2. A Prophet

Jehu, son of Hanani, is the prophet who declared YHWH's judgement to Baasha, king of Israel, blaming his apostasy because he followed the sins of Jeroboam (1 Kgs 16 : 1–7). According to the book of Kings, Jehu's prophecy was fulfilled after Baasha' death, during the regin of his son, Elah (1 Kgs 16 : 9–12). In fact, Jehu's words (vv. 2–5) are borrowed from Ahiah's prophecy against Jeroboam (1 Kgs 14 : 7–11), which is usually regarded as a deuteronomistic composition. The historicity of this prophecy is therefore dubious. Jehu, son of Hanani, appears also in 2 Chr 19: 1–3 as a seer (*ḥzh*), who spoke to Jehoshaphat, king of Judah, on his way back to Jerusalem from the battle with the king of Aram. However, considering the large time gap from the prophecy to Baasha (1 Kgs 16), which can be more than forty years, the present account is likely a Chronicler's literary invention. Jehu is reported also to be responsible for a writing that has been included in the book of the Kings of Israel (2 Chr 20 : 34); it is, however, a particularity of the Chronicler, who often mentions writings of prophets about major Judean kings (1 Chr 29 : 29; 2 Chr 9 : 29; 12 : 15; 13 : 22; 20 : 34; 26 : 22; 32 : 32; 33 : 19), probably seeking prophetic authentication of his work.

Bibliography: ▪ Klein, R. W., *2 Chronicles* (Hermeneia; Minneapolis, Minn. 2012). ▪ Würthwein, E., *Die Bücher der Könige: 1 Könige 1–16* (ATD 11/1; Göttingen 1977).

3. Son of Obed, Father of Azariah

Jehu, a Judahite, is the son of Obed, father of Azariah. He appears in the genealogy of Jerahmeel's family in the tribe of Judah (1 Chr 2 : 38). Within the genealogy, Jehu is a direct descendant of Jarha (sixth generation), an Egyptian slave who married a daughter of Sheshan (1 Chr 2 : 34–35). The genealogy of Jarha (1 Chr 2 : 35–41), one of the longest linear genealogies in the HB, was probably inserted into the present location to contend that, in spite of the Egyptian origin of Jarha, his descendants were integrated into the tribe of Judah; this is contradictory to the strong anti-exogamic tendency expressed in Ezra-Nehemiah (Ezra 9–10; Neh 13).

Bibliography: ▪ Oeming, M., *Das wahre Israel: Die "genealogische Vorhalle" 1 Chronik 1–9* (BWANT 128; Stuttgart 1990).

4. A Simeonite Prince

Jehu (MT *Yēhû'*; LXX^{B} καὶ οὗτος = Heb. *wĕhû'*) is the son of Joshibiah, brother of Joel (1 Chr 4 : 35). According to the Chronicler, Jehu is one of the leaders of Simeonite tribe who moved eastward, during the reign of king Hezekiah, in search of pasture for their flocks and occupied the place of the people of Ham and Meunites (vv. 40–41). The account of the Semeonite campaign (vv. 39–43) was possibly derived from a different source in the Chronicler's disposal, as (1) it lacks Chronistic style, and (2) the situation described in the account is not in accord with that of the Persian period, in spite of the expression "until this day" (vv. 41, 43). Although relatively long, four generations of Jehu's genealogical tree are recorded (v. 35), no attempt is made to associate them with any of the traditional Simeonite's clans (e.g., Num 26 : 12–14; 1 Chr 4 : 24).

Bibliography: ▪ Klein, R. W., *1 Chronicles* (Hermeneia; Minneapolis, Minn. 2006).

5. Benjaminite Warrior

According to the Chronicler, Jehu is one of the leaders of the Benjaminite warriors who joined David at Ziklag when David was hiding from Saul (1 Chr 12 : 1, 3) and supported him in battle in spite of their kinship with Saul (vv. 1–2). They were skilled in slinging stones and shooting arrows and, probably, ambidextrous (v. 2; see also, Judg 3 : 15; 20 : 16). Jehu's origin is Anathoth, the same place where the prophet Jeremiah's family is from, but further genealogical information is not given (v. 3). Since there is no parallel information in the books of Samuel, the story may be a late invention by the Chronicler, who wanted to demonstrate Benjaminite loyalty to the Davidic dynasty.

