sup> הָלַל in the *niphal* would typically be translated as “to be uncovered” or “to be exposed.” See William L. Holladay, *A Concise Hebrew and Aramaic Lexicon of the Old Testament* (Leiden: Brill, 1971), 60. Many other occurrences of הָלַל in the *niphal* use it in a reflexive form with the subject or has as its subject that which is revealed or uncovered. For example: Gen 35:7; Ex 20:26; Deut 29:29; 1 Sam 2:27, 3:7, 21, 14:8, 11; 2 Sam 6:20, 22:16; Isa 22:14, 23:1; 38:12; 40:5, 47:3, 49:9, 53:1, 56:1; Ezek 13:14, 16:36, 57, 21:24, 23:29; Hos 7:1; Ps 18:15; Job 38:17; Prov 26:26; Dan 10:1. A clearer way to indicate the הָלַל’s removal that would result in exposure is to have it be the indirect object of an active *qal* verb. See Jennie Grillo, ““You will Forget Your Ancient Shame”: The Innocence of Susanna and the Vindication of Israel,” in *Women and Exilic Identity in the Hebrew Bible*, eds. Katherine E. Southwood and Martien A. Halvorson-Taylor (London: Bloomsbury, 2018), 15.

The LXX maintains the passive sense of the verse with ἀνακαλύπτω conjugated as an aorist passive indicative with ὀπίσθιά σου as the nominative. The Targum of Jonathan translates v. 22b differently as well, likely aligning it with v. 26 in the MT, but maintains the passive sense of v. 22b:

דסגיאו חיבך	[Because of] the abundance of your debts
אתגליאת בהתתיך	your shame has been revealed
אתחזי קלניך	and your disgrace seen

The actions in v. 22b are paralleled in v. 26. There, an active form of the verb *השח* is used to describe YHWH's action, which can express a stripping or tearing action, a skimming or scraping action, or an exposure or baring.<sup>239</sup> In context, stripping or exposure are tenable translations. This finds agreement with Isa 47:2-3. There, Lady Babylon is commanded to remove (*piel* imperative of *גלה*) her veil and to strip off (*qal* imperative of *השח*) her robe. Verse 3 continues with the result of these actions: her nakedness will be uncovered (*niphal* of *גלה*) and her disgrace will be seen.<sup>240</sup> Distinct from Isaiah 47 but similar to Nah 3:5, Jer 13:26 adds that the stripped skirt will go over Jerusalem's face.<sup>241</sup> If the Balawat gates are a viable comparison, then the action in v. 26 goes beyond what would be expected for women, and arguably subjects Jerusalem to the punishment of male POWs – full exposure. In the broader

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<sup>239</sup> For *השח* in the Hebrew Bible see: Isa 20:4, 30:14, 47:2, 52:10; Jer 49:10; Ez 4:7; Joel 1:7; Hag 2:16; Ps 29:9.

<sup>240</sup> See my discussion of this text in chapter three.

<sup>241</sup> I want to make a personal note here: when I met with Jan Joosten to discuss Jeremiah 13:20-26 in my first year of my doctorate (academic year 2018-2019), I asked him about this verse – mainly about grammar and syntax but also about translation and meaning. He stated that the detail of Jerusalem's hem going over her face may relate to rape more generally, where women's faces are often covered by the perpetrator during their act of violence. Upon Joosten's conviction in the summer of 2020 for possession of child pornography, including over 1000 videos, some of which depicted *rape*, I no longer feel comfortable including this interpretation in the body of my paper. How Joosten knew this fact is now highly suspect, and disturbing. One's character and one's personal life is *not* separate from one's work, as some have advocated for Joosten and others before him. That his work is separate from the darkness in his life is clearly not the case, at least for his interpretation of Jeremiah 13:26. As scholars and teachers, as Joosten "taught" me about Jeremiah 13, we must be held to a higher standard. We must realize that our character *does* matter just as much as the quality of our scholarship. I am not proposing we can never use or should not use Joosten's work ever again; I have cited his work in this study. I am stating that his life and work cannot be neatly compartmentalized.

context of the oracle's themes, the covering of her face exasperates Jerusalem's unconscious fall from her privileged status by covering her sight – she is literally and figuratively not able to see, not able to know, as echoed in v. 22a. It also serves as the penultimate point of the act of divestiture – as the boundary between self and other, the removal of dress is a stripping of her identity, a tearing away of power. At the same time, her exposure brings the unconscious and unseen into view, nakedness, and is at odds with her skirt that covered and managed it. Her skirt and her exposed nakedness are two different ways of perceiving her that are incongruous to one another. Jerusalem's body is the locus of perception, and it is in her naked state that she is forced to passively endure the gaze of the other as object. Jerusalem is seen according to the perspective of the one who created the new perception, which is the ultimate point of the act of divestiture.

#### 2.4.1 Uncovering in Exile

At this point, more needs to be said about the key themes of uncovering, exposure, and sight. The term גלה used in v. 22 explicates many of these themes and is a significant term for exile. Scholarship has discussed גלה with respect to its two basic senses: exile/emigration and uncovering/revealing. Zobel understands both senses of the word as coming from one root: “Emigration or exile can be understood as an uncovering of the land, and thus “revealing,” “uncovering,” could be the original meaning of glh.”<sup>242</sup> Similarly, Grillo, who follows Kiefer, argues that the relationship between exile and exposure is an absence of covering, which makes other things visible: “going into exile denudes the land, or movements make people visible.”<sup>243</sup> Grillo thus suggests a conceptual and linguistic relationship in the context of exile

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<sup>242</sup> Hans-Jürgen Zobel, “גלה *gālāh*,” in *TDOT*, vol. 2, 478.

<sup>243</sup> Grillo argues Lam 4:22 uses גלה in both senses, where Daughter Zion is not kept in *exile* any longer (v. 22a), whereas Daughter Edom's sins are *uncovered*, and suggests that the biblical writers are potentially creating a pun between the two senses. See “Ancient Shame,” 15.

that “makes a stripped woman such a natural symbol for exile, and makes the experience of exile one of conscious shame.”<sup>244</sup> Grillo’s statements are based off of Stiebert’s work on shame in the major prophets, who argues that the fall of Jerusalem was an event that gave rise to discourses on shame as descriptive of exilic experience.<sup>245</sup> In my estimation, the key question of why exposure and shame are descriptive of exilic experience is left wanting in these analyses.<sup>246</sup>

A different argument has been advanced by Klein, who has recently worked on the literary theme of exile as sexual violence. She demonstrates a conscious wordplay with the two meanings of גלה that deploys “sexual violence as an image of exile,” which symbolizes the destruction of Jerusalem and exile of the people.<sup>247</sup> Her argument rests on the interpretation of גלה in the *piel*, secondarily in the *niph<sup>c</sup>al*, with the object of ערוה as sexual intercourse, which in Ezekiel 16 and 23 is forced upon the female, suggesting rape. Klein sees Jer 13:19 and 22 as of special importance to demonstrate this relationship between exile and sexual violence. She writes:

...what is remarkable about the prophecy in Jer 13:18-27 is that the different use of the verbal root גלה in the productive growth of the oracle demonstrates the re-interpretation of exile in terms of sexual violence. While in the original oracle 13:18-19 גלה *hoph<sup>c</sup>al* denotes how Judah was led into the Babylonian exile, the author of the continuation in 13:20-27\* employs the *niph<sup>c</sup>al* binyan to describe sexual violence against personified Zion/Jerusalem. This prophecy

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<sup>244</sup> “Ancient Shame,” 16.

<sup>245</sup> See Stiebert, *Construction*, 2. However, Stiebert is wary of understanding metaphors that express “female shame” (a designation that she actually questions as an anachronistic imposition of an anthropological category upon prophetic literature that, overall, exhibits no such dichotomy of kinds of shame. See Stiebert, “Shame and Prophecy: Approaches Past and Present.” *Biblical Interpretation* 8 (2000): 264-265) as actual representations of women or relationships. See *Fathers*, 173ff. Peter Ackroyd’s differentiation between exile as event and exile as thought is significant here as well. See *Exile and Restoration: A Study of Hebrew Thought of the Sixth Century BC* (Philadelphia: Westminster Press, 1968).

<sup>246</sup> That is, why exposure and shame and not guilt?

<sup>247</sup> Klein, “Uncovering,” 171.

is the only text in the Hebrew Bible, in which the exilic connotation of גלה II occurs next to גלה I with a sexual connotation.<sup>248</sup>

Klein's work is significant in understanding how metaphors utilize word play to conceptualize exilic experience. What I would question in Klein's interpretation is that ערוה is not the object of גלה in Jeremiah 13; rather, Jerusalem's skirt is its subject.<sup>249</sup> It is the uncovering of Jerusalem-as-woman's crucial boundary of dress that is significant in relation to the oracle's allusion to the fall of Jerusalem-as-city. While I do not deny that Jerusalem is dealt with violently, and that this violence is expressive of the experience of exile, further evidence supports my argument. Micah 1:6 describes the destruction of the city of Samaria and the conclusion of the verse states that YHWH will uncover her foundations (ויסדיה אגלה). Here, גלה in the *piel* is used to indicate an "uncovering" of a city, which indicates a removal of the buildings, walls, and foundations that would "cover" it. That which makes the city a city is destroyed. Ezekiel 13:14 has a similar meaning, where YHWH states that he will destroy Jerusalem's walls to the ground so that its foundations are laid bare (ונגלה יסדו), with גלה in the *niphal*). The purpose of these actions is so that the people may perish and know that YHWH is Lord.

These examples support a relationship in literary thought about exile between the two meanings of גלה. What these examples demonstrate, I propose, is that the uncovering of personified city-women's dress conceptualizes the descriptions of cities as objects of violence and the laying bare of their foundations. Noted in chapter one was that the intentional destruction of a city and its walls is considered a symbolic act of uncreation of the city.

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<sup>248</sup> "Uncovering," 180-181.

<sup>249</sup> Klein's interpretation rests on understanding שוליים as genitals. See my comment above in footnote 200. Translating שוליים as genitals in Jer 13:22 is problematic when read in parallelism with v. 26, which states that her שוליים is brought up over her face (and also brings into question the same phrasing in Nah 3:5). I will discuss Klein's interpretation of ערוה as the object of גלה within Ezekiel 16 in chapter 5.

Wright's work on Urbicide is relevant here and his interpretation of the destruction of cities as the ritual and symbolic killing of a city and as a destruction of memory.<sup>250</sup> Cities, which are often feminine nouns and literary entities, are laid bare to their foundations, "stripped" of anything that would make them a city. Earlier I drew the comparison between dress and city walls/structures and suggested that both have key functions with respect to constituting the boundaries of the body and the boundaries of a city. The relationship between the city and woman as objects of גלה is in the removal of these crucial boundaries, which suggests the erasure of identity, the destruction of agency, the uncreation of being and existence. Texts such as Micah 1, Nahum 3, Jeremiah 13, Ezekiel 16, and others bring together the imagery of forced exposure to capture the complexities of utter loss, suffering, and destruction. גלה is used in exilic contexts to portray the "uncovering" of and the destructive violence against city and thus people, both of which are held together in the image of a divested Jerusalem-as-woman. Exposure and stripping conceptualize exile: forced migration and the destruction of a city's crucial boundaries and structures are an affront to the nation's identity, akin to the removal of identity as constituted in dress through divestiture.

Here I should make an important comparison. Earlier I compared Cifarelli's work on the Balawat gates to Jerusalem's divestiture. Earlier in the same article, Cifarelli observes:

In addition to the shame and humiliation of being stripped of their clothing [referring to male POWs, not female], however, I believe that the nudity of these prisoners communicates that they have been stripped of all their possessions, including their weapons, for the Assyrian term for naked, *erû*, is also used idiomatically to indicate destitution.<sup>251</sup>

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<sup>250</sup> Wright, "Urbicide," passim.

<sup>251</sup> Cifarelli, "Gesture," 220.

Destitution is not mere poverty; the taking away of the warriors' dress, including clothing and weapons, undoes them as warriors, perhaps even as humans.<sup>252</sup> Quick states that the removal of dress is the removal of the boundary of the self which signifies disembodiment and death.<sup>253</sup> *Erû* idiomatically expressing destitution is instructive for the metaphor of divestiture in Jeremiah 13. While the equivalent Hebrew term ערה is not used in Jeremiah 13, it is in Psalm 137 where there are strong links between nakedness and the destitution or destruction of Jerusalem. Psalm 137 laments the destruction of Jerusalem: v. 7 is a call for YHWH to remember "the day of Jerusalem" when her destructors said, "lay it bare, lay it bare, down to its foundations!" (ערו ערו עכ היסוד בה). Zephaniah 2:14 states similarly that upon Nineveh's destruction, chaos and wilderness will encroach upon her, "for her cedar work will be laid bare" (כי ארזה ערה). The verb used in both Psalm 137 and Zephaniah 2 is ערה, "to lay bare," and is parallel to how the verb גלה is used in Ezekiel 13:14 and Micah 1:6 of city structures. While the comparison of these terms is informative, I want to press the question of what happens when the language of stripping is applied to a personified city and religious symbol? Indeed, Carroll has noted the blurred boundaries between metaphor and reality in Jeremiah 13:

They are metaphors of the city's humiliation and defeat, but they are drawn from the real world of horrendous aggression directed against women in the time of war and invasion. In such brutal times the women are led off to the invaders (38.23), stripped naked and savagely raped – their genitals suffer violence and their shameful humiliation is made a public spectacle.<sup>254</sup>

While I agree with Carroll's point on influence, I feel he reads too much of the on-the-ground-realities into the text of Jeremiah 13. Women are horrifically used and abused in

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<sup>252</sup> The Gilgamesh Epic uses dress as a means of becoming human. In Tablet II section ii, Enkidu becomes a human when he washes, rubs off his hair, anoints himself with oil, and puts on clothes.

<sup>253</sup> *Adornment*, 29.

<sup>254</sup> Carroll, *Jeremiah Commentary*, 304.

war, that is no question.<sup>255</sup> But in terms of what the metaphor is communicating, the lexical analyses above about the destruction of cities nuance the metaphor in Jeremiah 13. More to the point, dress and city walls and structures are put in parallel and speak to the crucial function of both dress and walls in constituting identity and function for person and city. In the next section I will argue that the removal of these important boundaries in Jeremiah 13 is not only about humiliation, destruction, degradation, or even disembodiment or death. Exile and destruction are conceptualized as the removal of dress, identity, and power. Exile is the deformation of identity, the effacement of a city and nation. Exile is also a revelation of the self, as the removal of these boundaries brings to light what was always there but covered. A new perception is created by the removal of boundaries: of the naked body, of the foundations of the city. Exile is a means of moral formation by seeing oneself correctly, from the counterperspective of the agent who uncovered the perception.

To summarize: the imagery used in the metaphor of Jeremiah 13 is similar to wartime practices in the ANE, with v. 26 exceeding the practices typical for women. The act removes the crucial bodily boundary of her skirt, which is to say Jerusalem's power is taken away. At the same time Jerusalem's personification should be held in tension with Jerusalem-as-city, and thus the idiom of laying a city bare is appropriate to consider. The result is similar, as a city is powerless without its crucial boundaries to keep war and chaos out. Destruction and destitution of men, women, city, and people are held together and held open in Jerusalem. It is in the openness and exposure of Jerusalem, as bare woman and ruined city, that we return to the question asked in the introduction. Prompted by Stewart's work on ruins, what is seen when the typical structures of a city, or a person's dress, are no longer there? The questions

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<sup>255</sup> See Southwood's work on rape, war, and defeat in *Judges*, chp. 3.

of “what is a city without its walls or structures” and “what is a person without dress” are answered by looking at what remains, what is exposed.

## 2.5 An Incongruous Perception

With the boundaries of dress and city removed, what was always there can be seen. It is in what is exposed that the meaning or function of the suffering and destruction of exile is to be found for the audience experiencing or who have experienced it. Put otherwise, a new perception as manifest in the metaphor leads to a new perspective for the audience perceiving it. Consequently, I will use section 2.5.1 to discuss this on the level of the metaphor. Section 2.5.2 will focus on how the conceptualization of disgrace functions for the audience.

### 2.5.1 The Perception of Disgrace

What was concealed by Jerusalem’s skirt is now revealed: Jerusalem’s disgrace is seen (ראה) in the *niphal*). The new perception is described using the term קלון instead of a nakedness term (i.e., ערוה). קלון is significant for understanding how the divine agency behind Jerusalem’s exposure reveals a counterperspective about Jerusalem and displays it on her body. קלון is not just a euphemism for nakedness.<sup>256</sup> Nor does it only refer to the consequence of Jerusalem’s punishment.<sup>257</sup> Disgrace calls Jerusalem herself into question by virtue of it being her nakedness. YHWH is not simply calling her disgraceful or pointing out her disgraceful behaviour, which would likely have no effect anyway. Rather, he reveals her to

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<sup>256</sup> For example, see Lundbom, Holladay, Rudolph; also see BDB, 886: female pudenda.

<sup>257</sup> Maier suggests a double meaning for disgrace: disgrace is the consequence of punishment (stripping) and judges Jerusalem’s former behaviour. *Daughter*, 109.

be disgrace, it constitutes her skin and body itself, which is unchangeable and something she can never not be (cf. v. 23). The prophetic point of view as expressed through divine agency is imposed upon Jerusalem's personified body by casting disgrace as nakedness. It is not an arbitrary imposition but is based on how Jerusalem is perceived by the divine,<sup>258</sup> and concerns who Jerusalem is, not simply her former behaviour and actions. Disgrace is what was always there, but not seen until uncovered. The sudden exposure of disgrace is meant to loom large in perception and to feel definitional; it stands incongruous to how Jerusalem was seen in her skirt. To demonstrate this, I will discuss the term disgrace in the Hebrew Bible and then its use in Jeremiah 13.

In its verbal form, קלה appears almost exclusively in the *niphal* and indicates the perception of a reduction in the subject's public repute or social standing.<sup>259</sup> Often its used to express a reversal of social status and as an antonym to כבוד. Antithetical parallelism continues in the nominal forms of קלון and כבוד. For example, in Sir 5:13 קלון and כבוד are in the speaker's hands as two options for how one is publicly perceived.<sup>260</sup> Throughout the book of Proverbs, קלון and כבוד are presented as opposites, with קלון being the consequence of the fool's actions.<sup>261</sup> In prophetic texts, קלון is portrayed as a result of God's judgment, both in response to the wickedness, godlessness, or arrogance of the nation of Israel,<sup>262</sup> and also of foreign nations.<sup>263</sup> The use of קלון with כבוד indicates that these are two possible ways of perceiving a person/people. They are statements about a person and reflect a particular and temporal understanding of a person. Perception can be altered by the person in question's actions. Actions that are incongruous to how the person is perceived reveals the person to be

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<sup>258</sup> Most notably, Jer 13:27, but also Jer 3:1, 6, 8-9

<sup>259</sup> See Deut 25:3 or Isa 16:14.

<sup>260</sup> Marböck, "קלה *qlh* II," in *TDOT*, vol. 13, 34.

<sup>261</sup> Marböck, "קלה *qlh* II," in *TDOT*, vol. 13, 35.

<sup>262</sup> See Hos 4:7,18; Isa 22:18; Jer 13:26.

<sup>263</sup> See Hos 2:16; Nah 3:5; Jer 46:12; cf. Ps 83:17[16].

the opposite of one's originally held perception. Stated otherwise, if the person who was perceived as כבוד acts disgracefully then they are thus revealed to be, and are now perceived as, קלון.

For example, a change of status can be observed in Hos 4:7. In a threat by YHWH to forget the priests, YHWH declares, "I shall change their glory into disgrace." This is due to their lack of knowledge of YHWH (vv. 2, 6). In Hosea, there is a lack of knowledge of God and a forgetfulness that fosters an insensibility to oneself and one's actions, an idea which will emerge again in Ezekiel 16. Hosea 4:18 demonstrates insensibility: because they have forgotten YHWH and lack knowledge of YHWH, the leaders are said to love their disgrace. Such a statement is irrational, as the verse continues that the leaders will experience shame (בוש) upon a realization of their actions, namely idolatrous sacrifices. Implicit then is that they do not understand their actions as symptomatic of who they are prior to shame. If they actively knew that their disgrace was disgrace, or understood themselves in relation to idolatry, it would not later cause them shame.

Nahum 3:5 echoes these themes in personified Nineveh's divestiture by YHWH.<sup>264</sup> Like Jeremiah 13, disgrace is used for nakedness; unlike Jeremiah 13, it is the object of the *hiphil* form of the verb ראה with the nations being forced to look at it.<sup>265</sup> The display of Nineveh's nakedness is related to both her crime, which is diplomatic intrigue cast as harlotry, and her punishment, destruction which is cast as nakedness. Yet the perlocutionary force of YHWH causing Nineveh's disgrace to be seen suggests that the exposure of disgrace

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<sup>264</sup> Nahum 3 addresses the fall of Nineveh in 612 BCE. While the text in the form we have it likely postdates the time it addresses, I understand Jeremiah 13 as drawing on Nahum. For agreement, see Klein, "Clothing, 499-500, 505.

<sup>265</sup> קלון is used in synonymous parallelism with the noun מער, meaning "bare, naked." The only other occurrence of the latter term is in 1 Kgs 7:36.

to sight is the consequence. What was hidden is now displayed, changing the perception of Nineveh among the nations and kingdoms.<sup>266</sup>

Returning to Jer 13:26, disgrace is the locus of gaze by being the subject of a passive verb (ראה in the *niphal*) – no other subject is let into the spotlight. This parallels the construction in v. 22 where Jerusalem’s שוליים is the subject of a passive verb (גלה in the *niphal*). Within the metaphor, these moments of dress and nakedness are passively experienced and work together to create a different picture of Jerusalem, a picture drawn according to the divine/prophetic counterperspective who causes it. In the metaphor, YHWH rightly perceives Jerusalem as disgraceful (vv. 22b-25, 27) but Jerusalem does not rightly perceive herself (v. 22a). Consequently, that which manages perceptions of Jerusalem and for Jerusalem, her skirt that is power, is removed and nakedness is exposed. Yet it is not simply nakedness (nakedness is never simple) but the term קלון is used. The focused attention on disgrace is “an outwardly visible act of defilement (destruction) that reveals the inward self-denudation and self-defilement of the city through idolatry as adultery”.<sup>267</sup> An incongruity emerges: Jerusalem’s skirt no longer manages perceptions and disgrace now feels definitional; it looms large and is now the only way to see and understand – to *know* – Jerusalem. The imperative to see Jerusalem in a startling new naked way is to dispel other ways of perceiving her and is to precipitate recognition within Jerusalem – disgrace-as-nakedness overshadows Jerusalem yet is Jerusalem.

Understanding how a divine/prophetic counterperspective is displayed on Jerusalem’s body within the metaphor is crucial to understand how shame is precipitated by the act of

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<sup>266</sup> Cf. Jer 46:12 where Egypt’s קלון is declared among the nations.

<sup>267</sup> Marböck, “קלה *qlh* II,” in *TDOT*, vol. 13, 34.

divestiture for the audience. The gravity of the implications of disgrace being exposed cannot be overstated for the audience who are engaged through the oracle. The city, Jerusalem's status as the centre of YHWH worship, and the audience as those who have misused and abused their positions of power in relation to the first two, are revealed to be disgraceful. Under the walls and structures of the inviolable Jerusalem, under her skirt/power is disgrace, and as Carroll has written, "under the figure of a woman" is the community condemned.<sup>268</sup> Jerusalem's exposure forces the audience to see the reality of themselves and their world in her body. Jerusalem's divestiture conceptualizes the exilic experience, but more importantly its function is to precipitate an identity crisis, a revelation inflicted by destruction about the selfhood of a nation.<sup>269</sup>

### 2.5.2 "Why are these things happening to me?": Deficient Self-Perspective

In order for the audience to see themselves in and understand themselves through Jerusalem, the body must be a locus of knowledge. Investing and divesting dress is a powerful tool to make meaning because of the body's importance in understanding who one is. This grants the changing perceptions of Jerusalem's body an epistemological value.<sup>270</sup> Within the metaphor, Jerusalem's exposure is not just outward humiliation but inward revelation to a sense of herself previously unseen or hidden, what Joseph, noted in the introduction, calls the hidden layers of self.<sup>271</sup> Yet from without the metaphor, those receiving the oracle are also witnesses to the same surprising perception, displayed on the body of their crucial city and symbol,

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<sup>268</sup> Carroll, *Jeremiah* (Sheffield: Sheffield Academic Press, 1989), 45.

<sup>269</sup> On "revelation inflicted by destruction," see Najman, See *Losing*, chp. one.

<sup>270</sup> For discussion, see the introduction section 1.4.

<sup>271</sup> Skin forms the innermost "layer" of self. See "Layers," 80.

Jerusalem.<sup>272</sup> Maier's work has shown that Jerusalem's harlotries depicted on the hills (v. 27) are the location of sanctuaries for idols and are a

challenge [to] Jerusalem's status as the center of YHWH worship and the symbolic center for Judean religion. The whore metaphor expresses a paradoxical use of sacred space: the population of the city that hosts the main YHWH temple worships other deities at minor sanctuaries and thus compromise the reputation and commitment of the sacred city.<sup>273</sup>

Minor sanctuaries on the hills that challenge YHWH worship are engaged in by Jerusalem, affirming the suggestion that Jerusalem represents not only the city but the nation. Maier has further argued that the rhetorical and polemical use of Jerusalem in this manner suggests that Jeremiah's "audience may not see their past so negatively and would not necessarily share his view."<sup>274</sup> Maier's insight is crucial but it must be pressed further: *why* do they not see their past negatively?

The oracle is not simply about Jerusalem, or YHWH worship, or the audience's failure to see their past negatively. I argue that it addresses a failure to see *themselves* negatively. The metaphor of Jerusalem's divestiture and exposure is about the nation, or at least the religious and urban elite, in relation to her and to their God. The conceptualization of dress is to enable the recipients of the oracle to see and understand themselves, their world, and their God differently. As well as commenting on the destruction of the city's crucial boundaries and structures, the stripping away of her skirt – of identity, power, and personhood – participates in laying bare what was always there but previously not seen by the

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<sup>272</sup> Jerusalem as Daughter Zion and divine dwelling place are what the audience would be primed to expect. Maier notes the polemical and shocking difference between the metaphors of Daughter Zion and Jerusalem as harlot lies in the latter being presented as divine speech. *Daughter*, 139.

<sup>273</sup> Maier, *Daughter*, 109.

<sup>274</sup> Maier, *Daughter*, 109. Carroll also notes that "Rhetoric and ideology are behind the denunciations of the community." *Jeremiah Commentary*, 304.

audience. Crucial in this analysis is the distinction that disgrace is not caused but is exposed. In the metaphor, YHWH rightly perceives Jerusalem (vv. 22b-25, 27) but Jerusalem does not rightly perceive herself – so too for the audience.<sup>275</sup> Divestiture and exposure of disgrace is to precipitate shame and produce self-knowledge – Jerusalem has failed to accurately evaluate herself in relation to “these things” (v. 22). Kalmanofsky has conveyed the function of vv. 25-27 well:

God’s violent and graphically described reaction to Jerusalem’s behavior is startling. God directly inflicts the humiliating punishment of an adulterous wife upon Jerusalem. Jerusalem’s sins, perceived as depraved sexual acts, justify her humiliation. Yet, as Jer 13:17 indicates, Jerusalem’s behavior is rooted in a deeper, more inherent problem – her arrogance. Thus, God’s punishment is more than an act of retributive justice, it is a necessary corrective to the source of Jerusalem’s wayward behavior. Jerusalem’s pride demands her shame. God must shame Jerusalem in order to reform her.<sup>276</sup>

If shame is required in order to bring about moral reform, this makes it a component of moral formation. Kalmanofsky suggests that arrogance/pride is the problem yet does not elaborate on how shame is the answer to this pride or why it is the answer. My argument is that shame is the answer because it concerns self-knowledge. Arrogance and pride signify failures to entertain other points of view (perspectives) on who one is – people are only called arrogant or prideful when we understand them (our perspective) to have over evaluated themselves in some respect.<sup>277</sup> The question Jerusalem cries out in v. 22 affirms this<sup>278</sup> and echoes the words of other personified cities destroyed by YHWH. In Isa 47:7 Lady Babylon is accused of thinking she will rule forever, giving no forethought to her future. So too in

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<sup>275</sup> Cf. Hos 4:18.

<sup>276</sup> *Terror*, 52-53.

<sup>277</sup> Thomason writes: “The arrogant person thinks that others ought to see her as having a higher standing or status...[and] behaves as though her opinions are the most important ones...and that others have no reason to object to these expectations.” See, *Naked*, 188.

<sup>278</sup> So Thompson, *Jeremiah*, 373. Contrast other passages where passersby often ask why Israel was destroyed: Jer 22:8-9; Lam 2:15-16; Ezek 5:14-15.

Zeph 2:15, where the Assyrian capital Nineveh is targeted for thinking she is unique and that no one can compare to her. It is significant, I propose, that in each of these instances the divestiture of dress and/or destruction of the city are used to dispel the arrogance and the deficient self-perspective articulated in the cities' statements – they do not see themselves aright.<sup>279</sup> Jerusalem and the other personified cities have overestimated their security and power as cities and nations, which means their rulers, religious elites, and inhabitants have too.

A key difference between Jeremiah 13 and the oracles against foreign nations is that Jerusalem is specially related to YHWH. In this context, Jerusalem's deficient self-perspective is even more important. Sociologist Thomas Scheff is helpful in this respect. His work on social structures has argued for crucial the importance of the maintenance of social bonds.<sup>280</sup> Part of what constitutes a normal social bond is an acknowledgment by both parties of a bond of the other as a "legitimate participant" in the relationship. These bonds thus involve cognitive aspects and emotional components. When mutual understanding is shared amongst the parties, he calls this attunement.<sup>281</sup> Attunement of a relationship is related to the emotions associated with social bonds – pride and shame. "These two emotions have a signal function with respect to the social bond ... Pride is the sign of an intact bond; shame, a severed or threatened bond."<sup>282</sup> Scheff asserts that the context for pride and shame in social

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<sup>279</sup> Also see the polemical use of pride (יָאֵץ) against nations in Isa 13:11, 19; 14:11; 16:6; 23:9; Jer 12:5; 13:9; 48:29; Ezek 7:20, 24; 16:49, 56; 24:21; 30:6, 18; 32:12; 33:28; Hos 5:5; 7:10; Amos 6:8; 8:7; Zeph 2:10; 9:6; Zech 10:11; 11:3. Compare to Nah 2:2 and Isa 60:15 where pride is restored.

<sup>280</sup> He argues social bonds are the most crucial human motive, contra Freudian theories of money, power, sex. Thomas J. Scheff, *Microsociology: Discourse, Emotion, and Social structure* (Chicago: The University of Chicago Press, 1990), 4, 8. Cf. Carlin A. Barton notes the "relatedness" of shame. *Roman Honor: The Fire in the Bones* (Berkeley: University of California Press, 2001), 207-10.

<sup>281</sup> Scheff, *Microsociology*, 7. It is important to note that attunement can occur in conflict and cooperation; when it does, resolution often follows.

<sup>282</sup> Scheff, *Microsociology*, 15.

bonds is: “[a] *self’s perception of the evaluation of self by other(s).*”<sup>283</sup> That is, I am aware of how another perceives and evaluates me in our social bond. If I perceive this evaluation to be indicative of a secure bond between us, pride follows; if not, shame.<sup>284</sup>

Scheff’s work clearly uses the terms “pride” and “shame” in a slightly different manner than usual – in the context of a secure social bond based on a mutual sense of assurance, confidence, and security, “pride” is positive. Nevertheless, his work is interesting to consider for how the conceptualization of dress and divestiture is trying to attain the same evaluation of the state of the relationship between Jerusalem, nation, and YHWH. Prior to divestiture, Jerusalem is operating from a place of pride but should not be. In Scheff’s terms, Jerusalem should be evaluating her relationship with YHWH as in a state of shame as YHWH does (v. 26-27), but her own arrogance and deficient self-perspective prevents her from seeing why this should even be so (v. 22). As a means of perception management, Jerusalem’s failure to entertain a different perspective may be exasperated by שוּלִים – it keeps concealed (and itself constitutes) abused power and arrogance.

The crux of the matter that the metaphor is speaking to is not primarily the audiences’ failure to care about behaviour, actions, proper worship, or the like. The issue at stake is a failure to entertain a different point of view about who they are and that their actions and

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<sup>283</sup> Emphasis original. Scheff, *Microsociology*, 71. Scheff’s understanding of shame is similar to that of Thomason’s, in that what looms large in perception is an aspect of oneself that others have seen as prominent but I have not until now. For Thomason, if this awareness is to cause shame the perception gained vis-à-vis the gaze of the other must undermine one’s current self-understanding. Though Scheff does not state this in so many words, it is implicit in the progression he suggests: a new perception of a bond’s current status can precipitate shame only if it is counter to one’s own evaluation – the opposite is true as well.

<sup>284</sup> The social monitoring of the self is continuous, meaning that humans are almost always in either a state of pride or shame. However, these emotions often have low visibility. To explain this, Scheff references the work of Helen Lewis who demonstrated the existence of “unacknowledged” shame, which would have low to no visibility. Scheff, *Microsociology*, 71.

behaviours might say something different about them than they think or intend them to.<sup>285</sup> Jeremiah is filled with such statements, most poignantly in Jer 3:3, 6, 6:15, 8:12.<sup>286</sup> These verses state a refusal to be ashamed, and shame as I have discussed it for this study is precipitated by seeing oneself from the perspective of the other – I am as the other sees me. The audience does not see their past negatively, their actions or behaviours, because they refuse to entertain the idea that they, as well as the city and symbol of Jerusalem, are not who they take themselves to be. Consequently, the metaphor of divestiture is used to try and crush this refusal and to create a specific way of attending to Jerusalem according to the divine/prophetic prerogative, which provides a new way of looking at Jerusalem, the world, and themselves for the audience. They are to identify with what they see even while they are simultaneously shocked by it. The conceptualization of dress and divestiture in exile uses the suffering and destruction experienced to dispel any sort of notion of deficient self-perspective: the nation can no longer ask “why” with Jerusalem. They have been told, rather shown, in accordance with the divine/prophetic counterperspective that disgrace is to loom large in their perception and is to result in their shame. They are not who they thought they were. Suffering, destruction, and exile are conceptualized as the place the self-reckoning.

## 2.6 Conclusion

This chapter has traced the manipulation of Jerusalem’s bodily boundaries in the divestiture of dress and its relationship to what is exposed. It presupposed that the metaphor draws on

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<sup>285</sup> Again, the point being made is not just about their actions and behaviours but is about who they are. If the issue were only about actions and behaviour, guilt inducing tactics would be sufficient to remedy this. Here I am influenced by Thomason’s discussion, *Naked*, 151 and passim.

<sup>286</sup> I would also add the Temple Sermon in Jeremiah 7 and 26, which in one sense articulates the “falseness of the *community’s* view of the temple cult”. Italics mine. Carroll, *Chaos*, 84 and passim.

the reality of dress performing and constituting personhood, with the dress item שוליים having a particular resonance of power. In light of the metaphorical use of dress, Jerusalem's skirt is power, which means the manipulation of dress is indicative of a change of personhood for Jerusalem and renders her powerless. I observed that all instances of YHWH's removal of שוליים or its defilement involve personified cities. As cited above, it is as if the personified cities do not deserve to wear the שוליים and necessitates its removal. I explored this idea through the language of incongruity: between dress and behaviour, expectations and reality, and I noted the insensibility of personified cities to their arrogance, unseemly behaviour, and abuse of power.

The violent removal of Jerusalem's skirt exploits the gender hierarchy by subjecting her to the totalizing power of her male superior for her deviant behaviour. I put forth ANE wartime practices as a potential background for the actions depicted, where foreign females' skirts were lifted to expose their feet and ankles, similar to v. 22. Full exposure in v. 26 subjects Jerusalem to a more totalizing and encompassing degradation – one that male POWs endure. At the same time, I compared the manipulation of Jerusalem-as-woman's bodily boundaries of dress to the manipulation of Jerusalem-as-city's boundaries of walls and structures through the use of the verb *gālah*. Dress and city structures are integral for the personhood and being of people and cities respectively – their removal inaugurates identity crisis and chaos. By removing Jerusalem's skirt, disgrace is exposed, creating a new perception of Jerusalem through what was always there, but not seen. Exposure is not an arbitrary act but displays on her body a divine/prophetic counterperspective about who Jerusalem is, since YHWH is the agent of dress. It is this incongruity of perceptions between

her skirt and her disgrace that precipitates shame, making disgrace loom large and overshadow any and all understandings of Jerusalem in the moment of divestiture.<sup>287</sup>

The unexpected use of Jerusalem, the faithful city, in a metaphor of unfaithfulness and the exposure of Jerusalem as disgrace is significant in its critique of YHWH worship.<sup>288</sup> It anticipates the impending destruction of the crucial structures of Jerusalem-as-city. As noted above, however, the crux of the matter is the deficient self-perspective of the audience, who is embodied in Jerusalem within the metaphor. What happens to Jerusalem within the metaphor is consequential for the audience. That is, Jerusalem's personification and the conceptualization of dress is an attempt to grant a function to the suffering and destruction experienced by the audience, to answer the question in v. 22. What they see in Jerusalem is a reflection of themselves – she is a mimicry of sorts. The audience, the religious elite and political leaders, have failed to perform their role (v. 20) and do not see their idolatry as compromising YHWH worship (v. 27) – power has been misused and abused, and the power attributed to Jerusalem, the inviolability of Zion, is questioned.<sup>289</sup> Jerusalem-as-city is a powerful tool to negotiate the audience's "feelings and place in the world,"<sup>290</sup> by displacing current feelings and understandings in and through Jerusalem-as-woman. Jerusalem's personification reveals "the world" as it really is by focusing acute attention on her naked body.<sup>291</sup> Consequently, they too come to see themselves as disgraceful as dictated by the divine/prophetic counterperspective.

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<sup>287</sup> Cf. Lam 1:8, 9.

<sup>288</sup> Cf. van der Toorn, *Family Religion*, 367n113.

<sup>289</sup> See Maier, *Daughter*, 33, 61, 79-84, 109-110. Cf. Carroll, *Chaos*, 84-91.

<sup>290</sup> Mills, *Urban*, 11.

<sup>291</sup> Mary Mills argues that metaphors that attract attention to pain and devastation encourage readers to be imaginatively and affectively drawn into the reality of the metaphor. See *Alterity, Pain and Suffering in Isaiah, Jeremiah and Ezekiel* (New York: T&T Clark, 2007), 5.

Exile, suffering, and destruction are presented as spaces for self-reckoning; the deformation of the self and its effacement. The imagery of divestiture, violence, and destruction induces shame and the identity crisis at hand for the sake of a new knowledge. The sudden removal of שׁוֹלֵיִם is to shake Jerusalem and the audience's self-perspective and to cause disgrace to loom large in perception. Divestiture and destruction force those involved in the perceptual experience to see who one was and who one thought one was in a new naked and liminal way, and, consequently, to now grapple with who one is.<sup>292</sup> The act of divestiture thrusts Jerusalem and the nation into a liminal space of being with the crucial boundaries of dress and city walls removed. The naked, liminal space that Jerusalem now occupies is a state which will define the people in exile.

Ultimately, the metaphor suggests that the divine/prophetic counterperspective is significant in its value for the people's status and self-understanding – it is an act of moral formation. No identity or self-perspective is guaranteed in exile, neither Jerusalem's as the dwelling place of YHWH, nor the nation's identity in relationship to YHWH.<sup>293</sup> This is depicted in the most extreme and horrific of ways and with totalizing effects: violence and destruction against city/woman. Any assumption about person, place, or status; any identity marker, even if given by YHWH, cannot remain in the context of a ruptured relationship that is operating from two different vantage points by the respective parties. The pride of Jerusalem is not invulnerable: the temple has fallen, exile is definitional, the symbolic universe that guides the people's perception of reality dismantled, and Jerusalem's skirt is removed to reveal the reality of city and people as a locus of disgrace.

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<sup>292</sup> Liz Wilson's article examines ancient ritual removals of dress which result in nakedness and functions as liminal space. See "Nudity" in *Encyclopaedia of Religion*, vol. 10, 2<sup>nd</sup> ed. (London: Macmillan Reference, 2005), 307.

<sup>293</sup> Cf. Jer 13:1-11.

### 3. ISAIAH 52:1-2: DRESS AS EVENT AND MEANS OF PERCEPTION MANAGEMENT

#### 3.0 Introduction

“Something new is on the horizon” captures the essence of Deutero-Isaiah’s message. Dramatic imagery employs a variety of characters to participate in the creation, inauguration, or recognition of the manifestations of “newness.” The servant of YHWH, Cyrus, the prophet, Babylon, Jacob/Israel, Jerusalem/Zion, and the people themselves all play varying roles and parts.<sup>294</sup> Of central focus is the deity and his creative agency and ability. YHWH is presented as a triple-threat: victor, creator, and king.<sup>295</sup> YHWH’s action is presented as an answer, a means to move forward from the suffering and destruction that has demarcated and defined the nation for so long. In tandem with Deutero-Isaiah’s focus on the creative power of YHWH is a concern for the destiny of Jerusalem/Zion, especially in chapters 49-55 where several long apostrophes concern her future: 49:14-26, 51:17-52:10, and 54:1-7.<sup>296</sup> And yet, how these apostrophes focus on Jerusalem/Zion’s redemption is by contrasting her current suffering and state of destruction – the first one and half apostrophes – with images of beatific restoration conveyed through dress and transformation – the following one and a half apostrophes. She is the recipient of YHWH’s attention and action as victor, creator, and king. Jerusalem/Zion’s physical and visible transformation is a precursor to the nation’s restoration

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<sup>294</sup> On Jacob/Israel and the change of address from Jacob/Israel in chapters 40-48 to Jerusalem/Zion in 49-55, see Lena-Sofia Tiemeyer, *For the Comfort of Zion: The Geographical and Theological Location of Isaiah 40-55* (Leiden: Brill, 2011), chp 7 and 8, or Joseph Blenkinsopp, *Isaiah 40-55: A New Translation with Introduction and Commentary* (New York: Doubleday, 2002), 59ff. On the roles of servant and king in Isaiah see H.G.M. Williamson, *Variations on a Theme: King, Messiah and Servant in the Book of Isaiah* (Carlisle: Paternoster Press, 1998).

<sup>295</sup> See Blenkinsopp, *Isaiah 40-55*, 105.

<sup>296</sup> Blenkinsopp observes the alternation between apostrophes to Jerusalem/Zion and the servant songs. See *Isaiah 40-55*, 339 and surrounding.

and YHWH's return and reign. Nevertheless, there is a tension and incongruity between the perceptual "newness" and the proverbial "horizon" in which it is situated.

Isaiah 51:17-52:2 is a dramatic account of personified Jerusalem/Zion's suffering, relief, and ascent from the dust. There is a jarring incongruity between Jerusalem/Zion's body at the end of Isa 51:23 and her transformed state at the end of Isa 52:2. Isaiah 51:17-23 is imperative, it demands attention to be focused on Jerusalem/Zion's destructed, deserted, wounded, and liminal body, having endured divine wrath and foreign subjugation. The deity pronounces the cessation of oppression and suffering but a crushed body looms large in perception. It is a body that cannot save or change itself, and lacks the ability – physical or mental – to imagine anything beyond its current state. Isaiah 52:1-2 is also imperative, but for the purpose of moving beyond Jerusalem/Zion's current state. Attention is dictated by the divine who demands the modification of Jerusalem/Zion's body through dress, imploring her with eight imperatives to make manifest something new. She is told to clothe herself with strength (עֹז) and with garments of beauty (בגדי תפארת). Implicit is Jerusalem/Zion's positive response to the imperatives; she does not seem to acquiesce. Throughout Isaiah 51-52, attention is focused on Jerusalem/Zion's body, what it has endured, and what it will become through dress and the alteration of bodily posture.

These observations raise questions about how dress focuses attention, and to what end. "How" includes the "what" of dress: what sort of dress is Jerusalem/Zion implored to invest? What does it mean for Jerusalem/Zion to wear these dress items? What does it mean for these dress items to be worn by Jerusalem/Zion? And how does her wearing them in the context of Isaiah 51-52, literarily and historically, alter attention? What is the significance of the new perception of Jerusalem/Zion at the end of 52:2? And to what end, for what purpose

are bodily boundaries altered by dress both within the metaphor for Jerusalem/Zion and from without the metaphor for the audience? How does dress conceptualize the attempt to move the audience forward from suffering and destruction? The question of divine agency driving the imperatives should be raised too. Discussed in the introduction at length was that divine agency within metaphors of investiture and divestiture is indicative of a divine/prophetic counterperspective not recognized or seen. YHWH sees Jerusalem/Zion different from how she currently is seen/sees herself. The new perception created by dress, derivative of this counterperspective, is to lead to a new perspective for the audience. Put otherwise, dress conceptualizes a new meaning and function for suffering and destruction according to a divine/prophetic prerogative, which enables the audience to see their world, themselves, and their God differently, as transformed.

Scholarship is varied in the extent to which it discusses dress in Isaiah 52.<sup>297</sup> Westermann argues that Jerusalem/Zion's investiture makes her "ready for a festival," for the "exultant procession" of the "nation's return," (i.e., 52:11).<sup>298</sup> Brueggemann interprets the investiture figuratively; it "urge[s] Israel to reject exilic status and attitude with all of its grief and despair, and so to be ready for departure in joy and vitality."<sup>299</sup> Westermann and Brueggemann's interpretations are insightful, but an explanation is left wanting of how dress performs these feats for the audience, and no comment is made about the qualitative nature of dress, how dress relates to Jerusalem/Zion herself, or how dress relates to the poem that precedes it (Isa 51:9ff).

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<sup>297</sup> The following do not comment on dress: Brevard Childs, *Isaiah: A Commentary* (Louisville: John Knox Press, 2001), 396-407; R.N. Whybray, *Isaiah 40-66* (London: Marshall, Morgan, and Scott, 1975), 164-165; John Watts, *Isaiah 34-66*, rev. ed. (Nashville: Thomas Nelson, 2000).

<sup>298</sup> *Isaiah 40-66: A Commentary* (Philadelphia: Westminster Press, 1969), 246-247. Ackerman interprets the festive dress as wedding garb. See "Isaiah," in *The Women's Bible Commentary*, ed. Carol Newsom and Sharon H. Ringe (London: SPCK, 1992), 167. Cf. Isa. 49:7-26; 54:1-10; and 62:1-12.

<sup>299</sup> *Isaiah 40-66* (Louisville: Westminster John Knox Press, 1998), 136.

Oswalt relates the command for Jerusalem/Zion to lay hold of her strength (עֹז) to the call for God to utilize strength to deliver the people in Isa 51:9ff.<sup>300</sup> While Oswalt gives no comment on dress itself, he makes an important insight with respect to perspective. Isa 52:1-2 presents “Zion as God sees her” and relating this to the audience, “[God] sees them with strength and beauty...the challenge for defeated human beings is to dare to make that vision their own.”<sup>301</sup> Oswalt’s comments overreach as normative statements; nevertheless he touches on what sort of role dress might play between the metaphor and the historic audience. Koole interprets the two imperatives of investiture together by arguing that the strength with which Zion clothes herself must become public in her “beautiful garment.”<sup>302</sup> Koole’s separation of strength/internal from garments of beauty/external is problematic because it presumes a separation between dress and self, not so much in his interpretation of strength but with respect to garments of beauty.

Paul argues that Jerusalem’s dress “symbolizes the city’s rehabilitation and contrasts with the shameful stripping of these same garments in Ezek 23:26”.<sup>303</sup> Paul is correct that the investiture can symbolize the restoration of city walls and structures. However, while Isaiah 52 can contrast with Ezekiel 23, the same dress is not used in both texts. The same *lexemes* are used, but the adjective תפארת modifies different items in each text: in Isaiah 52, it is garments (בגד), in Ezekiel 23, ornaments/jewels (כלי).<sup>304</sup> I will demonstrate that this makes a significant difference in the interpretation of Jerusalem/Zion’s dress. Namely, תפארת in

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<sup>300</sup> *The Book of Isaiah: Chapters 40-66* (Grand Rapids: Eerdmans, 1998), 359. Hanson argues similarly. See Paul Hanson, *Isaiah 40-66* (Louisville: John Knox Press, 1995), 148.

<sup>301</sup> *Isaiah 40-66*, 360.

<sup>302</sup> *Isaiah III*, vol. 2 Isaiah 49-55 (Leuven: Peeters, 1998), 215.

<sup>303</sup> No comment is made on investing strength, other than its similarity with Isa 51:9. Shalom Paul, *Isaiah 40-66: Translation and Commentary* (Grand Rapids: Eerdmans, 2012), 384.

<sup>304</sup> For more on תפארת more generally, see the recent article by Brady Alan Beard, “What to Look For in a Headdress: פאר and תפארה in Material Culture and Iconography Significance and Signification,” in *Finitis* (2022), 15-30.

construct with בגד is used strictly for priestly vestments.<sup>305</sup> Baltzer interprets dress as a program that protects Jerusalem/Zion as a city: she is protected by her walls, as if by armour.<sup>306</sup> Baltzer's comparison of city structures and dress is suggestive, but his interpretation of dress as armour is problematic and unfounded in the text. While the above scholarship is valuable, an account of the meaning and function of dress in Isaiah 52 is left wanting.

Thematic studies have shed light on the persona of Jerusalem/Zion in relation to her city status.<sup>307</sup> Beuken reads 51:17-23, 52:1-6, and 52:7-10 as three inseparable acts and argues that Jerusalem/Zion's investiture/restoration is demanded, "...for YHWH cannot return to his city as long as it finds itself in humiliated state."<sup>308</sup> Similarly, Berges connects Jerusalem/Zion as the royal temple city with the kingship of YHWH in Deutero-Isaiah. He observes that the perceptual landscapes of cities provide a "mental map" to help the audience understand who they are and the place in which they find themselves.<sup>309</sup> This insight is

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<sup>305</sup> Goldingay's literary theological commentary potentially touches on this point when he states her portrayal is that of a "powerful queen, sacred minister and independent woman." See *The Message of Isaiah 40-55: A Literary Theological Commentary* (New York: T&T Clark, 2005), 447. Motyer recognizes a priestly element to Jerusalem/Zion's dress in his passing comment that the nation is at last a "priestly people of divine intention (Ex. 19:6)." He also astutely interprets the imperatives to invest dress as a "manifestation of character" but does not develop the relationship between dress and selfhood further. See J. Alec Moyter, *The Prophecy of Isaiah: An Introduction and Commentary* (Downers Grove: IVP, 1993), 416.

<sup>306</sup> Klaus Baltzer, *Deutero-Isaiah: A Commentary on Isaiah 40-55* (Minneapolis: Fortress Press, 2001), 370.

<sup>307</sup> Oosting focuses on the rebuilding of Jerusalem/Zion in Isa 51:17-54:17 but does not discuss the relationship between Jerusalem/Zion's metaphoric embodiment and dress and the city's restoration. See *The Role of Zion/Jerusalem in Isaiah 40-55: A Corpus-Linguistic Approach* (Leiden: Brill, 2012), 191-216. Oosting discusses Jerusalem/Zion as two sides of the same coin, signifying different things but maintaining a unified entity. See pages 160-208.

<sup>308</sup> Willem A. M. Beuken, "YHWH's Sovereign Rule and his Adoration of Mount Zion: A Comparison of Poetic Visions in Isaiah 24-27, 52, and 66," in *The Desert Will Bloom: Poetic Visions in Isaiah*, ed. A. Joseph Everson and Hyun Chul Paul Kim (Atlanta: SBL, 2009), 93.

<sup>309</sup> However, he interprets dress simply as "royal garments," in which she takes her seat next to her bridegroom YHWH (113). Ullrich Berges, "Zion and the Kingship of YHWH in Isaiah 40-55," in *Enlarge the Site of Your Tent: The City as Unifying Theme in Isaiah*, ed. Archibald L. H. M van Wieringen and Annemarieke van der Woude (Leiden: Brill, 2010), 99-100. Maier also discusses the relationship between city space and audience but does not discuss Jerusalem/Zion's dress in a significant way. *Daughter*, 167-171.

crucial to understanding the function of the metaphoric imagery for the audience and I will develop it.

Of final mention are the studies done by Pham and Burton. Pham's work on mourning in the ANE and Hebrew Bible designates Isa 51:9-52:2 as a mourning ceremony.<sup>310</sup> Consequently, Pham's interpretation of dress is through this lens. The mourning dress Jerusalem/Zion wears is no longer needed since the days of mourning are over. Dress in Isa 52:1-2 is therefore only interpreted as an end to mourning, with no special consideration for what is invested and what sort of new identity it creates for Jerusalem/Zion.<sup>311</sup> Burton's article and monograph discuss Jerusalem/Zion's dress directly. She explores the semantic domain of the metaphor "glory is clothing" and suggests that Jerusalem/Zion dons priestly clothing.<sup>312</sup> Moreover, she notes the crucial association between the garments of beauty and purity/holiness. Burton's observations are crucial to this study, and I will develop her insights within the context of Isaiah 51-52.

