

- B. The four horns that scattered Judah and that will throw down her enemies (1:18–21)
- C. The surveyor who hears that Jerusalem will be defended (2:1–13)
- D. The high priest who is used to symbolize the purification of Israel (3:1–10)
- E. The lampstand and olive trees that declare that it will be by the Spirit (4:1–14)
- F. The flying scroll that speaks the curse: sinners will be held accountable (5:1–4)
- G. The departing basket that pictures expiation of wickedness (5:5–11)
- H. The chariots which restrain Israel’s enemies (6:1–8)
- II. The Man, “Branch” (6:9–15)
- III. The true fast and its blessings (7:1–8:23)
- IV. Against nations (9:1–8)
- V. Deliverance for Zion (9:9–10:1)
- VI. Israel’s need of a Shepherd (10:2–12)
- VII. Israel, a helpless flock (11:1–17)
- VIII. Zion’s Future (12:1–14:21)

#### D. Significant themes of Zechariah

1. The place of the LORD of hosts’ exceeding jealousy (72x) (cf. Zech 1:14; 8:2)

Zechariah brings into focus a re-centering on Jerusalem.

- a. Jerusalem (42x) (Zech 1:12, 14, 16–17, 19; 2:2, 4, 12; 3:2; 7:7; 8:3–4, 8, 15, 22; 9:9–10; 12:2–3, 5–11; 13:1; 14:2, 4, 8, 10–12, 14, 16–17, 21)
- b. Judah(22x) (Zech 1:12, 19, 21; 2:12; 8:13, 15, 19; 9:7, 13; 10:3, 6; 11:14; 12:2, 4–7; 14:5, 14, 21)
- c. Zion (8x) (Zech 1:14, 17; 2:7, 10; 8:2–3; 9:9, 13)

2. (54x)

3. : the LORD, Shepherd-King-Priest

- a. His first arrival

(1) The entry of the King on a donkey into Jerusalem (Zech 9:9; cf. Matt 21:1–11)

(2) Thirty pieces of silver as His price thrown in the temple for the potter (Zech 11:12–13; cf. Matt 26:14–16; 27:1–10)

(3) The killing of the Shepherd (Zech 13:7 [cf. Zech 10:2d–e]; cf. Matt 26:31)

b. His second arrival<sup>22</sup>

(1) The combined offices of priest and king (Zech 6:12–13 [with Jer 23:5–6]; cf. Ps 110:2, 4; Heb 5:6, 10; 6:20–7:1, 17; 8:1)

(2) The building of His temple (Zech 6:12–13; cf. John 2:19–22; Eph 2:19–22)

(3) The warring of the LORD against all the nations who come against Jerusalem (Zech 12:7–9; 14:3–5; cf. Zech 2:8; Acts 1:11–12; Rev 19:13–15)

(4) The dwelling place in Jerusalem—truth and holiness (Zech 8:3; cf. Rev 20:4–9; 21:2, 10, 19)

(5) The global peace and dominion (Zech 9:10; cf. Rev 19:11–20:3)<sup>23</sup>

c. Both/and (Zech 1:16; 2:10–11)

4. The restoration and exaltation of Israel

a. The regathering of Jews to the land (Zech 8:7–8; 10:6–10)

b. The turning of Israel from a curse among the nations to a blessing among the nations (Zech 8:13)

c. The exaltation of Jerusalem above the nations (Zech 8:20–23)

d. The divine defense of Jerusalem (Zech 2:1–5; 12:3–9; 14:3–4)

e. The salvation of Israel—“blessed are those who mourn” (Zech 12:10–13:1; cf. Rom 11:26)

E. Unity of purpose

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<sup>22</sup> Including inter-advent activity.

<sup>23</sup> I believe Zech 9:11 refers to the Abrahamic and Davidic Covenants—ensuring the continuation of the Jews. “The waterless pit,” like Joseph’s waterless pit (Gen 37:24), was a pit that would not end Israel’s life. (Reuben appears to have selected it for that purpose [Gen 37:18–30].)

