Ahuviah, Abraham, "HOW LONELY SITS THE CITY THAT WAS FULL OF PEOPLE," Lam 1:1. Beth Mikra, 1979, 24(79), 423 - 425.

> The Hebrew word bad ad, usually translated "lonely," is often associated with betah "secure," in the Bible, and has a similar meaning. In the opening verse of Lamentations the rendering should be: "The city that was full of people, that dwelt securely, how like a widow has she become." The needs of the acrostic compelled the author to change the order of the elements in the verse. (Hebrew)

Bergler, Siegfried, THRENI V - NUR EIN ALPHABETISIERENDES LIED? VERSUCH EINER DEUTUNG (Lamentations 5 -Only a Song to Be Alphabetized? Search for a Meaning). Vetus Testamentum, 1977, 27(3), 304 - 320.

> After four alphabetic acrostics in Lam. 1 - 4 the 22 verses of ch. 5 appear to be a song awaiting alphabetization. The chapter differs also in other respects, such as length and meter. It can, however, be reconstructed as an acrostic giving a message: zonim `am 'aib ones buz senahah 'eloheka. Translation: "I scorn the apostates, (namely) the people punishing (them) with disdain, as your God utters a lament." (German)

Dahood, Mitchell, NEW READINGS IN LAMENTATIONS. Biblica, 1988, 59(2), 174 - 197.

> In contrast to T. F. McDaniel and especially D. Hillers, it is not necessary to emend the consonantal text of Lamentations so radically. If one takes into consideration the use of -y for the third masculine and feminine singular, a variety of nuances for prepositions, dative suffixes, ellipsis, double-duty suffixes, and especially the scripto defectiva, obscure passages in Lamentations take on plausible meanings. This is illustrated in numerous passages throughout the book.

Dorsey, David A., Lamentations: Communicating Meaning through Structure. Evangelical J, 1988, 6(2), 83 - 90.
One of the difficulties in teaching or preaching from the book of Lamentations is its apparent lack of logical arrangement. True, the first four chapters form four acrostic poems, but this artificial order only heightens the apparent lack of organization characterizing the individual poems and the book as a whole. Close examination of the book's macrostructure, however, reveals that far from being disorganized, this lament exhibits a literary architecture that is sophisticated, artistic and emotive. The poet employs two schemes of arrangement simultaneously: (1) the so-called qinah or lament pattern of Hebrew poetry and (2) a chiastic structure embracing the book as a whole.

Flatt, Bill, Some Stages of Grief. J of Religion and Health, 1987, 26(2), 143 - 148.
Although all grieving people do not go through the same stages nor do they progress at the same rate, many people do go through such stages as the following: shock, lamentations, withdrawal, frustration, panic, depression,

detachment, adaptation, reinvestment, and growth. There is often an interaction in these stages between stress and physical symptoms, and many grievers report that religion gives a good philosophical arena in which to work through their grief.

GORDIS, ROBERT, COMMENTARY ON THE TEXT OF LAMENTATIONS. Jewish Quarterly Review. 1967, 58(1), 14 - 33.
  A careful textual study of the text of Lamentations, chapters 3 ff, with special attention to the kinah form. (Part Two)

Gous, I. G. P., Lamentations 5 and the Translation of Verse 22. Old Testament Essays, 1990, 3(3): 287-302..
  Lam 5:22 poses a problem with regard to what is an appropriate close for a poem. Evaluates various proposed translations in light of the structure of the total argument and discusses the probability of this argument making sense to a specific group of people with a distinct frame of mind and ideology. The verse should be translated (pace Gordis) `even though you had despised us greatly / and were very angry with us.'

Grossfeld, Bernard, THE TARGUM TO LAMENTATIONS 2:10. J of Jewish Studies, 1977, 28(1), 60 - 64.
  The Targum uses "wood ashes" for MT "dust," thus establishing a direct link between the destruction of the Temple and the Akedah, the sacrifice of Isaac. Wood ashes, not dust, brings to mind the ashes of Isaac who was replaced by the ram substitute, symbolic of God's redemption.