Apart from Burton, scholarship has not focused specifically on dress in Isa 52:1-2. Nevertheless, I have sought to highlight both opportunities to discuss important insights scholarship has made as well as what has been missed or misinterpreted. In response, I will argue that dress is a means of perception management, and I will demonstrate this both within the metaphor and without the metaphor. Within the metaphor, a new identity is created for Jerusalem/Zion through dress. With respect to Zion, her open, destructed, and liminal body and existence is transformed by being overwhelmed and empowered by the divine

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<sup>310</sup> Xuan Huong Thi Pham, *Mourning in the ancient Near East and the Hebrew Bible* (London: Bloomsbury, 2000), 154-187.

<sup>311</sup> Pham, *Mourning*, 187.

<sup>312</sup> See Marilyn E. Burton, "Robed in Majesty: Clothing as a Metaphor for the Classical Hebrew Semantic Domain of כבוד," in Berner et al, 289-300; idem, *The Semantics of Glory: Cognitive, Corpus-Based Approach to Hebrew Word Meaning* (Leuven: Brill, 2017), 184-186.

attribute of strength. What looms large in perception is an able, dignified body and self who participates in the divine ordering of things. With respect to Jerusalem, she is clothed in a priestly item that is intricately related to holiness and purity. Her garment of sacred beauty imbues her with a mediating and facilitating role, making possible the divine return described in 52:7ff. Jerusalem may also function as a guardian of who are insiders and outsiders of the city by virtue of her new boundaries redrawn through dress being related to holiness/purity. The new perception of Jerusalem/Zion in v. 1 contrasts with v. 2, which implores Jerusalem/Zion to not see herself according to her own perspective, or the perspective of Babylon.

The modification of Jerusalem/Zion's bodily boundaries through dress are crucial to understand how the oracle functions to transform the imaginative landscape of the audience. The metaphor of dress is an event; the body is mantic. The conceptualization of dress and body creates a new way for the audience to attend to suffering and destruction. Jerusalem/Zion's dress and body bear witness to a divine/prophetic counterperspective in order to move the audience beyond their self-perspective. The manner in which Jerusalem/Zion is transformed as woman relates not just to the restoration of the city but is a mimicry of sorts for the audience to embody as well. Put otherwise, the metaphor of dress focuses attention on the perceptual landscape of Jerusalem/Zion in a new way such that the audience who does the attending is changed too. Dress conceptualizes suffering and destruction as the place of strength, renewed relationship, and purification.

Prior to this analysis, the question of audience should be answered, which necessitates a discussion of the dating and provenance of Deutero-Isaiah.<sup>313</sup> The date Deutero-Isaiah is tied up with its geographical location(s).<sup>314</sup> With respect to Isaiah 52:1-2, this has traditionally been seen as part of the first layer of a Jerusalem redaction of Judahite origin to a core text of Babylonian origin. According to this theory, Isaiah 52, amongst a handful of other texts, are dated to ~520 BCE.<sup>315</sup> The various iterations of redactional theories have been critiqued on various grounds.<sup>316</sup> Others date the material to the Babylonian period, around the 540's BCE and as Babylonian in origin.<sup>317</sup> For example, Blenkinsopp argues for a Babylonian origin due to the "extent to which the thinking of the biblical author is shaped by

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<sup>313</sup> For a detailed discussion on the formation of Isaiah 40-55, see Roy Melugin, John Barton, and Reinhard Kratz, *The Formation of Isaiah 40-55* (Berlin: De Gruyter, 1976). For an essay surveying scholarship on the formation of the book of Isaiah as a whole, see Rolf Rendtorff, "The Book of Isaiah: A Complex Unity. Synchronic and Diachronic Reading," in *New Visions of Isaiah*, ed. Roy Melugin and Marvin Sweeney (New York: Bloomsbury, 2009), 32-49.

<sup>314</sup> A full survey of these questions is beyond what this study can address and has already been treated in a variety of studies. For an overview of scholarship on these questions, see Tiemeyer, *Comfort*, chp. one. Also see a summary of approaches and theories in idem, "Continuity and Discontinuity in Isaiah 40-66. History of Research," in *Continuity and Discontinuity: Chronological and Thematic Development in Isaiah 40-66*, ed. Lena Sofia-Tiemeyer and Hans Barstad (Göttingen: Vandenhoeck & Ruprecht, 2014), 13-40.

<sup>315</sup> For example, Haran argues that 40-48 are of earlier Babylonian origin and 49-55 of later Judahite origin. See "The Literary Structure and Chronological framework of the Prophecies in Is. XL-XLVIII," *Congress Volume, Bonn 1962*, ed. Martin Noth (Leiden: Brill, 1963), 148-155; Berges (*Das Buch Jesaja: Komposition und Endgestalt* (Freiburg: Herder, 1998), 338-413) argues Isaiah 49-52 is the first "Jerusalem redaction" and is composed in Jerusalem after 521 BCE; Van Oorschot (*Von Babel zum Zion: eine literarkritische und redaktionsgeschichtliche Untersuchung* (Berlin: De Gruyter, 1993), 345-347) argues that Isaiah 51 and 52:1-2, 7-10 are among the earliest layers of what he calls the Jerusalem redaction, around 521-520 BCE; Hermisson ("Einheit und Komplexität Deuterjesajas. Probleme der Redaktionsgeschichte von Jes 40-55," in *The Book of Isaiah: Le livre d'Isaïe: les oracles et leurs relectures unité et complexité de l'ouvrage*, ed. Christianus Brekelmans and Jacques Vermeulen (Leuven: Leuven University Press, 1989), 303-304) sees a distinction between 40-48 and 49-55, deeming the latter of Jerusalem origin, as the figure of Zion represents all of Israel with respect to their arrival in Jerusalem; Steck (*Gottesknecht und Zion: Gesammelte Aufsätze zu Deuterjesaja* (Tübingen: Mohr Siebeck, 1992)) proposes nine developmental stages and proposes that the oldest parts, Isa 47, 48:20-21; 52:7-10, 11-12, are from a prophet living in exile in Babylon (116-117). The redactional layers were composed over a long period of time in Judah. The first three layers and redaction of 47-55 were added prior to 520 BCE and are concerned with the Jewish community in Babylon. Isaiah 51:9-10a, 17, 19-23, and 52:1-2 are part of the first layer added prior to 520 BCE (149-155); and Kiesow (*Exodustexte Im Jesajabuch: Literarkritische Und Motivgeschichtliche Analysen* (Göttingen: Vandenhoeck & Ruprecht, 1979), 25-66) traces the exodus theme throughout Isaiah and argues that the core composition of 40-55 bears witness to a theology of pilgrimage from Babylon to Jerusalem. Isaiah 52 is part of the first Jerusalem redaction in his analysis.

<sup>316</sup> For example, see Marvin Sweeney, "Review of R.G. Kratz, *Kyros im Deuterjesaja-Buch*," *JBL* 113 (1994): 129-131; R.N. Whybray, "Review of Odell Steck, *Gottesknecht und Zion*," *JTS* 45 (1994): 180-183; or Christopher Seitz, "Review of Van Oorschot, *Von Babel zum Zion*," *RBL* 06/26/2000. For further discussion and critique see Tiemeyer, *Comfort*, 40-43, passim.

<sup>317</sup> Though based on different arguments, see both Goldingay, *Isaiah 40-55*, 29, and Blenkinsopp, *Isaiah 40-55*, 104.

the Babylonian ideology of power reflected in the liturgy of Marduk and its corresponding mythic expressions.”<sup>318</sup> Knowledge of Babylonian liturgy and myth is palpable in Isaiah 51-52.

Tiemeyer disagrees with the dominant view. In response to Blenkinsopp’s point above she claims that there is a lack of “specific knowledge” of Babylon that would warrant a Babylonian origin. Deutero-Isaiah’s “general knowledge” of Babylonian customs is best explained by the dominance of both Assyria and Babylon for almost a century leading up to the fall of Jerusalem. She writes: “a conquered people group learns the customs of the conqueror quickly, regardless of whether they are deported or not.”<sup>319</sup> She favours a Judahite origin and finds no need to date the passages to after 539 BCE.<sup>320</sup> I would agree with Tiemeyer that the evidence is untenable to support the argument that texts with a Judahite perspective are post-exilic.<sup>321</sup> Tiemeyer’s observation that if the geographical location remains constant throughout a textual unit, this questions, if not removes, the necessity of dividing it into redactional layers is also astute.<sup>322</sup>

My discussion below focuses on the rhetorical and symbolic function of dress and how the conceptualization of dress provides meaning and function to suffering and destruction of the 6<sup>th</sup> century BCE. In this sense, the question of provenance and dating is a moot point – my argument does not rest or fall on Isaiah 52 being Babylonian or Judahite in

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<sup>318</sup> For Blenkinsopp’s evaluation of criteria see, *Isaiah 40-55*, 95-104, quote 104. For agreement on exilic origin and address see Hugh Williamson, *The Book Called Isaiah: Deutero-Isaiah’s Role in Composition and Redaction* (Oxford: OUP, 1994), 151.

<sup>319</sup> See chapter three, *Comfort*, quote 130.

<sup>320</sup> See *Comfort*, 50-51, 265. Tiemeyer’s argument for a Judahite origin can be dovetailed with Jill Middlemass’ work on templeless Judah. See *The Troubles of Templeless Judah* (Oxford: OUP, 2005), or *The Templeless Age: An Introduction to the History, Literature, and Theology of the “Exile”* (Louisville: Westminster John Knox Press: 2007).

<sup>321</sup> See chapter 1, *Comfort*, specifically 32-43.

<sup>322</sup> She states: “a good exegete should only divide an oracle because s/he *must*, not because s/he *can*.” *Comfort*, 43.

origin. Yet my consideration of how the metaphor changes the perspectives of the audience demands that I define who this audience may be. While I believe my argument can be persuasive for either location – for Judahite’s, their perceptions of a destructed Jerusalem/Zion and of themselves are challenged by the metaphor; for an exilic Babylonian community, their questions about divine abandonment and perceptions of what return to a destructed Jerusalem will look like are reimagined by the metaphor – the influence of Babylonian ideology on and the presence of so many features within the text seems too great to deem it “general knowledge,” especially in Isaiah 51-52. Moreover, deeming Isa 51:9-52:2 as Judahite or a late Judahite redaction underestimates the author’s ability to project forward to a time when what is described will be accomplished.<sup>323</sup> Taking Deutero-Isaiah as a whole, the motifs, departure commands, personification, and language drawn from Lamentations respond to the exiles’ sense of abandonment with “a message that offers a realistic comfort, one that takes account of the audience’s apparent sense of abandonment.”<sup>324</sup> Similarly, Newsom argues that Deutero-Isaiah strategically uses an imaginative framework using Judahite language (largely from Lamentations) to provide “the exilic community with a symbolic narrative within which they can imagine themselves being welcomed home.”<sup>325</sup>

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<sup>323</sup> For agreement on dating of Isa 51:9-52:2 see Williamson, *Composition*, 151, 229. Isaiah 51-52:2 appears to be an elaboration of the restitution of Jerusalem that goes beyond Isa 52:7-10, which anticipates the return of God as king to Jerusalem and is said to be one of the earliest layers of Deutero-Isaiah. On the latter point, for example, Tiemeyer who argues that 52:7-10 is the earliest out of several texts she compares. See “The Coming of The Lord – An Inter-Textual Reading of Isa 40:1–11; 52:7–10; 59:15b–20; 62:10–11 and 63:1–6,” in *Let us Go Up to Zion: Essays in Honour of H. G. M. Williamson on the Occasion of His Birthday*, eds., Iain Provan and Mark Boda (Leiden: Brill, 2012), 233-244. Thus, Isa 52:1-2 may answer the question of how 52:7-10 are possible when Jerusalem is in a state of suffering and destruction. Isaiah 52:1-2 as a response to 52:7-10 does *necessitate* the former to be of Judahite origin and/or postexilic. Isaiah 47, which Isa 52:1-2 is clearly related to, is amongst the oldest material too (see Steck, *Gottesknecht*, 116-117). Cf. Beuken argues that Deutero-Isaiah has two audiences, “one on the stage...and one in the house.” See “The Confession of God’s Exclusivity by all Mankind,” *Bijdragen* 135 (1974): 335-356, quote 346. He states that the audience on the stage taking part in the drama (i.e., in the metaphors and imagery) is sometimes in Babylon and at other times in Jerusalem.

<sup>324</sup> Katie Heffelfinger, “Isaiah 40-55,” in *The Oxford Handbook of Isaiah*, ed. Lena-Sofia Tiemeyer (Oxford: OUP, 2020), 122.

<sup>325</sup> “Response to Norman K. Gottwald, “Social Class and Ideology in Isaiah 40-55,” *Semeia* 59 (1992): 73-78, quote 75.

Considering this, I locate Isaiah 51-52 around the fall of Babylon in 539 BCE. I understand the audience addressed to be the exilic community who are concerned with the nature of their relationship with the divine, what returning home will look like or mean, and who they are in relation to these two points. Isaiah 51-52 implores the audience to reimagine the imaginative landscape of Jerusalem/Zion, and through her their relationship with their God. My focus below will be on the final subunit of Isa 52:1-2 and its relationship to what precedes it. I will also consider how it is a response to Isaiah 47 and 52:7-10.<sup>326</sup> In this sense, I draw on Hermission's argument about (the final form of) Isaiah 40-55 serving a rhetorical purpose that seeks to address the scepticism of the audience and convince them of salvation.<sup>327</sup> Tiemeyer also argues that Isaiah 40-55 is polemical and seeks to "challenge [the] audience to see their situation in a new light."<sup>328</sup> I will demonstrate that dress is crucial to the creation of a new perception of Jerusalem/Zion that is incongruous to Isa 51:9ff, which is to lead to a new perspective that is conducive with Isa 52:7-10.

Following my translation of Isa 52:1-2, an overview of the imagery in the broader textual unit of Isa 51:9ff will follow. After this I will examine the dress and body of Jerusalem/Zion in Isa 52:1-2. Once a new interpretation of Jerusalem/Zion's dress is solidified, a discussion of how this imagery functions for the audience will ensue. The work

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<sup>326</sup> My exclusion of vv. 3-6 is not to suggest I think them to have a lower theological rating (pace Duhm, *Das Buch Jesaja*, 389) than the rest of the chapter. Blenkinsopp's argument on the use of the addenda "on that day" in the book of Isaiah may help understand why Isa 52:3-6 were inserted. The addenda, "on that day," is attached to the earlier material and serves to "extend the scope of the original saying into the future", often expressing nationalistic or ethnic aspirations. He further notes that forty-four of the "on that day" formulae appear in Isaiah 1-39 and only one appears in 40-66, in 52:3-6. See Blenkinsopp, *Opening the Sealed Book: Interpretations of the Book of Isaiah in Late Antiquity* (Grand Rapids: Eerdmans, 2006), 9-10, n11. Cf. Blenkinsopp and others have noted the possibility of 52:11-12 marking an original conclusion to Deutero-Isaiah. This possible structural significance of Isa 52:11-12 has led commentators to different conclusions. For a summary see Blenkinsopp, *Isaiah 40-55*, 61. Also see a discussion in Westermann, *Isaiah 40-66*, 39-40.

<sup>327</sup> See "Diskussionsworte bei Deuterojesaja. Zur theologischen Argumentation des Propheten," *EvT* 31 (1971): 665-680.

<sup>328</sup> *Comfort*, 47. As noted, she thinks the audience is Judahite.

of Merleau-Ponty will be used to aid in the discussion of new perceptions transforming fields of reality and perspectives.

### 3.1. Text and Translation<sup>329</sup>

עוּרִי עוּרִי לְבָשֵׁי עֲזָתְךָ צִיּוֹן	1. Awake, Awake! Invest your strength, <sup>330</sup> O
לְבָשֵׁי יְפִי תְּפָאֲרֹתֶיךָ	Zion; Invest your beautiful garments, <sup>331</sup>
יְרוּשָׁלַיִם עִיר הַקֹּדֶשׁ	O Jerusalem, the holy city!
כִּי לֹא יוֹסִיף יְבֹאֲבָהּ עוֹד	For no more shall [the] uncircumcised and
עֲרֵל וְטָמֵא:	unclean come into you.
הִתְנַעֲרִי מֵעָפָר קוֹמִי	2. Shake yourself from the dust and stand;
שֵׁבִי יְרוּשָׁלַיִם	be seated, <sup>332</sup> O Jerusalem;
הִתְפַּתְּחִי מוֹסְרֵי צְוֹאֲרֹתֶיךָ	loose <sup>333</sup> the bonds from your neck,
שְׁבִיָּה בַת־צִיּוֹן:	O captive daughter Zion <sup>334</sup>

### 3.2 Overview of Dress in Isaiah 51-52

Isaiah 52:1-2 is the final subunit of what Steck calls the “Imperative Poem” that begins in Isa 51:9.<sup>335</sup> Motifs of awakening, dress, strength, and Jerusalem/Zion cohere these chapters with

<sup>329</sup> The following is my own translation; the Hebrew is taken from the MT.

<sup>330</sup> 1QIsa<sup>a</sup> lacks the suffix. The Syriac omits “put on strength.” Cf. עוּ and תְּפָאֲרָה are a pair in Pss 78:61 and 89:18[17].

<sup>331</sup> For the phrase “beautiful garments,” the LXX has “your glory,” τῆν δόξαν σου. The Syriac omits the pronominal suffix.

<sup>332</sup> Many amend the imperative to שְׁבִיָּה to match the noun used in v. 2b of Zion. The emendation finds no support in 1QIsa<sup>a</sup> nor in the LXX, the Vulgate, or the Syriac. Instead, others have noted that the imperative “sit” implies the enthronement of Jerusalem and serves as a parallel to Daughter Babylon’s dethronement in Isa 47. The Targum reads as an imperative and adds: “sit on the throne of splendour.” See also the sequence of standing to sitting in 1 Sam 2:8; 28:32; 2 Sam 19:9[8]; Ps 113:7-8.

<sup>333</sup> The translation above accepts and follows the *qere* that reads the imperative as a feminine singular. LXX, Syriac, and Vulgate also follow the *qere*.

<sup>334</sup> Contra “Daughter of Zion.” This translation understands בַּת צִיּוֹן (or בַּת יְרוּשָׁלַיִם), as an appositional genitive, understood on analogy with other similar phrases, such as אֶרֶץ כְּנָעַן. See Stinespring, “Appositional,” 133; Dearman, “Daughter.” Contra Floyd who reads the construct as Daughter of Zion and interprets it as a single female figure that represents other בְּנוֹת צִיּוֹן, and by extension can represent the community as a whole. See “Welcome.” For a critique of Floyd see Dearman, “Daughter,” 145-146. However, the figure of Jerusalem/Zion is used in a variety of relationships in the Hebrew Bible. See the recent study by Kim (*Tent-Cords*) on the metaphorical representations of Jerusalem/Zion in the book of Isaiah.

<sup>335</sup> Steck, *Gottesknecht*, 96ff. O’Connell argues for a literary structure of concentricity in Isa 51-52. See *Concentricity and Continuity: The Literary Structure of Isaiah* (Sheffield: Sheffield Academic Press, 1994), 200-202. Pham interprets Isa 51:9-52:2 as a mourning ceremony with four stanzas: a lament prayer 51:9-11; the divine comfort 51:12-16; the prophet’s comfort 51:17-23; and the end of Zion’s mourning 52:1-2. See

the double imperative to awake (עורר) appearing in Isa 51:9, 17, and 52:1. The opening verses of Isaiah 51 are filled with imperatives that command attention: hear, listen, see, give attention, and look up. Darr suggests the imperatives are to cause the recognition of YHWH's "power, promising comfort, consolation, and paradisiacal conditions for Zion's desert-like, ruined environs (vs. 3)."<sup>336</sup> The imperatives depict transformation, a prevalent theme throughout Deutero-Isaiah that illustrates YHWH's power over the natural created order and his ability to transform his people.<sup>337</sup> Isaiah 51:9-52:2 portrays YHWH's ability to transform Jerusalem/Zion. Attention is drawn specifically to the incongruity transformation creates between what was and what now is because of YHWH's intervention.

The verses prior to the beginning of the unit have key themes and terms worth discussing. Isaiah 51:4-8 sets in contrast the transience of the earth, heavens, and its inhabitants with the everlasting nature of YHWH's righteousness and salvation. These contrasts are conveyed through spatial language with an optical focus: justice is a light and a law goes out (v. 4);<sup>338</sup> righteousness is near and salvation has gone out (v. 5); YHWH's arms judge the people and that the coastlands wait for his arm (זרע).<sup>339</sup> Verse 6 provides a contrast between the salvation of YHWH and the ephemerality of the world: it calls the audience to lift their eyes to the heavens and earth and are told that the latter will wear out like a garment

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*Mourning*, 159-160. Beuken notes Marjo C. A. Korpel and Johannes C. de Moor who take 51:9-52:12 as one canto and divide 51:9-16 as canticle A, 51:17-23 as canticle B, 52:1-6 as Canticle C.i-ii and 52:7-10 as canticle C.iii. See *The Structure of Classical Hebrew Poetry: Isaiah 40-55* (Leiden: Brill, 1998), 490-544.

<sup>336</sup> Katheryn Pfisterer Darr, *Isaiah's Vision and the Family of God* (Louisville: Westminster John Knox Press, 1994), 176.

<sup>337</sup> Moughtin-Mumby, *Marital*, 124.

<sup>338</sup> The self-revelation of God as light is prominent in Deutero-Isaiah (and contrasts darkness). For example, see Isa 42:6; 49:6; 50:10-11.

<sup>339</sup> Goldingay notes the use of the resultative *piel* that stresses not merely the coasts waiting, but their waiting *for* something. Namely, YHWH's arm. See Goldingay, *A Critical and Exegetical Commentary on Isaiah 40-55*, ICC (London: Bloomsbury, 2006), 229. I would add that the imagery of a coast waiting for something is to evoke the idea of looking, most likely out to sea, for the arrival of someone or something upon its shores. Cf. Isa 2:4, though In Isa 51:4 Torah goes forth from YHWH whereas in 2:3 from Jerusalem. Williamson notes that in Isa 2:2-4 YHWH is already in Jerusalem, whereas in Deutero-Isaiah (i.e., Isaiah 52) YHWH returns to Jerusalem. See *Composition*, 150-151.

(בגד) and its inhabitants will die like gnats. Yet the verse continues that, unlike the deteriorating nature of dress or the vanishing nature of smoke, YHWH's salvation will last forever and his righteousness will never be dismayed. Similarly, those who know YHWH's righteousness will not be dismayed (v. 7). Verse 8 uses dress again to depict the end of life, this time of those who revile the righteous. They are said to be dress (בגד) eaten by a moth.<sup>340</sup> The verse concludes with the everlasting nature of YHWH's righteousness, which is forever, and salvation, which is for all generations. Isaiah 51:6-8 use dress as a foil for YHWH's eternal salvation and deliverance.

The first occurrence of the motif of awakening and investiture follows in 51:9-16, which is a call for a manifestation of divine power via dress.<sup>341</sup> YHWH addresses himself (v. 9) in imperative form to twice awake (עור) and to invest (לבש) his arm (זרע) with strength (עז).<sup>342</sup> Isaiah 51:9-10 draws a contrast between YHWH's supposed present inactivity and his deeds in the past.<sup>343</sup> Blenkinsopp states Isa 51:9-11 may be modelled after Ps 74:13-15 which laments the destruction of Jerusalem and asks YHWH to remember Mount Zion.<sup>344</sup> The repetition of the verb "to awake" can signify a call to battle, a summons to a special mission,

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<sup>340</sup> Compare Job 13:28. For more on the moth metaphor, see Tova Forti, "Human tribulation and Transience in Job: The Metaphor of the Moth," in *Marbeh Hokmah Studies in the Bible and the ancient near East in Loving Memory of Victor Avigdor Hurowitz*, ed. S. Yona, E.L. Greenstein, M.I. Gruber, P. Machinist and S.M. Paul (Winona Lake: Eisenbrauns, 2015), 161-170.

<sup>341</sup> For a detailed cross analysis of the lexemes shared between Isa 51:9 and 52:1-2 see Pham, *Mourning*, 157-158.

<sup>342</sup> Cf. Compare the arousing of Cyrus' spirit in Isa 41:2,25; 45:13, or the invocation of the arm (sometimes using different verbs) in Pss 44:21; 74:22; 80:3. With regards to questions about a change of speaker in v. 9, I defer to Goldingay's argument that v. 9 continues with YHWH as the speaker and is a self-address, like that of Deborah's "wake up" call in Judg 5:12. Consequently, this rejects the LXX that has the addressee as "Jerusalem." See *Isaiah 40-55: Critical*, 235. Cf. Isa 42:13.

<sup>343</sup> Pham, *Mourning*, 163.

<sup>344</sup> *The Beauty of Holiness: Re-Reading Isaiah in the Light of the Psalms* (New York: T&T Clark, 2018), 73. Also compare Ps 44:24-25. Cf. Melugin et al isolate 51:9-11 as part of a lament. Verse 9a.b is the introductory cry, v. 9c-10 is YHWH's motivation to help, but at this point difficulties arise on whether v. 11 is a petition of the lament expressed as a wish, or, as Westermann states, it is a promise. Melugin disagrees and argues that v. 11 can be read as a continuation of the motivation expressed in v. 9c. See *Formation*, 160.

a prophetic calling, or a gathering of spiritual and physical energy for action.<sup>345</sup> It further suggests urgency and points to a critical point in time. Whereas in Isa 51:5 the coastlands wait for YHWH's arm, in v. 9 the arm is roused by YHWH to invest it with strength for the time at hand. Westermann interprets the investiture with strength in relation to the events in the mythic imagery that follows – namely arming with weapons that increase one's strength in battle.<sup>346</sup> As a self-address, the call for YHWH's arm to invest itself with strength points to preparation and readiness for action.<sup>347</sup> Blenkinsopp writes of YHWH's arm:

The arm signified strength, protection of the weak, challenge to the proud and over-confident (e.g. [Isa.] 33:2; 40:10; 48:14; 51:5; 52:10; 62:8; 63:5, 12). It would also have conjured up the mighty hand and outstretched arm of the Exodus tradition.<sup>348</sup>

Indeed, the exhortation recollects the past. YHWH's awakening in v. 9 is “as in the days of old, the generations long ago” (כימי קדם דרות עולמים). Verses 9-11 recall the ways in which YHWH exercised his arm of strength using the language of chaos, myth, and victory, parallel to Psalm 89.<sup>349</sup> Blenkinsopp compares the chaos YHWH battles in Isa 51:9-16 to *Enuma Elish* and the battle between Marduk and Tiamat.<sup>350</sup> Fundamental parts of the Mesopotamian topos and cosmology and YHWH's role in within it are depicted in order to remove or mitigate fear on the part of the audience. YHWH is presented as the God who reassures and as the creator of heaven and earth. The invocation of YHWH's arm to be

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<sup>345</sup> See Blenkinsopp, *Isaiah 40-55*, 331. The Targum translates it as “be revealed, be revealed,” suggesting the idea of uncovering or removal, which, when read literally, contrasts the MT of putting something on.

<sup>346</sup> *Isaiah 40-66*, 241.

<sup>347</sup> YHWH also plays the role of comforter in a mourning context. Pham argues there is a movement from the absence of the comforter, to tentative presence, and then to affirmative presence in Lamentations 1, 2, and Isa 51:9 respectively. *Mourning*, 156.

<sup>348</sup> Blenkinsopp, *Isaiah 40-55*, 332.

<sup>349</sup> Goldingay suggests vv. 9-11 “assume four lines of tradition: victory over chaos at creation, Yhwh acting in history as warrior, the deliverance at the Red Sea in particular, and the crossing of the Jordan at Gilgal...” *Isaiah 40-55: Critical*, 234. Blenkinsopp discusses how the mythological undertones in 51:9-10 recall the Song at the Papyrus Sea in Exod 15:17. See *Isaiah 40-55*, 112.

<sup>350</sup> *Isaiah 40-55*, 331-332.

clothed in strength thus does not suggest a lack of power of YHWH's arm to be amended by dress, but rather is a call for a manifestation of divine power.<sup>351</sup>

Ben Zvi's argument that YHWH's acts of clothing are a means of ordering, shaping, and creating (or re-creating) proper order is relevant here, though the object of investiture is YHWH's own arm. More important to note is Ben Zvi's observation that the deity's acts of investiture function as "didactic sites of memory" that teach the community. In this instance, dress becomes a visual cue for the audience to recall the past and feel confident in the present. Furthermore, the strength which is to be invested is an attribute of YHWH, as discussed below in section 3.3.2.<sup>352</sup> For now we can observe that, in light of the language of chaos and the recollection of YHWH's power over it, YHWH's donning of strength is a way to create or re-create proper order. YHWH's investiture of strength is unlike the earlier mentions of dress which were said to decay in vv. 6-8. Instead, dress is something that authorises him to act as in days of old (vv. 9b-10) because it is strength that he invests himself with. YHWH's perceived inactivity or inability to act is answered by dress making perceptible that which is seemingly not present. Dress functions as a didactic site of memory in Isa 51:9-16, which ends (and begins) with affirmations of YHWH's creative power and presence in the past and present. Memory may also be of the temple: it is perhaps not coincidental that the section ends with comfort for the people who are identified with Zion, the temple mount (51:16); nor is it coincidental that YHWH as the triumphant deity who subdues chaos was represented in the temple precincts in the sea basin.<sup>353</sup> Jerusalem/Zion's transformation that follows is thus likely to be a subduing and re-ordering of the chaos of the temple's destruction itself.

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<sup>351</sup> So Pham, *Mourning*, 164, and Burton, *Semantics*, 207.

<sup>352</sup> See Pss 21:2, 14; 89:21-22.

<sup>353</sup> On both points see Levenson, *Sinai*, 137-139.

The second occurrence of the double imperative to awaken opens the next section in Isaiah 51 and addresses Jerusalem/Zion. Isaiah 51:17ff introduces the prophet's word of comfort, whom Pham calls the chief lamentation singer.<sup>354</sup> The apostrophe to Jerusalem/Zion begins by focusing attention on her state of devastation and destruction:

<p>הַתְּעוֹרְרִי הַתְּעוֹרְרִי קוּמִי יְרוּשָׁלַם  אֲשֶׁר שָׁתִית מִיַּד יְהוָה  אֶת־כּוֹס חֲמָתוֹ  אֶת־קַבְצֵת כּוֹס הַתְּרַעְלָה שָׁתִית מִצֵּית:</p>	<p>Awaken! Awaken! Get up, O Jerusalem!  You drank from the cup YHWH passed to  you, which was full of his anger. You  drained dry the goblet full of intoxicating  wine.</p>
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The imperatives for Jerusalem/Zion to twice awaken herself and stand call her attention to the present, first to herself, then to her situation.<sup>355</sup> The apostrophe paints a picture of Jerusalem/Zion as afflicted and poor (עני), staggering from drunkenness on YHWH's wrath (vv. 17; 21-22); as alone, isolated, deserted, and bereaved of sons or any sort of intervening other (vv. 18-20); and as lying on her back in the street trampled by her tormentors (vv. 22-23).<sup>356</sup> The language used echoes Jer 25:15-29 and the cup of wrath motif, the direct address to Jerusalem/Zion in 49:15-26, and also reflects the language and tone of Lamentations.<sup>357</sup> The prophet not only states what Jerusalem/Zion has gone through but also why the calamities have come upon her (v. 17).<sup>358</sup> Though awakened to the cessation of the

<sup>354</sup> See Pham, *Mourning*, 156-157, 162ff.

<sup>355</sup> Baltzer suggests Jerusalem is struggling to get to her feet in her drunken state and the command to "awaken" is to help her do so. The point of waking or causing someone who is drunk to stand is to help bring them to sobriety, to help them "come back" to reality, i.e., to realize their present state and situation.

<sup>356</sup> Blenkinsopp highlights some similarities between Jerusalem's incapacitation by drink and the themes of bereavement, family, depopulation, and anticipated repopulation with the Ugaritic Legend of Aqhat (*KTU I* 17-19; *ANET* 149-55). See *Isaiah 40-55*, 337.

<sup>357</sup> Goldingay compares the following verses in Isaiah 51 with Lamentations: Lam 1:1-2 to v. 17; Lam 1:2 to v. 20; Lam 1:5, 7 to v. 21; Lam 1:5 to v. 18; Lam 1:20 to v. 19; Lam 2:4 to v. 17; Lam 2:11 to v. 19; Lam 2:19 to v. 19. *Isaiah 40-55: Critical*, 440. For an analysis of all textual resonances, see Patricia Willey, *Remember the Former Things: The Recollection of Previous Texts in Second Isaiah* (Atlanta: SBL, 1997), 116-174. Cf. Williamson has noted the three phases of God's anger, salvation, and revelation present in First Isaiah (i.e., Isaiah 12) and used in Deutero-Isaiah (i.e., Isaiah 51). See *Composition*, 120-123. For his dating of Isaiah 12, see 124-125.

<sup>358</sup> Cf. Jerusalem's question in Jer 13:22.

suffering she experiences (vv. 21-23), its termination does not mean the destruction and devastation she experienced is rectified. Jerusalem/Zion's life and future remain in the balance: her existence is ambiguous and liminal, no longer suffering from YHWH's wrath (v. 22) but not yet restored. The past is behind her, but her present state remains.<sup>359</sup> Chaos, suffering, and destruction still define her.

Isaiah 51:17-23 presents Jerusalem/Zion's body as open, wounded, and lacking sufficient bodily boundaries through dress to manage perceptions of her and keep pain and chaos at bay. What her body has endured is in the foreground: the effects intoxicating drink has on the mind and body (vv. 17, 21-22), the pains of giving birth (v. 18), her body being trampled on (v. 23), and her general emotional distress. In her work on the prophetic body, Graybill states that a wounded body is an open body, both figuratively and literally.<sup>360</sup> Jerusalem/Zion's body is open because it is wounded; it is also open because its boundaries have been violently infringed upon and her identity denied through the destructive actions of others. Graybill continues that even when personified Israel's body is read as an allegory for economic practices, the problem of openness persists: "The boundaries of the body, personal or national, are threateningly porous, unregulated, and accessible."<sup>361</sup> Maier writes that Isa 51:17-52:2

presents [Zion's] female body as the location where God's wrath is most intensively felt...Jerusalem's body lying on the ground functions as a site of imagination for total political submission: the perceived space of the passage is a destroyed city, which foreign rulers enter deliberately and whose formerly holy center is profaned (verse 52:1).<sup>362</sup>

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<sup>359</sup> The concerns in 4 Ezra are similar. See Najman's discussion in *Losing*, chp. four.

<sup>360</sup> Graybill, *Masculinity*, passim.

<sup>361</sup> Graybill, *Masculinity*, 57.

<sup>362</sup> Italics original. *Daughter*, 170. Also see Maier's analysis of Jerusalem/Zion's body in Lamentations. *Ibid.*, 141-160.

Yet the open, female body of Jerusalem/Zion is not just a means to negotiate political concerns but is a means to negotiate identity for those “viewing” her and who empathize with her pain. What is brought into focus in vv. 17-23 are unchangeable aspects of the nation’s recent past. History, past actions, and the current state of destruction and devastation are categorically unchangeable. Within the metaphor, this is presented through Jerusalem/Zion’s body: they comprise aspects of Jerusalem/Zion’s experience and person that are recognizable as part of who she is; at the same time, it causes an alienation from oneself through the command to awaken to them. Thomason describes it succinctly as “bewilderment and yet recognition.”<sup>363</sup> Jerusalem/Zion’s history and its consequences are beyond the realm of control – the past is past – and yet in chapter 51 it remains an acute part of how she is understood and perceived. Jerusalem/Zion’s open, wounded, and exposed body, her most vulnerable self, is on display to those who see her. In this sense, what Joseph calls the hidden layers of self are on display.<sup>364</sup> There is no difference between how Jerusalem/Zion experiences herself and body and how she is perceived by others. There is no barrier between the public and private, between self-perspective and public perception. In short, there is nothing, including dress, to manage perceptions of Jerusalem/Zion. Who she is, is described exclusively by what she has experienced; what she has experienced is underscored in stark terms. This begs the question of who Jerusalem/Zion is in her current state, despite the cessation of destructive forces. The suffering body looms large in perception at the end of v. 23. It is a conquered body that requires intervention.<sup>365</sup>

For Jerusalem-as-woman, the crucial boundaries of dress and body have been compromised, raising the question of who Jerusalem/Zion is without them. Her open,

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<sup>363</sup> *Naked*, 72.

<sup>364</sup> See chapter one, section 1.2.

<sup>365</sup> Cf. Beuken argues that the imagery of both Isa 51:17-23 and Isaiah 24, specifically of drinking wine, is used “in order to depict the situation which precedes YHWH’s access to kingship.” See “Adoration,” 95.

wounded body creates a perception of Jerusalem/Zion that becomes definitional and is derivative of the agent's perspective who caused it.<sup>366</sup> Jerusalem-as-woman's liminal state and existence is like that of Jerusalem-as-city and the audience. Suffering and destruction have become definitional, not only physically but also imaginatively and are derivative of the divine agent who subjected them to it. Jerusalem/Zion embodies what the city and nation have endured; her body becomes a site of memory for the suffering and destruction of a nation and city. Awakened and attending to Jerusalem/Zion's crushed body, they too should experience "bewilderment and yet recognition."

### 3.3 Destruction versus Dress

Isaiah 52:1-2 is incongruous to Isaiah 51:17ff with respect to the picture that emerges of Jerusalem/Zion. The new picture of Jerusalem/Zion in Isa 52:1-2 is accomplished solely through investiture and the modification of bodily posture. What results is a new perception, a new thing seen. Eight imperatives open the first two verses of Isaiah 52. The imperatives are directed to Jerusalem/Zion, just as they are in 51:17. Unlike Isa 51:17, the imperatives in Isa 52:1-2 orient Jerusalem/Zion not to her present per se but rather to a present-future. The chapter as a whole depicts the way things will be, in contrast to how things have been, signalling an end to the latter. Pham argues: "Yahweh's comfort brings about the positive result of ending the mourning process (Isa. 52.1-2)."<sup>367</sup> Investiture and dress are therefore an event. Dress as event not only ends mourning but brings about a transformation otherwise incomprehensible or impossible without divine intervention. Because the metaphor draws

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<sup>366</sup> Cf. Bahrani has observed as much in her work on the body and violence in Mesopotamia. See *Rituals of War: The Body and Violence in Mesopotamia* (New York: Zone Books, 2008).

<sup>367</sup> Note that YHWH plays the role of comforter in the mourning ceremony according to Pham. *Mourning*, 156.

upon a reality where dress is the stuff of the self, dress acts upon Jerusalem/Zion and modifies her bodily boundaries by creating new ways of being for her, and of seeing her. As a metaphor, this process is suggestive for audience. Dress conceptualizes the restoration and transformation of city and people for the audience who is resigned to their current self-perspective defined by exile, uncertainty, and relational rupture with the divine.

Transformation requires a beginning state from which one arrives at a new or modified one. Consequently, I will focus on that which is being transformed in relation to the dress that does the transforming. What is being transformed is carried forward from Isa 51:17ff but is also explicitly stated in Isa 52:1-2. The following sections detail how dress is a response to what precedes it – to Jerusalem/Zion’s destruction, mourning, and shame. Jerusalem/Zion is moved beyond these states through the imposition of a new understanding of herself vis-à-vis dress. Dress literally and figuratively covers her open and liminal bodily boundaries and is indicative of YHWH’s counterperspective as the one who imposes it.

### 3.3.1 Introduction

Following the third instance of the double imperative to “awake,” this time in the *qal*, the third and fourth imperatives in 52:1 are exhortations for Jerusalem/Zion to “invest!” herself. Zion is commanded to invest her strength (עֶז) and Jerusalem her garments of beauty (בגדי תפארת). The imperatives suggest the participatory character of investiture by commanding Jerusalem/Zion to exert agency in its performance. Jerusalem/Zion is simultaneously reactivated agent and adorned object through investiture.

The feminine singular suffixes on the dress items are worth pausing on. In what way should “*your* strength...*your* garments of beauty” be understood? For Goldingay, the point is not that Zion has lost her strength but that there is “strength for her to claim.”<sup>368</sup> Beuken states it is something she is entitled to because YHWH is going to exercise kingship from her midst.<sup>369</sup> Strength is something related to and fitting for Jerusalem/Zion yet remains extrinsic from her; it can be “claimed,” and she is “entitled” to it. So too with “your garments of beauty.” Indeed, this is how dress functions more broadly. Dress can be claimed rightly or wrongly, one can be entitled to it or not. In this respect, dress can cause harmony or dissention depending on if it is worn appropriately or inappropriately. At the most basic level, maintenance of group harmony can be achieved through the giving and receiving of dress and in the wearing of these items. McKay writes of the harmonizing function gifts of dress can have. Often, gifts of dress pass from a superior person to an inferior person and symbolize “affection, protection and superiority.”<sup>370</sup> The giving and receiving of dress is meant to create and strengthen roles of dependence and independence, and to help the parties involved in the exchanges “to adapt to, and accept, their new roles in new relationships.”<sup>371</sup> Dress can construct and maintain social standing and can express psychological states and an “individuals’ willingness to accept their allotted roles within the group.”<sup>372</sup> Strength and garments of beauty are Jerusalem/Zion’s to claim because they are fitting, harmonious for the emerging situation being made manifest through the change of dress itself.

### 3.3.2 Clothed in Strength

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<sup>368</sup> Goldingay, *Isaiah 40-55: Literary*, 446.

<sup>369</sup> Beuken, “Adoration,” 95.

<sup>370</sup> “Gendering the Discourse,” 175.

<sup>371</sup> “Gendering the Discourse,” 175.

<sup>372</sup> “Gendering the Discourse,” 179.

Zion is commanded to invest herself with strength (עֹז). As noted above, this is presented as something available to her and as fitting for the emerging situation. In her study on metaphors of glory and dress, Burton notes a general disassociation between strength and ornamentation (excluding garments).<sup>373</sup> Nevertheless, the exhortation to put on strength in Isa 52:1 parallels the encouragement spoken to YHWH's arm in Isa 51:9 to put on strength. As argued above, YHWH is adjured to invest that which is his as a manifestation of his power and creative agency, like he has in the past. YHWH's investiture of strength is a site of memory related to his control over nature: in Isa 51:9 it points not only to his victory over chaos but also to his sustenance of his people, leading to salvation.<sup>374</sup> Both Isa 51:9 and 52:1b use the term עֹז as the item invested with YHWH as the agent doing the investing. However, what does it mean for Zion to be clothed with strength? In what sense is YHWH's creative agency creating or re-creating proper order through his action? What strength as dress denotes is elusive;<sup>375</sup> the connotations of the metaphor of investiture with the attribute of strength are more recognizable.

Strength is often identified with YHWH in the Hebrew Bible.<sup>376</sup> As observed in Isa 51:9, strength can be something innate to YHWH and is expressed outwardly in dress.

Burton's article is useful in this respect. She looks at the metaphor "glory is clothing" and

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<sup>373</sup> Sirach 6:29 is an exception, of which Burton states that the phrase "מִכּוֹן עֹז" ("foundation of strength") is placed in parallel over the course of vv. 29-31 with several forms of adornment (ornament, cord, crown, garments)." Burton, *Semantics*, 214.

<sup>374</sup> Also see Isa 45:24, which states that YHWH will be spoken of with respect to his strength and righteousness (אֵךְ בִּיהוּה לִי אִמֵּר צְדָקוֹת וְעֹז) (on the plural form of righteousness, see Walter Brueggemann, *Theology of the Old Testament: Testimony, Dispute, Advocacy* (Minneapolis: Fortress Press, 1997), 130-132); and Isa 63:12, where YHWH's arm is described as beautiful or glorious (זֶרַע תְּפָאֲרָתוֹ). Cf. Exod 15:13 describes YHWH leading his people by his loyal love and guiding them by his strength to his holy dwelling (נִהְלַת בְּעֹז אֱלֹהֵי קִדְשׁוֹ). (נוֹה קִדְשׁוֹ)

<sup>375</sup> Contra Baltzer, who states that being clothed with strength denotes a breastplate, an interpretation that seems somewhat farfetched. See *Deutero-Isaiah*, 370.

<sup>376</sup> Strength is identified with God in: Exod 15:2; Pss 28:7, 118:14, 140:8; Isa 12:2, 49:5; Jer 16:19. Attributed to "God" in: Exod 15:13; Ezra 8:22; Job 12:16; Pss 21:2, 21:14, 59:17, 62:12, 63:3, 66:3, 68:29, 68:35 (×2), 74:13, 77:15, 78:26, 78:61, 86:16, 93:1; Hab 3:4. Attributed to "The Lord" in: 1 Chr 16:11, 28; Pss 29:1, 96:7, 105:4; Isa 45:24; Mic 5:4. God is called "our עֹז" in Pss 46:2 and 81:2. Also see Pss 38:8 and 59:10, 18. From Burton, *Semantics*, 208-211.

includes both תפארת and עז in the semantic range of “glory.”<sup>377</sup> She isolates five categories of wearers from the data collected: God, humans in general, king, priest, and the wise. With respect to God, Psalms 93 and 104 are instructive. These psalms use dress to create a cosmic picture of YHWH’s reign. YHWH is clothed (*qal* perfect of לרבש) in עז and גאות in Ps 93:1 and in הוד and הדר in 104:1. Psalm 93:1 declares YHWH’s kingship followed by his being clothed in majesty and girded in strength.<sup>378</sup> With respect to being clothed in עז Burton surmises about YHWH: “Thus, God is clothed in the power by which he directs all things.”<sup>379</sup> A comparison can be drawn between Burton’s conclusion and a similar conclusion made by Garr. Garr’s work on the *hitpael* stem highlights a phrase in Ps 93:1: עז התאזר, “He girded himself with strength.”<sup>380</sup> Garr argues that the *hitpael* conjugation of the verb suggests that strength is presented as innate to YHWH and is asserted by choice via girding it.<sup>381</sup> YHWH’s strength is manifested as dress.

While Garr’s point is with regards to the *hitpael* stem, Psalm 93’s declaration is comparable to YHWH’s adjuration to clothe his arm with strength in Isa 51:9. As a kingship psalm, Psalm 93 is also like Isaiah 52 with respect to the use of Jerusalem/Zion’s dress in Isa 52:1-2 and the declaration of YHWH’s kingship in Isa 52:7ff.<sup>382</sup> These observations suggest that in the examples above, עז is conceived of as an attribute of YHWH’s that is asserted by choice through dress. Given the relationship between Isa 51:9 and Isa 52:1, the imperative to

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<sup>377</sup> She also includes: גאות, הוד, הדר, גאון, הדר, הוד, גאות

<sup>378</sup> Levenson alludes to YHWH’s enthronement being on Zion in protological times in Psalm 93. *Sinai*, 139. Cf. Ps 65:6.

<sup>379</sup> “Robed,” 299. Cf. Sir 17:2.

<sup>380</sup> For a discussion of “girding” more generally, see Katherine Low, “Implications Surrounding Girding the Loins in Light of Gender, Body, and Power,” *JSOT* 36 (2011): 3-30.

<sup>381</sup> W. Randall Garr, “התהלך and its Congeners,” paper presented at the Hebrew Bible/Old Testament Seminar, University of Oxford, February 17<sup>th</sup>, 2020. Also see the published version of his paper: idem., “Reflexivity: The Cases of the *Niphal* and *Hithpael*,” *JNES* 80 (2021): 341-356.

<sup>382</sup> The overlap of themes and lexemes between Psalms 89, 93 and Isa 51:9-16 and 52:1-2 are interesting to compare to Levenson who argues of Psalm 89 and 93 that creation, kingship, and temple form “an indissoluble triad...” *Sinai*, 109.

invest strength is presented as an act that empowers Zion with this divine attribute, making her more than she could be on her own. Drawing on a reality where dress has the potential to modify the self by being put on the body, the metaphor conceptualizes strength as dress which empowers Zion by enhancing her.

The idea of a quality empowering another is not unique but can be found in other ANE literature. Waldman, for example, has examined the imagery of “cover, envelop, clothe” in the sense of “overpower, overwhelm” in Sumerian and Akkadian literature.<sup>383</sup> Humans, temples, or deities are clothed with emotions or powers in the sense of “overpowering” or “overwhelming” such that the original person, emotion, or power is enhanced or replaced.<sup>384</sup> Similarly, Sommer’s work on divine bodies and selfhood in ANE has looked at the *pīt pī* and *mīs pī* rituals.<sup>385</sup> The statues are endowed with power and brilliance through the ceremonies and prayers. Their “brilliance” is often described through dress. Quoting from Sommers, a prayer to Nergal which reads,

Nergal has fastened on a vestment of divine splendor and awesomeness.<sup>386</sup>

Another incantation describes a divine statue thus,

On the day when the god was created (and) the pure statue (*šalmu*) was completed,

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<sup>383</sup> Nahum M. Waldman, “The Imagery of Clothing, Covering, and Overpowering,” *Journal of Ancient Near East Society* 19 (1989): 161-170.

<sup>384</sup> He states:

These passages are part of a large repertoire of passages that speak of gods, temples, and kings as clothed with power, awe, and radiance; and of goddesses clothed with sexual charm (see *CAD* s.v. *halāpu*, *labāšu*). These qualities, worn by the bearers, add something to their basic natures. They are more than they might have been and are enhanced because of the wrapping of extra power.

Waldman, “Overpowering,” 163.

<sup>385</sup> Cf. Also see Irene J. Winter, “‘Idols of the King’: Royal Images as Recipients of Ritual Action in Ancient Mesopotamia,” *Journal of Ritual Studies* 6 (1992): 21-24.

<sup>386</sup> *Bodies*, 20. For the text see Benjamin R. Foster, *Before the Muses: An Anthology of Akkadian Literature* (Bethesda: CDL, 2005), 2:624.

The god was made visible in all the lands.  
He is clothed in splendor, suited to lordliness, lordly, he is full of pride,  
He is surrounded with radiance, he is endowed with an awesome radiance, he  
shines out splendidly, the statue appears brilliantly.<sup>387</sup>

What is interesting about these examples is how dress is used to identify the gods and make visible a quality or characteristic, to give a form to their glory. Isaiah 52 is unique in that Zion is not invested with a quality innate to her. Rather, strength is available for her to claim, it is “fitting” according to the divine prerogative who prescribes it, for whom strength is crucially associated. When Zion’s previous state in Isa 51:17ff is considered, her being invested with strength is, indeed, an overwhelming act of YHWH that adds something to her and empowers her. Dress is the means to move her forward from the past. The imperative command by YHWH is for Zion to be clothed in the same sort of power by which God establishes order in the cosmos, as suggested in Isa 51:9-16. Zion’s investiture with strength is thus itself an act which re-creates order and is related to security and salvation.<sup>388</sup>

While I have emphasized the connection between strength and the divine above, strength is also frequently associated with inanimate objects such as towers, cities, pillars, heights, rocks, or mountains.<sup>389</sup> Beuken compares Zion’s donning of “strength” to Isa 26:1 and YHWH’s rule, which states, “We have a strong city; he sets up salvation as walls and bulwarks.” The crucial boundaries for city and body coalesce by the term “strength” being used to indicate both walls and structures *and* dress for Zion in these Isaianic texts.<sup>390</sup>

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<sup>387</sup> Sommers, *Bodies*, 20.

<sup>388</sup> On the term strength (עֹז) relationship with salvation, see Burton, “Robed,” 294, or idem, *Semantics*, 216. Cf. Isa 46:13 which states, “I [the deity] will put my salvation (יְשׁוּעָה) in Zion, for Israel my beauty (תְּפִאֲרֹת).”

<sup>389</sup> Towers (Judg 9:51, Ps 61:4, Prov 18:10), cities (Prov 10:15, 18:11, 18:19, 21:22; Isa 26:1), pillars (Ezek 26:11), heights (Jer 51:53), a rock (Ps 62:8), a mountain (Ps 30:8), and a place of refuge (Ps 71:7). Burton notes that all references relate to defences, not offensive warfare. See Burton, *Semantics*, 208-210.

<sup>390</sup> See my discussion of “salvation” as dress for Jerusalem/Zion in Isaiah 61 in chapter four.

