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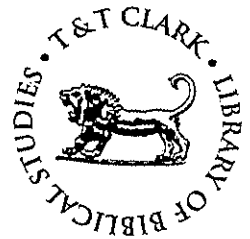

UPROOTING AND PLANTING

Essays on Jeremiah for Leslie Allen

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THE LAMENTS IN JEREMIAH AND 1QH: MAPPING THE METAPHORICAL TRAJECTORIES

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Contemporary biblical scholarship is increasingly aware of the exegetical possibilities generated by the discovery and publication of all the known Dead Sea Scrolls. Relatively few exegetes, however, have begun the process of examining the striking intertextual parallels between Jeremiah's laments (JL)[1] and the brooding poetry of the *Hodayot* scroll from Cave 1 (1QH).[2] In a 1960 monograph on 1QH, Svend Holm-Nielsen lists several examples of what he calls Jeremianic "quotations," noting the "especial use...of the laments," but he does not explore the intertextual possibilities.[3] Edward L. Greenstein traces the development of five Jeremianic motifs in the book of Job, including "loneliness and betrayal," "cursing the day of one's birth," "lamenting the prosperity of the wicked," "litigating with God," and "being privy to divine conversation," but, again, does not attempt to pursue these motifs into the Second Temple literature proper.[4]

1. In this study JL is limited to the material in Jer 11:18–12:6; 15:10–21; 17:14–18; 18:18–23; and 20:7–18.

2. E. L. Sukenik first labeled these poems *hodayôt* ("thanksgivings") in 1947 (*The Dead Sea Scrolls of the Hebrew University* [Jerusalem: Magnes, 1955]), but this in no way implies that 1QH is bereft, as a "species," of *qînâ* ("lament"); cf., e.g., 1QH 19.22, which has an insertion above the line which reads: אנחה בכנור קינה לכול אבל יג[ו]ן, "I have sighed on the harp of lament for every sorrow of ang[ui]sh" (cf. also 1QH 17.4; Jer 7:29; 9:9, 19). Millar Burrows sees in 1QH a "type known as the individual psalm of complaint in the Old Testament...combined with the note of thanksgiving in some of the poems" (*More Light on the Dead Sea Scrolls* [New York: Viking, 1958], 380), and E. Puech justifiably argues that the contents of 1QH "sometimes take the form of thanksgiving, or praise, or lament, or supplication" ("Hodayot," in *Encyclopedia of the Dead Sea Scrolls* [ed. L. H. Schiffman and J. C. VanderKam; New York: Oxford University Press, 2000], 365–69 [367]).

3. Svend Holm-Nielsen, *Hodayot: Psalms from Qumran* (Leiden: Brill, 1960), 310, 356.

4. Edward L. Greenstein, "Jeremiah as an Inspiration to the Poet of Job," in *Inspired Speech: Prophecy in the Ancient Near East: Essays Presented to Herbert B. Huffmon* (ed. John Kaltner and Louis Stulman; New York: Continuum, 2004), 98–110. Greenstein's late dating of Job is not universally accepted.

The following study, itself a "*tōdâ*-hymn" to the recipient of this *Festschrift*,[5] will therefore attempt to put to these poetic anthologies some basic intertextual questions: (1) What are the predominant metaphors common to JL and 1QH? (2) What factors might be responsible for adapting and, in some cases, transforming the metaphors in 1QH *vis-à-vis* those in JL?

Jeremiah's Laments

To study Jeremiah's laments is to plow a narrow furrow in a large field. Others have plowed this furrow, of course (and this field), and though each new pass may use a different methodological blade, most studies tend to agree with Gerhard von Rad's well-known assessment of JL as "central to the interpretation of Jeremiah."[6] Indeed, some are now calling JL "the most direct, candid, and intimate prayers that we know about in the Old Testament."[7] What I have discovered from my own pass through JL[8] is that Norbert Ittmann[9] is probably correct: the conflict between Jeremiah and the Judahite prophets is indeed an important factor behind the formulation of JL. But it is not the only one. Jeremiah's conflict with the *nĕbî'îm* ("prophets"), important as it may be, is but one of several conflicts affecting Jeremiah's life. According to Jer 18:18, he also has to face the hostility of the *kōhănîm* ("priests") and the *ḥăkāmîm* ("wise men"). Thus, while Ittmann's opinions about the *nĕbî'îm* are intriguing and quite plausible, Jeremiah's conflicts with the *ḥăkāmîm* seem much more likely to be responsible for the overtly sapiential questions now driving JL.[10]

Against this opinion one might counter that Jeremiah's confrontations with the *ḥăkāmîm* in Jer 8:8–9 and 9:22–23—his primary confrontations

5. To Dr. Leslie Allen, whose retirement from his professorial chair caps a distinguished career at Fuller Theological Seminary.

6. Gerhard von Rad, *Old Testament Theology*, Vol. 2 (trans. D. M. G. Stalker; New York: Harper, 1965), p. 204.

7. Walter Brueggemann, *A Commentary on Jeremiah* (Grand Rapids: Eerdmans, 1998), 114.

8. Michael S. Moore, "Jeremiah's Progressive Paradox," *RB* 93 (1986): 386–414. My study "Jeremiah's Identity Crisis," *Restoration Quarterly* 34 (1992): 135–49, is an attempt to apply the results of that article to the needs of contemporary "prophets."

9. Norbert Ittmann, *Die Konfessionen Jeremias: Ihre Bedeutung für die Verkündigung des Propheten* (Neukirchen–Vluyn: Neukirchener, 1981).

10. Moore, "Jeremiah's Progressive Paradox," 390–94.

with the *ḥăkāmîm* prior to JL—appear in late "Deuteronomistic" prose. On the other hand, (a) redaction critics since Bernhard Duhm[11] are deeply divided over what to do with these texts, (b) Mowinckel's "source C," the analysis to which many still adhere when dating the Jeremianic prose, is now undergoing a period of rigorous re-assessment,[12] and (c) the prose in 8:8–9 and 9:22–23 probably sits atop a poetic substructure.[13]

For all these reasons it seems plausible that Jeremiah's confrontations with the *ḥăkāmîm* are no less significant than those with the *nĕbî'îm*, and are probably at least partially responsible for the "progressive paradox" into which Jeremiah finds himself inexorably drawn. On the one hand, this sensitive, introverted prophet is naturally attracted to the sapiential arguments of the *ḥăkāmîm* because the sages are so willing to address the deeper theodical questions with which Jeremiah is wrestling.[14] On the other hand, Jeremiah is a Yahwistic prophet, and as such, refuses to accept anything challenging, undermining, or even marginalizing the *dĕbar yhwh*, especially anything as amoral, antinomian, and anti-prophetic as the message of the sages during the Babylonian crisis.[15] The text does not say how much Jeremiah worries about (a) outright rejection in response to his message or (b) rejection and persecution in response to delayed *fulfillment* of his message—two very different concerns.[16] But neither does the book of Jeremiah ever tell us how (or whether) he escapes this paradox. Unlike the book of Job, Jeremiah (the book) has no neat and tidy epilogue tacked on at the end. Instead, like the Balaam cycle (Num 22–24), Jeremiah simply trails off, unresolved, with "no conclusion" and "no result."[17]

11. Bernhard Duhm, *Das Buch Jeremia* (KHC 11; Tübingen: Mohr, 1901), xxi–xxiii, takes 8:8–9 and 18:18 as original. Otto Eissfeldt (*The Old Testament: An Introduction* [trans. P. R. Ackroyd; New York: Harper, 1965], 359) recognizes the *māšāl*-type structure of 8:4–9, but openly confesses his indecision about dating the material.