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Jaeyoung Jeon

Jehu (King of Israel)

I. Hebrew Bible/Old Testament

Jehu (MT *Yēhū'*; LXX Ιου), king of Israel, is the son of Jehoshaphat, grandson of Nimshi, and reigned approximately from 841–814 BCE. Second Kingds 9–10 provide a detailed account of Jehu's rise with highly sophisticated literary style and structure. According to the biblical narrative, Jehu was a military commander of Joram, king of Israel, when the latter was fighting against the Aramean army at Ramoth Gilead. With Elisha's prophetic support, Jehu led a revolt and killed Joram in Jezreel. He also severely wounded Ahaziah, king of Judah, causing his death at Meggido (2 Kgs 9 : 1–29). Nevertheless, it is Hazael, king of Aram, who killed the two kings, according to the commonly accepted interpretation of the Tel Dan inscription (A; B1+B2). The historicity of the biblical account is therefore disputable.

As the previous usurpers of the Northern Kingdom (1 Kgs 15 : 29; 16 : 11, etc.), Jehu, too, endeavored to secure the success of his revolt by eliminating the entire house of Ahab (the queen Jezebel, seventy princes, the rest of the family members, and Ahab's retainers and priests: 2 Kgs 9 : 30–10 : 11, 17)

and his Judean ally (forty-two brothers of Ahaziah: 2 Kgs 10 : 12–14). Jehu also killed the Baal worshipers of Samaria and Israel, who probably were potential supporters of Jezebel and the house Ahab (2 Kgs 10 : 18–27). Through his proclaiming "zeal for YHWH" and coalition with Jehonadab the Recabite (2 Kgs 10 : 15–16; cf. Jer 35), Jehu probably sought religious justification of his revolt and political support from the YHWH worshipers.

Decades later, Hosea harshly condemns the bloodthirsty massacre in Jezereel (Hos 1 : 4); but, later, a deuteronomistic redactor of the book of Kings reframes the original Jehu story as YWHW's vengeance to the house of Ahab as was announced to Elijah. The passages that link the Jehu narrative to the prophet Elijah are usually regarded as deuteronomistic, redactional passages: 1 Kgs 19 : 15–18; 2 Kgs 9 : 7–10a, 36–37; 10 : 10–11, 17aβb, etc.

In his foreign policy, Jehu took a contradictory position to Ahab. Ahab fought against the Assyrian king Shalmaneser III according to the Kurkh Monolith; Jehu became his vassal soon after the revolt (841 BCE) and paid tribute to him. Assyrian inscriptions such as "Black Obelisk" (*RIMA* 3, A.0.102.88), and other annal texts (*RIMA* 3, A.0.102.8, 1"–27"; *RIMA* 3, A.0.102.10, iii45b–iv 15a; *RIMA* 3, A.0.102.12, 21–30a) report Jehu's tribute to Shalmaneser III. In the inscriptions Jehu is designated as "son of Omri." It is therefore suggested that Jehu was from the royal family of Omri (Schneider 1996). Nevertheless this title may have been a conventional designation of king of Israel by the Assyrians or a sign of recognition of Jehu as a legitimate king. The vassalage probably provided Jehu an opportunity to stabilize his new regime under the political support from Assyria. On the other hand, Jehu's massacre of Jezebeel and the princes of Judah probably broke the alliances with Tyre and Judah and made Israel diplomatically isolated in the Levant. After the Assyrian retreat from Syria (829 BCE), Jehu began to lose most of Transjordanian territory by the resumed invasion of Hazael (2 Kgs 8 : 12; 10 : 32–33) and southernmost territory by Mesha, king of Moab, according to Mesha Stella. During the reign of Jehu and his son Jehoahaz, Israel suffered a considerable decline.