Moreover, Jerusalem/Zion's city walls and structures are associated with strength, salvation, and beauty in Psalms 46, 48, and 52, which have important connections to Zion Theology more generally.<sup>391</sup> Of Psalm 48 Maier writes: "...Zion stands for the city and is even identified with God: the strength and reputation of the city symbolizes God's presence and power."<sup>392</sup> Ollenburger argues that Zion symbolizes security, which is directly related to YHWH's presence: Zion is secure because God dwells there. Thus, Zion is clothed by the deity in strength that establishes her security and salvation – especially when Jerusalem/Zion as a city which requires rebuilding is considered, and the return of YHWH in 52:7-10.<sup>393</sup> In this respect, the metaphor may suggest that Zion now has an impenetrable body by redrawing her bodily boundaries with strength. Indeed, such is the suggestion of v. 1c: "...for no longer shall the uncircumcised and unclean enter you." The boundaries of the city and of the body are put in parallel for Jerusalem/Zion by both being described using the term strength and as in relation to the divine.

It would be remiss, however, to not consider further implications of the metaphor. Quick's work on Proverbs 31 is helpful in this respect. In Prov 31:17 the wise woman girds herself with עָז, similar to YHWH in Ps 93:1, and clothes herself in עָז וְהָדָר in v. 25. Quick argues that the verses do not relate to physical strength or activity, "but rather to her psychic state: to be clothed (or bound) with strength implies mental potency."<sup>394</sup> This is true more broadly: dress is able to harness one's internal world. Schwarz argues similarly: dress not only indicates identity but is also "associated with a complex of sentiments and serve to

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<sup>391</sup> For a discussion, see Maier, *Daughter*, chp. two, or Ollenburger, *Zion*, 66-80. Cf. Isa 61:10-11 where, I shall argue, Jerusalem/Zion is clothed in garments of salvation. Interesting to note is that Isaiah 52:1 is used in Penderecki's choral *Symphony no. 7: Seven Gates of Jerusalem* [Siedem bram Jerozolimy]. As noted in John Sawyer, *Isaiah Through the Centuries* (Hoboken: Wiley Blackwell, 2018), 304.

<sup>392</sup> Maier, *Daughter*, 33.

<sup>393</sup> The relationship between strength and salvation is significant and is often described in terms of military power and the attribution of strength to defence fortifications. See Burton, *Semantics*, 216

<sup>394</sup> *Adornment*, 49.

channel strong emotions. Like other symbols, clothes also have a conative aspect – they move men to act in prescribed ways.”<sup>395</sup> Consequently, metaphors of dress are particularly apt to refer to internal processes.<sup>396</sup> This may well be at play in Isa 51:9 and the encouragement to YHWH’s arm – it is less to do with the deity’s physical strength and ability/lack thereof and is more to do with internal motivation. If YHWH manifests through dress strength that is innate to himself in Isa 51:9, and if it is YHWH said to invest Zion with strength in Isa 52:1, then Isa 52:1 not only reinstates Zion to her preexilic status as the dwelling place of God but might even suggest a permanency to her security, an innateness or internalization of strength, even prior to YHWH’s return to the city that follows her investiture in 52:7-10.<sup>397</sup>

Before restoration and return can happen in a physical sense to Jerusalem/Zion as city or for the exilic community, attention is drawn to the outer contours of personified Zion. The quality of strength overwhelms her destructed, open body, re-creating her through a divine act of investiture. This transforms her into something she could never be on her own (at the end of Isaiah 51), yet now *is* on her own by virtue of strength constituting her new identity in dress, prior to the deity’s return. Just as the description of the wise woman’s mental potency in Proverbs 31 is didactic in its instruction to the reader, so too Isa 52:1 addresses the exilic audience. As a didactic site of memory like that of YHWH’s manifestation and previous acts of power and creation in Isa 51:9, Zion’s investiture with strength has a conative aspect to harness the audience’s internal world, overwhelming their imaginative landscapes – her body

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<sup>395</sup> Schwarz, “Vice,” 28.

<sup>396</sup> *Adornment*, 50-51, passim.

<sup>397</sup> Jerusalem/Zion takes on further cosmic dimensions in Jewish-Hellenistic writings and New Testament writings, where Jerusalem/Zion is envisioned as both a mediator of salvation and also as the place where salvation begins. See 4 Ezra and Najman’s discussion in *Losing*, chp. four, or 1&2 Baruch, and Karina Martin Hogan’s discussion in “Mother Zion in Baruch 4:5-5:9 and 2 Baruch 1-12: A Study of Different Models of Intertextuality,” in *Sibyls, Scriptures, and Scrolls: John Collins at Seventy*, vol. 1, ed. Joel Baden, Hindy Najman, and Eibert Tigchelaar (Leiden: Brill, 2017), 558-578.

is mantic. No longer is the audience to see Zion in the manner of Isa 51:17ff; no longer is she a symbol of destruction or a lamentable ruin; no longer is she an open, wounded body with a precarious existence and liminal identity; and no longer is the audience to feel defined by exile, suffering, and destruction. Zion participates in recreation, transformation, and has become strength and salvation through investiture. Dress conceptualizes the effects of exile, destruction, and the identity crisis suffered by the audience as the very means by which they will be overwhelmed and made secure by strength.

### 3.3.3 Clothed in Sacred Beauty

Isaiah 52:1 continues with Jerusalem being clothed with garments of beauty. Some initial observations can be made about the term בגד. It is evident that the garments invested on Jerusalem are different from the dress mentioned in Isa 51:6, 8. Jerusalem's dress does not stand opposite of the deity and his righteousness and salvation, as in 51:6, 8. Rather, dress is YHWH's means of acting and re-creating proper order. Jerusalem's dress is further differentiated by the term garment being in construct with the term beauty (תפארת). In this respect, Gzella's comment about בגד is significant: when בגד is in construct with another noun, the construct relationship will communicate the functionality of the clothing.<sup>398</sup> Several questions come to the fore: what functional purpose do garments of beauty have? Is this functionality strictly related to Jerusalem/Zion or do garments of beauty hold this function apart from her?

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<sup>398</sup> Holger Gzella, "Nudity and Clothing in the Lexicon of the Hebrew Bible", in Berner et al, 229.

The answer to the first question is related to the construct relationship between the two terms. Garment (בגד) is concrete, whereas beauty (תפארת) is more abstract. As Burton has observed, it is no surprise that the semantic domain of glory, in which she includes beauty (תפארת), is “abstract in nature and semantically complex,” and is often expressed metaphorically.<sup>399</sup> The semantic domain of glory’s expression through dress can be varied: it can be an attribute of dress, the reason the dress is worn, or it can be the dress itself.<sup>400</sup>

The term תפארת is highly sensory with strong links with outward adornment.<sup>401</sup> However, the association between garments and beauty is used exclusively for the priestly vestments.<sup>402</sup> Burton locates five instances where the term for beauty is paired with garments, including Isaiah 52. Setting Isaiah 52 aside for the moment, the remaining four occurrences are with the priests.<sup>403</sup> Burton begins with a text from Ben Sira. In Sir 45:6-8 God clothes Aaron with the perfection of beauty (כליל תפארת) and beautifies him with glory and strength (ב[ן]וד ועוז). A similar phrase is used of Jerusalem/Zion in Lam 2:15 (כלילת יפי); these same words (יפי, כליל, as well as הדר) appear in Ezekiel 16 and will be discussed in chapter five. For now, noteworthy is the observation that Jerusalem/Zion in Ezekiel 16 and Aaron in Sirach 45 are clothed by YHWH. For Jerusalem/Zion, perfect beauty is the result of the investiture, whereas for Aaron it is the “stuff” of the investiture. Burton also looks at Sir 50:11 where Simon the high priest puts on garments of glory (בגדי כבוד) and clothes himself in garments of beauty (בגדי תפארת).<sup>404</sup> These lexemes echo Exodus 28. There the priests’ garments of holiness are described as תפארת and כבוד. Burton states that “holy garments [in Exodus 28]

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<sup>399</sup> “Robed,” 289. See her full analysis of the domain in *Semantics*.

<sup>400</sup> Burton, “Robed,” 290.

<sup>401</sup> See Burton, *Semantics*, 175-187, passim.

<sup>402</sup> The term תפארת is used with other dress items (such as crown, עתרת) with other individuals from different social classes and roles. When used with garments, however, it is used exclusively with the priests.

<sup>403</sup> The other four occurrences are Exod 28:2, 40; Sir 45:8, 50:11.

<sup>404</sup> As Burton notes, some scholars following the Greek reading of Sir. 50:11 which reads the second set of clothing as כליל תפארת, as in 45:8. This enhances the metaphorical nature of dress even more. See Burton, “Robed,” 292n8.

either bring about, or act as a symbol of תפארת, though the precise relationship between their holiness and the תפארת they bring is indeterminate.”<sup>405</sup> The holy garments are not simply beautiful and glorious but are worn *for* glory and beauty. Burton suggests perhaps even *as* glory and beauty.

Psalm 96 is also worth mentioning. While it does not use dress to express various lexemes of glory, it is a kingship psalm that features a related cluster of terms in v. 6: majesty and splendour are before him [YHWH]; strength and beauty are in his sanctuary (הודוֹ-וְהִקְרָ לְפָנָיו עֲזוֹ וְתִפְאֶרֶת בְּמִקְדָּשׁוֹ).<sup>406</sup> There is a sense of spatiality to the terms, especially the second set: strength and beauty are in his sanctuary. As with Psalms 93 and 104, Psalm 96 expresses the glory terms in such a way as they are on or around YHWH’s presence, they are made palpably present.<sup>407</sup> Worth noting is that when תפארת is paired with קודש more generally (i.e., not specifically with dress/adornment), they are attributed to a dwelling place of God.<sup>408</sup> Unsurprising, then, is the connection between the priestly vestments and sacred space.<sup>409</sup>

I can return to the question of what the functionality of garments of beauty is in general. As noted above, the association between garments and beauty is exclusive to the priestly vestments, though this association is stated both literally and metaphorically. Burton

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<sup>405</sup> *Semantics*, 184.

<sup>406</sup> תפארת is paired with עז six times in the Hebrew Bible and Scrolls: Pss 78:61; 96:6; Isa 52:1; Jer 48:17; Sir 45:8, 11Q5 18:2.

<sup>407</sup> Burton discusses the common metaphors of visibility and audibility of glory lexemes in the Hebrew Bible and Scrolls more generally throughout *Semantics*.

<sup>408</sup> Isa 63:15, 64:10; 4Q504 f1\_2Riv:12. Levenson cites the terms discussed above (beauty, perfection) in relation to Jerusalem/Zion as God’s dwelling. *Sinai*, 128-129.

<sup>409</sup> As noted by, for example, Carmen Joy Imes, *Bearing YHWH’s Name at Sinai: A Reexamination of the Name Command of the Decalogue* (Pennsylvania: Eisenbrauns, 2017), 157, or Haran, *Temples*, 164-165. Beard has recently suggested that the glorification of the priests in their vestments “may index the glory and beauty of the sanctuary...” “Headdress,” 20.

categorizes Sir 45:8 and 50:11 as metaphorical, whereas Exod 28:2, 40 are not.<sup>410</sup>

Nevertheless, the metaphors in Sirach are related to the Exodus descriptions through the shared lexemes and conceptualization of dress. This raises the question of what the functionality of the priestly vestments are. This question that cannot be adequately addressed in this study due to its enormity. A few points can be made, nonetheless.

The priestly vestments are indicative of the priest's identity in relation to his role and are prescriptive for his behaviour. McKay discusses the luxurious nature and detailed description of the dress items as anything but incidental. On the one hand, elaborate dress serves to "disguise" the high priest and alter his persona; the priest puts on a "character" of divinity, making him more than human.<sup>411</sup> On the other hand, underneath the layers of dress the priest remains a human. Quick suggests similarly, by conceiving the priestly vestments as a uniform that, as a uniform, "obscures the individuality of the wearer."<sup>412</sup> Typical of the P source more generally, the promise implicit in the priestly vestments is that the high priest will be safe as he performs his duties within the sanctuary by maintaining an environment conducive for divine presence.<sup>413</sup> The priest could thus only serve as priest when he wore the priestly vestments. Therefore, the vestments not only carry a symbolic and rhetorical role but place a limiting and obscuring effect on the priest for the sake of his role.

The vestments enable the priest to perform his mediatory role between the people and the divine. Imes states: "The splendour of his attire not only qualified him for service but signified his indispensability to the tabernacle ... Form begets function ... [thus] Aaron's

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<sup>410</sup> Here I am not addressing questions of the historical reality of the priesthood, priestly vestments, etc. Rather, I am addressing the language used to describe dress. In Exodus, it is used in a literal way, not metaphorical.

<sup>411</sup> "Gendering the Discourse," 184.

<sup>412</sup> *Adornment*, 110.

<sup>413</sup> See McKay, "Gendering the Discourse," 186, and Quick, *Adornment*, 109.

regalia signalled his role as chief facilitator of the covenant relationship between YHWH and Israel.”<sup>414</sup> Quick argues that he becomes that which he represents: “a corporate body, personifying the larger community” and thus “the various sacrifices and duties performed by the High Priest are performed by all Israel – the tasks of the ‘corporate priest’ direct the care and attention of the deity who resides there to all of the people of Israel.”<sup>415</sup> Attracting attention is thus a key function of the priestly vestments. But do the priests’ garments of beauty have a specific function with respect to attention? Put otherwise, do they manage perceptions in a particular manner? Burton argues that the תפארת in which the priest is clothed is significant:

[O]f the members of the semantic domain of כבוד, none is more strongly associated with holiness and purity. Thus, being clothed in תפארת would seem to get at the heart of the purpose of the priestly garments: these priests are clothed not only in garments symbolizing their sacred beauty, but in that beauty itself.<sup>416</sup>

Indeed, a key function of the priestly vestments is to constitute the holiness and purity of the priest,<sup>417</sup> to protect him from the deity, and to facilitate the maintenance of the holiness and sacredness of the temple space; the vestments may even suggest a participation in YHWH’s holiness.<sup>418</sup>

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<sup>414</sup> *Bearing*, 162-163.

<sup>415</sup> *Adornment*, 110, 111-113 more generally.

<sup>416</sup> “Robed,” 294. Cf. on the relationship between beauty and purity, Burton also presents the following evidence: “11Q17 9:5-8 places תפארת between two instances of the lexeme טוהר, the latter of which, like תפארת itself, is applied to certain splendid garments being described.” (*Semantics*, 184). This scroll is very badly damaged and no conclusions can therefore be made from it.

<sup>417</sup> See Deborah Rooke, “Breeches of the Covenant: Gender, Garments and the Priesthood,” in *Embroidered Garments: Priests and Gender in Biblical Israel*, ed. Deborah W. Rooke (Sheffield: Sheffield Phoenix Press, 2009), 21-22.

<sup>418</sup> Burton notes Kim on this point, who says the priest “becomes in harmony with God’s sacredness.” “Robed,” 294.

These comments about the priestly vestments are significant if Jerusalem is being described in priestly terms in Isa 52:1b. Burton thinks as much: “It would not seem unreasonable, however, to see these as priestly garments, to be donned by a city which can now again serve God aright” and that “the garments of תפארת are considered appropriate to her new purified state, though whether they are donned in recognition of her purity or in celebration of her freedom is not certain.”<sup>419</sup> Garments of sacred beauty constitute a new bodily boundary for Jerusalem, redefining the contours of her body as pure and holy. Her dress also performs a mediatory role with respect to the audience’s identity and situation. Harlow states that such tensions of group identity, “who is in” and “who is out,” inclusion and exclusion, are visually and immediately communicated through dress.<sup>420</sup> Similarly, Schwarz boldly states: “more than any other material product, clothing plays a symbolic role in mediating the relationship between nature, man, and his sociocultural environment.”<sup>421</sup> Thus, the focused attention on Jerusalem’s sacred beauty as constituted in her dress may serve as a boundary of inclusion or exclusion for the audience. Will they be “in” Jerusalem, just as the nation becomes part of or is “in” the priest’s “corporate body,” or will they be “outside” the pronounced boundaries redrawn through dress?<sup>422</sup> In this respect, the priestly nature of Jerusalem’s dress and her designation as the holy city fits well with Isaiah 61, where v. 6 states that Israel will be called “Priests of the Lord,” and in 62:12 “the Holy People,” both of which relate to Exod 19:6: “and you will be to me a kingdom of priests and a holy nation.”

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<sup>419</sup> *Semantics*, 186, 184 respectively.

<sup>420</sup> Harlow, “Dress and Identity: An Introduction,” in Harlow, 1.

<sup>421</sup> Italics original. Schwarz, “Vice,” 31.

<sup>422</sup> Isaiah 52:11-12 could also allude to this function of Jerusalem/Zion’s dress. Oosting states there is a semantic connection between the phrase in v. 11 “the vessels (כלי) of YHWH” and the appeal to Jerusalem in v. 1 to invest her garments of beauty. He argues the nouns כלי and בגד belong to same semantic field and supports this with the NRSV’s translations of the following texts as evidence: Gen 24:53; Isa 61:10, Ezek 16:39, 23:26 (all texts have both nouns). See *Zion/Jerusalem*, 153.

The metaphor of Jerusalem's investiture with garments of sacred beauty also responds to the question of how Israel's God can dwell in her when she has been destructed and polluted, both by foreigners and nationals. Referred to as "the holy city" in Isa 52:1b, the question of Jerusalem's purity is addressed in v. 1c which says, "no longer shall the uncircumcised and unclean enter you." This is a reversal of Lam 1:10 where the nations entered Jerusalem/Zion's sanctuary, and suggests that foreign conquerors will no longer defile Jerusalem.<sup>423</sup> It could also be a critique of the uncircumcised in the sanctuary similar to Ezek 44:9.<sup>424</sup> Forbidding the unclean to enter a temple city is documented in other ANE documents and is not necessarily unique to Israel.<sup>425</sup> In Isaiah 52, the promise for no more contamination is given not just to the temple but to the city as a whole.<sup>426</sup> The terminology used is intentional by pointing to the broader antithetical umbrella of "holiness/profaneness:" between Israel and other nations (signified by עַרְל) and within Israel itself (signified by טָמֵא).<sup>427</sup> Jerusalem's holiness will be persevered from both forms of impurity.

The designation of Jerusalem as "the holy city" signals order, which pollution disrupts, and designates her as YHWH's dwelling place.<sup>428</sup> This, states Maier, recalls the

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<sup>423</sup> Cf. Isa 35:8; 48:2; Joel 4:17; Ps 101:8.

<sup>424</sup> Cf. Nathan MacDonald, *Priestly Rule: Polemic and Biblical Interpretation in Ezekiel 44* (Berlin: De Gruyter, 2015).

<sup>425</sup> For a discussion see Moshe Weinfeld, *Social Justice in Ancient Israel and in the Ancient Near East* (Minneapolis: Fortress Press, 1995), 98-100. On impurity in the ANE more generally, see David P. Wright, *The Disposal of Impurity: Elimination Rites in the Bible and in Hittite and Mesopotamian Literature* (Atlanta: Scholars Press, 1987).

<sup>426</sup> The encompassment of the whole city in the promise points to the lack of stark divide between sacred space and secular urban space. Nissinen's analysis of Neo-Assyrian prophecy has shown that not just the temple but the whole city would be understood as "'sacred landscape," a mythologized entity as the dwelling of God and king." See, "Lofty," 269. Manfred Weippert has shown that Second Isaiah is more similar to Assyrian prophecy than any other part of the Hebrew Bible. See "De herkomst van het heilsorakel voor Israël bij Deutero-Jesaja," *NedTT* 36 (1982): 1-11. Also see Sommer's discussion of divine presence and "embodiment" in *Bodies*, chp. one.

<sup>427</sup> See Goldingay, *Isaiah 40-55: Critical*, 256.

<sup>428</sup> On Jerusalem as "the holy city" see Isa 48:2; Joel 4:17 [ET 3:17]; Zech 8:3; Neh 11:1, 18. On pollution, danger, and order see Mary Douglas, *Purity and Danger: An Analysis of the Concepts of Pollution and Taboo* (London: Routledge, 1966).

preexilic Zion tradition.<sup>429</sup> The demand for Jerusalem's purity is also taken up at Qumran. In the Temple Scroll, no unclean thing is allowed to enter the city.<sup>430</sup> The pollution that participated in the destruction of Jerusalem will no longer inhibit Jerusalem from being "the holy city." The oracle of salvation declares that Jerusalem will mediate the deity's presence, she will once again be the *axis mundi* by virtue of the deity investing her with sacred beauty.<sup>431</sup> YHWH's act establishes the re-creation and restoration of order by reconstituting the crucial boundaries of Jerusalem as manifesting purity and holiness themselves.

At this point, it is instructive to return to Berges' insight about the use of "mental maps" in Deutero-Isaiah. Jerusalem's investiture with sacred beauty is a road-sign for social identity: "They show individuals and groups where they are, what position they occupy in their own world."<sup>432</sup> In response to the perception of Jerusalem-as-city and -as-woman in Isa 51:17ff, a new perception of Jerusalem is created through garments of sacred beauty in 52:1. The perceptions are incongruous to one another, yet the latter is meant to overshadow the former. Whereas in the second half of the book of Ezekiel "the holy city where Yahweh dwells with his people cannot be imaged..."<sup>433</sup> Deutero-Isaiah boldly reimagines Jerusalem-as-woman clothed in sacred beauty. The crucial boundaries of city walls and dress will no longer be permeable to impurity of any kind (Isa 52:1c), suggesting a sort of permanence to God's dwelling with his people, like Zion's innate strength and security attained through her investiture in Isa 52:1a. Nevertheless, the conceptualization of dress for the exilic community renders exile as the place of purification and restoration of a nation with their God, promising

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<sup>429</sup> Maier, *Daughter*, 169.

<sup>430</sup> See 11Q19 47:3-11; *DSSSE* 2:1265, 1267. Cf. 11Q19 45:11-14.

<sup>431</sup> See Levenson, *Sinai*, 122-123, 128-129.

<sup>432</sup> Berges, "Kingship," 100.

<sup>433</sup> Jill Middlemas, "Transformation of the Image," in *Transforming Visions: Transformations of Text, Tradition, and Theology in Ezekiel*, ed. William A. Tooman and Michael A. Lyons (Cambridge: James Clarke & Co, 2010), 127.

their and their God's return to a purified new Jerusalem. As Follis argues, "The Holy City as Daughter" signifies the inseparable relationship between people and place; by this she does not simply mean physical space but rather place as in "home" or a place where they derive identity from.<sup>434</sup> The metaphor of YHWH's investiture of Jerusalem refocuses the attention of the audience in order to change their current perspective of themselves, their world, and their God. What looms large in perception and overshadows suffering and destruction is Jerusalem's sacred beauty, mediating and making possible divine return and acting as guardian of insiders and outsiders by virtue of her new bodily boundaries redrawn through dress.

#### 3.3.3.4 Male Vestments, Female Jerusalem

Gender is important to consider with respect to Jerusalem wearing male, priestly vestments. Rooke states the priestly vestments distinguish male from female, priest from non-priest, and differentiates between classes of cultic functionary.<sup>435</sup> Male priests are "ideal" males, which Graybill describes as a specific form of the male body. The norms and values of "domination, virility, and paternity elevate strength, agility, and power as bodily ideals" and thus the ideal male body is an able body, a body that is not "overly open or leaky."<sup>436</sup> Yet, Rooke notes that while priests were the definition of real and whole men in Israelite society, "...in relation to the male deity they are required to take on a 'feminine' role of submissive obedience, and this is symbolized by them hiding their physical masculinity via the wearing of the breeches [i.e., covering their male genitals]."<sup>437</sup> Quick argues that the priest becomes neither female, nor

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<sup>434</sup> Elaine Follis, "The Holy City as Daughter," in *Directions in Biblical Hebrew Poetry*, ed. E. Follis (Sheffield: SUP, 1987), 178-184.

<sup>435</sup> "Breeches," 23.

<sup>436</sup> Graybill, *Masculinity*, 25. Cf. on disability studies, see chapter one in this study footnote 89.

<sup>437</sup> "Breeches," 29-30.

solely male, but is somewhere in between.<sup>438</sup> While Rooke and Quick's comments are prompted by what the purpose of the priest's breeches are, their conclusions are important for the priestly vestments more generally. Dress acts upon the gendered body and disguises it in the deity's presence. This is not an end, but a means to allow the priest to facilitate sacred space and the proper environment for the divine on behalf of the Israelites.<sup>439</sup>

Jerusalem's donning of male priestly vestments is not an impossibility, in the first instance, because the metaphoric world implies its possibility and presents it as a demand by the deity. Jerusalem/Zion's donning of priestly vestment items is not uncommon, as seen in Jeremiah 13 and will be seen in both Isaiah 61 and Ezekiel 16. In the second instance, the metaphor draws on a reality where dress can modify bodily boundaries; thus dress itself, it would seem, can make Jerusalem into something more than the open, wounded, and destructed female at the end of chapter 51. Garments of sacred beauty loom large in perception, overshadowing and obscuring who she was seen to be in the eyes of her perceivers. But more to the point is that garments of sacred beauty are not an end, but a means. If dress constitutes identity, she has become holiness and purity, mediating it and facilitating it.

### 3.4 Dust and Chains No More

Whereas v. 1 invests dress to create a new perception of Jerusalem/Zion, v. 2 removes dress and changes bodily posture to signal who she no longer is. Isaiah 52:2 is a counterpoint to v.

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<sup>438</sup> *Adornment*, 117-118.

<sup>439</sup> Quick, *Adornment*, 118.

1.<sup>440</sup> Destitution, destruction, mourning, and captivity are no longer the appropriate ways to understand Jerusalem/Zion.<sup>441</sup> Bodily actions and postures are used to convey the inadequacy of such a self-perspective: dust is shaken off, chains removed, and Jerusalem/Zion is told to rise and sit, a motion which indicates enthronement. Whereas v. 1 depicts who Jerusalem/Zion is according to the divine counterperspective made manifest through dress, v. 2 suggests Jerusalem/Zion's current self-perspective is inadequate, or inaccurate by imploring her to shake off and remove these modes of being and embodiment. The result is that the old way of perceiving Jerusalem/Zion is removed and therefore no longer manages perceptions of her.

The first and third stiches in v. 2 use two *hitpa'el* verbs – נָעַר and פָּתַח – in synthetic parallelism. Jerusalem is told to shake off dust (מִעֲפָר). Dust is crucially associated with mourning; in Isaiah 52 dust may be part of a reaction to the catastrophe of destruction and exile for the purpose of “communicating shame and sorrow.”<sup>442</sup> Pham has argued that Isa 52:1-2 is final stanza of a mourning ceremony begun in Isa 51:9, which ends Jerusalem/Zion's time of mourning.<sup>443</sup> The command to shake off dust ends Jerusalem/Zion's time of mourning. Once again, dress and body are part of an event, an impetus that moves Jerusalem/Zion forward from her current state of mourning.

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<sup>440</sup> Baltzer finds Jerusalem/Zion setting on the throne with chains around her neck “absurd and anything but logical.” For his rationalization, see *Deutero-Isaiah*, 371.

<sup>441</sup> Moyter suggests the removal of dress in v. 2 is the “metaphor of clothing in reverse, [where] a putting off of the old match[es] the putting on of the new...” *Isaiah*, 417.

<sup>442</sup> See Saul M. Olyan, *Biblical Mourning: Ritual and Social Dimensions* (Oxford: OUP, 2004), 97ff.

<sup>443</sup> For a full discussion see Pham, *Mourning*, 154-187. Cf. Dahood has argued that Palestinian mourning customs known through Ugaritic texts affirm Jerusalem arising and sitting down as the end of ritual mourning. He compares the moment in the Baal Epic when El receives news of Baal's death and performs a ritual of mourning, which involves a coming down from the throne, sitting on the ground, and scattering ashes on his head; he argues that this ritual is reversed later in the text (49:III:15), though the complete ritual he extrapolates. See Mitchell Dahood, “Some Ambiguous Tests in Isaias (30,15; 52,2; 33,2; 40,5; 45,1),” *CBQ* 20 (1958): 41-49.

Shaking off dust is also a figurative phrase with a theological component. The Hebrew Bible presents YHWH as the one who casts people or things down into the dust/earth and who also raises them up from it.<sup>444</sup> For example, in Lam 2:1 it is YHWH who has thrown down the beauty (תפארת) of Israel from heaven to earth.<sup>445</sup> With respect to the taking or giving of תפארת specifically, Burton has noted that God most often takes away תפארת.<sup>446</sup> While the metaphors in Isa 52:1-2 and Lam 2:1 conceptualize תפארת differently, it is worth noting that YHWH is depicted as the agent over תפארת and whether it is given or taken away. Nevertheless, a similar picture of Jerusalem/Zion is in Isaiah 51:17ff, where she is destructed and trampled on, with v. 23 ending with her lying on the earth. In relation to Isa 51:17-23, dust in 52:2 conveys Jerusalem/Zion's posture of divine abandonment and rejection, and as mourning her calamity.<sup>447</sup> Jerusalem's posture is to change in Isa 52:2. Dust is no longer an appropriate way for Jerusalem to be perceived; she is commanded to shake it off. Mourning has ended, and Jerusalem is to no longer embody the practices of mourning.

The third stich in v. 2 commands Zion to remove her chains (מוסר). Chains may be in poetic relation to the title that follows it, "Captive Daughter Zion."<sup>448</sup> The title may point to the Babylonian conquest, but it may also be related to the downfall of the monarchy. Two texts which also mention Zion as "captive" emphasize the absence of the monarchy. Oosting argues: "As a consequence of its downfall, Zion lost her royal status and no longer functioned as royal city (cf. 1 Sam 27:5; 2 Sam 12:26). Together with her former king, Zion's glory went

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<sup>444</sup> Wächter, "āpār," in *TDOT*, vol. 11, 262.

<sup>445</sup> Cf. Psalms of Solomon chapters 2 and 11 draw from Lamentations and Isaiah 52 respectively.

<sup>446</sup> *Semantics*, 179-180. Also see Lam 2:10 where the elders of Daughter Zion sit on the ground in silence and have thrown up dust (עפר) on their heads. Cf. Ps 78:61 where YHWH gives away his עז and תפארת to captivity (i.e., the ark).

<sup>447</sup> On this point of divine rejection in Isa 51:17-52:2 see Maier, *Daughter*, 169-170.

<sup>448</sup> This title does not appear elsewhere. Two texts that refer to the captivity of Zion more generally are Mic 4:10 and Lam 4:22. Seitz argues that the title, as well as Jerusalem's designation as the holy city, may hint at the temple but does not explicitly refer to it. As cited in Oosting, *Zion/Jerusalem*, 153. The title "virgin daughter" is more common. Cf. Psalms of Solomon 2:6 where the sons and daughters of Jerusalem are in captivity with their neck in a seal.

into exile.”<sup>449</sup> Additionally, the visual cue of Zion’s chains creates an image of captivity, estrangement, defeat, and physical constraint – chains, like dress, can be used to control bodies, actions, and even emotions. Chains are a form of imprisonment physically, but are also of one’s entire self and when used metaphorically convey a form of death. In Ps 116:16, YHWH has loosed the psalmist’s chains (למוסרי פתחת), meaning he saved the psalmist from death (see 116:3). Therefore, the metaphor of Jerusalem’s chains here need not refer to literal chains – as Tiemeyer argues, evidence is wanting with respect to either the exiles or the Judeans who remained having been imprisoned or chained.<sup>450</sup> Instead, the metaphoric imagery relates to Lam 1:1 or 3:7, where personified Jerusalem is pictured as sitting alone and weighed down with chains. The use of chains creates an image of subjugation, of Zion’s powerlessness and her lament. Chains constrain and deny one’s entire being, one’s agency, which is a crucial component of one’s self-perspective – indeed chains are antithetical to the strength Zion is invested with. Agency is claimed when chains are removed.

The removal of both dust and chains is presented with the command to change bodily posture. Jerusalem is told to rise and to sit, a command that is a clear reversal of the imagery in Isaiah 47.<sup>451</sup> Isaiah 47:1-3 states:

רְדִי   וּשְׁבִי עַל־עָפָר בְּתוֹלַת בַּת־בָּבֶל שְׁבִי־לָאָרֶץ אֵין־כִּסֵּא בַת־כַּשְׂדִּים כִּי לֹא תוֹסִיפִי יִקְרְאוּ־לְךָ רַבָּה וְעֵנְיָה׃	1. Come down and sit in the dust, O virgin daughter of Babylon; sit on the ground without a throne, O daughter of the Chaldeans! For you shall no more be called tender and delicate.
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<sup>449</sup> *Zion/Jerusalem*, 229.

<sup>450</sup> *Comfort*, 117.

<sup>451</sup> Isaiah 47 is thought to be amongst the oldest material in Deutero-Isaiah, to which Isa 52:1-2 would be a counterstatement. See Steck, *Gottesknecht*, 103, 113. Blenkinsopp argues that the parallel between Isaiah 47 and 52 would seem to indicate “that at the time of writing Babylon’s fall was imminent.” *Isaiah 40-55*, 340. Cf. For a comparison of Isaiah 47 and Isaiah 57:6-13, the latter of which depicts Zion negatively, see Biddle, “Lady Zion’s Alter Egos,” in *New Visions of Isaiah*, ed. Marvin Sweeney and Roy Melugin (Sheffield: Sheffield Academic Press, 1996), 124-139.

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| <p>קְחֵי רִתְּיִם וְטַחְנֵי קֶמַח גְּלִי צַמְתָּד<br/> חֲשֹׁפֵי-שָׂבֵל גְּלִי-שׁוֹק<br/> עֲבְרֵי נְהָרוֹת:<br/> תִּגְלֵי עֲרוֹמְךָ גַּם<br/> תִּרְאֶה חֲרָפְתְּךָ<br/> נִקְּמִים אֶקָּח וְלֹא אֶפְגַּע אֶדָּם:</p> | <p>2. Take millstones and grind flour, put off your veil, strip off your robe, uncover your legs, pass through the rivers.<br/> 3. Your nakedness shall be uncovered, and your disgrace shall be seen. I will take vengeance, and I will spare no one.</p> |
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Isaiah 47 and 52 are in contrast: Lady Babylon is told in imperative form to sit in the dust and on the ground without a throne; Jerusalem is told to arise from the ground and sit, shaking off the dust. Whereas the unclean and uncircumcised shall no longer enter Jerusalem/Zion (כי לא יוסיף יבא בכ עוד ערל וטמא), Babylon shall no longer be called tender and delicate (כי לא תוסיפי יקרארלך רכה וענגה). The contrast of Babylon’s descent from the throne has led scholars to argue that the command for Jerusalem/Zion to rise and sit implies a throne.<sup>452</sup> Indeed, Targum Isaiah 52:2a states “*sit on the throne of splendour.*” The assumption of a throne indicates a status change to queen. Maier argues: “[T]his designation of Jerusalem as queen makes the city assume a position which in pre-exilic times had been occupied by the Davidic King.”<sup>453</sup>

“Position” is not just with respect to role but as a personified entity it also refers to Jerusalem’s bodily posture. Jerusalem’s assumption of a throne is a form of alterity with Lady Babylon. Jerusalem’s body in Isa 52:1-2 is defined in contrast to Babylon’s subjugated

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<sup>452</sup> See section 3.1 above for my rejection of the proposed amendment of the imperative to *שְׁבִיָּה*. For other texts that have a sequence of standing to sitting see 1 Sam 2:8, 28:23; 2 Sam 19:9[8]; Ps 113:7-8. Dahood compares Isaiah 52:2 and two scenes in the Baal Epic (67:VI:11-16 and 49:III:15). El performs a ritual of mourning over the death of Baal involving standing, sitting, and dust; when El is told Baal is coming back to life, El rejoices and places his feet upon the footstool. Dahood argues it is “not unwarranted to extrapolate that the complete ritual included the shaking off of the ashes (*hitna’ āri*), arising (*qūmī*), and taking his seat (*š<sup>e</sup>bī*).” See “Ambiguous,” 44.

<sup>453</sup> “Daughter Zion as Queen and the Iconography of the Female City,” in *Images and Prophecy in the Ancient Eastern Mediterranean*, ed. Martti Nissinen and Charles E. Carter (Göttingen: Hubert & Co, 2009), 154. See also Maier, *Daughter*, 169-182 for further discussion of Jerusalem as queen. Kim adds this text is re-establishing Jerusalem as YHWH’s holy dwelling. *Tent-Cords*, 110. Hermission, in agreement with Steck, argues that Zion takes on the role of the Davidic kings as world ruler and legacy of the David tradition. See “Die Frau Zion,” in *Studies in the Book of Isaiah: Festschrift Willem A.M. Beuken*, ed. J. Van Ruiten and M. Vervenne (Leuven: Leuven University Press, 1997), 34, *passim*.

body in Isaiah 47 by the former assuming a position of sovereignty and the latter one of submission and humiliation.<sup>454</sup> These contrasts bear witness to the relationship between the modification of the body and perception management. Moughtin-Mumby notes this when she insightfully states: “We could even say that Zion is portrayed as holding *herself* captive in *Isaiah* 40-55 by perceiving herself as hostage to Babylon...”<sup>455</sup> The commands put in the mouth of the deity in Isa 52:2 implore Jerusalem/Zion to perceive herself in a new way, one in which her exercise of agency renders her no longer captive to either Babylon or to her own self-perspective.<sup>456</sup> On this point Bahrani’s work on the body and war in the stele of King Naramsin is insightful. The power and wonder of the king’s body is expressed not just through his own body, but through the contrast with the “other.”<sup>457</sup> For both Jerusalem and Babylon, their boundaries of dress *and* walls/structures are portrayed as ultimately subject to YHWH’s agency. This idea was already seen in chapter two with respect to YHWH’s agency over personified cities’ dress (שׁוֹלִימ). YHWH modifies the boundaries of both to usurp, contrast, and redefine the one through the other. Unlike King Naramsin, whose body is given full shape and size, YHWH’s remains hidden. His power is instead expressed through his command to change the postures, perceptions, and thus powers of Jerusalem and Babylon by altering their physical boundaries. Despite the city of Jerusalem still being in a state of ruins,<sup>458</sup> the metaphor redraws Jerusalem-as-woman’s boundaries to create a new perception that is surprising and unimaginable. At the end of Isa 52:2, she has become a body of power, privilege, and purity.<sup>459</sup>

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<sup>454</sup> See Cifarelli’s analysis of Isaiah 47, “Gesture,” 223. Cf. 4 Ezra 3:1-2 contrasts the prosperity of Babylon and devastation of Jerusalem. See Najman’s analysis, *Losing*, 94ff.

<sup>455</sup> Emphasis original. *Marital*, 124-125.

<sup>456</sup> Steck states that the calls to Jerusalem/Zion in vv. 1-2 have two aspects: Zion in view of herself and YHWH (v. 1) and Zion in view of Babel (v. 2). *Gottesknecht*, 103.

<sup>457</sup> *Rituals*, 112.

<sup>458</sup> See Isa 52:9.

<sup>459</sup> The commands to invest and sit enthroned are separated by the decree that that which compromises purity will no longer be a problem. For Jerusalem-as-(holy)-city, the foreign invasion that caused in part the ritual defilement of temple and city has come to an end with the impending fall of Babylon. See Ezek 44:9; Lam 1:10; Isaiah 56; Ps 79:1.

The significance of Jerusalem/Zion's bodily boundaries and posture in Isaiah 52:2 for the audience can be drawn out by comparing it to Jerusalem/Zion's ruination in Psalm 137. Najman has compared "Apostrophe to Zion" to Psalm 137 and suggests that the former can be read as a response to the latter. The Apostrophe is one expression of the concept of wilderness that takes the readers "through a therapeutic cycle of reading, praying, and blessing which transforms destruction, exile, and paralysis into recollection, interpretation, and ultimately a redemptive and inspired new song after a process of purging חמס (violence) as a kind of purification."<sup>460</sup> In a similar manner, Isa 52:1-2 can be read as a response to Psalm 137. The conceptualization of dress overcomes the trauma, destruction, and suffering experienced through exile, both for the exilic community and for Jerusalem/Zion. Psalm 137:7 petitions the deity to remember and hold against the Edomites Jerusalem's destruction and quotes them as saying "Lay it Bare, lay it bare, down to its foundations!" In a sense, Isaiah 52 presents the deity as remembering and answering the effects of destruction – the calls to "lay it bare, lay it bare" (*qal* 2 m.p. imperative of ערה) in Psalm 137 are answered in Isaiah 52 with the eight imperatives that open the chapter with "Awake, Awake..." (*qal* 2 f.s. imperative of עור).<sup>461</sup> By comparing these two texts, Jerusalem/Zion's body can be contrasted and made "other" with itself. The event that laid Jerusalem-as-city bare, down to her foundations is reimagined through the event of dress in Isaiah 51-52. Suffering and destruction are given meaning and function in prophecy as the place of re-creation, purification, and ascent, and as the site of memory and reestablishment of order. The conceptualization of dress creates new ways for the audience to attend to and understand

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<sup>460</sup> Najman, "Conceptualizing," forthcoming.

<sup>461</sup> Also note the similarity between the cup of wrath motif in Isaiah 51 with Jerusalem/Zion and the mention of the cup and the language of stripping with Edom in Lam 4:21.

exile and homecoming. Attention is focused in a new way, within the metaphor for Jerusalem/Zion, and through the metaphor of Jerusalem/Zion for the audience.

### 3.5 Dress as Perception Management: Merleau-Ponty, Perception, and Attention

Isaiah 52:1-2 uses dress as a means of perception management. As Moughtin-Mumby has noted, the theme of transformation and the “daring reversal of Zion’s self-perceptions” are prominent in Deutero-Isaiah.<sup>462</sup> Jerusalem/Zion’s self-perception is low in Deutero-Isaiah; conversely, Babylon’s in Isaiah 47 is far too high. She writes: “God who has power to raise valleys and level mountains, will raise and level the self-perceptions of Zion and Babylon. We might even say that he will secure a role reversal.”<sup>463</sup> What is assumed in Moughtin-Mumby’s statement is that YHWH’s power to do so is indicative of an accurate perspective of both Jerusalem/Zion and Babylon. At the very least, it is presented as valuable. This divine counterperspective is made known through the commands he makes with respect to modifying the crucial boundaries of dress and body for Jerusalem/Zion. Strength and sacred beauty are now the means of perception management and loom large on the body, which is to say Jerusalem/Zion’s very self.

While the imperative poem is spoken to or about Jerusalem/Zion, the metaphor itself is a new perception for the exilic audience and seeks to alter their perspectives of exile, suffering, and destruction. In the creation of a new thing seen on and as Jerusalem/Zion, the metaphor focuses the attention of the audience in a new way. The imperative poem guides the

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<sup>462</sup> *Marital*, 135.

<sup>463</sup> *Marital*, 139.

audience's attention through a movement from destruction to transformation.

Jerusalem/Zion's depiction in Isa 51:17-23 would likely resonate acutely with the audience's experience and situation. Mills' work on pain in the major prophets has observed the ways in which metaphors attract attention to louses of pain and devastation to encourage the readers to

react imaginatively and affectively to the reality of human pain and to visualize scenes of anguish and devastation, drawing on his/her own experience of these events. This approach leads the reader to "view" the text as much as to read it.<sup>464</sup>

What the metaphor of investiture and transformation suggests is that devastation and ruin, while present, are not adequate to understand Jerusalem/Zion as city or symbol anymore. This new thing seen is incongruous to the audience's reality. Yet in much the same way as Mills suggests above, the audience is to react imaginatively and affectively to the metaphor of investiture. The oracle of salvation seeks to align the perspectives the audience has of Jerusalem/Zion with the divine/prophetic counterperspective as presented through the metaphor of dress. What dress accomplishes between the divine and Jerusalem/Zion within the imagery is to be reenacted between text and audience. The congruity exhibited between Jerusalem/Zion and her new identity constituted in dress remains to be read into the audience's on-the-ground reality which it seeks to transform. In this sense, the imagery transforms and contrasts, is incongruous to, the field of reality more broadly. The work of Merleau-Ponty on phenomenology is helpful to consider on this interaction between perception and reality.

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<sup>464</sup> *Alterity, Pain and Suffering in Isaiah, Jeremiah and Ezekiel* (New York: T&T Clark, 2007), 5.

For Merleau-Ponty, empathy and the body play an important role in the construction of reality. The body is not something lived “inside” but is a fundamental aspect of the existence of human beings. One lives *through* the body. It is the mediator between the world and the self-experience of the human. The body is the “means whereby consciousness and the world are profoundly interrelated and engaged with one another.”<sup>465</sup> The attention focused on whatever it is that is perceived belongs to a field of vision, which is to say reality. He writes: “The perceptual “something” is always in the middle of some other thing, it always belongs to a “field.””<sup>466</sup> These two brief points are crucial to consider for Isaiah 51-52. The attention focused on Jerusalem/Zion’s body and experience not only serves as an engagement between consciousness and world to be empathized with by the audience but is also set within the field of the realities of loss and destruction. That is, the metaphor creates a new way of attending to the audience’s situation of shame, desolation, forsakenness, and abandonment. The perceptual “something” of Jerusalem/Zion’s investiture in 52 is transformative in its being perceived; within its “field” of reality it creates a gap between the two. The metaphor’s purpose, though, is to focus attention on itself and to make a divine/prophetic counterperspective loom large for the audience.

Merleau-Ponty writes further on attention. Attention to the perceptual something is an attendance to the emergence of phenomenon: “To pay attention is not merely to further clarify some pre-existing givens, rather, it is to realize in them a new articulation by taking them as figures.”<sup>467</sup> Attention does not clarify something but creates something new. Merleau-Ponty writes: “The object only gives rise to the “knowing event” that will transform it through the still ambiguous sense that it offers to attention as needing-to-be-determined,

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<sup>465</sup> As cited in McGilchrist, *Master*, 148.

<sup>466</sup> Maurice Merleau-Ponty, *The Primacy of Perception*, trans. Donald A. Landes (London: Routledge, 1945), 5.

<sup>467</sup> Merleau-Ponty, *Primacy*, 32.

such that the object is the “motive” [*motif*] of and not the cause of this event.” That is, what captures attention does so as something that needs to be determined, and thus is not a singular, punctiliar moment, but an ongoing vision that transforms through its ambiguity.<sup>468</sup> This directly relates to what I stated in the introduction: I am less interested in the cause of suffering and destruction, but rather in the meaning and function given to suffering, and how the conceptualization of dress performs this in different texts and contexts.

This further relates to the earlier discussion about metaphor in general when I cited Ricoeur’s argument: “[i]n a metaphorical statement, the contextual action creates a new meaning, which truly has the status of event since it exists only in the present context” and thus “the reference of the metaphorical statement [is] the power to ‘re-describe’ reality.”<sup>469</sup> Such is my proposal about the investiture of Jerusalem/Zion and its contrast within the field of reality. The vision is not a singular moment, but it needs to be determined. Jerusalem/Zion’s investiture opens up possibilities; opens up new fields of vision and new understandings of reality. Despite outward appearances, the metaphor focuses attention on the reality of a destructed and abandoned Jerusalem/Zion in a way currently incomprehensible.<sup>470</sup> With attention focused on the body of Jerusalem/Zion, the body becomes a lens through which to read reality. Strength and salvation will be actualized as in the days of old; sacred beauty, purity, and holiness will be made possible, meaning the facilitation of divine presence is not beyond the realm of possibility. The incongruity caused

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<sup>468</sup> Elsewhere Merleau-Ponty states that what is perceived is not an ideal unity that the intellect possesses, like a geometrical notion. “It is rather a totality open to a horizon of an indefinite number of perspectival views which blend with one another according to a given style, which defines the object in question.” Perception is thus paradoxical. “The Primacy of Perception and its Philosophical Consequences,” in Maurice Merleau-Ponty, *The Primacy of Perception: And Other Essays on Phenomenological Psychology, the Philosophy of Art, History and Politics*, trans. James M. Edie (Evanston: Northwestern University Press, 1964), 16.

<sup>469</sup> Ricoeur, *Metaphor*, 99, 6.

<sup>470</sup> Blenkinsopp states Jerusalem would have been in a state of destruction when Babylon fell. *Isaiah 40-55*, 343.

is good. On this point it is worth quoting Merleau-Ponty more fully when he writes that “good” ambiguity arises in the phenomenon of expression when:

a spontaneity which accomplishes what appeared to be impossible when we observed only the separate elements, a spontaneity which gathers together the plurality of monads, the past and the present, nature and culture into a single whole. To establish this wonder would be metaphysics itself and would at the same time give us the principle of an ethics.<sup>471</sup>

Within the metaphor, the past, present, and future of Jerusalem/Zion is gathered together in the imperative poem and climaxes in a sudden investiture that accomplishes what is impossible apart from the divine who performs it. As a future reality perceived in the present through the metaphor, the incongruity is “good” in that it opens up new ways for the audience to understand themselves, their God, and their world vis-à-vis the new perception of Jerusalem/Zion – the very place in which transcendent realities are sought and encountered! Awakening and responding, strength and salvation, chains and dust, sacred beauty and holiness, the unclean and uncircumcised, rising and sitting, “O Holy City” and “O Captive Daughter,” city and body – all these individual elements and descriptions are brought together in the metaphor to create a new whole, a new thing seen, that overshadows and looms large in perception. Attention is focused on God’s action and Jerusalem/Zion’s participation in re-creation. It is the sort of attention that awakens memory and grants hope to the audience – their God is not inactive but active and makes a divine perspective of the past, present, and future authoritative by redrawing the boundaries of a destructed and abandoned city and symbol through the crucial boundary of dress. To cite Follis again, there is an inseparable relationship between people and place signified by personified Jerusalem/Zion. By this she does not mean primarily physical space but rather place as in “home,” the place

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<sup>471</sup> Merleau-Ponty, “An Unpublished Text by Maurice Merleau-Ponty: A Prospectus of His Work,” trans. Arleen B. Dallery, in Edie, 11.

where they derive identity from.<sup>472</sup> Jerusalem/Zion's new identity constituted in dress is thus consequential for the people's understanding of themselves.

Of final note is Merleau-Ponty's description of the perceiver. A perception is experienced; it is not explicitly known. The relationship between the perceiving subject and that which is perceived involves a "contradiction of immanence and transcendence."<sup>473</sup> This tension is manifest when we compare or see ourselves through the eyes of others. There is a danger here when this sort of seeing turns into an objective viewing:

...in returning to the core of his consciousness, everyone feels himself to be beyond his particular characteristics and so resigns himself to them. They are the price we pay, without even thinking about it, for being in the world, a formality we take for granted. And this is how we can criticize our own face and yet not wish to exchange it for another.<sup>474</sup>

What I am proposing is that the metaphor of investiture is to not resign the audience to their particular realities, but through Jerusalem/Zion to take them beyond them. Dress is an event. The imagery of Jerusalem/Zion's transformation via dress is to make contact with something beyond and to transform the field of reality in which it is seen. The body is mantic, an epistemological source.<sup>475</sup> Personified Jerusalem/Zion's body, its transformation through dress, its movement and posture, captures attention and overshadows old ways of being and knowing for the audience. When read diachronically as a response to Isa 52:7-10, the arrival

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<sup>472</sup> "Daughter," 178-184.

<sup>473</sup> That is: "immanence, because the perceived object cannot be foreign to him who perceives; transcendence, because it always contains something more than what is actually given." Merleau-Ponty, "Primacy of Perception," 13, 16. The vision as representative of the divine perspective fits well here, with what is seen via Jerusalem/Zion's investiture, as well as unseen, exists according to the divine imposition of transformative dress to alter perceptions on Jerusalem/Zion's body. It is not imaginary, "but only hidden from view...I cannot say that they are representations." Thus, the metaphoric imagery is not a representation but a manifestation of what was hidden from view but is now seen, at least in part. See "Primacy of Perception," 14.

<sup>474</sup> "Primacy of Perception," 458-459.

<sup>475</sup> See chp. one, section 1.4.

of YHWH as king back to Jerusalem/Zion would make her investiture necessary – the divine cannot return to her in a humiliated or unclean state. The consideration of Jerusalem/Zion’s investiture in relation to vv. 7-10 emphasizes the geographical dimension of Jerusalem/Zion. Berges notes of Deutero-Isaiah more generally, the use of the temple and royal city – amongst other geographically oriented imagery – function first as “geographic items and architectural entities but [also] as road-signs for the religious and social identity. They show individuals and groups where they are, what position they occupy in their own world.”<sup>476</sup> These images seek to kindle the imagination of the community to take them beyond what they know and have experienced to what can and will be. Isaiah 52:1-2 may well point to the use of dress for the people and Jerusalem/Zion in Isaiah 61, where the people are called “Priests of the Lord” and Jerusalem/Zion is invested with attributes related to the divine again. Such is the discussion for the next chapter.