12. B. Sommer, "New Light on the Composition of Jeremiah," *CBQ* 61 (1999): 646–66.

13. Moore, "Jeremiah's Progressive Paradox," 396–401.

14. James L. Crenshaw, *A Whirlpool of Torment: Israelite Traditions About God as an Oppressive Presence* (OBT; Philadelphia: Fortress, 1984); Moore, "Jeremiah's Identity Crisis."

15. Moore, "Jeremiah's Progressive Paradox," 414.

16. U. Eichler, "Der klagende Jeremia. Eine Untersuchung zu den Klagen Jeremias und ihrer Bedeutung zum Verstehen seines Leidens" (Ph.D. diss., University of Heidelberg, 1978).

17. S. Mowinckel, "Der Ursprung der Bil'amsage," *ZAW* 48 (1930): 233–71 (238).

Of course, such an interpretation presumes that Jeremiah (a) passes on a recognizable literary legacy to his scribe Baruch,[18] and (b) effectively communicates a written message to audiences far removed from his immediate context.[19] These assumptions are debatable, of course, but so are those assigning whole sections of Jeremiah, on the basis of outdated distinctions between "poetry" and "prose,"[20] to a bank of anonymous editors. So far, few are suggesting that anyone could have produced the poetry in JL other than the prophet Jeremiah,[21] even among those who practice what Arnaldo Momigliano calls a "devaluation of the notion of evidence" coupled with an "over-appreciation of rhetoric and ideology."[22] While some scholars will always stray into the kind of scholarship Kathleen O'Connor calls "a complication of readings,"[23] the fact remains that

> the portrait of Jeremiah as a man characterized by inner struggles with himself and with God is equally prevalent in both those commentaries that assume the biblical text presents a somewhat constructed character and those which assume the text is transparent.[24]

18. N. Avigad, "Baruch the Scribe and Jerahmeel the King's Son," *IEJ* 28 (1978): 52–56

19. K. van der Toorn, "From the Mouth of the Prophet: The Literary Fixation of Jeremiah's Prophecies in the Context of the Ancient Near East," in Kaltner and Stulman, eds., *Inspired Speech*, 191–202 (196); Mark S. Smith, *The Laments of Jeremiah and Their Contexts: A Literary and Redactional Study of Jeremiah 11–20* (SBLMS 42; Atlanta: Scholars Press, 1990), xvii–xviii.

20. Paul D. L. Avis only slightly overstates the case: "the Hebrews...did not draw out basic distinctions, such as that between prose and poetry; the two flow into each other, so that we find poetic elements within prose and prosaic elements within poetry" (*God and the Creative Imagination: Metaphor, Symbol and Myth in Religion and Theology* [London: Routledge, 1999], 51).

21. J. J. M. Roberts's criticism of Robert P. Carroll's *From Chaos to Covenant: Prophecy in the Book of Jeremiah* (New York: Crossroad, 1981) is worth repeating: "Carroll points to some real theological difficulties in the book of Jeremiah, but it is not at all clear why these difficulties must stem from the deuteronomistic redactors and not from Jeremiah himself. The problem of how to distinguish between a true and a false prophet was never satisfactorily resolved in the Old Testament, but to argue that the issue was more important in the exilic period than in the period prior to 587 BC is absurd" (review in *Princeton Seminary Bulletin* 4 [1983]: 126–27 [127])

22. Arnaldo Momigliano, *Essays on Ancient and Modern Judaism* (Chicago University of Chicago Press, 1994), 3.

23. Kathleen O'Connor, Review of Carolyn J. Sharp, *Prophecy and Ideology in Jeremiah: Struggles for Authority in the Deutero-Jeremianic Prose*, *Review of Biblical Literature* (2004), available online at <http://www.bookreviews.org>.

24. M. Callaway, "The Lamenting Prophet and the Modern Self: On the Origins of Contemporary Readings of Jeremiah," in Kaltner and Stulman, eds., *Inspired Speech*, 48–62 (48).

1QHodayot

Contemporary research on the *Hodayot* scroll from Cave 1 (1QH) focuses on a similar set of questions. Text critics are using the Cave 4 fragments to fill in the textual lacunae pockmarking 1QH, tradition historians are successfully reconstructing *Hodayot's* larger tradition history, and this work is clearing the way for literary critics to look deeper into the linguistic structure of these "strange and fascinating poems."[25] Unlike Jeremiah's laments, none of the hymns in 1QH ever even *claims* a specific author, whereas Jeremiah's laments are presented as the *ipsissima verba* of a known historical character. Nonetheless, many still see the Teacher's spirit hovering over the poetry in 1QH, especially in the so-called "Teacher Hymns":

10:5–19	Thanksgiving to God for Salvation
10:20–30	Thanksgiving to God for Protection
12:5–13:4	Thanksgiving to God for the Covenant
13:5–19	Thanksgiving to God for Supporting His People
13:20–15:5	Thanksgiving to God for Rescuing the Penitent
15:6–25	Thanksgiving to God for Sustaining His People
16:4–17:36	Thanksgiving to God for Making the Poet a Fountain of Blessing

While it is certainly possible that these "Teacher Hymns" may have come from the mind (and perhaps also the pen) of the *môrēh haṣṣedeq*, such a thesis cannot be proven or disproven from the evidence at hand.[26] Thus, as with many historical conundrums, the question of *Hodayot*'s authorship remains frustrated by a lack of evidence, which in turn generates a wide spectrum of opinion.[27]

25. J. A. Sanders, review of Bonnie Pedrotti Kittel, *The Hymns of Qumran*, *JBL* 102 (1983): 330–32 (330). See E. Schuller, "4Q427–432," in *Qumran Cave 4.2: Poetical and Liturgical Texts, Part 2* (ed. E. Chason et al.; DJD 29; Oxford: Clarendon, 1999), 69–232; Puech, "Hodayot."

26. Puech ("Hodayot," 366) cautiously argues that, should the Teacher be involved in the production of the hymns now preserved in 1QH, he "was no doubt capable of expressing himself according to various literary approaches and could vary his vocabulary wherever necessary."

27. On one end of this spectrum, interpreters like Svend Holm-Nielsen (*Hodayot*, 316–20) and Denise Hopkins ("The Qumran Community and 1QHodayot: A Reassessment," *RQ* 10 [1981]: 323–64 [362–64]) reject the Teacher's authorship because they presume 1QH to be an amalgamation of variegated songs written by different authors at different times for different (predominantly liturgical) occasions. On the other end of the spectrum, scholars like Hans Bardtke ("Considérations sur les cantiques de Qûmran," *RB* 63 [1956]: 220–33 [231–33]) and Martin Abegg ("Who Ascended to Heaven? 4Q491, 4Q427 and the Teacher of Righteousness," in *Eschatology, Messianism, and the Dead Sea Scrolls* [ed. C. Evans and P. Flint; Grand Rapids: Eerdmans, 1998], 61–73 [72–73]) cannot imagine anyone else writing the kinds of intimate poems preserved in 1QH *except* a person of recognized stature in the Qumran community, and the only viable candidate for that job remains the מורה הצדק.

