

CONTENTS

	<i>Acknowledgments</i>	page ix
	<i>List of Abbreviations</i>	xi
1	Introduction: Multiple Audiences, Overhearing, and Entrapment	1
2	Overhearing in Lyric Poetry, Roman Satire, and Biblical Poetry	22
	Introduction	22
	Overhearing English Lyric Poetry	23
	Overhearing Roman Satire	31
	Overhearing Biblical Poetry	38
3	A Moveable Feast: The Multiple Addressees and Audiences of Amos 6:1–7	43
	Introduction	43
	The Historical Background of 6:2	46
	Insights from Exegesis of Amos 6:2	50
	A Feast in the Funhouse Mirror (6:3–7)	57
	Wine Bowls (<i>mizrāqê yayin</i>) – Verse 6aα	58
	Anointing with Top-Quality Oil (<i>rē'sīt</i> <i>šēmānīm yimšāhū</i>) – Verse 6aβ	60
	“A Sabbath of Violence” (<i>šebet hāmās</i>) – Verse 3b	61
	Singing Along to the Sound of the Harp (<i>nēbel</i>), They Esteem Their Instruments Like David’s – Verse 5	63
	The Lazy Days of <i>marzēah</i> Are Over – Verse 7	69
	The Overreaders of Amos 6:1–7	74
4	Foreign Address and Home Audiences in Amos 3:9–11	82
	Introduction	82
	The Date and Historical Setting of Amos 3:9	86
		vii

Contents

	Addressees and Audiences of Amos 3:9–11	95
	Samaria as a Cautionary Tale and the Composition of Amos 3:9–11	101
5	Scribal Prophecy and the Post-Exilic Audience of Amos 7:10–17	108
	Introduction	108
	Dating Amos 7:10–17 to the Post-Exilic Period	111
	Redefining Amos as a Scribal Prophet	114
	A Rural Prophet for a Rural Audience	124
	Zechariah 13:5 as a Contemporary Intertext	129
	Leaving Behind Bethel	133
	Conclusion	138
6	Epilogue	141
	<i>Bibliography</i>	147
	<i>Index of Ancient Sources</i>	168
	<i>Index of Modern Authors</i>	171
	<i>Index of Subjects</i>	175