### 3.6 Conclusion

I have argued that Jerusalem/Zion’s investiture results in her transformation. The imperatives to invest dress allow her to embody a new identity and role, new ways of being and seeing. Jerusalem/Zion’s investiture creates an incongruity with how she was previously seen in Isaiah 51. Within the context of the imperative poem, Jerusalem/Zion’s state in chapter 51 is not the final word on her or her future – her open, wounded, and liminal body is no longer the primary way to perceive her. A divine counterperspective is urged onto the body in Isaiah 52:1-2 by creating a new perception of Jerusalem/Zion. While incongruity and tension can

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<sup>476</sup> Berges, “Kingship,” 100.

cause shame, as in Jeremiah 13, in Isaiah 52 it causes joy and delight.<sup>477</sup> The imperatives to awake and invest mark a disjuncture with what was, and dress now looms large in perception; the imperatives to shake off dust and take off chains suggest the old ways of being perceived are no longer appropriate. Using Lakoff's language, the attributes of strength and sacred beauty are possessions, dress, and their movement onto Jerusalem/Zion signifies a change of person.

I argued that YHWH's command for Zion to invest her strength is a reactivation of agency. Strength is a divine attribute; it dignifies and restores her and is crucially related to salvation. Moreover, YHWH's act of clothing with strength is a didactic form of memory, recalling YHWH's acts of old and indicating his willingness to act again. Given as a command, the investiture establishes the agency and dignity of Zion-as-woman – she participates in the divine re-creating of things. Zion becomes something new by being overwhelmed by strength which now looms large in perception. Jerusalem's investiture with garments of sacred beauty transforms her into a locus of holiness. As related to the priestly vestments, garments of sacred beauty help mediate between the worlds of heaven and earth; in this sense the dress is dependent upon or constrained by these religious social structures. Jerusalem/Zion's investiture is transformative because she is endowed with a new identity – dress, at first separate from her and thus external to her, is commanded to be put on her, making it a part of her since dress is the stuff of the self. Within the metaphor, dress constitutes an identity unattainable for Jerusalem/Zion by herself – strength and sacred beauty on a destructed, female body is made possible only by divine intervention and command.

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<sup>477</sup> Recall that part of what precipitates shame is unawareness and incongruity. However, not all incongruity produces shame. Delight, and thus *joy*, can come unaware and can be enhanced by incongruity. See Lynd, *Shame*, 34. For a discussion of joy and shame in the structure of the brain see Thompson, *Shame*, 57ff.

I then argued that the metaphor of dress becomes symbolic of the audience's situation and conveys information about it.<sup>478</sup> Dress manages perceptions for the audience who are beholden to her. Jerusalem/Zion's dress and body have become a source of knowledge and revelation. Dress conceptualizes a new way of attending not only to Jerusalem/Zion but for the audience's way of perceiving their current situation, their relationship with the divine, and the emerging situation. The metaphor of dress therefore has the status of an event, existing in its present context with "the power to 'redescribe' reality."<sup>479</sup> Destruction and loss are not the final word for the audience. Renewed promise and hope of relationship, interaction, and mediation with the divine is conceptualized through the body and dress of Jerusalem/Zion.

As argued in the introduction, if the way in which we attend to something changes, if we change the type of attention we give it, not only does the thing beholden feel changed but the one who does the beholding. The type of attention we give to the world changes who we are, "we who are doing the attending."<sup>480</sup> The metaphor of dress does not mean history is erased. The facts of exile, destruction, and suffering do not "disappear." Rather, the conceptualization of dress creates new ways of attending to suffering and destruction, they can become the places of identity formation, transformation, purification, re-creation, and renewed relationship with the divine. The modification of Jerusalem/Zion's bodily boundaries anticipates the restoration of the boundaries of Jerusalem/Zion as city. But the metaphor of investiture is also an event that moves one forward from the present point of reference. Destruction and exile are no longer what Jerusalem/Zion feels defined by, yet without denying their occurrence as fact. So too for the audience: destruction, divine

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<sup>478</sup> Entwistle, *Fashioned*, 15-16.

<sup>479</sup> Ricoeur, *Metaphor*, 99, 6.

<sup>480</sup> McGilchrist, *Master*, 138-139.

abandonment, impurity – these are no longer definitional for the audience. It is this new way of attending to Jerusalem/Zion that is to inform the way in which the audience is to attend to themselves, their world, and their God. A new perception is to lead to a new perspective.

## 4. ISAIAH 61:10-11: DRESS AS RITUALIZATION AND INVITATION TO TRANSFORMATION

### 4.0 Introduction

The rectification of present circumstances is in key focus in Trito-Isaiah.<sup>481</sup> As the centre of Trito-Isaiah, chapters 60-62 are considered to be the oldest part of 56-66 and have many points of contact with 40-55.<sup>482</sup> The theme of salvation, common to both Deutero- and Trito-Isaiah, is expressed in chapters 60-62 as an offer that is given to the community as a whole and as an unconditional promise.<sup>483</sup> The message of YHWH's salvation and transformation is related to the community's identity as God's people. The perceptibility of salvation and transformation is striking in Isaiah 60-62. Salvation and transformation are made manifest through images of light and glory – Isaiah 60 exclusively focuses on the transformation of Jerusalem/Zion into a city of light, beauty, and glory. Chapter 61 uses images of dress to focus the attention of both participant and observer. Isaiah 61:1-7 presents a series of reversals achieved through dress for the mourners of Zion. Isaiah 62:1ff announces

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<sup>481</sup> Duhm's designation "Trito-Isaiah" has been recognised with regards to the different historical situation that 56-66 bears witness to, but it has not been accepted without question about the internal unity or provenance. Cf. P.A. Smith's study on two hands writing Trito-Isaiah. *Rhetoric and Redaction in Trito-Isaiah: The Structure, Growth and Authorship of Isaiah 56-66* (Leiden: Brill, 1995).

<sup>482</sup> For example, compare: Isa 60:4 to 49:18, 22; 60:9 to 55:5; 60:11 to 45:1; 60:13 to 41:19; 60:16 to 49:26; 62:10 to 40:3; 62:11 to 48:20. Most scholars agree that 60-62 has been developed by 56-59 and 65-66. See Jacob Stromberg, *An Introduction to the Study of Isaiah* (London: T&T Clark, 2011), 43. For an overview of the composition and compilation of Isaiah, see H.G.M. Williamson, "Recent Issues in the Study of Isaiah," in *Interpreting Isaiah: Issues and Approaches*, ed. David Firth and H.G.M Williamson (Downers Grove: IVP, 2009), 21-39.

<sup>483</sup> Williamson, *Variations*, 171. In chapters 56-66 more broadly salvation is an offer that is contingent on the removal of immorality with a focus on legal matters such as sacrifice and sabbath. On the distinctions present between nationalism versus universalism in these chapters in Isaiah, see Richard L. Schultz, "Nationalism and Universalism in Isaiah," in Firth et al, 140-142. On the difference in thematic concerns between chapters 60-62 and the material that surrounds it (see esp. 56-59 and 65-66 on sacrifice, sabbath, worship), see Stromberg, *Introduction*, 42-43 and Grace Emerson, *Isaiah 56-66*, Old Testament Guides (Sheffield: Sheffield Academic Press, 1992), 20, 55.

Jerusalem/Zion's restoration with imagery that includes dress. Salvation and righteousness, key terms in Isaiah, are also used strategically as dress in the chapters that shoulder the centre of Trito-Isaiah: 59:15b-20 and 63:1-6.<sup>484</sup> In Isa 59:15b-20, YHWH himself is dressed in righteousness as a breastplate, a helmet of salvation, and vengeance and zeal for clothing; in 63:1-6 YHWH wears crimson garments and splendid apparel. Throughout the central block of chapters, therefore, dress conceptualizes the future restoration of the people and Jerusalem/Zion as well as YHWH's judgment and salvation.

This is important to note, as chapters 60-62 function not only structurally and aesthetically “but also as a vector of meaning.”<sup>485</sup> On a macro level of 56-66, the visions of an “ideal situation” or a “best case scenario for the future” in chapters 60-62 are set in contrast with the surrounding chapters.<sup>486</sup> On a micro level of 60-62, Westermann argues that salvation imagery, such as God's salvation shining over his chosen people (60:1f), is used to transform various states that currently define reality: economic hardship (60:17; 62:8), insecurity in political life (60:10, 18), ruins and devastation (61:4; 62:4, 6), and continuing shame (60:15; 61:7, 62:4).<sup>487</sup> These realities are mainly located in the visions of Jerusalem/Zion's restoration (60 and 62) that lie on either side of the central frame of the servant figure's commissioning in Isa 61:1-6, where the most concentrated use of dress is. Yet much of the dress used throughout Isaiah 61 draws on lexemes used in the surrounding chapters 60 and 62: praise, righteousness, salvation, beauty, and joy. The conceptualization of

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<sup>484</sup> The term righteousness is aligned with how it is used in Deutero-Isaiah, namely as “deliverance, victory.” For example, see Isa 41:2; 45:21; 48:18; 54:13-14. For righteousness in parallel with salvation, see Isa 45:8; 46:13; 51:5,6,8.

<sup>485</sup> For a discussion of scholarly consensus on this point see Stromberg, *Introduction*, 41-46. On the centrality of 60-62, Blenkinsopp notes the distribution of Masoretic *pisqôt* (eight in 56-59 and eight in 63-66) and all *sētûmôt* (except one *pētûhâ*) in 65:12c, making an a-b-a structure (56-59, 60-62, 63-66). See *Isaiah 56-66*, 38.

<sup>486</sup> Blenkinsopp, *Isaiah 56-66*, 38-39.

<sup>487</sup> Westermann, *Isaiah 40-66*, 297.

dress is thus broader than the strict terminology for dress items but participates in wider transformation throughout 60-62.

Unique is Isa 61:10-11 where a first-person voice celebrates a divine investiture they have experienced. Verses 10-11 are reminiscent of liturgical thanksgiving psalms.<sup>488</sup> The praise itself reflects on and responds to what is announced by the speaker for the people in 61:1-7 and by YHWH in vv. 8-9, and anticipates what follows in 62:1ff.<sup>489</sup> In the metaphorical act, the individual is clothed in garments of salvation and a robe of righteousness; their investiture is compared to a bridegroom acting like a priest in his headdress and to a bride in her jewellery. Verses 10-11 are unique again, in that they are not part of the announcement of the servant figure in 61:1-6 but depict a response which has resulted from an investiture. The culmination and effect of YHWH's actions toward the individual using dress are captured in the first-person response that celebrates it. This begs the following questions: what does the dress symbolize? What is the significance of YHWH having used dress to act upon the individual to cause celebration? What is the significance of qualities being conceptualized as dress? How does dress of this nature affect the self who wears it? Could the individual put on righteousness and salvation themselves, or can God only do it? Who is the speaker and how do they relate to the prophecy's audience? What is the significance of the metaphorical investiture for the restoration community receiving it? How does the recollection of investiture conceptualize the reality of the community's situation such that new meaning or function is found in their plight?

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<sup>488</sup> Blenkinsopp compares Isa 61:10-11 to Pss 9:2-5 or 35:9-10. *Isaiah 56-66*, 230.

<sup>489</sup> Westermann, *Isaiah 40-66*, 368, 370-371.

The question of speaker is important for this study, as up until this point, I have only focused on texts where Jerusalem/Zion is the one invested or divested of dress by YHWH. While the Masoretic text leaves the speaker as unidentified in Isaiah 61:10-11, there are good reasons to consider the verses as spoken by personified Jerusalem/Zion. This suggestion is not without witness as Targum Isaiah's widely accepted translation makes Jerusalem the speaker:

*Jerusalem said, I will greatly rejoice in the Memra of the Lord, my soul shall exult in the salvation of my God; for he has clothed me with the garments of salvation, he has wrapped me with a robe of virtue, as the bridegroom who prospers in his canopy, and as the high priest who is prepared in his garments, and as the bride who is adorned with her ornaments.*

Like the Targum, *Pesiqta deRab Kahana* understands Zion as the speaker.<sup>490</sup> This is not surprising, as throughout Isaiah 56-66 Jerusalem/Zion represents the community of the last age more broadly.<sup>491</sup> It could thus be a collective Jerusalem/Zion offering a thanksgiving song. Whybray alludes to this when he states that the speaker in v. 10 is someone who has experienced the action of YHWH and is "fulfilled in his own person"; if there is a relationship between v. 10 and v. 3, he continues, then "the balance of probability with regard to the identity of the speaker lies with the view that it is the community of 'those who mourn in Zion' which is here personified, an interpretation which is as old as the Targum."<sup>492</sup> In this respect, Maier's work on the relationship between Jerusalem/Zion and the community in Isaiah 49-55 and 60-62 proposes that "in the portrait of Jerusalem, gendered and spatial aspects are strongly intertwined and, thus, the female personification explicitly represents the

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<sup>490</sup> Pisqa 22 in *Pesiqta deRab Kahana*, II, 77-82.

<sup>491</sup> Blenkinsopp, *Isaiah 56-66*, 231.

<sup>492</sup> He argues that the speaker of v. 11 changes back to the prophet. Whybray, *Isaiah 40-66*, 245-246.

city space and its population simultaneously.”<sup>493</sup> Consequently, scholarship has often suggested that Jerusalem/Zion is, or can be, the speaker of these verses.<sup>494</sup>

What are the implications of such a reading? How does the experiencing subject Jerusalem/Zion interpret the dress she is invested with? Are there key interpretative differences between reading the verses as an unidentified member of the community speaking *on behalf of* the community versus personified Jerusalem/Zion speaking *to* or *as* the community who are related to her and/or “embodied” in her? Is there a relationship between Jerusalem-as-city as the place of salvation and righteousness in Deutero- and Trito-Isaiah more broadly, with Jerusalem-as-woman wearing salvation and righteousness in Isa 61:10-11? Are there gendered implications of Jerusalem/Zion being the speaker? This chapter will read the speaker as Jerusalem/Zion and will discuss the implications of this reading with respect to the investiture of dress.

Despite the centrality of dress, scholarship has not robustly discussed its significance to the meaning and interpretation of Isaiah 61:10-11. Acute focus is given to Isaiah 61:1-3, which has a long interpretive history both at Qumran and in the New Testament.<sup>495</sup> Who the

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<sup>493</sup> Maier, *Daughter*, 163-164. On Jerusalem as a symbol and hope of the Jewish people in Isaiah 62 specifically, see Ronald Clements, *Isaiah and the Deliverance of Jerusalem: A Study of the Interpretation of Prophecy in the Old Testament* (Sheffield: JSOT Press, 1980), 107-108; see 90-109 more generally.

<sup>494</sup> For example, see: Calvin, Duhm, Pieper, Young, McKenzie, Westermann, Whybray, Bonnard; Blenkinsopp states first it is one of the mourners of Zion, but follows this by saying the Targum is correct. *Isaiah 56-66*, 231. Goldingay argues the speaker is the personified community or of an individual representative of that community. *Isaiah 56-66*, 323. For those who think the speaker is the prophet see Volz or Lau. For those who think the speaker is the servant figure see Muilenburg or Childs.

<sup>495</sup> Cf. For a reading of Isa 61:1-3 within the literary context of Isaiah as a whole, see Stromberg, “An Inner-Isaianic Reading of Isaiah 61:1-3,” in Williamson et al, 265. For a reading of Isa 61:1-3 at Qumran, see John J. Collins, “A Herald of Good Tidings: Isaiah 61:1-3 and Its Actualization in the Dead Sea Scrolls,” in *The Quest for Context and Meaning: Studies in Biblical Intertextuality in Honor of James A. Sanders*, ed. Talmon and Craig A. Evans (Leiden: Brill, 1997), 225-240. Also see Beuken, “Servant and Herald of Good Tidings: Isaiah 61 as an Interpretation of Isaiah 40-55,” in Vermeylen et al, 411-442.

speaker is, his role, and his tasks have all been discussed and debated.<sup>496</sup> A consequence of this acute focus is the unique function of dress in vv. 10-11 being overlooked. Westermann notes the correspondence between the praise in 61:10 and praise in Deutero-Isaiah's larger complexes. Hymns of praise in Deutero-Isaiah are sung by the community. Both Deutero- and Trito-Isaiah connects the proclamation of salvation with the community's hymn in answer to it. He does not, however, discuss the dress itself, neither its symbolic meaning nor rhetorical function, or the significance of the individual voice.<sup>497</sup> Oswalt's only comments on dress in Isa 61:1-4 are: the imagery of dress replaces "the worst" with "the best," which is an example of the "book's use of concrete imagery to reinforce a point"; the garment of praise in v. 3 "could be interpreted either as a garment whose beauty is an expression of praise to God, or a garment that excites praise"; and the terms salvation and righteousness have to be interpreted together.<sup>498</sup> On Isa 61:10-11 he concludes that being clothed in a robe of righteousness suggests the investee is "to manifest [God's] nature."<sup>499</sup> The last two statements of Oswalt are key: the two terms need to be interpreted together, and Jerusalem/Zion's dress in Isa 61:10-11 is closely related to YHWH's dress in 59:17.

Koole discusses dress in Isa 61:10-11 by briefly comparing it to Isaiah 52 and 59, and states that dress is a symbol of salvation and righteousness.<sup>500</sup> He does not discuss how, in what way, or why dress is used by Isaiah to symbolically convey this or why dress is used in Isaianic metaphors so frequently. Blenkinsopp and Goldingay give more attention to dress in their commentaries. The latter picks up on Koole's observation and highlights that the verb

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<sup>496</sup> On the role described in Isaiah 61:1-3 and the offices it has been identified with, see the survey in J. Bergsma, *The Jubilee from Leviticus to Qumran* (Leiden: Brill, 2007), 199. For a discussion of the tasks see Stromberg, "Inner-Isaianic," 266-268.

<sup>497</sup> Westermann, *Isaiah 40-66*, 371.

<sup>498</sup> *Isaiah 40-66*, 567.

<sup>499</sup> *Isaiah 40-66*, 575.

<sup>500</sup> Koole, *Isaiah III*, vol. 3 (Kampen: Kok Pharos, 1997), 292-294.

“to clothe,” (לבוש) also appears in Isa 49:18, 51:9, and 52:1 and that the word “garments” (בגד) also appears in 52:1. These texts were already discussed in chapter three. From these shared lexemes, Goldingay suggests Isaiah 61:10 is saying that the promises in Deutero-Isaiah have been fulfilled.<sup>501</sup> He does not elaborate on what this means in the terms of the metaphor itself. Goldingay makes an important insight when he observes that the dress imagery makes clear that transformation is not only inward or spiritual but is to be embodied and outward.<sup>502</sup> Is it significant that Jerusalem/Zion is the subject of the verb “to clothe” in Isa 49:18 and 52:1 and how may this affect our reading of Isa 61:10? What could this mean for the audience receiving it? I will develop Goldingay’s insight with respect to how “inward” and “outward” transformation relate through the metaphoric dress.

Blenkinsopp interprets the symbolism of investiture first with respect to Isa 62:3-5, where Jerusalem/Zion becomes a crown and diadem, the royal imagery of which is combined with bridal imagery. In light of this, he writes of Isaiah 61:

The age-old rite of the investiture of a monarch gives visual expression to the supreme status of the office. The garments are the garments of triumph and the robe of victory. This ancient royal rite also influenced the investiture of the priest in Israel (Exod 28:1-43; 39:1-31) and is reflected in the Isa 61 psalm, which alludes to the robe (*mē’îl*) and the turban (*pě’ēr*), which were also part of the sacerdotal wardrobe (Exod 39:28; Ezek 44:18; 1 Chr 15:27).<sup>503</sup>

Blenkinsopp gives a specific motivation for the royal imagery, which he claims relates to diaspora groups who supported the restoration of the Judean royal house and who thought Israel would again triumph “under the leadership of a restored dynasty.”<sup>504</sup> The

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<sup>501</sup> Goldingay, *A Critical and Exegetical Commentary on Isaiah 56-66*, ICC (London: Bloomsbury, 2008), 326.

<sup>502</sup> *Isaiah 56-66: Critical*, 305-306.

<sup>503</sup> Blenkinsopp, *Isaiah 56-66*, 231.

<sup>504</sup> Blenkinsopp, *Isaiah 56-66*, 231.

importance of the imagery for the community's politico-social concerns should not be underestimated. However, Blenkinsopp does not explain how the imagery would relate to the speaker's own self. That is, an individual, whether a mourner of Zion or Jerusalem/Zion, celebrates YHWH investing him/her. What is the significance of priestly and royal dress being used in this respect? Moreover, given that the investiture of a monarch and priest are *rites*, what does this indicate about the *ritual* nature of the investiture in Isaiah 61:10-11?

Starbuck's recent article has examined the robe of righteousness in Isa 61:10 in its own right. He interprets v. 10 in the context of 61:1-9 and argues that the metaphorical phrase "robe of righteousness" would have made social and political claims.<sup>505</sup> His conclusions draw heavily from Isa 55:3 and argues the dress indicates a communalization of the royal and priestly offices. He further suggests that the eternal covenant in Isaiah 55 and 61 is received through re-clothing, making the community "servants" to the covenant and dressed for the causes of justice and righteousness in the stead of a Davidic king.<sup>506</sup> While Starbuck's article highlights the priestly nature of some of the dress terms used, the terms are not exclusively used for priests, most significantly "robe" (מעיל). This term, used for the robe of the priestly vestments in Exodus, is also used of the prophet Samuel, of YHWH in Isaiah 59 (where priestly connotations do not seem to be present), and of Job in 29:14 where the term is used in relation to righteousness and justice in Job's self-defence. Moreover, while the term for the headdress (פאר) mentioned in Isa 61:3 and 10 is used once in the priestly vestments in Exodus and once in Ezekiel, it is used in a variety of other contexts too, which should make one cautious about interpreting it exclusively as a sacerdotal item. He also gives little attention to the parallel phrase used in v. 10: garments of salvation. The two parallel phrases should be

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<sup>505</sup> Scott R. A. Starbuck, "Disrobing an Isaianic Metaphor מְעִיל שְׂדֵדָאָה (*mē'il šēdāqā* "Robe of Righteousness") as Power Transfer in Isaiah 61:10," in *Finitis* (2019), 157 and *passim*.

<sup>506</sup> "Disrobing," 153.

interpreted together and attention should be given to both the bridegroom/priest and bridal imagery used as similes in v. 10b, as well as greater consideration for the overlapping lexemes in v. 11. I will argue that the emphasis needs to be on the quality the dress item is in construct with, righteousness and salvation, and not exclusively on the dress item itself.

Beuken's article does not focus on dress in Isaiah 61 exclusively but rather on how Isaiah 61 interprets Isaiah 40-55. Of vv. 10-11 he argues that dress symbolizes what is going to happen: what YHWH has done with dress to the prophet within the metaphor, he will do in cosmic dimensions.<sup>507</sup> Beuken does not explain what he means by what dress has "done" to the prophet. What does Beuken mean that dress can do something to someone? What are the implications for personhood and embodiment if dress has the potential to act upon an individual? Writing prior to Starbuck, Beuken argues the metaphorical investiture results in the people taking up the role of the priesthood; since he reads the speaker as the prophet, this is done through him.<sup>508</sup> In a similar vein, Sweeny has argued that the people become priests in Isaiah 60-62, noting the absence of a Davidic figure in Isaiah 55 and in Isaiah 56ff.<sup>509</sup> Sweeny does not directly discuss dress in Isa 61:10-11; though like Beuken, he interprets the speaker as the prophet who "rejoices over the restoration of YHWH's righteousness before the nations."<sup>510</sup> No further comment is made on why dress would be used to conceptualize this, or about how dress is capable of causing such extraordinary transformation that is perceptible to the nations. While Sweeney notes the prevalent use of bridal imagery in Isaiah 49-54 and how it points to the restoration of Zion, including in Isaiah 62, he does not comment on the use of bridal imagery in Isa 61:10-11.

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<sup>507</sup> "Servant," 434.

<sup>508</sup> "Servant," 435-436.

<sup>509</sup> "The Reconceptualization of the Davidic Covenant in Isaiah," in *Studies in the Book of Isaiah: Festschrift Willem A.M. Beuken*, ed. J. Van Ruiten and M. Vervenne (Leuven: Leuven University Press, 1997), 54 and passim.

<sup>510</sup> "Reconceptualization," 54.

The studies above have contributed greatly to the interpretation of Isaiah 61 and their work is foundational to my own study. However, the studies above that have focused on Isaiah 61 explicitly have predominately interpreted it in relation to the communalization of the priesthood due to the overlapping lexemes in Isa 61:3 and the eternal covenant in Isa 55:3 and 61:8-9. These studies have not necessarily focused on dress to make this argument. Yet as noted above, Jerusalem/Zion is often suggested to be the speaker of vv. 10-11. What difference does this make to the interpretation of the liturgical thanksgiving psalm? Moreover, the acute focus on the priestly lexemes used in v. 10 have overshadowed the parallelism with the preceding phrase “garments of salvation” and the bridal imagery that follows in v. 10c, as well as the imagery in v. 11.<sup>511</sup>

Without disregard for how these priestly dress items can relate to the communalization of the priesthood for the community earlier in chapter 61, I have demonstrated in the previous two chapters that Jerusalem/Zion is also dressed in priestly vestment items. In Jeremiah 13, she wears the skirt (שוליים) which is the lower part of the priest’s robe (מעיל). In Isaiah 52, she is invested with garments of sacred beauty, which I noted is an exclusively priestly vestment item. More important to observe, though, is that Isaiah 61:10-11 conceptualizes qualities as dress, righteousness and salvation. Insufficient interpretive weight has been given to this fact. What does it mean to be clothed in a robe of *righteousness* and a garment of *salvation*? Previous interpretations have also lacked proper consideration for the similarities between Isa 61:10-11 and 62:1ff, where Jerusalem/Zion is again the subject of transformation. Indeed, de Moor, and following him Goldingay, have

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<sup>511</sup> This may be due to some commentators restricting the thanksgiving psalm to v. 10 and treating it as an insertion between vv. 9 and 11. For example, Westermann moves v. 11 before v. 10, making the former part of the Lord’s speech (vv. 8-9) and the latter the sole verse of the psalm of praise. His rationale is that this connects v. 11 with the final words of v. 9 in relation to seed, flourishing, and blessing. See *Isaiah 40-66*, 373.

argued that Isa 61:10-11 is part of the unit 61:10-62:9, as per 1QIs<sup>a</sup>.<sup>512</sup> I am inclined to read with Koenen who argues that Isa 61:10-11 serves as a nexus between the two chapters, and thus is a response to what precedes it and anticipates what follows.<sup>513</sup>

Considering these observations, I will read the speaker of the liturgical thanksgiving psalm in Isa 61:10-11 as Jerusalem/Zion. Since the imagery reflects various rites, I will argue that Jerusalem/Zion's recollection of investiture is an account of ritualization. As ritualization, the body is modified by dress by YHWH to create a new way of seeing and understanding oneself, world, and relationship with the divine. My argument builds upon the presuppositions I established in the introduction; namely, that dress is conceived of as the stuff of the self in the ANE and can be used to modify the self by modifying bodily boundaries. The use of dress in metaphors is thus particularly apt to give insight to internal processes of the self. I will demonstrate that Jerusalem/Zion's recollection of YHWH's act of investiture of dress is a rite of rejoicing that imposes a new way of understanding the self on the body as dress, resulting in an embodiment of the qualities put on the body.

When Jerusalem/Zion's investiture in 61:10-11 is read as a nexus between 61 and 62, Jerusalem/Zion takes on a crucial function. The perception of Jerusalem-as-woman's redefined bodily boundaries by dress not only transforms her but is related to the restoration of the crucial boundaries of the walls and structures for Jerusalem-as-city. Moreover, it allows the metaphor to be read as a ritualization which depicts transformation to the collective. The metaphorical act focuses the attention of the audience upon itself through

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<sup>512</sup> Johannes C. de Moor, "Structure and Redaction in Isaiah 60,1-63,6," in *Studies in the Book of Isaiah: Festschrift Willem A.M. Beuken*, ed. J. Van Ruiten and M. Vervenne (Leuven: Leuven University Press, 1997), 325-346.

<sup>513</sup> He argues that the redactor/complier linked chapters 60, 61, 62 through Isa 60:21 and 61:10-11. Klaus Koenen, *Ethik Und Eschatologie Im Tritojesajabuch: Eine Literarkritische Und Redaktionsgeschichtliche Studie* (Neukirchen-Vluyn: Neukirchener Verlag, 1990), 156-157.

dress of another nature. By capturing perception and attention, the imagery of dress conceptualizes new righteous and salvific ways for the restoration community to understand their situation and future. Put otherwise, the transformative experience within the metaphor functions as an invitation to transformation for its recipients. This speaks to the crucial function dress plays in overcoming and overshadowing the current realities of the restoration community. In the audience's context of lingering destruction and ruin, economic and social plight, shame and desolation, the conceptualization of dress renders these very realities as the opportunities for restoration, healing, beautification, and renewed relationship with the divine through the endowment of righteousness and salvation. Through the investiture there is a reorientation toward a future hope and identity of a people made present through Jerusalem/Zion's ritualization.

I will first provide an overview of dress in Isaiah 61, followed by a detailed analysis of dress as a part of ritualization. I will discuss the effects of ritualization for both participant and audience. I will then note the diachronic relationship between key texts in Trito-Isaiah (59 and 61) and will then consider the similarities between Isaiah 61 and Isaiah 60 and 62. I will follow my discussion of the wider conceptualization of dress beyond the strict terminology of dress lexemes with the chapter's conclusion.

#### 4.1 Text and Translation<sup>514</sup>

שׁוֹשׁ אֲשִׁישׁ בִּיהוָה	10. I will fervently rejoice <sup>515</sup> in the Lord;
תִּגְלַל נַפְשִׁי בְּאֱלֹהֵי	My whole person shall exult in my God,
כִּי הִלְבִּישָׁנִי בְּגָדֵי־יִשְׁעַע	Because he has clothed me in garments of salvation,
מֵעִיל צְדָקָה יַעֲטֵנִי	He has wrapped me <sup>516</sup> in a robe of righteousness. <sup>517</sup>
כְּחַתָּן יִכְהֶן פָּאָר	Like a groom acts as priest <sup>518</sup> in his headdress,
וְכַפְלָה תַעֲדָה כְּלֵיהָ:	Or a bride who adorns herself in jewellery.
כִּי כְאֶרֶץ תּוֹצִיא צִמְחָהּ	11. Because, <sup>519</sup> like the earth brings forth its
וְכַגְנָה זְרוּעֶיהָ תִצְמַח	flourishing and like a garden causes its seed to flourish,
כֵּן אֲדַנִּי יְהוָה	Thus my Lord YHWH <sup>520</sup> will make
יִצְמַח צְדָקָה וְתִהְיֶה נִגְדָה	righteousness and praise flourish in the sight of
כָּל־הַגּוֹיִם:	all the nations.

#### 4.2 Overview of Dress in Isaiah 61

<sup>514</sup> The following is my own English translation. The Hebrew follows the MT as written.

<sup>515</sup> The LXX has a third person plural, εὐφρανθήσονται, “they will rejoice” with the same root in the dative which translates as “they will rejoice with rejoicing in the Lord”; this links the first part of v. 10 to the previous v. 9 in the LXX. The LXX then changes to first person speech “ἀγαλλιάσθω ἡ ψυχή μου ἐπὶ τῷ κυρίῳ” which continues for the rest of the verse.

<sup>516</sup> There are two options for how to point this verb based on two byforms. The MT יַעֲטֵנִי may be from the unattested root עט which is a unique byform of עטה and at first glance appears to be a *qal* perfect third masculine singular with a first-person singular object suffix in pausal form. BHS textual apparatus suggests to repoint it to an *hiphil* imperfect third person singular but using the root עטה. Goldingay states that it is more likely that an imperfect has been accidentally altered to a perfect (and subsequently translates in a future sense). Cf. Dahood reads the form as a yiphil (“Hebrew Lexicography,” *Orientalia* 45 (1976): 333, as cited in Goldingay, *Isaiah 56-66*, 319). The LXX omits this second verb and carries forth the meaning of the first verb, “to put on,” (ἐνδύω) in the third person aorist active indicative.

<sup>517</sup> LXX substitutes εὐφροσύνης for righteousness, repeating the root used earlier in the verse.

<sup>518</sup> The verb כהן is denominative, agrees with 1QIsa<sup>a</sup>, and thus the BHS emendation to “place firmly” is unnecessary. See Blenkinsopp *Isaiah 56-66*, 228. Westermann, however, accepts the emendation, *Isaiah 40-66*, 369. The LXX omits the verb (perhaps because of its unusual usage) and uses instead περιέθημι. Targum’s translation expands: “as the bridegroom who prospers in his canopy, and as the high priest who is prepared in his garments, and as the bride who is adorned with her ornaments.” Translation from *The Isaiah Targum: Introduction, Translation, Apparatus and Notes*, The Aramaic Bible, vol. 11, trans. Bruce D. Chilton (Edinburgh: T&T Clark, 1987), 119.

<sup>519</sup> כ here has the force of a conjunction like that of כאשר and is translated as an unmarked relative clause. See Muraoka §158\*N, 174d; GKC §155g.

<sup>520</sup> LXX has some mss with one κύριος and others with two; 1QIsa<sup>a</sup> has יהוה אלוהים. Targum ends with: “So will the Lord God reveal the righteousness and glory of Jerusalem before all the peoples.”

Following the transformation of Jerusalem/Zion to a city of light and glory in Isaiah 60, Isaiah 61 opens with an individual voice with prophetic authority, a servant of YHWH.<sup>521</sup> The opening three verses feature the speaker's endowment with the spirit of YHWH, prophetic commissioning, and specific tasks.<sup>522</sup> There is particular focus on the effect of the prophet's call,<sup>523</sup> a prevalent theme throughout the chapter and Isaiah 56-66 more broadly. Namely, the current situation of devastation and destruction will be reversed by divine intervention. The prophetic message is proclaimed to the poor (עניים), those who are impoverished, destitute, and in unfavourable socioeconomic situations.<sup>524</sup> The poor are also the broken hearted, which points forward to God's favour for the poor in 66:2; moreover, they are those mourning in Zion. While the social make-up of the groups mentioned in 56-66 are assigned varyingly,<sup>525</sup> the nature of Isaiah 60-62's content gives an impression of a time "soon after the return from exile when the community, depleted and demoralized, was endeavouring to re-establish itself and reaffirm its identity..."<sup>526</sup> Thus, Isaiah 60-62 is likely addressed to the first generation who returned from exile.

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<sup>521</sup> A discussion of who the individual is, is beyond the scope and purpose of this paper. Goldingay points out that "the servant of YHWH" is not a person, but a role (as made clear in Isaiah 55). See *Isaiah 56-66: Critical*, 291.

<sup>522</sup> Endowment of the spirit of God and announcing future favour is crucial to the prophetic commission in Isaiah 40-55 (see 40:9; 41:27; 52:7). Blenkinsopp, *Isaiah 56-66*, 221-222. The mention of the rite of anointing is associated with kings (i.e., Judg 9:8, 15; 1 Sam 9:16; 2 Sam 2:4) and priests (i.e., Exod 28:41; 29:7; 30:30) but not with prophets, thus it may indicate the permanency of the prophet's authorization to carry out his assignment. Blenkinsopp suggests he takes over the messenger's role in Isa 52:7-8. *Ibid.*, 223. See also Childs, *Isaiah*, 503 or Goldingay, *Isaiah 56-66: Critical*, 291. Williamson states the prophet is claiming a role or the like similar to that given to Cyrus. *Variations*, 176-178.

<sup>523</sup> So Beuken, "Servant," 411-442.

<sup>524</sup> The term is understood to be a variant form of עני. For the socio-economic connotation of the word see Exod 22:24[25]; Lev 19:10; 23:22; Deut 24:14-15; Amos 2:7. By the time of writing, the term would have a broader and religious connotation in addition to its basic sense, and Blenkinsopp cites examples from liturgical hymns that use the term (i.e., Pss 69:33; 72:2, 4, 12; 109:16, 22). Cf. Ollenburger's analysis of Zion Symbolism suggests the poor are the ideal worshipers of YHWH. *Zion*, 67-70.

<sup>525</sup> For two different views see Morton Smith, *Palestinian Politics and Parties that Shaped the Old Testament* (New York: Columbia University Press, 1971) or Paul D. Hanson, *The Dawn of Apocalyptic and Isaiah 40-66* (Philadelphia: Fortress Press, 1979).

<sup>526</sup> Emmerson, *Isaiah 56-66*, 59-60. Similarly, Whybray writes that the general background for much of Trito-Isaiah is "one of a general mood of disappointment and illusion and of divisions within the Jewish community in Palestine." The work is thus meant to encourage, strengthen, purify the community, and assure them of YHWH's promises, and in some passages to condemn the faithless or the apostates. See *Isaiah 40-66*, 41.

Isaiah 61:3 enumerates a reversal of behaviour often associated with fasting,<sup>527</sup> perhaps an occasion similar to that mentioned in Zechariah 7-8. An uncovered head with ashes on it, an unwashed or dishevelled body, and a posture of mourning likely with torn garments are answered by a turban on the head, oil of joy to anoint the body, and a mantle of praise. The first reversal is a headdress (פֹּאֵר) for ashes, the same term used in Isa 61:10. The term is used for a priestly dress item in Exod 39:28 and Ezek 44:18. It is also used for men and “upper-class” women.<sup>528</sup> Here, it not only dignifies the head in the stead of ashes, but it signals what will be a change of perspective for the investees: the way in which they are to perceive themselves and their situation is no longer dictated by mourning. This is made evident in the next stich – oil of gladness (שִׁמְחָה) instead of mourning – a phrase also used in the coronation and celebration of the ideal king in Ps 45:7. A garment of praise (מַעֲטָה תְּהִלָּה) further adds to the joyous state by supplanting, perhaps covering, a spirit of faintness or discouragement, with the term for garment being a *hapax legomenon*. Olyan has discussed the movement from mourning to rejoicing as ritual oppositions. He notes the careful transition between the states while their distinction is maintained. That is, these are incompatible states, they cannot “mix.”<sup>529</sup> Olyan writes:

The careful separation and appropriate timing of the contrasting rites of mourning and rejoicing allows for the transition of persons between the two ritual states. No ritual movement between rejoicing and mourning or mourning and rejoicing would be possible without two distinct ritual states made and marked by characteristic rites.<sup>530</sup>

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<sup>527</sup> In context it could be mourning and fasting that commemorated Jerusalem and the temple’s destruction (Isa 58:1-12).

<sup>528</sup> See Ezek 24:17, 23 and Jer 3:20 respectively.

<sup>529</sup> Olyan, *Mourning*, 13-19. Cf. Amos 8:10; Lam 5:15; Jer 31:13; Isa 22:12-14; 24:7-8; 35:10; 51:11; Neh 8:9-12.

<sup>530</sup> Olyan, *Mourning*, 18-19.

Thus, a ritual logic is present in Isa 61:3: mourning must end, and the rites of rejoicing must be transitioned to, as this, according to the speaker, is the situation he has come to bring forth.<sup>531</sup> The embodied nature of these reversals should not be missed: the head is given a headdress, the body oil and a garment. The speaker's announcement draws up new bodily boundaries for the mourners of Zion, which symbolizes a new perspective by which the restoration community is to understand themselves and their situation. The physical and perceptible nature of the rites of rejoicing is made evident in the final stich of v. 3, which states the purpose of the rite: that YHWH's beauty may be displayed, a *hithpael* infinitive construct of the verbal root פאָר. Thus, the announcement of the rites of rejoicing are to be embodied in dress, with the bodily boundary of dress lending itself to the purpose of the act. How the community looks externally is a reflection of YHWH's beauty.<sup>532</sup>

The chapter continues (v. 3bff) with further statements about the repair and restoration of Jerusalem, the "ruins and desolate places" of which would have been as such for a long time.<sup>533</sup> Foreigners are enlisted to aid in this reconstruction, whose role and function is a counterpart to the people's role described in v. 6a, to act as "YHWH's priests."<sup>534</sup> The shame of destruction and defeat are answered by a double portion.<sup>535</sup> The rites of rejoicing, specifically as manifested through dress, are a resolution to shame and destruction. Something new and positive looms large in perception that redefines the community, overshadowing previous perspectives of the community, as indicated through the

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<sup>531</sup> Olyan, *Mourning*, 47-48.

<sup>532</sup> Cf. Isa 44:23; 49:3; 55:5; 60:7, 9, 21.

<sup>533</sup> Also see YHWH raising up ruins and restoring desolation in Deutero-Isaiah: 44:26, 49:19, 51:3, 52:9. Cf. Jer 25:9.

<sup>534</sup> So Goldingay, *Isaiah 56-66: Critical*, 309. Blenkinsopp argues this does not imply a democratization of the priesthood but rather implies that the Judeans are to the Gentiles (the foreigners building) as the priests are to the laity. *Isaiah 56-66*, 226. On the development of the "democratization of the priesthood" in Second Temple Judaism, see Martha Himmelfarb, "'A Kingdom of Priests,'" *The Journal of Jewish Thought and Philosophy* 6 (1997): 89-104.

<sup>535</sup> Cf. the double disasters and famine of Jerusalem in Isa 51:19.

language of mourning. YHWH's speech (vv. 8-9) affirms the prophetic speech, presents an eternal covenant, and indicates the divine intention towards the people. Following this is the thanksgiving psalm in vv. 10-11, which I am reading as spoken by Jerusalem/Zion. These verses do not announce but portray a response and embody the rites of rejoicing.

Jerusalem/Zion exhibits no trace of mourning, as the response just prescribed to the forthcoming transformation and salvation by YHWH is rejoicing. On this Olyan writes:

...rites have an appropriate context (e.g. appropriate timing) and rites 'out of place' are to be suppressed and even punished, as in Neh. 8:9-12 and Isa. 22:14. This is because rites performed inappropriately could threaten the integrity of each of the two, distinct ritual spheres, since the rites themselves both realize and communicate the ritual state with which they are associated.<sup>536</sup>

There is no mixture of mourning with rejoicing in Jerusalem/Zion's response to her investiture by YHWH. Should there be any trace of mourning in a context of rejoicing, the integrity of both would be called into question. In Isaiah 61, the integrity of the rite is bound to the appropriateness of dress. Entwistle has noted the ability of dress to

transform flesh into something recognizable and meaningful to a culture; a body that does not conform, that transgresses such cultural codes, is likely to cause offence and outrage and be met with scorn or incredulity. This is one of the reasons why dress is a matter of morality: dressed inappropriately we are uncomfortable; we feel ourselves open to social condemnation.<sup>537</sup>

What Entwistle writes of the inappropriateness of dress is similar to what Olyan writes of the inappropriate performance of rites of mourning or rejoicing when the opposite should be done.<sup>538</sup> Jerusalem/Zion's response to investiture is necessary as to avoid making

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<sup>536</sup> Olyan, *Mourning*, 19.

<sup>537</sup> Entwistle, *Fashioned*, 8.

<sup>538</sup> See further *Mourning*, 13-19.

mourning a matter of morality. Her response of joy to investiture suggests that her new dress has affected the way in which she sees herself, her world, and her God. For the audience, Jerusalem/Zion's response creates a new perception, a new thing seen as manifested through metaphorical dress, which embodies a perspective contrary to the audience's. Jerusalem/Zion is rejoicing, the audience is mourning. Jerusalem/Zion models a new way of being and seeing as a ritualized body to the audience; dress of another nature grounds this new perspective on the body. The conceptualization of dress in Isaiah 61 is thus a means to attend to suffering and destruction in new ways for the audience – in a literal and figurative sense, as Jerusalem is still in ruins. Mourning, destruction, and desolation are now the places of rejoicing and beautification. To the dress and the investiture itself I now turn.

#### 4.3 Constitutive or Attributive?

The second half of the thanksgiving psalm that opens the act of investiture in v. 10 states: “my whole *nepeš* will exult in my God.” Immediately one is drawn into the experience of Jerusalem/Zion, the self of the speaker. There is a congruity between what has happened to her from without, with what has happened within as a result. Jerusalem/Zion's *nepeš* exults with joy because her body has been invested with dress by YHWH. Her body is only known in so far as it is invested with dress.<sup>539</sup> The language of Jerusalem/Zion's *nepeš* is in respect

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<sup>539</sup> Cf. Brenner-Idan has noted the avoidance of direct body description, especially when exposed. For example, she writes: “Even in the Song of Songs, where physical love and desire are the order of the day, both female and male bodies are tightly hidden in metaphors, tropes and images of smell and sound that are far removed from the physical standalone human and gendered body, or its parts. Yes, body parts are itemized, but they are so heavily veiled by figures of speech as to become invisible. We, as readers, are simply not allowed to gaze at an unveiled human body.” “Clothing Seduces: Did You Think It Was Naked Flesh that Did It?” in *Tobit and Judith: The Feminist Companion to the Bible (Second Series)*, ed. Athalya Brenner-Idan and Helen Eftimiadis-Keith (London: T&T Clark, 2015), 220-221.

of her body because it has been invested with dress.<sup>540</sup> What has come upon her from the outside is simultaneous with something happening within. That is, the psalm reflects the ways in which YHWH has used dress to act upon Jerusalem/Zion such that it changes her and results in rejoicing. Two construct phrases of dress perform this: garments of salvation and a robe of righteousness.

#### 4.3.1 Garments of Salvation

Jerusalem/Zion's explanation for her ecstatic joy begins with כִּי marking the relative clause that follows: YHWH has clothed Jerusalem/Zion in garments of salvation and a robe of righteousness. The first construct phrase "garments of salvation" appears as such only here in the Hebrew Bible, though in Solomon's prayer of dedication in 2 Chr 6:41 the priests are to be clothed "directly" in salvation. In searching for similar attestations of garments in construct with a quality, these are often associated with the priestly vestments (i.e., בגדי אֱלֹהִים).<sup>541</sup> Other examples include Tamar's widow garments in Gen 38:14 and 19 (אלמנותה), Jerusalem's garments of fine mixed fabric without design in Ezek 16:18 (בגדי רקמה), and Jerusalem/Zion's garments of beauty in Isa 52:1.<sup>542</sup>

When looking for occurrences of בגד with ישע or ישועה within close proximity, these occur in relation to YHWH and his salvation, where the two terms are used in contrast. Isaiah

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<sup>540</sup> Clines calls this a conjunction of self and body. Language relates the experiencing self and respective body part using prepositions such as in, on, with, or by. See David Clines, "The Disjoined Body: The Body and the Self in Hebrew Rhetoric," in *Biblical Interpretation* (ed. G.A. van der Heever and S.W. van Heerden; University of South Africa, Pretoria, 2001), 153.

<sup>541</sup> See Exod 28:2, 4; 29:29; 31:10; 35:19, 21; 39:1, 41; 40:13; Lev 16:4, 32. Of the 126 occurrences of בגד in construct form the majority denote possession. For example, בגדיו, "his garment." The term is in construct with materials as well. For example, Lev 16:23: אֵת בְּגָדֵי הַבֵּד, "the linen garments."

<sup>542</sup> For a recent analysis of dress in the Tamar story, see Quick, *Adornment*, 95-103. Also see Sara Koenig, "Tamar and Tamar: Clothing as Deception and Defiance," in *Finitis* (2019), 87-108.

51 presents dress as fleeting and ephemeral in contrast to YHWH's salvation (ישועה) and righteousness (צדקה) that is eternal and forever.<sup>543</sup> I discussed this text in chapter three and argued that ephemerality of dress in 51:6, 8 was not applicable to Jerusalem/Zion's investiture in 52.<sup>544</sup> The remaining occurrences which relate בגד and ישע or ישועה to the deity are Isa 59:17 and 63:1. In Isa 59:17, YHWH is dressed in righteousness like a breastplate and a helmet of victory (ישועה), in garments of vengeance and a robe of zeal. This text will be returned to below.<sup>545</sup> In Isaiah 63, YHWH comes marching in greatness and strength from Edom in splendid dress, speaks in righteousness, and is mighty to save.<sup>546</sup> In response to the question "who is this?" in v. 1a, what follows is not the Coming One's identity revealed by name but through a description of his dress.<sup>547</sup>

The meaning of "garments of salvation" is dependent upon how the construct relationship between the two terms is interpreted, while acknowledging the metaphorical nature of the text.<sup>548</sup> Quick's recent work on dress and ritual is helpful here, specifically what she writes on metaphors of dress:

the metaphor [in Proverbs 31] itself derives from a larger framework in which the donning of various clothing and textile items in a ritual context was

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<sup>543</sup> Cf. Williamson remarks that "righteousness" in Trito-Isaiah is aligned with how it is used in Deutero-Isaiah. It connotes "deliverance, victory," and is used with "salvation" and its related forms. See *Variations*, 173.

<sup>544</sup> Compare to the Letter of Jeremiah, where the gods and cult statues are condemned by comparing them to dress that is perishable. Like linen that will rot on their bodies they are inanimate and powerless, unable to prevent the decay of their attire. For further discussion see Sonja Ammann, "The Clothing of Cult statues and Biblical Polemics against Iconic Worship," in Berner et al, 255-267. Cf. Job 1:21 or Eccl 5:15 where individuals enter death without previous status, wealth, or dress.

<sup>545</sup> See section 4.3.2.

<sup>546</sup> For a discussion of dress in this text, see LeMon and Purcell, "Garments," 269-287. For an analysis on social identity in Isaiah 63 and the larger frame of Trito-Isaiah, see Dominic Irudayaraj, *Violence, Otherness and Identity in Isaiah 63:1-6: The Trampling One Coming From Edom* (London: T&T Clark, 2017).

<sup>547</sup> Brueggemann states, "The approaching one is marked by Yahweh's most characteristic terms, 'vindication' (*ṣedeqāh*) and 'salvation' (*yš>*)." *Isaiah 40-66*, 225-26. Also see Irudayaraj, *Otherness*, 74-77.

<sup>548</sup> Here I am engaging with Burton's work on dress. She uses Prov 4:9 as an example: should the construct phrase be translated as constitutive, "crown of beauty," or as attributive, "beautiful crown"? See "Robed," 290.

understood to produce an efficacious outcome...[a]s a representation of the boundary of the body, clothing can manifest and modify the body in ritual contexts. It can be manipulated in order to disrupt or re-establish the boundary between the individual and the other.<sup>549</sup>

I explored this idea in the previous chapters by virtue of dress being used in acts of investiture and divestiture of dress by YHWH on Jerusalem/Zion. Here, however, the focus on ritual is more acute given what was discussed above about the ritual counterparts of mourning and rejoicing in Isaiah 61. Isaiah 61:10-11 depicts the outcome of dress and a response to its effects. Since it is a metaphor, dress expresses a state of being and holds a symbolic function. In Isa 61:10, the dress terms are in construct with qualities or states, which suggests that the donning of these dress items results in the embodiment of these qualities or states having been put on the body. Therefore, the relationship between the terms should be read as constitutive. What Jerusalem/Zion celebrates as invested upon her is a garment that is salvation. The investiture of dress of this nature leads to a very different understanding of the self that wears it, both in the eyes of the wearer and her beholder. As the culmination and celebration of ritual, Jerusalem/Zion's bodily boundaries, previously demarcated by mourning and destruction, have been changed by YHWH by acting upon her with dress and she now celebrates her state of salvation. Her investiture with salvation by her God is indicative of a divine perspective of her otherwise incomprehensible or unattainable.

The parallel between the crucial boundaries of Jerusalem/Zion as woman and city with respect to salvation should not be missed. Isaiah 60:18 states:

לא-ישמע עוד הקום	Violence shall no more be heard in your
בארצך שד ונשבר	land, devastation or destruction within your
בגבולך וקראת ישועה חומתיך	borders; you shall call your walls Salvation,
ושערך תהלה:	and your gates Praise.

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<sup>549</sup> *Adornment*, 51.

The transition from devastation and destruction to the act of naming Jerusalem/Zion’s crucial boundary of walls as “salvation” is striking to compare to personified Jerusalem/Zion’s boundary of dress constituted as salvation in Isa 61:10.<sup>550</sup> Both texts use the term “salvation” in a manner similar to Isa 26:1, where Jerusalem’s walls are called salvation as well, a text I compared to personified Zion’s investiture with strength in chapter three.<sup>551</sup> Nor should the term “praise” for Jerusalem/Zion’s gates in Isa 60:18 in comparison to the term’s use in Isa 61:11 be missed either, the latter of which pairs “praise” with “righteousness” to describe the perceptibility of YHWH’s actions of transformation. Dress and walls are in parallel with respect to Jerusalem/Zion, anticipating the restoration and rebuilding of Jerusalem-as-city through the image of Jerusalem-as-woman. The modification of the boundaries of each entity conceptualize destruction and mourning as the means of transitioning to salvation, restoration, and joy.