Michael C. Douglas argues that 1QH is a carefully edited anthology laid out in two "blocks."[28] "Block A," in Douglas's opinion, has a significantly higher level of linguistic, stylistic, and thematic "coherence" than the rest of 1QH, which he calls "Block B." Roughly corresponding to the "Teacher Hymns" designated by Morawe and Jeremias (1QH 9:1–20:6),[29] "Block A" is more likely, in Douglas's opinion, to be the product of a single poetic mind. Using Victor Turner's model of social change,[30] he argues that since the material in, say, 1QH 10 and 12 describes a fierce social conflict between the poet and his detractors, this implies that this poet has already made his views publicly known, and further, that an opposition group has begun to respond to them (Turner calls this kind of initiatory conflict "the developing social drama"). Thus, because there appears to be a higher level of hostility permeating the poems in "Block A" over against those in "Block B," Douglas concludes that the Teacher of Righteousness must be the most likely author of "Block A."[31]

Poetry and Metaphor

This paper will put forward no new hypothesis about authorship,[32] nor will it presume, with a past generation of scholarship, that determining authorship is necessary for determining meaning. But it will underline a simple truth. Poetry is not the product of an editorial process. No, "poetry" comes from gifted individuals called "poets," and the fact that this needs to be stated at all speaks volumes about the contemporary

28. Michael C. Douglas, "Power and Praise in the Hodayot: A Literary Critical Study of 1QH 9.1–18.14" (Ph.D. diss., University of Chicago, 1998).

29. Günter Morawe, *Aufbau und Abgrenzung der Loblieder von Qumran* (Theologisches Arbeiten 16; Berlin: Evangelische, 1961); Gert Jeremias, *Der Lehrer der Gerechtigkeit* (SUNT 2; Göttingen: Vandenhoeck & Ruprecht, 1963).

30. Victor W. Turner, *Dramas, Fields and Metaphors: Symbolic Action in Human Society* (Ithaca, N.Y.: Cornell University Press, 1975).

31. Michael C. Douglas, "The Teacher Hymn Hypothesis Revisited: New Data for an Old Crux," *DSD* 6 (1999): 239–66. Gregory L. Doudna (*4Q Pesher Nahum: A Critical Edition* [Sheffield: Sheffield Academic Press, 2001], 699) thinks that the Teacher of Righteousness is Hyrcanus II.

32. Like the ancients, this paper is "less concerned about the person or social class of the speaker than...the message itself" (Martti Nissinen, *Prophets and Prophecy in the Ancient Near East* [SBLWAW 12; Atlanta: Society of Biblical Literature, 2003], 14).

scholarly climate. This is not to discount those who categorically affirm what John Goldingay calls the "irreducibly metaphorical form" of the Bible's poetic texts.[33] Yet it is to recognize that the canons of occidental rationalism are firmly entrenched in Western academics. Thus, for example, because the poems in *Hodayot* so totally immerse themselves in biblical metaphors, some tend to read them not as great poetry, but as "derivative" and "epigonic."[34] Robert Alter speaks for many:

> Here and there one encounters an arresting image or line, but for the most part the poems are pastiches of biblical poetry, repeatedly taking the urgency of the supplication psalms...and coloring it with the crude emotional hues of apocalyptic.[35]

Bonnie Kittel, however, challenges such assessments because they too often display, in her words, a "lack of understanding of the poetic forms used at Qumran." On the contrary, Kittel argues, the poetry in 1QH can more than hold its own "alongside the other poetry of the ancient world."[36] Yet, like most conventional studies, Kittel's approach to 1QH does not address *Hodayot*'s deeper poetic structures. To address the texts at *this* level we must first engage the contemporary meta-linguistic discussion about metaphor and metaphorical speech.

Contemporary research into the structure and function of language has long since shifted focus away from the study of metaphor as a literary trope to deeper investigation of its cognitive possibilities, and some of this research is beginning to bleed over into the world of biblical scholarship. To engage and analyze poetic texts, we must ask questions about what Janet Martin Soskice calls "that figure of speech whereby we speak about one thing in terms...suggestive of another."[37] Metaphor is much more than mere "literary ornament"; it can also be a "means of cognitive mediation" to "create structure in our understanding of life."[38]

33. John Goldingay, *Models for Interpretation of Scripture* (Grand Rapids: Eerdmans, 1995), 186.

34. Robert Alter, "How Important Are the Dead Sea Scrolls?," *Commentary* 93, no. 2 (1992): 34–42 (39–40).

35. Ibid., 40.

36. Kittel, *The Hymns of Qumran*, 6.

37. Janet Martin Soskice, *Metaphor and Religious Language* (Oxford: Clarendon, 1985), 15. Thus the present study goes in a different direction from David E. Orton, ed., *Poetry in the Hebrew Bible: Selected Studies from Vetus Testamentum* (Leiden: Brill, 2002) and Richard J. Bautch, *Developments in Genre Between Post-Exilic Penitential Prayers and the Psalms of Communal Lament* (Atlanta: Society of Biblical Literature, 2003).

38. William P. Brown, *Seeing the Psalms: A Theology of Metaphor* (Louisville, Ky.: Westminster John Knox), 5, citing George Lakoff and Mark Turner, *More Than Cool Reason: A Field Guide to Poetic Metaphor* (Chicago: University of Chicago Press, 1989), 38.

Linguist Max Black argues that metaphor is best viewed not in bipolar categories ("literary trope" vs. "iconic object"), but via three overlapping subcategories: *substitutional*, *comparative*, and *interactive*.[39] "Substitutional" metaphors are simply and only literary tropes designed to enrich speech (Nelly Stienstra calls this kind of metaphor "a pretty way of saying something that might also have been said literally").[40] "Comparative" metaphors go a little deeper, but basically remain little more than literary similes, as in the metaphor "TIME is (like) MONEY."

"Interactive" metaphors, however, say something about reality which cannot be said via literal statement alone.[41] The metaphor "MAN IS A WOLF," for example, only has meaning when two or more minds share a common information base about the behavior of wolves. Black calls this shared information base the "system of associated commonplaces." For the metaphor to work, both producer and receiver must share in and know something about the same "system." Otherwise a given interactive metaphor can become "dormant," or even "extinct."[42] What makes this particular metaphor work, moreover, has nothing to do with the technical truth about wolves (e.g. that wolves practice sexual abstinence when necessary to preserve the young they already have). What makes it work is the "system of associated commonplaces" readers hold in common about what they *think* they know about the behavior of wolves. "Hence interactive metaphors cannot be translated into direct language without a loss in cognitive content,"[43] or, put another way, "the substitution and the comparison theories are hopelessly inadequate to explain what is (actually) going on" in a given interactive metaphor.[44]

However one might feel about this discussion, it holds great potential for exploring more thoroughly the character and depth of the metaphors common to JL and 1QH. In fact, it encourages us to ask whether the metaphors in these laments are designed simply to offer sufferers help in

39. Max Black, *Models and Metaphors* (Ithaca, N.Y.: Cornell University Press, 1962).

40. Nelly Stienstra, *Yhwh is a Husband of His People: Analysis of a Biblical Metaphor with Special Reference to Translation* (Kampen: Kok, 1993), 22.

41. What Black calls the "interaction theory," Paul Ricoeur ("La métaphore et le problème central de l'herméneutique," *Revue philosophique de Louvain* 70 [1972]: 93–112) prefers to call the "properly semantic theory."

42. Max Black, "More About Metaphor," in *Metaphor and Thought* (ed. A. Ortony; Cambridge: Cambridge University Press, 1979), 19–43.