The evaluation of Jehu in the context of the Deuteronomistic History is ambivalent. On the one hand, the Deuteronomists praise him for fulfilling YHWH's judgment of the house of Ahab (2 Kgs 10 : 30); on the other hand, Jehu is accused of continuing Jeroboam's sin (v. 31), because he worshipped YHWH outside Jerusalem, as all other Northern kings. Despite this deuteronomistic critique Jehu probably established the cult of YHWH as the official royal cult in the Northern Kingdom.

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Jaeyoung Jeon

II. Literature

Jehu, after a lengthy period of literary neglect, became a lively topic first in politically-inflected European writings and then in the "alternative history" romantic fiction of the 20th century. In the revolutionary politics of 17th-century England Jehu's revolt could be used as an exemplum by either side in the conflict. Sir Walter Raleigh in his *History of the World* (1614) cited Jehu as one whose actions revealed that primogeniture had no hold in the OT. John Milton justified the regicide of his time by citing Jehu's action as the demonstration of a good act commanded by God in *A Defence of the English People* (1651). Later John Dryden would characterize Lord Shaftesbury as "this new Jehu" in *The Medal* (1682) and castigate the anarchic reading of Scripture which drove "Each *Jehu* lashing on with furious force" in *The Hind and the Panther* (1687). By the time of William Congreve's comedy *The Double Dealer* (1693) the name was mockingly given to a rough coachman. Yet the cognomen still had force for the 1857 novel of Alexander Dumas, *The Companions of Jehu* (*Les compagnons de Jehu*), where it is applied to a group of young aristocrats acting as highwaymen to fund the restoration of the monarchy during Napoleon's rise in France.

Janet Howe Gaines has explored the byways of Jehu's fortunes in 20th-century romantic fiction, discussing Flavia Johnson's novel *Jezebel and the Dayspring* (1949) where Jehu's violence against Jezebel is foreshadowed by his murder of Naboth, who falls from a great height when his escape rope is cut; J. L. Hair's *Jezebel* (1953) where Jehu's attack on the royal family is motivated entirely by personal sexual jealousy; Haldane MacFall's *The Wooings of Jezebel Pettyfer* (1925) where Jehu Dyle is Jezebel's live-in lover before she marries another amour. Also mentioned are Dorothy Stockbridge's *Jezebel: A Play* (1921) in which Jehu and Jezebel have been lovers in the past and the queen vainly hopes to revive the relationship; John Masefield's *A King's Daughter: A Tragedy in Verse* (1923) where Jezebel is the victim of Jehu's egregious political ambition; and Nora Ratcliff's play *Jezebel* (1939) where Jezebel deludes herself into thinking she can seduce Jehu right up until

the final moment. In Tom Robbins' novel *Skinny Legs and All* (1990) Jehu is a right-winger who despises the innocent Queen Jezebel as a foreigner. The story's resonance with the moral confusions of contemporary politics is reasserted in Gid'on Eron's play *Jehu* (1992), in which J is a soldier mentored by the ruler of Samaria in his violent rise to power.

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Anthony Swindell

III. Visual Arts

The oldest depiction of Jehu is carved on the Assyrian so-called "Black Obelisk" discovered in Nimrud in 1845 and dated 841 BCE (British Museum, London). It shows a figure that may be Jehu, identified as "son of Omri" bowing before the Assyrian king, Shalmanesar III. The obelisk serves as a document to the tribute Jehu gave the king, with an inscription that describes the nature of the tribute: "I received from him silver, gold, a golden bowl, golden goblets, pitchers of gold, tin, a staff for the hand of the king." It is considered the only contemporary image of an ancient king of Israel.

While Jehu has not been particularly popular as a subject of visual art, all of the major events of Jehu's narrative have been represented, especially in Bible illustration, in which any number of examples can be found: Jehu being anointed as king, Jehu riding his chariot, Jehu shooting an arrow into Jorum or Ahab, Jehu killing Ahab's family, Jehu's encounter with Jezebel and her death, and Jehu destroying the temple of Baal.