, in His  
with much tribulation, will refine Israel so that the  
Who will reign from

for Jerusalem, and  
will turn to Him,

**Z**                    **E**                    **C**                    **:** **H**                    **A**  
**R**                    **I A**                    **H**

#### F. Application

## XXII. Malachi

### A. Designations

### B. Author and date

Malachi, ca. 450–430 BC

### C. Structure

Prologue: the messenger (1:1)

#### I. Contention about the LORD's electing love (1:2–5)

A. The LORD: "I have loved you" (1:2a)

B. People: accusation in the form of a question (1:2b)

C. The LORD: I will be vindicated through Edom (1:2c–5)

#### II. Contention about evil among the priesthood (1:6–2:9)

A. The LORD: you dishonor and disobey (1:6a, 7a)

B. Priests: accusations in the form of questions (1:6b, 7b)

C. The LORD: specific evidence and warning (1:7c–2:9)

#### III. Contention about treachery within the race and within families (2:10–16)

A. The LORD through Malachi: specific evidence (2:10–13)

B. People: accusation in the form of a question (2:14a)

C. The LORD through Malachi: take heed to yourselves (2:14b–16)

#### IV. Contention about deceiving and unbelieving speech (2:17–3:6)

A. The LORD: you have wearied Me with your words (2:17a)

- B. People: accusation in the form of a question (2:17b)
- C. The LORD: In My faithfulness I will send My purifier (2:17c–3:6)
- V. Contention about generational disloyalty (3:7–12)
  - A. The LORD: you have turned away from Me, defrauding Me (3:7ab, 8a)
  - B. People: accusation in the form of a question (3:7c, 8b)
  - C. The LORD: specific evidence, correction, and promise-test (3:8c–12)
- VI. Contention about brazen anti-God speech (3:13–15)
  - A. The LORD: you have defied Me with your words (3:13a)
  - B. People: accusation in the form of a question (3:13b)
  - C. The LORD: specific evidence (3:14–15)

Conclusion (3:16–4:6)

- The response to Malachi’s burden by those who fear the LORD (3:16a)
- The response to these obedient by the LORD (3:16b–18)
- The LORD’s last words (4:1–6)
  - I will incinerate all evil (4:1)
  - I will invigorate the godly to participate in this judgment (4:2–3)
  - Remember the Law of Moses (4:4)
  - I will send Elijah to prepare My people for the day of the LORD (4:5–6)

D. Significant themes of Malachi

1. Israel’s backsliding (Mal 1:7–13; 2:10–17; 3:7–9, 13–15)
2. The LORD’s faithfulness
  - a. To judge (Mal 3:1–3, 5; 4:1, 3)
  - b. To bless (Mal 3:4, 6, 10–12 17; 4:2–6)

E. Unity of purpose

Having returned from exile and now in the land of Israel for one hundred years, Israel compromises again.

**M                    A                    L                    A                    a C**  
**H                    I**

F. Application



## PART THREE: THE WRITINGS

### I. Introduction to the Writings

#### A. Designations

#### B. Contents

- Poetic/Wisdom (Psalms, Job, Proverbs)
- *Megilloth* (Ruth, Song of Songs, Ecclesiastes, Lamentations, Esther)
- Exilic/Postexilic (Daniel, Ezra-Nehemiah, Chronicles)

### II. Psalms

#### A. Designations

#### B. Authors and date

David, Asaph, descendants of Korah, Solomon, Heman, Ethan, Moses, and others unnamed. Half of the psalms are anonymous.

Authorship ranges from about 1407 BC (Ps 90) to, at the latest, about 500 BC.<sup>24</sup>

#### C. Structure

Psalms is divided into five books:

- Book 1: (1–41)
- Book 2: (42–72)
- Book 3: (73–89)
- Book 4: (90–106)
- Book 5: (107–150)

There is a lot of speculation on how and why Psalms is arranged the way it is, but little, if any, is definitive or helpful.

#### D. Types of psalms

##### 1. Praise

- Often begin or end with, “Praise the LORD!”

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<sup>24</sup> Cf. postexilic clues in Pss 126; 137.

- Concentrated toward the end of the book
- The last verse of Psalms: “Let everything that has breath praise the LORD. Praise the LORD!” (Ps 150:6).