43. Ricoeur, "La métaphore," 101, citing Black, *Models and Metaphors*, 46.

44. Stienstra, *Yhwh is a Husband of His People*, 23.

speaking about their suffering ("substitution"), or whether they actually help to create a "safe place" for sufferers like Jeremiah and the poet of 1QH to retreat and reflect and recover their bearings ("interactive/ semantic").[45]

Intertextual Analysis

Again, to emphasize the "obvious," poetry does not trickle down piecemeal over time from the minds (and pens) of multiple authors. No, a given poem is the product of a given poet, and if this is true, then a great deal of the Bible simply cannot be profitably read as if it were an engineering schematic.[46] That the laments in JL and 1QH continue to speak so powerfully to the hearts and minds of later sufferers is an unsurprising given. All great poetry speaks to later audiences; indeed, this is what makes it "great." The unexamined question is not how and why the poetry in JL and 1QH speaks to later audiences, but how deeply these poems are intertextually connected and what this connection implies for the development of Hebrew lament.[47] To answer *this* question it is necessary to (a) list all the primary terms parallel to JL and 1QH, then (b) explore their relative level of metaphorical "depth." For the sake of convenience the following referents will be laid out in alphabetical order within three categories: verbs, nouns, and idioms.

Parallel Verbs

אבל—"to mourn"

- אבל—"how long will the land mourn?" (Jer 12:4)
- לאבל—a source of bitterness "for mourning/sorrow" (1QH 19.19)
- אנחה בכנור קינה לכול אבל יג[ו]ן—"I have sighed on the harp of lament for every sorrow of ang(ui)sh" (1QH 19.22; cf. כנור ישועות in 19.23, "harp of salvation")

45. For these terms, see Black, *Models and Metaphors*; Stienstra, *Yhwh is a Husband of His People.*

46. William Blake therefore calls the Bible a "Great Code of Art" (cited in David V. Erdman and Harold Bloom, eds., *Poetry and Prose* [Garden City, N.Y.: Doubleday, 1965], 271).

47. Like Kittel (*Hymns of Qumran*, 50), the present analysis attempts to move beyond simplistic polarities like "literal" vs. "figurative." Unlike Kittel, it relies on an intertextual approach informed by the contemporary meta-linguistic discussion about metaphor.

בוש—"to be ashamed"

- יבוש—"let my persecutors be ashamed, but do not let me be ashamed" (Jer 17:18)
- בשו מאוד—"let them be greatly shamed" (Jer 20:11)
- לא מחתה בבושת פני—"you have not covered with shame my face" (1QH 12.23)
- בושת על פנים—"shame is upon my face" (1QH 13.35; enclitic ם on פנים?)

בחן—"to test"

- בחן—You are one "who tests" the heart (Jer 11:20; 1QH 14.26; 15.9)
- בחן—You "test the righteous" (Jer 20:12)
- לבחן—"to put to the test" (Jer 12:3; 1QH 10.13)

בקש נפש—"to seek a soul" [i.e. "persecute"]

- המבקשים נפשך—"those seeking your life" (Jer 11:21)
- בקשו נפשי—"they seek my life" (1QH 10.21)

גלה—"to reveal"

- גליתי—unto you "I have revealed" my cause (Jer 11:20; 1QH 5.9; 9.21; 14.4; 19.17; 20.34 (גליתה לבי)

זכר—"to remember"

- זכריני—"remember me" (Jer 15:15; cf. 18:20; 20:9 ["I will not remember him"])
- חרת זכרון—[God's] "stylus of remembrance" (1QH 9.24)
- ובצוכרי כוח ידכה עם חמון רחמיכה "but when I remembered the strength of your hand with the abundance of your compassion" (1QH 12.35–36)

חזק—"to (em)power/strengthen/ (over)power" (חזק + comparative מ)

- חזקתני—"you have (over)powered me" (Jer 20:8 [no comparative מ])
- רוחי החזיקה במעמד לפני נגע—"my spirit stands empowered in place before affliction" (1QH 12.36)
- מיד חזק ממנו—"you [God] have freed the soul of the poor…from the hand of the one stronger than him" (1QH 10.35)
- לבלתי החזק מעמד—(your servant) "is unable to stand empowered in place" (1QH 13.29)

חשב—"to scheme"
- חשבו—"they have schemed" (Jer 11:19; 1QH 10.32)
- מחשבות—"schemes" (Jer 11:19; 1QH 10.17; 12.14, 19)

חתת—"to be dismayed/terrified"
- יחתו—"they will be dismayed, but I will not be dismayed" (Jer 17:18)
- לא החתיתני (בנדפותם)—"at their taunts you have not let me become dismayed/terrified" (1QH 10.35)

יבש—"to make dry"
- יבש—how long will the grass of every field "turn dry" (Jer 12:4)
- ביבשה—You [God] have set me as a source of streams "in a dry place"// ציה (1QH 16.4; cf. copy of this hymn in 4Q428, fragment 7.11; cf. also Jer 2:6)

ידע—"to know"
- ואדעה—"and I know" (Jer 11:18; 1QH 11.20; 14.6)
- ידעתי—"I knew" (Jer 11.19; 1QH 6.12, 17; 7.15, 25, 28; 9.21; 12.30; 14.6; 17.9; 19.7; 20.11; 21.14; 22.16)
- הודיעני—Yhwh "made it known to me" (Jer 11.18)
- ידעתני—"You [God] know me" (Jer 12:3)
- אתה ידעת—"You [God] know" (Jer 15:15; 17:16; 18:23)
- דע—"Know that…" (Jer 15:15, ipv)
- לא ידעת—a land "you [Jeremiah] do not know" (Jer 15:14)

ישע—"to save" (cf. also נצל, פדה, and עזר)
- ישע—"save me and I shall be saved" (Jer 17:14)
- ישע—"in your kindness you save my soul" (1QH 10.23)
- נצל—"you have saved the soul of the poor man in the lions' lair" (1QH 13.13)
- נצל—"you have saved me (תצילני) from the zeal of the mediators of deceit" (1QH 10.31)
- פדה—"you have redeemed (תפד) my soul from the hand of the powerful" (1QH 10.35)
- פדה—"you have redeemed (פדיתה) my soul from the pit" (1QH 11.19)
- עזר—"you have saved (עזרתה) my soul" (1 QH 15.23; also 13.6)

כשל—"to stumble"
- מכשל—"let them stumble before you" (Jer 18:23)
- יכשלו—my persecutors "will stumble" (Jer 20:11)

- מכשול עוונם—"stumbling block of their iniquities" (1QH 12.15)
- מכשול—Prevent your servant "from stumbling over the precepts of your covenant" (1QH 8.23)

תפש / לכד—"to catch"
- לכד—"they have dug a pit to catch me" (Jer 18:22)
- יתפשו במחשבותם—"they are caught in their schemes" (1QH 12.19)

בוז / לעג—"to mock"
- כלה לעג לי—"everyone mocks me" (Jer 20:7)
- כול בוזי—my hands are against "all who mock me" (1QH 12.22)

מות—"to die"
- תמות—"you will die" (Jer 11:21)
- ימותו—"they will die" (by the sword, Jer 11:22; by famine, 11:22)
- חבלי מות—"ropes of death" (1QH 11.28)
- שערי מות—"gates of death" (1QH 14.24)
- משברי מות—"breakers of death" (1QH 17.4)