In Bible illumination, select scenes rather than entire narrative cycles were painted or printed. For example, in a ca. 1415 *Bible Historiale*, only three small scenes are included and only one evokes the bloody nature of Jehu's ascension to the throne: Jehu declared king, Jehu destroys the house of Ahab, and the death of Jehu (Morgan Library Museum MS M.394 fol. 163v, 164r, 165v). In all three, Jehu looks like a medieval king and, in the image of the slaughter of Ahab's sons, his companions are knights in armor. Later selections of Jehu's story for Bible illustration focused more on the sensationalistic image of Jezebel's defenestration and gory consumption by dogs. James Tissot's biblical illustration shows the precarious moment when Jezebel hovers outside of the window as she is cast out (1904, *The Old Testament: Three Hundred and Ninety-six Compositions Illustrating the Old Testament* Part II). Jehu may be the figure below, appearing as if yelling up to the window, although the depiction of horses coming in from the right side of the image, the driver unseen, might allude to Jehu preparing to run over Jezebel's body. Gustave Doré's illustrations in his *Holy Bible* (1865) include Jezebel being thrown out of the window. Jehu, shown at the bottom right of the composition atop his horse, is easily identified by his regal robes and upraised hand, while dogs are eagerly standing by. Doré also depicted Jehu's companions finding the remains of Jezebel; the scene is set in an alleyway after dark, echoing the sinister nature of the subject.

Of works of art devoted entirely to portraying Jehu, the scenes involving the death of Jezebel proved most popular due to the characterization of Jezebel as a seductress and virtue-less woman. Jezebel served as a reminder to women who might act outside of societal norms, as well as satisfied a desire to see such women punished. Numerous works of art seem to suggest it functioned in this way, since it is found even in embroidery and tapestries (e.g., tapestry of Jezebel being held just before being thrown out of the window, perhaps designed by Rogier van der Weyden, executed ca. 1450, Isabella Stewart Gardner Museum, Boston). *Queen Jezebel Being Punished By Jehu* by Andrea Celesti (late 17th cent., private collection) contrasts the righteous and noble image of King Jehu and the debased figure of Jezebel, dead on the ground, breast exposed, while dogs rip into her body. Luca Giordano's *Jezebel Being Eaten by Dogs* (1660–61[?], Galleria Nazionale della Calabria, Cosenza) shows the still-living Jezebel being attacked by dogs as Jehu, mounted on his horse, looks down on the horrible sight. The narrative continued to be a constant source of dramatic compositions through the 19th century, as can be seen in a drawing, *The Death of Jezebel* (1868, National Gallery of Australia, Parkes) by the French painter Jean Joseph Benjamin Constant, which shows the dead body of Jezebel stretched on the ground while dogs tear into it as Jehu, garbed as a Roman soldier, looks on dispassionately from his horse.

Jehu, as the defender of monotheism and a king ordained by God to commit violence against sinning dynasties had particular resonance in the Middle Ages and the early modern period. He was a good king who countenanced violence in the name of God and thus could be used for moralist purposes, such as is the case for an image of Jehu executing his wife for adultery, a woodcut by Albrecht Dürer that was included in the *Der Ritter von Turn*, the German edition of the *Livre pour l'enseignement de ses filles du Chevalier de La Tour Landry* that was printed in Basel in 1493. Described as a book with "Examples of Godfearing and honesty," it was first composed in 1392 by Geoffroy IV de la Tour Landry for his daughters, in order that they were reminded of the consequences of sin and the value of virtue. The execution is the twenty-fourth illustration and shows an executioner with a long sword raised to

deal the blow to King Jehu's wife, while the king, mounted on his horse, sadly looks upon the execution as if to suggest he is unwilling yet obligated to make the decision. The contemporary setting and clothing bring the event into the present, undoubtedly to make the consequences of adultery very real to Landry's daughter. Images of Jehu are part of a Reformation-era printed book, *Clades Judaeae Gentis*, or *Disasters of the Jewish Nation* (1568–69, printed by Philips Galle after paintings by Maarten van Heemskerck), in which the image of Jehu destroying the temple of Baal is contrasted by the illustration of Jehu adoring the golden calves, the first print being illustrative of iconoclasm while the second more indicative of the antisemitic theme of the text.