#### 4.3.2 Robe of Righteousness

Continuing with the metaphor in Isa 61:10, personified Jerusalem/Zion’s change of person is advanced by a robe of righteousness.<sup>552</sup> Usually translated as robe,<sup>553</sup> מעיל is, save for one

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<sup>550</sup> Also compare to Jerusalem/Zion’s naming in 62:4. On Isa 62:4 see Baruch Halpern, “The New Names of Isaiah 62:4,” *JBL* 117 (1998): 623–643, or Williamson, “Isaiah 62:4 and the Problem of Inner-Biblical Allusions,” *JBL* 119 (2000): 734–39.

<sup>551</sup> See section 3.3.2.

<sup>552</sup> The LXX translates the term “righteousness” consistently as δικαιοσύνη and δίκαιος apart from four divergences, including Isa 61:10 by using the term εὐφροσύνη. For a discussion, see J. W. Olley, *“Righteousness” in the Septuagint of Isaiah: A Contextual Study* (Missoula: Scholars Press, 1979). Cf. Ben Sira brings together the wrapping with a robe of righteousness with phrase בגדי כבוד in Sir 50:11 and the robe of righteousness with צניף (cf. Isa 62:3) in 11:5, 40:4, 47:6.

<sup>553</sup> *HALOT* 1:612: “a sleeveless, cloak-like outer garment.” For a summary of iconographic images comparable to the robe (for example, The Black Obelisk of Shalmaneser III) see Starbuck, “Disrobing,” 146. Cf. Robert L. Alden, “מעיל,” VanGemeren, *NIDOTTE*, 2:1018.

occurrence, used only of men in the Hebrew Bible.<sup>554</sup> The use of מעיל with males may dissuade some from reading the speaker as Jerusalem/Zion, but the use of other male/priestly dress items with Jerusalem in Isaiah 52, Ezekiel 16, and Jeremiah 13 show the tenability of this interpretation. The term is often used for royalty and the priesthood, but also with others with respect to social hierarchies that situates the self personally and socially.<sup>555</sup> The robe marks the wearer as having dignity, high rank, and elite status.<sup>556</sup> Starbuck argues that the robe has an intrinsic multivalence in P: “As a sacerdotal vestment, it is also a royal-substitute signifier.”<sup>557</sup> The robe’s use in the Samuel cycle is a “symbolic indicator that Samuel is going to play the role of king maker and king breaker” and also “anticipates a significant political shift in the priesthood.”<sup>558</sup> In light of this, Starbuck argues that the use of מעיל in Isa 61:10 results in democratization of the office of the priesthood amongst the restoration community.

The term used for “robe” certainly has priestly and royal resonances, but the fact that it is in construct with a quality, righteousness, dissuades me from placing the emphasis on the dress item rather than the quality itself. For example, many of the same lexemes in Isa 61:10 are also used in Job 29:14. In his speech that conveys his “self-representation”<sup>559</sup> Job states:

צָדֵק לְבִשָּׁתִּי וַיְלַבְּשֵׁנִי 14. I clothed myself with righteousness, and it clothed me;

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<sup>554</sup> The term occurs 28 times in the Hebrew bible. Priestly usages are in Exod 28:4, 31, 34, 29:5, 39:22, 23, 24, 25, 26; Lev 8:7. Royal or anointed usages are in 1 Sam 2:19, 15:27, 18:4, 24:5, 12, 15, 28:14; 2 Sam 13:18 (see below); 1 Chr 15:27. Elite/special status usages are in 1 Sam 2:19, Ezek 26:16; Ps 109:29; Job 1:20, 2:12, 29:14; Ezra 9:3, 5. Wolfgang Zwickel argues מעיל is a male garment by arguing that its use in 2 Sam 13:18 with reference to female dress is a gloss. See “Fabrication, Functions, and Uses of Textiles in the Hebrew Bible,” in Berner et al, 189-215.

<sup>555</sup> On dress situating the self, see Entwistle, *Fashioned*, 10-17.

<sup>556</sup> See Starbuck, “Disrobing,” 148-149.

<sup>557</sup> On this point he refers both to John Durham, who has argued that the evolution of the priestly vestments in Exodus are perhaps an adaptation of royal sacral vestments to priestly ones following the demise of Israel’s monarchy. Starbuck also cites Randall Garr’s work on the robe worn by Governor Had-yit’î in the Tell Fakhariyeh bilingual inscription. The Governor’s royal title may cover two royal roles of cultic attendant and of executive power. Interestingly, the inscription is inscribed *on* the robe of the statue. Starbuck also references an inscription written on Ashurbanipal’s robe, which Starbuck suggests may indicate “the “messaging” import of the garment itself. “Disrobing,” 146.

<sup>558</sup> Starbuck, “Disrobing,” 149.

<sup>559</sup> Carol Newsom, *The Book of Job: A Contest of Moral Imaginations* (Oxford: OUP, 2009), 183.

כְּמַעֲלֵל וְצָנִיף מִשְׁפָּטַי: My justice was like a robe and a turban.

Here there is a reciprocal nature to the imagery which should be understood in the context of Job's deeds and character. In the verses before and after, Job purports his actions towards the marginalized are indicative of his righteousness. Deeds and dress are in parallel: both are presented as the foremost means of substantiating who one is, speaking on behalf of the individual without using words. This is consistent with what Newsom has suggested of chapters 29-31 in Job more generally, namely that Job's self-presentation is consistent in its use of the values that shape his identity.<sup>560</sup> In Job 29:14, this is performed by dress functioning as an extension of Job's self – Job is righteous because he wears righteousness. More significantly, *righteousness* clothed Job.<sup>561</sup> He claims it to be an externality that was in reciprocity with him and acted upon him, suggesting a congruity of perspectives on who Job is and is manifested to be in dress and deed. The second stich uses a word frequently paired with righteousness, justice (משפט), which is said to be like a robe and turban.<sup>562</sup> The thrust of the metaphoric is to effect how Job is perceived and understood – it is part of his defense of himself, after all. His investiture is reciprocal in its claim and creates a new, righteous, and just perception of him by virtue of dress acting upon Job.<sup>563</sup>

The use of the terms in question in Job is instructive for Isaiah 61. For both construct phrases in Isa 61:10-11, the emphasis is less on the item of dress, garments (בגד) or robe (מעיל), and more on the quality they are in construct with, righteousness and salvation.

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<sup>560</sup> Newsom, *Job*, 27.

<sup>561</sup> Cf. Johan de Joode, "The Body and Its Boundaries: The Coherence of Conceptual Metaphors for Job's Distress and Lack of Control," *ZAW* 126 (2014): 554-569.

<sup>562</sup> Worth noting is that the term used here in Job 29:14 (צניף) is the same term used in Isa 62:3 for Jerusalem/Zion, where she is described as a royal diadem in YHWH's palm.

<sup>563</sup> Compare to Job 40:10, where Job is challenged to dress himself with the same lexemes used to describe God (הדר, הוד, הוד, גאון), rhetorically provoking Job to lay claim to divinity. See Burton, "Robed," 298. Cf. Stiebert who notes that, contrary to the anthropological models of honour/shame, the human forms of גאון, כבוד, etc., are considered negative. These qualities belong only to YHWH. *Construction*, 89.

Righteousness and salvation are a prevalent word pair in Deutero- and Trito- Isaiah and are marked in difference from the use of the term righteousness in Proto-Isaiah.<sup>564</sup> Oswalt has suggested that in Deutero-Isaiah, righteousness is relegated to the realm of God who confers it on those who trust in him. This contrasts with Proto-Isaiah where it is used with respect to obedience in Israel's subsidiary relationship to YHWH, with an emphasis on the renunciation of sin or as a call to right living.<sup>565</sup> Trito-Isaiah, Oswalt argues, brings these two perspectives together. In marked difference from Proto-Isaiah, righteousness is crucially linked to salvation and to YHWH's action towards Israel.<sup>566</sup> Beuken notes the common word pair in Trito-Isaiah and the intrinsic connection between righteousness and rebuilding, as seen in 58:9-12 and 61:3b-4a.<sup>567</sup> Isaiah 61:4 exhibits a connection between rebuilding, who is doing the rebuilding, and righteousness, which Beuken argues indicates that the city will be rebuilt successfully only if "the community is founded on righteousness."<sup>568</sup> As with the term salvation above, the parallel between the necessity of righteousness for the restoration of the crucial boundaries of Jerusalem-as-city and the modification of Jerusalem-as-woman's bodily boundaries with a robe righteousness should not be missed.

Given this prevalent concern for righteousness throughout Isaiah and its pairing with salvation throughout Deutero- and Trito- Isaiah, I would subordinate the dress lexemes and their connotations to the qualities they are in construct with. Indeed, dress helps make possible what Beuken states is so prevalent in Deutero- and Trito-Isaiah: the imperative that

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<sup>564</sup> John Oswalt, "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: Interpretative Tradition*, ed. Craig Broyles and Craig Evans (Leiden: Brill, 1997), 177-191.

<sup>565</sup> For example, Isa 28:16-17. This is also seen in the two forms of the root צדק being in parallel with משפט in all but one case in Proto-Isaiah. Nowhere in Deutero-Isaiah is righteousness used in parallel with justice. Oswalt, "Righteousness," 185.

<sup>566</sup> Cf. Deut 30:1-7; Judg 2:1; Ps 89:30-34.

<sup>567</sup> For examples of the word pair, see Isa 56:1; 59:11, 16f; 60:16, 18; 61:10-11; 62:1; 63:1.

<sup>568</sup> Beuken, "Servant," 426.

the nations *see* what YHWH does for his people, especially in 61:9 and 11. That is, *seeing* righteousness or salvation is made “possible” by the garments which they have become.

Beuken, who reads the speaker in vv. 10-11 as the prophet, writes:

What YHWH has done to “the prophet”, he will also do in cosmic dimensions. This is strengthened by the symbolic value of “to clothe” as announcement, yes, sometimes even as mediation of what is going to happen (Is 14,11; 49,18; 51,9; 52,1; Jer 4,30; Ez 7,27; 16,13; 26,16; Ps 132,16 cf. 9; Job 1,20).<sup>569</sup>

“To clothe” as announcement and symbolic mediation is suggestive for the wider frame of Trito-Isaiah. In Isaiah 59 and 63 YHWH fights against injustice in Israel by adorning himself with the qualities that are presently wanting but needed.<sup>570</sup> This adds further nuance to the investiture in Isa 61:10-11. Here I return to the previously mentioned Isa 59:17, where YHWH invests himself with dress:

וּלְבַשׁ צְדָקָה כְּשָׂרִיף	He clothed himself with righteousness as a breastplate,
וְכֹבֵעַ יְשׁוּעָה בְּרֹאשׁוֹ	With a helmet of victory <sup>571</sup> on his head;
וּלְבַשׁ בְּגָדֵי נִקְמָה תְּלַבֵּשׁ	He put on garments of retribution for clothing
וַיַּעַט כְּמַעֲיֵל קִנְיָהּ:	And wrapped himself in zeal as a robe.

The imagery characterizes YHWH as a royal warrior whose dress conveys “both the protective and aggressive aspects of God’s character as well as Yahweh’s role as a royal warrior.”<sup>572</sup> I am interested in dress substantiating YHWH’s character. A simile is used first: righteousness is invested, then the exact manner in which this quality is to be made visible is

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<sup>569</sup> Beuken, “Servant,” 434.

<sup>570</sup> On these texts see, Irudayaraj, *Otherness*.

<sup>571</sup> LeMon and Purcell suggest a translation “helmet of victory” for *וְכֹבֵעַ יְשׁוּעָה* in order to acknowledge the literary context as offensive. “Garments,” 276.

<sup>572</sup> Scholars usually understand YHWH as warrior in this text and look to soldiers or armaments of deities to find literary parallels from the ANE. LeMon and Purcell turn to various iconographic depictions of kings in battle, warrior kings, such as Egyptian kings or a seal from the Late Bronze Age. See “Garments,” 276-277, quote 275.

stated, like a breastplate, evoking royal warrior imagery. Similarly, YHWH is wrapped in passion or zeal with the simile “as a robe” added to explicate the manner in which this is done. The metaphor presents YHWH as clothing himself in that which he is, mobilizing himself to bring forth righteousness and salvation. This is similar to my discussion of Isa 51:17, where YHWH clothes himself in strength as a manifestation of this innate quality.<sup>573</sup> These images evoke the character of the deity and make it perceptible through dress. The role the deity takes up is signified through the manner in which the quality is invested. They also function as didactic sites of memory that draw on past traditions as to ameliorate the community’s anxiety about their current situation.

In comparing Isa 59:16-17 and 61:10-11 each root that appears in the latter also appears in the former but in a new arrangement and with new significance. In its current form the text suggests that it is the dress of YHWH invested on Jerusalem/Zion, though with striking differences. The directionality of this relationship does not follow the order of the chapters, as 61:10-11 is older than 59:15b-21. Nevertheless, this does not affect the nature of the difference between the two.<sup>574</sup> In Isaiah 59 YHWH’s character is made manifest through the investment of qualities demonstrative of it. Conversely, in Isaiah 61 Jerusalem/Zion is invested by YHWH with qualities that are external to her (i.e., not innate) and are in connection with the divine. Read in its current form, she participates in YHWH’s salvation and righteousness.<sup>575</sup> But it is more than this. In light of Beuken’s comment above, Jerusalem/Zion’s recollection of investiture is an announcement, a “symbolic mediation” of the forthcoming salvation and righteousness of God unto the city and the restoration

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<sup>573</sup> See chapter three section 3.3.2.

<sup>574</sup> Goldingay, *Isaiah 55-66*, 326.

<sup>575</sup> Cf. Burton states that Aaron in his priestly vestments participates in God’s holiness and becomes in harmony with God’s sacredness. See “Robed,” 294.

community. Dress conceptualizes the transformation of mourning and destruction into righteousness and salvation for city and nation.

Here an important comparison can be made to Mother Zion in Bar 5:9, which evokes Isa 59:16-17 and 61:10. The book of Baruch is attributed to Baruch son of Neriah and locates itself in the Babylonian exile in the early sixth century.<sup>576</sup> The book uses exile as a context for reflection about the maintenance of the relationship between God and Israel. Chapter 5 specifically reflects on exile as death and sin and that return to Zion symbolizes life and rightness with God. Baruch 5 opens with the language of mourning, similar to Isaiah 52 and 61. Jerusalem is told to take off her garment of sorrow and affliction and to put on the beauty of the glory of God forever. Verse 2-4 feature similar language, though in imperative form, to Isaiah 52 and 61: “put on the robe of righteousness that comes from God, bear on your head the diadem (μίτραν) of the glory of the Everlasting; for God will show all the earth your splendour: you will be named by God forever, ‘Righteous Peace, Godly Glory.’” The same verbs for investiture occur here as in the LXX of Isa 52:1-2 and 61:10-11.<sup>577</sup> Indeed, the lexemes for dress and glory used of Jerusalem/Zion in Isaiah 52 and of the unidentified individual who I propose is Jerusalem/Zion in Isaiah 61 are also used for Jerusalem in Baruch 5:1-4.<sup>578</sup> Hogan’s analysis of Mother Zion in Baruch and 2 Baruch has observed the strong allusions between them and Deutero- and Trito-Isaiah. Of Bar 5:9 Hogan states that two divine attributes, mercy (ἐλεημοσύνη) and righteousness (δικαιοσύνη), evoke Isa 59:16-17 and states that while the evoked text has nothing to do with Jerusalem, it “calls to mind the attributes she shares with God.”<sup>579</sup>

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<sup>576</sup> Scholars have noted the problems with the historical claims of Baruch. According to Jer 43:1-7, Baruch went to Egypt with Jeremiah, not Babylon. There are other historical differences that suggest it was not written by Baruch. The book is often dated to the second or first centuries BCE.

<sup>577</sup> Unlike the LXX, Baruch 5 uses the term δικαιοσύνη for righteousness.

<sup>578</sup> For a detailed comparison of texts see Hogan, “Baruch,” 568-569.

<sup>579</sup> Hogan, “Baruch,” 571.

The analysis above demonstrates a complex discourse of dress in texts which address postexilic situations. Dress is used to create a discourse around who God is and who Jerusalem/Zion is in relation to God, which is depicted through shared dress lexemes. The Isaianic texts as well as Baruch address the mourning, destruction, and the effects of exile experienced by the audience by creating new ways of perceiving these very realities, not least through the parallel between Jerusalem-as-city and -as-woman's boundaries. Attention is focused by metaphors of dress of another nature: righteous robes, salvific garments. Because the metaphors draw on a reality in which dress is the stuff of the self, dress is transformative by enhancing Jerusalem/Zion with attributes related to the divine.<sup>580</sup> The earlier discussion of Waldman's work on imagery where qualities cover or overwhelm their objects could be evoked here. Dress is imposed upon her from without and yet righteousness and salvation are to overwhelm and enhance her through dress. Her transformation through dress results in a new understanding of herself, her relationship with her God, and her place in the world. Ecstatic rejoicing symbolizes life and rightness with God in the face of unfavourable current realities for the audience. Dress conceptualizes a new way to attend to mourning, destruction, and devastation in the postexilic context according to the divine/prophetic counterperspective who performed the investiture.

#### 4.4 Dress and Ritual

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<sup>580</sup> On the enhancing function of dress see McKay, "Gendering the Discourse," 169.

There is a distinguished and privileged use of dress when one agent clothes another that sets the activity apart from other quotidian actions.<sup>581</sup> Consequently, the foregoing analysis suggests Isa 61:10-11 to have the status of ritual. In this respect, the role of dress in ritual transformation can be explored further. Beginning with the term לָבַשׁ, it is used in the *hiphil* stem for YHWH's clothing Jerusalem/Zion. לָבַשׁ in the *hiphil* stem occurs 32 times in the Hebrew Bible.<sup>582</sup> Of these occurrences, all of them involve a person of authority, higher status, or more privileged position acting upon one of lower or disadvantaged status.<sup>583</sup> Many of these occurrences change the clothee's identity in significant ways with long term effects.<sup>584</sup> When YHWH is the agent investing another's dress,<sup>585</sup> it is almost exclusively in the *hiphil*.<sup>586</sup> The primary use of לָבַשׁ in the *hiphil* is to transform the identity and status of the investee and to change the dynamics of communication and relationships. This can be described as a negotiation of power within relationships, and the negotiation of power is an important aspect of ritual. Bell has written extensively on this aspect of ritual.<sup>587</sup> What is meant by power is not control but a way of acting upon a subject who is capable of acting, for the purpose of "guiding the possibility of conduct and putting in order the possible outcome."<sup>588</sup> What is depicted in Isa 61:10-11 is the outcome; the negotiation of power

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<sup>581</sup> Cf. See Maier's discussion of sacred space and ritual "as a breach in ordinary life and time..." *Daughter*, 16.

<sup>582</sup> Gen 3:21; 27:15-16; 41:42; Exod 28:41; 29:5, 8; 40:13-14; Lev 8:7, 13; Num 20:26, 28; 1 Sam 17:38 (X2); 2 Sam 1:24; Isa 22:21; 50:3; 61:10; Ezek 16:10; Zech 3:4-5; Ps 132:16, 18; Job 10:11; 39:19; Prov 23:21; Esth 4:4; 6:9, 11; 2 Chr 28:15 (X2).

<sup>583</sup> I understand the instance in Prov 23:21 in this sense. The drunkard is at a disadvantage by virtue of being drunk, making him vulnerable to Slumber's investing him with rags (i.e., causing poverty).

<sup>584</sup> For example, see Genesis 27 where Rebekah's clothing of Jacob not only disguises him but changes his status (i.e., his disguise as Esau effects reality as he gains firstborn benefits) and the trajectory of family lineage and destiny; or Gen 41:1ff where Pharaoh's investiture of Joseph changes not only his status but the destiny of Egypt in the famine, as well as disguising Joseph from his family.

<sup>585</sup> This excludes other manifestations of YHWH, such as the Spirit of the Lord (see Judg 6:34). When YHWH clothes himself, the verb is in the *qal* (for example, see Ps 93:1 or Isa 59:17).

<sup>586</sup> However, see the previous chapter and discussion of YHWH's investiture of Jerusalem/Zion in Isaiah 52 which uses an imperative.

<sup>587</sup> See *Theory*, 120-140 and surrounding. For a compilation and discussion of definitions of ritual, see Gerald A. Klingbeil, *Bridging the Gap: Ritual and Ritual Texts in the Bible* (Pennsylvania: Pennsylvania State University Press, 2006), 14-18.

<sup>588</sup> Bell, *Theory*, 138.

between YHWH and Jerusalem/Zion has resulted in a state of rejoicing.<sup>589</sup> The means of negotiation is performed through YHWH acting upon Jerusalem/Zion with dress.

Further to this, I think it not coincidental that לְבַשׁ in the *hiphil* is similar to how dress is used in rituals more generally.<sup>590</sup> Klingbeil's discussion of ritual objects is helpful. Many objects used in ritual are common objects; in the case of Isaiah 61 בָּגַד captures this well. When used in a ritual context they become ritually significant. Klingbeil writes: "In other words, context and use determine their ritual "status.""<sup>591</sup> Dress that would otherwise not be can thus become ritually significant. Turner's work on ritual process has also noted the use of dress and nakedness in the three-stages of rites of passage: separation, margin, and reincorporation/aggregation. The separation phase features symbolic behaviour that signifies the detachment of the ritual subject(s), from either a point in the social structure or from cultural conditions, or both. Margin is a period where the ritual subject has ambiguous characteristics: they have few or none of their past attributes, but do not yet have any of the characteristics of their future state. In this phase, ritual subjects (often called "threshold people") may be represented as possessing nothing and can be depicted, or in rituals disguised, as monsters, wear only a strip of clothing, or be naked. This is to demonstrate that threshold people "have no status, property, insignia, secular clothing indicating rank or role, position in a kinship system – in short, nothing that may distinguish them from their fellow neophytes or initiands."<sup>592</sup> Aggregation or reincorporation is when the rite of passage is consummated, and the subject is in a stable state again. This stability brings with it "rights

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<sup>589</sup> Starbuck acknowledges power in Isaiah 61, but argues the investiture is a power *transfer* that serves political and sacerdotal agendas and reorganizes the restoration community. See "Disrobing," 145 and *passim*.

<sup>590</sup> For example, see Schwarz's analysis of Gumbiano dress that participated in the change of social structures and dynamics, "Vice," or Evan M. Maruer's analysis of the Ghost Dance ritual of North American Aboriginals in, "Symbol and Identification in North American Indian Clothing," in Schwarz and Cordwell, 119-142.

<sup>591</sup> Klingbeil, *Bridging*, 178.

<sup>592</sup> Victor Turner, *The Ritual Process: Structure and Anti-Structure*. Symbol, Myth, and Ritual Series (New York: Cornell University Press, 1966), 95.

and obligations vis-à-vis others of a clearly defined and ‘structural’ type; he is expected to behave in accordance with certain customary norms and ethical standards binding on incumbents of social position in a system of such positions.”<sup>593</sup>

The movement between these phases is often signified through dress. Dress representative of the social or cultural structure one is separating from is worn, taken off in the margin phase, and new dress representative of the aggregation phase is invested after. Of interest for my analysis of Isaiah 61 is the third stage when the ritual process is consummated, and the subject is in a stable state again. Often, the reincorporation stage features the investiture of dress by a superior to create this stability. In contrast to the margin stage, dress in the third stage stabilizes, empowers, and also limits the neophyte. My purpose in discussing Turner’s work is not to suggest Isaiah 61 is a rite of passage. Rather, it demonstrates the contextual use of dress and nakedness in ritual that imbues them with a significance these objects or states may otherwise not have. Dress physically and visually performs transformation and distances the neophyte from their previous self and status. In Isaiah 61, what is recollected by Jerusalem/Zion is the extent to which she was willing to be transformed through the investiture; she accepts what has been accomplished by dress invested by a superior, and the new ways of seeing and acting in the world that it allows for. Once again, it would be remiss to not note how the metaphor also signals the forthcoming stability that will result from the restoration of the walls and structures of Jerusalem-as-city.<sup>594</sup> Restoration and rebuilding are acts that will undo the ritual uncreation performed in the destruction of city walls and structures that laid her foundations bare.<sup>595</sup>

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<sup>593</sup> Turner, *Ritual*, 95.

<sup>594</sup> Cf. Stephen Cook, “The Fecundity of Fair Zion: Beauty and Fruitfulness as Spiritual Fulfilment,” in *Daughter Zion: Her Portrait, Her Story*, ed. Mark J. Boda Carol J Dempsey, and LeAnn Snow Flesher (Atlanta: SBL, 2012), 77–100.

<sup>595</sup> See Wright, “Urbicide,” 162.

#### 4.4.1 Ritual Similes

Jerusalem/Zion's new status and social position are elaborated on in the second half of v. 10, which compares the investiture to a bridegroom acting as a priest in his turban and to a bride in her adornments. Both of these comparisons have ritual contexts and use dress to mark a departure from previous states and identities with new dress that constitutes new identities. The bridegroom is said to act like a priest in his headdress.<sup>596</sup> With respect to the priest, while his vestments constitute glory and beauty and enable the priest to perform his role, it remains that in Isa 61:10b a *comparison* is being made between the bridegroom acting like a priest in his פֹּאֵר, a comparison accompanied by bridal imagery. In light of how the root פֹּאֵר is used in Deutero- and Trito-Isaiah which I will discuss below, the comparison being made is in part about how the dress item enhances its wearer and displays beauty.<sup>597</sup>

How to understand the dress item פֹּאֵר is difficult as its infrequent use is in a variety of contexts. As noted above, it is featured as a piece of the priestly vestments and is made of linen, though it is mentioned only once in Exodus and Ezekiel.<sup>598</sup> The LXX makes the connection to priestly headgear more explicit in Isa 61:10 by using the term μίτρα, the item on which the sign “holy to the Lord” was hung.<sup>599</sup> Ezekiel 24:17, 23 uses פֹּאֵר as a ritual contrast to the dress of mourning by commanding the people to rejoice, not mourn, at the

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<sup>596</sup> Compare the overlap of lexemes and imagery between Isa 61:10a and the investiture of the priests in Ps 132:8, 16. For whom the imagery and lexemes are used by each text remains quite different. Cf. Beard's analysis of the headdress of the priest, “Headdress,” 18-21.

<sup>597</sup> Cf. Isa 44:23; 49:3; 55:5; 60:7, 9, 21.

<sup>598</sup> Exod 39:28; Ezek 44:18.

<sup>599</sup> Cf. μίτρα is used in Bar 5:2 for Jerusalem/Zion's diadem.

destruction of the temple and city of Jerusalem.<sup>600</sup> In Isa 3:20 the פֵּאֵר is in the list of dress to be removed from the daughters of Zion.<sup>601</sup> The term also appears earlier in Isa 61:3 in the series of reversals for the mourners of Zion. Here too it is linked to the ending of mourning and the beginning of the rites of rejoicing, as discussed above. These few occurrences allow neither for a definite designation of the item nor an isolated function, though I would agree with Quick that it seems sensible to interpret it as a festive headdress.<sup>602</sup> In the context of Isaiah 61, the dress item becomes ritually significant by being linked to the bridegroom and to the rites of rejoicing.

The second comparison in v. 10 is to the adornment of a bride with jewels, which is the substance of her transfer of identity from her father to her male counterpart.<sup>603</sup> Jewellery also enhances her and is a visual element that participates in her change of identity and family.<sup>604</sup> Quick has argued that jewellery was used as a “symbol of display and hence a marker of identity and status. As such, jewellery has the potential to control social relationships. Like clothing, jewellery can also take on the personhood of its wearer...”<sup>605</sup> For

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<sup>600</sup> Cf. Lapsley has analyzed the role of emotions (love) in moral formation in Ezekiel 24 through the denial of mourning rites. See “A Feeling for God: Emotions and Moral Formation in Ezekiel 24:15-27,” in *Character Ethics and the Old Testament: Moral Dimensions of Scripture*, ed. Daniel Carroll and Jacqueline Lapsley (Louisville: Westminster John Knox, 2007), 93-102.

<sup>601</sup> Platt’s analysis of this item’s occurrence in Jer 3:20 suggests it may be a “frontlet”: “a strip of metal foil with holes for ties to place it across the forehead and then knotted in the back.” (75) These could be decorated with flowers and rosettes or could have ornaments attached. See “Jewelry of Bible Times and the Catalog of Isa 3:18-23,” *AUSS* 17 (1979): 71-84. Platt’s interpretation does not work well with respect to the term’s other uses in Exodus or Ezekiel, where another term is used for a metal “frontlet.”

<sup>602</sup> *Adornment*, 130. Contra Starbuck who solely recognizes the item as part of the priestly vestments. “Disrobing,” 155.

<sup>603</sup> This would understand the jewellery to be her dowry. In the Middle Assyrian period, the dowry jewellery (*dumaqū*) is given to the woman upon marriage and becomes the property of her new husband. See Raymond Westbrook, *A History of Ancient Near Eastern Law*, vol 1 (Atlanta: SBL, 2003), 536, 541-542.

<sup>604</sup> Cf. Jer 2:32.

<sup>605</sup> Quick, *Adornment*, 122.

the bride, jewellery participates in drawing the boundaries of who she is vis-à-vis her new male counterpart, and simultaneously limits her with respect to her behaviour and actions.<sup>606</sup>

Both comparisons in Isa 61:10 use dress to facilitate the change sought through the ritual: its perceptual role facilitates the new way of seeing and being by grounding this reality on the body itself. The bridegroom in his festive headdress and the bride in her jewels within the metaphor are based on the reality that dress is crucial in the embodiment of their new identity and position in the world. That these comparisons in v. 10b follow the recollected investiture in v. 10a suggest similar implications for Jerusalem/Zion. The investiture of dress is for the purpose understanding the self in a new way, which marks a departure from and therefore stands incongruous to previous understandings and self-perspectives.<sup>607</sup> The joy of the wedding couple and the transition to their new social situation is performed and perceived in the dress items of headdress and jewellery.<sup>608</sup> Such is the significance and meaning of Jerusalem/Zion's dress, which she discovers in it being put on her by the deity: she now has a new identity and status part and parcel of a new relational standing with her God.<sup>609</sup>

Isaiah 61:11 is a comparison that helps describe the nature of the change accomplished by YHWH and the surety of its completion. The flourishing earth and the garden's seed do not evoke a slow and imperceptible type of growth, but the sudden

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<sup>606</sup> Isa 61:10 gives no clear indication of what sort of jewellery is worn. On the types of jewellery associated with marriage and weddings see Quick, *Adornment*, 9, 30-31, 39-41, 99n63, 129, 131, 136-138, 160n58, 162-163, 166n76, 170-171.

<sup>607</sup> Compare to Isa 49:14-21 and the divine response to Zion's grief, abandonment, and widowhood.

<sup>608</sup> In Jer 7:34, 16:9, and 25:10 the bridegroom and bride are silenced with respect to rejoicing and gladness (שמחה and ששון) in the context of destruction and devastation, and in Jer 33:11 rejoicing and gladness are once again sung out by bridegroom and bride. This may point to a relationship between bridegroom, bride, joy, and the function of the headdress.

<sup>609</sup> My argument is similar to those (such as Maier, Darr, Biddle, or Beard) who argue Jerusalem's redemption is related to YHWH's glory, which Beard discusses specifically with the root פאר (see "Headdress," 28), but dissimilar in that I do not limit this redemption, relationship, and the rebuilding of Jerusalem-as-city to her portrayal as a mural crown.

transformation of the seed into a plant.<sup>610</sup> The simile suggests this is the manner in which YHWH deals with Jerusalem/Zion.<sup>611</sup> What was a seed – likely small, dull in colour, and in the depths of soil – is now something that looks nothing like it – a flourishing plant. The thrust of the imagery is the dramatic change of state that occurs in the process and the surety of it, like the processes of nature.<sup>612</sup> The simile compares this sudden transformation to YHWH making righteousness and praise flourish. The term righteousness echoes back to Jerusalem/Zion’s investiture with this quality in v. 10 and to v. 3 where the mourners of Zion are called oaks of righteousness; it also points forward to the righteousness and salvation that will go forth from Jerusalem/Zion in 62:1-2. The term praise (תהלה) points forward to 62:7 where YHWH makes Jerusalem/Zion the object of the earth’s praise, as well as back to v. 3 where the mourners are given a garment of praise. Here I note again what I pointed out earlier: the use of the terms תהלה and ישעה in Isa 60:18. It states that Jerusalem/Zion will no longer experience violence, devastation, or destruction but that her walls will be called Salvation and her gates Praise. The Targum connects these references and in Isa 61:11 makes Jerusalem the object of the earth’s praise.<sup>613</sup> The change of state of the earth’s fecundity is likened to the change proposed of Jerusalem/Zion: following the actions of YHWH, she will look nothing like she previously did, as woman or city. The suddenness of this transformation is captured in the outburst of *nepeš*.

#### 4.4.2 Gender

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<sup>610</sup> See Koole, *Jesaja III*, 286. Cf. Isa 55:10, 61:9. For צמח in the *hiphil* see Isa 42:9; 43:19; 45:8. On the metaphor of flourishing in Isaiah 40-66, see Elizabeth R. Hayes, “Fading and Flourishing. The Rhetorical Function of Plant Imagery in Isaiah 40-66,” in Sofia-Tiemeyer et al, 89-101.

<sup>611</sup> See Goldingay, *Isaiah 56-66*, 328.

<sup>612</sup> This is a common theme in the Psalms (i.e., 8, 33, 104, 145).

<sup>613</sup> Cf. on the Targum emphasizing Jerusalem more generally in Isaiah, see Bruce Chilton, *The Glory of Israel: The Theology and Provenience of the Isaiah Targum* (Sheffield: Sheffield Academic Press, 1983), 25-28.

The question of gender should be addressed, specifically in Isa 61:10b. To have a bridegroom-priest and a bride working in synonymous parallelism in the same verse signals two completely different functions and roles.<sup>614</sup> With respect to gender, it is interesting to compare the priest and the bride. The bride is female in relation to her male husband. Similarly, the priest is feminized with respect to YHWH; he is male, however, with respect to the people.<sup>615</sup> Adding to the complexity is our reading the speaker of vv. 10-11 as personified, female Jerusalem/Zion. Jerusalem/Zion is female as a bride with respect to YHWH, a role not unfamiliar to her.<sup>616</sup> Yet as a bridegroom-priest, she takes on a different, mediatory role toward the audience that would largely be male. But this role, too, is not as unfamiliar as some may think. In Isaiah 52 I observed Jerusalem/Zion being invested with a crucial item of the priestly vestments, garments of sacred beauty. In Jeremiah 13 Jerusalem wears a skirt that is frequently used in the priestly vestments as well. A potential implication of Jerusalem/Zion's association with these dress items may be suggested by Hermisson, when he argues that Jerusalem/Zion takes on a mediatory role between YHWH and the people.<sup>617</sup> It could be argued that this is in line with the new ways in which Jerusalem/Zion is used as a symbol in Isaiah during the templeless age.<sup>618</sup> Körting's work on Isaiah 62 has stated similarly: "But Zion is not just space, she is a personified city, and as such is more than a representative for her inhabitants. She stands as an intermediary between God and his people – as Steck has shown very clearly."<sup>619</sup>

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<sup>614</sup> Targum Isaiah separates the three elements: groom, priest, and bride.

<sup>615</sup> See Rooke, "Breeches," 23-30; Quick argues the priest becomes third gender. *Adornment*, 116-118.

<sup>616</sup> Cf. Rev 21:2 evokes Isa 61:10-11 with Jerusalem being adorned as a bride for her husband.

<sup>617</sup> Hermisson, "Frau," 19-39.

<sup>618</sup> Ronald Clements, "Zion as Symbol and Political Reality: A Central Isaianic Quest," in *Studies in the Book of Isaiah: Festschrift Willem AM Beuken*, ed. J. Van Ruiten and M. Vervenne (Leuven: Peeters, 1997), 3-17.

<sup>619</sup> Corinna Körting, "Isaiah 62:1-7 and Psalm 45 – or – Two Ways to Become Queen," in Sofia-Tiemeyer et al, 107-108. Also see Steck, *Gottesknecht*, 126-145, and Biddle "Lady Zion," 137. For a critique see Sofia-Tiemeyer *Comfort*, 252-264.

Indeed, the role of Jerusalem/Zion with respect to the Davidic hope has been debated and discussed on the basis of Isa 55:3-5.<sup>620</sup> Maier's work has noted that several Isaiah texts, specifically Isaiah 2:1-5; 54:11-14; 60; 62:2-5; 66:7-14, are expanded in Jewish-Hellenistic writings and New Testament writings that envision Jerusalem as both a mediator of salvation and also as the place where salvation begins.<sup>621</sup> While Maier does not list Isaiah 61, other, later texts such as Targum Isaiah and Baruch 5, noted above, do suggest that Isa 61:10-11 has Jerusalem/Zion in mind. Female Jerusalem/Zion potentially takes on a role as a space of mediation. If the connection between the bridegroom and priest is with respect to their displaying beauty by wearing the פָּאָר, as well as the items relationship to rites of rejoicing, then this may well be what Jerusalem/Zion mediates: beauty and joy. I will return to this idea in section 4.7. The dynamics of gender also suggest to me how the audience is to relate to the imagery and be affected by it, which will be discussed in section 4.6. Dress of another nature that was external to Jerusalem/Zion has now become definitional for her having been invested by "her God." What looms large in perception is a new way of construing oneself and position in the world, which is what rituals seek to accomplish.

To summarize so far, the question of what it means to be clothed in a garment of salvation and robe of righteousness can be returned to. What does it do? In the narrowest sense, I observed the investiture as a ritual opposite to the rites of mourning. Verses 10-11 perform rites of rejoicing and no trace of mourning remains as to compromise it. The metaphor of dress suggests that Jerusalem/Zion becomes righteous and saved by virtue of her dress redefining her bodily boundaries as such – this is an occasion for great joy. As observed

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<sup>620</sup> The question is if it is the people or Jerusalem/Zion now standing in line for the Davidic kingdom promises. For the former, see Westermann, *Isaiah 40-66*, 283-286; Williamson, *Variations*, 116-129; Sweeney, "Reconceptualization," 47. For Jerusalem/Zion, see Steck, *Gottesknecht*, 102; Hermission, "Frau Zion," 34-36; Berges, *Buch Jesaja*, 400.

<sup>621</sup> Maier, *Daughter*, 163-164, and her final chapter.

above and will be returned to below, the text in its current form suggests that Jerusalem/Zion is clothed in dress like that of her God in Isaiah 59 – the new perception made manifest is thus defined around YHWH himself. In a broader sense, this ritual explains itself by referring to other rituals involving dress. Namely, the bridegroom-priest in his festive headdress and the bride in her jewels, both of whom undergo a change of identity and status, and negotiate power with respect to gender. I discussed gender with respect to Jerusalem/Zion and how she plays both these roles through her oscillating relationship between YHWH and the restoration community she relates to.

In the widest most phenomenological sense, the investiture is a reversal of the experience of shame by the way in which it creates a new perception. As I have discussed it, shame is the experience of feeling defined or overshadowed by some aspect of our identities that we did not necessarily see as part of who we are. This experience is attained by seeing ourselves in a different light, from the perspective of another. I discussed shame in Jerusalem's divestiture in Jeremiah 13 where YHWH forces Jerusalem to see herself from a different perspective to answer the question and arrogance espoused in v. 22. Indeed, throughout this study I have emphasized how the movements of dress by YHWH are indicative of a divine/prophetic counterperspective of Jerusalem/Zion that needs to be made known to her and the audience.

A new perception is presented in Isaiah 61:10-11: dress is used to act upon and modify the body – it looms large in perception and causes delight, which overshadows shame and mourning.<sup>622</sup> What is recounted in vv. 10-11 is Jerusalem/Zion's experience of feeling

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<sup>622</sup> Cf. Beuken notes that the word shame (בוש) is not as common in Trito-Isaiah as it is in Deutero. He suggests further that Isa 61:5-7 may be a midrash on Isa 54:3-4, which also mentions shame with respect to Jerusalem/Zion. For further discussion, see "Servant," 428.

defined by a new identity constituted in dress that she previously did not see or have as part of her perspective. In contrast to mourning, this new, sudden, and incongruous perception of herself does not result in shame but joy.<sup>623</sup> A new and incongruous perception is also seen in Isa 60:18 in the description of Jerusalem/Zion's walls and gates that are named Salvation and Praise respectively. The crucial boundaries of the city are given new life and a future previously incomprehensible. They loom large in perception and overshadow destruction and desolation. The exclamation of Jerusalem/Zion's *nepeš* in 61:10 testifies to the positive outcome of the redefinition of her boundaries while also signaling her acceptance of this external perspective imposed upon the body. The liturgical thanksgiving psalm she sings bears witness to her embracement of this new self-perspective.

#### 4.5 From Isaiah 61 to Isaiah 59

Isaiah 60-62 is older than the remaining material in Trito-Isaiah. Consequently, the direction of influence is from Jerusalem/Zion's investiture in Isaiah 61 to YHWH's dress in Isaiah 59. Righteousness and salvation are appropriated in different ways when used of YHWH, as noted above. In the midst of the people's dismal situation, YHWH acts a warrior and uses his arm to bring about righteousness, justice, and salvation. In this context, dress is used in a more aggressive sense than in Isaiah 61 and for a different purpose. A reason for the application of Jerusalem/Zion's dress to YHWH could be the delay in the actualization, or perceptibility, of the promises in 60-62 for the restoration community. Williamson writes that during the postexilic time of Trito-Isaiah's writing, the pressing questions would be: "why is

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<sup>623</sup> Not all incongruity produces shame. Delight and joy can come unaware and can be enhanced by incongruity. See Helen Merrell Lynd, *On Shame and the Search for Identity* (New York: Science Editions, 1961), 34.

God not moving to implement his promises? How long must we wait?” The remaining chapters of Trito-Isaiah, written not long after 60-62, “give indications of a number of strategies adopted to ameliorate this sense of dissonance between the promise and the reality.”<sup>624</sup>

The dissonance between promise and reality experienced by the postexilic community resulted in the themes of justice and righteousness being taken up as symbols of salvation in the chapters written after 60-62, yet with qualification. Stromberg has written on this development of Isaiah 60-62: “...the new direction taken by 56-59 and 65-66 may be described paradoxically as both a qualification and expansion of the salvation announced in 61: it is a qualification because the promise is now conditional and only the righteous will enjoy it; it is an expansion because those considered eligible now include the Gentiles.”<sup>625</sup> Of Isaiah 59 Williamson states that the symbols are not near but far,<sup>626</sup> which is different from Isaiah 61 where righteousness and salvation are so close they are on the body. The persisting incongruity between what is attained vis-à-vis Jerusalem/Zion’s investiture and reality resulted in the creation of a new image in Isaiah 59, this time of YHWH himself. About this Williamson writes: “Consequently (verses 16-20) God himself will put on the armour of righteousness and salvation and will move into action, but now with a new result. There will indeed be redemption in Zion, but it will be only for those who ‘turn from transgression’ (verse 20) ...”<sup>627</sup> Smith argues the key roots of righteousness and salvation have a soteriological significance. He writes: “God’s promised salvation will be made manifest,

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<sup>624</sup> *Variations*, 189.

<sup>625</sup> “Inner-Isaianic,” 271.

<sup>626</sup> In contrast, Isaiah 52 speaks of the nearness of these symbols.

<sup>627</sup> *Variations*, 191.

despite the injustice in the community, but only for those who turn from their malpractice (v. 20).”<sup>628</sup>

The dissonance between the imagery of righteousness and salvation and reality resulted in Isaiah 59, where YHWH invests himself with the same qualities to help address the anxiety of the community.<sup>629</sup> It is a new invitation to transformation through and by YHWH himself to those who turn from transgression.<sup>630</sup> As with Isa 51:9-16, YHWH’s act of clothing himself in Isaiah 59 serves as a didactic site of memory to teach and comfort the restoration community.

#### 4.6 Perceiving Ritualization

In the foregoing discussion, I have read the speaker of Isa 61:10-11 as Jerusalem/Zion and have suggested this has implications for the audience receiving it. When the speaker is read as an unidentified individual, the psalm is “on behalf of” the community, which suggests that the speaker’s perspective is shared by community. However, if personified Jerusalem/Zion performs the psalm for the community, it can present a counterperspective from that of the audience. That is, Jerusalem/Zion now attends to herself and her mourning and suffering differently than the audience might. Moughtin-Mumby’s reflections on Isaiah 54:1-6 seem appropriate to consider here, namely the vital recognition that the prophetic imagery and poetry is participating in a “daring reversal of Zion’s self-perceptions and theme of

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<sup>628</sup> *Rhetoric*, 123-124.

<sup>629</sup> Anxiety about the nonfulfillment of prophecies may be seen in some lament texts of Trito-Isaiah. For example, see Williamson, ““Isaiah 63,7-64,11” Exilic Lament or Post-Exilic Protest?” *ZAW* 102 (1990): 48-58.

<sup>630</sup> A variety of strategies are implemented throughout 56-59 and 63-66 to amend the incongruity between promise and reality. For examples of these strategies see Williamson, *Variations*, 189-202

transformation.”<sup>631</sup> Moughtin-Mumby has similarly suggested that in Isaiah 62 there is an emphasis on the deity as a God of transformation and that part of this is the transformation of his people.<sup>632</sup> Through Jerusalem/Zion an invitation for a similar “daring reversal” of self-perspectives is extended to the restoration community. Through the divine/prophetic counterperspective made manifest on Jerusalem/Zion, the audience can gain a new outlook about themselves in relation to their present and future.<sup>633</sup> Throughout this study I have emphasized that the way in which attention is engaged with the world not only changes the type of world seen but changes the one doing the attending too. Metaphor is a primary way by which attention can be focused in new and dynamic ways. The metaphor of ritual transformation seeks to do just that: as the culmination of ritual, Jerusalem/Zion’s ritualization models a new way of seeing and being for the audience. This is not surprising, as rituals seek to affect those not directly involved in the ritual itself.

Ritual can affect its immediate audience, entire communities, and later observers. Klingbeil has noted that those involved in ritual, participants and audience, “need to be convinced that the ritual world (whether stylized or arbitrary) is a true reflection of the “natural world” ... ritual action seeks to convince, persuade, or even manipulate its participants, audience, and later observers and therefore acts strategically.”<sup>634</sup> The end to which ritual participants are oriented through ritual process is deliberate. Bell has recognized as much, specifically the importance of sight for the audience in, for example, rites of passage. Many rites of passage seek to redefine social and personal identity through symbolic

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<sup>631</sup> *Marital*, 139.

<sup>632</sup> *Marital*, 123-124, 149.

<sup>633</sup> Cf. Jon L. Berquist states the city represents the many bodies of Israel, *Controlling Corporeality: The Body and the Household in Ancient Israel* (New Brunswick: Rutgers University Press, 2002), 49.

<sup>634</sup> *Bridging*, 220.

states which signify this redefinition.<sup>635</sup> These rites have a social and communal orientation with the determinative factor in their success being the identification and acceptance by the social group. Bell examines the rites of passage for new U.S. Marines recruits and shows a three-stage process of their transformation into a Marine. She surmises: “When this progression into a different framework for identity is thought to have established *a new way of seeing and acting*, the recruit is officially confirmed and socially *recognized by others* as having a new identity and community.”<sup>636</sup>

Bell highlights the necessary self-knowledge these rites demand in the neophyte but also the visible perception of the change in the neophyte by their perceivers, the community. Noteworthy is the idea that the ritual process hinges upon changed perceptions. The transformation of the neophyte’s self-understanding is dependent upon the ritual process while the ritual’s success is dependent upon the community’s new perception of the neophyte. Transformation requires an external force that has a certain measure of authority to change the identity of the neophyte, but equally, it requires a transformation of the community’s perspectives in order to recognize this change in the neophyte. The ritual process forces them to see the neophyte in a new way. Both neophyte and community are affected.

My point in highlighting Bell’s work is not to suggest that Isa 61:10-11 is a rite of passage. Rather, her work highlights the interaction between individual and community, and the interdependent perceptions at play in ritual. For the restoration community in Isaiah 61, a new way of seeing and engaging with their world and their God is depicted “before” (or for)

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<sup>635</sup> Examples of rites include “life-crisis” or “life-cycle.” See Bell, *Ritual: Perspectives and Dimensions* (Oxford: OUP, 1997), 164-165.

<sup>636</sup> Emphasis mine. Bell, *Perspectives*, 165.

them through the metaphor of Jerusalem/Zion's ritualization. Something new looms large in perception through dress and becomes the dominant mode of being for Jerusalem/Zion, which is the dominant way to now see Jerusalem/Zion. A transformation of perspectives is required in order for the audience to see Jerusalem/Zion aright.

What Jerusalem/Zion is invested with and her identification with it represents a state of affairs that is not otherwise recognizable to the audience. Only through Jerusalem/Zion's submission to the ritual action within the metaphor is it made known to the audience. The metaphor is proclaiming that forthcoming is this sort of reality, one which will be demarcated by the qualities invested. This echoes the announcements in Isa 61:1-6 and anticipates the transformation of city and people in 62:1ff. By reading the speaker as Jerusalem/Zion her ritualization models the way in which the community is to see themselves, their world, and their God, despite the current on the ground realities. Dress and joy focus the attention of the audience onto Jerusalem/Zion and engages them in the ritual; in this sense they are participants. Her ritualization is to shape the minds and senses of the people receiving the prophecy by creating a new way of understanding suffering and destruction – dress conceptualizes destruction and shame as the place of joy, exaltation, renewed relationship, righteousness, and salvation. Consequently, the actions of YHWH toward Jerusalem/Zion can speak to a new reality to be experienced by the hearers or readers as well.<sup>637</sup> The redefinition of the crucial boundaries of Jerusalem/Zion as woman and city invites the audience of her ritualization to attend to suffering and destruction in a new way.

#### 4.7 Redefining the Boundaries of Body and City

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<sup>637</sup> See Klingbeil, *Bridging*, 138.

I have argued that the metaphor of investiture redefines the bodily boundaries of Jerusalem/Zion as woman. The boundaries of Jerusalem/Zion as city are also redefined in Trito-Isaiah, which I have suggested at numerous points already.<sup>638</sup> In this respect, there is more that can be said about Jerusalem/Zion's glorification and transformation as city and woman more broadly as announced in Isaiah 60-62. In this section I want to look beyond the strict terminology used for dress in Isa 61:10-11 to a wider conceptualization of the boundaries of dress and city walls and structures in Isaiah 60-62 and beyond. The destruction and devastation of the crucial boundaries of Jerusalem/Zion become the places of restoration through the language of beauty, glory, royalty, joy, praise, and righteousness and salvation. This language is highly visual, often used in metaphor and sometimes as dress, and conceptualizes the possibility of renewed relationship with the deity for the city and for the selfhood of the restoration community.

The lexeme פאר is used throughout Isaiah 60 with respect to Jerusalem/Zion. The noun תפארת is used as a cognate accusative in 60:7 when it states YHWH will beautify his beautiful house, meaning the temple in Jerusalem/Zion. Verse 19 also uses the noun to explain that no light is needed because YHWH will be Jerusalem/Zion's beauty, which suggests, in this instance, an iridescent quality to תפארת. פאר in its verbal form is used in 60:9 to express the reason why ships will deliver wealth to Jerusalem/Zion: because YHWH has made her beautiful (פאר in the *piel*). A few verses later the term is used in a *piel* infinitive construct to explain the purpose for which rich material from Lebanon comes to Jerusalem/Zion: to beautify YHWH's sanctuary. Verse 21 also uses an infinitive construct but this time in the *hithpa'el* with respect to YHWH and the people. The people of

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<sup>638</sup> For a robust analysis of Jerusalem/Zion as city in Isaiah, see Maier, *Daughter*, 161-188, 189-210.

Jerusalem/Zion will become righteous (using the adjective צדיק) so that YHWH may display his beauty. Indeed, the glorification (verbal form of פאר) or exaltation of Zion is what allows the nations and peoples to flow in.<sup>639</sup> While no exact details are given about the nature of Jerusalem/Zion's beauty, it is perceptible and physical since it draws in nations and resources and will subsequently be further beautified with the resources. The boundaries of the city are described solely as beatific, which contrasts the numerous descriptions of the destruction and devastation of Jerusalem/Zion's walls and structures.<sup>640</sup>

Jerusalem/Zion's identification with the lexeme פאר in chapter 60 is signaled in 62:3 in the Servant's proclamation that she will become a crown constituted by the quality of beauty (תפארת).<sup>641</sup> The crown itself has primary semantic associations with royalty, though in metaphorical occurrences it can serve as a symbol of honour.<sup>642</sup> Used here of Jerusalem/Zion it lacks interest in a restoration of monarchy but rather acknowledges the kingship of the deity.<sup>643</sup> The parallel phrase, a royal diadem in the hand of YHWH, uses the term צניף/צנוף and is less frequent in the Hebrew Bible, appearing in Isa 3:23, Zech 3:5, and Job 29:14.<sup>644</sup> צניף is given a royal connotation in Isa 62:3 through the adjective מלוכה.<sup>645</sup> Both nouns used in the LXX have more explicit connections to royalty (διάδημα) and high status (στέφανος). Jerusalem/Zion's identification with this headgear has been compared to Isa 54:11-13. Maier

<sup>639</sup> So Hermission, "Frau," 36.