נטע—"to plant"
- נטעתם—"you [Yhwh] plant them" (i.e. "the wicked"; Jer 12:2)
- מטעת עולם—"eternal planting" (with reference to "the righteous"; 1QH 14.15; 16.6)
- מטעת אמת—"planting of truth" (with reference to "the righteous"; 1QH 16.10)

פקד—"to visit"/"to judge"
- פקדני—"visit me" // "bring retribution against my pursuers" (Jer 15:15)
- פקודת שלומם—"visitation of their retribution" // "you have divided" (פלג, 1QH 9.17)

פתה—"to persuade"
- פתיתני…ואפת—"You [Yhwh] have persuaded me…and I was persuaded" (Jer 20:7)
- אולי יפתה—"perhaps he can be persuaded" (Jer 20:10)
- נצמדי תעודתי פותו—"the followers of my testimony have been persuaded" (1QH 14.19)
- אנושו ברית פותו בם—"the men of the covenant have been persuaded" (1QH 22.8 [bottom])

ראה—"to see"
- לא ראה—God "does not see" our future (Jer 12:4)
- ראה בלא חשיר—[the holy shoot] "sees, but does not recognize" (1QH 16.13)

ריב—"to lay a charge"
- ריב—man of "contention" (1QH 10.14; 13.22, 35; Jer 15:10)
- ריבי—"my cause" (Jer 11:20; 1QH 13.30; 17.23)
- אריב—"I lay a charge" (Jer 12:1)
- ריבכה—"your verdict" (1QH 18.35)

רפא—"to heal"
- רפא—"Heal me, O Lord, and I shall be healed" (Jer 17:14)
- רפא—"refusing to be healed" (Jer 15:18)
- מרפא—my disease has been changed into "everlasting healing" (1QH 17.24–25)

שוב—"to turn away"
- להשיב את המתך—"to turn away your wrath" (Jer 18:20)
- הסולח לשבי פשע—God is "the one who forgives those who turn away from sin" (1QH 6.24)
- אל תשב פני עבדך—"do not turn away the face of your servant" (1QH 8.26)

שמע—"to listen"
- שמע—"listen to the voice of my adversaries" (Jer 18:19)
- שמעתה—"you listened to my call" (1QH 13.12)

שפט—"to judge"
- שפט—You are "One who judges" rightly (Jer 11:20; 1QH 13.6; 14.4)

שרש—"to take root"
- שרשו—the wicked "take root" (Jer 12:2; cf. noun שרש in 1QH 14.16; 16.23)
- להשריש—the righteous "take root" (1QH 16.7)
- שורש—the wicked are a "root" (שורש) "bearing the fruit" (פורה) of "poison" (רוש) and "bitterness" (לענה) "in their schemes" (במחשבותם, 1QH 12.14)

Parallel Nouns

אכזב—"deceitful"
- אכזב—like "deceitful" waters (Jer 15:18)
- מליצי כזב—"mediators of deceit" (1QH 10.31; 12.9–10)
- נביאי כזב—"prophets of deceit" (1QH 12.16)

אפך—"your [God's] anger"
- אפך—"your anger" (Jer 15:15; 18:23; 1QH 5.5)
- באפכה—"in your anger" are all punishing judgments (1QH 19.8)
- גורל אף—the "lot of anger" has fallen on the abandoned (1QH 11.27)

דבר—(God's) "word"
- דבר—"Where is the word of Yhwh?" (Jer 17:15)
- דברים—"your words were found, and I devoured them" (Jer 15:16)
- דברך—"your [God's] word does not turn back" (שוב, 1QH 5.24, 25; 12.17, 35; 20.24; 25.14)

חמס—"violence"
- חמס ושד—"violence and destruction" (Jer 20:8)
- מעדת שוא ומסוד חמס—"from the assembly of futility and from the council of violence" (1QH 14.5)

חרפה—"reproach"
- חרפה—I am "lifted up" (נשא) as a "reproach" (Jer 15:15)
- חרפה—you have set me up (שים) as a "reproach" (1QH 10.9; cf. 10.34)

ידך—"your [God's] hand"
- ידך—I sit alone because of "your hand" (Jer 15:17)
- ידך—I remembered the strength of "your hand" (1QH 12.35)
- ידך—judgment is in "your hand" (1QH 13.4; cf. 19.7)
- ידך—"do not withdraw your hand" (1QH 23 top 9) from "your servant" (line 6); i.e., "keep the pressure on me"

כאיב—"pain"
- כאיבי...אנושה—why is my "pain...incurable?" (Jer 15:18)
- כאיב אנוש—"incurable pain" (1QH 13.28; 16.28)

לחם—"bread, food"
- בלחמו—"with its bread" (Jer 11.19; 1QH 13.35)

מחסה—"refuge"
- מחסי—you are "my refuge" (Jer 17:17)
- מחסי בשר אין לי—"there are no fleshly refuges for me" (1QH 15.17)
- cf. מעוז—there is no "refuge" for me (1QH 16.27)
- cf. מנוסי—you, O God, are "my refuge" (1QH 17.28)

מחתה—"terror"
- מחתה—do not become a "terror" to me (Jer 17:17)
- cf. נבעתה—"terrified" by your just judgments (1QH 9.23)

מים—"water"
- כמים—"like water which fails" (lit., is "unfaithful") (Jer 15:18)
- כמים—"like water rolling down a slope" (1QH 12.34)
- כמים—when my heart melted "like water" (1QH 10.28)
- כמים—my knees move "like water" (1QH 16.34)

סוד—"council"
- סוד—"council" of merrymakers (משחקים, Jer 15:17); cf. "I have become a taunt-song (נגינה) among transgressors" (1QH 10.11; on נגינה, cf. Lam 3:14 // שחוק)
- סוד—the poet has been "brought" from the "council" of violence into the "council of [__]" (1QH 14.5)
- סוד שוא—"council of futility" // "assembly of Belial" (1QH 10.22)
- סוד נעלמים—"council of hypocrites" // "assembly of deceit" (1QH 15.34; cf. verbatim phrase in 1Q35 fragment 1.9; = 1QH^b); note also 4Q428 fragment 7.1 (another verbatim reference)
- סוד רוחו[ת]—"council of spirit[s]" (1QH 5.3)
- סוד עולם—"eternal council" (1QH 11.21)

עוף—"bird"
- עוף—the animals and "birds" are swept away by wickedness (Jer 12:4)
- צפור—the wicked "drive me from my land like a bird from its nest" (1QH 12.9)
- עוף—"every winged bird" will take shelter in the "everlasting plantation" (1QH 16.9)

עץ—"tree"
- עץ—"Let us destroy the tree" (Jer 11:19; 1QH 11.29)

כבל / פח—"snare"
- פחים—Jeremiah's enemies have laid "snares for my feet" (Jer 18:22)
- לי נכלדה בכבל [רג]—"[my fo]ot is caught in the snare" (1QH 16.34)
- כל פחי שחת—"all the snares of corruption" (1QH 11.26)

פניך—"your [God's] face"
- נכח פניך—what came from my lips was before "your face"
- אחלה פניך—I wait before "your face" (1QH 8.19)

פרי—"fruit"
- פרי—"fruit" (Jer 12:2—re. "the wicked")
- פרי—"fruit" (1QH 16.11, 13, 20—re. "the righteous")