Hasan-Roken, Galit, Perspectives of Comparative Research of Folk Narratives in Aggadic Midrashim - Enigmatic Tales in Lamentations Rabba I., Tarbiz, 1989/90, 59(½): 109- 132.
  Haggadic midrashim are richly interwoven with folk narrative materials. Comparative methods of folklore research have traditionally been applied to the analysis of narratives in midrashic texts to demonstrate the connections and reciprocal influences between Hebrew literature and other cognate, or otherwise relevant, folk literatures. Continues this scholarly tradition with some innovation. The comparison is informed by a wide perspective that views cultural discourses as an ongoing interaction in which historical and existential experiences are transmitted in narrative forms. (Hebrew)

Helberg, J. L., Land in the Book of Lamentations. Zeitschrift fur die Alttestamentliche Wissenschaft, 1990, 102(3), 372-385.
  Despite its exilic setting, Lamentations does not focus on the loss of the land. Rather, the greatest suffering results from experiencing God as punishing judge instead of as comforter. Items like land and history come into their own when the relationship with God is fully in order. In such a relationship land is a free gift of God's graciousness.

Hillers, Delbert, HISTORY AND POETRY IN LAMENTATIONS. Currents in Theology and Mission, 1983, 10(3), 155 - 161.
  History is not the only vehicle for God's revelation. Passages in Lamentations
  demonstrate that references to foxes prowling around Jerusalem or people
  engaging in cannibalism during a siege may be traditional ways of depicting
  the severity of suffering. Though Jerusalem's fall was the fulfillment and
  confirmation of covenantal theology, reassurance came to the nation through
  the religious experiences of individuals. What individual Israelites had found
  to be true in their private lives is the basis for confidence and hope at
  Jerusalem's fall.

Horgan, Maurya P., A LAMENT OVER JERUSALEM (4Q179). J of Semitic Studies, 1973, 18(2), 222 - 234.
  Five fragments from Qumran Cave IV were seen to belong to a lament over
  Jerusalem and given the title 4Q179 Lamentations by J. M. Allegro in spite of
  the fact that this is not a portion of the canonical book. The text contains
  many biblical allusions, and the text of at least ten canonical books is drawn
  on to fill lacunae and make sense of the total work. The destruction of
  Jerusalem which is here lamented may well be that by Antiochus IV Epiphanes
  spoken of in 1 Macc. 1.

Johnson, Bo, FORM AND MESSAGE IN LAMENTATIONS. Zeitschrift fur die Alttestamentliche Wissenschaft, 1985, 97(1), 58 - 73.
  Each of the first two alphabetical songs forms a unity with a beginning, a
  culmination, and an end. Together they describe the disaster that has befallen
  the city and the people, and interpret it as God's punishment. The third
  chapter forms the center of the book and affirms that while the catastrophe
  was a punishment, it is not the final rejection of the people. Chap. 4,
  therefore, views the punishment as complete and suggests that the people pray
  to God with a readiness for repentance. This repentance takes place in chap.
  5. Each chapter consists of a "fact half" and an "interpretation half."

Lachs, Samuel T., THE DATE OF LAMENTATIONS V. Jewish Quarterly Review, 1966, 57(1), 46 - 56.
  Chapter five of Lamentations differs radically from the preceeding four
  chapters. The background of this chapter seems to be the attack on Jerusalem
  in 168 BC by Antiochus IV. This thesis is born out by an examination of the
  verses seriatim. The views of single authorship are rejected, and the proposed
  settings of 586 and 320 BC are similarly rejected.

Lanahan, William F., THE SPEAKING VOICE IN THE BOOK OF LAMENTATIONS., J of Biblical Literature, 1974, 93(1), 41 - 49.
  There are five discernible voices (personae) in Lamentations. Distinguishing
  these five separable personae does not destroy the unity of the book. On the
  contrary, the variety of voices sketches the topography of a unique spiritual

consciousness which can realize itself only by projecting its grief in its
constituent phases by adopting different personae. This ultimate unity emerges
as a single controlling awareness from a detailed examination of the five
personae, who are: (1) someone who approaches the city of Jerusalem only to
find it deserted and forsaken, (2) Jerusalem herself depicted as the voice of
a woman in lamentation, (3) a veteran soldier who has endured hard use in the
war, (4) an average citizen who is both amazed and somewhat gratified at the
reversal which has reduced his leaders to beggary, and (5) a choral voice
composed of the people of Jerusalem as a community.