There are other images of Jehu apart from the death of Jezebel that isolate Jehu in his chariot or present lesser moments from his narrative. A 13th-century French cameo now in the State Hermitage Museum, St. Petersburg, Russia depicts Jehu in his chariot. A close-up view of Jehu's face, eyes wide and arm – barely visible – raised with whip in hand in a book, *Old Testament Portraits*, by Cunningham Geikie (1878, drawn by A. Rowan and engraved by G. Pearson), leaves little doubt that the viewer is seeing Jehu as he drives his chariot. Jehu's dark features, large nose and curling mustache make the king an ethnic stereotype. In *Jehu son of Nimshi on his way to Jezreel*, Edward Henry Corbould (1879, private collection), too, paints the tumultuous ride of Jehu in his chariot, but provides a broader setting as Jehu travels amid his mounted troops, dogs running along side. As a creation of the late 19th century, it presents a fantastical pastiche of ancient and anthropological visual sources, including Jehu as a Near Eastern ruler, peacock feathers rising high from his red and gold cap, his contingent, an anachronistic Roman cavalry. Another composition by the same artist illustrates Jehu's entry into Jezreel, but seen through a decidedly Orientalist lens with its exotic architecture and Cleopatra/odalisque depiction of Jezebel; here, Jehu points up to Jezebel, who calls out lazily to him from the window of the palace. August Hoffmann von Vestenhof offers a wholly unique image of a savage king, a naked female slave tired and worn by his side as Jehu prods severed heads on the floor in front of him with a long rod (1905, prints made by Richard Bong; → *see* plate 14b). Although a small element, it is worth noting that Jehu features in one of the most famous works in the world, the Sistine Chapel ceiling (1508–12), where Michelangelo painted a bronze medallion with a trompe l'oeil cast of Jehu destroying Baal; Jehu reaches violently toward the idol, as if to shove it from its pedestal.

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Katherine Marsengill

Jehubbah

The character bearing the name Jehubbah (MT *Yĕḥubbâ*; the Massoretes make a distinction between the Ketib: *Yaḥbâ*; Qere: *Ḥubbâ*; LXX Οβα) occurs in the HB/OT only in 1 Chr 7:34. First Chronicles 7 provides the genealogies of the tribes of Israel that have not yet been mentioned (Issachar, Benjamin, Dan and Naphtali, Manasse, Asher; Zabulon still lacks). Jehubbah is named in the fifth list, among the "sons of Asher" (1 Chr 7:30). In this genealogy Jehubbah is "son of Shemer" himself "son of Heber" and "son of Beriah", who are the only two "sons of Asher" (son and grand son) behind this genealogy. The different forms of the name in the Hebrew manuscripts and the versions show an instability in regard to the transmission of this name.

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Jean-François Landolt

Jehucal

Also called Jucal, Jehucal (MT *Yĕhûkal*, *Yûkal*; LXX Ιωαχαλ, Ιουχαλ) is a son of Shelemiah and one of King Zedekiah's court officials who was sent to prophet Jeremiah to solicit his prayers by King Zedekiah (Jer 37:3). Upon hearing Jeremiah's bleak portrayal of impending future, he and other officials recommends killing Jeremiah and Jeremiah is put into a cistern (Jer 38:4, 6).

Hee-Kyu Heidi Park

Jehud

Jehud (MT *Yĕhūd*; LXX Ιουθ) is a town in ancient Israel allotted to the tribe of Dan (Josh 19:45), located in the coastal area which the Danites failed to inherit (Josh 19:47; Judg 1:34). The site of Jehud was identified the site of modern Yehud, 13 km east of Jaffa. LXX^{B}, though, uses "Azor" (Αζωϱ) instead of "Jehud" (Josh 19:45). Some suggest that the place instead could have been located close to Yazur/Azor, Southeast of Jaffa, which is a place called *Azuru* in the annals of the Assyrian king Sennacherib during his campaign through Palestine in 701 BC.

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Joseph Titus

See also →Yehud