עצה / זמה—"counsel"/"scheme"
- עצתם—"their counsel" (Jer 18:23)
- עצתכה—"your [God's] counsel" contrasted with "intrigues" of Belial (זמות, 1QH 12.13)

צדיק—"just, righteous"
- אתה צדיק—"you (God) are righteous" (Jer 12:1; 1QH 6.15; 20.19)
- בחן צדיק—"You test the righteous" (Jer 20:12)
- לך אתה הצדקה—"righteousness belongs to you" (1QH 4.20; 8.17)
- לאל עליון כול מעשי צדקה—"To El Elyon belong all the acts of justice" (1QH 12.31)

רשעים—"the wicked"
- רשעים—"the wicked" (Jer 12:1; 1QH 10.10, 12; 12.34)
- עול—"an evil person" (1QH 9.26)

שפתי—"my lips"
- מוצא שפתי—"outcry of my lips" (Jer 17:16; cf. מוצא שפתינו—"outcry of our lips" (4Q427 fragment 7, col 2, line 22)
- שפתי לע[רול]—to "my uncir[cumcised] lips" (1QH 10.7)
- מול שפתי—"my circumcised lips" (1QH 19.5)

שארית—"remnant"
- שארית לא—"no remnant" (Jer 11:23)
- אין שארית—"no remnant" (1QH 14.32; 26.2, שרית; 4Q427 fragment 7, col 2.8; repeated in 4Q431, fragment 1, col 1.7)

שׁחה—"pit"
- כרו שׁחה לנפשי—"they have dug a pit for my soul" (Jer 18:20, 22)
- שׁחת—"You have protected me from all the traps of the pit, for vicious men seek my soul (נפשׁי)" (1QH 10.21)
- פדיתה נפשׁי משׁחת—"You have ransomed my soul from the pit" (1QH 11.19)
- משׁברי שׁחת—"breakers of the pit" (1QH 11.12)
- חצי שׁחת—"arrows of the pit" (1QH 11.16)
- דלתי שׁחת—"doors of the pit" (1QH 11.18)

שׂחוק / גנינה—"laughing-stock"
- שׂחוק—"laughing-stock" (Jer 20:7)
- גנינה—"laughing-stock" (1QH 10.11)

שׁמך—"your [God's] name"
- שׁמך—"your name is called over me" (Jer 15:16)
- שׁמך—"your name" is blessed forever (1QH 4.20; cf. 9.30; 10.30; 19.6, 25)

תהלה—"praise"
- תהלתי—you [God] are "my praise" (Jer 17:14)
- תהלה—you [God] have put thanksgiving in my mouth and "praise" on my tongue (1QH 19.5; cf. 19.23)

Parallel Idioms

ארך אפך—"slowness of your anger" (Jer 15:15; 1QH 5.5, אפך [אורך])

ויהי דברך לי לששון ולשׂמחת—"your word has become for me joy and gladness" (Jer 15:16); cf. the similar idiom in 1QH 17.24: ותהי תוכחתכה לי לשׂמחה ושׂשון—"your rebuke has become for me gladness and joy"

חרפה וקלס—"reproach and derision" (Jer 20:8; 1QH 10.9–10)
- cf. בוז וחרפה—"mockery and reproach" (1QH 10.34)

עצמתי—"like a burning fire locked in my bones"
- כאשׁ בערת עצר בעצמתי—"like a burning locked in my bones" (Jer 20:9)
- כאשׁ בוער עצור בע[צמי] b[ones]" (1QH 16.30)

טוב...ורעה / רשׁע ("good and evil")
- הישׁלם תחת־טוֹבה רעה—"is good a recompense for evil?" (Jer 18:19)

- טוֹב לרשׁע—the spirits of "good and evil" (1QH 6.11–12)
- ואם ירשׁע [לאות] עולם...רק בטובך יצדק—"if [man] is evil it is an eternal [sign]...only via your goodness is he made righteous" (1QH 5.22–23)
- ברוב בטובך...הרע—I know "by the abundance of your goodness"...not to do anything "evil" (1QH 6.17–18)

יום הרגה—consecrate them for the "day of slaughter" (Jer 12:2; 1QH 7.20);
- יום רעה—"day of evil" (Jer 17:17)
- יום אנוש—"day of disaster" (Jer 17:16, 18)
- cf. קץ משׁפט—"time of judgment" (1QH 14.29)
- cf. קץ משׁפטיכה—"time of your judgments" (1QH 6.4)
- cf. קץ חרון—"time of your wrath" (1QH 11.28; cf. also 7.20)
- cf. עת אפך—"time of your anger" (Jer 18:23)
- cf. קץ הגלות ישׁעכה—"time of the revealing of your salvation" (1QH 13.11–12)
- cf. קץ כבודכה—"time of your glory" (1QH 20.22)
- cf. מועד רצון—"time of good pleasure" (1QH 7.18)

Prominent Metaphors in JL and 1QH

Although JL and 1QH hold a number of motifs in common, these motifs appear to concentrate around four major metaphors—"planting," "refuge," "communication," and "lawcourt."[48] Each of these networks comes with its own "system of associated commonplaces,"[49] and each appears to include both positive and negative construals:

"Planting"	
"water"	(≠ "dry up," "deceitful brook")
"take root"	(≠ "land mourns")
"tree"	
"fruit"/"food"	
"remnant"	
"Refuge"	
"save"	(≠ "terror," "seek a soul," "scheme")
"heal"	(≠ "incurable")
"empower"	(≠ "stumble," "be caught," "trap," "snare," "pit")
(God's) "face"	(≠ "turn away," "divine anger")
"bird"	
"time of God's glory"	(= "day of judgment," "time of wrath," etc.)

48. This is a representative, not an exhaustive list.
49. Black, "More About Metaphor."

"Communication"	
"lips"	("circumcised" ≠ "uncircumcised")
"speaking"	("burning fire locked in my bones")
"voice"	(≠ "voice of adversaries")
"reveal"	(≠ "mock")
"persuade"	(≠ "laughingstock," "shame")
(found) "words"	(≠ departing "word")
"mourn"	
"Lawcourt"	
(eternal) "council"	(≠ "intrigues of Belial," "council of futility," "council of hypocrites," "council of deceit," "council of violence")
"lawsuit"	
"judge"	
"test"	
"know"	
"memory"	
"righteousness"	(≠ "wickedness")

"Planting"

Within the "system of commonplaces" associated with the metaphor of "planting," both JL and 1QH employ a rich network of motifs. Where Jeremiah challenges Yhwh for "planting" (נטע) the wicked, giving them strong "roots" (שרש), and allowing them to produce "fruit" (פרי), 1QH expands and transforms this metaphor considerably. In 1QH, however, it is not the wicked whom God "plants" and "roots," but the righteous, that is, those faithful sectarians who

> sprout like a flo[wer of the field f]orever
> to make a "shoot" (נצר) grow in the branches of the "everlasting plantation" (מטעת עולם)
> so that it covers all the wo[rld] with its shade,
> [and] its [crown] (reaches) up to the skie[s,
> and] its roots (שרשיו) down to the "abyss" (תהום).
> All the rivers of Eden [will fill up] its [buc]k[et]s
> and they will be [seas without] limits,
> and its forest will cover the whole world. (1QH 14.15–17)