Lerner, Meron Bialik, Ha- se'or Sebbahh. Leshonenu, 1989, 53(3/4), 287-290.
  The phrase, ha-se'or sebbahh appears in a homily on Jer 16:11 in Lamentations
  Rabba, Proem 2. Since this means "the yeast in it" or "the fermentation in it"
  editors and commentators have emended it to ha- ma'or sebbahh, "the light in
  it." However, manuscripts verify the original reading, which means "the
  fermentative essence of the Torah." An appendix traces the history of this
  homily. (Hebrew)

McDANIEL, THOMAS F., THE ALLEGED SUMERIAN INFLUENCE UPON
LAMENTATIONS. Vetus Testamentum, 1968, 18(2), 198 - 209
  Presents and evaluates the parallel motifs appearing in both Hebrew and
  Sumerian (early 2nd millenium). Since the suggested parallel motifs discussed
  have at best only general - and quite natural - similarities, and in light of
  the difficulties encountered in accounting for the transmission of this
  literary genre down to mid-sixth century Palestine, it seems best to abandon
  any claim of literary dependence or influence of the Sumerian lamentations on
  the biblical Lamentations.

Moore, Michael S., HUMAN SUFFERING IN LAMENTATIONS. Revue Biblique, 1983.
90(4), 534 - 555.
  Setting aside the historical problems with Lamentations, we see in a closer
  reading of the deeper structure of the five chapters a pattern in which the
  theme of human suffering is interwoven throughout the book. Hermann Wiesmann
  rejected an external schema in favor of focusing on a mass of internal data on
  suffering among people arranged by age, sex and social groups. Lamentations
  provided and still provides the essential element which every survivor, even
  those of the holocaust, needs to carry on - hope.

 Sabar, Yona, LEL-HUZA: STORY AND HISTORY IN A CYCLE OF LAMENTATIONS
FOR THE NINTH OF AB IN THE JEWISH NEO-ARAMAIC DIALECT OF ZAKHO. J of
Semitic Studies, 1976, 21(1), 138 - 162.
  Jewish mothers of Zakho, Kurdistan, passed on a traditional cycle of songs and
  stories to their daughters. Three themes, dealing with inter-religious
  conflict, the persecution and salvation(?) of the righteous, and the sacrifice
  of the innocent, are here presented in neo-Aramaic (Roman script) with literal

translation.

Seow, C. L., A TEXTUAL NOTE ON LAMENTATIONS 1:20., Catholic Biblical Quarterly, 1985, 47(3), 416 - 419.
 A reconstruction of Lam 1:20 is proposed which makes better sense of the text,
 is true to Hebrew thought, accounts for the different readings of the MT and
 the versions, and is congruent with the thought pattern of and poetic
 structure in Lamentations.

 Shea, William H., THE QINAH STRUCTURE OF THE BOOK OF LAMENTATIONS.
Biblica, 1979, 60(1), 103 - 107.
  The book of Lamentations as a whole is a qinah, consisting of three chapters,
  followed by two chapters. The first section falls into a 2:1 pattern on the
  basis of the types of acrostics; chaps. 1 - 2 are incomplete and chap. 3 is
  complete. The second section also consists of a 2:1 pattern, in which chap. 4
  is made up of couplets of bicola and chap. 5 of bicola only. Chaps. 1 - 4
  contain acrostics, but not chap. 5. Chap. 5 is a vital part of the whole,
  essential to its structure.

Slomovic, Elieser, Patterns of Midrashic Impact on the Rabbinic Midrashic Tale. J for the Study of Judaism, 1988, 19(1), 61 - 90.
 Examines the variety of exegetical techniques and allusions employed in
 Rabbinic midrashic tales, using examples from the stories of the lamentations
 over the Exile, the death of Esau, David's laying foundations of Temple, and
 the purification of Tiberias.