<sup>640</sup> For example, Isa 1:7; 6:11; 17:9; 62:4; 64:10; Jer 6:8; 9:11; 10:22; 12:10.

<sup>641</sup> On the city being a crown or diadem for God scholars often refer to a prayer recited by *urigallu*-priest during the Mesopotamian New Year festival. Bal/Marduk is reminded through the prayer that "your dwelling is the city of Babylon, your tiara is the city of Borsippa..." *ANET*, 331.

<sup>642</sup> Rolf A. Jacobson, "A Rose by Any Other Name" in Nissinen et al, 128n14.

<sup>643</sup> Blenkinsopp argues that implicit in the language of kingship and the crown/diadem metaphors is: "the establishment of the effective rule of God in Israel and in the world, encapsulated in the expression "the Kingdom of God.'" *Isaiah 56-66*, 236.

<sup>644</sup> The root צנף is used in the priestly headgear מצנפת in Exod 28:4, 37, 39; 29:6; 39:28, 31; Lev 8:9; 16:4.

<sup>645</sup> See Martin Hallaschka, "Clean Garments for Joshua: The Purification of the High Priest in Zech. 3," in Berner et al, 530. Cf. Wright's essay on kingship in Ben Sira. Ben Sira does not ascribe royal attributes to biblical figures who were not kings with the exception of three priests: Aaron, Phinehas, and Simon II. See "Ben Sira on Kings and Kingship," 76-91 in *Jewish Perspectives on Hellenistic Rulers*, ed. Tessa Rajak, Sarah Pearce, James Aitken, and Jennifer Dines (Berkeley: University of California Press, 2007), 86.

argues Isaiah 54 “envisions the rebuilding of the city with precious stones and thus likens Jerusalem’s impressive city wall to a mural crown” which “underlines the royal status of the city that will be rebuilt soon.”<sup>646</sup> Isaiah 49:18 is similar too, where Jerusalem/Zion wears her children like jewels, along with Zech 9:16 which has imagery of a crown, the jewels of which are the people of YHWH.<sup>647</sup>

With respect to the crown mentioned in Isa 62:3, Körting builds on Maier’s work and argues that Jerusalem/Zion becoming a crown evokes the rebuilding of the city by her walls as well as the restoration of the community.<sup>648</sup> The imagery intimates YHWH’s authority and transformative power, and signifies YHWH’s rule as king. In this respect, a likely comparison is Isaiah 28, where YHWH is identified as a crown of beauty in v. 5 (עטרת צבי) and (צפירת תפארה) for the remnant people.<sup>649</sup> Both Jerusalem/Zion and YHWH become crowns; the crowns thus signal not only their status and authority, but substantiate their royal position and power with respect to the inauguration of salvation for city and nation.

Other lexemes that participate in a wider conceptualization of transformation include righteousness and salvation. Isaiah 62:1 opens with the Servant figure proclaiming he will not

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<sup>646</sup> Maier, “Iconography,” in Nissinen, 155. Cf. Blenkinsopp looks at a commentary from the early Herodian period which partially preserves Isa 54:11-12. Beginning at v. 11b the first word is damaged but reads as: “[He will arrange/place?] all Israel as eyeliner around the eye.” The comment is related to the rare word with a double meaning: *pûk* which can mean a finely ground powder that can be used as mortar (1 Chr 29:2) or as kohl or mascara (2 Kgs 9:30; Jer 4:30). About this he writes: “The image is somewhat arcane, but the idea may be that Israelites will serve as adornment surrounding the new Jerusalem.” See *Opening*, 126-127. Also see Biddle’s discussion of mural crowns/jewels in Isaiah 49, 54, and 62 in “Figure,” 182-184.

<sup>647</sup> Interestingly, the forced removal of crowns often accompanies the impending demise of a city and nation. See Jer 13:18-20 or Isa 47:1-3.

<sup>648</sup> Corinna Körting, “Isaiah 62:1–7 and Psalm 45 – or – Two Ways to Become Queen,” in Sofia-Tiemeyer et al, 107. Jacobson disputes a connection between the crown and city walls. He argues it is connected to royalty only, citing iconographic evidence from Egyptian, Ugaritic, Mesopotamian crowns, none of which show evidence for city walls. “Rose,” 130-131. Also see Sofia-Tiemeyer (*Comfort*, 274-275) who emphasizes that the population is also included in these verses.

<sup>649</sup> For an analysis of Isaiah 28 see Jacobson, “Rose.”

be silent until Jerusalem/Zion's righteousness<sup>650</sup> and salvation are made perceptible, like a bright light (נגה) and a burning torch, respectively.<sup>651</sup> Righteousness and salvation that enhanced Jerusalem/Zion through garments are now sought to go forth from her in 62 like light and torch.<sup>652</sup> They participate in her glorious (כבוד) appearance and are seen by the kings and nations in v. 2.<sup>653</sup> Jerusalem/Zion's light in Isaiah 62 is perhaps with reference to the illuminated presence of YHWH in relation to Jerusalem/Zion in Isaiah 60:3.<sup>654</sup> Further to this, both 62:1-2 and 61:10-11 are similar to Isa 52:10, which declared that the nations and ends of the earth shall see YHWH's salvation.<sup>655</sup> It could also perhaps be a reversal of Lam 1:12 and 18, where Zion's passersby witness her nakedness and suffering. Körting argues that Jerusalem/Zion has to travel a path through suffering, restoration, and exaltation, and therefore Jerusalem/Zion's glorification is the natural destination she has been moving toward in Isaiah 62.<sup>656</sup> Nevertheless, righteousness and salvation are to overshadow all aspects of Jerusalem/Zion's suffering and are to become the dominant means by which she is seen.

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<sup>650</sup> Blenkinsopp argues that the transition of צדקה in 61:10 to צדק in 62:1 may reflect a movement from the ethical to the eschatological connotations of the term, pointing to an ultimate vindication. *Isaiah: 55-66*, 235.

<sup>651</sup> Paul Volz has related Rabbinic literature about Sukkoth when the temple still stood to Isaiah 60-62 and suggests that it may have been composed to recite during this festival. As cited in Blenkinsopp, *Isaiah*, 235. Cf. Isa 2:3; 31:9; 37:22; 40:9; 41:27.

<sup>652</sup> Cf. Jer 4:4; 21:12.

<sup>653</sup> Cf. Isa 52:15; 58:8; 60:3, 16; Jer 27:7; Ps 72:11; 97:6; 102:16; 135:10; Prov 8:18; 21:21. Biddle has written of the clear thematic allusions between Isa 51:17-52:9 and Isa 62 that establishes a relationship between the two concerning the nations seeing Jerusalem/Zion's transformation: "both the nations will see Zion's vindication (62.2//52.10), which will result from the demonstration of God's might (62.8//52.10, 'his right hand and his might arm'/'his holy arm'); the people need only enter//exit the gates of Zion//Babylon (62:10//52:11)." See "Alter Egos," 135.

<sup>654</sup> The Targum states that the glory of the Lord "shall be revealed" upon Jerusalem, not "has risen" as in the MT. See Chilton, *Glory*, 26.

<sup>655</sup> Baruch 4:24 states that Zion's neighbours will soon see God's salvation that has come to her children with great glory and splendour. Hogan writes that the motif of "neighbours of Zion" points back to those who witnessed Zion's suffering in 4:9, 14.

<sup>656</sup> Körting, "Queen," 103-104.

The relationship between dress and joy seen in Isa 61:10 is another constellation related to the conceptualization of dress, namely using the nominal form (משׁוּשׁ) of joy for Jerusalem/Zion in Isaiah and elsewhere.<sup>657</sup> In Isa 60:15, Jerusalem/Zion will be made majestic (גִּאוֹן) forever and a joy (משׁוּשׁ) from age to age. Isaiah 62:5 uses the term with respect to a bridegroom to express how YHWH will rejoice (שׁוּשׁ in the *qal*) over Jerusalem/Zion. Isaiah 62:5 evokes the bridal imagery used in 61:10-11 and could arguably form a neat *inclusio* with 61:10 with the common verb שׁוּשׁ. The terms for bridegroom and bride are used to describe the rejoicing of God over Jerusalem/Zion as his bride/queen. Isaiah 62:6 mentions the crucial boundaries of Jerusalem/Zion as a city, her walls, and the watchmen placed there to continually keep YHWH in remembrance.<sup>658</sup> Jerusalem/Zion's walls in 62:6 evokes 60:18 mentioned above, where Jerusalem/Zion's walls are called Salvation and her gates Praise. In 62:6 the integrity of the walls as a boundary to keep chaos at bay are dependent upon remembrance of YHWH, the purpose of which is stated clearly in v. 7: Jerusalem/Zion must be a praise (תהלה) in the earth, which evokes both the term praise and the floral imagery of 61:11.<sup>659</sup>

In Trito-Isaiah more broadly, 65:18 states that Jerusalem will be made into a joy (גילה), cf. גיל in Isa 61:10) and her people a gladness (משׁוּשׁ); in 66:10 the people are commanded to be glad (גיל in the *qal*) for Jerusalem/Zion and to rejoice (שׁוּשׁ in the *qal*) in her joy (משׁוּשׁ). Beyond Isaiah, Jer 49:25 rhetorically asks about the city of praise (תהלה) and the city of joy (משׁוּשׁ) and Ezek 24:25 describes Jerusalem and the temple as the people's stronghold, joy (משׁוּשׁ), and beauty (תפארת). Further to this משׁוּשׁ is used to describe Jerusalem/Zion in Ps 48:2 as the joy of the all the earth; and in Lam 2:15 the passerby's mock Jerusalem/Zion no longer

<sup>657</sup> Isa 32:13; 60:15; 62:5; 65:18; 66:10 Jer 49:25; Ezek 24:25; Ps 48:2; Lam 2:15.

<sup>658</sup> Cf. Isa 52:8; 56:10.

<sup>659</sup> Cf. On the difficulty of v. 7, specifically the lack of parallelism, see de Moor, "Structure," 333. Compare verse 7 to Deut 28:18-19 and the overlap of lexemes and imagery.

being the city of joy upon seeing her nakedness. In these descriptions involving joy, the experience or loss of it is related to the restoration or devastation of Jerusalem/Zion, to her physical establishment and beauty or her ruination and destruction. The reaction of joy is related to the way in which Jerusalem/Zion's boundaries – as city with its structures, woman with her dress, or both – are redefined in these texts through the actions of the deity towards his city and people.

What the distribution of these lexemes demonstrate is, in the first instance, the tenability of reading the speaker as personified Jerusalem/Zion in Isa 61:10-11: the concentrated use of the terms in these two verses is surely not coincidental when read in the context of Isaiah 60-62. More importantly, it shows how various qualities are conceptualized to participate in a larger narrative about restoration, revelation, purification, and beautification of a city and nation. Their conceptualization creates new ways of attending to suffering and destruction. Praise, beauty, righteousness, or salvation are what draws the nations in, constitute her walls and dress, are to sprout like plants, and are the object of celebration. These and more are to be seen, and upon seeing them they are to revolutionize perspectives. Maier has described this as “astonishing perspectives on Jerusalem for the future...”<sup>660</sup> Therefore, the imagery of dress in Isa 61:10-11 participates in this wider conceptualization of terms described above that seek to remedy destructive realities and societal understandings of a nation, its city, and its God.

#### 4.8 Conclusion

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<sup>660</sup> *Daughter*, 182.

The metaphorical liturgical thanksgiving psalm in Isaiah 61:10-11 celebrates the way in which YHWH has used dress to redefine the bodily boundaries of Jerusalem/Zion. Dress of another nature is used to modify the self, *nepeš*, who wears, and it is the change of person that is both celebrated and is the one who celebrates. I first demonstrated how vv. 10-11 are a response to what precedes it. In Isaiah 61:1ff the Servant figure proclaims a series of announcements that reveal the current realities of the audience and what they will be replaced with. I discussed how the reality depicted is one demarcated by rites of mourning. In response to the series of reversals that supplant the rites of mourning with rites of rejoicing in Isa 61:1-7, and to the eternal covenant announced by YHWH in vv. 8-9, Jerusalem/Zion rejoices over her investiture in vv. 10-11. I argued that Jerusalem/Zion is righteous and saved by virtue of being clothed in these qualities within the metaphor. I discussed how her comparison to the bridegroom-priest and bride nuances her role as mediator of a glorious vision of a transformed relationship with the divine to the audience.

In the form of the text as we have it, Jerusalem/Zion is not simply invested with righteousness and salvation but she is endowed with the attributes of YHWH, as expressed in Isaiah 59. The righteousness, justice, and salvation that were wanting in the community in Isaiah 59, and in which YHWH invested himself to bring about there, are endowed directly upon on the body of Jerusalem/Zion by YHWH. Jerusalem/Zion's investiture with the qualities or character of YHWH is not unusual, as seen in both Jeremiah 13 and Isaiah 52. Indeed, Steck has argued that Jerusalem/Zion gets "Jahwequalität."<sup>661</sup> I then discussed dress as an object of ritual action that transforms Jerusalem/Zion into that which she cannot be on her own. Dress is used to redefine Jerusalem/Zion's crucial boundaries in accordance with

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<sup>661</sup> *Gottesknecht*, 132.

the divine prerogative as the agent of dress. The divine/prophetic perspective made manifest in the metaphor is incongruous to the current realities for the community.

I proposed that a purpose of the ritualization of Jerusalem/Zion is provide a new perception to and therefore new perspective for the audience to inhabit. It is the manner in which Jerusalem/Zion is seen to be defined within the metaphor that is the means by which suffering and destruction are to be attended to by the audience. I argued this in my discussion of how ritual affects the perceptions. Ritual participants and the audience witnessing it are affected by the ways in which ritual modifies the body and self. As a metaphor, I discussed this process through the language of attention. Through the metaphoric investiture the audience is invited to be transformed by what they see or hear.<sup>662</sup> Jerusalem/Zion's rejoicing in vv. 10-11 models a new way of being and seeing in a postexilic context for the restoration community, one which participates in a wider conceptualization of dress in Isaiah 60-62 to overcome suffering and destruction. Dress conceptualizes suffering, destruction, and shame as the moments of restoration, righteousness, salvation, praise, joy, and beauty. The question that Clements suggests is a fulcrum throughout the Isaiah tradition more broadly is apt here: "What future can there be for Zion, now that the temple has been destroyed?"<sup>663</sup> When the speaker of Isa 61:10-11 is read as Jerusalem/Zion, an answer is given by Jerusalem/Zion herself: her crucial boundaries as city and body will be redefined by righteousness and salvation. And through her, the audience is invited to attend to their postexilic situation in a manner by which they could not have achieved on their own.

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<sup>662</sup> The diachronic relationship between Isaiah 61:10-11 and 59:17 perhaps reveals the failure for this transformation to have taken place or its lack of staying power.

<sup>663</sup> Clements, "Zion," 8.

## 5. EZEKIEL 16:35-43: THE PERFORMATIVE BODY AS INVITATION TO SHAME

### 5.0 Introduction

The physical dislocation and trauma of exile raised questions about a nation's identity and were given a theological response by Ezekiel.<sup>664</sup> Amid the turbulent events of the sixth century, one might expect Jerusalem/Zion to be clung to as a symbol of confidence and hope even in the midst of judgment.<sup>665</sup> Ezekiel 16 inverts this hope and transforms Jerusalem not only into a symbol of judgment, but into one who is judged.<sup>666</sup> Indeed, Ezekiel 16 is a formidable chapter in the Hebrew Bible, to say the least. Considered a "text of terror,"<sup>667</sup> much ink has been spilled over how to interpret the difficult imagery in the longest chapter in Ezekiel. The hermeneutical crux is how to understand the sexual and marital imagery, which subjects personified female Jerusalem to violence and destruction. An acute focus has been on Jerusalem's devastating punishment in vv. 35-43, which includes the divestiture of her dress by YHWH and the exposure of her nakedness. Jerusalem's demise has been examined from different angles, with different interpretations.<sup>668</sup> My aim here is to characterize these approaches, not to perform a systematic survey of every study done. One angle has focused on the background of the imagery, where the imagery comes from and what it refers to;

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<sup>664</sup> Ezekiel is not a book of "systematic theology" but is "crisis literature." Paul Joyce, "Ezekiel and Moral Transformation," in *Transforming Visions: Transformations of Text, Tradition, and Theology in Ezekiel*, ed. William Tooman, Michael A. Lyons, and Marvin A. Sweeney (Eugene: Pickwick, 2010), 141.

<sup>665</sup> Cf. Later, even at the destructed foundations of Jerusalem, hope and confidence in YHWH's kingship and hoped for return is articulated by using Jerusalem/Zion in lament and liturgy. See Middlemas, *Templeless Age*, 50.

<sup>666</sup> Ezekiel is bold in some of the ways he draws upon past tradition and national identity. In Ezekiel 16 he serves a scathing critique to the nation's identity and a fatal blow to the Zion tradition. See Joyce, *Ezekiel: A Commentary* (London: T&T Clark, 2007), 40.

<sup>667</sup> For phrase's the original use, see Phyllis Trible, *Texts of Terror: Literary-Feminist Readings of Biblical Narratives* (London: SCM, 1992).

<sup>668</sup> Here I follow a distinction used in Moughtin-Mumby's analysis of approaches to sexual and marital metaphors in the Hebrew Bible. One she labels "traditional scholarship," the other "feminist scholarship." The difference between them is a different understanding of metaphor (linguistic vs conceptual) and of focus. The former approach focuses on the *tenor* of the metaphor, whereas the former focuses on the *vehicle*. See *Marital*, 1-48.

another other on the foreground, the imagery itself and its implications for modern readers; a third angle is somewhere in the middle, that accounts both for aspects of historical context in tandem with the imagery, along with modern reactions. However, I will suggest that the *motif* of nakedness has not been adequately accounted for in these angles, being reduced either to punishment, to a code for sex and rape, or to a metonym for shame. Yet the questions remain: why is the motif of nakedness used throughout the chapter? How does nakedness relate to the divine agent who uncovers it? Why is Jerusalem accused of forgetting her nakedness and what does this signify? What is the meaning and function of making Jerusalem's nakedness visible, and how does this relate to her forgetfulness? If nakedness is a process of the self, what does the perception of nakedness mean for who Jerusalem is? How do the varying perceptions of nakedness relate to Jerusalem's self-perspective and the audience's? What does the motif of nakedness mean for the audience and how does it affect them? And of the chapter as a whole: how do the varying perceptions of Jerusalem's body, clothed and unclothed, make meaning for the audience "witnessing" them? In what sense does the motif of nakedness make meaning in the face of suffering and destruction?

### 5.1 Metaphor in Ezekiel 16: Background, Foreground, Somewhere in the Middle

Some of those who focus on the background of the metaphor interpret the evocative imagery of Jerusalem's divestiture in vv. 35-43 as accurately representing reality, "drawing on everyday life."<sup>69</sup> Therefore the imagery itself depicts the socio-legal background for the

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<sup>69</sup> Raymond Westbrook, "Adultery in Ancient Near Eastern Law," *RB* 97 (1990): 559. The quote above comes from Westbrook's discussion of Hosea, but as Day has argued the same logic can be applied here to Ezekiel (see Day, "Metaphor," 290n21). Here I limit myself to a sample of scholars who state the stripping in vv. 37 and 39 reflects actual practice for women who commit adultery: Moshe Greenberg, *Ezekiel 1-20: A New Translation and Commentary* (New York: Doubleday, 1983), 287; Walther Zimmerli, *Ezekiel: A Commentary on the Book of the Prophet Ezekiel*, vol. 1 (Philadelphia: Fortress Press, 1979), 340; Michael Fishbane, "Sin and

metaphor. In this interpretation, nakedness is merely a necessary outcome of Jerusalem's dress being removed in the enactment of this legal idiom.<sup>670</sup> However, Day has demonstrated that the four features commonly cited in Ezek 16:35-43 to support the argument that it corresponds to a socio-legal punishment for adultery fail to hold up under scrutiny.<sup>671</sup> As Day states: "to take the references to adultery and murder literally and thereby not supply the missing tenors is to kill the metaphor."<sup>672</sup> While a socio-legal background is sought for the act of divestiture, it is odd that no comment is made about a potential background for the investiture in vv. 1-14.<sup>673</sup> More relevant for the investiture is the suggestion that the metaphor's background is Israel's history, albeit a revised version.<sup>674</sup> While the text certainly

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Judgment in the Prophecies of Ezekiel," *Int* 38 (1984): 149; Joseph Blenkinsopp, *Ezekiel* (Louisville: Westminster John Knox Press, 1990), 79; Henry McKeating, "Sanctions Against Adultery in Ancient Israelite Society, With Some Reflections on Methodology in the Study of Old Testament Ethics," *JSOT* 11 (1979): 61-62; Daniel I. Block, *The Book of Ezekiel: Chapters 1-24* (Grand Rapids: Eerdmans, 1997), 500-502 (Block states it indicates divorce on the grounds of adultery). For further lists of scholars who argue that the various punishments reflect actual practices in vv. 37-40, see Day, "Metaphor," 288n13-17. Whilst feminist scholarship on Ezekiel 16 is not centrally concerned with the question of the punishment of Jerusalem reflecting real socio-legal practices, Day notes that most make passing comments that would indicate their acceptance of the text reflecting actual practices and none argue explicitly against it. See "Metaphor," 288-289n13.

<sup>670</sup> While the hypothesis of "cultic prostitution" has been proposed as a background for the sexual imagery in various prophetic texts (for an overview of possible ANE backdrops, see Abma, *Bonds of Love; Methodic Studies of Prophetic Texts with Marriage Imagery (Isaiah 50:1-3 and 54:1-10, Hosea 1-3, Jeremiah 2-3)* (Assen: van Gorcum, 1999), 13-23), this approach has largely been abandoned. For example, see Frymer-Kensky's critique in, *In the Wake of the Goddesses: Women, Culture, and the Biblical Transformation of Pagan Myth* (New York/Toronto: Free Press, 1992), 199-202.

<sup>671</sup> The four features are: 1) the stripping reflects an actual practice to punish women who commit adultery, 2) the group in v. 40 refers to a group of people who function in a judicial capacity to try and punish the woman, 3) the stoning reflects an actual place to punish women who commit adultery, and 4) the cutting up of the woman's corpse reflects an actual practice done to her body. Day, "Metaphor," 285-309. For agreement that it does not reflect actual practice or legal punishments for adulteresses, see Kelle, "Wartime," 102; Robert P. Carroll, "Desire under the Terebinths: On Pornographic Representation in the Prophets – A Response," in *Feminist Companion to the Latter Prophets*, ed. Athalya Brenner-Idan and Carole R. Fontaine (Sheffield: Sheffield Academic Press, 1995), 277; Moughtin-Mumby, *Marital*, 178-179n108. Cf. On Ezek 23:25-27, Gail Yee states that the punishment depicted is more similar to the barbaric military practices of Ashurnasirpal than to sentences for adultery. See *Poor Banished Children of Eve: Woman as Evil in the Hebrew Bible* (Minneapolis: Fortress Press, 2003), 131.

<sup>672</sup> Day, "Metaphor," 295.

<sup>673</sup> Zimmerli cites Bach, who understood Ezek 16:3-34 as a "foundling motif" in which he sought to trace an "Ur-tradition" of an Israelite group. Kraus sees this in a "nomadic Autumnal Festival." See Hans-Joachim Kraus, *Worship in Israel: A Cultic History of the Old Testament*, trans. Geoffrey Buswell (Richmond: John Knox Press, 1966), 61-69, 128-134. Cf. Walther Eichrodt acknowledges folkloric overtones. *Ezekiel* (Philadelphia: Westminster, 1970), 202.

<sup>674</sup> See Block, *Ezekiel I*, 462; Katheryn Pfisterer Darr, "Ezekiel's Justifications of God: Teaching Troubling Texts," *JSOT* 55 (1992): 109; Zimmerli, *Ezekiel I*, 336-337; Greenberg, *Ezekiel 1-20*, 303; Baumann, *Love*, 142.

alludes to Israel's history,<sup>675</sup> it does not adequately account for the repetitive use of nakedness throughout the chapter: does nakedness refer to only one moment in Israel's history? Several? The symbolic and rhetorical power of the motif within the metaphor is limited if it solely refers to Israel's history.<sup>676</sup>

If a background is to be sought, the traumatic experiences of war and exile are a more convincing source for the Ezekielian imagery.<sup>677</sup> Day, Kelle, and Smith-Christopher have argued that wartime practices and military conquest drive the spousal imagery. Day argues that a breach of covenant through cultic and political infidelity is what dictates the authors use of the vehicle of marital imagery. The invocation of covenant curses results in Judah's military conquest by foreigners and is the source for the physical/sexual violence against the woman in the passage.<sup>678</sup> Kelle argues that personified Jerusalem refers only to the city and its structures, not the nation, people, or land, and therefore the physical and sexual violence refers to the "destruction of towers, platforms, and houses."<sup>679</sup> Kelle continues, though, that by virtue of the city being a capital, Jerusalem becomes a symbol that represents the ruling class and wealthy societal class males the text is trying to critique. The metaphor thus emasculates the largely male audience by portraying them as female.<sup>680</sup> Kelle writes:

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<sup>675</sup> Cf. Gile compares Ezekiel 16 to Deuteronomy 32. See, "Ezekiel."

<sup>676</sup> For a robust critique of seeking a backstory for the "marriage metaphor" in Ezekiel 16 and 23, see Moughtin-Mumby, *Marital*, 156-168.

<sup>677</sup> Carvalho proposes a literary background. She argues that an Egyptian religious motif layer has been added to the well-known image of the city as God's wife in Ezekiel 16 and 23. See Corrine Carvalho, "A Serpent in the Nile: Egypt in the Book of Ezekiel," in *Concerning the Nations: Essays on the Oracles against the Nations in Isaiah, Jeremiah and Ezekiel*, ed. Else K. Holt, Hyun Chul Paul Kim and Andrew Mein (London: Bloomsbury/T&T Clark, 2014), 205-209.

<sup>678</sup> Day argues that YHWH enforces "the most dire of the covenant curses. He will instigate and empower foreign conquest and destruction (for example, Deut 28:25, 41, 47-58; Lev 26:16-17, 25, 38)." "Marriages," 235-237.

<sup>679</sup> "Wartime," 98-99, 105-107.

<sup>680</sup> Also see T. M. Lemos, "The Emasculation of Exile: Hypermasculinity and Feminization in the Book of Ezekiel," in *Interpreting Exile: Displacement and Deportation in Biblical and Modern Context*, ed. Brad E. Kelle, Frank Ritche Ames and Jacob L. Wright (Atlanta: SBL Press, 2011), 377-393. Koller argues that the male audience was to identify with Jerusalem as *victim*. See "Pornography or Theology? The Legal Background, Psychological Realism, and Theological import of Ezekiel 16," *CBQ* 79 (2017): 402-421.

The prophetic metaphorization, or development of the metaphor of the endangered or violated woman to represent the threatened or destroyed city, is rhetoric crafted for times of warfare: it is a specific way of drawing upon a well-established metaphorical tradition to criticize the males who occupy the centers of power and to alter the audience's perspective on both the powerful and the deity.<sup>681</sup>

Smith-Christopher has argued that the imagery of divestiture draws on wartime practices of stripping POWs and leading them away naked into captivity.<sup>682</sup> These scholars make a strong argument for the untenability of the physical or sexual violence in Ezekiel 16 as representative of an actual socio-legal practice or as to be drawn from the domestic domain by highlighting the traumatic wartime realities.

I agree that wartime and military conquest is the most suitable background for the violent imagery in Ezekiel 16 and other texts. I also agree that the largely male audience would be emasculated by the imagery, not inspired to abuse women.<sup>683</sup> As much as identifying this background aids in understanding the imagery, it does not explain the motif of nakedness within the metaphor without question. The motif of nakedness is referred to prior to the act of divestiture (v. 7, 22) as well as after (implied by elided in vv. 43, 60, 63) and is related to memory, which suggests it signals more than the chilling practices of war, though it is certainly not less than this.

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<sup>681</sup> "Wartime," 96. For biblical and extrabiblical texts and ANE iconography surrounding war and the feminization of those defeated, see Susan E. Haddox, "(E)Masculinity in Hosea's Political Rhetoric," in *Israel's Prophets and Israel's Past: Essays on the Relationship of Prophetic Texts and Israelite History in Honor of John H. Hayes*, ed. Brad Kelle and Megan Bishop Moore (New York: T&T Clark, 2006), 174-200; Cynthia R. Chapman, *The Gendered Language of Warfare in the Israelite-Assyrian Encounter* (Winona Lake: Eisenbrauns, 2004); Claudia D. Bergmann, "We Have Seen the Enemy, and He Is Only a 'She': The Portrayal of Warriors as Women," in Kelle and Ames, 129-142.

<sup>682</sup> Smith-Christopher, "Abu-Ghraib," 141-157.

<sup>683</sup> Though I recognize van Dijk-Hemmes point: male readers of the text, both ancient and modern, have an "escape": they can identify with the other males within the metaphor (God or those who pass judgement in v. 45) instead of Jerusalem. I disagree with van Dijk-Hemmes that this is a function of the text, which she deems as "androcentric-pornographic" in character. See "The Metaphorization of Woman in Prophetic Speech: An Analysis of Ezekiel XXIII," *VT* (1993), 169.

Approaches that focus on the foreground concentrate on Jerusalem's gender and treatment within the metaphor and its implications for modern readers. In this respect, feminist critique has succeeded in naming, exposing, and wrestling with the difficulties of the metaphorical imagery. Writing in 2008, Moughtin-Mumby stated that feminist approaches to the imagery in Ezekiel, amongst other texts, had become "increasingly difficult to characterize in recent years, diversifying and proliferating, having previously been warned of becoming formulaic and predictable."<sup>684</sup> These approaches have indeed been diverse, arguing that the imagery in Ezekiel 16: is a commentary on gender,<sup>685</sup> conforms to child sexual abuse,<sup>686</sup> conforms to domestic abuse,<sup>687</sup> is pornography itself,<sup>688</sup> is informed by an ideology of misogyny,<sup>689</sup> or is or is not an accurate representation of God.<sup>690</sup> Many of these studies address divestiture and nakedness but only as a reference point to their larger argument. For

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<sup>684</sup> Moughtin-Mumby, *Marital*, 13. The warning she refers to is by Carroll, "Terebinths," 282.

<sup>685</sup> For example, see: Holly Morse, "Judgment was Executed Upon Her, and She Became a Byword Among Women" (Ezek. 23:10): Divine Revenge Porn, Slut-Shaming, Ethnicity, and Exile in Ezekiel 16 and 23," in Southwood and Halvorson-Taylor, 129-171; Moughtin-Mumby, *Marital*; Regina Weems, *Battered Love: Marriage, Sex, and Violence in the Hebrew Prophets* (Minneapolis: Fortress Press, 1995); G. Corrington Streete, *The Strange Woman: Power and Sex in the Bible* (Louisville: Westminster John Knox Press, 1997), 91-93; Carol J. Dempsey, "The 'Whore' of Ezekiel 16: The Impact and Ramifications of Gender-Specific Metaphors in Light of Biblical Law and Divine Judgment," in *Gender and Law in the Bible and the Ancient Near East*, ed. Victor Matthews, Bernard Levinson, Tikva Frymer-Kensky (Sheffield: Sheffield Academic Press, 1998), 57-78; for disagreement that ancient or medieval readers of Ezekiel 16 would read it as commentary on gender roles, see Koller, "Pornography," 416.

<sup>686</sup> For example, see: Koller, "Pornography," 414-417; Magdalene, "Treaty-Curses," 326-352.

<sup>687</sup> For example, see: Mary E. Shields, "Multiple Exposures: Body Rhetoric and Gender Characterization in Ezekiel 16," *Journal of Feminist Studies in Religion* 14 (1998): 5-18; Linda Day, "Rhetoric and Domestic Violence in Ezekiel 16," *BibInt* 8 (2000): 205-230.

<sup>688</sup> For example, see: van Dijk-Hemmes, "Metaphorization," (while her focus is on Ezekiel 23 her comments are relevant for chapter 16); Athalya Brenner, *The Intercourse of Knowledge: On Gendering Desire and 'Sexuality' in the Hebrew Bible* (Leiden: Brill, 1997), 110-117, chps. 6, 7; for a nuanced disagreement with van Dijk-Hemmes and Brenner-Idan see Carroll, "Terebinths."

<sup>689</sup> For example, see: van Dijk-Hemmes, "Metaphorization," or Brenner-Idan, *Intercourse*. On this point I agree with Carroll when he says: "...when biblical writers use feminine metaphors to express disapproval of (male) behaviour I do not conclude that they are anti-women (that is, misogynistic). I would need much further information to be able to jump to the conclusion that behind the text lies an ideology of dislike." "Terebinths," 292-293. Further to this, all texts are ideological, but not necessarily politically so or with respect to gender, as van Dijk-Hemmes and Brenner-Idan argue.

<sup>690</sup> For a defence see Block, *Ezekiel 1-24*, 469; for a critique and rejection of YHWH in the text see Shields, "Exposures," 18; for rejection of the imagery, see Magdalene, "Treaty-Curses," 352; for arguments that neither condone nor wholly accept the depiction of YHWH in the text see Weems, *Battered*, or on YHWH in Hebrew Bible more broadly Brueggemann, *Theology Old Testament*, 384; on the prophets specifically see Nancy R. Bowen, "Can God be Trusted? Confronting the Deceptive God," in Brenner-Idan et al, 354-365.

example, the violent divestiture and exposure of nakedness is argued to be pornographic in nature and invites the male gaze; this is without a wider consideration of what nakedness might signify beyond the absence of dress, and its rhetorical function as a motif within the chapter. In light of the wartime background noted above, the idea that men would unquestionably identify with YHWH as male in the passage has been critiqued.<sup>691</sup> Another example is Shields' article, which insightful looks at how body rhetoric, including nakedness, combines with gender characterization to "expose Jerusalem while masking Yahweh completely."<sup>692</sup> Jerusalem's body is treated within the dichotomy of female-male vis-à-vis YHWH, and consequently Shields does not discuss the motif of nakedness as such.<sup>693</sup>

Almost a decade after Moughtin-Mumby's comment, Graybill has discussed recent works on trauma theory and the witness of disaster as only underscoring the arguments listed above. She makes the case that to repeat these arguments is to sap them of their critical power: feminist critique is at risk of becoming scholarly habit and routinized ritual.<sup>694</sup> Something new must be said of the imagery.

Between the background and foreground, something in the middle has been said about the imagery of body, divestiture, and nakedness. Galambush's work on the personification of Jerusalem to describe the relationship between God and Israel laid the groundwork for subsequent studies, and her analysis of Jerusalem's body as temple has been influential.<sup>695</sup> Kaminkowski analyses the reversal of gender dynamics within the historical and

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<sup>691</sup> See Koller, "Pornography," 406; Moughtin-Mumby writes: "It seems to me, however, that many men may not be grateful for such an opportunity; it might also be disturbing (albeit in different ways) to be forced against one's will to assume the role of the aggressor and abuser of women." See *Marital*, 165.

<sup>692</sup> Shields, "Exposures," 7.

<sup>693</sup> Kaminkowski's study serves as a corrective or counterpoint to Shields. See *Reversal*.

<sup>694</sup> Graybill, *Masculinity*, 50.

<sup>695</sup> Julie Galambush, *Jerusalem in the book of Ezekiel: The City as Yahweh's Wife* (Atlanta: Scholars Press, 1992).

sociocultural context of the metaphor.<sup>696</sup> Maier's work looks at how sacred space is compromised in personified Jerusalem's body in historical context.<sup>697</sup> Stiebert looks at shame and the concern for purity through the imagery of Jerusalem's body using the rhetoric of antilanguages, and Lapsley traces the shifting landscape of the moral self in Ezekiel, with a particular focus on shame and self-knowledge in Ezekiel 16.<sup>698</sup>

These studies (and more) accurately label the act of divestiture as a shaming act, and each contributes significantly to my own work. What is left wanting is a discussion of the motif of nakedness, which is often reduced to a metonym for shame. While not wrong, this interpretation does not fully account for the continual return to Jerusalem forgetting her earlier state of being naked and bare. Moreover, reducing nakedness to a metonym for shame only confounds the problem that has stumped interpreters as to why Jerusalem does not experience shame when her nakedness is exposed. A consequence of this is to discuss shame as an internal, cognitive experience in the conclusion of the chapter creating an implicit mind/body dichotomy. This also does not account for the unique way in which nakedness is used to say something about Jerusalem herself within the metaphor, and how this speaks to exile, destruction, and the crumbling of national identity.

Klein's recent articles bring together nakedness, divestiture, and exile by analyzing the overlapping use of two meanings of גלה in Ezekiel 16 and 23.<sup>699</sup> She interprets the metaphor of divestiture as sexual violence and argues this is a literary image of exile. Part of her argument relies on the interpretation of גלה in the *piel* with ערוה as its object as denoting

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<sup>696</sup> *Reversal*.

<sup>697</sup> *Daughter*.

<sup>698</sup> Stiebert, *Construction*; Jacqueline Lapsley, *Can These Bones Live? The Problem of the Moral Self in the Book of Ezekiel* (Berlin: Walter de Gruyter, 2000).

<sup>699</sup> Klein, "Uncovering," and "Clothing." See my discussion of גלה in section 2.4.1.

sexual intercourse, an interpretation based on the same verbal form and object in other P texts, namely Lev 18:6-19; 20:11, 17-21. These texts will be returned to in section 5.4.1. Since גלה is used in a context of violence and aggression in Ezekiel 16:37, Klein argues it indicates rape, “carried out by the divine husband himself.”<sup>700</sup>

Klein’s argument establishes the relationship between the meanings of *gālah* through literary images of exile, which is crucial groundwork for my own study. What her interpretation does not account for is the prepositional phrase that follows גלה and ערוה in Ezek 16:37, which together reads as: וגליתי ערותך אלהם. If the verb and object are read together as rape, what function does “to them” serve? While the public viewing of rape could add to the degradation of the act, the prepositional phrase seems odd. “To them” could be translated as “before them,” but this becomes more problematic when the remainder of v. 37b is considered: וראו את כל ערותך. I read the clause in v. 37b as the purpose of the גלה + ערוה + אלהם that precedes it.<sup>701</sup> I am not denying the violence or sexual undertones, or rather overtones, of גלה in the *piel* with ערוה as its object. Sexual violence, specifically rape, can be an apt image to describe the experience of exile. Rape survivors often speak of the erasure of their identity and denial of their agency by the perpetrator making them feel “defined out of existence by the attitudes and actions of the rapist.”<sup>702</sup> Exile is often described as an identity-crisis and loss of agency for a nation at the hand of the divine.

However, I do not think that the interpretation of rape adequately accounts for the chapter’s focus on sight, which is related to the motif of nakedness and its covering or

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<sup>700</sup> “Uncovering,” 173. She discusses the verb in the *niphal* with ערוה as its object as well, stating it has a sexual connotation since it is part of the charge of promiscuity against Jerusalem (170). The language of “uncovering wickedness” in v. 57 is not accounted for in Klein’s article, though there is a direct parallelism between the verbal constructions in v. 37 and v. 57.

<sup>701</sup> So Ronald M. Hals, *Ezekiel* (Grand Rapids: Eerdmans, 1989), 103.

<sup>702</sup> Thomason, quoting Brison’s testimony of rape, *Naked*, 123.

uncovering with dress. Ezekiel's continual return to the days of Jerusalem's youth when she was utterly naked is a continual return to a particular perception of Jerusalem. Throughout the chapter there is a series of perceptual moments of covering and uncovering Jerusalem's body that contrast, contradict, and collide yet which have the motif of nakedness running through them. The relationship between nakedness and sight is emphasized by YHWH's accusation that Jerusalem has forgotten her nakedness, which results in her divestiture bringing it into focus. Ezekiel 16 establishes a relationship between sight and knowledge;<sup>703</sup> knowledge comes through the naked body and is passively received, produced by divine initiative.<sup>704</sup> Divine initiative brackets the frame of vv. 1-43, as well as the coda (vv. 59-63), and creates a perceptual experience for audience receiving the metaphor. Jerusalem is seen and known according to the perspective of the deity, who is the agent of dress.<sup>705</sup>

In the analysis below, I will examine Ezekiel 16 as a perceptual experience.

Jerusalem's body is a performative body by continually capturing attention through varying perceptions. The metaphor focuses the audience's attention upon Jerusalem's body, covered and uncovered, for the purpose of making something known to them, to show something in, or on, Jerusalem. This means I will not seek to separate the metaphor from its socio-historical context that it seeks to respond to; I would emphasize for a text such as Ezekiel 16 the theological context is crucial to recognize.<sup>706</sup> These texts are foreign to modernity and they

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<sup>703</sup> Zimmerli notes that the verb "to see" in v. 37 is related to the verb "to know." See also Ezek 21:4 and 39:21-23 where the sequence "to know"... "to see" is used. *Ezekiel 1*, 347. Cf. Cairns' work on the verb for covering/uncovering in classical Greek literature that demonstrates a link between sight and knowledge/truth. See "Shamelessness."

<sup>704</sup> The terminology (and thought behind it) is drawn from Paul Joyce, *Divine Initiative and Human Response in Ezekiel* (Sheffield: Sheffield Academic Press, 1989). For a robust discussion of the shift from activity to passivity with respect to ethics in Ezekiel, see Andrew Mein, *Ezekiel and the Ethics of Exile* (Oxford: OUP, 2001).

<sup>705</sup> See Lapsley's work on the relationship between knowledge of God, self-knowledge, and the latter's expression in the language of memory and shame, most notably in Ezekiel 16. Lapsley, *Bones*, 129-130. Cf. Shields' conclusions in "Exposures," 14.

<sup>706</sup> What I do *not* mean by theological is what Day notes in her study: whether seeking to rationalize the depiction of the deity by arguing his actions to be justifiable, a sort of tough love, or whether claiming domestic

cannot be interpreted against modernity.<sup>707</sup> In this respect, my analysis is from the perspective of a “cooperative reader” of the text.<sup>708</sup> On the other hand, metaphors create meaning and bring about new perspectives on reality, rather than reflect it.<sup>709</sup> It is not just a measure of dissonance that is presupposed in metaphor but it creates reality by the way in which it focuses our attention.<sup>710</sup> These points are important, as personified Jerusalem is not a real woman, nor is the depiction of God as Father/Husband a real man, and neither should be taken as illustrative as normative of either gender. Nevertheless, the metaphor, in historical context as well as today, should evoke horror and disillusionment over the processes of dehumanization, just as wartime processes of dehumanization do. As a conceptualization of exile, suffering, and destruction, the historic purpose of this metaphoric process is not unsimilar to what Lapsley has argued elsewhere: when desire is misguided (and palpably so in Ezekiel 16) the denial of ways to make sense of identity, place, and worldview are presented within the text as the only way to make space for God to act.<sup>711</sup>

Here I would add Stiebert’s discussion of metaphor and myth. Similar to myth, she argues that metaphor can serve to reflect the psychological or cultural needs of the author and

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violence of women in the passage by God, both employ a hermeneutic that read the figurative language as a literal characterization of God. See “Marriages,” 221. What I do mean by theological is the book’s radical theocentricity as discussed by Joyce (*Initiative*), which in the metaphor in Ezekiel 16 is metaphorically depicted in God as father/husband.

<sup>707</sup> For example, on the emotional neglect, (child) abuse, negligence, or violence in the chapter (particularly in the opening verses), Stiebert states that we cannot “impose modern psychology anachronistically and inappropriately on an ancient metaphor.” *Fathers*, 198.

<sup>708</sup> “Cooperative reader” is over against a “resistant reader,” with the former being one that allows the text to engage with the reader’s imagination and “exert influence” upon it. See Moughtin-Mumby, *Marital*, 38-40.

<sup>709</sup> Moughtin-Mumby states: “indeed, metaphor, as a cognitive device, is often believed to *create* meaning, having the ability to introduce new perspectives and outlooks.” *Marital*, 4. She quotes McFague: “metaphor creates the new; it does not embellish the old, and it accomplishes this through seeing similarity in dissimilars. This process, in essence, is the poet’s genius—the combining of old words in new ways to create new meanings.” See *Speaking in Parables: A Study in Metaphor and Theology* (London: SCM, 1975), 49-50. There is often discrepancy between social ideal and lived practice. Exaggeration, hyperbole, or what Stiebert has argued of Jerusalem as “hypertype” are also prevalent in metaphor. See Stiebert, *Fathers*, 176-176.

<sup>710</sup> McGilchrist, “Hemispheres,” 138.

<sup>711</sup> Lapsley, “Feeling,” 101-102.

audience, which can be in opposition to actual historical situations.<sup>712</sup> This dovetails with Maier's and Cooley's work discussed in the introduction, which states that the ways in which religious symbols are used may not coincide with cultural attitudes towards the body: they can resist, disrupt, and shock. Jerusalem-as-woman generates and engenders a world of otherness and as a personified religious symbol her body and its boundaries can serve as a challenge to the bodily boundaries of the audience. That is, the otherness (i.e., not sameness) of Jerusalem's body displays a counterperspective to the audience about themselves, their world, and their God.<sup>713</sup> Nakedness is related to the meaning and function of the audience's exile, suffering, and destruction.

I will demonstrate that the modification of Jerusalem-as-woman's bodily boundaries of dress is crucially related to the motif of nakedness. The metaphor anticipates the uncreation and exposure of Jerusalem-as-city. The destruction of the city's boundaries of walls and structures reveals what was always there but not seen. In the introduction I cited Stewart who relates the exposure of a city to memory – that is, a more acute “awareness of what was once present...because of its absence.”<sup>714</sup> The relationship between memory and exposure is true not only of Jerusalem-as-city, but it is made explicit in the metaphor of Jerusalem-as-woman. Interestingly, memory is related to Jerusalem's nakedness, what is exposed, not to the dress that was “once present,” as Stewart says. The divestiture of dress in vv. 35-43 exposes what was always there, but not seen; in the language of the chapter, what was not remembered. Since the ancient world has a high level of mind/body integration, what

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<sup>712</sup> *Fathers*, 167-169. Stiebert also writes that personified Jerusalem throughout the Hebrew Bible is exceptional, a “hyper-type”: “exceptionally blessed, or exceptionally disobedient.” This further dissuades us from reading Jerusalem-as-woman as informative about “regular” human wives, women, daughters, etc. *Ibid.*, 176.

<sup>713</sup> It is the very otherness of Jerusalem that led Rabbi Eliezer to ban Ezekiel 16 from public reading. See *Meg.* 4.10. For a collection of rabbinical interpretations, see Moshe Eisemann, *Yechezkel/Ezekiel*, 2<sup>nd</sup> ed. (Brooklyn: Mesorah Publications, 1979), 243-52. Cf. Mills' study on pain argues “pain and suffering are the Other which needs to be engaged.” *Alterity*, 5.

<sup>714</sup> Stewart, *Ruins*, 38.

happens to the body is crucial to understanding the self. This informs what is happening within the metaphor to personified Jerusalem and allows the motif of nakedness to take on an interesting role. It can signal processes and aspects of the self. If there is a relationship between sight and knowledge, and nakedness and self, then the exposure of the body is an epistemological source for self-knowledge.

Consequently, I will argue that nakedness conceptualizes suffering and destruction as the place of effacement, shame, unbeing, and identity deformation, even dehumanization. The motif of nakedness and its exposure is to provoke self-knowledge, remembrance through sight. Utter nakedness reveals a self that is liminal, precarious, and in want of identity, role, and function as a consequence of a defunct self-perspective indicated by the language of forgetfulness. By reading the metaphor as a perceptual experience, Jerusalem's body becomes performative and focuses the audience's attention onto her nakedness to precipitate knowledge. Since the motif of nakedness is consequential in the restoration part of the chapter (vv. 59-63), utter nakedness is about who the exiles are too. Her performative body is one that reveals to the audience that they have been mistaken in their perception of Jerusalem, their world, their God, and consequently themselves. The metaphor invites the audience to experience shame by creating a new, naked way of attending to Jerusalem, exile, and themselves. Utter nakedness is to overwhelm and feel definitional as revealed by the deity who is the agent of dress. It is the manner in which Jerusalem is defined within the metaphor that is the means by which the audience is to attend to suffering and destruction.

In order to elucidate the way in which the metaphor creates a new way of attending to the world and self for the audience, I will first survey the perceptual experience in Ezek 16:1-43. I will then discuss the particular terms used for nakedness throughout the chapter; not

only what they mean or symbolize, but their rhetorical function within the context of divestiture. Next, I will address the divestiture as a shaming act, and then conclude with how I understand the act to invite the audience to experience shame through the lens of performance.

Prior to my initial survey of Ezekiel 16, three points should be made. First, as one who was deported and living among the exiles in Babylonia, Ezekiel's discourse is uniquely directed to the people in Jerusalem.<sup>715</sup> There is thus a difference between the audience of Ezekiel's prophecies and the audience to which Ezekiel addresses himself, the former being the exiles, the latter the Jerusalemites.<sup>716</sup> In this chapter, I understand the audience which is to be affected by the metaphor as exilic, comprised of upper-class men and women.<sup>717</sup> Second, my focus is on the first forty-three verses in the chapter. While I do not view the elaborations of the chapter – the *mashal* form in vv. 43b-58 and the coda in vv. 59-63 – as independent units but as developments of vv. 1-43 that presuppose the destruction of city and temple in 586 BCE, my focus will be predominantly on the first part of the chapter.<sup>718</sup> The third point I address in the next section.

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<sup>715</sup> Thomas Renz, *The Rhetorical Function of the Book of Ezekiel* (Leiden: Brill, 1999), 28.

<sup>716</sup> Renz, *Rhetorical*, 28. Klein has described them as: “the first *golah* and the rebellious and stubborn house of Israel.” See “Ezekiel among the Prophetic Tradition,” in *The Oxford Handbook of Ezekiel*, ed. Corrine Carvalho (Oxford: OUP, 2020), 3. Clear distinctions are made between the exiles and Jerusalemites in Ezek 11:1-13, 14-21; 16:1-43; compare 20:1-38. Dalit Rom-Shiloni discusses the distinctions made between audiences in relation to Jerusalem under the rubrics of origin, past and present sins, judgment, and future prospects. See “Jerusalem and Israel, Synonyms or Antonyms? Jewish Exegesis of Ezekiel's Prophecies against Jerusalem,” in *After Ezekiel: Essays on the Reception of a Difficult Prophet*, ed. Andrew Mein and Paul M. Joyce (New York: T&T Clark, 2011), 89-114, or idem., *Exclusive Inclusivity: Identity Conflicts between the Exiles and the People who Remained (6th-5th Centuries BCE)* (London/New York: T&T Clark, 2013).

<sup>717</sup> So Lapsley, “Positive,” 171, or Smith-Christopher, “Abu-Ghraib,” 146. Contra Corrine Patton, ““Should our Sister be Treated like a Whore?”: A Response to Feminist Critiques of Ezekiel 23,” in *The Book of Ezekiel: Theological and Anthropological Perspectives*, ed. Margaret Odell and John Strong (Atlanta: SBL, 2000), 232, or Peggy Day, “The Bitch had it Coming to Her: Rhetoric and Interpretation in Ezekiel 16,” *BibInt* 8 (2000): 235. Ezek 16:41 and 23:11 also seem to name women as spectators too.

<sup>718</sup> See Walther Zimmerli, *The Fiery Throne: The Prophets and Old Testament Theology* (Minneapolis: Fortress Press, 2003), 76. Cf. Karin Schöpflin, “The Composition of Metaphorical Oracles Within the Book of Ezekiel,” *VT* 55 (2005): 101-120.

### 5.1.1 Pornography

In reading Ezekiel 16 as a perceptual experience and Jerusalem's body as performative, I take seriously the effects Ezekiel 16 can have on readers. Relevant to the discussion of Ezekiel 16 as performance is the issue of the gendered violence and the arguments that label it as pornography or child pornography. In agreement with other scholars, I hesitate to overemphasize the male-female dichotomy because, as stated earlier, it is unlikely and disturbing that males are assumed to instinctively identify with YHWH in the chapter simply because he is male. Ezekiel 16 is not only a feminist problem but calls for an ethical response from all readers due to the nature of its imagery.<sup>719</sup> That being said, the fact is that the text *can* be and has been used to justify male dominance over women.<sup>720</sup> Here I focus on the issue of pornography because pornography is a performance of a certain kind and must be distinguished from my reading of Jerusalem's body as performative. My discussion is not about how the imagery is pornographic. Rather, my intent is to briefly highlight the implications of *reading* Ezekiel 16 in a manner similar to the way in which pornography is consumed.<sup>721</sup> That is, the way in which attention is engaged toward and the degree to which one is affected by the textual imagery.