Alongside these positive construals, the poets of JL and 1QH are also keenly aware of the spiritual "dryness" within which their people live. Jeremiah, for example, speaks of the land "mourning" (אבל, Jer 12:2) and the grass of every field turning "dry" (יבש, 12:4). The *Hodayot* poet identifies himself as "a source of streams in a dry place (יבשה), a spring of water in a parched land" (בארץ ציה, 1QH 16.4). Where Jeremiah accuses the deity of acting like a "deceitful brook" (מים מכזב, Jer 15:18),

however, the poet of 1QH uses similar metaphors only to describe himself as someone so terrified, his "heart turns to water" (1QH 10.28) and his knees turn to "water rolling down a slope" (1QH 12.34).[50]

"Refuge"

The metaphor of "refuge," like that of "planting," has a similar "system of associated commonplaces," both positively and negatively construed. Predominant among these stands the motif of "salvation" and its negative counterpart, "terror."[51] Where Jeremiah pleads with God—"save me and I shall be saved" (Jer 17.14)—the *Hodayot* poet praises God for "saving" him (נצל) from "the zeal of the mediators of deceit" and "redeeming my soul from the pit." Rarely in 1QH will the poet ask for "salvation" (ישע) or "redemption" (פדה) or "help" (עזר); more often than not he simply acknowledges these gifts as already received. This does not mean, however, that JL and 1QH present fundamentally different portrayals of God. Where Jeremiah plaintively begs, "Do not become a terror to me" (מחתה, Jer 17:17), the *Hodayot* poet also describes himself as someone quite "terrified" by God's "just judgments" (נבעתה משפטי צדק, 1QH 9.23).

One of the major polarities within the "refuge" metaphor focuses on "healing" vs. "disease." In JL, Jeremiah begs God to "heal me" so that "I shall be healed" (רפא, Jer 17:14), even as he acknowledges the "pain" he suffers as something "incurable" (כאיבי...אנושה, Jer 15:18). In *Hodayot*, the poet praises God for turning "affliction" (נגיע) into "et[ernal] healing" (מרפא ע[ולם], 1QH 17.24–25), but, using Jeremiah's exact words, he twice speaks of "incurable pain" (כאיב אנוש, 1QH 13.28; 16.28). Indeed, when it comes to describing pain, few are as methodical as the poet of *Hodayot*:

> My disease increases in bitterness,
> in incurable pain which does not stop,
> [Rushing?] over me like those who go down to Sheol,
> for with the dead my spirit hides.
> because my life has gone down to the pit.
> [Within me] my soul languishes day and night, without rest.
> and grows like a burning fire locked in my [bones]
> whose flame consumes as far as the seas. (1QH 16.27–30)

The twist, however, is that where Jeremiah tends to blame God for his pain, 1QH singles out the "[men of] Belial" as the source of his pain (13.26).

50. Micah uses the same idiom in Mic 1:4.

51. For comparison with the Psalter, see Jerome F. D. Creach, *Yahweh as Refuge and the Editing of the Hebrew Psalter* (JSOTSup 217; Sheffield: Sheffield Academic Press, 1996).

Along with "salvation" and "healing," both JL and 1QH focus on another polarity within the refuge complex, that of "empowerment" vs. "entrapment." The *Hodayot* poet, again, is careful not to accuse the deity of anything infelicitous or "inappropriate." Not so the prophet from Anathoth. Where Jeremiah complains that God "overpowers" him (חזק, Jer 20:8), the *Hodayot* poet rejoices that "my spirit stands empowered (החזיקה)...before affliction" (נגע, 1QH 12.36), and seems genuinely thankful to serve a God who "frees the soul of the poor...from the hand of [those] more powerful than him" (מיד חזק ממנו, 1QH 10.35). Where Jeremiah asks God to make his enemies "stumble" (Jer 18:23; 20:11), the *Hodayot* poet asks for God to trip up his enemies, using their own sins in the process (1QH 12.15).[52] Where Jeremiah laments the way his enemies are constantly trying to "lay snares for my feet" (פחים, Jer 18:22), the *Hodayot* poet despairs of "the snares of corruption" (1QH 11.26) as his enemies try to "catch my foot in the snare" (1QH 16.34).

Along with this comes the ubiquitous motif of "the pit." Where Jeremiah fears his enemies will cast his "soul" (נפש) into "the pit" (שוחה, Jer 18:20), the poet of *Hodayot* thanks God (using the same two terms, נפש and שוחה) for "protecting me from all the traps of the pit" and the "vicious men [who] seek my soul" (1QH 10.21). To hammer it home even further, he visualizes for his readers the "breakers of the pit" (1QH 11.12), "arrows of the pit" (11.16), and "door of the pit" (11.18), apparently to head off all possibility of hyper-abstraction. Where Jeremiah reminds God of the "pits" his enemies are digging to "entrap" him (תפש, Jer 18:22), however, the poet of *Hodayot* can and will shift the metaphor 180 degrees, affirming his faith in a God who acts as "divine fowler" when necessary. Watching his enemies closely, the poet sees growing

> in their thoughts a root (שורש) of poison and wormwood,
> with stubbornness of heart they inquire.
> They look for you among the idols,
> place in front of themselves the stumbling-block (מכשול) of their offences.
> They go to look for you in the mouth of prophets of deceit (נביאי כזב)
> attracted by delusion.
> They speak to your people with stuttering lip and foreign (אחרת) tongue
> to convert to folly all their deeds with tricks.
> For they have not chosen the path of your heart
> nor have they listened to your word.
> They said of the vision of knowledge: "It is not certain!"
> and of the path of your heart: "It is not that!"

52. In an interesting twist, however, he also asks God to keep his servant from "stumbling" over "the precepts of your covenant" (1QH 8.23).

> But you, O God, will answer them, judging them powerfully
> according to their idols and numerous sins,
> So that those who deviate from your covenant
> are trapped (יתפשו) by their schemes (במחשבותם). (1QH 12.14–19)

1QH eschatologizes this "association of commonplaces" by transforming JL's references to "day of slaughter," "day of evil," "day of anger," and "day of disaster" (Jer 12:2; 17:16–18) into the negative construals of "judgment" and "wrath" as well as the positive construals of "glory," "salvation," and "good pleasure" (1QH 6.4; 11.28; 13.11–12; 14.29).

"Communication"

Both poets seem highly conscious of their roles as "communicators." Jeremiah, for example, uses the phrase "outcry of my lips" (מוצא שפתי) and this phrase finds a verbatim echo in 4Q427, "outcry of our lips" (מוצא שפתינו). Both poets hold to a strong doctrine of "revelation," though 1QH focuses on divine (5.9; 9.21; 14.4; 19.17; 20.34) and JL on human "revelation" (Jer 11.20). Both also lament the negative side of "revelation": "mockery." Where Jeremiah complains that "everyone mocks me," the *Hodayot* poet rests in the fact that God helps him stand up against "those who mock me" (1QH 12.22). Only 1QH works (like Paul of Tarsus) with the bipolar metaphor of circumcision-vs.-uncircumcision (focusing on "lips" instead of "heart" [מול, 1QH 19.5; עורל, 10.7; cf. Col 2:11]).