2. Creation (e.g., Pss 19; 65; 104)

Scripture presents two basic reasons to praise God: Who He is and What He does. What He does is seen in two broad categories: creation and salvation<sup>25</sup> (cf. Rev 4:11; 5:9–10). Creation as a reason to praise God is often overlooked and discounted.

3. Enthronement/Royal (e.g., Pss 24; 47; 93)

4. Messianic (e.g., Pss 2; 22; 110; 118)

5. Psalms of ascents (Pss 120–134)

6. Imprecatory (e.g., Pss 35; 69; 83; 109; cf. Pss 5; 10; 12; 52; 58; 59; 70; 94; 137; 140; 143)

- The ‘Lord, destroy my enemies!’ psalms.
- Often prayers for vindication

How can the author pray such prayers, and what is our proper response to them (cf. Job 31:29–30)?

See 2 Samuel 7 (esp. vv. 9–10, 25–29) for understanding behind David’s imprecatory psalms. Other imprecatory psalms can be understood in view of the Davidic promises (e.g., Psalm 83 of Asaph).

“But as to the so-called imprecatory psalms, in the position occupied by the Christian and by the church towards the enemies of Christ, the desire for their removal is certainly outweighed by the desire for their conversion: but assuming, that they will not be converted and will not anticipate their punishment by penitence, the transition from a feeling of love to that of wrath is warranted in the New Testament (e.g., Gal. 5:12), and assuming their absolute Satanic hardness of heart the Christian even may not shrink from praying for their final overthrow. For the kingdom of God comes not only by the way of mercy but also of judgment; and the coming of the kingdom of God is the goal of the Old as well as of the New Testament saint (vid., 9:21; 59:14 and other passages), and every wish that judgment may descend upon those who oppose the coming of the kingdom of God is cherished even in the Psalms on the assumption of their lasting

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<sup>25</sup> Inextricable from God’s salvation is God’s judgment.

impenitence (vid., 7:13f., 109:17). Where, however, as in Ps. 69 and 109, the imprecations go into particulars and extend to the descendants of the unfortunate one and even on to eternity, the only justification of them is this, that they flow from the prophetic spirit, and for the Christian they admit of no other adoption, except as, reiterating them, he gives the glory to the justice of God, and commends himself the more earnestly to His favour.”<sup>26</sup>

## 7. Hallel (Pss 113–118)

### E. Genre and literary features of Psalms

As we come to Psalms we must bear in mind the critical issue of genre. While we may identify multiple subgenres in Psalms (e.g., hymn, praise, lament, penitential, thanksgiving, etc.), we should first remember that they are poetry. Indeed, the psalms were meant for corporate singing in Israel, but as we study them as texts, they are poetry first.

One reason I highlight the poetic nature of Psalms above their ‘song’ status is how different they are from modern songs. Even if we completely bypass most modern music and take only the most substantive hymnody for contrast, Psalms outstrips it all in two significant ways: *substance* and *form*.

Psalms as poetry, then, must be read understanding its key literary features. We tend to recognize modern poetry by rhyme and meter. (Incidentally, I would argue that rhyme and meter make less out of substance and more out of ‘show’ [i.e., sound].) While there are, no doubt, elements of rhythm and meter in Psalms, these are only condiments to the meat that grandly overshadows them—the substance of the text.

A remarkable thing about the key literary features of Psalms is that they are form-conceptual, so they come through in translation. Wherever a poetic movement makes much of rhyme and meter, such features would be doomed to naught in translation!

The most prominent feature of ancient Hebrew poetry is parallelism.

#### 1. Parallelism

The effect of parallelism is like that of a dimmer switch. Imagine a dark room full of furniture. As the dimmer switch is lifted a little, then gradually and in grayscale the basic contours of the objects become visible. As the switch is slid up more, the color, depth, dimension, and details come into view.

The first line of a parallel structure just nudges up the dimmer switch—it begins the thought; it introduces the concept. Then the subsequent line or lines slide the

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<sup>26</sup> Franz Delitzsch, *Psalms*, trans. Francis Bolton, Commentary on the Old Testament (reprint, Peabody, MA: Hendrickson, 2001), 44–45.