Pornography is most often consumed at the viewers bidding and for their pleasure. Its purpose is to serve the desires of its watchers.<sup>722</sup> It expresses sexual fantasies and

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<sup>719</sup> By this I neither seek to diminish the uni-directional nature of the violence nor am I ignorant of the fact that most domestic violence is committed by men toward women. See Day, "Domestic," for a discussion of Ezekiel 16 as domestic violence. Koller states that in accounting for the imagery and violence feminist critiques often do not go *far enough*. See "Pornography," 413.

<sup>720</sup> See Andrew Mein's article, "Ezekiel's Women in Christian Interpretation: The Case of Ezekiel 16," in *After Ezekiel: Essays on the Reception History of a Difficult Prophet*, ed. Paul Joyce and Andrew Mein (New York: T&T Clark, 2011), 169-74.

<sup>721</sup> My intention here is not to engage in a full discussion of what pornography is or a detailed account of the manner of its consumption.

<sup>722</sup> A legal definition of pornography is: "Pornography is the depiction of sexual behavior that is intended to arouse sexual excitement in its audience", as cited in Tom Pollard, *Sadomasochism, Popular Culture and*

representations that are beyond the realm of personal experience; it depicts what is “potential” or “possible.” This often takes the form of violent sexual fantasy.<sup>723</sup> When pornographic images are consumed, the exchange is uni-transactional: nothing is demanded of the viewer.<sup>724</sup> Pornography exists for the end consumer, with no expectation of something in return.<sup>725</sup> It can satisfy one’s sexual proclivities, whatever they may be, without much afterthought.

If one “watches” Ezekiel 16 in the manner described above, it is like watching pornography for one’s own pleasure. However, my suggestion is that Ezekiel 16 demands an ethical reading. That is, the text can or should in some way affect us; it asks something of us. It is the affect and demand of the text upon the audience that differentiates it from pornography and is at the heart of my suggestion of Ezekiel 16 as performance. Be that as it may, the metaphoric imagery should not be read literally but literarily. This does not make its impacts on “real” life any less and is precisely my argument: the metaphoric imagery opens up new ways to see reality and the self within it. As cited earlier, Stiebert suggests a similar potential for myth: it can serve to reflect the psychological or cultural needs of the author and

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*Revolt: A Pornography of Violence* (New York: Routledge, 2020), 18. Cf. Carroll states that desire rather than dominance is key to understanding the erotic in the Hebrew Bible. See “Terebinths,” 303ff.

<sup>723</sup> The literature on this is extensive, especially in relation to the asymmetrical depiction of gender in pornography (cf. Brenner, *Intercourse*, 158, 160). As a few examples of views about pornography and violence see: Eran Shor, *Aggression in Pornography: Myths and Realities* (New York: Routledge, 2020); Pollard, *Sadomasochism*; Pollard, *Sex and Violence: The Hollywood Censorship Wars* (London: Paradigm Publishers, 2009); C. Itzin, ed., *Pornography: Women, Violence, and Civil Liberties* (Oxford: OUP, 1993); Laura Lederer, *Take Back the Night: Women on Pornography* (London: Bantam, 1982); N.M. Malamuth and E. Donnerstein, *Pornography and Sexual Aggression* (Orlando: Academic Press, 1984).

<sup>724</sup> Some pornography demands a monetary transaction; this is less the norm due to the ever-growing database of free pornography available on the internet globally. Pollard notes: “By 2010 between one quarter and one third of all internet users visited porn websites, a number that will surely grow with more free porn sites online and easy accessibility using smart phones and other devices.” *Sadomasochism*, 18.

<sup>725</sup> I am characterizing how pornography is consumed; I am not discussing, though am fully aware of, the negative affects pornography *does* have on both the consumer and through the production of such material. For more on the effects of pornography on the end consumer see, for example, Gail Dines, “Is Porn Immoral? That Doesn’t Matter: It’s a Public Health Crisis,” *The Washington Post*, April 8, 2016; Gail Dines, *Pornland: How Porn Has Hijacked Our Sexuality* (Boston: Beacon Press, 2010); William L. Marshall, “Revisiting the Use of Pornography by Sexual Offenders: Implications for Theory and Practice,” *The Journal of Sexual Aggression* 6 (2000): 67-77; Laura McNally, “Pornography, Violence, and Sexual Entitlement: An Unspeakable Truth,” *ABC Religion and Truth*, May 29, 2015.

audience, which can be in opposition to actual historical situations. Carroll has written similarly of “antilanguage”: “In the texts the writers are trying to create a different kind of society from that which prevailed in the past and such different societies generate antilanguages.”<sup>726</sup> My proposal is that *how* attention is focused upon these alternative realities matters. And if attention is focused in the way the text wants it to be, i.e., as a cooperative reader, the reactions of horror, outrage, and disillusionment *should* follow and demand a response. The response the text demands is one of shame.

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<sup>726</sup> Carroll, “Terebinths,” 302. Cf. Stiebert examines Ezekiel 16 using antilanguages, which seek to “create a different kind of society from that which has been or is dominant” and radically alter it by way of “overcharged rhetoric...wordplay and metaphor, vulgarity and grotesque parodies of reality.” Stiebert does not claim the chapter is using full-fledged antilanguage but rather antilanguage tendencies. See *Construction*, 151-162, or Stiebert, “Prophecy,” 268-271.

## 5.2 Text and Translation<sup>727</sup>

<p>לְכֹן זֹנָה שְׁמַעֲי דְבַר-יְהוָה:  כֹּה-אָמַר יְהוָה יָעַן  הַשִּׁפְךָ נְחֹשֶׁתְךָ  וּתְגַלְגְּלֵה עֶרְוַתְךָ בְּתֹנוּתֶיךָ  עַל-מְאֻהְבֶיךָ וְעַל כָּל-גְּלוּלֵי תוֹעֵבוֹתֶיךָ  וּכְדָמֵי בְנֵיךָ  אֲשֶׁר נָתַתָּ לָהֶם:  לְכֹן הִנְנִי מְקַבֵּץ אֶת-כָּל-מְאֻהְבֶיךָ  אֲשֶׁר עָרַבְתָּ עֲלֵיהֶם וְאֵת כָּל-אֲשֶׁר  אָהַבְתָּ עַל כָּל-אֲשֶׁר שָׂנְאָת וְקִבְצָתִי  אֹתָם עֲלֶיךָ מִסָּבִיב  וְגִלְתִּי עֶרְוַתְךָ אֲלֵהֶם  וְרָאוּ אֶת-כָּל-עֲוֹנוֹתֶיךָ:</p>	<p>35. Therefore, O harlot!<sup>728</sup> Listen to the word of YHWH!</p> <p>36. Thus says the Lord YHWH: because your menstruation fluid<sup>729</sup> poured out and your nakedness uncovered<sup>730</sup> in your harlotries, concerning<sup>731</sup> your lovers and all your abominable idols, and because<sup>732</sup> of the blood of your sons, which you gave to them.</p> <p>37. Therefore behold!<sup>733</sup> I am gathering all your lovers with whom you took pleasure,<sup>734</sup> all whom you loved and all whom you hated. I will gather them against you from all around, and I will uncover your nakedness<sup>735</sup> before them, and they will see all your nakedness.</p>
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<sup>727</sup> The translation is my own. The Hebrew text is the MT as written.

<sup>728</sup> Phyllis Bird addresses the translation of זנה. Its limited primary use is for female subjects “since it is only for women that marriage is the primary determinant of legal status and obligation.” (77) When a married woman violates the sexual rights of her husband, the verb נאף is used. This means that all other forms of sexual intercourse apart from marriage are designated by the term זנה. Included in this is premarital sex by a daughter, or sex by a levirate-obligated widow. Both of these circumstances bring offence to the male whom each is subject to. However, included in the usage of זנה is the professional prostitute. She has neither a husband nor any sexual obligation to any other male and therefore violates no man’s rights or honour. Her activity is not illicit and neither is her role. See Bird, “Harlot,” 77. In the context of Ezekiel 16, this does not mean that Jerusalem’s activity is not illicit. What it indicates is that Jerusalem has so disregarded the marriage covenant of v. 8 and the role given her through dress that she acts like someone who is not married. The Targum differs here significantly, translating the verse as a simile: “Therefore, because her deeds were like a harlot, O Congregations of Israel, hear the word of the Lord.”

<sup>729</sup> נחשתך is difficult. It typically means copper or bronze. This meaning could be employed as a synecdoche referring to the offerings in vv. 18-19 and/or payments in vv. 33-34. However, this usage is not present elsewhere in the Hebrew Bible. In comparison to the Akkadian *nuhšu* “superfluity, luxury” נחשתך can be understood as “sexual extravagance,” as Driver suggests (“Linguistic and Textual Problems: Ezekiel,” *Bib* 19 (1938): 65). The LXX translates the term as *χαλκός*, meaning metal, such as copper, brass, or bronze. Greenberg identifies the exact Akkadian cognate as *nahšātu*, meaning the genital outflow of a woman, i.e., menstrual blood (see *Ezekiel 1-20*, 285; on the Akkadian terms see *CAD*, 11/1:141-42; *AHW*, 713, 715). A problem still remains with the infinitive השפך. Zimmerli suggests a slight graphic change to the verb חשף, “to uncover,” in the infinitive form, which is found in Ezek 4:7. This parallels גלה in v. 37, a similar parallelism is found in Isa 47:2 and Jer 13:26. The change would align with the Targum but depart from the LXX. The verb שפך is common in Ezekiel, appearing over 30 times three of which are in Ezekiel 16. Here, it may be referring to the pivotal v. 15 that shifts the narrative. In v. 15, however, Jerusalem pours out harlotries, not נחשתך.

<sup>730</sup> The Syriac translates this as a *piel* waw consecutive second feminine singular. The LXX translates the uncovering as a future passive indicative, something that will happen to Jerusalem rather than recounting something she did.

<sup>731</sup> I have translated the two על as an על of specification, which states the sphere in which or the extent to which the verb occurs.” See Williams §289. Equally, it could be על with an indirect object. Williams notes that this is a late use and that in earlier texts אל is used for this purpose. See §296 and BHS apparatus.

<sup>732</sup> Mss have בד instead of כד.

<sup>733</sup> Lit. “Behold me.” This serves as a strong attention marker. Block, *Ezekiel*, 498.

<sup>734</sup> BHS apparatus amends to עגב, “to lust,” as throughout Ezek 23. However, the LXX translates ערב according to another of its meanings, “to mingle.” However, this meaning only occurs in the *hitpael* stem in the Hebrew bible. The Targum translates ערב by its third meaning “to be pleased with/be pleasing.”

<sup>735</sup> The LXX has “your evil deeds” instead of nakedness. Targum reads “your shame...your disgrace.”

וְשִׁפְטִיךָ מִשְׁפָּטֵי  
 נְאֻפוֹת וְשִׁפְכֵת דָּם וְנִמְתִּיךָ  
 דָּם חֲמָה וְקִנְאָה:  
 וְנִתַּמִּי אוֹתָךְ בְּיָדָם  
 וְהָרְסוּ גִבְדֵךְ וְנִתְצָו רִמְתֶּיךָ  
 וְהִפְשִׁיטוּ אוֹתָךְ בְּגָדֶיךָ  
 וְלָקְחוּ כְּלֵי תִפְאֶרְתְּךָ  
 וְהִנְיְחוּ עֵירָם וְעָרְגָה:  
 וְהִעָלוּ עָלֶיךָ קָהָל  
 וְרָגְמוּ אוֹתָךְ בְּאֲבָנִים וּבְתַקְוֹת בְּחֶרֶב בֹּתָם:  
 וְשָׂרְפוּ בְתוֹךְ בָּאֵשׁ  
 וְעָשׂוּ-בְךָ שְׁפָטִים לְעֵינֵי נָשִׁים רַבּוֹת  
 וְהִשְׁבִּיתִיךָ מִזִּזְנָה  
 וְגַם-אֶתְנֶנּוּ לֹא תִתְנֶי-עוֹד:  
 וְהִנְחֹתִי חֲמָתִי בְּךָ  
 וְסָרָה קִנְאָתִי מִמֶּךָ וְשָׁקֵטִי  
 וְלֹא אֶכְעַס עוֹד:  
 לְעַן אֲשֶׁר לֹא-זָכַרְתִּי אֶת-יְמֵי נְעוּרֶיךָ  
 וְתִרְגְּוֵי-לִי בְּכָל-אֶלֶה  
 וְגַם-אֲנִי הִיא דָרְבָדָה | בְּרֵאשׁ נִתַּמִּי  
 נְאֻם אֲדֹנָי יְהוִה וְלֹא עָשִׂיתִי  
 אֶת-הַזִּזְנָה עַל כָּל-תּוֹעֲבֹתֶיךָ:

38. And I will judge you according to the judgments of prostitutes and murderers. I will make you a bloody victim<sup>736</sup> of wrath and passion.<sup>737</sup>  
 39. And I will give you into their hand and they will demolish your chamber and they will tear down your pavilions. And they will strip you of your garments, they will take all of your beautiful ornaments, and they will leave you naked and bare.  
 40. They will summon a mob against you, and they will stone you with stones and hack you with their swords.  
 41. And they will burn your daughters with fire and they will execute judgment before many women. And I will cause you to turn from playing the harlot, and you will no longer give payment.  
 42. And I will cause my anger to depart from you and my passion will turn aside from you. And I will have peace, and I will not be angry anymore.  
 43. Because you have not remembered<sup>738</sup> the days of your youth, you have enraged me with all these, behold, I have returned your deeds upon your head, says the Lord YHWH. Is it not that you have committed<sup>739</sup> lewedness on top of all your abominations?

### 5.3 Overview of Dress and Nakedness in Ezekiel 16:1-34

Sight is of central importance in Ezekiel 16. The nature of perception – the manner in which attention is focused – however, differs throughout the chapter. In vv. 1-14 the focus is consistently on how Jerusalem’s body is perceived. Apart from her family origins,<sup>740</sup>

<sup>736</sup> The LXX translates דם ונתתיך as θήσω σε ἐν αἵματι, I [YHWH] will put you in blood.

<sup>737</sup> Zimmerli states that if ונתתיך דם המה וקנאה in the MT is not vertical dittography from v. 39a, and is closer to the idea of “anger and jealousy,” then it is best to read the text similar to Ezek 23:25: כך קנאה ונתתיך. See *Ezekiel 1*, 330.

<sup>738</sup> Translation follows the *qetib* that reads the verb זכר as a second feminine singular.

<sup>739</sup> Translation follows the *qetib* that reads the verb עשה as a second feminine singular.

<sup>740</sup> One would expect her to descend from Abraham and Sarah. The rhetorical purpose of her pagan parents helps to “paint a picture of persistent rebellion, from the beginning of the nation’s history to the present.” See Block, *By the River Chebar: Historical, Literary, and Theological Studies in the Book of Ezekiel* (Eugene: Cascade Books, 2013), 14. In a literal sense, Jerusalem’s origins are Jebusite. The temple’s land is bought by David from Ornan the Jebusite in 1 Chronicles 21; it is built on “pagan” foundations. Zimmerli notes that the word for “your origin” in v. 3, מכרתך, is peculiar and echoes the root “to dig” (כור). He connects it to “land/earth” and thus ties it to the “rock from which Jerusalem was hewn (Isa. 51:1).” Zimmerli, *Ezekiel 1*, 322,

Jerusalem's foundling state is described only by how she is seen: she is unwashed, bloody, not salted, not wrapped, with umbilical cord attached (v. 4) and no eye pitied her (v. 5).<sup>741</sup> In these first five verses, Jerusalem is rendered completely passive as the subject of *hophal* and *pual* verbs, allowing only Jerusalem to be in the spotlight – no indefinite verb construction with Jerusalem as object is allowed. The text continues that YHWH sees her in her blood (v. 6); her growth is described by how her body changes, yet it remains naked and bare (v. 7); YHWH sees her again and covers her nakedness (v. 8); her body is washed and anointed (v. 9); and in vv. 10-13 her body is described only by how it is adorned. Jerusalem's transformation from bloody baby to adorned queen culminates in her name going forth among the nations because of her beauty (v. 14), implicit in which is the nations having seen or heard what Jerusalem looks like.<sup>742</sup> Jerusalem's beauty is noteworthy. It is perfect (כליל) because YHWH set his splendour (הדר) upon her. YHWH's הדר is the explanation for Jerusalem's exceedingly great (במאד מאד) beauty.

I have argued elsewhere that Jerusalem's investiture with dress constitutes her new identity, role, and function as holy representative of YHWH.<sup>743</sup> What is achieved through the investiture is a new identity otherwise inaccessible to Jerusalem. Dress empowers her, meaning that it adds something to her basic nature as the effects of YHWH's הדר demonstrates.<sup>744</sup> Dress makes her more than she could be on her own and differentiates her

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337. This conceives Jerusalem as a source of water and life, an Edenic place. For a medieval Jewish exegesis of Jerusalem's origins see Rom-Shiloni, "Synonym." For a discussion of Ezekiel 16, ethnicity, and women, see Morse, "Byword."

<sup>741</sup> Contrast with judgment oracles where YHWH declares his eye will not "pity" or "spare." Ezek 5:11; 7:4, 9; 8:18; 9:5, 10.

<sup>742</sup> Compare Jerusalem's beauty causing her name fame in Ezek 16:14 to Ezek 22:5, where the city's name is defiled.

<sup>743</sup> Shannon Parrott, "'Because of My הדר I Set Upon You': Transformation through Dress in Ezekiel 16:1-14," in Finitis (2022), 187-208.

<sup>744</sup> In relation to humankind, הדר enhances human appearance and is removable. When it is given as a gift or bestowed on someone, it not only elevates the one adorned but also is related to and expresses the splendour of the one who bestows it, most often YHWH. See Parrott, "Transformation," 203-206, or Wu, *Shame*, 91-92. Cf. Waldman, "Overpowering."

relationally, socially, and globally. The investiture is an act that creates hierarchy, elevating Jerusalem above others as her perfect beauty and physical splendour becomes the locus of admiring gazes.<sup>745</sup> A new perception of Jerusalem is created by modifying her bodily boundaries of dress. Her dress directly relates her to and is reflective of YHWH due to its relation to the tabernacle and the priestly vestments.<sup>746</sup> In this respect, the act of investiture should also be considered from the perspective of memory. Building on Ben Zvi's argument, Jerusalem's investiture is a didactic site of memory. Her dress is not only suggestive of the (revised) history of the nation but it draws from Zion theology, recalling the sort of place she is thought to be ("perfect in beauty"), as well as the sort of people Israel was to be in relation to God and in her midst.<sup>747</sup> Dress conceptualizes these memories and manages perceptions of Jerusalem for the audience.

From these perceptions expectations are formulated about who Jerusalem is and will be, affecting the interpretation of her behaviour.<sup>748</sup> This manner by which bodies are perceived is driven by the idea that outward appearance and external actions are a means to gain access to and communicate information about internal processes, states, and one's place within social structures.<sup>749</sup> Jerusalem's dress constitutes her new identity and self and manifests this boundary to those who see her. How Jerusalem responds to her investiture is less to do with gratitude (or lack thereof) but is more to do with her understanding (or not) or acceptance (or not) of the identity and the responsibility of the role she has been adorned with. In this respect, social situations (including dress) impose themselves upon the body

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<sup>745</sup> Cf. Brenner-Idan writes similarly of Judith and Esther: "...Judith's change of clothes signifies her entry into another state of being – in her case (and Esther's) from the domestic into the public." Moreover, Judith's beauty is directly attributable to dress, not the body itself, apart from her face. See "Seduces," 219.

<sup>746</sup> For further discussion see Parrott, "Transformation."

<sup>747</sup> On Zion see Pss 48:2; 50:2; on the people see Deut 26:19 (compare to Jer 13:11).

<sup>748</sup> See Lennon, "Psychology," 320.

<sup>749</sup> See Quick, *Adornment*, 15-16, and Neufeld, "Criminals," 1.

(literally) and constrain it to act in particular ways.<sup>750</sup> The stakes are high, expectations of who Jerusalem she is and how she ought to be are formulated, and the world stage is set for her.<sup>751</sup>

Jerusalem violates these expectations in vv. 15-34. This section of the chapter contains Jerusalem's activity exclusively. What I want to note here is the unexpectedness of Jerusalem's behaviour, which risks being lost on those familiar with the passage. The suggestion that Jerusalem acts like YHWH in vv. 15-34 – namely that Jerusalem treats her male images and foreign partners “in precisely the same way as YHWH treated her in [vv. 1-14]”<sup>752</sup> – is not accurate and undermines the unexpected and shocking nature of what transpires.<sup>753</sup> If Jerusalem's identity and role are constituted in her dress and are related to YHWH (alluding to both the purpose of the nation as well as the function of the temple), then Jerusalem's conduct with both her body and her dress is antithetical to such a role. Jerusalem uses her newly established bodily boundaries of dress to construct male images<sup>754</sup> and high places to have intercourse on – dress which has various touch points with the priestly vestments, temple offerings, and tabernacle.<sup>755</sup> Jerusalem's creation of images of gods with her dress and her feeding and clothing of these images are a direct affront to YHWH worship

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<sup>750</sup> Entwistle, *Fashioned*, 16. Cf. McKay “Gendering the Discourse,” and idem., “Gendering the Body.”

<sup>751</sup> The climax at v. 14 is often understood as the age of Solomon (cf. 1 Kgs 10:1).

<sup>752</sup> Moughtin-Mumby, *Marital*, 174.

<sup>753</sup> First, YHWH's investiture occurs *after* the *one* verse that contains a potentially euphemistic gesture that alludes to sexual intercourse (v. 8). If it does have sex as a referent, the giving of gifts occurs after. Jerusalem, on the other hand, gives gifts before sexual intercourse. Second, most of Jerusalem's actions in vv. 15-34 are not a mirror to YHWH's: Jerusalem slaughters children, builds chambers, idols, and high places, has multiple partners, and is insatiable, which are all things or experiences that are not reflective of YHWH's actions in vv. 1-14.

<sup>754</sup> Cf. Ezek 5:3; 23:14, 17.

<sup>755</sup> Cf. Ginzberg's section, “The Materials for the Construction of the Tabernacle,” features an almost verbatim allusion to Ezek 16:9-14, when God speaks to Moses on the Day of Atonement on how to construct the Tabernacle. God states that the thirteen gifts he requests from Moses are not actually gifts, but rather the thirteen deeds God did for him in Egypt and proceeds to list the dress items like those from Ezek 16:9-14. In the future world, Moses will receive these thirteen gifts from God when he appears on “every dwelling place of Mount Zion” with smoke and fire for day and night. See Louis Ginzberg, *The Legends of the Jews*, vol. 1, 2<sup>nd</sup> ed. (Philadelphia: Jewish Publication Society of America, 2003), 640.

and its aniconic stance.<sup>756</sup> She sacrifices her children, offering them up by fire, and feeds them to the images along with the food YHWH gave her.<sup>757</sup> Jerusalem's actions create a series of perceptions that are a disjuncture with and distortion of her identity and role as constituted in the dress itself.

For the exilic audience "watching," what were once expectations based on dress that managed perceptions, now seem foolish assumptions: who Jerusalem was taken to be is undermined by what is witnessed in vv. 15ff. Jerusalem's actions with body and dress participate in a new understanding of Jerusalem that was not expected.<sup>758</sup> That is, perceiving Jerusalem's series of actions in vv. 15-34 leads to a new understanding of her as a whole – the experience becomes one of betrayal, ultimately of shame. The confidence and trust implicit in the expectation that Jerusalem, and all she represents, is who she is perceived to be are proven to be misplaced. The greater the expectation one has of what one perceives, the more acute one's experience of betrayal and shame should one's expectations be violated.

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<sup>756</sup> While some argue, (i.e., Eichrodt, *Ezekiel*, 207; Galambush, *Jerusalem*, 66), that the male phallic images are drawn from the Canaanite fertility cult, I agree with Mein who argues the images created by Jerusalem are of gods, not phallic symbols. The description of the clothing and feeding of the images is similar to the daily temple service in Mesopotamia and Egypt, where the images of the gods were elaborately cared for. See Mein, *Ethics*, 116. Cf. Jerusalem's absence in the restoration visions in the second half of Ezekiel is less because of her feminization and more to do with "Ezekiel's aniconic stance." See Middlemas, "Transformation," 127.

<sup>757</sup> Child sacrifice in Ezek 16:20-21 has received much attention and is beyond the scope of this study. See a discussion in Block, *Ezekiel 1-24*, 489-490; Zimmerli, *Ezekiel 1*, 344; Greenberg, *Ezekiel 1-20*, 281; or see John Day, *Molech: A God of Human Sacrifice in the Old Testament* (Cambridge: CUP, 1989), 10, 12, 15-16, 19, 30, 35, 36, 67.

<sup>758</sup> Anxiety is evoked by the imagery too with respect to female sexuality. See Amy Kalmanofsky, "The Dangerous Sisters of Jeremiah and Ezekiel," *JBL* 130 (2011), 304ff. With respect to the anxiety over the sexual infidelity of women, I follow Darr and Newsom's argument on the matter. Female infidelity threatened the foundations of a patrilineal society. If a family is perpetuated through unbroken lines of children, the introduction of an illegitimate heir is a threat to the family line, inheritance, and name. It has more to do with progeny than it does about a woman being property. Darr (quoting Newsom) writes: "If woman is the 'essential thread' joining the pieces of patriarchy's social fabric, she also 'indicates the seams where the fabric is subject to tears'." See Darr, *Vision*, 119.

Lynd describes this experience as trusting ourselves to a situation that is not really there; we become strangers in a world in which we thought we knew and were home.<sup>759</sup> McGilchrist argues that trust emerges through relationship and experience and is imbedded in context, what he terms “betweenness.”<sup>760</sup> Trust is related to what is true/truth (cf. German, *treu*, “faithful”), which historically was understood within the context of a relationship between things and/or people.<sup>761</sup> Each party was responsible for the reverberative relationship, for the fit and fidelity of it. This cannot be determined in advance but emerges through the trust and experience. The trust (hope, and belief) placed in Jerusalem based on vv. 8-14 betrays the audience because of the new perception that emerges of her. Verses 15-34 create an incongruity between initial perception and reality. Seen as a holy representative, this perception is proved mistaken, as her actions are that of a harlot.<sup>762</sup> This new perception disrupts the audience’s current perspectives on Jerusalem, their God, and themselves.

Jerusalem also misplaces trust in v. 15, which is the crux around which her actions and behaviour stem. Jerusalem trusts in (בטח) her beauty (יפה) and plays the harlot because of her name. Block describes this as follows:

Fundamental to Jerusalem's harlotry was a misplacement of confidence. Instead of committing herself to her divine husband, she placed her confidence in her beauty...For Jerusalem the newly found beauty and fame were intoxicating. In her inebriation she lost all sense of history, perspective, and propriety; the temporal and ephemeral replaced the eternal; the gift displaced the giver.<sup>763</sup>

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<sup>759</sup> Helen Merrell Lynd, *On Shame and the Search for Identity* (New York: Science Editions, 1961), 46.

<sup>760</sup> A term from his earlier work, McGilchrist, *Master*. Trust (and belief and truth), he argues, can never be absolute but always derive their value from the context in which they emerge. See “Hemispheres,” 154-155.

<sup>761</sup> Unlike modern day notions of trust, truth, and belief, trust historically was not uni-directional, it was not with respect to a thing. Rather, it was within the context of a relationship between things and/or people. See McGilchrist, “Hemispheres,” 153-155.

<sup>762</sup> Jerusalem as “harlot” is a “counterimage” to Jerusalem/Zion as “Daughter.” See Maier, *Daughter*, 139.

<sup>763</sup> Block, *Ezekiel 1-24*, 488.

Similar to those watching, Jerusalem (mis)places confidence in her beauty that has resulted from YHWH's investiture, beauty which becomes someone else's.<sup>764</sup> Jerusalem's trust in her beauty is an ironic antithesis to her originary moment of nakedness, blood, and abandonment, the state in which Jerusalem became YHWH's, prior to her investiture. Like those who trust that the expectations formulated from perceptions of Jerusalem will align with reality, Jerusalem too trusts in her own self-perspective as one who is beautiful.<sup>765</sup> What is not part of Jerusalem's self-perspective, hidden from view by dress, is her originary moment and status (vv. 2-7).

The new expectations of Jerusalem based on her actions and behaviour as a harlot in vv. 15-29 are also violated in vv. 30-34. She betrays expectations of harlots by giving out payment and refusing its acceptance. Her actions participate in a chaotic reversal, betrayal, and demonstration of misplaced confidence for any party involved with respect to who Jerusalem really is.<sup>766</sup> Throughout vv. 15-34 there is a sense of senselessness-of-self exhibited by Jerusalem. She forgets her originary moment (v. 22), there is no consciousness to satisfaction or limitation (v. 29), and no recognition of standards or boundaries (v. 34). Jerusalem creates the incongruity between the identity constituted in her dress and the chaotic and defiled reality present at the end of v. 34. All the while, she seems insensible to this discrepancy herself. Chaos, which boundaries are meant to keep at bay – by dress for people, by walls for cities – is ironically instigated by dress itself. As a perceptual experience, the audience would be utterly disillusioned about what they *see*, so contradictory is it to how they have *seen*, by which I mean what they *know* to be true, what they have trusted in.

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<sup>764</sup> Verse 15 has a jussive form of הִיָּה preceded by the preposition ל with the object suffix ו. Most English translations do not render this as a jussive, but as, “your beauty [lit. it] became his [the passer-by’s].” Parallelism can be observed with v. 8 which ends with וְתִהְיֶי לִי, “and you [Jerusalem] became mine [YHWH’s].” If it were translated as a jussive it would read as: “May your beauty become his!”

<sup>765</sup> Self-reliance, as Joyce calls it (*Ezekiel: Commentary*, 131), is a sin elsewhere in the Hebrew Bible (i.e., Isa 5:11-12).

<sup>766</sup> See Kamionkowski, *Reversal*, 120ff.

Interestingly, the means to rectify Jerusalem's insensibility, and the audience's disillusionment, is not by highlighting the contrast between her dress and her behaviour *per se*, but by bringing into focus what is hidden and forgotten: nakedness.

#### 5.4 Degrees of Nakedness

To discuss Jerusalem's nakedness I must define it. Nakedness is often defined as an absolute term, the absence of body covering. This abstraction of nakedness fails to recognize the complexity of not only the state but also the experience of nakedness.<sup>767</sup> Garcia-Ventura defines dress and nakedness as processes that are changing rather than as closed products of a process. She uses the concept of "performativity" to shift the emphasis of both to what they are "doing" rather than as states of "being."<sup>768</sup> She writes: "Indeed, if "clothing is an extension of the self," perhaps nudity should be also defined in the same way and, even more so, the process and the path between both states."<sup>769</sup> In the context of divestiture, nakedness can be a process of the exposure of the self. With the boundary of dress conveying identity, role, and function to others, perceptions can be managed.<sup>770</sup> The result is the presentation of some aspects of the self through dress at the expense of other aspects being hidden from sight. When the boundary of dress is removed, there appears an incongruity between the images, between who one was seen to be in dress and the hidden layers of self that are now on display through the naked body.

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<sup>767</sup> Koller states it is reductionist to suggest that identification of sources for images of stripping, nakedness, and violence is tantamount to explanation of their *use*. See, "Pornography," 405-406.

<sup>768</sup> Garcia-Ventura, "Clothing," 21.

<sup>769</sup> Garcia-Ventura, "Clothing," 22.

<sup>770</sup> Cf. Wolfgang Zwickel notes when people of elite status experience nakedness it is related to a "loss of power and glory." "Fabrication, Functions, and Uses of Textiles in the Hebrew Bible," in Berner et al, 188.

With this understanding, the motif of nakedness as a key literary device to Ezekiel 16 can signify more complex processes of the self.<sup>771</sup> Jerusalem's nakedness is only once mentioned with reference to her harlotry itself (v. 36, see below).<sup>772</sup> The remaining occurrences are related to what is seen and not seen and are related to remembering or not remembering.<sup>773</sup> It is significant, I propose, that the charge against Jerusalem is not for a lack of remembrance of YHWH, his commandments, or even covenant, but of her nakedness and youth. This observation suggests a relationship between nakedness, sight, and knowledge. That is, the sudden new perception of nakedness (is to) result in knowledge, and subsequently, a new perspective. The concepts of perception, knowledge, perspective, and nakedness are associated with the experience of shame.<sup>774</sup> Shame, more so than guilt, brings with it the capacity for self-knowledge, offering the possibility that "identity may not only be confirmed, but shaped, enlarged, and put into perspective."<sup>775</sup> For the audience watching, Jerusalem's destruction is not just about her or the Jerusalemites, but it reveals something to the exiles too. Indeed, as a metaphor nakedness conceptualizes modes of being for the audience attending to it. What was always there is now seen; the knowledge gained through sight will ultimately affect self-knowledge.<sup>776</sup> The female body becomes an epistemological source and revelation, as well as a means of emasculation.

Ezekiel 16:1-43 is correctly labelled a shaming act. How and in what way shame relates to the various terms for nakedness needs to be explained and related to perception,

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<sup>771</sup> Cf. Similar processes of the self via dress and nakedness have been observed in various ANE texts. For examples of ANE texts more generally, see Vogelzang and van Bekkum, "Symbolism." So too in myth. For example see Wolkstein and Kramer, *Inanna*. For a recent analysis of dress in the Descent of Inanna, see Quick, *Adornment*, 20-23.

<sup>772</sup> Cf. Shields analyzes the varying degrees of Jerusalem's exposure implicit in the chapter. See "Exposures." Cf. Brenner-Idan argues when a woman wants to seduce, she does not take off her dress and expose her nakedness but covers up. See "Seduces," 217, 221.

<sup>773</sup> Cf. Lapsley discusses memory as a feature of the moral self. See *Bones*, 128ff.

<sup>774</sup> See my discussion in chapter one, section 1.2.

<sup>775</sup> Lapsley, *Bones*, 138.

<sup>776</sup> Lapsley, "Formation," 153.

knowledge, embodiment, and the self. Why *can* we feel ashamed when naked?<sup>777</sup>

Specifically, why does removing Jerusalem's dress and exposing her nakedness make her and the audience feel shame? I will argue that the exposure of nakedness causes an incongruity between Jerusalem's identity as constituted in dress and her utter nakedness, which is a hidden yet unchangeable aspect of her identity. Focused attention on Jerusalem's utter nakedness causes it to loom large in perception, making this aspect of Jerusalem feel definitional and undermine how she was previously seen and understood. Shame results from the overwhelming and definitional feeling of nakedness in tension with previous understandings of the self. Put otherwise, YHWH's actions reveal to Jerusalem (and thus to the audience) through the body that she is not the person she thought she was. Her trust in her beauty – which is constituted in dress and wholly dependent upon YHWH – and the actions she performed in light of this trust are betrayed because the utter nakedness that was forgotten is now seen. The destruction of Jerusalem-as-city parallels these processes through the removal of walls and structures. She becomes a ruin, an exposure that deeply informs the memory and identity of a nation for generations. Even if judgment is meted out to the Jerusalemites exclusively in Ezekiel 16,<sup>778</sup> how are the exiles to now understand themselves when who they were was previously bound up with her? How have they misunderstood themselves in relation to her? How does Jerusalem's utter nakedness conceptualize the manner in which the exiles are to attend to their own present suffering, stripped of all that might define them?

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<sup>777</sup> The word "can" instead of "do" is used because nakedness is not always synonymous with shame. Life drawing of nude models (indeed, the difference between the terms *naked* and *nude* is telling itself! See Polhemus, *Body Styles*, 89) is not associated with shame but with art and beauty. It is the nature of the perception of nakedness that is crucial.

<sup>778</sup> On this topic see Rom-Shiloni, *Exclusive*.

My focus below is on the perception of nakedness and how the nature of that perception – how attention is focused – is altered through the metaphor’s progression. I will discuss the three different terms used by Ezekiel to denote nakedness. The term ערוה appears in vv. 8, 36, and 37 X2. The terms ערם ועריה only appear together in vv. 7, 22, 39, and are implied but elided in 43, 60, and 63.<sup>779</sup> Ezekiel uses these terms in strategic ways. ערם ועריה are used to signal what Jerusalem has forgotten and her existence prior to YHWH’s intervention and investiture. ערוה is used more explicitly as physical exposure, but I will demonstrate it is also related to mistaken perception. These uses are related but remain carefully differentiated as discussed below.<sup>780</sup>

#### 5.4.1 Nakedness as Mistaken Perception

The term ערוה primarily signifies physical nakedness and euphemistically denotes genitalia; it can also connote “the exposed undefended parts of a person or country.”<sup>781</sup> Apart from v. 36, ערוה is never used in the verses describing Jerusalem’s harlotries. Yet even in v. 36, ערוה is qualified differently as it is part of YHWH’s accusation.<sup>782</sup> The uncovering (גלה) of nakedness in v. 36 serves as a contrast with YHWH’s dignifying act of covering (כסה) nakedness (ערוה) in v. 8f.<sup>783</sup> This is not to say that nakedness has no reference to Jerusalem’s actions or sexuality.<sup>784</sup> In fact, the ties between the language used in v. 37, where ערוה

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<sup>779</sup> The phrase “...the days of your youth...” precedes the pair of nakedness terms when they occur in the chapter. YHWH charges Jerusalem with not remembering “the days of your youth...” in vv. 43, and 63, and is implicit in v. 60 when YHWH states that *he* has remembered the covenant from the days of her youth, and thus she has not.

<sup>780</sup> Cf. Ezek 23:29 uses the terms with the same precision.

<sup>781</sup> Lyn M. Bechtel, “Shame as Sanction of Social Control in Biblical Israel: Judicial, Political and Social Shaming,” *JSOT* 49 (1991): 67. Cf. Gzella, “Lexicon,” 221.

<sup>782</sup> The LXX translates it as: “...your shame in your harlotry will be uncovered to your lovers...” with shame replacing nakedness as that which is revealed.

<sup>783</sup> Cf. Ezek 18:16. On clothing as a dignifying act, see Rainer Kessler, “When You See the Naked, Cover them!” (Isa. 58:7): The Clothing of the Poor as an Act of Righteousness,” in Berner et al, 331-342.

<sup>784</sup> Cf. Shields, “Exposures.”

appears twice, and the incest laws in Leviticus 18 are strong. As noted above, Klein and others have argued that גלה in the *piel* with ערוה as object denotes sexual intercourse in Leviticus 18 and 20. Consequently, Ezek 16:37 may suggest forced sexual intercourse understood as rape.<sup>785</sup> However, this is not the only interpretation of Leviticus 18 and 20, and thus Ezekiel 16.<sup>786</sup>

The Levitical incest laws prohibit men from uncovering the nakedness of those whom they do not, and should not, have bodily access to. Feinstein has looked at Leviticus 18 and offers two interpretations of nakedness. It is either a literal reference to the woman's nakedness, where the woman whose nakedness is uncovered is in a particular relationship with the addressee, or it refers to the nakedness/genitals of her husband. The latter option is metaphorical and understands the sexual partners as sharing the same ““nakedness,” having been joined at the genitals.”<sup>787</sup> That is, a man who uncovers the nakedness of a woman whom he does not have bodily access to effectively uncovers the nakedness of the male who does. Rooke's work on the Levitical incest laws interprets the nakedness formulation as a distortion of the normal patterns of gender construction.<sup>788</sup> The nakedness terminology constructs the

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<sup>785</sup> Klein, “Clothing,” 513.

<sup>786</sup> While many scholars believe P to be later than Ezekiel, an alternative perspective, largely from Israeli scholars, has become prominent. Hurvitz has compared P and Ezekiel and demonstrated that P is older; Klostermann and others (i.e., Hurvitz and Joosten) have argued that Ezekiel knew and used H almost in its present form. See Joyce, *Ezekiel*, 35. The similarities between Leviticus 17-26, or H, and Ezekiel has been recognized for centuries (i.e., Origen (ca. 185-254) in *Letter to Africanus*, §15 (*ANF* 4:392). This continues into the medieval and reformation periods. or Calvin. Of the former see Rabbi Solomon ben Isaac (Rashi), *Mikra'ot Gedolot “Haketer”: Ezekiel*, ed. Menahem Kohen (Ramat-Gan: Bar Ilan University, 2000). Lengthy lists of parallels were assembled early in scholarship. See L. Horst, *Leviticus XVII-XXVI und Hezekiel: Ein Beitrag zur Pentateuchkritik* (Colmar: Eugen Barth, 1881), 72-83; Bruno Baentsch, *Das Heiligkeits-Gesetz Lev. XVII-XXVI: Eine historisch-kritische Untersuchung* (Erfurt: Hugo Güther, 1893), 81-88, 108-9, 121-24. An attempt to summarize scholarship on Ezekiel and H cannot be attempted here but I would first acknowledge the difference between the date and setting of the individual laws and the compilation of the laws into the form we have them in H and P now; second, I would argue with others that Ezekiel knew H and used it in his prophecies. For a survey of scholarship and agreement, see Michael Lyons survey in *From Law to Prophecy: Ezekiel's Use of the Holiness Code* (New York: T&T Clark, 2009), chp. 1 and 2.

<sup>787</sup> Eve Levavi Feinstein, *Sexual Pollution in the Hebrew Bible* (Oxford: OUP, 2014), 111.

<sup>788</sup> “The Bare Facts: Gender and Nakedness in Leviticus 18,” in *A Question of Sex? Gender and Difference in the Hebrew Bible and Beyond*, ed. Deborah W. Rooke (Sheffield: Sheffield Phoenix Press, 2007), 35.

“forbidden women...as the males to whom they belong” and thus “incest is constructed not just as an offence or insult against another male but as an actual physical violation of his person.”<sup>789</sup> The prohibition is indicative of the potential for men to exert a power and privilege over particular women that is not permissible yet wrongly seen as legitimate. Rooke surmises: “and so the function of the “nakedness” language in the prohibitions is both to acknowledge this *mistaken perception* and to dispel it once and for all.”<sup>790</sup>

While I agree with Rooke’s interpretation of the function of the nakedness language, I would concur with Stiebert’s appraisal of the incest laws being rhetorical in nature.<sup>791</sup> What is perceived as permissible is revealed through the locus of nakedness as not permissible. That is, the language of “uncovering nakedness” of a woman creates a new, unexpected perception, the rhetorical purpose of which is to shake current perspectives on social and familial relations and authority. The gravity of the crime is so extreme that the land will vomit the people out (Lev 18:28).<sup>792</sup>

In what way is Ezekiel using Leviticus 18? Lyons has proposed five ways Ezekiel uses H; the category of judgment seems apt for v. 37.<sup>793</sup> However, as Jerusalem’s husband in the metaphor, YHWH is entitled to uncover her nakedness, so if it is judgment, it must be in a particular way. Since I understand the language of Leviticus 18 as rhetorical in nature, the severity of incestuous crime that runs in the face of the natural order is a likely reason that Leviticus 18 and Ezekiel 16 share nakedness language. Indeed, the audience receiving the

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<sup>789</sup> “Bare,” 33.

<sup>790</sup> Emphasis mine. “Bare,” 28-29.

<sup>791</sup> As opposed to actual legal discourse. See Johanna Stiebert, *Sex in the Family: First-Degree Incest and the Hebrew Bible* (London: Bloomsbury, 2016), 62ff. Stiebert also suggests that the incest rhetoric is less to do with “uncontested male authority but male anxiety about clinging to control that is tenuous in relation to perceived threats from other males who want more power or authority of their own (71).

<sup>792</sup> Compare to Leviticus 26 where YHWH drives the people out of the land.

<sup>793</sup> See Lyons, *Holiness*, 114. This is what Joyce calls an instance of tit-for-tat poetic justice. *Ezekiel*, 132. On talion/tit-for-tat see John Barton, *Ethics in Ancient Israel* (Oxford: OUP, 2014), 105-109.

oracle is already exiled, “vomited” out of Jerusalem and the land.<sup>794</sup> This is in addition to the fact that the exiles experienced the same sort of treatment endured by Jerusalem “at the hands of the Babylonian conquerors”<sup>795</sup> and their identification with the naked woman would be a means of emasculation.<sup>796</sup> Nevertheless, the literary function of nakedness dispelling mistaken perceptions is crucial, I propose, to understanding v. 37.

The purpose of the first divestiture is to focus the attention of the ones gathered on Jerusalem in a new way, which functions rhetorically for the audience.<sup>797</sup> In vv. 2-7 YHWH alone sees Jerusalem’s utter nakedness, vv. 8-13 respond to it through covenant and investiture, and v. 14 ends with onlookers perceiving her beauty. In v. 37 the sequence is reversed: YHWH first gathers those whom Jerusalem engaged with for the purpose of uncovering her nakedness to them, וגליתי ערותך אלהם, such that they see, ראה, all her nakedness. The act is a reversal of v. 8.<sup>798</sup> Those who sexually engaged with Jerusalem are gathered to look at her, but the uncovering of nakedness shows them they had intercourse with something other than what they thought. If nakedness terminology constructs the woman

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<sup>794</sup> Cf. Wojciech Pikor has argued that “The land of Israel is drawn into illegitimate cult by the Israelites and is used in it in various ways...” Israel’s sins are connected to the land, and so the land “becomes a victim of Israel’s cultic and social sinfulness...” *The Land of Israel in the Book of Ezekiel* (New York: T&T Clark, 2018), 54-55.

<sup>795</sup> Smith-Christopher, “Abu-Ghraib,” 155-156.

<sup>796</sup> See Patton, “Sister,” 229, 232; Kamionkowski, *Reversal*, 70. Thus I disagree with Galambush (*Jerusalem*, 128, 160-161), J. Cheryl Exum (“The Ethics of Biblical Violence Against Women,” in *The Bible in Ethics: The Second Sheffield Colloquium*, ed. John W. Rogerson, Daniel Carroll, and Margaret Davies (London: Bloomsbury, 1995), 260), or similarly Day “Bitch,” 235, who argue that the audience would identify with the male God.

<sup>797</sup> Morse argues the purpose of nakedness in v. 37 is “to provide a cautionary image of what happens to the type of wife/nation who chases after “big-membered” foreign lovers. The community were to “look” on the naked body of Israel and take heed from the fate they “saw” through his image-filled prophecy.” See “Byword,” 148.

<sup>798</sup> I understand YHWH’s covering of Jerusalem with his hem to be an extension of YHWH’s personhood and thus authority in a symbolic act and legal idiom relating to marriage (cf. Quick’s argument of the same action in Ruth 3, *Adornment*, 39-41). Blocks agrees and argues the uncovering of nakedness symbolizes divorce. *Ezekiel 1-20*, 501-502. For further discussion on this legal act, see Karel van der Toorn, “The Significance of the Veil in the Ancient Near East,” in *Pomegranates and Golden Bells: Studies in Biblical, Jewish, and Near Eastern Ritual, Law, and Literature in Honor of Jacob Milgrom*, ed. David P Wright, David Noel Freedman, and Avi Hurvitz (Winona Lake: Eisenbrauns, 1995), 327-339. Others argue that sex rather than affection is the emphasis in v. 8. See Joyce, *Ezekiel*, or Shields, “Exposures.”

in relation to the man she belongs with, then despite Jerusalem's infidelity which says otherwise, YHWH's actions reveal YHWH himself through the locus of Jerusalem's nakedness to those gathered.<sup>799</sup> If sight is related to knowledge, then YHWH's actions are in line with the recognition formula used throughout the book. Their perception of her has been mistaken in their sexual intercourse, and the uncovering of Jerusalem's nakedness is to dispel this once and for all for those watching. An incongruity is laid bare between how Jerusalem was previously seen at her climax in v. 14 by the nations and her current exposure to nations cast as lovers.

Similar meaning and metaphorical language are echoed in Lamentations where Jerusalem is personified and her destruction lamented. Exposure is connected to impurity in the recollection of her great fall in Lam 1:8:

חָטָא חָטָאָה יְרוּשָׁלַם	Jerusalem committed terrible sin;
עַל־כֵּן לְנִידָה הָיְתָה	therefore, she became impurity.
כָּל־מְכַבְּדֶיהָ הִזְלִיזוּהָ	All those who honoured her despise her
כִּי־רָאוּ עֲרוּתָהּ	because they have seen her nakedness.
גַּם־הִיא נֹאנָחָה וּתְשֹׁב אַחֲזָר:	She groans and turns backward.

The radical difference of response from being honoured to despised is due to a radically different and incongruous way of seeing of Jerusalem. Similar to her appearance in Ezek 16:14, Lam 1:6 states that her appearance was splendid (הדר) but has now departed. What enhanced her is removable and not inherent.<sup>800</sup> The reaction to this new way of seeing and understanding Jerusalem/Zion is mockery by the nations/passersby, the content of which is directly related to Jerusalem/Zion's appearance. Their mockery in Lam 2:15 states:

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<sup>799</sup> Note the relationship between YHWH's actions and knowledge of YHWH, as first discussed by Zimmerli in "Knowledge of God According to the Book of Ezekiel," in *I am Yahweh*, ed. Walter Brueggemann (Atlanta: John Knox, 1982), 29–98.

<sup>800</sup> See my discussion of הדר in "Transformation," 203-206.

הַנְּזֹאת הָעִיר נְשִׂיאֶמְרוֹ  
 כְּגִילַת יְפִי מְשׁוֹשׁ לְכָל־הָאָרֶץ: Is this the city of which they said,  
 “The perfection of beauty, the joy of all the  
 earth”?

As noted earlier in chapter three, the adjective “perfect” (כליל) with a noun describing beauty is not only used in Lam 2:15 and Ezek 16:14 of Jerusalem, but also of Zion in Psalms. Zion is described as beautiful in elevation, the joy of all the earth (יפה נוף משוש כל הארץ) and as the perfection of beauty from which God shines (מציון מכלל יפי אלהים הופיע) in Psalms 48 and 50 respectively. Zion’s “appearance” is related to Zion theology and is part of her function among the earth, namely, to house and represent YHWH.<sup>801</sup> Indeed, Tyre is described using the same language and is condemned by Ezekiel for trying to usurp Jerusalem’s privileged position as a place of beauty.<sup>802</sup> Nevertheless, in Lamentations the difference between Jerusalem’s previous appearance alluded to in 1:6, the incongruity created between the previous perception and the new perception of nakedness in 1:8, and the reaction of mockery based on appearance in 2:15 is similar to the sequence of Ezekiel 16.<sup>803</sup> For Lamentations, the metaphor is a screen through which one sees the complete agony, pillage, and destruction of the city. The removal of city walls and structures, the crucial boundaries of what makes city a city, expose what was always there but not seen, conceptualized as nakedness. Destroyed are the very walls and structures celebrated in Zion theology,<sup>804</sup> laying bare ruin and body, rendering the audience’s identity and worldview precarious and liminal. When nakedness and ruin are finally seen, they are lamented by the Israelites and mocked by

<sup>801</sup> Cf. Aaron is clothed in the perfection of beauty by God in Sir 45:6-8.

<sup>802</sup> See Ezek 26:1-5a; 27:1-9a, 25b-36. Cf. John T. Strong argues the royal theology of Zion is at play in the comparison between Jerusalem and Tyre, with the latter being condemned as a viable alternative to house the throne of the “Great King.” See “In Defense of the Great King – Ezekiel’s Oracles Against Tyre,” in *Concerning the Nations: Essays on the Oracles against the Nations in Isaiah, Jeremiah and Ezekiel*, ed. Else K. Holt, Hyun Chul Paul Kim and Andrew Mein (London: Bloomsbury, 2014), 187-190.

<sup>803</sup> The mockery in Lam 2:15 can be compared to the *mashal* in Ezek 16:44-58. Noteworthy is Lam 2:14, which states that Jerusalem’s prophets did not uncover your iniquity as to restore your fortunes, (להשיב שביחך), (ולא גלו על עונך), which parallels Ezek 16: 44-58 with the difference that in Ezekiel 16 YHWH does uncover Jerusalem’s iniquity and does restore her fortunes. A more robust analysis and discussion cannot be done here, though it certainly is worth doing.

<sup>804</sup> See Psalm 46 and Maier’s discussion. *Daughter*, 32-42.

her conquerors. Nakedness conceptualizes destruction and suffering as the place of effacement and liminality.