"Persuasion" is a key idea as well, yet where Jeremiah complains about God's brand of "persuasion" (פתה, Jer 20:7), the poet of *Hodayot* never uses this verb to describe the deity. Instead, he reserves it for "the followers of my testimony" (1QH 14.19) and "the men of the covenant" (22.8 [bottom]). Since *Hodayot*, as a general rule, never challenges the deity's motives, this adds intertextual weight to translating פתה in Jer 20:7 as "deceive" instead of simply "persuade."[53]

One of the most fascinating parallels between JL and 1QH is the recurring phrase "burning fire locked in my bones," repeated in Jer 20:9 and 1QH 16.30. Both poets use this phrase to describe pain, but where Jeremiah uses it to describe the personal pain of trying to "hold in" the word and stop preaching,[54] *Hodayot* uses it to describe the "disease" he feels growing inside his soul (1QH 16.30), concluding in the process that

53. Contra D. J. A. Clines and D. M. Gunn, "'You Tried to Persuade Me' and 'Violence! Outrage!' in Jeremiah xx 7–8," *VT* 28 (1978): 20–27.

54. Gregory Yuri Glazov addresses this matter in much more detail (*The Bridling of the Tongue and the Opening of the Mouth in Biblical Prophecy* (JSOTSup 311; Sheffield: Sheffield Academic Press, 2001).

"refuge" is something "not for me" (1QH 16.27). The reason for his despair is simple: "refuge" cannot be found in mere "flesh" (15.17). Several negative construals reinforce this sense of existential abandonment in this priestly poet ("seek my soul," "scheme") which, while less pain-filled than JL, still pulsate with pathos.

"Lawcourt"

The "lawcourt" metaphor is by far the most porous of the metaphors linking JL and 1QH, perhaps because it connects with readers predominantly via positive construals alone. The major exception appears to be the motif of the "council," in particular the "eternal council"/"council of spirits" vs. the "council of deceit"/"council of violence"/"council of futility"/"council of hypocrisy"/"council of Belial." Jeremiah once laments his decision not to join the "merrymakers" in Judah, but this is nothing compared to 1QH. No doubt the *Hodayot* poet's political prejudices come through most visibly here. One can almost see the reddened faces and hear the raised voices giving birth to these bitter metaphors.

Elsewhere, however, one finds all the usual suspects connected with the world of the "lawcourt."[55] Jeremiah seeks to "lay a charge" (אריב, Jer 12:1) against God even as he asks this same God to champion "my suit" (ריבי, 11:20). The *Hodayot* poet recognizes himself, like Jeremiah, as a "man of contention (איש ריב) to the mediators of error" (1QH 10.14), a "cause of contention (דני לריב[ם])...to those coming to my covenant" (13.22–23), an outcast who, by the very "bread" he eats, generates "conflict" with others (13:35). Both poets see God as a "judge" who knows how to tell the difference between "justice" and "vengeance" (Jer 11:20; 1QH 13.6). Both imagine this God to be someone who can and will "test" the "heart" of the "righteous" (Jer 11:20; 12:3; 1QH 10.13; 14.26; 15.9) in order to help them "know" God's "kindness," "hope," "forgiveness," "justice," "truth," "glory," "power," "spirit," and "wondrous mysteries" (Jer 11:18, 19; 12:3; 15:15; 17:16; 18:23; 1QH 6.12, 17; 7.15, 25; 9.21; 12.30; 14.6; 17.9; 19.7; 20.11). In light of this knowledge, Jeremiah bears witness, Jeremiah begs God to "remember me" (זכרני, Jer 15:15), while the poet of *Hodayot* waxes philosophical:

> What can I say which is not known?
> Or declare which has not been told?
> Everything has been engraved before you
> With the "stylus of remembrance" (בחרת זכרון). (1QH 9.23–24)

55. Walter Brueggemann, *Theology of the Old Testament: Testimony, Dispute, Advocacy* (Minneapolis: Fortress, 1997) builds his entire *magnum opus* around the metaphor of "lawcourt."

Conclusions

The preceding analysis leads us to formulate the following tentative conclusions.

First, a new day is dawning in the study of Second Temple poetry. The hard work of so many text-critics, literary-critics, and meta-linguistic theorists is now "bearing fruit," converging together to "put down roots" into a new "field" of inquiry. It is now possible and desirable for us to examine Hebrew metaphor both as "interactive cognition" as well as "literary trope," and because form-criticism cannot help us engage the texts at this level, holistic exegetes must use it as a complement to, not a substitute for, historical/philological methods.

Second, of the approximately 75 verb parallels between JL and 1QH documented in this study, 60 fall within Douglas's "Block A" (80%). Of the approximately 64 noun parallels, 52 fall within Douglas's "Block A" (81%). Of the approximately 20 idiom parallels, 10 fall within Douglas's "Block A" (50%). In sum, of the approximately 160 *leitwörtliche* parallels between JL and 1QH, approximately 122 fall within Douglas's "Block A" (77%). From these data it seems highly likely that if the so-called "Teacher Hymns" ("Block A") are in fact the product of a single poetic mind, as Douglas argues, and the correlation between the *Leitworten* in JL and 1QH is approximately 80% within "Block A," then this reinforces the likelihood that JL is also the product of a single poet.

Third, intertextual study of JL and 1QH at the metaphorical level confirms and expands the pioneering work of Bonnie Pedrotti Kittel.[56] The foregoing analysis suggests that the poet of *Hodayot* does not invent an "association of commonplaces" *ex nihilo*. He merely adapts the metaphors of earlier poets to the needs of his own audience. Wider study of Second Temple poetry shows that the poet of 1QH does not limit himself to the metaphors embedded within JL.[57] Jeremiah's laments merely hold a prominent place in his thinking. Moreover, critical analysis of the dissimilarities between JL and 1QH shows that the priestly poet of 1QH—unlike Jeremiah—rarely if ever challenges the motives of the deity, nor does he ever cry out to the same degree of desperation as does the prophet from Anathoth. He simply takes earlier material, like other writers of his time,[58] and adapts it to the needs of a new

56. Kittel, *The Hymns of Qumran*.

57. See Holm-Nielsen, *Hodayot*, 301–15.

58. William M. Schniedewind, *The Word of God in Transition: From Prophet to Exegete in the Second Temple Period* (JSOTSup 197; Sheffield: Sheffield Academic Press, 1995).

context, dynamically employing his literary heritage (a) to build new defenses against new enemies, (b) to protect covenant brothers from defilement, and (c) to re-consecrate God's Name before the very "council of Belial."

EBED-MELECH AS EXEMPLAR

Tom Parker

> Can Ethiopians change their skin
> or leopards their spots?
> Neither can you do good
> who are accustomed to doing evil.
> (Jer 13:23 NIVI)
>
> Can Ethiopians change their skin
> or leopards their spots?
> Then also you can do good
> who are accustomed to do evil.
> (Jer 13:23 NRSV)

Can Ethiopians change their skin? The translations disagree. The NIVI thinks, like most of us, that it is not possible. Formally, at least, the NRSV implies not only that it is possible, but also that leopards can change their spots. Why would Ethiopians want to change their skin? Or why would anyone want an Ethiopian to do so? The point of this verse is not about changing skin but about whether the people of Jeremiah's day are able to change from bad to good. Unfortunately some modern readers have made people with dark skin guilty by association.

From this verse, two issues arise. One, the color of skin was noticed in Jeremiah's day. (My son when he was five asked me if a friend of ours, who would be classified as white in our culture, was black. My son was bright and knew his colors, so I was fascinated that he did not understand our cultural conventions of identifying skin color.) Two, if such a question were asked in certain parts of the United States, it would be read as having overtones of racism. How would this statement be heard in ancient Israel? Is there a latent racism in Jeremiah toward Ethiopians? Perhaps the story about an Ethiopian named Ebed-melech (38:7–13; 39:15–18) can help us address these questions.