 Strus, Andrea., GEREMIA-PROFETA DI PREGHIERA E DI INTERCESSIONE. Salesianum, 1981, 43(3), 531 - 55O.
 Proposes a hermeneutical investigation of an aspect of the spirituality of the
 prophet Jeremiah: his attitude as the praying prophet. Examines texts from the
 book of Jeremiah dealing with the accounts of his vocation and from the
 so-called Lamentations. Rejection by his listeners coupled with extraordinary
 intimacy of life with God characterize this man's image. In his attempts to
 overcome crisis, the dialogue of Jeremiah with God is transformed into a
 prayer of a new character. What is the basis of Jeremiah's constancy in prayer
 and intercession? The leit-motiv of Jeremian theology is established in the
 word swb = to change the direction of one's way, to return. Jeremiah prays for
 his people in the hope that they will be converted from their rejection of
 covenantal ways and return to God. (Italian)

 Urbrock, William J., CREATION 1: A PLAY FOR VOICES. Currents in Theology and Mission, 1979, 6(2), 68 - 76.
 In making the Sabbath a day of rest, God gave Israel a special way to maintain
 identity for a life in exile. This drama uses quotations from the priestly
 creation account, Lamentations, Second Isaiah, Job, Ps. 8, and Enuma Elish to

illustrate how creation theology can arise out of an experience of the absence
of God.

Westermann, Claus, THE ROLE OF THE LAMENT IN THE THEOLOGY OF THE OLD
TESTAMENT. Interpretation, 1974, 28(1), 20 - 38.
The key element in the lament's structure, the transition from suffering to
praise, is rooted in the lament's function as an appeal to God who can change
the situation. Laments reflecting suffering and praises expressing joy are
both essential elements in human existence and relationship to God. Examined
are (1) psalms of lament, (2) the major dimensions of lament (complaints
against God, society, enemies, self), (3) national laments, (4) individual
laments, (5) laments and confessions of guilt or protests of innocence, (6)
laments of the mediator. Laments are to be found throughout the OT including
historical narratives, Psalms, Lamentations, the sufferings expressed by
Jeremiah, Job, and the suffering servant passages that form a transition to
Christ's sufferings.

Wilshire, Leland Edward, THE SERVANT-CITY: A NEW INTERPRETATION OF THE
"SERVANT OF THE LORD" IN THE SERVANT SONGS OF DEUTERO-ISAIAH. J of
Biblical Literature, 1975, 94(3), 356 - 367.
The "Servant of the Lord" in the servant songs of Deutero-Isaiah refers to the
cultic-center city of Zion - Jerusalem. Because Zion-Jerusalem is closely
identified with the nation Israel, the individualistic interpretation and the
corporate interpretation merge. Compares parallels between the images used in
the servant songs and statements found in other literature uttering
lamentations over the fall of a cultic-center city. Within the servant songs
themselves, the tasks of proclaiming God's judgment (first song), of bringing
the exiles home (second song), of offering itself in silence to its oppressors
(third song), and of bearing the sins of the people (fourth song) are
fulfilled in the destruction and restoration of Zion-Jerusalem.

Wolfers, David, Job: The Third Cycle, Dor Le Dor, 1988, 17(1), 19-25.
Rejects the view that Job 24-27 is a textually corrupt or truncated "third
cycle." Chap. 23 deals with the biblical concept of "being cut off." Chap. 24
is a historical document describing the destruction wrought by Sennacherib. It
can be compared to the Lamentations of Ipuwer and the Babylonian Theodicy. It
is a lament on the vanishing of the compassionate God.

WOLFF, HANS WALTER, DER AUFRUF ZUR VOLKSKLAGE (The Convocation to the
Festival of Lamentation), Zeitschrift fur die Alttestamentliche Wissenschaft, 1964, 7, 48 - 56
Although the national lamentations have been variously examined, there is not
sufficient clarity on the question of how the national festivals of
lamentations came into being. Because they were usually not fixed according to
calendar, a definite form of convocation must be assumed. The form of this
convocation, with its clear structure and its specific theme, can be

recognized in a multitude of prophetic examples. Where the texts form several stanzas, the summons to a national festival of lamentation make the procedure of the convocation of various groups especially easy to recognize. The abundance of imperative instructions permit a reconstruction of the lamentation festivals themselves. (German)