Returning to Ezekiel, the crucial boundaries of dress which makes Jerusalem who and what she is as related to YHWH, are removed, taking away the identity constituted in them. Just as investiture is a didactic site of memory, divestiture and its relation to the destruction of the city is the destruction of the memory of what was once present.<sup>805</sup> Because of Jerusalem's sexual forays with many lovers, a new perception is created by dispelling, or destroying, the old one as constituted in her dress. Indeed, the similarity between the language used to describe Jerusalem's beauty/dress and Zion theology renders its removal as a challenge to her inviolability.<sup>806</sup> As in Lamentations, it is upon YHWH's revealing of Jerusalem's nakedness that the lovers/nations then turn on her in vv. 38ff, suggesting that the lovers/nations now see Jerusalem clearly, for what she is, and attack; later in the *mashal* (vv. 44-58), mock.<sup>807</sup>

This correction of a mistaken perception is in fact for the audience themselves, who are the ultimate witnesses of the metaphorical exposure. Jerusalem, -as-city and -as-woman, is compromised by virtue of her performing the nation's acts of apostasy and idolatry as harlotry in the metaphor. Jerusalem has exercised an authority over her own nakedness (v. 36) that only YHWH should have (v. 8, 37). YHWH's authority has not factored into how Jerusalem understands herself. Consequently, the audience have not correctly seen or understood themselves in relation to what they see either.

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<sup>805</sup> Wright, "Urbicide," 148.

<sup>806</sup> Maier, *Daughter*, 123.

<sup>807</sup> Cf. Nah 3:4-7; Zeph 2:14-15; Jer 46:12.

Ezekiel is clear and Rom-Shiloni has emphasized that judgment is for Jerusalem and the exiles are separate from this judgment. Their engagement with the perceptual experience in the metaphor is therefore complex. Mein captures the complexity well:

It is often argued that the purpose of all the oracles of judgment is to force Ezekiel's hearers to take responsibility for the disaster that has befallen them, "exposing delusions of innocence and offering a divine understanding of reality" (Block 1997: 14). But the dual world that Ezekiel's audience in exile inhabits makes this something of an oversimplification. Insofar as they still identify with Jerusalem, they are the targets of Ezekiel's invective. But if Ezekiel's audience is in exile, however much they are tempted to identify with the fate of their former home, the sustained nature of the polemic cannot but establish a degree of distance between Jerusalem and exile.<sup>808</sup>

With respect to how the audience may feel about Jerusalem in light of YHWH's revelation of a mistaken perception in the metaphor, Lynd is helpful. She describes how the shame one can feel for one's parents can often pierce deeper than shame for oneself: "No matter how disgusted I am with myself, in some respects I can perhaps change. But the fact that these are my parents, that I am the fruit of their loins, is unchangeable."<sup>809</sup> Even if the exilic audience is not judged as Jerusalem is, the betrayal, disillusionment, and shame they experience over what happens to Jerusalem and Judah is still a valid, if not more pressing argument – the fact of their relationship with home is unchangeable. I will demonstrate in the next section, though, that the exiles are provoked by the motif of nakedness to experience shame about themselves too.

The uncovering of nakedness is used to both dispel the mistaken understanding of Jerusalem and the audience, and to underscore the severity of having done so – Jerusalem's

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<sup>808</sup> Andrew Mein, "Ezekiel: Structure, Themes, and Contested Issues," in *The Oxford Handbook of the Prophets*, ed. Carolyn J. Sharp (Oxford: OUP, 2016), 199.

<sup>809</sup> Lynd, *Shame*, 54.

thorough impurity depicted in the chapter, ritual and moral, will shamefully result in the city's and the Jerusalemite's destruction and the exiles' liminal situation in Babylon.<sup>810</sup> A counterperspective of Jerusalem is revealed in her uncovering, which defines Jerusalem as nakedness, as ruination. This overwhelming, definitional perception of nakedness for Jerusalem is significant for the audience who relates, or related, to her. The perceptual experience begun in v. 3 reaches its partial conclusion in v. 37: Jerusalem is not the place of beauty but a naked woman, a ruined city, both stripped of their crucial boundaries of dress and walls. The audience has been mistaken in their perception as they witness a main pillar of their theology laid bare, precipitating an identity crisis.<sup>811</sup> The language of uncovering nakedness conceptualizes the naked body as a source revelation and knowledge for the exilic audience.

#### 5.4.2 Utter Nakedness as the Final Layer of Self

The terms ערם ועריה are used in a distinct manner in Ezekiel 16 and are the driving force of the motif of nakedness in the chapter as a whole.<sup>812</sup> They are concerned with a precarious identity rooted in physical nakedness. The term ערם itself carries no erotic overtones and “no discernible sexual connotations” but more often denotes “human feebleness, poverty, and vulnerability and [has] an anthropological, a sapiential, an ethical, and a performative dimension.”<sup>813</sup> It denotes “nakedness as part of the basic human condition” and “does not

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<sup>810</sup> On impurity and shame in Ezekiel, see Stiebert, *Construction*, 129-164.

<sup>811</sup> On Ezekiel's pillars of theology, see Block, *Ezekiel 1-24*, xxii-xxiii, passim.

<sup>812</sup> On the differences of spelling (*ā* versus *ē*; defective versus full; byforms) see Gzella, “Lexicon,” 218-219.

<sup>813</sup> Gzella, “Lexicon,” 219, 221. Similarly defined by H. Niehr, “ערוֹ *‘ārôm*,” in *TDOT*, vol. 11, 354. Cf. Brenner-Idan writes: “To be naked in public is to be vulnerable and animalistic, not just sexually available: the cultural dialogic of nakedness/cover is thus not limited to the sexual realm.” See “Seduces,” in Brenner-Idan et al, 220.

necessarily imply full nudity.”<sup>814</sup> עָרָם is the term used for the motif of nakedness in Genesis 2-3, specifically in 3:7, 10.<sup>815</sup> Hartenstein’s work on Genesis 2-3 reflects on the relationship between naked body, dress, and knowledge,<sup>816</sup> as well as Neufeld’s article.<sup>817</sup> Both argue that the primordial couple’s nakedness is less to do with sexuality but has more to do with human and social dignity. Both focus on the associations between the body, dress, and relationships. The absence, presence, or change of dress is related to how the couple perceives who they are and how they relate to themselves, one another, and God. What drives the movements of dress is the attainment of knowledge, with the purpose of its movement to effect perceptions and alter relationships. This knowledge looms large on the body through the oscillation between nakedness and dress. While the second word, עָרִיָה, denotes bareness, exposure, and nakedness, its primary connotations are of “shameful exposure,” humiliation, need, or poverty.<sup>818</sup> Gzella states that the terms together in Ezek 16: 7, 22, 39 suggest Jerusalem’s “savage” condition prior to YHWH’s intervention and translates the terms together as “utter nakedness.” In light of the discussion above about nakedness being a process and extension of the self, utter nakedness is an exposure of a person’s “inner self,” without the boundary of dress.<sup>819</sup> Utter nakedness is what someone always is – though usually covered by dress and thus managed – yet can never not be.<sup>820</sup>

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<sup>814</sup> Gzella, “Lexicon,” 220-221.

<sup>815</sup> The term also appears in: Deut 28:48; Ezek 18:7, 16; 23:29. Gzella notes that in Late Biblical Hebrew the term is used figurately in Sir 51:19, meaning “secrets.” “Lexicon,” 218.

<sup>816</sup> Hartenstein, “Paradise,” for his summary see 373.

<sup>817</sup> Neufeld, “Genesis.”

<sup>818</sup> Gzella, “Lexicon,” 221. The term also appears in Ezek 23:29, Mic 1:11. It is attested in Hab 3:9, but the meaning is uncertain and the vowel pointing disputed.

<sup>819</sup> For agreement, See Bechtel, “Sanction,” 67, and Joseph, “Layers,” passim.

<sup>820</sup> I understand this to be true of both genders as demonstrated by the use of the term in similar ways for both genders elsewhere in the Hebrew Bible.

The pair of terms can be looked at in context. The first appearance of עָרָם וְעָרִיָּה in v. 7 is an interruption to the narrative and a contrast to Jerusalem's growth.<sup>821</sup> Jerusalem is not an infant anymore yet remains in the liminal space that babies and the dead occupy in their naked state.<sup>822</sup> Newborns are on the threshold of life, occupying space in the world for the first time and vulnerably await their acceptance into their family.<sup>823</sup> The dead, too, occupy liminal space. Hartenstein writes of both states in relation to nakedness: "Neither has a full place in the social world – either not yet or no longer. Their status is vague; to a certain degree, they are "undefined" and "empty.""<sup>824</sup> Jerusalem's existence at the end of v. 7 is just that, undefined and empty, vulnerable and precarious – utter nakedness is beyond her control, it is a nonvoluntary state of being. What does define Jerusalem is uncertainty as to her place in the world due to her being exposed and relinquished of familial name, place, and status by her parents.<sup>825</sup>

While YHWH's response in v. 7 has nothing tender or nurturing about it, the point of Jerusalem's state of utter nakedness is not meant to speak about YHWH at this juncture of the narrative. Instead, the literary function of the *leitwort* conveys her most fundamental, exposed existence. Even though she is – twice pronounced! – alive in v. 6, she is on the boundary of existence.<sup>826</sup> Utter nakedness looms large, unmediated by dress that could

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<sup>821</sup> Jerusalem has two moments of growth, of birth (vv. 2-5) and of adolescence (vv. 6-7) and two images with each respectively: the naked and exposed child and the rapid growth to a young, or even wild, woman (see the language of wild sprouting and growth in v. 7).

<sup>822</sup> Cf. Job 1:21; Eccl 5:14.

<sup>823</sup> Jerusalem is denied such acceptance in vv. 2-5 where she is thrown to the field and left to die.

<sup>824</sup> "Paradise," 371-372. On the nakedness of birth and death as vulnerability see Jürgen van Oorschot, "Nudity and Clothing in the Hebrew bible: Theological and Anthropological Aspects," in Berner et al, 240-241. Van Oorschot states that nakedness in Ezekiel 16 is both vulnerability and degradation (242).

<sup>825</sup> Maier Malul's argument (see "Adoption Of Foundlings in the Bible And Mesopotamian Documents: A Study of Some Legal Metaphors in Ezekiel 16:1-7," *JSOT* 15 (1990): 97-126) that Jerusalem is adopted by YHWH in vv. 6-7 is not universally accepted. Koller, for example, argues that Jerusalem is never adopted. See "Pornography," 406, 409-411.

<sup>826</sup> Five mss attest the original text without the dittography in v. 6, including the LXX and Syriac. Zimmerli states that the MT repeated it in error. *Ezekiel 1*, 323. Greenberg notes that a "genuine" repetition would have only involved "in your blood live." *Ezekiel*, 276. The situation is parallel to that of Psalm 130:6c,

manage perceptions. Maier characterizes Jerusalem's existence in v. 7 as one between the open field and the human realm.<sup>827</sup> On a similar note, Stiebert's observation is interesting:

The girl-child's existence in the open field, naked and bare, growing like a plant (16:5-6) is reminiscent of King Nebuchadnezzar when he is driven away from human society, dwelling with animals, eating grass, and bathed by the dew of heaven (Dan 4:32-3). Both seem to convey a liminal, not fully human state, removed from YHWH.<sup>828</sup>

Jerusalem's "not fully human state," defines her liminal existence should v. 8ff not occur. In v. 7 Jerusalem is in complete want of any relationship to the world to help inform it. There is no family or relationship to help define her; no role, function, or purpose to her life.

Important to recall is that physical nakedness is part of one's nonvoluntary identities.<sup>829</sup> Thomason states: "Our appearances are part of the contingent set of facts that make up one part of who we are. Our bodies are also on display for others, so our bodies factor into the judgments that others make about us."<sup>830</sup> Joseph describes the naked body as the final layer of the self, often hidden by dress.<sup>831</sup> Entwistle highlights dress as a liminal space and boundary between the self and the social world, meaning one's experience of their body and self and how they publicly present it.<sup>832</sup> And Quick's recent work has emphasized dress as a manifestation of the boundary of the body between self and other.<sup>833</sup> Jerusalem has no boundary. Thus, utter nakedness in v. 7 denotes a physical state that is not simply the

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which is also not repeated in the LXX. Block states that double pronouncement of "live!" is a reversal of the double negative in v. 5, which states that no eye had pity and no one had compassion. Block, *Chebar*, 53.

<sup>827</sup> Maier, *Daughter*, 115.

<sup>828</sup> Stiebert, *Fathers*, 197n113.

<sup>829</sup> That is, aspects of our identity that are apart of us and yet we can never not be.

<sup>830</sup> Thomason, *Naked*, 109. The universality and overall unchangeability of one's body is what makes the focus on Jerusalem's body and nakedness such a powerful and relatable metaphor to communicate to the (embodied) audience receiving the prophetic text.

<sup>831</sup> Joseph, "Layers," 80-85.

<sup>832</sup> *Fashioned*, 7-8.

<sup>833</sup> Quick, *Adornment*, 24 and throughout.

absence of dress. Rather, it displays Jerusalem's very self, her identity, as it stands, before the intervention of vv. 8-14. It signifies who she is but cannot not be; that which is nonvoluntary yet apart of her. Through no fault of her own she remains a "threshold person," someone who eludes the classifications that normally locate peoples' states and positions in cultural space.<sup>834</sup> Despite moving beyond the time of birth (vv. 6-7), yet far-off from the time of death, what is brought into focus is Jerusalem's liminal state of utter nakedness. She lacks an external influence to define her and move her beyond her current state of existence.<sup>835</sup>

With this understanding in mind, the next instance of the terms in v. 22 is interesting because utter nakedness is used *against* Jerusalem in an accusation. YHWH's accusation is not primarily a response to a perceived ingratitude on Jerusalem's part; he does not say, "you did not remember all I did for you, the day when I made you beautiful and famous." Instead, he accuses her of forgetting herself prior to intervention: "And in all your abominations and your harlotry you did not remember the days of your youth, when you were utterly naked, wallowing in your blood." Jerusalem's dress is conditional; indeed, it is removable. Utter nakedness, though coverable and manageable, is not.<sup>836</sup> With her utter nakedness hidden from view by her dress, Jerusalem trusts in her beauty. In so doing, Jerusalem has not only disregarded the role and function constituted by dress to represent YHWH but has forgotten who she is when there is nothing external to help inform her identity. In v. 22, Jerusalem is not cognizant of these facts of her life. Utter nakedness does not figure – is not remembered (זכר) – in her self-perspective and is the reason for her judgment (v. 43). In v. 7 Jerusalem is

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<sup>834</sup> Turner, *Ritual*, 95.

<sup>835</sup> Cf. the language of innate filth of Jerusalem's person i.e., v. 5 "בגעל נפשך". The phrase reflects the "inherent detestableness of the unclean child," a status which is beyond her control and renders innate abhorrence. For a discussion see Lapsley, *Bones*, 82-84, quote 82.

<sup>836</sup> Cf. Neufeld argues that outward adornment, action, and behaviour communicates information about internal states and a person's placement in a social structure. So, too, the absence of adornment communicates about internal states, even moral conditions as Lapsley argues. See Neufeld, "Criminals."

incapable of changing her identity expressed through utter nakedness; in v. 22 and 43 she is incapable of remembering it.<sup>837</sup>

The final occurrence of עירם ועריה is in 16:39, the second act of divestiture. Ezekiel 16:39 shows the response of those watching to their newly formed opinions of Jerusalem acquired in v. 37. The misplaced confidence and trust in outward appearances, which has been betrayed viz-a-viz Jerusalem's nakedness, are vindicated through its divestiture in v. 39. All that set her apart and elevated her above others is removed through the actions of those gathered. In comparison to vv. 9-14, v. 39 is succinct in the description of the removal of dress. The four items of clothing are condensed into the single word (בגד) and are stripped using the performative *hiphil* of פשט. Similarly, the six items of jewellery are called ornaments of beauty (כלי תפארת) and are taken from her.<sup>838</sup> These actions parallel the destruction of Jerusalem's boundaries as a city,<sup>839</sup> but they also signal the process of deformation and uncreation – what is a city without its walls? Who is a person without their dress?

The motif of nakedness re-emerges as Jerusalem is left in utter nakedness, עירם ועריה. The verb used with the terms is the second form of נוה in the *hiphil*, meaning “to leave in some position.” Jerusalem is left in the position she originally occupied in v. 7, utterly naked. Verses 40-41 describe the extreme measures taken to stop Jerusalem from playing the harlot, including the startling chopping of Jerusalem with swords.<sup>840</sup> Verse 42 briefly shifts focus to

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<sup>837</sup> Cf. Lapsley writes: “a properly function memory is crucial to the newly transformed people that Ezekiel envisions. In short, memory is a moral feature of the self.” *Bones*, 128.

<sup>838</sup> I would include YHWH's הדר here. Maier interprets the stripping of dress as suggestive of “the stripping of temple treasures recorded as a means of punishment by Nebuchadrezzar (2 Kgs 24:13, 25:13-17).” *Daughter*, 123.

<sup>839</sup> See Kelle's argument, “Wartime.”

<sup>840</sup> While chronologically distant, a painting on the rock temple at Beit el-Weli features Ramses II attacking a Syrian city (*AWBL* 1:233). Part of the depiction is of a warrior, who is below Ramses (to whom the inhabitants of the city make homage while rising out of the city's turrets), who hacks away at city's wall with a

YHWH and uses the verb נָח again but this time according to its first meaning: YHWH's anger is exhausted or satisfied.<sup>841</sup> There is no economy of attention in these verses; the audience's attention is captured persistently and evocatively.

Attention is returned to the motif of nakedness in v. 43: these things have happened to Jerusalem because she did not remember the days of her youth. Implicit but elided in the accusation is Jerusalem's forgetfulness of her utter nakedness. An incongruity is thus laid bare on the body of Jerusalem: for those watching, there is a sudden downfall and chasm created between who Jerusalem was seen to be in v. 14 and following, and her unadorned and liminal state following divestiture. Dress no longer manages perceptions and Jerusalem is left utterly naked – her very self is on display, precarious, liminal, and undefined. Destruction is synonymous with deformation. Utter nakedness conceptualizes exile as a state of unbeing. In this state, Jerusalem is both dead and alive. As city she is literally destroyed and yet she lives on as an ironic memory – indeed as future hope – for the exiles, despite her own forgetfulness.<sup>842</sup> As woman, Jerusalem suffers the totalizing violence inflicted for deviating from the societal norms of sexual fidelity to her male counterpart. Yet, the metaphor's violent exposure of nakedness is not an end, but a means to remember, to see something that has been forgotten. The knowledge revealed through utter nakedness is self-knowledge by virtue of it being the body, meaning the self. The audience is persistently reminded of this self-knowledge conceptualized as utter nakedness through their attention being continually diverted back to it through the motif, through to the time of the exiles' restoration (vv. 60 and

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golden axe. This is interesting to consider alongside Ezek 16:40, where Jerusalem is hacked up by swords, perhaps suggesting the cities walls or foundations. Similarly, in other iconographic scenes soldiers are depicted attacking a city's foundations, without much attention given to the inhabitants (see, for example, an Assyrian palace relief from the reign of Tiglath-pileser III, *AWBL* 2:410–411). For a discussion of both these texts and others, see Wright, "Urbicide," 151-152.

<sup>841</sup> Cf. Ezek 5:14, 21:22, 24:13.

<sup>842</sup> By hope I mean the Jerusalem of the future, seen in vv. 59-63 or Ezekiel 40-48.

63). What is seen is therefore consequential for the audience's selfhood. To discuss how utter nakedness conceptualizes self-knowledge for the audience in the midst of suffering and destruction, I must first discuss its role within the metaphor in Ezekiel 16 as a shaming act.

### 5.5 Divestiture as Shaming Act

It is crucial to note Jerusalem's insensibility to the discrepancy in herself – she is not aware of the incongruous perceptions of her. Insensibility is repeated through the language of not remembering; and memory, Lapsley has noted, is key in self-knowledge.<sup>843</sup> Jerusalem is shameless, by which I mean that she has failed to “recognize the limitations of her own self-conception.”<sup>844</sup> Here I can compare Jer 13:22a where Jerusalem echoes this limited perspective by asking, “why have these things come upon me?”<sup>845</sup> The point of divestiture and destruction is to make Jerusalem feel overwhelmed by her utter nakedness on display; it is to overwhelm her and yet is her. It is a shaming act.<sup>846</sup>

Previous interpretations of Ezekiel 16:35-43 have understood the shaming act as a social sanction within an anthropological framework; conversely, the experience of shame (feeling shame) within a psychological framework is usually applied to the conclusion of the chapter (vv. 59-63).<sup>847</sup> For both, focus is placed on feminine shame. That is, the behaviours

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<sup>843</sup> Lapsley, *Bones*, 111.

<sup>844</sup> Thomason, *Naked*, 149. Jerusalem's behaviour in vv. 15-34 can be indicative of this limitation. Cf. Lapsley conveys this as not experiencing her (disgrace) shame as shame, which is what would bring about self-knowledge. “Positive,” 151.

<sup>845</sup> If Jerusalem was aware of her moral failings and experienced shame about them, her thought might be, “How could I?” See Thomason, *Naked*, 117. Also see Zeph 2:15.

<sup>846</sup> See Thomason, *Naked*, 193. She defines shaming as calling “attention to bad actions or flaws and holding them up for public scrutiny.”

<sup>847</sup> Of the former, the strongest case is made by Bechtel, “Sanction.” Of the latter, see Stiebert, *Construction*.

that precipitate shame for women in the ANE (disgrace shame) and the inhibiting effect it can have on them for fear of experiencing shame (discretion shame).<sup>848</sup> While I recognize that social anthropological literature on shame lacks the psychological literatures emphasis on the internal experience of shame because it is methodologically out of range,<sup>849</sup> this has contributed to a mind/body dichotomy for the study of shame, at least in Ezekiel 16. On vv. 35-43 Lapsley describes the physical exposure of Jerusalem's body as a last-ditch effort to make her experience shame, which fails and asks why. Her answer draws from Michael Lewis, who argues there are two types of events that induce shame: "specific physical events (like exposure of the genitals) and those related to thoughts about the self." Lapsley concludes that Ezekiel's problem is his concern about the latter but he employs the former and thus fails to arrive as his desired goal through the shaming act.<sup>850</sup> This conclusion presupposes that what happens to the body is unrelated, or not directly related, to the self. However, I have argued throughout this study that both dress and nakedness are extensions and processes of the self and that dress and body within metaphors are used as a space to reflect about the self. Indeed, part of how we think about the self includes the body, and body shame is directly related to "thoughts about the self."<sup>851</sup> If Ezekiel's failure to achieve his goal lies not in his tactics to induce shame, then where does it lie?

To answer this, the relationship the text creates between utter nakedness and memory needs to be related to self-knowledge and shame. The goal of the shaming act is to undermine Jerusalem's self-perspective by holding up for public display an aspect of her (nonvoluntary)

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<sup>848</sup> The terminology often used is "discretion shame" or "shame-as-honour," which is characterized by Pitt-Rivers as a "sensitivity to public opinion, and the public recognition of that sentiment." As cited in Lapsley, "Positive," 148.

<sup>849</sup> So Lapsley, "Positive," 154.

<sup>850</sup> Lapsley, "Positive," 162. Cf. Bechtel notes that shaming acts as social sanction may or may not produce the feeling of shame. See "The Perception of Shame within the Divine-Human Relationship in Biblical Israel," in *Uncovering Ancient Stones: Essays in Memory of H. Neil Richardson*, ed. H. Neil Richardson and Lewis M. Hopfe (Winona Lake: Eisenbrauns, 1994), 79-92.

<sup>851</sup> See Thomason, *Naked*, 105, 109-111, 128

identity – utter nakedness. Here an emphasis must be placed on YHWH’s ultimate agency behind the act of divestiture of dress.<sup>852</sup> Lapsley and Zimmerli have both noted how divine action always precedes knowledge of YHWH.<sup>853</sup> No human effort can procure knowledge of YHWH.<sup>854</sup> To this Lapsley adds the intricacies of self-knowledge involved with knowledge of YHWH. Both kinds of knowledge participate in the shift from action to knowledge with respect to what constitutes moral identity in Ezekiel more broadly.<sup>855</sup> What is at stake in the forced divestiture of Jerusalem is the experience of shame which precipitates an awareness that Jerusalem may not be the person that she thinks she is.<sup>856</sup> Within the metaphor, this is presented as forgetfulness. What she has forgotten is who she is at the most fundamental level, conceptualized in utter nakedness. The attempt to make her aware of this is by seeing herself from another’s perspective of her; within the metaphor this is signalled in the deity imposing his counterperspective of her upon her by removing her bodily boundaries of dress, which is a removal of her identity constituted in it.

Jerusalem does not experience shame because she does not understand the deity or his perspective to be authoritative, of value, or as consequential, as discussed above.<sup>857</sup> She refuses to see herself from his perspective. Jerusalem’s harlotrous actions are no longer the crux of the matter; it is her shamelessness that is problematic, which is symptomatic of

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<sup>852</sup> While in v. 37 YHWH is the subject uncovering Jerusalem’s nakedness, v. 39 has the one’s gathered stripping and physically dismantling her. The text understands v. 39 as ultimately brought about by YHWH’s doing, as indicated by vv. 41b-43. For agreement see Day, “Marriages,” 235-236.

<sup>853</sup> On what kind of knowledge knowledge of YHWH is, Lapsley states that a crucial aspect is the acknowledgment of YHWH. This recognition of YHWH “ultimately entails certain behavioural modifications.” *Bones*, 123-124.

<sup>854</sup> See Lapsley, *Bones*, 122, and Zimmerli, “Knowledge,” 33-37. In Ezekiel 16, Jerusalem is passive in her reception of both self-knowledge and knowledge of YHWH. See Lapsley, *Bones*, 122-124, Joyce, *Initiative*, 101-103, 127, or Block, *Ezekiel 1-24*, 39.

<sup>855</sup> See *Bones*, 110ff.

<sup>856</sup> Cf. Thomason claims for a basic structure for shame in self-consciousness and thus is a fundamental part of our existence. *Naked*, 86.

<sup>857</sup> For critical analysis of the description of Jerusalem’s sexuality, see Galambush, *Jerusalem*, 124-125 or Darr, “Justifications,” 115.

deficient self-knowledge.<sup>858</sup> The divine action of divestiture attempts to shake Jerusalem's self-perspective by making utter nakedness loom large in perception and feel definitional, evoking shame. The divine's action of divestiture is to produce self-knowledge conceptualized as utter nakedness, which has been forgotten because it is hidden from sight. Whereas before, her utter nakedness was the condition out of which identity and relationship with YHWH came to be, in the act of divestiture the conditions in which her nakedness is revealed is to contrast any notion of self-perspective thought to be stable and determinate as manifested in the boundary of dress. She is shameless and thus she is shamed. By which I mean there is no recognition or attempt to see that she may not be who she thinks herself to be – and this is precisely why the shaming act “fails” within the metaphor, at least at the end of v. 43.

Not until restoration (vv. 59-63) does Jerusalem finally see herself from the perspective of the deity. YHWH's remembrance and reestablishment of the covenant precipitates the remembrance, the self-reckoning, of Jerusalem's utter nakedness, which is implied but elided in vv. 60 and 63.<sup>859</sup> The restored Jerusalem includes the exiles. This suggests that the utter nakedness is related to who the exiles are as well. Utter nakedness therefore conceptualizes how the audience is to see and understand themselves in their origins, suffering, destruction, exile, and restoration. Having established how the shaming act and utter nakedness function within the metaphor, I will now directly discuss its effects on the audience whose attention is captured by it.

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<sup>858</sup> Lapsley notes that shamelessness is a moral deficiency but does not say how or in what way. “Positive,” 152.

<sup>859</sup> On how positive attention can cause shame, see Thomason, *Naked*, 104-105, 178.

## 5.6 The Performative Body: An Invitation to Shame

Throughout this study I have argued that through the movements of dress, perceptions are managed by YHWH of Jerusalem for the audience and are epistemological in their intent. The physical and graphic nature of the imagery in Ezekiel 16 is to affect the audience and change the audiences' perspectives of Jerusalem; they cannot remain neutral in seeing her. The extremity and sequence of the violence described – including stoning, dismemberment, destruction of property, and judgment in front of women – does not suggest itself to be taken literally.<sup>860</sup> Rather, its literary function is performative, meaning it is meant to be shocking, evocative, and conspicuous for the purpose of capturing the attention of the audience persistently, not intermittently. Fischer-Lich has studied performance and has written of attention:

An economy of attention in the original sense of the word does not apply here. We are dealing instead with an excess of attention, a “waste” of this previous resource. This applies not only to the actors...but also to the spectators whose attention is captured by each element appearing onstage.<sup>861</sup>

While Fischer-Lichte's work is on stage performance, I find it instructive nevertheless to understand the perceptual experience the oracle's audience is engaged in. The story metaphor depicts a terrifying world in which the place of beauty, Jerusalem, is destroyed. It is a world of destructive desires – above all Jerusalem's but also those of the lovers and onlookers who see a naked woman who is also themselves; they are filled with a desire and

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<sup>860</sup> While vv. 40-41 suggest Jerusalem is killed, the narrative as a whole reveals the rhetorical function of these verses. YHWH's continued address to “you,” i.e., Jerusalem, in vv. 41-43 would support this reading. Cf. T. M. Lemos on shame and mutilation with respect to Ezekiel and the emphasis on gaze. See “Shame and Mutilation of Enemies in the Hebrew Bible,” *JBL* 125 (2006): 239-240.

<sup>861</sup> *The Transformative Power of Performance*, trans. Saskya Iris Jain (Abingdon: Routledge, 2008), 167.

rage which is also a rage against themselves. The audience is in one sense invited to participate in the throwing of the stones and yet is to also identify with the shamed woman.<sup>862</sup> Ezekiel 16 depicts the world of the Babylonian exiles, of brutal experience, warfare, and trauma, but also a terrifying reckoning of themselves in and through the displayed and dismantled body of Jerusalem.<sup>863</sup> The idea of Ezekiel 16 as provocative performance may seem odd at best and offensive at worst. Can the violence and destruction in Ezekiel 16 be performative? And if so, is the audience who watches (across time and space) no better than the ones who inflict the violence within the metaphor? Most certainly and without question the gender bias and androcentric rhetoric of the chapter need to openly named and distanced from.<sup>864</sup> However, Fischer-Lichte's work on performance is a heuristic tool that can in aid in this naming and distancing by placing audiences through time and space in a performative, ethical dilemma.

Fischer-Lichte's book opens with her key case study, one of Marina Abramović's controversial performances entitled "Lips of Thomas," performed in Austria in 1975. Abramović's performance involved self-infliction and harm – including whipping herself, cutting a star into her stomach with a razor, and laying on ice blocks for a long period of time – which provoked a powerful, ethical reaction in the audience. In a public, non-performative space, Abramović's actions demand intervention. But intervention in the performative context is not straightforward as it risks destroying her "work of art."<sup>865</sup> In both settings the

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<sup>862</sup> Cf. Renz argues that the rhetorical function of the chapter places the book's readership in the position of a "third party" in which they are not allowed a neutral stance. On the one hand, they are moved to agree that YHWH had no option but to end Jerusalem. Their agreement to this is only as a "third party." On the other hand, if they agree, their judgment is self-imposed: in taking the side of either Jerusalem of the past or of YHWH and the Jerusalem of the future, they judge themselves. Renz, *Rhetorical*, 78.

<sup>863</sup> Cf. See Jaqueline Lapsley's article on grotesque bodies in Ezekiel, including chapter 16. "Body Piercings: The Priestly Body and the "Body" of the Temple in Ezekiel," *HeBAI* 1 (2012): 231-345, esp. 239.

<sup>864</sup> Cf. On violence and the Bible in the present day, see Johanna Stiebert, *Rape, Myths, the Bible, and #MeToo* (London: Routledge, 2020).

<sup>865</sup> Fischer-Lichte, *Performance*, 12.

ethical reaction is the same, but the ability to respond differs. The performative context, Fischer-Lichte suggests, allows spectators to transition to participants, whether by becoming actors in the process<sup>866</sup> or through the arousal of emotions, thoughts, or bodily reactions. This is the crucial impact of performance, that something occurs between actors and spectators, regardless of what the something is.<sup>867</sup> Fischer-Lichte continues that Abramović's actions accomplished what they signified: "They constituted a new, singular reality for the artist and the audience, that is to say, for all participants of the performance" and it was a reality that was "first and foremost experienced."<sup>868</sup>

The differences between ancient text and modern performance are great and I am not suggesting the two are the same.<sup>869</sup> What is common between the two is seen in Fischer-Lichte's discussion of the role of perception in the performative experience. In one sense, performance is the unfolding of a series of perceptions, some of which are not expected, which adds to the drama, emotion, and impact. The sudden emergence of a phenomenon directs the attention of the audience to that particular gesture, that specific thing. On this sudden phenomenon, Fischer-Lichte writes:

As a result, the spectators' perception might gain a special quality, which precludes the question of other possible meanings, functions, or usages, or also of other framing contexts for the phenomena's emergence. Perception unfolds as a kind of contemplative immersion into that gesture, thing, or melody, in which the perceived elements show themselves to the perceiving subject as what they are: they reveal their "intrinsic meaning." Such a revelation occurs when the perceiving subject experiences the presence of an

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<sup>866</sup> Audience members did in fact intervene, as they could not stand to watch the performance anymore, thus becoming part of the performance.

<sup>867</sup> Fischer-Lichte, *Performance*, 21.

<sup>868</sup> Fischer-Lichte, *Performance*, 16-17.

<sup>869</sup> Also see Fischer-Lichte's discussion of the difference between text and/or material artifact and performance in *Performance*, 75 and surrounding. Performance has been discussed with some modes of prophecy (typically sign-acts). See David Stacey, *Prophetic Drama in the Old Testament* (Eugene: Wipf and Stock, 1990); Rodney Hutton, "Magic or Street-Theater? The Power of the Prophetic Word," *ZAW* 107 (1995): 247-260.

actor or the ecstasy of a thing. A secret is seemingly unearthed in that moment: the secret meaning “given” in the phenomenal being of the object is “uncovered,” or rather, brought forth, in the act of perception.<sup>870</sup>

Fischer-Lichte’s insights about revelation for the perceiving subject and the unearthing or uncovering in the act of perception are helpful to consider for Ezekiel 16. The exposure, covering, and sudden uncovering of Jerusalem’s utter nakedness is a perceptual experience that is not expected and is revelatory for the perceiving subjects. They are beholden to Jerusalem’s utter nakedness as dictated by the divine. Her utter nakedness is unconcealed as a reality, a “thing” that remains, something common to her originary moment and later restoration. Indeed, I have argued that the destruction of walls and the divestiture of dress both reveal what was always there, a “thing,” but not seen. Owen powerfully states:

Body is earth, territory of violent metamorphosis and substitution. We are all in peril of becoming thing. The grotesque gap between our humanity and this thing – the body killed, damaged, wounded – is held open by metaphors.<sup>871</sup>

For the historical audience receiving the oracle, they are not simply to watch Jerusalem but rather they are invited to engage with who they are *through* her utter nakedness. As stated above Jerusalem’s utter nakedness is reckoned with in restoration; consequently, utter nakedness is about the exiles too. Even if judgment is limited to Jerusalem and Judah, the shame that follows restoration results from remembering the utter nakedness that was forgotten and thus not incorporated into self-perspective. Utter nakedness conceptualizes suffering, destruction, exile, and restoration as the place of deformation, self-effacement, and shame.

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<sup>870</sup> Fischer-Lichte, *Performance*, 141-142.

<sup>871</sup> As cited in Landy, “Metaphor,” 221.

The metaphor of Jerusalem's exposed, damaged, and killed body displays the reality of Jerusalem and the exiles. Beholden to what is displayed through divestiture, their perception is a reflection of themselves, who are now caught in a performative dilemma. The performance is no longer "out there" but is something that involves them and demands a response. Ezekiel 16 creates a new reality not simply within the metaphoric world but seeks to affect the audience's reality, inviting them to associate with what they see, utter nakedness, and to experience shame. By invitation I mean a confrontation with "some part of [their] identity that [they] have not confronted or do not want to confront" by making this part of their identity "loom large in their sense of themselves..."<sup>872</sup> The oracle strips the *golah* of preconceptions about themselves, revealing a reality of utter nakedness in Babylon that is to loom large in their perception – in the moment of performance they are undefined, precarious, liminal; awaiting a new identity that is dependent upon a future recreation and transformation by divine initiative.<sup>873</sup>

## 5.7 Conclusion

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<sup>872</sup> Thomason, *Naked*, 178-179.

<sup>873</sup> Why does shame (possibly) not happen until restoration (so the coda, vv. 59-63)? The best comparison I can think of to explain the experience of shame through positive attention in restoration, is of Jean Valjean in *Les Misérables* by Victor Hugo. Valjean, a runaway convict, is given asylum by a Bishop, only to rob him that night and run away. When Valjean is caught and brought back to the Bishop, who determines the fate of Valjean, he shows kindness to Valjean and lets him go free, which causes Valjean to experience shame. It is not his escape or his crime of theft that causes Valjean shame, but the experience of positive attention. The Bishop's surprisingly different perspective of Valjean sees him as something other than a thief; by seeing himself as something other than what he expects (i.e., through another's perspective), this foreign perspective of himself looms large in perception, provoking him to finally understand how undeserving a perspective it is. So too in Ezekiel 16, it seems, only through the *positive* experience of restoration of her fortunes will Jerusalem and the exiles see and understand their ignominy and finally experience shame. This self-knowledge, Lapsley argues, is what will pave the way for the people's identity to be shaped in a new way in the context of the restored relationship with YHWH.

This chapter has discussed how dress and nakedness are predicates for Jerusalem's identity. I showed how YHWH's agency over Jerusalem's dress creates an incongruous perception of her and suggests a divine/prophetic counterperspective of her. My discussion presupposed that nakedness is not an absolute state but reflects the self's process of determining and being determined. The various terms used to describe Jerusalem's nakedness have specific functions in the context of divestiture: to dispel mistaken perceptions of Jerusalem as woman and city, and to reveal who Jerusalem is, her hidden layer of self as conceptualized in utter nakedness. Jerusalem's divestiture leaves her in a liminal state, a margin phase that is ambiguous with respect to identity.<sup>874</sup> The varying perceptions of Jerusalem dressed and undressed within the metaphor are consequential for the audience. Jerusalem's body as a performative body that engages the audience and demands a response; I argued that the response required of the audience is one of shame. This is evoked from the audience by utter nakedness revealing to the exiles something about themselves: the conceptualization of utter nakedness renders suffering, destruction, and exile as the place of deformation, self-effacement, and unbeing for the audience. The dehumanizing state of utter nakedness would not be unfamiliar to an audience subject to the dehumanizing practices of war. It is the manner by which each is attended to that differentiates them and is consequential.

Similar to Cooley's suggestion of the crucial function of the processes of destruction and recreation, the process of divestiture – as well as investiture – is important to “human survival and enhancement.”<sup>875</sup> Indeed, as a religious symbol Jerusalem's divestiture and destruction unconceals a new reality of human subjectivity, the world and place (Jerusalem!) within which it emerges, and the transcendent reality of YHWH with which relationship is

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<sup>874</sup> Turner, *Ritual*, 95. Cf. Höpflinger argues nudity in a ritual context is “something “special” and not “normal”” and helps to differentiate and participate in setting the ritual itself as liminal. See “Regulation,” 15.

<sup>875</sup> Cooley, *Religious*, 63.

sought.<sup>876</sup> Jerusalem's divestiture as perceptual performance and an invitation to shame reveals a new reality that moves the audience into a state of identity crisis. Judgment is for Jerusalem – indeed, the perceptions of her as woman and city have been mistaken – but an utterly naked body remains and returns through remembrance in restoration for the audience.

What was is no longer, but the future remains undefined. Jerusalem's restoration is not clearly imagined in the chapter; nor is the future of the people. In its historical context, it is hard for the exiles to imagine whether they will ever return home to Jerusalem. Yet, what Ezek 16:1-43 is telling the audience through the invitation to shame is that any return is not to the same place.<sup>877</sup> They are remembering a place that never was, they are mistaken. "Jerusalem was never the ideal city, the city of righteousness ([Isa] 1:21). And Jerusalem, as Robert Carroll says, is every city."<sup>878</sup> Jerusalem's utter nakedness is not just to be looked at but looked through, providing the external gaze needed for the audience to see themselves and the historical reality of exile in a new light, or perhaps in a dark shadow.<sup>879</sup>

Is the violent aspect of God justified for the sake of a new knowledge? By exploiting gender hierarchies, Jerusalem-as-woman is deprived of the means by which she can be or become anything and reduces her to that which is nonvoluntary, undefined, and at the edge of what constitutes "human." The exonerated God within the ancient gender hierarchy has not left human dignity unscathed. It cannot be repeated too often, however, that Jerusalem

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<sup>876</sup> Cooley, *Religious*, 9.

<sup>877</sup> Cf. See Katherine Southwood's work on migration and the idea of "return" to a different place, with different people in Ezra. *Ethnicity and the Mixed Marriage Crisis in Ezra 9-10: An Anthropological Approach* (Oxford: OUP, 2012). Also see Martien Halvorson-Taylor, *Enduring Exile: The Metaphorization of Exile in the Hebrew Bible* (Leiden: Brill, 2010).

<sup>878</sup> Francis Landy, "Death and Exile," Presidential address, annual meeting of the SBL PNW Region, Tacoma, May 11, 2018. Cf. Jon Levenson, *Theology of the Program of Restoration in Ezekiel 40-48* (Leiden: Brill, 1976).

<sup>879</sup> I state this from the perspective of the text, not as a modern statement justifying the gendered violence within the text.

and God are not real women or men. Jerusalem's misdirected desires (that are by no means representative of female sexuality) has led to the violent removal of dress, a removal of identity, which is not an end but a metaphorical means to precipitate a reevaluation of identity itself for the exiles. As a performative body and invitation to shame, the conceptualization of dress and nakedness suggests that exile does not simply happen to the exiles, it is about them – who they are, the world and place in which they are located, the God with which they seek relation. What was assumed is now questioned through the exposure of a different view on the situation which looms large as Jerusalem's utter nakedness and destruction. The exposure of dissonance often causes shame. And to experience shame is to know that our self-perspectives are not the only perspective on the sort of person we are.

Ezekiel 16 is brutal. But what it bears witness to is an attempt, no matter how outrageous, to make sense of suffering and destruction, to grant it a function for self-reckoning, deformation, and effacement. Ezekiel 16 stares suffering in the face. There is no circumventing destruction, one must look at ruination and contend with what one sees. This bears witness to something truly profound, which is the subject of the final chapter.

## 6. A DEEPER LOVE FOR REALITY

### 6.0 Introduction

The prerequisite for acceptance [of reality] is a deeper love for reality, a love that avoids placing conditions on reality.<sup>880</sup>

When symbolic structures, religious worldviews, and city walls and structures are destroyed, it can feel as though “[t]hat which gave life its meaning has become empty and void: it turned out to be an error, an illusion that is shattered, a guilt that cannot be rectified, a void.”<sup>881</sup> In the wake of the void is reality – a reality demarcated by suffering. What does one do with this reality? To deny it returns one to the world of illusion. To spurn it makes one a cynic. An acceptance of suffering is an acceptance of that which exists. It is to contend *with* reality, not look behind it or beyond it. Acceptance of suffering is a prerequisite to find meaning in suffering. I do not have in mind the attempt to find the meaning *of* the suffering and destruction,<sup>882</sup> but to find meaning or function within it and ultimately overcome it. The language of “overcome” does not mean suffering and destruction are eliminated. Rather, the feelings of powerlessness and meaninglessness are overcome through the creation of meaning or function.

I have discussed four prophetic texts in the Hebrew Bible that attempt to find meaning or function within the traumatic events of the 6<sup>th</sup> century BCE. I argued that the conceptualization of dress in metaphorical acts of investiture and divestiture of dress create

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<sup>880</sup> Soelle, *Suffering*, 92.

<sup>881</sup> Soelle, *Suffering*, 85.

<sup>882</sup> Here I specifically have in mind gross evils and extreme suffering. There is often no clear answer to “why” these sorts of things happen, nor should there be a reason that would justify them.

new ways of attending to suffering and destruction, the ruination of a city and the crisis of a nation. I drew a comparison between the crucial role walls and dress play as boundaries for cities and bodies respectively. Walls and structures are what make the city a city; dress is the stuff of the self. Both are crucial to identity and function. They keep chaos at bay, maintain order, and manage perceptions. I suggested that Jerusalem/Zion's personification coalesces these boundaries and draws on their realities. Jerusalem/Zion is divested of her boundaries as woman in direct relation to the destruction of her boundaries as city; her investiture anticipates the restoration of the city. By virtue of dress being a means of perception management, a new way of seeing and understanding suffering and destruction emerges through the modification of dress in these texts. Put otherwise, a new perspective on the situation emerges through the metaphor. Consequently, the conceptualization of dress creates new ways of attending to the reality of the suffering and destruction of Jerusalem/Zion and of the nation.

Each text discussed conceptualizes dress in different ways. Jeremiah 13 displays a disparity between perspectives on suffering, exile, and destruction. Jerusalem/Zion's words capture her disillusionment, "Why are these things happening to me?" The inability to understand or integrate her current or forthcoming experience is due to an insensibility to the reality of herself. Her dress item's relationship to power participates in her arrogance that prevents her from seeing herself clearly. Presented in the divestiture is a new perception of her disgrace that challenges the audience's understanding of Jerusalem and ultimately of themselves. Divestiture and nakedness conceptualize suffering and destruction as the place of humility, disgrace, shame, and self-reckoning. Ezekiel 16 goes further and uses utter nakedness to conceptualize exile as the place of liminality, unbeing, and effacement in an almost less than human state. As a performative body, Jerusalem/Zion's utter nakedness

conceptualizes exile as the time for the deformation of the selfhood of a nation, what is left of the self when everything else is stripped back. In both Jeremiah and Ezekiel, what is exposed is what was always there, but not seen. In revealing flesh and ruin, the point of view of the one performing the action is made manifest. Within the metaphor, this is the deity; from without, the prophet. I termed this the divine/prophetic counterperspective.

In Isaiah 52 and 61, dress conceptualizes suffering and destruction as the place of the transformation of the self. Dress expresses the possibility for transformation and renewed relationship between the deity, city, and nation. Isaiah 52 uses the language of awakening, rising, sitting, and the investiture of strength and sacred beauty to transform the audience's perceptual landscape. Ultimately, dress conceptualizes a conquest of the powerlessness that demarcates the current destruction for both city and people. Similarly, Isaiah 61 presents a ritualized body that is restored through righteousness and salvation by the divine. The formation of the self as expressed by the first person *nepeš* models a new mode of being. When read as Jerusalem/Zion, her reaction presents this to the audience and invites them to attend to her ritualization in such a way so as to be transformed themselves. Her restored relationship with the divine is manifested through the modification of her bodily boundaries as righteous and salvific. Similarly, the audience's embodiment of the prophetic message is to affect seeing, thinking, and being. Righteousness and salvation, gifted by the divine, loom large in perception and precipitate joy in the midst of present shame, ruin, and destruction. In all four texts, the metaphor of Jerusalem/Zion creates a new perception. It is a perception incongruous to how things are seen or how the audience understands themselves and their situation. Ultimately, though, the new perception is to loom large; through it, the audiences are invited to attend to suffering and destruction in a new way, according to the divine/prophetic counterperspective who has revealed it.

Exile, suffering, and destruction are the moments for revelation, at times inflicted by destruction.<sup>883</sup> Revelation is a revealing, which means an uncovering of something.<sup>884</sup> Divestiture expresses this literally and figuratively through the locus of nakedness being a process of the self. It is a revelation of being. At the same time something is revealed, what covered it is concealed, taken out of sight. Divestiture reveals and conceals. The investiture of dress is both a covering and an uncovering too. It hides all other ways of being in the world by covering the body with a particular way of being in the world. At the same time, it uncovers a possibility of being otherwise incomprehensible through dress of another nature, a revealing. Wrathall, writing on Heidegger's notion of unconcealment, captures this well:

So a new understanding of being can establish itself, and a new ordering of beings can become operative, only if there is something like a clearing that conceals any other way of experiencing the world in order to allow this particular way to come to the forefront.<sup>885</sup>

The “before” and “after” pictures of Jerusalem/Zion can convey the covering and uncovering present in each text. It is the difference between Jerusalem/Zion's boundaries prior to their modification and after it whereby the latter is to come to the forefront as the mode of being. There is therefore a tension between the so-called before and after pictures, between what was seen and what is now seen. I have used the language of incongruity to express this tension. It is an incongruity that causes shame or joy, depending on if the divine action creates a reality that dispels or exceeds expectations prior to it.

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<sup>883</sup> See Najman, *Losing*, chp. One.

<sup>884</sup> This is most evident in divestiture. Cf. the LXX translates גלל in Ezek 16:37 and Jer 13:26 as ἀποκαλύπτω and in Jer 13:22 as ἀνακαλύπτω.

<sup>885</sup> Mark Wrathall, *Heidegger and Unconcealment: Truth, language, and History* (Cambridge: CUP, 2011), 33.

These incongruous images in prophetic literature are a means by which knowledge is gained, making the body an epistemological source.<sup>886</sup> They also betray the reality of the audiences' ability to be deceived. By this I mean that what the metaphors suggest to the audience is that things are not always as they seem. They are deceived in so far as their perspectives are deficient with respect to the reality of Jerusalem/Zion and thus of themselves, or stagnant with respect to the reality of Jerusalem/Zion that exists beyond what they currently comprehend. Metaphors of investiture and divestiture reveal, expose, uncover something new, which is presented as more fitting or accurate than what was perceived previous to it. Indeed, "reveal," "expose," and "uncover" are terms used throughout this study and are all antonyms for "deceive." And as I just suggested, the movements of dress, regardless of their direction on or off the body, involve both covering and uncovering. The self is deformed or reformed through these prophetic texts.

This revelation, revealing, is of reality. It is a revelation about the self and the world through dress conceptualizing a new way of attending to reality by clearing the old way. I can now return to the quote that I opened this chapter with: such acceptance of the reality of suffering bears witness to a deeper love for the whole of reality. These texts manifest traditions that avoid placing conditions on reality. Instead, they embrace it as a whole and seek to make sense of it, affirming the totality of their present experience, even the traumatic aspects of it.<sup>887</sup> Meaning and function are made through metaphor, which is a creation of reality, an event in and of itself. Nothing is avoided. It is faced head on, in all its horror and disillusionment (Jeremiah 13 and Ezekiel 16), and with all its possibility (Isaiah 52 and 61).

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<sup>886</sup> Contra David Lambert, *How Repentance Became Biblical: Judaism, Christianity, and the Interpretation of Scripture* (Oxford: OUP, 2015), 105 and *passim*.

<sup>887</sup> Here I am drawing on Soelle in her discussion of Lusseyran's experience in Buchenwald, a German concentration camp. *Suffering*, 91.

## 6.1 Conclusion

When the ancients speak, they do not merely tell us about themselves. They also tell us about us.<sup>888</sup>

I have argued that these metaphors seek to making meaning or find function within contexts of suffering and destruction. Current perspectives are insufficient for the task. Might there be something for us to glean from these metaphors as well? Wrathall on Heidegger is helpful in this respect when he says one can become habituated in a particular way of dealing with things – situations, people, ourselves – which can make it harder to uncover “other possible ways of dealing with them...”<sup>889</sup> To which I would add, other possible ways of seeing and knowing them. It is through the perceptual experiences of investiture and divestiture that the audiences are to be taken beyond their current perspectives and to see their situation, themselves, and their God from a different one. An insight by Bergamino in her discussion of shame and the gaze of the other in *The Brothers Karamazov* is apt here: “To get out of mirrored mimesis, we need the gaze of a third party, a mediator who sees us from a different perspective from our own”.<sup>890</sup> Bergamino is speaking of Alyosha’s gaze and its positive dimensions for all the characters in the book. The idea of mirrored mimesis is nevertheless helpful to describe the function of the metaphor for the audiences who are resigned to their perspectives. Metaphors of investiture and divestiture enable personified Jerusalem/Zion to be the gaze of a third party; a mediator who enables the audience to see themselves from a perspective different from their own.

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<sup>888</sup> Bernard Williams, *Shame and Necessity* (Berkeley: University of California Press, 1993), 19-20.

<sup>889</sup> Wrathall, *Unconcealment*, 25.

<sup>890</sup> Federica Bergamino, “The Gaze of the Other: Emotion and Relation in the Brothers Karamazov,” *Church, Communication and Culture* 2 (2017): 245.

The conceptualization of dress need not only tell us about the ancients. It can also tell us about ourselves – we who are perhaps caught up in our own mirrored mimesis, who are habituated in the ways we deal with things, people, situations, or ourselves. The invitation, I would suggest, is to consider in what ways our perspectives may be limited, deficient, or stagnant in our own day and age. The invitation is to not place conditions on reality so that suffering, which is inevitable for us all, can be accepted. The invitation is to a deeper love for reality that affirms the totality of our experiences, even those parts that are the most painful, such that they become the threads woven into our formation as humans.

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